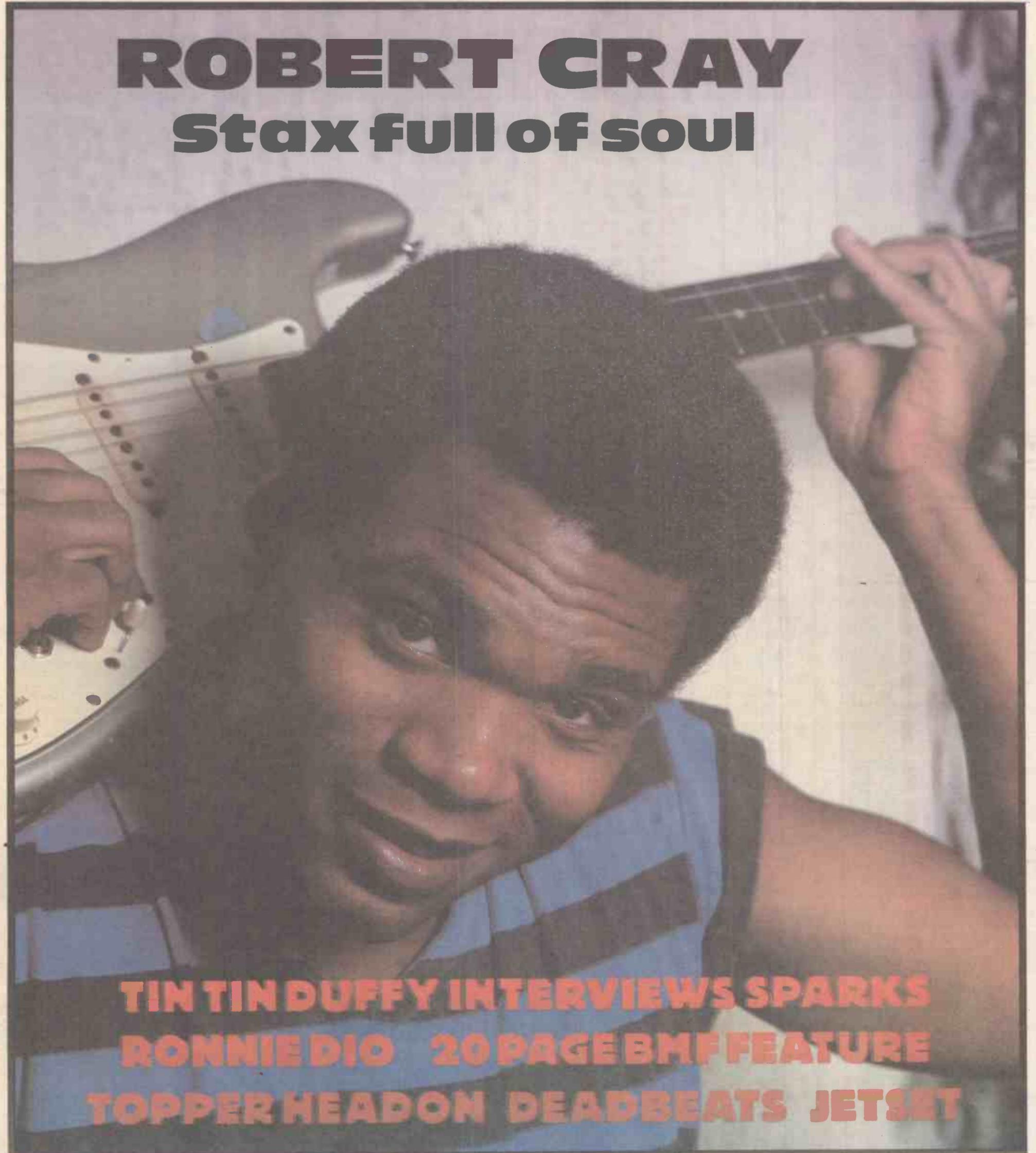


ZZ TOP BEAM DOWN-PAGE 3

SOUNDS

ROBERT CRAY

Stax full of soul



TIN TIN DUFFY INTERVIEWS SPARKS

RONNIE DIO 20 PAGE BMF FEATURE

TOPPER HEADON DEADBEATS JETSET

CONTENTS

FEATURES

- Robert Cray:** And his electric blues **Pages 8 & 9**
- Sparks:** Interviewed by Stephen 'Tin Tin' on **Page 16**
- Topper Headon:** Says goodbye to the bad times. **Page 24**
- Jetset:** Monkee about with the bubblegum beat. **Page 45**
- Ronnie James Dio:** May the fingers be with you. **Pages 46 & 47**
- Deadbeats:** Pour out garage grease and good ol' rock 'n' roll. **Page 48**

JAWS

The return of **Urban Sax**. Face to face with **Elisa Waut**. And all the malicious gossip of the music biz. **Pages 10 & 12**

SCANNERS

The scam on cable rock show **Music Box** on **Page 15**

REVIEWS

SINGLES: 45 is the speed limit. **Page 14**

ALBUMS: This week's special platters include **Playn Jayn**, **Nikki Sudden** and **Dave Kusworth** plus the lowdown on the latest US hardcore releases. **Pages 20 & 23**

LIVES: We take to the dives and find the likes of **Nick Cave**, **Scraping Foetus Off The Wheel** and **ALTERNATIVE TV** lurking there on **Pages 49 & 51**

INSTRUMENTS

British Music Fair mega 20 page blast out with Captain Olympia. **Pages 25 - 44**

REGULARS

- INFO RIOT:** This week The Only Ones. **PAGE 18**
- LETTERS:** Give it to us straight. **PAGE 52**
- TOUR NEWS:** Who's out and about. **PAGES 53 & 54**
- CARTOONS:** Laugh? Very nearly. **PAGE 53**
- NIGHTSHIFT:** Who's down your way. **PAGES 56 & 57**
- CHARTS:** UK Top 50 albums and singles, Indies, Metal and our unique Fun Top Tens. **PAGES 58 & 59**
- MEMORY BANK:** Birthday briefs. **PAGE 61**
- X-WORD:** A real puzzle. **PAGE 61**

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MORGAN GRAMPIAN PLC 1985

JESSE RAE, aka 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 Nairn Community Centre August 23, Inverness Ice Rink 24, Aviemore Ski Centre 25, Wick Rosebank Hotel 26, Tain Duthac Centre 27, Elgin Bishopsmill Hotel 28.

PAUL YOUNG, this week celebrating an American number one with 'Every Time You Go 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 (£7.50 and £6.50). Tickets are available from the Box Office, usual agents or by post from the Paul Young Box Office, PO Box 77, London SW4 9LH. Enclose a sae and add 30p booking fee per ticket. Cheques should be made payable to Paul Young Box Office.

Killer Lords...

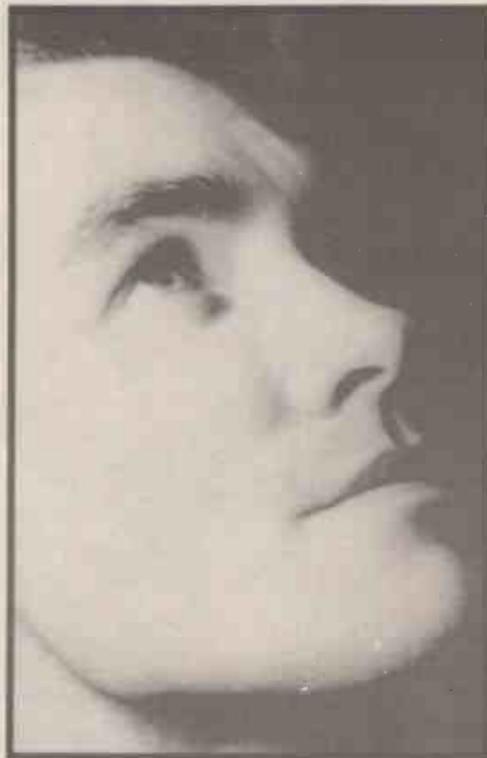


Stiv, Little Steven and Mike Monroe. Pic: David Arnoff.

THE LORDS OF THE NEW CHURCH have recorded a new single, produced by Little Steven of Disciples Of Soul and Bruce Springsteen fame. The double A-side features two new songs, a version of Creedence Clearwater Revival's 'Hey Tonight' and 'The Lord's Prayer', 'specially written for the band by TV Smith of The Adverts. Both tracks will be featured on the forthcoming Lords compilation LP entitled 'Killer Lords', which will also include 'Like A Virgin', 'A Gun Called Justice' and remixes of previous singles.

Release dates for both records have yet to be confirmed. Meanwhile, Lords frontman Stiv Bator has been working on material with flatmate Mike Monroe, ex-Hanoi Rocks, for the latter's solo project.

BALAAAM AND THE ANGEL - apparently now being chased 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, Purple Haze on August 14 and the London Marquee, 15.



SMYTHS?

THE SMITHS, despite inaccurate rumours by one music paper last week, are not leaving Rough Trade - for the time being at least!

Their 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 miffed 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, already available on the 'Meat Is Murder' LP, coupled with a lack of airplay were given as reasons for their failure. The fact that the 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 Irving Magnum Leisure Centre on September 22, Edinburgh Playhouse 24, Glasgow Barrowlands 25, Dundee Caird Hall 26, Lerwick Shetland Isles Clickimin 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 venues. Support on all dates will be Easterhouse.

ROBBI MILLAR shares a global TV Dinner with ZZ Top. Pic: TONY MOTTRAM

ZZ TOP are set to tour the UK next spring. That's official, straight from the horse's... er... beard and just about as close to a realistic commitment as ZZ would venture during their stilted satellite press conference in London's Soho last week. (We could see them, they couldn't see us - it wasn't the most relaxed of encounters.)

Aside from promising to take themselves into Europe "extensively", the Top were pretty reticent about their long overdue follow-up album to the staggeringly successful 'Eliminator'. No LP title, no song details, no giving the game away.

And the reason for the delay?

"Our last tour lasted a lot longer than we expected," explained guitarist Billy Gibbons. "Plus there were a few setbacks" - pause for gunslinging bassist Dusty Hill to look suitably remorseful - "and then we did a lot of rewriting. We're not the fastest group anyway!"

However, the new album now scheduled for September will see Gibbons, Hill and Beard progressing into yet more modern musical territory. Dusty is grappling with synth on some of the material, and one or two tracks should surface at Donington, "if we can learn

them in time!"

Donington is high on the Top's list of priorities, the band claiming that they've been looking for an opportunity to return ever since their support slot in '83.

"We wanted to play it again real bad," they insisted, adding that there'll be "a few surprises".

There were few surprises at the conference, though. The absence of the tabloid terrors robbed us of those more bizarre personal enquiries, although a couple of mags tried to compensate for the disappointment.

"Can you tell us what 'tush' is," pleaded the hapless *Just Seventeen*.

"It's slang for derriere," came the rather restrained rejoinder.

"Would you recommend the carrying of personal firearms?"

"Not in your boot!"

Of course, there were the inevitable 'beard' queries. Like "Do you sleep with your beards over or under the bedclothes?"

"I guess you'd have to be female to discover that," intimated the Top, adding that their attraction for women is "a seasonal thing".

And with recommendations for both Rambo and James Brown's 'Cold Sweat', ZZ Top faded outasight. But not out of mind.

THE BLOW MONKEYS play a one-off date at the Brixton Fringe on August 10. Eek A Mouse will be appearing as a guest vocalist. The date is a warm up for a full UK tour due in September.

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

HUGH MASEKELA has added further dates to his current tour which coincides with the release of his LP 'Waiting For The Rain' and new single 'Lady' on Jive Records. You can catch him at Cardiff New Ocean Club on July 30 and Glasgow Mayfair August 1.

THE BOLSHOI, about to release a new single 'Happy Boy' and a mini album called 'Giants' at the end of August, team up with Nyam Nyam to play a double bill at Camden Dingwalls on August 6.

SOUNDS

Greater London House, Hampstead Road, London NW1 7QZ
Telephone 01-387 6611 Telex 299485 Music G

EDITOR: TONY STEWART

DEPUTY EDITOR: TONY MITCHELL

NEWS EDITOR: HUGH FIELDER

PRODUCTION EDITOR: DAVE HENDERSON

FEATURES EDITOR: SANDY ROBERTSON

REVIEWS EDITOR: ROBBI MILLAR

EDITORIAL: GLYN BROWN, CAROLE LINFIELD,

KEVIN MURPHY, EDWIN POUNCEY

GROUP SERVICES EDITOR: SUSANNE GARRETT

ASSISTANT: DEE PILGRIM

TECHNICAL CONSULTANT: JULIAN COLBECK

CONTRIBUTORS: JACK BARRON, BILL BLACK, SUE

BUCKLEY, GARRY BUSHELL, GARY COOPER, STEVE

GAEL, ROBIN GIBSON, MARY ANNE HOBBS, ANDY

HURT, BARRY LAZELL, BILLY MANN, RONNIE

RANDALL, CHRIS ROBERTS, DAVID ROBERTS, JANE

SIMON, SPIKE SOMMER, MR SPENCER, TIBET

PHOTOGRAPHERS: PETER ANDERSON,

DOUGLAS CAPE, LAURA LEVINE, TONY MOTTRAM,

ANDY PHILLIPS, CAROLE SEGAL, MARTYN STRICKLAND

ADVERTISEMENT MANAGER: JON NEWBY

AD REPRESENTATIVES: MARC GREGORY,

SIMON CHEETHAM, JANE CARR

ADVERTISEMENT ASSISTANT: MARGARET GREEN

AD PRODUCTION MANAGER: PETER BULLOUGH

TELEPHONE SALES MANAGER: EDDIE FITZGERALD

PUBLICITY ASSISTANT: ANN KEMBER

ASSOCIATE PUBLISHER: ERIC FULLER

GROUP PUBLISHING DIRECTOR: MIKE SHARMAN

MANAGING DIRECTOR: JACK HUTTON

DISTRIBUTION: I BENWELL ROAD, LONDON N7

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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.

Dio are set to release their third album at the end of August.

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 Adamix' - 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 Milk Community Centre on August 3. Also appearing are Sunset Gun, 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 Wreck 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 Rusty Blues Band - are to play a handful of similar club gigs. Venues confirmed so far are Croydon Cartoon August 4, Kingston Grey Horse 7, Lee Green Old Tigers Head 9.

POGUES - BORN TO RUM



Five of The Pogues...

THE POGUES release their second album, 'Rum, Sodomy And The Lash', on Stiff next Monday. The album is produced by the group's "long standing sidekick", Elvis Costello, and the cassette version includes an extra track, Jem Finer's 'A Pistol For Paddy Garcia'. A single from the album will be released in August.

The band prepare for their September tour by playing a benefit for Charlotte Cornwell's 'Nicaragua Must Survive' at Brixton Fridge on August 7. Also appearing will be The Men They Couldn't Hang, The Boothill Foot-Tappers and a promised guest solo spot from Elvis Costello. Tickets are £5 and all proceeds go to the Nicaraguan Medical And School Aid.

The full tour dates are: Scunthorpe Free Festival September 1, Edinburgh Coasters 9, Glasgow Barrowlands 11, Newcastle Mayfair 12, Blackburn King Georges Hall 13, Reading Hexagon Theatre 14, Bristol Studio 15, Birmingham Powerhouse 17, Manchester Hacienda 18, Liverpool Royal Court Theatre 19, Folkestone Lees Cliff Hall 21 and Hammersmith Palais 22.



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THE SURFADELICS CRVISERS
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THE METEORS
THE OUTER LIMITS
THE LONG TALL TEXANS TEMPLE SLANG
SAURDAY 10th AUGUST at 8pm. TICKETS £3.50

VIRGIN EMI release the fifth album of their co-operative series, 'Now That's What I Call Music', on August 5. The LP contains 30 Top 30 hits and 28 that made the Top 20 such as Sister Sledge's recent number one 'Frankie'.

ALAN REED, vocalist with Scottish prog rockers Pallas, was rushed to hospital recently when he suddenly hyperventilated and collapsed while recording the band's forthcoming EMI album. Stress and exhaustion were diagnosed and he has been ordered to rest for a week.

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 Glossop 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 Pim Jones at Edinburgh Hoochie Coochie Club on August 4, Glasgow Maestros 8 and London Electric Screen 10. Their second single, 'Ask The Lord', is released in August.

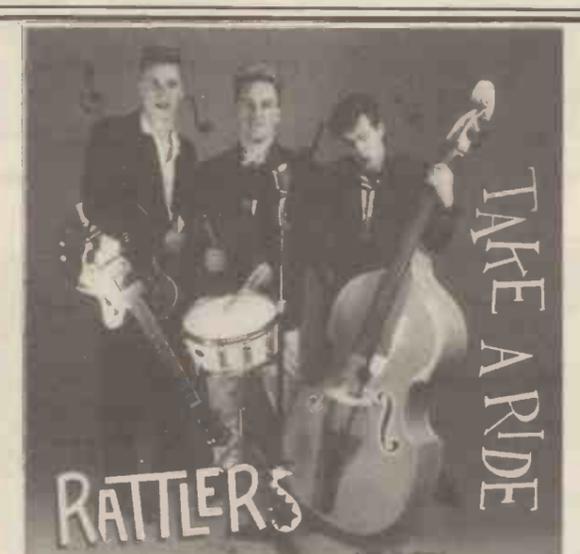
VIRNA LINDT, Floyd, The Sound Barrier, The Bushmen and Fontana Mix are among the names included on The Compact Organization's new compilation album, called 'Pens, Guns And Riffs', of new and previously unreleased tracks. Mari Wilson this week released a single from the album, the theme from 'Dance With A Stranger'.

PENDRAGON, whose tour to promote their new album 'The Jewel' was announced last week, have now added dates for September, plus a new opening date at the Croydon Underground on August 6.

They play Billingham Swan Hotel September 3, Scarborough LT's Club 4, Gravesend Red Lion 7, Manchester Gallery 13, Windsor Arts Centre 15, London Marquee Club 20, 21, Peterborough Key Theatre 22, Rosyth Naval Club 24, Dunoon EM Club 26, Warrington Lion Hotel 28, Thatcham Silks Club 30.

ZZ TOP headline the first of what is hoped to be an annual festival at Ostend Airport on August 15. Also on the bill, and dodging low-flying aircraft, are The Kinks, Screaming Blue Messiahs, The Blasters and Belgian band TC Matics. Tickets (including booking fee) are £9.50, although MGP of 61 Queens Road, Brighton BNI 3XD are offering a complete package of return ferry and coach travel from London, plus a show ticket, for £39.00.

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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 Possession Tour' which has already taken in 20 US gigs.

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 Centre 26, Newcastle Mayfair 27 (tickets £4.50 in advance), Sheffield City Hall 29, Edinburgh Playhouse 30, Cardiff St David Hall October 2, Hanley Victoria Hall 3, Manchester Apollo 5, Birmingham Odeon 6, Hammersmith Odeon 8.

KING have a new single called 'Alone Without You' released on August 5, on CBS. A 12-inch remix version will feature the US 'summer mix' of 'Love And Pride' plus a new recording of 'I Kissed The Spikey Fridge'.

The band are currently finishing their next LP for autumn release, and will be performing the new single on the latest Channel Four rock programme Bliss on August 9.

CARMEL have announced a one-off date at Ronnie Scotts on August 18. The trio will be augmented by a full backing group and they'll be previewing new material in two one-hour sets. A single is promised soon.

THE WEATHERGIRLS bounce back into the limelight with a new single on CBS next week. Entitled 'No One Can Love You', it will be available on 7 and 12 ton mix on August 5.

The two ladies in question, Martha and Izora, will be visiting the UK in September when their new LP 'Big Girls Don't Cry' is released.

HALL AND OATES - whose American Live Aid slot was shared with the original Temptations Eddie Kendricks and David Ruffin - are planning to release a live album of the same set.

Recorded recently at the Harlem Apollo re-launch, it contains both Hall And Oates and Temptations classics. The first side will feature Hall and Oates, while the other side will feature The Temptations. A single will be released from the album, and will most likely be 'The Way You Do The Things You Do'. Daryl Hall also appears on the track 'North Star' on the new Robert Fripp mini-album 'Net Work'.

Another fad...

FRANK TOVEY - the Gary Numan lookalike aka Fad Gadget, releases his new single, 'Luxury', on Mute Records next week. In pursuing his "golden dream of commerciality", he's roped in Daniel Miller and Flood to co-produce. Frank's debut album should come out later this year.

RECORD

THE LIVE AID benefit cuts both ways. A week after the show was staged, album sales have leapt an unprecedented 20 per cent and the rise is likely to continue.

The biggest increases were for bands who played the most popular sets: U2's album sales quadrupled in the week after the show, and all five of the bands' LPs entered the charts; sales of Queen's 'Greatest Hits' went up five-fold and Freddie Mercury's solo album trebled its figures.

Sid rises again...

THE NEW SID PRESLEY EXPERIENCE - featuring Kevin Murphy and Del Bartle with new bass player Tim Arrowsmith - have just completed a six-track mini album called 'The New Sid Presley Experience Rise To The Occasion', due for release in August on Communique Records.

The band have also announced a short promotional tour beginning at Bristol Old Profanity Floating Show Boat on August 2, Plymouth Ziggys 3, Preston Clouds 9, Hammersmith Clarendon 10, Oval Cricketers 12, Brighton Escape Club 13 and Manchester Gallery 16.

SMACK IN ANTI-HEROIN

THE ANTI-Heroin Campaign was dealt a severe blow last week, when Westminster City Council won an injunction to halt all GLC spending decisions.

This rather contradictory 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 17, 24 and 31 respectively.

The Anti-Heroin Campaign however, salvaged a self-funded concert which will now take place at the Crystal Palace Concert Bowl on August 24. Ten bands will appear, and those confirmed so far are Spear Of Destiny, Hawkwind, Balaam 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' LP 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 pic: Tony Mottram.

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 11, Northampton Racehorse Club 12, Cardiff Bogies Club 13, Tonypandy Rock Club 14, Llanharan RUF Club 15, Blairgowrie The Gig 19, Brechin Edzell Club 20, The Orkneys Casablanca Club 21, 22, Yeovilton Heron Club 26, Penzance DeMelza's Club 27, St Austel 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 Comsat 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 Docherty, the main organiser behind the concerts, said of the Crystal Palace event: "We're hoping for 25,000 people,

so that we can donate £25,000 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, 239A Kilburn Park Road, London NW6. Telephone: 01-328 9239. Alternatively, tickets can be bought from Rhythm Records, Camden High Street, Rough Trade, near Portobello, or from The Cage, Great Gear Market, Kings Road. An additional 25p booking fee will be charged on tickets bought from shops.

Steve Perry



THE SINGLE
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A4942

R RECORD NEWS

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, 'Jigsaw', on Floating World Records this month.



MR MISTER (above), a four piece from Los Angeles, have a new single called 'Broken Wings' out on RCA this month. The track is taken from their forthcoming album 'Welcome To The Real World'.

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!

MOOD SIX, The Magic Mushroom Band, Palace Of Light, Sleep Creature, The Vampires and The Green Telescope all feature on the newly released 'The Waking Dream' album on Psycho Records.

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 Starblend Records this month. Each LP has 14 tracks and contains many of the artist's hits.

ODYSSEY, whose hits have included 'Native New Yorker' and 'Goin' Back To My Roots', take another shot at the charts with their new single 'Joy (I Know It)' released on Mirror/Priority records (through EMI) on July 29.

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



Carole Segal

THE BOMB PARTY, the 'black heart of edgy rock 'n' roll', offer a new single, 'New Messiah' on Abstract Records this week.

THE COASTERS, Bobby Darin, Ray Charles, Connie Stevens, The Everly Brothers, Brenda Lee, Ben E 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 Walking', 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 'zany Herts outfit', have just released their new single, 'Wipeout', on Big Sleep Records (through MIS/EMI).

TEAHOUSE CAMP, named after a borstal 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 sensible title of 'Walking In The Shadow Of The Big Man' on Elektra this week.

THE REDDINGS, three gents from Macon, Georgia with five albums already under their belts, release their debut UK single, 'Parasite', on the Boiling 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 MEKONS (above) release their fourth LP, 'Fear And Whiskey', this month on the new Sin Records label (through the Cartel and Red Rhino)

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



MERRAN LAGINESTRA (above), a new singer-songwriter recently signed to Siren Records, has her debut single, 'Oh Chimera', out on July 29.

CHAKA KHAN, who hit the number one spot with 'I Feel For You', has a new single called 'Through The Fire' out on WEA on July 29. The 12 inch includes her 1978 success 'I'm Every Woman'.

THE COMMITTEE, not to be confused with Jimmi Somerville's recent solo venture, have their debut single, 'Open Your Eyes And Other Ways Of Saying No', released by Fire Records this month. The flip side includes three extra tracks.

THE LAUGHING ACADEMY, the Edinburgh based band who 'pioneered' the independent video single, release their first album, 'Suspicion', on their own BRAW Products label this month.

ZENITH, a heavy rock band from Weston-Super-Mare, introduce their new line-up with a ten-track cassette album available from Mr K Bavin, 88 Meadow Street, Weston-Super-Mare (£2.95 including p and p).



PARADISE (above) showcase the talents of their new vocalist Paul McClements with the release of their single, 'Heartstrings', on Priority Records this week.

ENDGAMES break their one-year silence with a new single, 'Looking Out For Love', on Virgin this month.

MUDDY WATERS, Chuck Berry, Bo Diddley, Little Richard, Jerry Lee Lewis and Elvis Presley feature on the 'Rock and Roll - the early days' compilation released by RCA this month. As well as including such old faves as Carl Perkins' 'Blue Suede Shoes' and Big Mama Thornton's 'Hound Dog', the album offers the chance to win a video of exclusive footage of the artists involved.

DANTE, who recently supported Steve Arrington on his UK tour, release their 'crucial' debut single, 'So Long', on Cool Tempo this week. The A-side was produced by Marcus Miller and Ray Bardani, two thirds of the Luther Vandross team.

NICK MASON, of Pink Floyd drum stool fame, teams up with former 10CC guitarist Rick Fenn and vocalist David Gilmour on a new single, 'Lie For A Lie', out on EMI this month. An album is also threatened.

NEW EXPERIENCE, the latest introduction from Philly World, have a new single called 'Prove It To Me' on Polydor out on August 2.

MANHATTAN TRANSFER have gathered together an impressive guest list for their new album 'Vocalese', released on WEA this month. The Count Basie Orchestra, Dizzy Gillespie and The Four Freshmen are just some of the names included.

SUNSET GUN, a Glasgow trio, release their new single, 'How Can You Mend A Broken Heart', on CBS this week. Written by The Bee Gees, some may remember the Rev Al Green's version.

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	9th NICO	26th BUCKS FIZZ
	10th METEORS	27th/28th GARY MOORE
	11th LORDS OF THE NEW CHURCH	3rd/4th/5th MARILLION
	11th DEAN FREIDMAN	8th VENOM
	15th/16th DORIS STOKES	21st/22nd DAVID CASSIDY
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	23rd/24th GEORGE CLINTON & THE P FUNK ALLSTARS	26th/27th THOMPSON TWINS
	17th ZZ TOP/BON JOVI/RATT/MARILLION	30th/31st/Nov 1st GEORGE BENSON
Sept	1st LLOYD COLE + The Commonions	Nov 4th CLANNAD
	10th ROBERT PLANT	5th/6th/7th/8th/9th CLIFF RICHARD
	12th THE CURE	14th-18th TEARS FOR FEARS
	18th SAXON	21st/22nd O.M.D.
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	20th DIANA ROSS (7.30)	Dec 3rd/4th PAUL YOUNG

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CRAY BROTHER BLUES

Not even John Belushi could get Robert Cray a major recording deal, but from a cameo role in *Animal House* through playing his funk 250 nights a year, Cray has seen his cool soul melt the ice. Bill Black goes blues; Douglas Cape photographs the evidence

CAN ROBERT CRAY play the blooze geetar?
As the Cray Band's keyboard player Pete Boe might say, is a hog's ass pork?

What this means is that the Georgia-born gentleman is in possession of the sharpest five-finger-one-plectrum 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 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, sweetened even more by a cover of his 'Phone Booth' by guitar giant Albert King - and you'll understand why rivals to his title King Of The Blues are rather thin on the ground.

But, despite the effect of this acclaim on sales of the Cray Band's second album 'Bad Influence' (out here on Demon) and attendance figures at their shows (none more dramatic than the turnaround that saw London's Dingwall's full just months after Cray's first-ever British date, played to a paltry 50 people), the man himself is keen to play down the straight 'blues' tag. He cites his deep love of soul as a timely antidote to the trusty but crusty R&B backbeat.

But can Cray stay one step ahead of the purists he mockingly dubs "Bluenatics" and still have them rubbing their hands in glee at the sight of this good-looking saviour of the I IV V chord sequence?

It hinges on re-educating the purists into accepting names like Eddie Floyd and O V Wright into the traditional blues hall of fame, and it relies on the Cray Band continuing to cut across colour and age barriers (the Bluenatics

tend to be white and in their 40s) and pack 'em out.
So here goes.

AS WE motor towards the coast for the first of three British dates, several members of the band (Richard Cousins' bass and David Olson's drums make up the quartet) note the similarity between the Sussex countryside peeling away to either side of the sunbaked motorway and the lumber-yielding landscape that forms their own home state of Oregon.

'Home', that is, as much as any place can be when you spend up to 250 nights a year on tour, and for Cray particularly it's merely the latest stop in 32 years of travelling. So how does the son of a career serviceman who took in Georgia, Washington, California, Alabama and Germany before reaching double figures - and was first inspired to pick up the guitar after discovering The Beatles - come to represent the vanguard of such an unashamedly 'rootsy' music as blues?

"I heard Howlin' Wolf's 'Smokestack Lightnin'". That rhythm, that voice - it cut way too deep. After that, it was Muddy Waters, Albert Collins, Buddy Guy, Magic Sam - I was losing a lot of friends by this time, except for one or two who were also guitar players. We'd spend all day listening to those guys, practising all the time."

Those names may have seemed mythical to a teenager growing up in Newport, Virginia and Tacoma, Washington - they seem millions of miles away from the Fortes cafe opposite Brighton pier or even tonight's gig up the road at the Richmond pub. But, as the droll Sussex Radio interviewer had pointed out an hour before, the blues bloodline is neither pure nor confined to one continent.

"Sure, I listened to Eric Clapton," acknowledges Cray. "I loved Cream. But at that time I was into the blues - I wasn't fanatical about it. I could

appreciate the English guys for the music, nothing else. Later on, I went through a phase of thinking it wasn't pure, but people like Clapton turned me on to the roots of the blues, so I was happy."

From accepting the importing of the British blues barons and stomaching the resale of Hendrix to the country that had sent him packing to London, it was a short step to introducing the other musical influences that mark Cray's style. But first...

"I met Richard (Cousins) in Tacoma in '69 at a jam session in a local park, but we didn't get together right away because I was playing in a high school band at the time. Around '72, though, we formed a basement band, modelling ourselves on Albert Collins. The band would come out first and then I'd join them, slinging my guitar over the amp like Albert used to and going into 'Keep Your Business Straight', 'Don't Lose Your Cool', 'Snatch It Back And Keep It' - stuff like that."

The first incarnation of the Robert Cray Band had formed.

"A few years later, the Cray Band had been going for a while doing Collins covers when he asked us to join him as his backup band.

"We must have done 90-100 gigs with him over two and a half years."

From there, a chance encounter with a Universal casting director got Cray the part of bass player in Otis Day And The Knights, the fictitious band that appears in *National Lampoon's Animal House*. A musically close but professionally fruitless association with the film's mercurial star, John Belushi, failed to secure the Cray Band the Atlantic record contract Belushi felt they deserved, but it did leave them free to take up a three-album offer from the tiny Tomato label.

"I'd started writing my own material but I wasn't serious about it. In fact, I didn't get serious until about four weeks before Tomato put us in the studio to record our first album, 'Who's Been Talkin''. I'd been due to write three or four tunes but it wasn't until I got a call saying, 'Bobby, have

you got those songs ready?' that I actually sat down and wrote them.

"The same thing happened when it came to record 'Bad Influence' in '83. I was all set to write four songs, but they didn't come together until we were in the studio."

This may well account for the dryness that plagues the LP (recorded on the Hi Tone label).

There's precious little spontaneity for a band as well drilled as Cray's - something he aims to improve upon by 'breaking in' future compositions before taking them into the studio. And yet this stiff-spined approach only heightens the funky rhythms and cool chord colours Cray has introduced.

"It was more of a natural thing than a reaction against any reception I got. We'd always played James Brown covers and stuff like that, so it seemed natural to work some of those patterns into the songs. But I guess you could say there was a slight retaliatory gesture there.

"For a while, the Bluenatics got to me. I'd played the '77 blues festival in San Francisco and it was like this real big deal that a 24-year-old was playing the blues. After that, I'd get booked into these blues societies and there'd be people telling me what I should be doing, who I should be sounding like. So I started adding a bit more funk to the groove to show those people that I did what I wanted to do."

ONE PARTICULAR blues anachronism remains, though.

On the other side of the coin to songs like 'Phone Booth', with their tales of male hurt, sits 'So Many Women, So Little Time', a dull macho boast Cray and his writing cohorts wouldn't even put their name to.

"We don't play that one too often," he admits with an embarrassed grin. "We wrote it ourselves but decided to use our basketball nicknames on the credit; I guess we knew it was an unpopular sentiment. At one stage, we used to play quite a bit in Eugene, Oregon, which is a college town, and

every time we got to that song in the set the women would leave! We really like the groove of that song but we weren't into leaving anybody out, so we kinda phased it out.

"But the fanaticism about liberation has quelled recently and I've seen T-shirts with the same phrase written 'so many men, so little time'. So the whole thing has been able to start going the other way, which is kinda nice.

"But lyrics aren't always based on your situation. Often, you tell stories the way you see them affecting other people. That doesn't mean they don't have to mean anything; they still have to relate."

And, ironically, it's the lyrics that have come to mean most to this guitarist.

"In the beginning it was just the sound. I loved the Texas style because it was loud and brash, but I particularly dug the Chicago blues through people like Buddy Guy and Magic Sam.

"Then, I'd say, the words came to matter around the time I started dating girls, say my early 20s. That's when I started taking in all the R&B ballads, and now I'm real partial to all that stuff.

"In fact, there's one song that I've always wanted to do and still might. It was recorded by a cat named O V Wright and it's called 'I Want Everyone To Know'. It was recorded down in Memphis with the Memphis Horns and I just love all that."

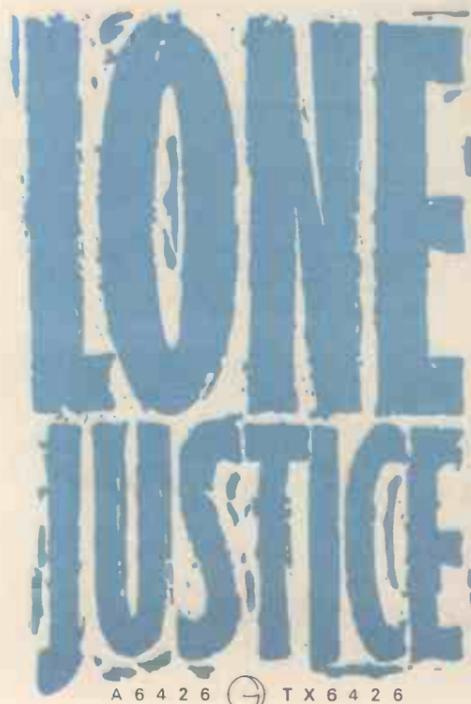
He starts singing through the first verse in a quiet, quaking falsetto.

"Real operatic!" he concludes with a grin.

But where does this leave his guitar playing?

"I've no real desire to be a guitar hero. I like singing just as much as playing a few licks or a groove. Y'see, the guitar started out only as an accompaniment to the blues, anyway. It developed into the call and response thing that BB does so well and kinda went from there.

"But anybody who takes a 20 minute guitar solo should be shot, and I mean that. If it takes you 20 minutes to say something, then don't bother. Really."



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SWEET, SWEET BABY (I'M FALLING)

The New Single on 7" + 3 Track Remixed 12" featuring 'Go 'way Little Boy' Specially Written by Bob Dylan



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 whip this quartet into shape. I'm in no hurry to try out bigger line-ups, I'll just wait for the opportunity to arise."

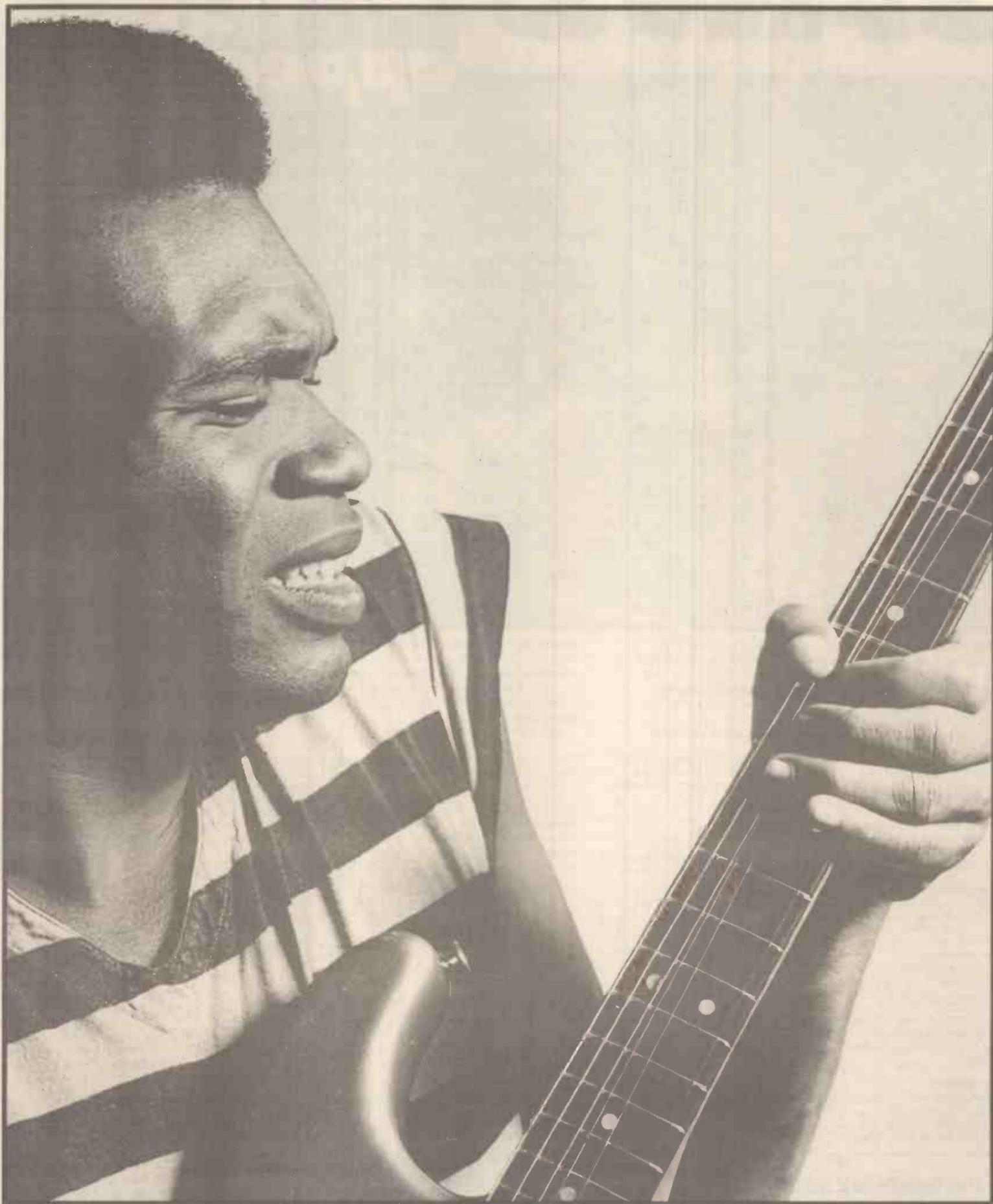
This must mean a switch from Hi Tone to a major label, and it's not difficult to discern a slight disappointment in Cray that the big cats have yet to pounce on the independently distributed 'Bad Influence'. But he sees no reason to worry about his own career or indeed the health of his genre – despite 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 blindly droning on about 'politics' and 'youth culture', *Sounds* will present an alternative to mainstream dross and dull worthiness.

For us, rock music has never been more

exciting, and in these pages each week there is no room for pop monotony 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, Hüsker Dü, 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.

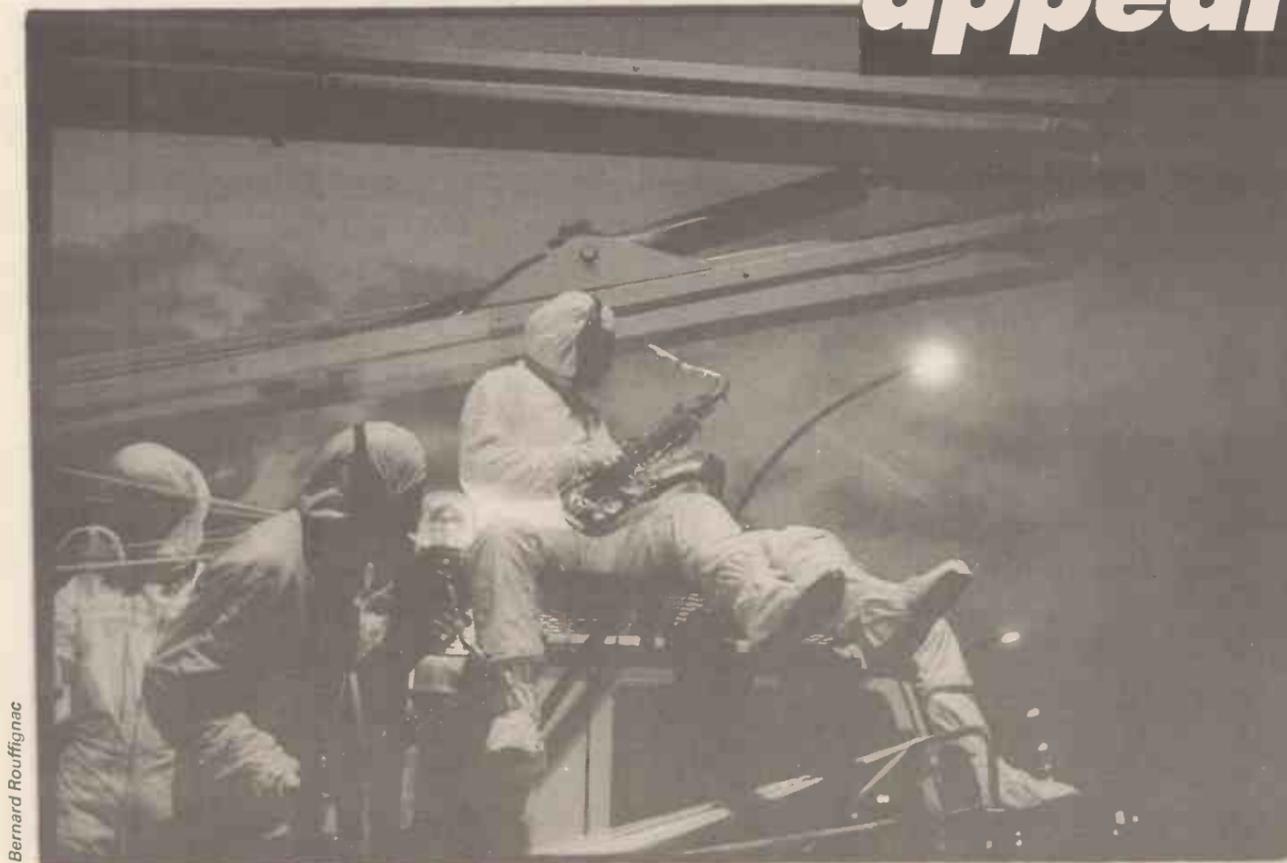
At *Sounds*, we all feel very positive about what we're going to do, and we can promise an enjoyable new era. And while we will showcase some very special music, we are also – in the words of The Godfather – going to make you an offer you *can't* refuse: for nine weeks from our September 14 issue, we'll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

JAWS SAX appeal



Bernard Rouffignac

THE SAXOPHONES of the apocalypse are back in town! It's two years since loony 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

MOD MAYDAY:

Eight months after the original **Band Aid** single, Britain's mod rump have hit upon a startlingly original idea - they're cobbling together a 'Mod Aid' single. Thru the auspices of his weekly *Phoenix List* news sheet, mad yank **Mark Johnson** (for it is he) is calling upon Blighty's millions - well, dozens - of mod combos to join up to record yet another charity seven-incher.

Seems Mark has already got nods of approval from "leading 60s mods" (**Stevie Marriott**, mebbe?) who'll join in, and word is that the lead female role will be taken by the appalling **Eleanor Rigby**...

VAN HIRE:

Madonna was un peu miffed with her recent hen party. Seems the virginal one had invited **Dave Lee Roth** to

leap out of her cake in a loin cloth. But the **Van Halen** man's previous commitments ruled the fun out...

PURPLE REIGN:

Quincy Jones has teamed up with **Steven Spielberg** to make a movie based on the best-selling book *Colour Purple*. Written by the Yank medium **Alice Walker**, it's about a couple of young black girls growing up in the racist southern states of the USA in the 30s.

ROCK STEADY:

Following the lamented **Hanoi Rocks** split, guitar team **Nasty Suicide** and **Andy McCoy** were quick to finalise a new line-up. Also featuring **Anita Chellamah** ex-**Toto Coelo** vocalist, bass player **Tim Kaltio** and drummer **Terry Chimes**, **The Cherry Bombz** (thus titled) are currently touring

composer **Gilbert Artman** who was over to check out the site. And a hint about the show - leave your preconceptions at home, but bring the binoculars.

Who knows, maybe **Ken Livingstone** will lead them across Westminster Bridge for an assault on Downing Street.

We can but hope, anyway...

Finland before returning to the UK to record their new repertoire.

But what of *Sounds'* beloved blond bombshell **Mike Monroe**? Well, girls, you can wring out those soggy hankies 'cause ol' stiletto himself ain't exactly planning on hanging up his halo yet. Rumour has it that he's currently demoing new material with **Stiv Bators** of **Lords Of The New Church**, and although *Jaws* knows precious little about the project there has been a whisper that **Steve Van Vandt** - who recently played Wembley with **Springsteen** - may team up with the twosome. Nothing's official yet, so while **Monroe** keeps unusually quiet about the whole affair, *Jaws* will keep its ears flapping.

PICTURE THIS:

Debbie Harry is back! Well

okay, she's at least showing some sign of life after three wasted years.

Ms Harry has put her name to an imminent new single. Called 'Feel The Spin', it hails from the soon-come *Krush Groove* movie, the soundtrack of which also features **Nile Rodgers** rapping on a new **Chaka Kahn** single.

Meantimes, delicious **Debs** is said to have lost the ugly extra poundage she'd put on in her lonely period of exile...

CULT-IVATING:

The Cult are being paid for a concert in South Korea with tractors! The reason? Currency restrictions... so the lads are going to flog their new machines when they get back home. Either that, or they're teaming up with the **Farmer's Boys**.

Lord WAISTREL

MANY DISTINGUISHED commentators seem to view **Cindy Jackson's** recent move into the godforsaken hovel that passes for the home of ex-*Sounds* photographer **Steve Payne** as the very last stop before that sly siren's arrival on Skid Row.

I, however, fear that we are not to be so fortunate. Like **Napoleon at Elba**, **La Jackson** - hereinafter known as **Noddy Holder's noddy-holder** - is simply preparing herself for a new and even more dramatic come-back. And where better to start? Picture it: off sets **Cindy** to seduce some sorry gin-sodden star at the nearest showbiz shindig, whisks the poor sod back chez **Payne**, and immediately the dastardly swine is craftily clicking away from behind a two-way mirror. Hey presto! **Jackson** is reaping in the column inches again while **Payne** is raking in money for old grope! By **Bonnie and Clydes**, sirs, it's an absolutely cast-iron con. I only wish I'd thought of it first!

I can also exclusively reveal that the stars **Cindy** will be gunning for this time round will make that loud-mouthed larrikin **Holder** look precisely as glamorous as **Harvey 'Pinko' Procter**. Already on her lust list are such snivelling celebs as 'Animal' **Andy Ridgeley** - a remarkably easy target given the amount of time he's 'off the wagon' these days; **Mark Thatcher** - ditto, as the PM's sprog is totally scuppered by his innate inability to find his own way home; and **Boy George**, who needs the publicity even more than she does! I would advise her to by-pass any available French 'stars', however, and invite her to cast her eyes over the reliable *Frog* political weekly *Le Nouvel Observateur* for the reason why. This austere commentator has just revealed that, despite their copious supplies of bidets, the French as a race have precious

little to do with personal hygiene. On the whole they use far less soap, toothpaste and deodorant than even the British lower orders. One in five do not wash properly more than once a week, and a similar percentage wear the same underwear for several days in succession. Three of these are in the French cabinet.

Doubtless as a consequence, nearly 75 per cent of the filthy **Frogs** are barely capable of love-making by the age of 60. De **Gaulle's** notorious 'non!' is obviously a national characteristic! Meanwhile, a study in the colonies by **Dr Alayne Yates** has shown that so-called fitness freaks are killing themselves. One and a half million of the foul-mouthed Yanks are so fanatical about mindless jogging that they're now officially classed as 'morbid exercisers' - they are literally exercising themselves to death!

All this only goes to prove my own long-held and deep-felt conviction that foreigners are to be avoided at all costs. Those who aren't unutterably smelly are likely to collapse on top of you at any minute - which could be very embarrassing at, for example, the Annual Luncheon of the **Sussex Downs Conservative Ladies Club**.

I have taken **Alayne's** warnings to heart and immediately cut down on my own physical exertions - even though it means employing 25 extra staff at the outrageously exorbitant salary of £35 a week each, plus all the bread and dripping they can eat. No longer shall you see me at **Stringfellows** wrestling with champagne corks, polishing my monocle or lighting my own cigars. In future, I shall be wheeled everywhere in a solid-gold wheelchair and shall advocate the female superior position after 'lights out'.

Toodle pip!

Winners take all

THE FOLLOWING people have all been picked as winners in our Sounds competitions:

In our video competition held in the issue of April 20, **Donald Horne, Wishan; Geoff Haggart, Clwyd; Danny Clark, Tenterden, Kent; S J Speed, Saltney, Chester; Melanie Leeder, Eastleigh, Hants; Alastair Gill, Sheffield; Derek Skinner, Salisbury; Irmina Krzak, Walsall; Robert Brady, London NW5; Correen Gregg, Lisburn, N Ireland, have all won copies of 'The Metal Edge' video. Chris Neville Gunns, Lowestoft; Jonathan Dudley, Bolton; Graham Talbot, Brighton; Stewart Murray, Widnes; David Geen, Alcester; Jack Good, Mawnaw, Cornwall; B Featherstone, Gt Houghton, S Yorks; David Wilkes, Bristol; Neil Kyte, Rotherham and I B Simpson, Southsea, all win themselves a copy of 'Shorts', the new video from Factory; and Paul Edwards, Abertillery; C Aldridge, Nuneaton; Mark Vyse, Clwyd; Arthur Burley, Maidenhead; J Taylor, Worcester; S Russell, Solihull; Gary Young, Falkirk; Jackie Summers Gill, Elslack, W Yorks; Hilary Noonan, Congleton and Brian Preston, Cumnock, Ayrshire 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 'Streets Of Fire' and the ten people who succeeded are: **Derek Anderson, Dundee; Chris Jenkinson, Havant, Hants; Simon Potterton, Manchester; Miss S Hedges, London SW14; Roger Birchall, London E5; Martin Pickles, Halifax; Brian Thomas, Newton Abbot; A J Ryan, Bradford; Allan Rhead, Rotherham and M J Birrell, St Helier.**

Winners of **Johnny Thunders' 'Dead Or Alive' video** and the **LAMF** album from our competition of May 25 are: **C J Middlehurst, Wigan; Chris Newton, Bolton; P Warner, Burntwood, Staffs; Mike Brand, Llandrindod Wells; Stuart Boswell, Widnes; Mark Saville, Leeds; Theadora Kane, London SW12; Simon Lunn, Huddersfield; S Ellis, Barmouth, Gwynedd and Robin Kirtley, Durham. The runners-up who will each receive a copy of the LAMF album are: David Nicholson, Glen Boig, Lanarks; David Smyth, Bangor, N Ireland; Malcolm Jones, Landoverly; Paul Cocker, Blackburn; Colin Warnes, Dovercourt, Essex; David Moore, Richmond, Surrey; Martin Clarke, Sheffield; Tracey Reeves, Leeds; L Molten, Glasgow; Tommy Mullarkey, Glasgow; Darry Struthers, Lanark; Shawn Boyer, Weybridge; G Williams, Bangor, Gwynedd; Mark Chamberlain, Sutton-in-Ashfield; Liam Killen, Ballymena, Co Antrim; David Williams, Hengoed, Mid-Glamorgan; M Tomlinson, Gt Harwood, Lancs; M Fleck, London N1, Andrew Sparke, Beverly and Paul Stewart, Fife.**

Finally the 12 lucky winners of our **Mama's Boys** competition held in the issue of June 1 are: **I E Alcock, Uttoxeter; L Beresford, Barking; Torben Wills, Argyll; B C Hawkins, Stockport; Alastair Gilmore, Killea, Co Derry; James Carr, North Sheilds; Miss K Jones, Portsmouth; R J Storer, Bury, Lancs; Steven Smith, Sheffield; Colin Simpson, London N10; Colin Wilcox, Eastleigh, Hants and Steve Marsh, Ardingly, W Sussex.**

Pretentious? Moi?

AN ADVERT for **Marks And Spencer's** bedlinen? A demonstration of the latest **David Gower** -approved cricket box? Or even the classic armpit juice shot? Ah, well, we might have known it was the latest **Freddie Mercury** promo video, or rather, "mini-movie", as it's now pompously dubbed, made to accompany his latest single 'Made In Heaven'. The flick involved rebuilding **Covent Garden Opera House**, a flying sequence, rain, fire, an earthquake, and, um, a lot of wind. Well, they said it...



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WAUT NOISE WAUT NOISE



**Elisa Waut pouts and turns on the heat,
Chris Roberts melts into oblivion**

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



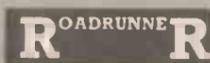
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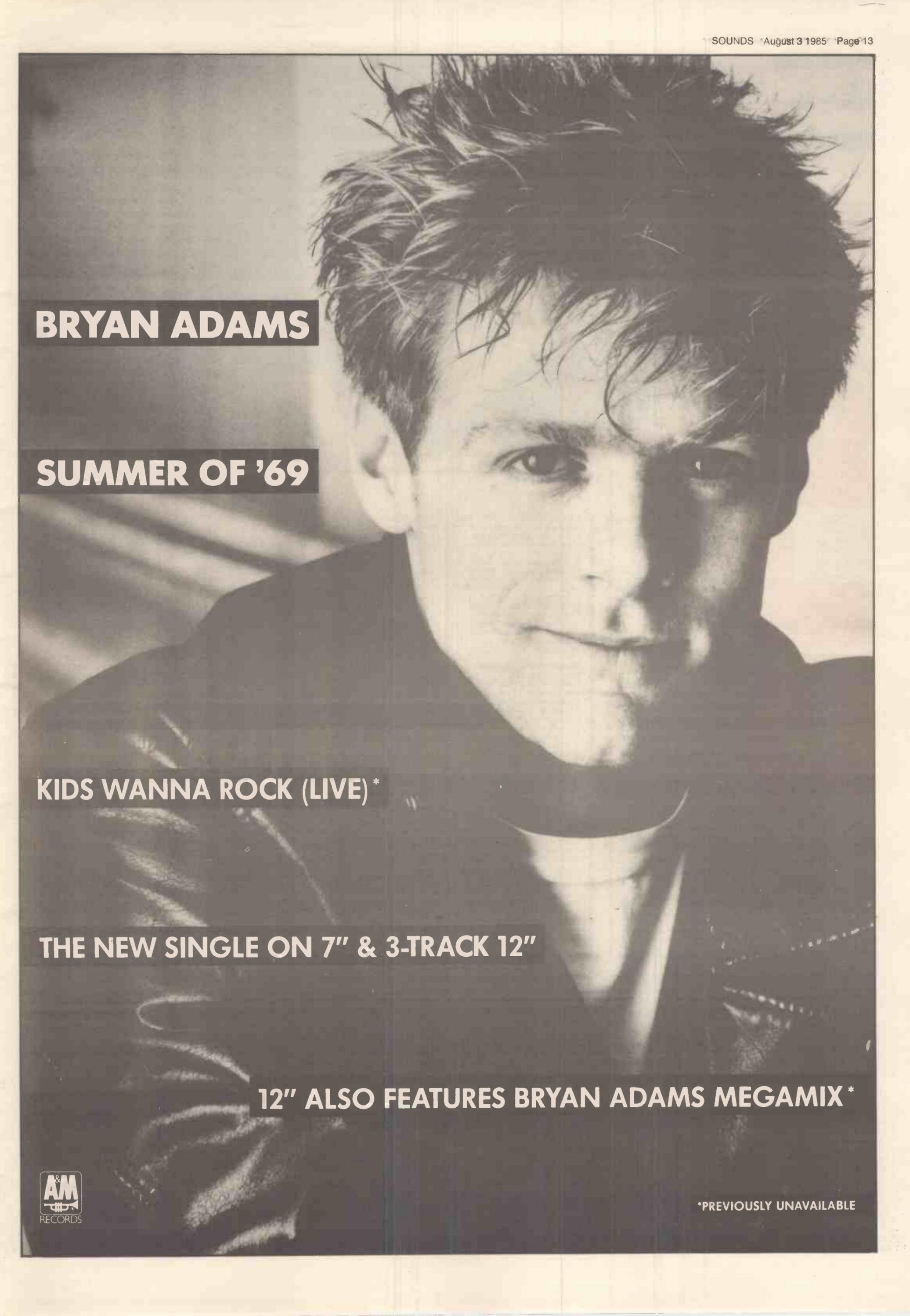
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**Reviewed
by
Andy Hurt**

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SINGLE OF THE WEEK

PALOOKAS 'Clear Day' (Prophet) Jowe Head waves tatty-bye-bye to his murky past, to his previous incarnations as a Swell Map and Television Personality. Borrowing literally - lyrically - from that old standard of the working man's club/cabaret/movie theatre, 'On A Clear Day', the Palookas present their case as prospective musical directors for Torvill and Dean with this distinctly bolero-based creation.



PALOOKA JOWE

Having made an appearance in a *Sounds* psychedelic chart way back in October '84 (presumably in demo form), 'Clear Day' does not strike me as having many, or any psychedelic properties to it, the main comparison being with the prime-time son-of-punk of, say, 1980. 'Clear Day' drives along on a fairly even keel, setting things up nicely for a grinding introduction of an acerbic guitar around half-time, prompting Jowe to explore the distant reaches of his vocal range. Mighly.

THE PRIMEVALS 'Living In Hell' (New Rose) Raw! Roar! Here's one for all you pansies out there who are afraid of pigeon-holing people. How about the greatest bits of the hits of The Folk Devils, Three Johns and Vibes? Sounds pretty good to me, and it should to you, too. The bass line suggests an Eighties 'Baby Please Don't Go', Amboy Dukes-style, and there's a definite trace of dem of'zmic blues in 'Living In Hell'. A primal scream from North of the border, a frightful row to put the wind up the faint of heart.

PINK FLAMINGOS 'Sunday' (Prophet) Another frightful row, and yet more traces of The Folk Devils - only traces, mind. "You want noise, these boys have it", blurt the Flamingos, and they are evidently men of their word. Their cause is not helped by some peculiar fluctuations in the levels, and there's a definite air of front-roominess to the whole production, which makes them OK in my book. A racket, not a con.

TERRY AND GERRY 'Banking On Simon' (In Tape) Ever seen *Poparound*? If not, then imagine a more intelligent version of *Ultra Quiz* for the under-teenies, add nine-year-old Gary Crowley as host, and Bob's your uncle. 'Banking On Simon' will be more familiar to the *Poparound* viewer as 'Go For It', a chief slogan of the show and hookline of the single. A genuinely catchy song that, in an ideal world, would rocket into the higher echelons of the charts before you could say Harold Faltermeyer. Sadly, Terry And Gerry's latest probably just isn't naff enough.

CABARET VOLTAIRE 'Drinking Gasoline' (Some Bizzare) Whither Cabaret Voltaire? Les Cabs would appear to have contracted AIDS, this being an acronym of Approximation/Imitation/Derivation/Similitude. Either that or TB - terminal boredom. I know the Cabs are capable of wondrous things, but blind acceptance simply isn't good enough, and in 'Drinking Gasoline' the men of steel say in 33 minutes what they once would have stated in a tenth of the time. Disillusioning.

THE STING-RAYS 'Don't Break Down' (Big Beat) And where have those intrepid doctors of music The Sting-Rays parked the

TARDIS 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-jangling. Echoes of an era when Dusty had just been supplanted by her younger brother Buffalo Springfield. Bal thinks he's Arthur Lee and heads off in search of a pony-tail and some striped jeans. Peace, love and happiness. Smashing.

MANKLAN 'Corroding Kiss' (Wire) THE UMBRELLA 'Make Hell (For The Beautiful People)' (Immaculate) THE CHORUS 'These Stones' (Aaz) Swedish/Polish alliance Manklan round up a few stray hackneyed beats and bass lines and set about emulating SOD, SOM, and several other abbreviations with their feedback guitar and Red Indian war dance bass/drum combinations. But for all that, 'Corroding Kiss', featuring the curiously androgynous vocals of Ms Carita Palmroos, revolves around an irritatingly simple, memorable chorus that puts most terminal punks to shame. Far and away the most accomplished Swedish/Polish record of the week.

You certainly can't accuse the singer of The Umbrella of not putting 100 per cent into his lyrics - whereas most people would pronounce the word spelled UP as, well, Up, Umbrellaman contrives to sing it as "err-aaah-pah". 'Make Hell' starts impressively and instrumentally, kinda like Jimi Hendrix performing a theme to an unreleased Bond movie. In comes that emotional voice, building up to some fine Steve Harley/Talcy Malcy wails. There's more than meets the ear to this shower and, although I'd like to think they're capable of a more fitting single, this'll do fine for starters.

The Chorus more or less do justice to their name, constructing 'These Stones' from the foundations of a so-so verse structure upwards, arriving at a quite intriguing refrain. This disc has been passed over review-wise in recent weeks, and I can see why - The Blue Orchids-ish unorthodoxy of the song requires more than the usual cursory listen before the pieces fall into place. Worth waiting for.

LEE AARON 'Barely Holdin' On' (Attic) LONE JUSTICE 'Sweet Sweet Baby (I'm Falling)' (Geffen)

What on earth possesses Lee Aaron to cram half a dozen golf balls into her gob for photo sessions? The singing pelican puffs out her cheeks once more for the sleeve, and croaks out a he-man vocal that makes Bonnie Tyler sound like Minnie Mouse. The mean 'n' moody 'Barely Holdin' On' builds to a fret-burnin', lung-collapsin' climax, with the foxy lady struttin' her stuff. All together now: "it's good if you like that sort of thing". Aaah...

The Lone Justice development team have emerged after months of intensive research, and proudly present the definitive mediocre single. Based on the gutless girly-vocal rock of Heart (remember them? Quite), they drone on relentlessly over a one note throbbing bass line nicked from the bald geezer who used to be in Rainbow/Gillan/Whitesnake/whatever. I doubt very much if the Lone Justice mums and dads will be dashing round to play this dirge to the neighbours.

THE BEATLES 'Help!' (Parlophone) CHEWY RACCOON 'Don't Touch Me' (Shift) APB 'Summer Love' (Red River) Pop! The Beatles are back! John, Paul, Sartre and Ringo have been disinterred yet again, this time to commemorate the 17th anniversary of George Harrison's appendectomy. As I am one of the two people in the entire solar system who considers Ron Mael to be a better songwriter than either Lennon or McCartney, I hereby declare myself clinically insane, and therefore incapable of passing judgement on such frippery. Help!

Chewy Raccoon has stumbled upon some dusty Duffy discs circa '82, added a few bits of latin percussion and a suitably soppy name, et voila! - 'Don't Touch Me' even sounds like a Tin-Tin title. Chewy, alias Davey Scott (20), who "hails from" Falkirk has produced some dispensable pop that actually succeeds in getting you hooked third time around. Why did I give it three plays? That's just what I've been asking myself.

Wossiss? Killing Joke go disco-pop? It's those vocals, yeah, jazz-funk, and maybe it's that high-hat-rattling, even bass-beat thumping drums. The title 'Summer Love' does not auger well, and APB take a few bars or so to find their feet and get into their stride but, once they get the hang of it, they fairly fly. Needs a few plays, but

patience is repaid with interest.

CHAKA KHAN 'Through The Fire' (Warner Brothers) DANTE 'So long' (Chrysalis) Chaka tack. Michelin man's missus frees her liberty bodice and bursts forth with a last-of-the-night disco elephants love dance. When I used to flog chain-store records in Lewisham it was precisely this kind of meaningless smoocheroo that used to send Julie, Julie, Julie and Treeezah wild. Sultry maybe, but an inferno? 'So Long' is what is usually referred to as a 'grower', an altogether more tasteful, tuneful offering than that served up by Roly-Poly Khan. Something of the feel of the Shuggie Otis via The Brothers Johnson marvel, 'Strawberry Letter 23'.

MAXI PRIEST 'Dancin' Mood' (10) TIPPA IRIE 'Complain Neighbour' (UK Bubbblers) CYNTHIA SCHLOSS 'As If I Didn't Know' (Revue) MERCHANT 'Rock It' (Hot Vinyl) The Dennis Brown of Lewisham, Maxi Priest does his bit for upful, home-grown skanking pop with his latest soundtrack to a summer's day. While Maxi would probably describe 'Dancin' Mood' as "Merther", or "The Boom!", I'd describe it as an infectious piece of singalong reggae with an outside squeak of hitting the charts.

"Born inna Englan' or in Jamaica! And you're gonna live for Kingston or be a Londoner" - fortunately for we scribes Tippa Irie subscribes to the 'Cockney Translation' school of singing. Tippa's got his problems with the 'Complain Neighbour', who moans to the Old Bill "cos this Reggie what they plays wosser than opera". Being a dedicated, Philistine I'm inclined to side with Mr Irie.

One of the more classic slices of reggae balladery drops onto the deck courtesy of Cynthia Schloss. 'As If I Didn't Know' would be perfectly suited to Kenny Rogers or Marti Webb, and sounds remarkably like that song that goes "don't you remember you told me you loved me baby", the title of which escapes me and most of the *Sounds* staff, although a girl called Lucy suggests it's called 'Friends'. Top notch lovers rock, not too goey, and with a bit of bite.

Merchant plays soca, which, as you all know is what the Americans call football. Merchant also plays calypso, and 'Rock It' is a

happy-go-lucky piece of sexual innuendo that sounds pretty much like every other calypso record I've ever heard, with the possible exception of The Mighty Sparrow. Quite innocuous, harmless fun, with a sleeve ad which recommends that "when in London, visit Dougie's Dine and Dance". Here's to Dougie.

ANDREW CAINE 'What Kind Of World?' (Epic) SIMON WARNER 'Perfect Day Baby' (EG) TXT 'Girl's Got A Brand New Toy' (Portrait) White dopes on funk. They come in ones or twos. They might be Go West, or they might be Andrew Caine, or Simon Warner, or TXT. For those popettes and a myriad of others, to own up to being original would be to admit defeat.

The most important thing is to sing like someone else, preferably David Bowie. If you're English, sing with an American accent; if you're American, sound English. Employ a producer who's cut his teeth on dozens of similar slabs of slop and you're away.

Taking a sample has recently taken on an entirely new meaning, although it's just as clinical. Andrew Caine has sampled the pan pipes to give the dream topping of a gimmick to his meagre portion of sub-Robert Palmer rock-over-funk. Standard gruel with conventional American guitar. Ugh, spit it out, pah!

Simon Warner? Who he? And what's a prat like this doing on EG? Great drum sound (yawn), and are those real trumpets or the dreaded Fairlight? The campaign for real instrumentation starts here. Like packets of Cornflakes, record companies should be legally bound to display the musical ingredients contained within the grooves. Fortunately for us, 'Perfect Day Baby' would sound crap either way.

Best of these tunes is TXT's 'Girl's Got A Brand New Toy', a fair-to-middling disc notable mainly for featuring the week's best Bowie vocal characterisation. The logical conclusion of this lemming-like plagiarism is that Bowie - like Mrs T - will end up sounding like an impersonation of himself.

TXT are but one arm of a vast pan-global Bowie-clone army, enabling the Duke to appear simultaneously in every country on the surface of the planet without the aid of Bob Geldof. Bearable.

SCANNERS

film • tv • video • books
edited by
TONY MITCHELL

Born to read

'SPRINGSTEEN – BLINDED BY THE LIGHT' by Patrick Humphries and Chris Hunt (Plexus £6.95)

WITH DAVE Marsh's definitive biography of The Boss now over six years old and the British public apparently slavering for any scrap of information about him, 'Blinded By The Light' more than fills the gap.

Forget the cheap Marsh imitations that have cropped up with monotonous regularity and the quick-buck flimsies now clogging up your local newsagent. Humphries tells the Springsteen story with an

intelligent, critical perspective that may have *Sun* readers struggling but also manages to steer clear of Pseuds Corner.

Then Hunt moves in with a list of every gig Bruce has ever played, every song he's ever written, every song he's ever performed written by somebody else, every official record he's ever released, every unofficial record that's ever been released on his behalf by the bootleggers and every record that the E Street Band members have appeared on. All copiously annotated. If you need to know more, consult your psychoanalyst.

HUGH FIELDER



THE BOOK: cover me!

'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 more puritan elements of the music press when you're struggling. Ms Rouse is no puritan and diligently covers all angles of the band's remarkable transition from bumbling no-hopers to shrewd superstars, and discovers that many of the changes are little more than

skin deep. However, she 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).

HUGH FIELDER

'STEVIE WONDER – THE ILLUSTRATED DISCOBIOGRAPHY' by Rick Taylor (Omnibus Press £3.95)

'BOB MARLEY – THE ILLUSTRATED DISCOBIOGRAPHY' By Observer Station (Omnibus Press £3.95)

THE COMPILER of Stevie Wonder's discography has the priceless advantage of limiting research to Tamla Motown, to whom Wonder has remained faithful from 1963. But Taylor spreads his net wider to include guest appearances (although at least one – with King Sunny Ade – is missing), production

credits and songs for others. Bob Marley's record career must have been a nightmare to compile, however, but not only has Observer Station (a penny for your thoughts on that name?) successfully tackled an awesome list of labels – the book answered every query I could think of – he also proceeds to cover Bunny Wailer, Peter Tosh, the I Threes (singly and collectively) and even Family Man's one solo album, although this track listing defeats him!

HUGH FIELDER



THE MUSIC BOX CREW: six of the best?

BOXING CLEVER

Is cable TV the next big thing? Andy Hurt takes a look at the Music Box showcase

EVER WONDERED what it feels like to have won through to the final stages of Bullseye, to have your six darts at 101 or more, to rack up 99 and then have Jim Bowen force you at

gunpoint to sit in that hatchback you'd set your heart on? This is what you would have won, folks!

So, you've got your TV, you like pop music. Music Box is a London-based TV

channel broadcasting 18 hours of videos and interviews daily, and yet the chances are that you will never have seen any of its output – not, that is, unless you live in Milton Keynes or Swindon. Have you guessed why yet? Yes, well done, this is cable television.

At the last count, Music Box was being pumped into 2,485,914 (roughly) homes in Scandinavia, Germany and the Netherlands, the land of the tulip accounting for 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 Blighty, Piccadilly Circus, you're less likely to see its output in London than if you happened to be passing through, say, Riihimäki, Vastra Frolunda, or maybe even Togelwanggen – the Music Box info-pack may be pretty standard fare, but their list of client towns 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 (Sunie), local radio (Martin Buchanan), plus part-timer Gary Crowley; there's former Alarm roadie Gaz Top, one-time Gloria Hunniford researcher Simon Potter, latex-loving ex-private dick Diana Harris, and the 1979 UK disco-dancing champion and Crackerjack (I hope you all shouted the appropriate response, kiddies) presenter Julie Brown.

On the occasion of my visit to MB's 'large' studio (the somewhat limited space of which suggests the 'small' studio can only be a converted airing cupboard) an imperturbably jolly Martin Buchanan had just vacated the linkperson's chair, to be replaced by the Hunniford man and the glamorous gumshoe (not on the one chair, you understand – no expense spared here). To take one quite typical line completely at random (yeah, sure), Di and Si discuss 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 belted the Box HQ to complain about the conspicuous absence of Thin White Duke product on the station, which reaches the Ziggy chalet in Switzerland. It was pointed out that Mr B's record label had failed to provide a tape, a situation that was miraculously resolved within ten minutes at the cost of a phone call, a bike arriving with the VHS pronto.

Other VIP viewers (I am reliably informed) include royal tinies in Spain, Saudi Arabia and Monaco, none of which, interestingly enough, receive 'official' transmissions – 'king 'ell!

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 wager a few bob on laying cable in your area, a proposition made less attractive by the government's about-face on the matter of granting tax concessions to the cable-layers. If you happen to live in Westminster, Coventry or Cork, then things are looking up. Elsewhere, who knows? There's always the fresh option of installing a satellite dish in your back garden and picking up Music Box direct – but that's a matter for you and your overdraft 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!

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DAILY MAEL

SPARKS with young number one fan Stephen Duffy

Pix by Gavin Watson

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 *Beezer/Beano/Spectator* thought bubble materialises above my embarrassingly hirsute bonce. "Gosh! Cripes! Lumme!" As I caught the Maels by the buffers, I thrust a Roy Wood single under their four nostrils. "Sign here, lads, and this anecdote will return to haunt you in a decade," chortled the thought bubble. . .

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 "Crikey! Blimey!", etc etc. . .

Summer, 1985. The two fans and their youthful box-brownie operator accomplice are on time, in awe, and in Fortnum And Mason's St James' restaurant awaiting the arrival of Ron and Russell. Fifteen minutes elapse, and the interviewees are led into the arena by a press officer. Tea, four cakes, a coffee, and your starter for ten. . .

Duffy: "Why did you come here originally, after the two Bearsville albums?"

"It was pretty much desperation," admits Russell. "Nothing was happening for us in LA - we'd play the Whisky A Go Go, and apart from the four waitresses and three 12-year-old groupies, we were playing to nobody. We took up an offer to come to England, did the *Whistle Test*, and a buzz started on a small scale, but it was a buzz! Then 'This Town' came out of nowhere and gave us a large following."

"Where did that get to?" inquires young Stephen.

"Number two - goddam Rubettes!"

Duffy: "Why did you leave after that period of success? Did it begin to tail off?"

"It *did* begin to tail off, and also there were certain creature comforts we'd become used to back home and really missed." Such as, Ron? "We were used to sun - we kinda got conned that summer, because it was really hot, and we thought, 'this isn't so different!' - but we were here for three years, and I was getting chilblains."

Duffy: "Was your success here repeated in America?"

"Not at all," moans Russell. "In a lot of the major cities in the States we're having that pop star period *now*, ten years later."

"What's that like?" ponders Duffy.

"It really f***s up your mind," advises the legendary moustache. "There's just no continuity. Most people build up gradually from album to album and eventually fade - we kinda start blooming and fading, blooming and fading. . . it's not so orderly."

"Fortunately," tempers Russell, "we always manage to have some commercial success in some part of the world that never coincides with anything else. The period when nothing was happening in Britain we had a huge success in France with 'When I'm With You', so that sustains things, and then the American thing took over. There's a new young following in the States that thinks Sparks are a new band - these kids come up to us and say 'I loved your first album, and now I'm going to get your second one', and they're talking about 'Sparks In Outer Space', or 'Pulling Rabbits Out Of A Hat.'" (Which was never released in this country).

THIS STATE of affairs does not seem to perturb the Maels, and throughout they display an inclination to let sleeping dogs lie. Maybe there is just a trace of panic when Ron informs us that "there's a British DJ at a station that's very popular in Los Angeles who continually blackmails us by threatening to reveal that we were popular in Britain in the Seventies".

Duffy: "What ambitions do you still have?"

Russell: "In Britain we know that unless we do something incredibly striking it's going to slip by unnoticed - we have to overcompensate to achieve any visibility here. With 'Change' (their current single on London) we tried to come up with a song and production that wouldn't meet with indifference, that would elicit either a positive or a negative reaction, but *some kind* of reaction. So far we've had a lot of favourable reports, and a lot of people think it's dreadful."

Duffy: "But that was always the case, wasn't it? If you said you liked Sparks you had to be prepared to have a few fights in the playground."

"Imagine what it's like to be us!", complains a slightly philosophical Ron.

"People never seemed to listen to the words, and that's what attracted me - they're so incredibly articulate," states their famous fan, who follows up with another poser. "How do you maintain the enthusiasm to deal with record companies?" (London are their eighth in this country).

"Well, that's one of the difficult things," concedes Ron. "We're so dedicated to what we're doing," preaches Russell. "It's become a real cause, just because of the fortunes and the misfortunes of our career. It's become an obsession to carry on, come what may."

Over to you, Ron: "When we hear what we do in the studio, it just tickles us pink! We're really our favourite band!"

Duffy: "Whatever happened to that film you were going to do with Tati?"

"It never happened," sighs Russell. "We met with him for a few months, and we were really excited to work with this legendary figure. He'd met us when we were on the same Swedish TV show as him, and he thought we'd be right for his new film script, which was called *Confusions*. 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 playing the art movie theatres throughout the world for eternity."

I enquire about the alleged Doris Day connections, to which Russell responds "a total lie, a complete fabrication". He explains "at one point it was rumoured that Doris Day was our mother".

"But in fact she was our father," interjects Ron. "Good old dad."

"When we were in Sweden," recalls Russell, "the rumours had got around and we received a telegram from her Swedish publishers saying there was a huge amount of money in royalties from the Fifties onwards waiting to be collected by us, so we thought, hrm. . . TAXI!"

Tea and cakes safely dispatched, the stars and admirers traverse Piccadilly in order that the super-zealous Gavin can do his Lord Litchfield bit. While the brothers keep assorted lenses occupied, it's the card-carrying fan Duffy who impersonates a beetroot as three young ladies beg his autograph. These girls were on Farley's Rusks at the time of 'This Town', and are unaware of the eminence of Steve's new friends. Meanwhile, our illusions remain substantially intact. Ah, two more names to cross off my 'must meet' list. . .

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INFO RIOT

EDITED BY BARRY LAZELL

SO MANY letters continued to flood in concerning the **Only Ones** after I published the first feedback round up on the band that I figured, after a few weeks' pause for breath, we ought to round up the remainder of the info they offered. Though it isn't practicable to quote from every letter, I can namecheck those readers who have provided additional pertinent info on the **Only Ones**, as follows: **Peter Ogley** of Plymouth, **Jan Poulsen** of Copenhagen, Denmark, **Jeff Hartley** of Finchley, **Julian Ross** of York, **Nigel Lockwood** of Sheffield, **Matthew Parkes** of Sheffield, and **Ian Black** of Glasgow.

Firstly, several people pointed out a typo error on the singles listing - **CBS 7086** was actually titled 'You've Got To Pay' (or 'You Got To Pay' on the record label), and not 'When You've Got To Play' as it was printed.

Secondly, the picture sleeve query over 'Trouble In The World' (**CBS 7963**) and 'Fools' (**CBS 8535**) has been decisively settled. The UK pressings of both most certainly did have pic sleeves, and a couple of people sent in photocopies of same for reference. If they're at all suitable for reproduction, you may have already seen them adorning this item. It's also worth pointing out that the 'Fools' sleeve credited 'The Only Ones (featuring **Peter And Pauline**)'! a reference to the fact that **Pauline Murray** (ex-**Penetration** and **Invisible Girls**) is jointly featured on vocals. The front of the sleeve,

in fact, has a photo of **Peter** and **Pauline**, with the rear carrying a shot of the band.

The 'Trouble In The World' sleeve featured a **Fin Costello** photo 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 sleeve of their first single 'Lovers Of Today' on the wall behind them. It should also be noted that 'Trouble' is a different version (or different take) from the one on the 'Baby's Got A Gun' album.

Julian Ross raises a point about a free EP which it was originally proposed would be given away with the 'Baby's Got A Gun' LP: "I recall reading about this, I think, in the *Sounds* review of the album. If my memory serves me correctly, it would have been a seven-inch record featuring 'Baby's Got A Gun' and two live tracks. I've no idea how far these plans got, why they were halted, or whether any demo copies of this single do, in fact, exist. The fact that it was proposed at one time seems made the more likely by the fact that the album did have an insert which included the lyric to 'Baby's Got A Gun', even though the track wasn't included on the LP."

Matthew Parkes notes that the American compilation album 'Special View' contained the Vengeance tracks 'Lovers Of Today' and 'Peter And The



THE ONLY ONES' Peter Perrett chews microphone

Pets', as well as later recorded CBS tracks. These two cuts, of course, were also reissued by UK CBS, as the 12-inch flipside of 'Out There In The Night' (**CBS 127285**) - the seven-inch single had just 'Lovers Of Today'. Most, if not all, of the 12-inch pressings were in blue vinyl. There was also a 12-inch import EP which contained the two early Vengeance tracks plus 'Another Girl, Another Planet' and 'This Ain't All (It's Made Out To Be)'. It had a

similar cover pic to the 'Special View' LP, and **Julian Ross** thinks it may have had the same generic title.

A couple of our correspondents suggest that mention should be made of a single on which **Peter Perrett** took a producer's role - 'I'll Remember You'/'My Friends Are Dead' by **Wasted Youth**, which was released on the **Bridge House** label (**BHS 10**) in August 1980. This, inevitably, is long deleted.

Subsequent activities by **Only Ones** members are still the subject of speculation. **Matthew Parkes** and **Jan Poulsen** both recall that guitarist **John Perry** formed a band called **Decline And Fall** shortly after the split in the spring of 1981; it seems that they lived up to their name, however, and disappeared again pretty quickly. **Nigel Lockwood**, meanwhile, has this to say about **Peter Perrett**:

"Since the **Only Ones** split, his only live appearances have

been a couple of shows with **John Cooper-Clarke** at the **Marquee**, and two with **Johnny Thunders** at the **London Lyceum** (October 9, 1983) and the **London Pipeline (Gossips)** (December 6, 1983). I attended both of the latter.

"**John Perry** was in **Johnny Thunders'** protégé **Patti Palladin's** band for a while (interestingly alongside former **Pistol Glen Matlock**), and he too appeared with **Thunders** at the **Marquee**, in August '84."

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HEADS, HANDS AND FEET: no reunion threat just yet

HAND ME DOWNS

BRIAN JONES of **Aberystwyth, Dyfed**, asks: "Can you shed any light on a band I saw around 1970/1 named **Heads, Hands And Feet**, who supported **Fleetwood Mac** here at **Aberystwyth University** at the time? They were a six-piece outfit featuring **Tony Colton** (vocals), **Chas Hodges** (bass and vocals), **Albert Lee** (guitar and vocals), **Mike O'Neill** (keyboards and vocals), **Ray Smith** (guitar and vocals) and **Pete Gavin** (percussion and vocals.) They had an album titled 'Heads, Hands And Feet' in 1971, on **Island (ILPS 9149)**, which included **Lee's** classic 'Country Boy'. Later that year came a single, 'Warming Up The Band'/'Silver Mine' (**Island WIP 6115**), which got played a lot but never made it.

"Can you tell me if they made any more records? I doubt if there was another album, but there may have been further singles, possibly including 'Delaware' from the LP. I'd also

like to know what former members are doing these days, apart from **Chas Hodges**, who of course is half of **Chas And Dave** these days, and **Albert Lee** who still does frequent sessions (including most of **Shakin' Stevens'** hits, I understand). I haven't a clue where the other four are now; maybe someone could help?"

I can't tell you anything more about the other four players (though I hereby throw it out in the usual fashion), but there were some more **Heads, Hands And Feet** record releases. In fact, the band made three albums in all: **Island ILPS 9149 'Heads, Hands And Feet'** (1971) **Island ILPS 9185 'Tracks'** (1972) **Atlantic K 40465 'Old Soldiers Never Die'** (1973)

'Warming Up The Band' does seem to have been the only single on **Island**; I can find no trace of 'Delaware' or anything else from the first two albums

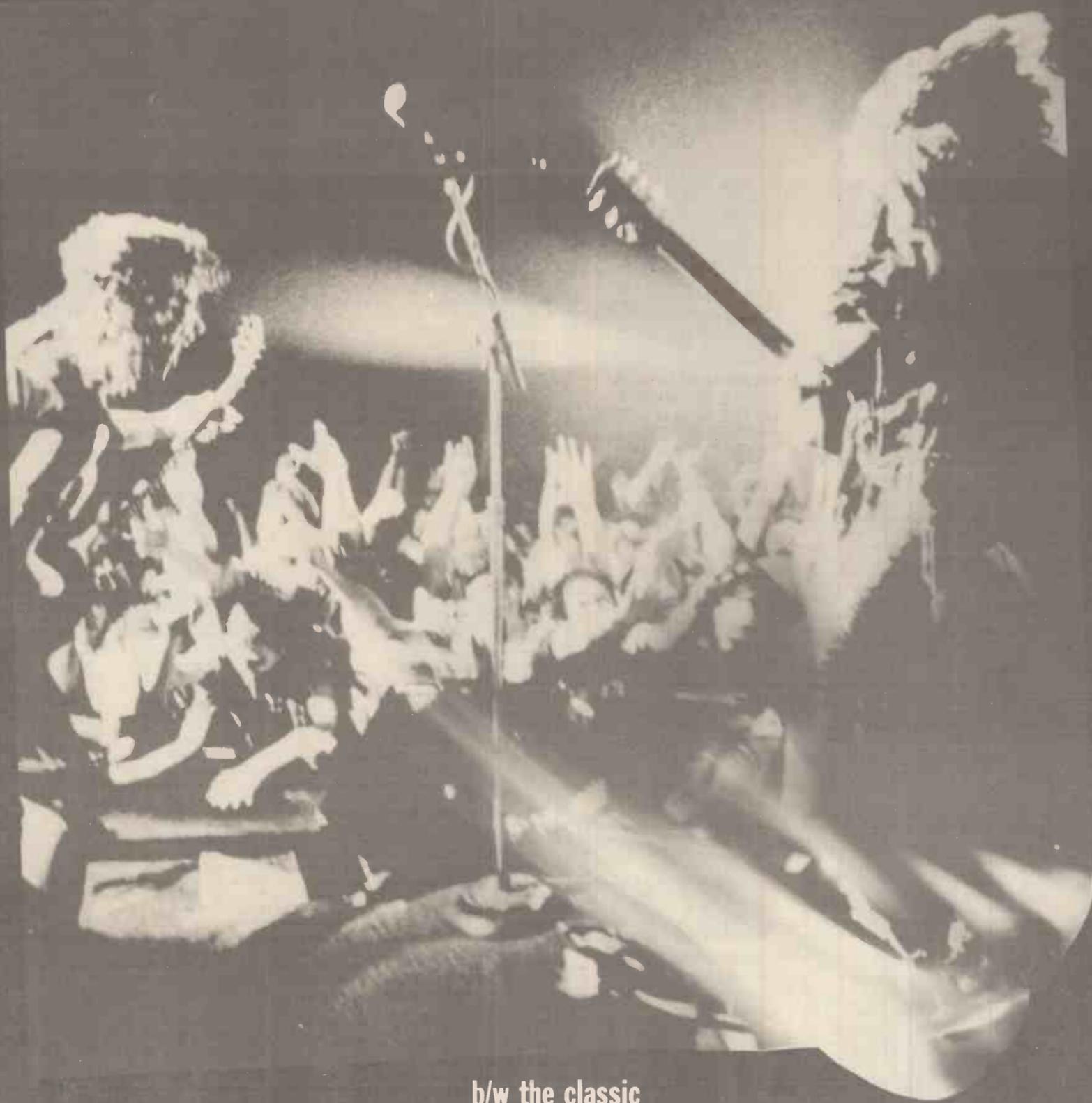
appearing on 45. Interestingly, though, 'Warming Up The Band'/'Silver Mine', after failing to sell and being deleted, was reissued again on **Island** some years later, in September 1976. Although it was the same coupling, it now sported a new catalogue number, **WIP 6319**. The reason for the re-release escapes me.

The 1973 **Atlantic** album sired two singles, neither one selling in any quantity: **K 10292 'One Woman'**/'Dirty Heavy Weather Road' **K 10312 'Just Another Ambush'**/'I Won't Let You Down'

The first **Island** albums were also released in the States on **Capitol**, so there may have been further singles released there; pretty obscure, though, to say the least. As far as I know, everything recorded by **Heads, Hands And Feet** is now long-deleted everywhere, though the albums do certainly crop up second-hand and at record fairs.

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EVIL WOMAN

THE PLAYN JAYN
'Five Good Evils'
(ABC ABCLP
5)***1/2

WHO DO they think they are, the Jayn? Sixties West Coast collections in their lofts, but vowels as indelibly English as those The Kinks intoned; a fondness for Small Faces harmonies coupled with psychobilly shrieks and a catastrophic fascination for strange young ladies and graves. Beneath it all, there's the suspicion of a beat flutter that only The Action matched.

It sounds a heady mixture, and live the men emit a layered guitar sound, dropping so dense over their public that the pyrotechnics they force

their voices to execute don't seem impossible, don't sound unpleasing. On cold, hard plastic, things shape up a little differently.

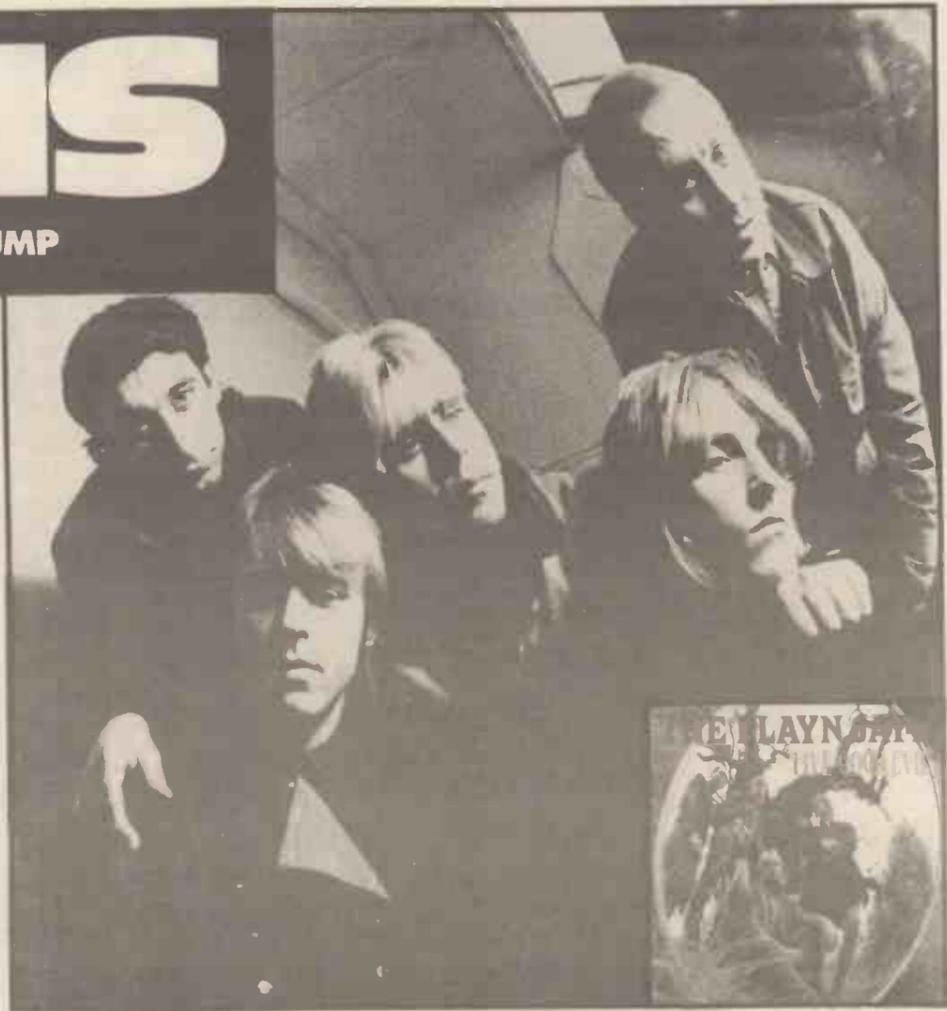
'I Love You Like I Love Myself' is a well-chosen opener. Peeling lead guitar allows Mike Jones (one of two vocalists) to deliver this sublime statement of romantic dedication against an uplifting wave of wail, though the collaboration's not so sound on 'Letter From The Other Side', which tries and fails to haunt effectively from a place Doris Stokes is familiar with. 'Five Good Evils' brings winsome harmonica trotting into an idyll of rural midsummer madness, while voices carousel intricately in

rounds and finally mix into a surreal finale. Delicate – good Lord, how can it be that I enjoy it?

'I Dig My Own Grave' fires salvoes just a little too low on gunpowder, yet 'Silk And Satin' makes the light touch tell in an eerily well-mannered dissertation on obsession. And 'Juliet' should already grace your singles collection – nothing else approaches it for unhealthily harmonised vocals hitched to casual chugs of bass.

This band could do without their choke-chain. They're imposing loud and, if they were as free with noise as they are with their song titles, things could be more than beat.

GLYN BROWN



THE JAYN: still distorted



METAL URBAIN
'L'Age D'Or'
(Fan Club FC
011)****

IN THE wake of electro pop, trash and the 'new' guitar music, it is remarkable that there is yet to emerge a genuine Eighties garage punk which faces the future, hybridising and extrapolating the past rather than begging from it. To date, one of the only successful experiments of this kind has been Metal Urbain, a name synonymous in their native France with uncompromising punk-metal vision. And rightly so.

'L'Age D'Or' collates MU's fiery tenure into several flashpoints whose substances are seminal in their all-seeing summary execution of convention and etiquette. The 'Hysterie Connective' album is included in its turbulent entirety, an impeccable techno-primitive grapple where men and machinery gasp for air behind the gnashing of a remorseless fuzztone guitar, a prime feature of all MU music. This scourge is complemented by a further two sides of android neo-minimalism, or The Troggs For Home Computer Enthusiasts, if you please.

The Metal boys are adept at reconstituting obvious rock 'n' roll into modular units of pitiless noise as barren and void of musicality as possible without actually self-immolating into a ground test. While it misses out the halcyon sophisticated garage funk of the 'Plastic Motel Bar' EP, 'L'Age D'Or' is still a delicious index of possibilities realised and many more only hinted at. And it kinda makes you go all *existential* inside, shucks...

RALPH TRAITOR



**WYNONIE HARRIS/
LITTLE ESTHER/
LITTLE WILLIE JOHN/
EARL BOSTIC/BILL
DOGGETT/HANK
BALLARD AND THE
MIDNIGHTERS**
(Federal/King via
Charly)****1/2

SIX CRACKERS, so let's get started. Wynonie Harris' breathless, hoarse, husky voice is *alive*, sweaty and irresistible. As I write this, I'm jitterbugging uncontrollably with my red-hot mamma – whoa, there goes a back flip! The lyrics and antics of Wynonie would have had him labelled politically unsound these days – male chauvinism incarnate, topless girl dancers in suspended cages and risqué ranting. Sensational stuff, 'Rock Mr Blues' (CRB 1097) is triff, brill.

What a diff'rence a couple of decades made. Little Esther grew up to be big Esther

Phillips, she of the warbling voice and '75 disco smash. 'Bad Baad Girl' (CRB 1100) is certainly not my pick of the bunch, merely exceptional.

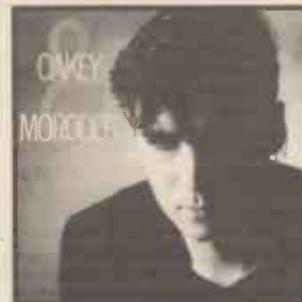
Man, what a boy! At 17 Willie John was capable of belting out a definitive 'Need Your Love So Bad'. 'Grits And Soul' (CRB 1098) proclaims to the world that this man was *class*, make no mistake, approaching the vocal purity of Jackie Wilson but with a far higher standard of material to play with. Before his conviction for manslaughter and early death (under dubious circumstances), Willie found time to record the superb original of 'Fever' 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 'Gon' Doggett' (CRB 1094), in the person of Clifford Scott. Being a self-confessed anti-jazz reactionary, I tend to plump for Doggett in preference to Bostic – my favourite from the latter's 'Blows A Fuse' (CRB 1091) is the Jordanesque 'Who Snuck The Wine In The Gravy'. Doggett's somewhat smoochier instrumental style also benefits from slightly better material, from the classic 'Honky Tonk' to the sweet 'Hold It'.

But give me a *voice* any day. Of the magnificent half-

dozen, 'What You Get When The Gettin' Gets Good' (CRB 1090) by Hank Ballard And The Midnighters stands out as the Torvill And Dean or Nadia Comaneci of the bunch – this is perfection, five stars just doesn't do the album justice. Hank and the gang bridge the gap between Little Richard and Oriole bands like The Contours, recording 'The Twist' years before Chubby Checker's duplicate and getting none of the credit. A major group indeed, a real re-write the record books job.

ANDY HURT



**PHILLIP OAKEY AND
GIORGIO MORODER**
**'Philip Oakey And
Giorgio Moroder'**
(Virgin V2351)*

PROOF POSITIVE that if you start looking exactly like your girlfriend, your ability to write good lyrics takes a nosedive. As the thump bonk of Moroder's electro (which hasn't progressed in 12 years) plods along, Phillip Oakey la-la-la's a passive lobotomised route through some of the corniest platitudes I've heard in moons. Hollow optimism, pretentious pathos, and not a hint of self-awareness or humour.

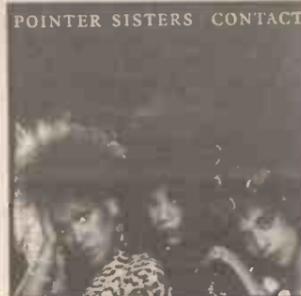
I can understand a pop star from Sheffield aspiring to the precision of perfect blandness. I can understand old Giorgio being a bit of a dork – the years are not kind to balding men in nauseating pullovers. What I cannot handle is the stench of overt apathy that emanates from this project/product.

The singles, 'Together In Electric Dreams' and 'Goodbye Bad Times', you've already suffered crawling in one ear and out another nostril, but you've yet to yawn to the soporific similarities of 'Valerie' ('What shall I do when you are gone? I'll walk around looking sad') and 'Shake It Up', which makes Divine sound human.

The only way you could, like, *dance* to this would be to impersonate Muffin the Mule on springs. We've had our Phil.

JACK BARRON

CHRIS ROBERTS



**THE POINTER
SISTERS**
'Contact'
(RCA PL85487)***

AT THE height of 'Frankie' – induced Sledgemia, the Pointers are in danger of being regarded as merely little sisters, waiting out in the cold for hand-me-downs. A romantic notion except for two facts: 'Dare Me' is already a Top 20 hit single and the Pointers have an organisation behind them to rival the Pentagon.

This backing has provided Anita, June and Ruth with an overpowering platform for their undoubted vocal talents, beginning with heavyweight producer Richard Perry who has given the album a dynamic, rocky urgency oddly reminiscent of the recent Eurythmics LP.

But the continuing problem for the girls lies with the songwriting – an exercise they turn a blind eye to – which has been turned over to another amalgam of company men able to programme drum machines, rearrange established soul and funk melodies and then write banal lyrics all about sex.

This last point is obviously the single most important instruction given to the rent-a-song crowd as they toil over coupling rhymes like 'Tell me how you like it in slo-mo/Better mean it cause I won't take no-no' ('Pound Pound') and 'Red temptation hiking my fahrenheit/This ain't just a flirtation/Still it might take all night' ('Contact').

Mind you, once those girls start to seduce with their vocal magic, it could just as well be the Greater London telephone directory – forget the words, feel the passion. With at least four hot numbers (including the sensuous 'Back In My Arms' and the irresistible 'Freedom') among the stone cold fillers, the Pointers obviously haven't completely lost their way yet, they're just waiting for their time to come.

JOHNNY WALLER



DENNIS:
hey, Jack,
don't be hasty,
man...

GET DOWN

DENNIS BROWN
'Slow Down'
(Greensleeves GREL
80)***

FROM HIS apprenticeship with Coxsone Dodd at Studio One, via another artistic peak while tarrying in the Joe Gibbs stable, and onwards out into the international arena, the roller-coaster 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 on an old spot.

That Dennis should return to a pummelling brand of roots reggae after his more mainstream funky approach on 'The Promised Land' failed to replicate the global success of 'Money In My Pocket' seems inevitable. 'Slow

Down' obviously isn't the singer's first album since his A&M sponsored and deflected sortie on the UK charts – collections of singles and several other Brown LPs have materialised in the specialist racks from time to time. The lesson of this non-stop recording is that the melodic menace is still very much in demand in skankland.

Even so, the overall tenor of 'Slow Down's' blend of 'reality' and lover's material harks back to the days when reggae's rhythmic demeanour was taciturn and spiritually obsessed, an age before Black Uhuru kicked the sonic child briskly into the current high-voltage decade.

'Slow Down' says hello to yesterday in a clear but unsurprising manner. Déjà-vu.

JACK BARRON

NIKKI SUDDEN AND DAVE KUSWORTH 'Robespierre's Velvet Basement' (Glass GLALP 012)*****

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

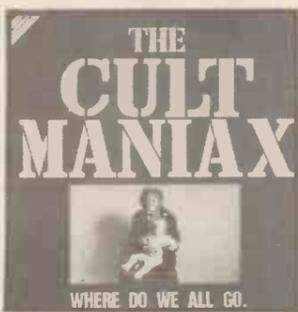
This is the second classic Sudden/Kusworth album and, like last year's 'Jacobites', there's a preference for songs drenched in tingling, ringing, properly acoustic guitars. But the overall sound has been fleshed out... more atmosphere, imbued with many subtleties, but still as direct.

Beginning and ending on the 14th of February, narrated by Sudden's plaintive, husky tone and Kusworth's reedish, ghostly tremor, it all positively drips romanticism - no bad thing when effortlessly woven through a lilting, open-ended vignette like 'Ambulance Station' and even more beguiling strung across the related imagery of (for instance) 'Where The River Ends' and 'Son Of A French Nobleman'. There's a thread.

From time to time, sources peek through: an overall, opaque Dylanesque feel, and a hint of affection for 'Zuma' - period Neil Young in the roving lead work of 'River' or the longing slouch of 'All The Dark Rags'. But really, their melancholy rock 'n' roll lament and folk-touched freshness is quite unique, *natural* and meltingly irresistible.

Logically, this pair could languish in obscurity for some considerable time yet. They should be immediately and quickly plucked from it.

ROBIN GIBSON



THE CULT MANIAX 'Where Do We All Go?'

(Xcentric Noise Tenth 1)****1/2

ADAM AND Eves is a spectacularly unpleasant niterie in the centre of Leeds, a city not yet renowned for its sophisticated night life. Recording this live album in so manifest and Godforsaken a hole does not bode well for The Cult Maniax. And didn't deliberate misspelling die out just 30 seconds after the New Yardbirds became something else? Oh dear, do this band have anything going for them?

Well, actually yes. They are rather good, if that counts any more. Opening with a savage blast from a guitar that our distant cousins round the corner at *Kerrang!* could describe in paragraph upon paragraph of glowing and colourful tribute, they follow through with rhythmically declaimed vocals (Rikki Sylvan meets John Otway) and a number of fairly splendid punky batterings.

'City Brave' ('You've got to trust in no one/Believe in nothing') and 'American Dreams' are the most impressive numbers here. Vitriolic power matched by a sense of rhythmic dark intent. And overall The Cult Maniax establish themselves as perhaps the best British punk band I've heard from since the Upstarts' 'Two Million Voices', and well worth their three and a half stars.

ROGER HOLLAND

CRISPY AMBULANCE 'Fin'

(Les Temps Modernes LTMV:X)****3/4

ALONG WITH The Swell Maps, Those Helicopters and Attempted Moustache (brilliant!), Crispy Ambulance are perhaps best known for their name. Back in the early Eighties, they released a string of vinyl on Factory (remember 'The Plateaux Phase?') but then... say, what *did* happen to dear old Crispy A?

Whatever, here's a posthumous live assault, appropriately titled 'Fin', containing ten twisted tunes from the winter of '81/82. There's a neat version of Throbbing Gristle's 'United', the eerie 'Nightfall Ends The Ceasefire' - both recorded at

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 which is remembered with some affection by this reviewer.

DAVID ELLIOTT

MICHAEL CRETU 'The Invisible Man' (Virgin V2354)****

A SHOT in the dark hits the bullseye! Michael Cretu as a name meant nothing to me, but this immaculate glossy album proves why the German public rate him as high as Boris Becker! Welding trans-Euro disco rhythms (of Kraftwerk and Simple Minds) to smoothly arranged melodic anthems and tear-stained ballads, Cretu shows the same rare, uncluttered talent that marks Phil Collins as a stylish MOR artist to be cherished.

Sometimes the cracks between the joins begin to show, the grand alliance of romance and muscle is torn apart and you're left with a ghastly clash (as on the current single, 'Silver Water') of Jean-Michel Jarre and Howard Jones. But Cretu's love of both modern electronics and the neo-classical school of music means he also mines a rich, dreamy seam of heavy sentimentality. 'Your Favourite Toy' and the title track are irresistible slices of wallowing heartbreaking melodrama beloved 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 the genuine article. Take a look.

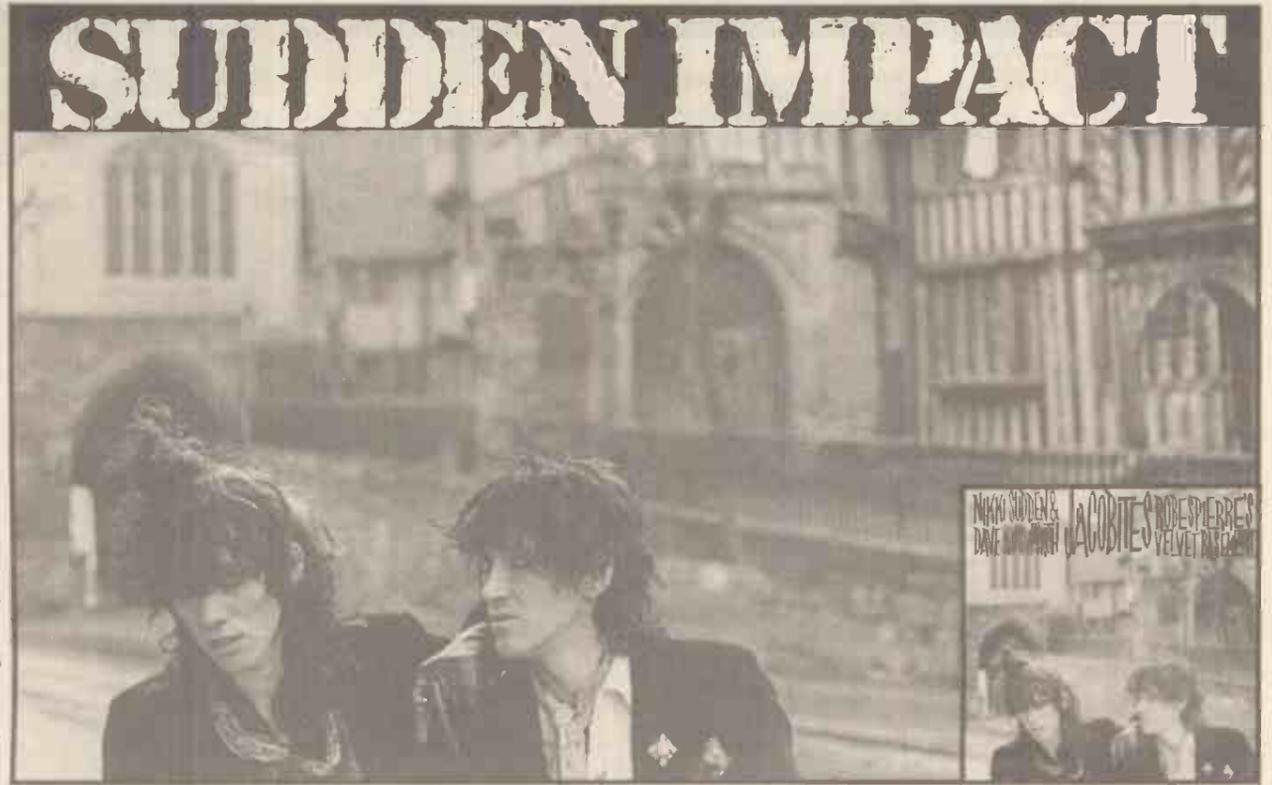
JOHNNY WALLER



VARIOUS ARTISTS 'Charly R&B Party' (Charly CRB1088)****1/2

AHA! A party record! Michael Jackson - woohoo! Extended mix - yeah!... noooooo! Charly give you *real* music, an album full of tracks Bryan Ferry has either already recorded, or would record if he didn't spend so much of his time moping.

I've been to 'parties' where records such as this are played, and do the people dance? Do they my aunt Nora's clogs! No, the



Sandy Fleming-Coolley

DAVE AND Nikki regret mislaying their bottle of Vosene

revellers (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 conduct a running commentary. Del: "I picked up a white label Wilbert Harrison at the Edmonton record fair last week - 15 quid, what a mug!" Purbeck: "Quite, quite. Still, that still doesn't beat that test pressing I picked up in Baton Rouge last summer" etc.

Cracking stuff: 'Ride Your Pony', 'Shame Shame Shame', 'Boom Boom', 'Barefootin'', 'Dust My Broom' and eleven others. Essential listening. Put on your Walkman, hide in the darkest corner of the kitchen and polish off the Schitzenbräu while the other prats prattle. Test pressing indeed!

ANDY HURT

GANGWAY 'The Twist' (Irmgardz 10)****3/4

POPULATED BY girls who look like they've swallowed their hats and boys who smile at the thought of existing as the loneliest beings in the whole wide world, 'The Twist' is the sound of young Denmark playing with the structures of Dental-Floss pop: clean up the plaque left by the sweet Sixties, sour Seventies and glutinous Eighties.

Gangway's debut is important in two ways. It represents the first fruition of an English distribution deal for Copenhagen's Irmgardz Records and also a glimpse of a very winning but as yet overly eclectic group. A trio based around classically-trained guitarist and songwriter Henrik Balling, the antecedents of Gangway filter through without shame: The Smiths, Banshees and, on 'Call Up', Madness are in the mix.

Yet the Danes don't flaunt these influences like simpleton plagiarists mooning on the catwalk of pop. That I find very interesting. It's Gangway's nascent ability to absorb and manipulate the familiar which hold great promise for the future.

The band admit to being creatively fired by The Beatles though, funnily enough, aside from the odd 'A Day In The Life' noise FX, the textural semen of the Liverpool connection rarely hits the compositional ovary. On the other hand, the vocals of Allan Jensen are a very fertile valley of shadowy emotions. His is the sort of larynx Morrissey would kill for.

After the spotlight being pointed at numerous American bands, it's high time we rediscovered the pleasure pastures of Europe and Scandinavia. Given space to develop, Henrik and his cohorts might well be the Gangway to bridge the cultural divide.

JACK BARRON

THE DENTISTS 'Some People Are On The Pitch, They Think It's All Over, It Is Now' (Spruck SPR 001)****1/4

AHH, THOSE immortal Kenneth Wolstenholme syllables that ended West Germany's dismal attempt to clutch the World Cup from Bobby Moore's grip circa '66. And, steeped in periodic splendour, this debut album from the relatively new and still wet behind the ears Dentists comes as something of a classic.

Sure, this isn't even on the same street as perfection, but the intriguing pop which they purvey underplays the Creation stable sufficiently to give the group a pretty unique sound of their own. Like The Loft in harmony?

The influences are wide ranging. Check The Mamas And Papas, Love and The Monkees and spare a thought for the chunky guitar of Pete Shelley if you've a mind to. Chirpy, twangy pop that promises a lot.

DAVE HENDERSON

NIGHTWING 'A Night Of Mystery - Alive! Alive!' (Gull Records GULP 1043)****1/2

THEY THREATENED for years to break through as Britain's resident average rock band. Nothing too different, nothing too complicated, 'A Night Of Mystery' should go halfway to explaining why.

The LP actually sounds rather empty. Everything seems to nestle nicely behind the wailing vocals and prominently floating keyboards. Twinkling smoochy smoothies such as 'Night Of Mystery' occur in the same breath as energetic air-filled rockers like 'Dressed To Kill'.

Let's face it, mainman Gordon Rowley is a hippy, and one who would obviously like to make the transition into a sprightly Eighties rock sound. There's nothing wrong with that, hippies trying to modernise their music, but the point is it'll never happen! This album's too nice, too cultivated and certainly too gentle for a live album.

STEFFAN CHIRAZI

VARIOUS ARTISTS 'Obscure Independent Classics: Volume I' (Cordelia ERICAT 003)****

SURPRISINGLY, DESPITE its ominous title, 'Obscure Independent Classics' boasts a quite formidable genius quota, making it very nearly an essential purchase.

This is mainly down to the bewildering talents of a) The Kamikaze Sex Pilots and b) The Disco Zombies, both of whom ooze (or rather oozed, the Zombies being no more) a quirky enthusiasm and an earthy, oddly primitive charm on their respective tracks, lending the album as a whole a certain rugged quality - a backbone.

Skip John Trube's gratuitous 'Telephone Conversation' (on which the buffoon seriously upsets a complete stranger and calls it 'art'), and instead lap up the music ramblings of Zoogz Rift And His Amazing Shitheads (crazy), The Big Goats (unsettling), The Deep Freeze Mice (twisted/psychedelic) and The Fire Hydrant Men (simply yummy).

MR SPENCER

WAKKEY WAKKEY!



Tony Mottram

MOOD SIX tread the Psycho path

VARIOUS ARTISTS 'The Waking Dream' (Psycho Records PSYCHO 35)****

MANY MOONS ago, Funhouse records (aka Psycho), dealers in fine vinyl ancient and modern, made a plea in one of their mail order catalogues for any bands with similar musical cravings to send in tapes of their work for possible release on their label. What makes up 'The Waking Dream' is the response from five new outfits, only one of which (Mood Six) you'll have possibly heard before.

Mood Six's contribution to

'Dream' is quite possibly the heart of this collection; the more they record and get used to how a studio works, the stronger they become. Both 'Far Away' and 'You Don't Know Me' are power-packed and stuffed with sound ideas, and both bode well for an astonishing second LP one day. More gothique, but equally memorable, is the sound of the brilliantly baptised Sleep Creature And The Vampires whose vision is sulphureously clouded but fiendishly crafted with electronic devices. If you like The Sisters Of Mercy, then you'll probably go ga-ga over

Sleep Creature and co.

Green Telescope from Edinburgh start off well with their two manic originals, but even better is their version of The Calico Wall's oft lifted 'I'm A Living Sickness' wierdo of yore. Eat your hearts out, Fuzztones. Real brain damage merchants of this package, though, have to be Magic Mushroom Band who brainstorm through territory once ruled by Hawklords and claim it for their own. How's about an album from this craziness, Psycho? Not so sure about Palace Of Light, though, who creak of wimpy sentiment to these ears.

EDWIN POUNCEY

HARD CORE

Philip C Hertz takes out the thrash



NAKED RAYGUN 'Throb Throb' (Homestead HMS008)*****

AS PURVEYORS of an expanded hardcore/punk derived noise, Naked Raygun are often lumped together with The Butthole Surfers, Minutemen, Meat Puppets et al, as collective boundary stretchers. But Raygun take a decidedly more urban approach; from the horn-drenched derision of 'Only In America' to the scatty 'Libido' and the thrashy 'Surf Combat', they exude a literacy that seems to elude even the artist of the artcore. With their second LP, we are witnessing the maturation of a combination of brains, guts, humour and awesome talent.

FRIGHTWIG 'Cat Farm Taboo' (Subterranean SUB 46 import)*****

OFTEN MISLABELLED as a female Flipper, Frightwig must surely be one of the bright lights of the San Francisco scene. There is more than an ounce of humour in their delivery ('Hot Papa', 'A Man's Gotta Do What A Man's Gotta Do'), plus Frightwig are not nearly so one-dimensional as Flipper, dividing their attention evenly between sexual politics and introspection. Their music emits a sincerity characterised by slightly uneven playing, without losing power or cohesion, in a variety of noisy settings. Quite a revelation.

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

EASILY IDENTIFIED as one of the New York school of rain makers, Live Skull fall neatly into the scheme of things. Where The Swans toil across a bleak landscape and Sonic Youth bash and smash through a low-tech wall of static, Live Skull weave their way through a sombre terrain with deftness and perception.

THE OFFENDERS 'Endless Struggle' (Rabid Cat RAB-OFF-005 import)****

THE HARD rocking end of hardcore ploughs full tilt into speed-thrash of the political variety. The Offenders are part of the great outpouring of bands that followed MDC from the vast lands of Texas in '82/ 83, and their second LP features a hoarse lyric battered by razor sharp thrash, containing post-Hendrixisms aplenty. This is one of those rare instances where carefully sophisticated production doesn't bury fury and passion.

Sadly, there is little of the bloodletting that characterised last year's brilliant 'I Hate Myself' single and the songs tend to function as a commentary, rather than an effective call to arms. Still, in the end it *does* tend to singe me when it comes off the deck...



RAW POWER 'Screams From The Gutter' (Toxic Shock import)***

A FINE welding of speed-metal and thrash-punk. As the lineage becomes more convoluted, the line between metal and punk blurs. Recorded during last summer's US tour, this LP demonstrates the power and fury of Italy's foremost anarcho-metal band. Though a little heavy on the guitar



Pat Blashill

THE OFFENDERS: power struggle

solos and double bass drum thunder for my taste, Raw Power should be godheads for those who devour Discharge and Venom in the same sitting.

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

THE TOILING Midgets drew an erratic and splotchy line direct from the hard rock end of 70s punk towards the vastness of noise improvisations. Rooted firmly in San Francisco's punk history, the forces of Craig Grey (guitar, Negative Trend) and Tim Moone (drums, Sleepers) joined to create a series of guitar-based instrumentals. The addition of the over-the-top moaning of wild man Ricky Williams (Sleepers/Crime) brought them to wider notoriety, though not to fame and fortune.

This second, posthumous, LP canvasses three years worth of output and comes up with some impressive goods. There is a surprising energy - 'Doll House' and 'Incendiary' rock on like they often neglected to do live - while other tracks are heavily arranged into guitar symphonies, including the startlingly lush and tender 'Preludes'. As an extra bonus, there is a raging version of The Sleepers' classic 'She's Fun'.



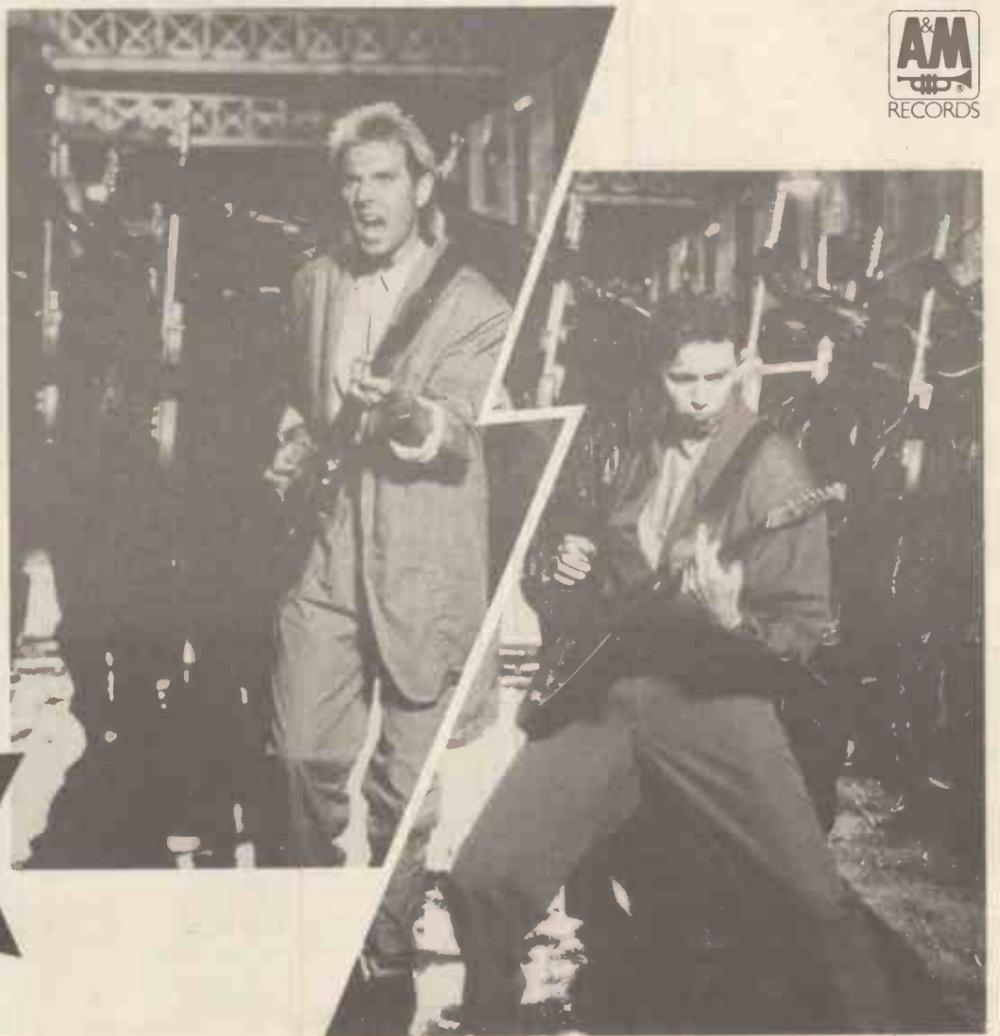
THE BLACKOUTS 'Lost Souls Club' (Wax Trax WAX006 import) ****

"STAKES ARE high, in the Everglades." With a massive, side-long, dub swampland called 'The Everglades', The Blackouts explode out of their three year silence with a vengeance. Driven by an unusually bright propulsion, they create a doom-laden atmosphere with the kind of tension only improvisation can generate.

MIXED IN A DIFFERENT WAY...

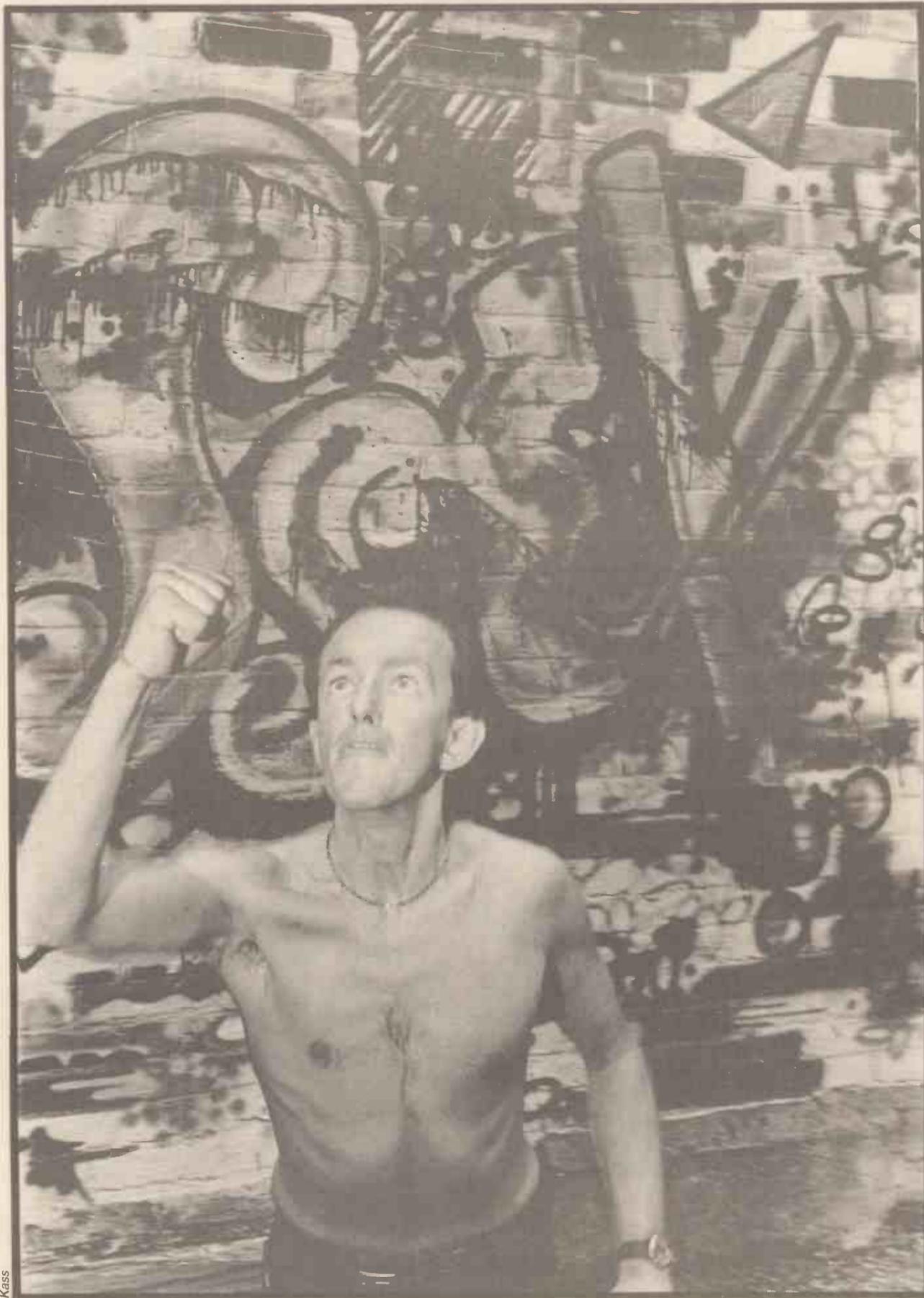
THE QUICK DOWN THE WIRE

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EXIT THE DRAGON



TOPPER HEADON: physical graffiti

Jane Simon learns how Topper Headon clashed with heroin and survived to drum another day

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 their album next week - but they never get around to it."

Topper's own solo single, 'Drumming Man', was originally intended as a one-off - a kind of advertisement to say that Topper Headon is back in circulation and, more pointedly, off the junk. He was, in fact, the healthiest 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 Eller.

"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 Cozy 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 nearly finished his first LP.

He's called it 'Waking Up', and when you see song titles like 'Monkey On My Back' or 'Just Another Hit', the honesty is disarming. In the last two years there have been other projects - notably a band with Henry Padovani, Pete Fardon and Mickey Gallagher, but nothing ever amounted to anything until now because, as Topper says, "the bottom line was always that I was relying on heroin. If there was a rehearsal and I didn't have any, I couldn't play. It got to a point where I had to make a decision. Either I was gonna carry on being a junkie and being known as a casualty, or I was gonna try and do it again."

"People keep asking me if I'm going to be lending my name to the anti-heroin campaign, but I think the only way that me and Pete Townshend and Eric Clapton and people like that were able to get off it was because we had a lot of money and we could afford to go to these clinics for treatment - that's the only way you can do it."

Three weeks of electro-acupuncture (similar to Townshend's 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 Smith 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.

"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 within a year we were in the black and paying our own way. And then Joe left and said he'd only come back if Bernie was the manager again. So 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 if they'd said get rid of Topper, Paul and Mick would've said 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 got sacked we worked together for a while, but he wanted to play synth guitar 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 gonna build studios for musicians, saying when we make money we'll do this and that to help struggling bands and stuff - and he won't even pay me what I'm owed. So I don't think he's very sincere."

THE ONLY thing Topper's new outfit plans to have in common with The Clash 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 it when we were playing things like 'Magnificent Seven' and 'Lightning Strikes' and 'Spanish Bombs' - this isn't very far removed from that really."

"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, if I can sing it, the punters can sing it as well. That's what was good about The Beatles - everyone could sing the songs. People might like Chaka Khan, but you 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 Headon.

"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 Townshend. 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 believed 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 untogether. This time I want to bow out on my own terms."

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Illustration by Simon Cooper



WESTONE SPECTRUM GT GUITARS AND BASSES



TECZON DUB MULTI 4 x 4 CASSETTE RECORDER



VOX CONCERT 501 VALVE COMBO

On the bass front, JHS have commandeered bass specialist **Tony Muschamp**, who hails from the famous BIT (Bass Institute of Technology) in Los Angeles, to give his expert advice and give demos on the stand.

JHS have expanded the number of **Kahler tremolo** models that they import to encompass the entire range of 24, and with the new **Thunder kits** and **Headline heads** and **cymbals**, as well as a number of **signal processors**, JHS will have an extremely wide range of goodies on view.

JAMES HOW INDUSTRIES LTD

JAMES HOW Industries, distributors of **Rotosound** and **Superwound guitar strings**, who have recently announced that they will be distributing the Swedish **Jonas Hellborg Bass Amps**, are celebrating their 25th anniversary this year.

Their stand is accordingly expected to be full of fun and surprises, giving added pazzaz to the latest selection of string such as the **Superwound Starfire**, which are nickelwound and sport extra wrappings over the bridge.

To assist guitarists who delight in using their tremolo arms to the max, James How have developed the **Starfire RT8, RT9, and RT10 sets**, which have reinforced twists on the plain strings to minimise the risk of breakage.

OHM

BRITISH SOUND reinforcement company Ohm say that the star of their display this year will be the brand new **PA300 MOSFET amplifier**, which has a 300 watt power stage, seven channels with separate Lo-Z balanced and Hi-Z inputs, variable reverb, separate channel effects loops, and a five band graphic equaliser.

The PA300 would be ideally suited to Ohm's new **CD400 PA/Disco speaker cabinets**, which sport one 15 inch bass driver, one 10 inch mid-range unit, and a pair of high frequency bullet tweeters.

Ohm's cabinet range continues with the **UB250 bass unit**, **CD200** with one 12 inch driver plus horn, and **CD300** with a 15 inch driver plus horn and high frequency bullet tweeter.

Ohm produce a wide range of **combo amps** too. Beefing up their range will be the **SCF75 guitar combo** complete with **Accutronics reverb**.

Ohm will also be taking orders for the **Bell range of pro mixing consoles**, **power amps** and **rackmount effects units**, plus a range of **K&M mikes** and **speaker stands**.

PEAVEY ELECTRONICS (UK) LTD

PEAVEY HAVE a host of new products on show this year, with the exciting new-concept **Digital Energy Conversion amps**, a **stereo chorus guitar amp**, and, making its first appearance in the UK, the **Butcher amp**.

Also on the stand will be **Celebrity mikes** and **Scorpion speakers**, plus, making their European debut, many a new **Peavey guitar**.

PREMIER PERCUSSION

PREMIER ARE not at the BMF but still very much in business, having just celebrated their first year under new management with a special trade-only event at their **Wigston plant**.

A number of new lines are imminent - we heard electronic percussion mentioned more than once - but in the meantime there should be lots of Premier bargains in your local dealer's following a generous stock sale designed to make way for all the new goodies.

ROLAND

THE MANY faces of Roland can be found on their stands-within-stands complex, with top session men **Mark Wood**, **Mike Giles** and **Robbie Burns** (!) as well as Roland anchor man **Alan Townsend** demonstrating the latest

equipment in a sound proof air conditioned booth.

On display will be Roland's current top synth the **JX-8P**, the new **MIDI piano EP-50**, and the new **Bass Synth GR-77B**. The guitar itself resembles the angular **GR-707**, and the floor unit corresponds to the **JX-8P** - even accepting **JX-8P** cartridges.

In a smaller adjoining room, engineer **Dave Kenny** will be demonstrating products in Roland's recently expanded range of **studio-based equipment**. Not only will the natty **Micro Rack Units** be on show, but also the heavyweight **SRV-2000 Digital Reverb** and **SDE-2500 Digital Delay** - MIDI controllable of course.

As well as new Roland **Contemporary Keyboards** like the **HP-100 piano** and **HS-60 Home Synth**, many new **Boss** items will blink into the sunlight, including the **OD-2 overdrive 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-8 Octopads** will be shown, as will the latest **MIDI multi instrument concept** and **MKS-7** - sporting drum sounds and synth sounds in one rackmount unit.

ROSE-MORRIS

ROSE-MORRIS will be taking a large stand at the fair this year, with products from **Korg**, **Ovation**, **Vox**, **Takamine** and **Vantage** to name but a few.

Few details have been released concerning Korg items, but it was expected some time ago that a new **touch sensitive keyboard DW 8000** would be with us by the summer.

Rose-Morris also look after British computer wizards **EMR**, who received a good plug the other day on **Wogan** when film score writer **Paul Brooks** discussed plans to compose his next score using **EMI MIDI-computer software**.

Paul Brooks will be demonstrating and discussing his work, along with famed artiste from yesteryear **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 Combos**. The **Vox Concert 501** uses a single **Fane-designed 80 watt speaker**, and the **Concert 502** two such beasts. Both amps feature two channels with independent EQ, 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 pick-ups built into the frets!

ROSETTI

THE LONG awaited pitch-to-MIDI unit, named the **Pitch Rider**, will be one of the most sought-after devices for demonstrations at the show, and will be on the **Rosetti stand**.

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

Rosetti have greatly benefitted from their association with **Jellinghaus**, whose **Digital Percussion Unit RMS 14H** can be triggered from drum pads, a keyboard or a computer. The **RMS 15H** is a **Programmable Drum-to-MIDI rackmount unit**, which allows you to program from pads. Its MIDI out signal will also trigger the **JMS 12 track studio program**.

And Rosetti have not abandoned older style products, announcing some new developments in the **valve and MosFet amp range**.

With new items from **Schaller**, and a good selection of **woodwind** from **Corton**, **Yanagisawa** (a new **soprano sax with interchangeable mouthpieces**), and **Vandoren**, whose long-awaited **baritone sax** and **Java mouthpieces** should tee up wind players nicely before they delve into the realms of pitch-to-MIDI, Rosetti looks like a fun stand to visit.

SIEL

ITALIANS SIEL, who have made considerable strides in the quality of their products over the last year, will be having primarily a 'soft' show.

Demonstrated by the redoubtable **Count** (a title, not a nickname) **Luigi Bruti**, a range of new software will be launched including a **MIDI Digital Delay** and **Multi-Tracking programs** for **Commodore**, and **Database Synthesizer** and **Graphic Editor** (for **DK80/EX80**) for **Commodore** and **Spectrum**.

Using the **SIEL MIDI-Computer Interface** as your key, the range of new software goes on to include a **DX7 Editor**, as well as a host of new arrivals from **Island Logic** and the **Commodore Music Maker**, both of whom SIEL distribute.

In their 'Lo-tech' (or is it Mid-tech?) department, SIEL will be showing the **Sound Buggy**, an add-on co-ordination package for use with the **CMK-49 keyboard** and **Commodore**.

But it's not all soft going on the SIEL stand. The **DK70** can be seen, which is like a **keyboard-ed EX-80**, selling for £499, and the long-awaited batch of back-up **MK keyboards** in SIEL's home keyboard range. MIDI-based

CONTINUES OVER



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SIMMONS ELECTRONICS

SIMMONS PROMISE a 'fun show' aimed primarily at entertaining visitors rather than a hard sell.

With one of the show's bigger stand areas, they'll be showing off new lines like the SDS9 kit and SDS800 modular series and actively encouraging the public to try 'em all out in the soundproof booth and via headphones.

SONOR

EXPECTED FROM Sonor Percussion will be the Sonor Signature Series Drums with a new red lacquer finish, the Sonorlite Series, made from Scandinavian birch, and the hi-tech finish Phonic Plus, featuring an anthracite drum covering. Complementing the drums will be a range of congas and bongos.

A range of Sabian cymbals will also be on display, including the Sabian HH range of hand hammered cymbals, the Sabian AA machine hammered cymbals, and the B20 mid price copper, tin, and silver cast models. Finally the B8 cymbals, made from specially formulated bronze materials will be shown, priced at a competitive 'student' level.

STRINGS & THINGS

SOUTH COAST string specialists Strings & Things have a good number of just that on show, exhibiting almost all the leading string manufacturers products. These include numero uno Ernie Ball, as well as Concertise, Criterion, D'Addario, Darco, Fender,

Guild, Monopole, Picato and many more.

In the 'thing' dept, come Barcus Berry Transducer Systems, Jim Dunlop picks, leads, straps, and (though rather above 'thing' status) Paiste cymbals, Remo drum heads, and Rogers cymbals.

SUMMERFIELD

CELEBRATING THEIR 22nd year as exclusive distributors of Ibanez guitars in the UK, Summerfield will have many new models on show this year including, yes, another Headless Bass!

Ibanez also produce a select range of signal processors, and their slim line digital rack effects will also be on display.

Summerfield will be showing new items from Tama also, with both acoustic and electric models as fervently endorsed by the likes of Billy Cobham, Simon Philips, Bill Bruford 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 prominently on the stand.

Finally Summerfield will be displaying the latest offering from Zen-On Quartz Products, whose metronomes have been well received since their introduction a few years ago. This year's sensation promises to be the Multi Metrana, dubbed the 'miniature marvel'.

SYCO/PACIFEX

See feature on right.

YAMAHA-KEMBLE

YAMAHA HAVE chosen the BMF to launch what could become the keyboard salesman's dream for the latter part of 1985, the DX21. Priced at £699, this new FM



YAMAHA REV 7 DIGITAL REVERBERATOR

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 RX21, 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 bristle with the latest keyboard-hi-tech, and guitar, drum, and backline products.

Not only will Dave Bristow be on display, but he will be joined by Dave Mattacks, Mickey Barker, and Jon Etheridge, and, most impressively, Dr John Chowning - the man who invented FM Tone Generation.

Not to be missed will be the Chowning-Bristow 'dissertation on FM', which will take place in the Apex Suite adjoining Olympia at 4pm on Sunday 4th August, and their lecture with music at 2.30 to 3.30pm on the same day.

But Yamaha are not solely about FM and the 'X' series. On display will be a range of tuned percussion, situated alongside the well-established drum range and 5000, 8000, and 9000 Series, as well as a prototype of the new MIDI Piano CP60M, new software for the CX5M, and the stunning new Rev 7 Digital Reverberator.

SYCO THERAPY

Hi-tech music merchants Syco are innovative, big, successful, misunderstood, feared, envied . . . and almost certainly the kick up the arse the British instrument industry so badly needs. Julian Colbeck probes the people and the products behind the organisation of the Eighties

HEAR THE Mirage yet? No? Well put this paper down, shimmy over to the Pacifex stand, be amazed, then park your bum somewhere, have a cup of coffee and come back to me. Pretty neat eh?

Sleek and smooth though it is, the Mirage's journey to the BMF has been somewhat bumpy (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 squeeze the said Mirage through these Olympian turnstiles at all.

The Mirage, like many a US miracle keyboard these days, was 'found' by the music industry's version of Fortnum & Mason, Syco.

In the unlikely event that you don't know who Syco are, they are a company whose stated aim is to provide musicians with musical equipment and service that reflect the very latest developments in technology.

To this end they have a swanky shop named Syco in Paddington which happens to be the only place where you can buy, say, a Fairlight or an E-Mu E-II, they have a small manufacturing division named Sycologic who make (so far) ingenious ancillary equipment like the M14 MIDI Matrix and MX1 Memory Expansion board for the Yamaha DX7, and they now have a pukka distribution company called Pacifex, through which not only Sycologic products will be unleashed, but of course also the Mirage, future products also made by Ensoniq, and many other less expensive items that have hitherto only been available at Syco (the shop) itself.

If all of this sounds like good news to you, then you're obviously not working in what is laughingly referred to as the UK Music Industry - a seemingly cosy little network of old boys who have all the vim, vigour, and vision of the Bagshot Rotarians. Syco sell Eighties hi-tech and they behave Eighties hi-tech. They are dragging the UK MI into the Eighties and beyond. And for many, that hurts.

I went to Syco the other day to talk to Mike Kelly, whose innovative style of leadership has been largely responsible for making Syco what it is today: big, successful, misunderstood, feared, envied.

Everything about Syco reeks of style: the arty black and white advertising, the sleek but spartan decor in the showrooms, the special appointment-only room where you can cruise between Kurzweil and CMI primed with 'inside info' from the demonstrator (who's practically on first name terms with all the leading synth designers), armed with freshly percolated coffee in a Habitat cup and saucer.

"Marketing must be a reflection of manufacture," insists Mike Kelly. "If you're going to break barriers technologically in manufacture, you've got to break barriers in sales, and marketing, and packaging, and in the way you deal with your clients."

AND SYCO'S commitment does run deeper than calling buyers 'clients' instead of 'punters', and investing in a decent coffee machine.

Travel. Not only does Mike flit the world in his never ending quest for technological innovation, but the company's relationship with manufacturers is a lot more involved than just shuffling invoices.

"At the moment our policy is that we will undertake distribution only after we've made an engineering research visit to the manufacturer's plant."

Mike goes on to point out that this is unlikely to prove the case with every item they sell, but that the non-participant products will be sold under a sort of 'this might be an interesting idea but we're not

quite sure if it's on the button at the moment' type of banner.

The constant globe-trotting has resulted in Syco's acquisition of UK distribution for almost all the major synth houses. There's Linn, E-mu, Kurzweil and Ensoniq from the USA, not to mention Aussies Fairlight, and of course you'll still find, on the retail side, top Yamaha keyboards like the DX1 and top-of-the-range Simmons equipment scattered tastefully throughout the complex.

Mike Kelly's and Syco's ability to spot a winner is pretty self-evident. But they don't just glide around the world with a bunch of flash visiting cards and a cheque book. Though Mike himself is not a technician, Syco's manufacturing division Sycologic has proved itself to be a canny producer of peripherals, and Mike is certain that having an R&D department gives them an edge, "a wet nose for the future" as he puts it.

One of Sycologic's latest brainchilds is the PSP, which is a must for all drummers to see at the BMF. It converts the signal from drum pads into MIDI information - dynamic levels intact - and can allow, say, a MIDI sequencer to replay a true live performance.

Sycologic have also done a great deal of research into pitch-to-MIDI devices, and they are already discussing details with two desk manufacturers. "The day of the MIDI desk is dawning," says Mike.

Up until now you may have thought/are thinking 'Syco's new approach is all well and good, but what has it really got to do with me?' - 'me' perhaps being a none-too-well-off enthusiast in Manchester, a person hardly likely to benefit from well-oiled sales pitches on Fairlights, or unlikely to need the latest MIDI software development from Sycologic.

But the point is this: the Syco approach is liable to catch on. Not only will their methods and marketing skills become more visible through their newly-formed distribution company Pacifex, but since we seem to have reached nigh on rock bottom as far as cost-cutting, discounting, and give-away priced products in the first place go, others will no doubt follow where Syco have led and we'll begin to see, as does Mike, "a general de-emphasis on price, and a re-emphasis on service and environment".

MIKE KELLY attributes much of Syco's success to attitude as much as to the products they have chosen to sell. "There was this bus stop saying 'New Approach', and there were a lot of musicians standing at it," he says.

Pacifex will also operate in a Syco-ish sort of manner, "without some of the Public School snobbery though. We'll be taking the brightness and creativity without the elitist elements."

"Pacifex will have the Syco ethic in a very tough, energetic, vibrant, aggressive, Casio-better-look-out set up."

As does Syco, Pacifex will apply the same criteria for judging potential products. "Does it represent innovation in all or any of these three areas: cosmetic design, technological breakthrough, silliness?! I don't know why we're the only people in the industry who use the word innovative."

The actual setting up of Pacifex was finally sparked off by a stipulation from the powers-that-be within the industry that, in Kelly's words, "Syco are not distributors; they said 'If you want to go to the BMF or become a member of EKODA, (the keyboard trade association) or call yourself a distributor, you can't be called Syco, because everyone thinks Syco is a magnificent ripoff retailer'."

Armed with a new company, armed with a potentially world-beating range of products from US newcomers Ensoniq and armed with their inimitable sense of adventure, Syco could easily be hailed as the saviours of the UK music industry. That may be too OTT, but they'll certainly (and more visibly) provide that breath of fresh air that is so badly needed.

DRUM-X

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REVIEW RATINGS are as follows: QQQ - absolute perfection; QQ - good quality; Q - naff; VVV - a real bargain; VV - a fair price; V - definitely overpriced.

SIMMONS RIGHTS!

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

SIMMONS SDS 9 ELECTRONIC DRUM KIT £1199.99 QQQ VVV

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 always seems to be quite a few steps ahead of the competition.

Since the release of the fantastic SDS 7 with its outstanding digital and analog capabilities, Simmons have released the SDS 800 series with its flexibility to be used as an expandable part of an electronic or acoustic kit, and the SDS EPB which is the Simmons digital sampling and Eprom blowing system for the SDS 7 and SDSI, enabling the user to blow his own chips with whatever sound he may desire and then clipping them into his system and playing them on his kit.

The flexibility and versatility of Simmons equipment seems to expand over outwards and trying to guess what Simmons can come up with next is a constant wonder. But it comes as no surprise for me to find myself marvelling at the latest Simmons release, the SDS 9.

The aim behind this particular system seems to be to emulate the acoustic kit as much as possible, and new pads have been developed so that not only will the sounds be as acoustic as possible but the actual feel of playing will match that felt on an acoustic kit.

As for the electronic 'brain' part of this system, Simmons seem to have scanned all the competition, picked up on any existing ideas they had not used and then added a whole mass of new and interesting ideas of their own to make this kit something really special. So with the help of the wonderful Mr Barry Watts, artist liaison man in charge of the newly formed Simmons Music Service, I was shown around the new system.

The kit is a five pad set-up of three toms, bass drum and snare. These pads are entirely different to the old ones; they look the same but that is where their similarity ends. Rumour has it that these pads cost £100,000 to develop. They now feature a floating head which means that the playing surface is suspended from the rubber material on top, which isolates the playing surface from the rim and is then supported on a complex web system on the inside.

This new system improves the feel of the Simmons pads a hundred percent, giving them more of an acoustic drum feel and, I'm sure, curing the problems of the famous 'Simmons wrist' that a lot of people have complained about. It is a real pleasure now to be able to lay into your Simmons pad.

Mounting the pad on to your stand has also been improved with a new steel spring clamp inside that is tightened via a drum-key-operated screw now positioned on the playing surface of the pad.

As the playing surface is

now isolated from the rim of the drum, Simmons have been able to introduce a snare 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 rimshot 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 snare drum to give you extra crack.

The bass drum pad has also been improved and is now much deeper, with the area that the beater strikes being more flexible with more give, producing a much more natural feel. And, unlike the old pads, only the area the beater strikes is live and triggers the sound.

Overall, the feel of these new pads is much more solid and you no longer have to hold yourself back when attacking this kit.

On to the 'brain' module next: a neat and compact unit which displays a number of concessions that Simmons have now made to the acoustic drummer. On the sound front Simmons have taken a close look at all the sound generating systems available and have opted to use three different systems in this unit.

Firstly the tom sounds are all analog-generated sounds whereas the snare and the rim are triggering digital sounds, which are contained on three interchangeable chips found on the top of the brain unit and give you an element of the flexibility featured on the SDS 7.

One of the chips controls the snare sound while the other two give you the choice of rim or timbale sounds, and these are the chips the SDS 9 leaves the factory with.

The bass drum sound is neither analog nor 'conventional' digital: what Simmons have done here is to analyse sounds, come up with what they believe to be the perfect bass drum sound and incorporate it in this unit in the form of software.

The analog tom sounds have the following parameter controls: filter pitch, filter sweep, tone pitch, pitch bend, decay length, a noise tone balance and click level. The three digital chips can also be altered in the following way: by filter pitch and sweep, tone pitch, pitch bend, decay length, snare-to-rim balance and a resonance filter. The rim itself also has its own range of controls.

On the bass drum sound you can alter the pitch of the click and also the pitch of the thump as well as the length of both these sounds.

On first appearances the SDS 9 module looks quite complicated, due to the fact that the few switches present all have two or three functions. But with a little time you soon learn how to use it. There are a lot of great additions to this unit, one of which is the auto trigger system that will trigger your sounds for you while you are setting them up. You have control over the speed of the trigger and also the intensity

so that you can judge your sounds with their different dynamics.

There is also a tap facility enabling you to play the sounds from the surface of the module. A very welcome new feature is the tom copying facility. On other units it has been necessary to try and recreate your favoured tom sound on each channel, but on the SDS 9 you simply set up one tom sound and, at the press of a button, the unit copies that sound, with the appropriate pitch changes, into the other tom channels.

Also on the tom front we find what Simmons call the '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 it echoes only the very last sound that you play, thus avoiding any fast-played patterns becoming messy. The echo effects you can achieve range from very short digital delay effects to quite long repeat echoes. The echo facility can be applied to any of the sounds and can be programmed in to the unit.

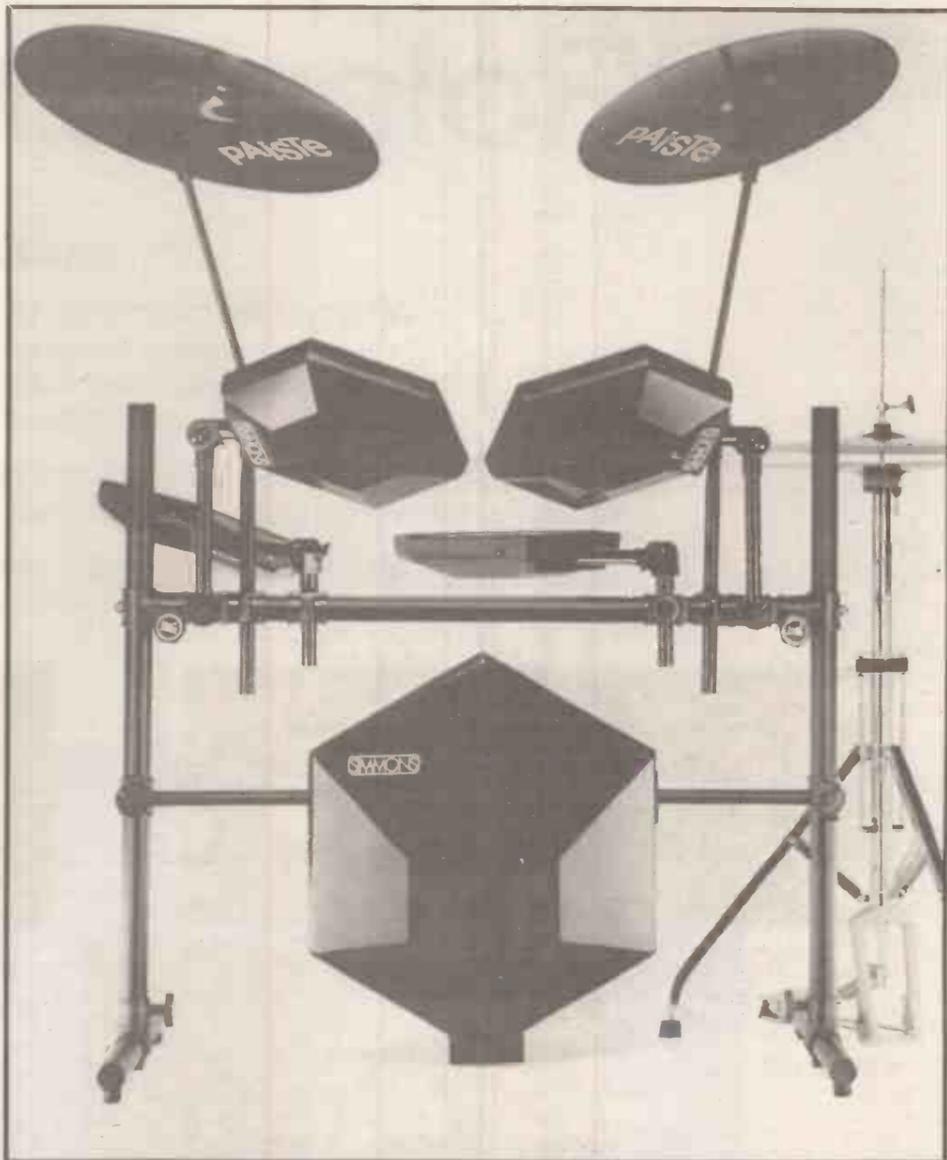
The SDS 9 can store as many as 20 user-programmed kits in addition to its 20 factory programmed kits. This gives you a choice of 40 kits instantly available at any one time, although a tape dumping facility actually extends your sound storage indefinitely. Programmed kits can be chained together in any desired order and a footswitch is supplied to make changing from one kit sound to another very simple during your stage set.

The sounds this unit can produce are excellent, with incredible dynamic control, as the drum pad triggers are now read by micro processors which, by using logarithmic expansion, fire the drum sounds instantly and in total sympathy with the way the pad is struck. This sort of dynamic control is especially welcome on the snare where it is now possible to achieve excellent rolls.

One of the SDS 9's most interesting features is its MIDI link-up capability. With this facility you can connect your SDS 9 up to a MIDI keyboard and trigger the keyboard sounds from your pads. 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.

This facility sounded particularly interesting with the use of tuned percussion sounds such as the marimba on a DX7, played either on their own or blended together with the Simmons drum sounds. With this facility it is possible to create some truly amazing effects that yet again open up a whole new world to the drummer.

There just isn't the room here to go into detail about everything that this unit can do and the best advice I can



SDS 9: the electronic kit for acoustic drummers

give is to say: go out and try one. The SDS 9 is fascinating and intriguing, opening up endless new possibilities

even to those who are already used to electronic drums. It really is a case of 'once picked up, never put

down'. Well worth every penny and an absolutely brilliant piece of equipment!
BOGDAN WICZLING



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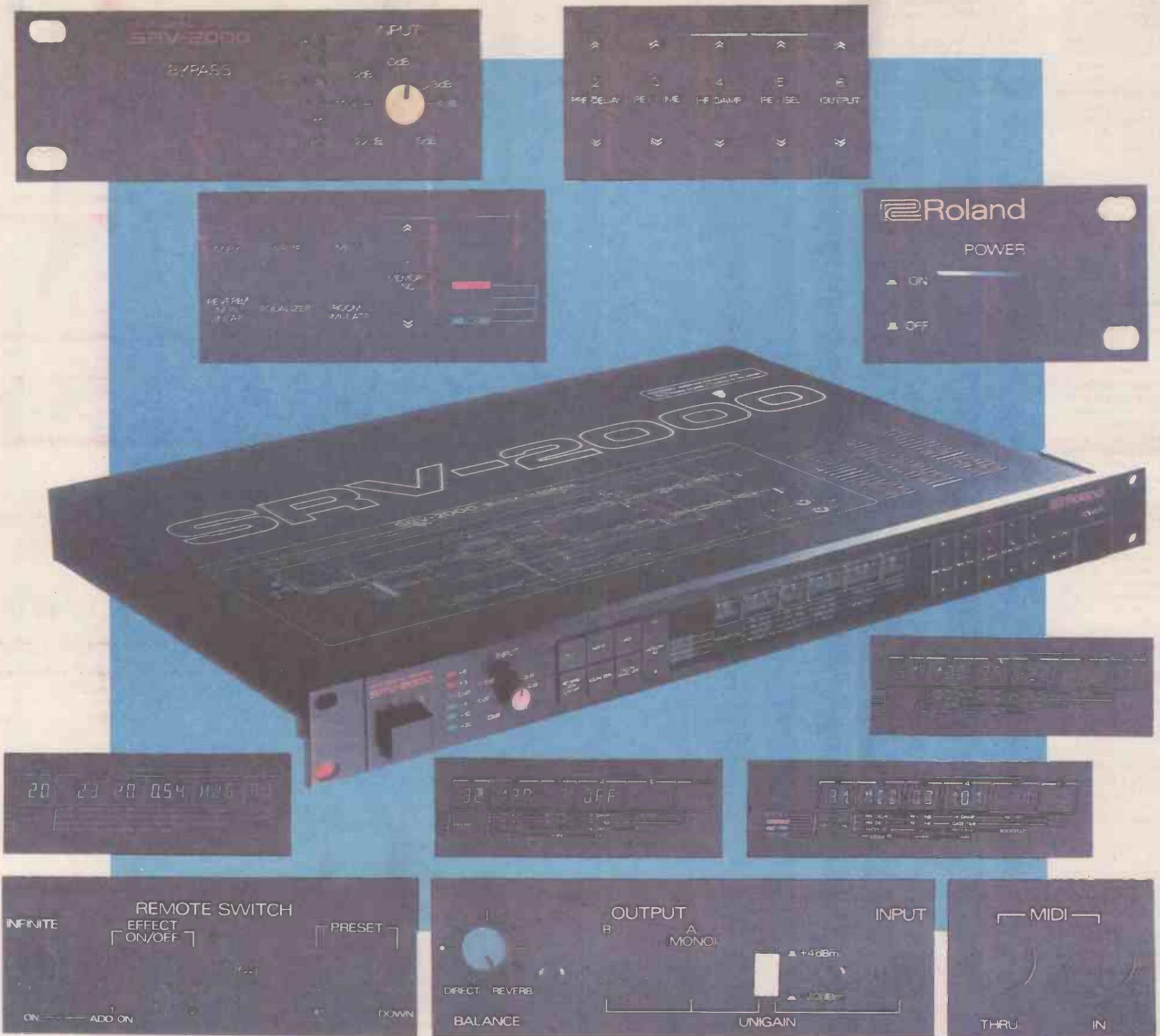
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YAMAHA DX21: would you believe an updated, programmable preset DX7 for under £700?

PURE DX-TASY!

Sounds brings you the first review of Yamaha's hot new FM keyboard

**YAMAHA DX21
PROGRAMMABLE
PRESET FM
KEYBOARD £699
QQQ VVV**

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 most musicians who want to program their own sounds.

Delighted by the first situation, Yamaha have long been worried about this inaccessibility factor, and short of their globe-trotting demonstrator Dave Bristow personally visiting every DX owner at home, the process of FM familiarisation will just have to seep into our consciousness like any other revolutionary concept, like electricity, or decimalisation, or traffic wardens.

But it has not escaped Yamaha's attention that the DX7 and DX9 have often been used with great success simply as preset instruments. As I never tire of saying, this is no crime.

Okay then, so if you start off with the premise that many musicians primarily want a bag full of FM sounds, followed by lots of control over how these sounds become playable on the keyboard and, still, the option of editing or programming sounds once they feel confident enough, or need to, then what you end up with is the DX21.

If you think that the DX7 was the success story of the decade, hang on to your hats with this one.

The DX21 uses the same sound chip as found on the CX5M (Yamaha's music computer). As you can see from the printed diagrams on the control panel, your raw material corresponds more to a DX9 than DX7, there being eight algorithms and four operators. As any DX9 owner will tell you, this is no great sacrifice. But more importantly, Yamaha have streamlined some of the more esoteric aspects of DX7 programming in favour of increased, more relevant control over sounds.

I think it's fair to say that you will not notice the losses, but you will notice the gains.

It'll come to programming in a minute; let's just switch the instrument on and see what's happening.

The concept is this. Some 128 sounds are internally stored on ROM. So, no expensive cartridges, and no (for the moment) schlepping

about with cassette-loading of sounds. So long as they remain in ROM, these sounds are dormant and preset. In fact you can never change them, and you can't even play them!

Que?

Don't worry.

In order to use these sounds, they must be loaded from ROM into the 32 channel memory, whereupon each sound can be immediately called up using the 32 green push buttons on the panel itself. Only when it is here can a sound or 'voice' be played, controlled, and ultimately edited.

As they sit in ROM, the sounds are laid out in groups, 16 of them, conveniently named (pianos, organs, percussion etc). You can load up a group of sounds into one of four distinct areas of controllable memory space; channel A - numbers 1-8, channel B - numbers 9-16, or channel C - 1-8 etc. But maybe you only want one particular sound from a bank. Okay then, just re-position (load) that single sound. They let you do that too!

The best thing to do is load up four banks at a time and see what sort of sounds are on offer. As you call up a sound, its name will appear on the display screen and it can be played eight note polyphonically across the five octave keyboard.

Make no mistake, there are some excellent voices here. Rich and vibrant bass sounds, classic FM plucked sounds, percussion, effects... and who said you couldn't get a decent string voice? Check these out.

Now in with these basic sounds you can program a wide range of functions. A list of 'functions' is printed beneath the lower (channel B) set of push buttons. These are things like portamento, polyphonic/monophonic mode, the various parameters that are controllable with the breath controller, the pitch bend range, chorus (which many of you will be delighted to see), so for each voice that is current, a totally different set of functions can be assigned.

There are some wonderful things you can do here, like control the pitch bias with the breath controller - ideal for 'over-blowing' effects on wind instrument sounds (as well as simple pitch bending), set up a key transposition for later 'one button' activation, and even set up the range of

CONTINUES OVER

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CAPTAIN OLYMPIA

DX 21

CONTINUED FROM PREVIOUS PAGE



effect that your volume pedal will have.

The central display screen has the word 'performance' printed on it, and underneath, sections marked 'A/B voice number', 'split/detune', 'key shift' and 'pitch bend'.

These relate to just some of the 'performance' memory controls, by which combinations of your 32 'active' sounds (complete with their function memory settings) become playable. In a different (performance) mode, the same 32 push buttons activate these memories.

You can layer two sounds. You can split the keyboard at any point. You can load (from ROM) the same sound into A and B memory channels and

slightly detune them or set up different modulation parameter control (excellent digital chorusing), and as for what you can do with pitch bending...

Such as? Well you can forget about just bending whatever you play up or down (though you still can do that). Here you can specify either the low or high note in a chord to bend, leaving the remainder of the notes unaffected by the pitch wheel. Even in dual mode (two four-note polyphonic sounds, layered) you can just have one note out of eight being affected by pitch bending. If this feat doesn't convince guitarists that they're playing the wrong instrument (this being a trick - one of the few - that they

could perform and keyboard players couldn't), then I don't know what will.

Although it's not immediately obvious, you can also store MIDI information in these performance memories - MIDI on/off, channel assignment, modes, and systems information can thus change with each sound or combination of sounds that is called up.

The number of 'raw material' sounds, the sheer weight of individual function controls and collective performance controls, can easily make you overlook the fact that the DX21 is a fully programmable FM digital synthesiser.

To edit a sound, you merely press 'edit', and the world of FM programming is at your doorstep, for any of the current voices.

But is it as difficult to program as the DX7? Essentially, yes, although there have been simplifications (that I should add do not seem to affect quality). The 'frequency fine' parameter for instance is still available for fine tuning those 'bell' overtones, but the range has been restricted to certain points where obvious differences in texture occur.

The EG bias (with an improved range from 0-7) and amplitude are separated, and are found under the 'modulation sensitivity' banner, and the envelope generators themselves - though still conforming to DX7-type attack, decay 1 rate, decay 1 level etc - have had their overall range clipped down to 0-31 instead of 0-99. This may appear restricting in print. In practice it ain't! Level scaling is DX9 type, with no break point.

But I think you'll find all the essential ingredients that go towards producing what have become classic DX sounds - to which you must add the greater scope for control with the breath controller, and the delights of layering sounds, and storing so much information in performance memories - none of which is possible with a DX7.

And get this. You can pick up a DX21 with one hand. You've still got a five octave, full size keyboard, mod and pitch wheels, volume slider, balance slider (between A or B split or layered sounds), data entry slider, and sundry command and function push buttons which are clearly labelled.

I didn't miss touch sensitivity. Gasp! I didn't really. FM seems to be able to get away with this because sounds can change so dramatically and expressively through a short period of time that you fool yourself into thinking that there's plenty of player-expression going on already.

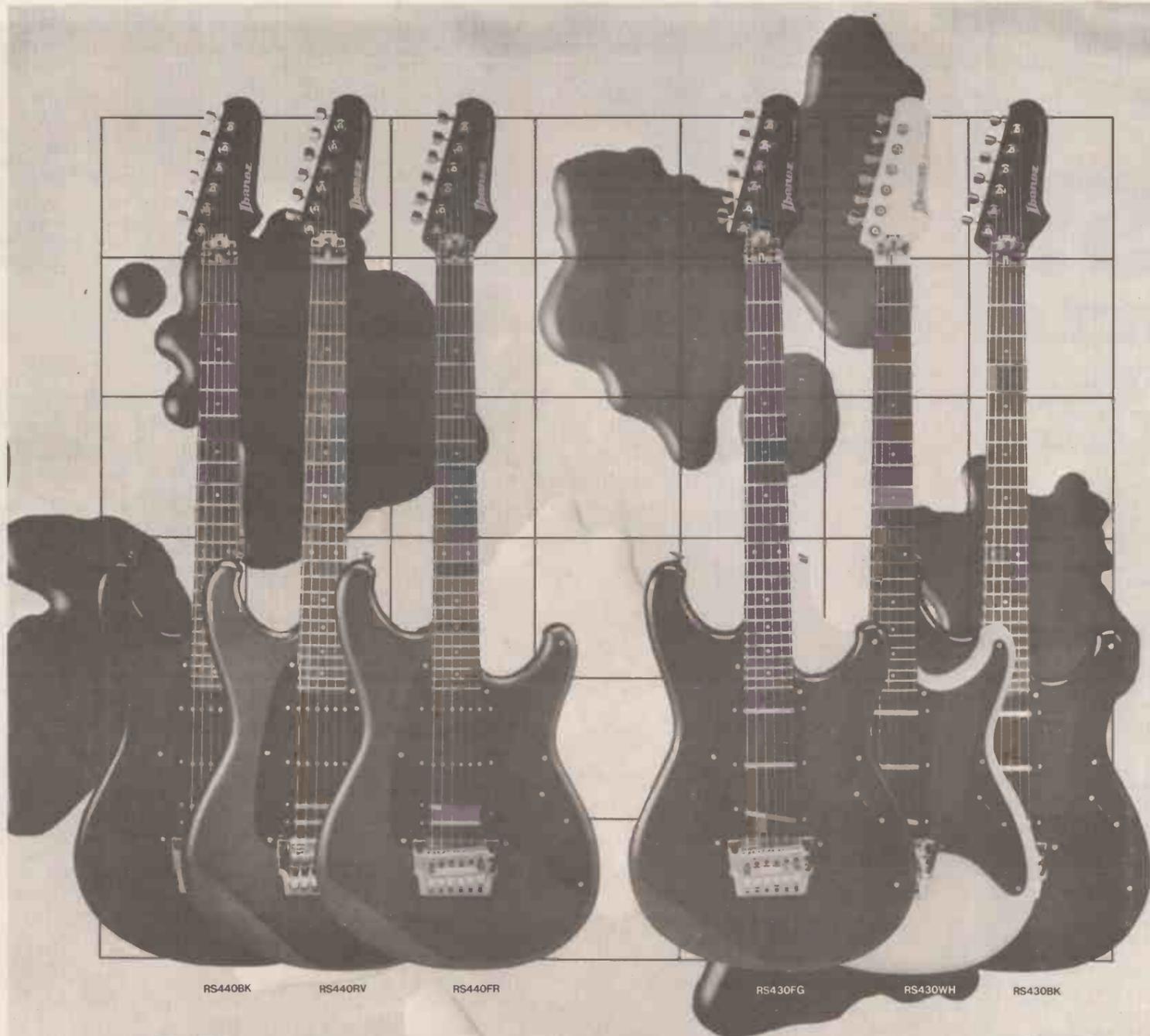
However, if you are connected to a MIDI touch sensitive keyboard, sounds on the DX21 will respond to velocity, since this parameter has been included.

Before I go, I should point out that sounds created, or edited by you, can remain in the 32 channel voice memory (and be renamed verbally), but in case you accidentally load up from ROM a bunch of presets that will instantly erase them (should you assign these to where you own sounds are), it seems sensible to off-load all user-created sounds on to cassette for safe-keeping.

Can the DX21 be anything else except the bargain of the year? I don't think it's stretching the point to say that FM is now available to any musician who is semi-serious about keyboards, and yet any top-flight keyboard player who doesn't immediately snap one up (it is just too versatile to avoid) as a matter of course needs his head examining.

In other words the DX21 is a musician's instrument, not just a programmer's, not just a professional's, not just a beginner's. Do yourself a large favour and place your order now.

JULIAN COLBECK

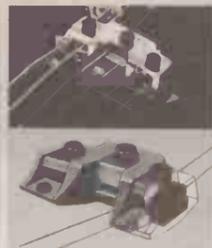


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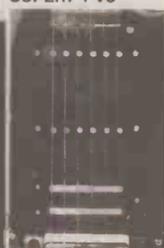
TEK GRIP



V7

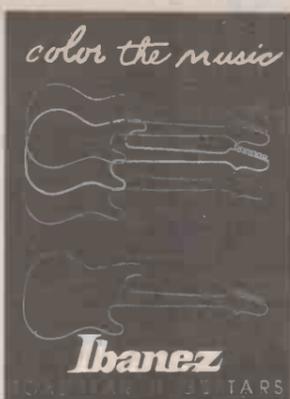


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FAME AT LAST



HONDO H760MR/BR: another leap forward

HONDO 'FAME SERIES' H760MR/BR GUITAR £159.00 QQQ VV½

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 souped-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 – a nicely finished 'almost' Strat copy at a reasonable price.

As there can't be a guitarist left who doesn't know what constitutes a Strat or Strat-type guitar, it hardly seems sensible to duplicate the same catalogue of details all over again, so I'll just concentrate on those 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 machines.

Actually, the machines are oddities in that they have the legend 'Grover' stamped on them, although their slight stiffness of operation suggests that these Grovers may be licence-made in Korea. Still, they look (and feel) sturdy, and, given the choice between no-name 'flop-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 wire 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 look down their noses at Hondos, 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 blindness towards failings, by the way, because I used to be forever warring against the old Hondo standards several years ago, and can't have been the most popular reviewer at their 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, the Hondo isn't so far behind that it can't slice your toupé off in the bridge pick-up position, simmer and bubble at full forward and honk quite beautifully when in the second of the five settings – and for a fair bit less money, too.

What's more (given the absence of a nut lock or advanced trem system), the Hondo's whammy bar works

well too, maybe a bit on the stiff side for some tastes, but provided with a cranked angle, all-black arm which gives it a good feel. Moreover my sample returned to tune just about as well this basic system will – which, again, makes it pretty impressive for a cheap guitar.

Sorry, I really couldn't find anything about this guitar that I didn't either like or think made it a very playable instrument which should suit the beginner perfectly well.

Unfortunately the Hondo's RRP does poke its head above one or two equal quality Strat-like models from smaller names which sell at lower recommended prices – in particular one thinks of the Craftsman – but you also have to watch the Cimar equivalent. It also competes head-on with Yamaha's SE200 – another nice and similar playing and sounding guitar. If, however, the Hondo gets discounted, then it should be a pretty fair bet, although it has got some undeniably strong competition.

Either way it's a good, well finished guitar, and at the right selling price, deserves to do well.

GARY COOPER

(Colour pic on page 38.)

ONLY ONE HOHNER

HOHNER PRO SERIES III HTB3 GUITAR

£225 QQ½ VVV

IT'S PROBABLY true that most musicians in the UK associate the giant West German Hohner Company only with harmonicas, the odd keyboard, and, maybe, accordians, and it's certainly true that it was with these products that Hohner first made their name. If you lived on the Continent, however, you'd realise that Hohner have got their fingers in rather more than just these two traditional musical pies.

In fact you may even have come across one aspect of the diverse range of their gear if you've been scouring round for well made low cost copy guitars over here in the past few years as, without making much fuss about it, Hohner have quietly carved out a sizeable niche in this area.

But, if Hohner's current masterplan for the next few years succeeds, you're going to have start thinking of them as a very major force in the guitar world – a name to maybe rank alongside the Ibanez, Westones and Yamahas of this world. What

Hohner have undertaken is the design of a pretty massive range of guitars, which they're having manufactured in Korea to their own (apparently strict) quality standards.

Given the involvement of people like Ned Steinberger (designer of one of the three Hohner Professional ranges), and the input from numerous others, these new Hohners are perfectly timed to coincide with the general attack on the guitar world by the Koreans, who are due to start launching their national bid to sink the rising sun any time now.

Anyway, the Hohners are to be unveiled at the British Music Fair, so I snaffled one of the first samples in the country, to see what this intriguing combination of European design and Korean manufacturing had come up with.

The HTB3 is about as fashionable a guitar as you can get. Its body draws heavily on the Tele for inspiration, but the colour scheme on my sample was a rich mallard blue, bordered with a red stripe binding on the body and neck, with red dot position markers. The hardware is finished a trendy

dull black, and includes a 'floating' tremolo (one designed by Hohner's own people), as well as one of those atrocious nut locks – which some mugs seem to rate so highly.

Probably the main attraction on the Hohner is its 'floating' tremolo unit. This provides every conceivable means of adjustment, so that not only can you set the string height and intonation individually, but you can also adjust the 'feel' and tension of it with one of the five (yes, five!) Allen keys provided. The Hohner's trem really does work rather well, and is a major feature in the guitar's favour, bearing in mind that such an up-to-date unit comes as standard on a guitar with an RRP of only £225.

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 tune, 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

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HONDO 'FAME SERIES' H861ZBBW BASS £169 Q? VV½ (see text)

A BIT of a hybrid this one, What it seems to be based on is a sort of crossbred Precision, with shades of some of Aria's more outrageous colour schemes, and a dash of originality in the pick up and switchgear departments.

The cream-with-black zebra-striped Hondo is a fairly heavy bass – a factor which usually implies sustain and

resonance. Body shape is very similar to that of a Precision, but the hardware is usefully improved upon from the original's. The bridge has huge (tracked) brass saddles with twin penetrating screws for individual height adjustment, riding on a chromed metal plate which is screwed down on to the body.

The machines are, once again, 'Grovers', open backed and fitted on to the sharply angled headstock. These machines are one of the bass's nicer features, I feel,



HONDO H861ZBBW: 'Q' rating depends on whether our sample was representative

with cleverly angled grips on the tuners which make them very easy to grasp for rapid tuning adjustment.

Further on the fixtures and fittings, the pick-ups are an unusual mix. There are three of them; one a standard precision-type split in the mid-way (neck) position, coupled with two Jazz-like bar types placed side by side down near the bridge. Controlling these (aside of two metal capped rotary pots – one volume, one tone) are two metal flick switches, which took me a short while to suss out.

They seem to work with the neck one handling pick-up selection and the back one enabling you to somehow switch the two bar types either in together or – and I'm not honestly sure which – either out of phase with each other or with just one of them operating.

Tonally the result of this is interesting. With the selector set to the split (neck) pick-up, the sound is very much on the full and raunchy side. Flick over to the centre setting and the back pick-up comes in, adding a very useful degree of sharpness with a lot more attack.

Moreover once set with both (or should that be all three?) pick-ups operating simultaneously, you can make an even greater sound difference by switching the back pick-up from one setting to the other. The result of

doing 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 pick-up system will deliver.

You can also, of course, have just the back 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. Woe betide you if you've only one half working, because the sound in that case becomes so impossibly thin and tinny that it had me wondering if there may even have been some wiring or other pick-up fault in the back transducer.

The result of this could be most embarrassing if you were on stage and switched from both to back only, with only one half of the back pair switched on. Given some experience with this arrangement, it's almost certainly a feature you'd learn to handle. It could cause a few heart-stopping moments till you did, though!

Regrettably, and notwithstanding all that I've said lately about how much Hondos have improved over the past few years, this sample model had a major wiring fault somewhere, 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 E string was vastly dominant over the A. 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 watched –

especially that over-dominant E string, which resulted in a horribly unbalanced sound.

Just as bad was the fact that the rotary controls were of the 'keep on rollin' variety; not properly fastened to the potentiometer shafts and thus next to useless. *Ouch!*

Assuming that you get one of these Hondos with all the wires safely connected and all the switches and controls working as they should (which seems a pretty reasonable bet – I hope!) then this bass certainly has a better variety of tones than you'd expect to get from the typical Precision or Jazz copy. Given the generally better quality of Hondos these days, I'm prepared to give them the benefit of the doubt here and say that, on average, you should be okay.

The neck on my sample, on the other hand, was very good indeed. Faced with a rosewood fingerboard on a maple neck, the profile will be pretty familiar for Precision-players, and the woodworking quality – ditto the fretting – were both fine. In fact, the Hondo's neck felt a fair degree more comfortable to me than I usually find Precision-copy necks. It's pretty wide but not too deep, which leaves your fingers plenty of room at the high end, without imposing intolerable strains due to having too much depth.

Assuming that your sample is okay, then this bass offers a lot of sounds for the money, plays very nicely (with a comfortable balance) and seems well constructed, subject to the caveat about the wiring and string balance on my version. A good sample is worth a rating of 'better than average' quality at a 'better than average' price. A bad sample? Not so good, obviously – hence the uncertainty of my ratings in the headline of this review!

GARY COOPER

(Colour pic on page 38.)

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Hohner From Previous Page

moreover, get a bit stiff to turn when down around their furthest extent.

A rider to this is that, to raise the pitch of the strings, the bridge tuner screws push down on them individually, thus altering the string angle through the bridge, hence the tension, hence the feel and – possibly – increasing the chance of breakages when they're screwed down to their furthest. Nonetheless, as such devices go, this is a very good one and represents a substantial improvement over the traditional Strat type which is what you usually get on guitars costing this sort of money.

The nut lock is okay (as far as these monstrosities go) but anyone who ever has to change a string mid-gig will soon rue the day he decided to use one. Restringing a guitar with a nut lock takes forever – not helped, in the Hohner's case, by their having adopted the two strings per clamp approach, which means that, suppose you broke a top E, you'd not only have to unclamp, remove and replace the string, tune it, stretch it, clamp it back again, but would have to fiddle around with the B string too. Try doing all that mid-set, especially when you can't find the special Allen key for the clamp!

Rounding off the hardware, the nut is made of graphite and the black machines seem to work fine.

The Hohner is fitted with two nameless twin coil humbucking pick-ups, controlled by two knurled black controls each, one volume and one tone. There's also a tough three way pick-up selector.

In the hands the Hohner doesn't feel like any Korean guitar used to. The body (made of some laminated mystery wood) is quite dense and the maple neck has a pretty decent quality bound rosewood fretboard, fitted with fat frets, each of which was perfectly finished on my

sample, complementing the instrument's nicely low action and light gauge strings. The finishing standard overall was reasonable but, to be fair, not quite what I would have hoped for from a £225 guitar.

Playing the Hohner was enjoyable. The neck is slim and very fast, although the feel of the rosewood on the fingerboard wasn't quite as smooth and silky as the best examples of this material can be. Nevertheless, playing-in will take account of much of this, and the result will be a guitar with a very pleasant feel. A mild camber helps bends and (as the pick-ups don't have exposed pole pieces, which implies that they may be blade types) there was no need for a flat board, 'choking-off' not seemingly being a problem.

Output from the twin humbuckers is on the satisfyingly high side and the Hohner has a rich, meaty sound – especially when the two pick-ups are both on. In the neck position it sounds really quite jazzy and surprisingly smooth, while with the bridge pick-up on there's plenty of top and screech-ability there. In ultimate terms these aren't the world's finest sounding pick-ups, but they aren't bad and seem about par for the course on a guitar of this price.

Overall I found the HTB3 an enjoyable guitar to blast around on. The trem is very effective and on a guitar of this price it's a major bonus. I suppose I'll have to accept that some players feel they'll gain something by using a nut lock and, yes, the nut lock on the Hohner works as well as any. The Hohner sounds good, is well made, looks pretty flash and plays very nicely. 'Well worth a look and extremely good value for money' would be my verdict and, with luck, an indication of what could represent a major new source of high value lower cost guitars.

GARY COOPER

(Colour pic on page 38.)

Simple Minds playing live Christmas 1984



HELP!

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.

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FIRST PRIZE: this SDS9 with custom-built American hardware (hi-hat and stand not included), and, below, the SDS9 voice module - the brain of the system

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SDS 200 shown in use with acoustic kit



SDS200 voice console
 two new-design playing pads on a single heavy duty stand. Feel, playability and dynamics are similar to those of the SDS9 kit and Simmons have even been thoughtful enough to provide a headphone socket so you can explore every sound in the range - and be nice to the neighbours into the bargain!



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SIMMONS limited edition SDS9 t-shirt

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 What is it?

2. What is the name of the new artist liaison facility set up by Simmons?

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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.

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TAKE IT TO THE LIMIT

YAMAHA GC2020 COMPRESSOR/LIMITER £229 QQQ VVV

ONE OF the happier aspects of home recording 'outboard' gear is that, provided it's well enough made, its value is increased by virtue of being equally suitable for use on stage. Graphics, delays, non-spring reverbs and compressor/limiters can all be used in your PA rack or with instruments, and that's often enough justification for spending a little more to ensure that the one you buy will do both jobs well.

Very much suited to that Jekyll and Hyde life are Yamaha's 19 inch rack mountable processors, one of which, the GC2020 Compressor/Limiter, I've

been using for a few weeks to see how satisfactorily it will handle both recording and playing roles.

A standard 1U 19 in rack mounting unit, the Yamaha is certainly physically strong enough to use both at home and on the road, being metal clad and fitted with good quality connections. These comprise ¼in 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.

An external feed can be taken as a trigger from outside audio sources and both inputs and outputs are provided on each channel, joined together (for when this circuit isn't being used)

by removable metal linking bars.

Controls on the front panel are: on/off, stereo/dual mono, compression in/out (all on push buttons) and exp gate/threshold, comp ratio, attack, release, input and output, all on individually coloured rotary controls. An LED ladder is also fitted on the front panel, showing the gain reduction levels.

Assuming that you already know what a compressor/limiter is for, what matters when choosing the best one for you can really be divided in a few straightforward assessments. The first of these is how quietly the machine performs. Some cheaper types (and even some of more costly ones that aren't up to scratch) can present quite serious noise

problems and, while you can to an extent get away with this on stage, it's hopeless to have a noisy compressor when you're trying to use it for recording purposes.

Well, the GC2020 passes with flying colours here. It's as quiet as you would want it to be for anything but the most demanding professional recording roles. This isn't a put down, by the way - after all, a fully pro compl/limiter can set you back an arm and a leg and the Yamaha will do the job perfectly well for any spec less than that, at more of a finger and thumb price.

The next feature to look out for when trying compressors is how smoothly the gain reduction comes in and out and, again, the Yamaha performs very well here. Given a noisy

signal (maybe with tape hiss on it), there's the particularly useful extra here of being able to dial-in the expander gate function which acts like a noise gate.

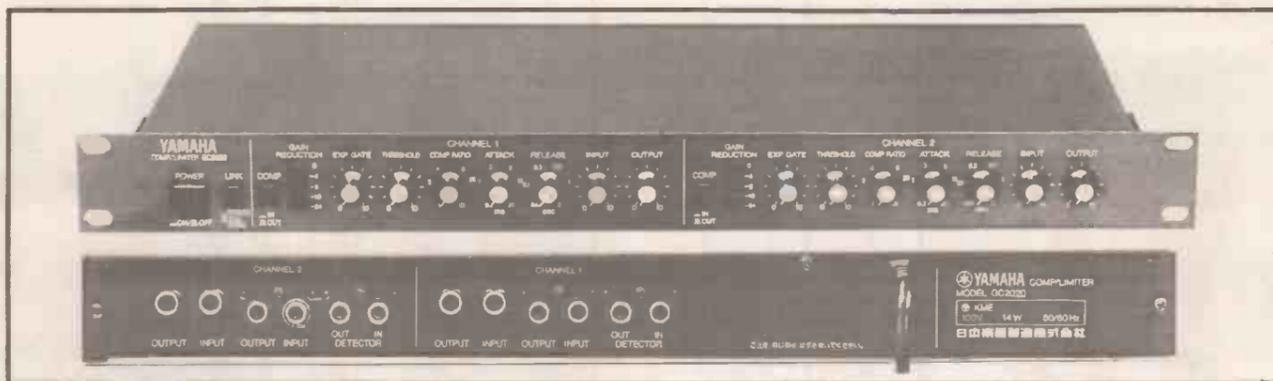
The Yamaha has plenty of flexibility too, enabling you to use it for just about all the usual recording purposes of the 'automatic gain controlling' kind, as well as running it in with a bass guitar or keyboard amplification rig. Likewise in PA applications, this unit does its job very satisfactorily.

One of this model's major extra features is that, being a switchable stereo/mono-type, you can use it either to handle two separate signals (both receiving their own required amounts of compression) or as a full

stereo system. Further, the GC2020 is triggerable from external sources via the rear panel's detector in/out sockets, which takes you beyond just using it to avoid tape or system overload, towards a much more creative role.

Overall, the Yamaha GC2020 looks like a fine unit at a very fair price with a lot of potential uses. If you're in the market for a versatile comp/limiter with some handy extras and a thoroughly reliable level of performance, especially if you want to be able to use it on the road as well as in a home studio, then the Yamaha must figure on your 'models to try' list.

GARY COOPER



YAMAHA GC2020 front and rear: very professional

REVERBAGE

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

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American writer Craig Anderton has, and he's written a book about it.

The *Digital Delay Handbook* is a concisely written aid to using these wonders of digital technology, with 69 applications or settings explained and set out in extremely understandable terms.

Under headings like Canon Echo and Flanged Drums, Anderton offers a few words of explanatory background to each effect, tells you how to set up the basic patch or control settings, and finally offers advice on how to 'tweak' each setting to achieve precisely the effect

you want.

Although a modest slice of the 130 page book is devoted to use of the DeltaLab Echotron - a unit that may not be as widely used in this country as in Anderton's own - the book should be usable with and applicable to most every brand of DDL, and as such will be an invaluable and immediate aid to all users.

Of particular value is the formula given for working out repeat echos that remain in time with your music. So too is the chapter explaining use of a synthesiser's CV output to control sundry DDL effects.

For some reason there is no mention of MIDI. This does seem odd since most mid/upper price units now incorporate MIDI ports, and the book seems to have been written in 1985.

There is a complete absence of waffle in the *Digital Delay Handbook*. You're given plain facts, hints, sufficiently brief explanations and that's it.

Although there are no suggestions as to recommended brands or models, no pics, nor a glossary, this is a very worthwhile book and should be bought.

DDLs extract more mileage out of your existing equipment, and this book will help you extract 50 per cent more out of your DDL.

JULIAN COLBECK

(The *Digital Delay Handbook* is available in the UK through Music Sales.)

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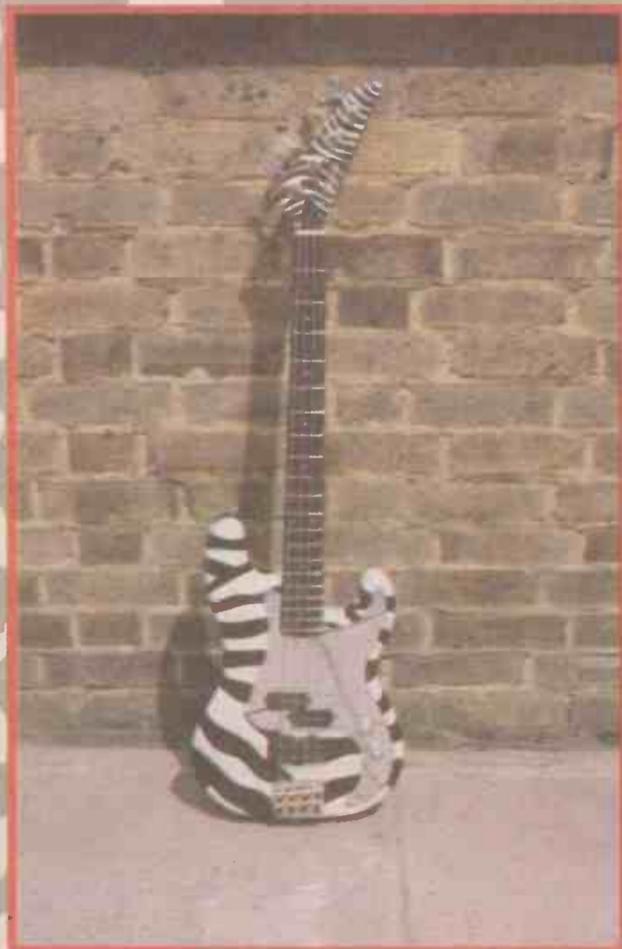
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WALL OF SOUND

Captain Olympia shows his true colours. Gary Cooper snaps him in the act



HONDO H760MR/BR: see review on page 33



HONDO H861ZBBW: see review on page 34

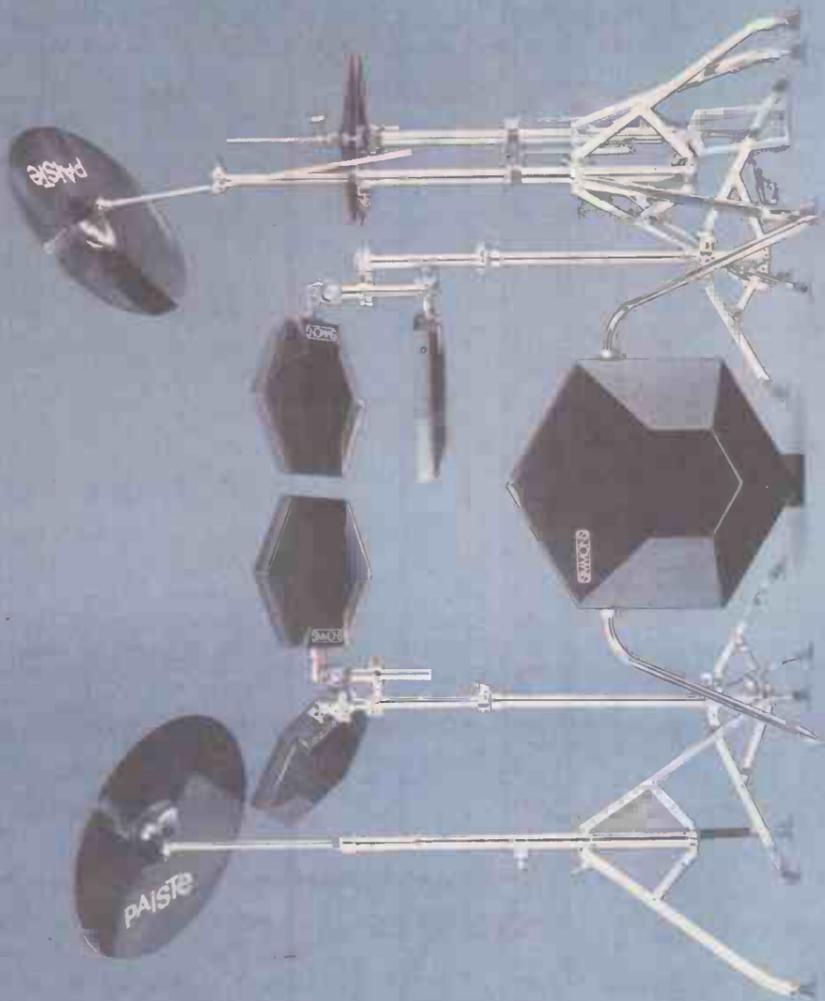


HOHNER HTB3: see review on page 33



ACCESSIT APHEX Exciter: see review on page 40

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GARY COOPER unearths the home recording bargain of the year

ACCESSIT APHEX EXCITER £79.95 QQQ VVV

FOR SOME years now, the mysteriously titled Aphex Aural Exciter has been the 'secret weapon' used 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 produce a very complex mix of equalisation, possibly with some odd phase relationships blended in there somehow – but it's no good prising one apart in an attempt to find the secret as it's contained on a custom piece of circuitry which you can't break into.

Unfortunately, a full-blown Aphex B unit is way beyond the price of all but the most ambitious home studios, which has been particularly frustrating as it's precisely when you're working in the confines of narrow width tape and lower cost mixers that you

could really use something to add some sparkle to important sounds which can get lost so easily, especially in a complex mix where the tape is being used to its fullest extent.

Until this year's APRS exhibition, however, that was the situation and you were stuck with it. During that show, however, several Bandive people, wearing Cheshire Cat grins, waylaid me and asked if I'd seen their licence-built genuine Accessit Aphex – which was destined to retail below £80 – a mere fraction of the RRP of the Aphex B! Now I'll agree that the Accessit range has traditionally offered the best value low-cost studio gear on the market, but this was ridiculous!

Ridiculous, however, the Accessit is not, and I've recently been playing around with the first production sample, to see how well it works.

Like the rest of the Accessit range, the Aphex unit is housed in a small plastic box which you can either use as a free-standing unit or get a rack

adaptor kit for, allowing any three Accessits to sit side by side across a single 19in span. Power can be supplied either individually from an unregulated transformer/mains voltage adaptor (available at a mere £6.99) or from an Accessit master supply unit. Alternatively, you can use batteries or any suitable DC source. Flexible, isn't it?

Connections to the Aphex are sensibly chosen ¼in jack sockets, found on the rear panel. These provide mike input, line level input, mix output and Aphex output. On the front panel you have just three controls; input gain, 'Drive' and 'Mix', with a single red LED illuminating to show overload conditions caused by either too high an input gain, or too much 'drive' – the 'amount' of Aphex excitation is being applied to the signal.

Once connected to your mixer, the Accessit works its magic in a simple and yet rather baffling way. One of my first tests was (typically!) an unorthodox one. Instead of taking a pre-recorded track

and 'exciting' it during the mixdown process, I used the box as an accessory while DI-ing a Strat. Now DI-ing a Strat isn't my favourite way of recording one (to put it mildly!) but with the Strat running direct to the unit via the mike input and the feed running from that to the mixer and thus on to tape, the sound difference between Aphexed and non-Aphexed Strat was amazing – I can quite see why fellow *Sounds* scribe Julian Colbeck calls Aphex 'fairy dust'.

What it seemed to do was brighten and clarify that guitar's sound beyond anything I could duplicate (try as I might) even with a fairly sophisticated graphic equaliser. It did it, what's more, without altering the level going down on to tape.

Test No 2 was pre-recorded bass – not perhaps quite such a pronounced effect this time around, but still doing something, and a something which left the track horribly dull by comparison when the Aphex was switched out again.

On to vocals next and, once more, a prominent effect,

displaying that mysterious brightening, clarifying stimulation of the track which is hard to describe in words but which you'll know when you try one. Possibly the best I can do is suggest its effect is akin to Technicolor compared with normal colour.

My final test (unfortunately I was only loaned the unit for a few days, its being the sole example around) was as an overall effect on a whole track. Here's where some guess work is needed and, presumably, this applies to the full-blown Aphex too. It seems as if some sounds definitely work better than others, and this appears to be as true when you are making your initial recordings as when you're trying the unit on both tracks of a stereo master.

Trial, error and experience will, no doubt, tell you when to try it and when not to. Some stereo recordings seem to respond better to 'excitation' than others but, not knowing how the circuit achieves its result, it's impossible to suggest why.

So, is it a gimmick? Is it

really possible that this licence built Aphex from the Accessit range does anything even remotely like the job of the pro version? The answer must undoubtedly be yes. It lacks just some of the frequency control of a full 'B', and works, I understand, on a more limited basis. For all that it has a potentially enormous use in home studios, where it can be used to squeeze a more professional sound out of even quite limited four-track cassette machines.

One major extra attraction, of course, lies in using it to enhance demo cassettes sent to record companies, where you need every trick in the book to make yours stand out from the crowd. That's one thing this little box of tricks will most definitely do.

At such a ludicrous price, and with so many potential uses, I wouldn't even consider not adding one of these to any even vaguely sensible home studio. It's got to be one of the two or three best bargains in home recording equipment I've ever seen.

(Colour pic on page 38.)

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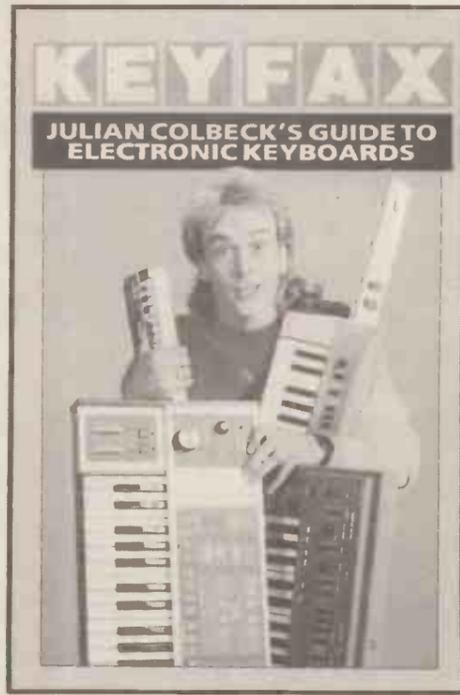
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FAX AT YOUR FINGERTIPS

MARILLION'S keyboard superno gives new buyer's guide the thumbs-up



KEYFAX – JULIAN COLBECK'S GUIDE TO ELECTRONIC KEYBOARDS (Virgin Books, £5.99)

THIS BOOK was given to me a few days before we went on a European tour. I was looking forward to waves of nostalgia reading about all those old monos and polys that were covered in vast numbers of knobs and switches but never stayed in tune, but thanks to KLM Airlines my bags went missing on the first flight and I didn't see them again until we arrived back in London.

In the short time I have had to look at the book, I was most impressed by the format, vast range of keyboards covered, and the uncomplicated way in which it is written. Forget the glossy adverts – Julian Colbeck is completely unbiased in his assessment of each keyboard and its capabilities (certain instruments which shall remain nameless are described as positively naff).

In my own experience of some of the keyboards covered, I would say his comments are quite accurate, and the most recent keyboards – even some as yet unreleased models – have been covered, a few of which I am looking forward to trying.

I would say a book of this nature could very soon be out of date, especially when dealing with keyboards as a new one seems to come out every week, so reports that *Key Fax* will be updated annually are welcome.

At the back of the book there is a glossary of technical terms which might be handy for the experienced and inexperienced player alike, and there is even an exhaustive list of brand names telling you who makes them and where to get them, which is useful if you are looking for an instrument which isn't widely available.

If you are thinking about buying a keyboard and you are not sure what you want, then it is well worth investing £5.99 in this book.

Using Julian Colbeck's own system for indicating quality and value, I would give this book: QQQ VVV.

MARK KELLY

BASS CULTURE

OVERWATER DELUXE II MARKED FRETLESS ACTIVE BASS £721 QQQ VVV

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 contoured 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 contouring has 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, and as for the sheer beauty of the woodworking and the finishing – I can truthfully say that I have never seen better,

and only rarely equal.

In common with all the best craftsmen, Overwater's Chris May varies his materials according to the best samples of tonewood he's got at the time, although certain features remain constant. The beauty of this is that, although his instruments are in some respects 'off the shelf', each is totally hand made and the woods used differ from one sample to another. You can also order whatever type of wood you happen personally to like.

Overwater's straight-through necks, for example, are composed of five elements of book-matched quartersawn 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 unimpeachable 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 Brazilian mahogany, but can be faced with any number of exotic woods including walnut, teak, zebrano, rosewood, silky oak, cherry, birds-eye maple, yew 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 if 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 twin coil pick-ups, which are wired through to the latest version of

his active powered circuitry, developed in conjunction with fellow Northumbrian resident, Bruce Keir.

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 rotaries, with the three top ones handling master volume (with a 'pull' setting to activate an 'attack' boost), 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 'woodiness' which makes the Overwater one of the rarest actives 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 which would see off his Alembics any day, round it low so that the reggae players can hear it through the soles of their feet, go straight to a vintage Chris Squire 'Heart of The Sunrise' 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 moths safely tucked away in your wallet, but you can set the Overwater to go even further if you want, by adjusting any one of five internal screws which function as pre-sets. They run as follows: 1-Attack gain, 2-Neck pick-up Filter 'Q', 3-Bridge pick-up Filter 'Q', 4-Neck pick-up gain, 5-bridge pick-up gain. Access to these is easy, via the backplate, the removal of which also reveals the single PP3 which gives the Overwater its 4-6 months' powered life per battery.

Hardware is 100 percent Schaller, with their outstanding chromed 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 which finally crow-barred my cheque book open – that Overwater neck. Now I know that necks are very much down to individual taste and that some bass players (although the gods alone know why!) still like the slab-

like lump which Leo stuck on his first Precision and which succeeding generations have managed to learn to love. Well, forget it and just try one of these.

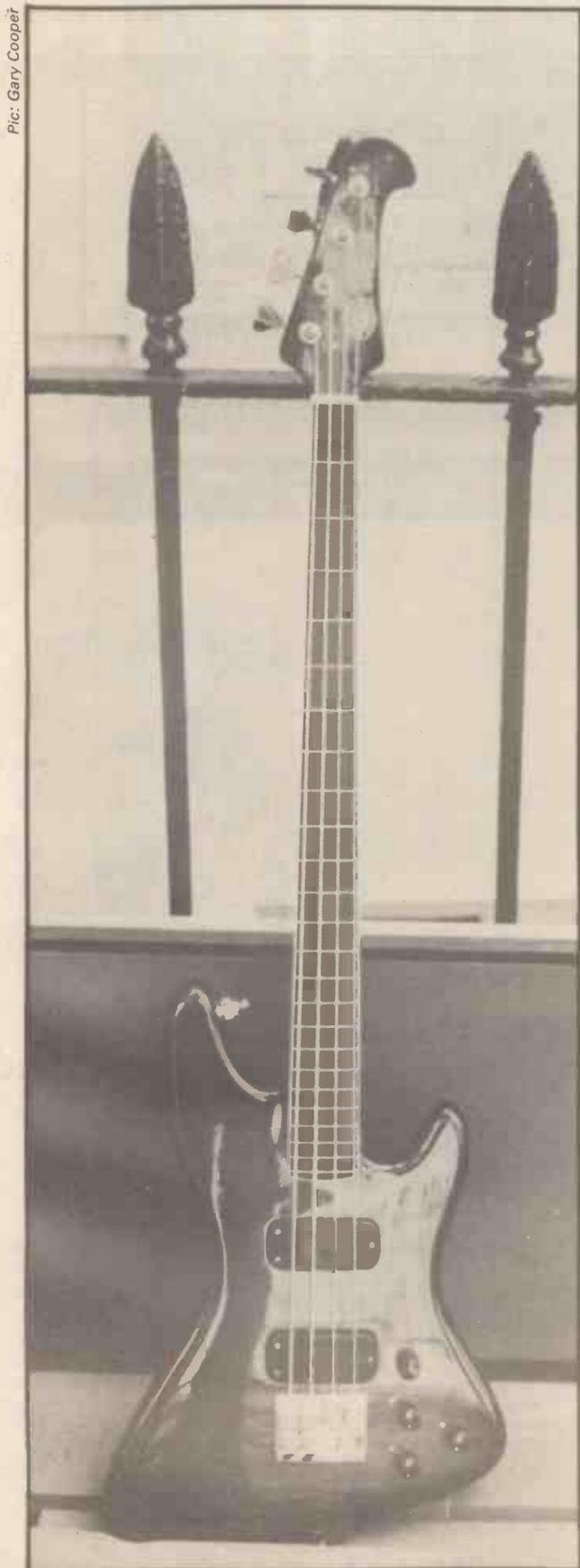
Overwater's neck isn't too shallow, it isn't too narrow, it's just perfectly slim, and unbelievably shallow without losing playability. It's far and away the fastest bass neck I've ever played on. Of course, players used to more substantial necks might find this unusual at first but I'll take a bet with 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!

Neck choices from Overwater comprise fretted, unmarked fretless of market fretless. Whichever you opt 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 (phone 2498 21218).



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CASIO

CAPTAIN OLYMPIA

V-AMP VA100 BASS COMBO £257.34 QQQ VVV

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 Deanvard by surprise, concentrating their production resources on the small models. The question is, now that they're here, how good are the bigger ones? I nicked a 100 watt V-Amp bass combo to see.

Visually the V-Amp is a purposeful but very simple combo. It's covered in the obligatory black vinyl (V-Amp having now dropped their original multi-colour spray-on finishing) and has a sensible plastic-coated metal grille right across the front, protecting the 15 inch metal domed speaker within.

There are no controls or connections on the back panel, just a cut-out from the top of the sealed back panel which holds the mains cable. The front panel houses a fairly modest array of controls but (as I found out after seeing how they performed), it appears that Deanvard have chosen to keep the cost of this 100 watt bass combo down by limiting the frills and making sure, instead, that the amp does its basic job properly - which has got to be a better way of doing things than covering an amp with flashy-looking gizmos and failing to get the sound right!

Twin jack inputs (high and low) are followed by large (and easy to grip) controls

which deliver volume, treble, parametric mid-frequency gain, para 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 air 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 your low E-string with a lot of flap and rasp, whereas the V-Amp takes such low frequencies well in its stride. Even bass chords (always the most difficult things for anything but the very best speaker/enclosure combinations) sound good through the V-Amp, unless you have it running at full power when, like any other amp, the distortion gets in the way of the complex mesh of frequencies.

Tonal range from the VA100 is good too. The most important area (the mid-range) is governed by two-stage equalisation, enabling you to 'tune' precisely the mid sounds you need, with both gain and frequency select controls. These take a bit more getting used to than the usual 'treble, middle bass' types you find on the more old-fashioned bass amps, but they are well worth exploring as they enable you to produce a wide variety of bass guitar sounds which you'd either never get,

or have a lot of difficulty getting, from a more traditional set-up.

This extra edge of versatility makes the V-Amp a very suitable choice for the semi-pro player who's called on to play different types of music at widely differing kinds of venues. Equally it could be a useful amp for the player who's fussy and wants to set up a very particular sound. With an EQ set-up like this you're almost certain to be able to get it. Even more, such versatile mid-range control enables you, to a degree, to handle awkward acoustics at different venues.

But you don't only get a good range of sounds from the V-Amp, you also get a fine quality sound reproduction. Metal dome speakers can sound a bit fierce and over-harsh at times, but the McKenzie driver used in this model doesn't appear to suffer from this flaw, in fact it handles most frequencies very smoothly and enables the V-Amp to be set to deliver 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 hit the accelerator and push it to the floor the V-Amp will distort.

The VA-100 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 all at an affordable price. A bit of a bargain, I reckon!

GARY COOPER

V-AMP-IRE

THE VA100: blood curdling



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PERFORMING

SIEL DK80 PROGRAMMABLE POLYPHONIC SYNTHESIZER £699 QQ 1/4 VV

MANY OF us have a soft spot for Italy's - even Europe's - leading synth manufacturer SIEL.

But the time has come to get tough. 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 along in leaps and bounds since last year, and yet just as they must have been thinking that they were due for promotion to Division One, both Casio and Yamaha invade the lower price synth territory, and quite honestly it's goodnight and goodbye

from everyone else.

With that gloomy thought in mind, is there any hope for the DK80 and its accompanying bag of software/hardware?

If what most people want is simply a free-standing box of classy sounds crammed on to a keyboard, then, frankly, no there isn't.

But where the DK80 concept can and does score, is if your pleasure comes not so much from pure playing, but more from, for want of a better phrase, mucking about with sounds and sequences - if necessary, with the aid of a computer.

This is not to say that the DK80 is a total loser, mind you. It has a touch sensitive keyboard (which few other synths in this price range can boast), and (similarly) is 'bi-

SIEL

SIEL DK80: ideal for the musical computer user

timbric', in other words you can layer and split two sounds across the keyboard using the instrument's double sound generation system.

And you can stuff in ROM and RAM cartridges, which greatly enhance the instrument's range.

Without these external storage mediums, the DK80 can hold up to 50 different sounds. Only ten of these are user-programmable however, the remaining 40 being factory



preset.

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 bit), 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 envelope generators, you can achieve lengthy, changing, complex sounds, but they're hardly the sort of thing you'll want to use every day.

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 getting along by activating a sort of 'Tubular Bells' type riff or even a chord.

There's a fairly descriptive Help page for each section, and waveform changes can be

represented in graphic form, like a row of terraced house chimneys, which can be both intriguing and useful.

Though not designed specifically for the DK80, SIEL's Data Base Synthesizer program is another interesting prospect, though it should be noted that the program will not accommodate Yamaha DX material.

An organisational tool, whereby you can store libraries of up to 250 sounds classified into named groups, the Data Base is a logical acquisition for those who will be considering a DK80 for live use.

As for hardware add-ons, there is an Expander 80, which is basically half a DK80 (not bi-timbric) but it clips neatly on to the underside of the DK80 and will add more than its £399 worth in terms of extra sounds and extra power.

It is not intended to be a left-handed compliment when I say that the DK80 and its entourage would be ideal for the musically inclined computer user, rather than for the average 'sod computers' muso.

JULIAN COLBECK



ZILDJIAN BRILLIANTS: brighter by name, brighter by nature

STATUS CYMBALS

A ZILDJIAN CYMBALS WITH BRILLIANT FINISH

ZILDJIAN IS of course one of the old established names on the cymbal market and one of its most popular ranges is the 'A' range. These are manufactured from a special alloy that has been a Zildjian family secret for 360 years and are individually cast, unlike a lot of cymbals that are stamped out of sheet metal. The results, the makers claim, are extra hard bronze cymbals that give you increased power and projection.

The trend in the cymbal market at the moment seems to be one of not only continually experimenting and bringing out cymbals with varying sounds and effects, but also looking at ways in which cymbals themselves can be made to look more interesting and attractive, as for example, with the Paiste Colorsound cymbals.

What Zildjian have done now is to take their entire 'A' range and make them available in what they call the Brilliant finish. What this means is that if you are prepared to pay an extra £9 on top of the price of a standard 'A' cymbal, you can get it in a very highly polished format that is not only extremely attractive and eye catching, but also, the manufacturers claim, brighter sounding. So to see how these Brilliants sound, I've tried out four of these unusual 'A's.

A Zildjian 20in Brilliant Rock Ride £134 (QQQ VVV)
STARTING WITH the 20in Rock Ride cymbal, I can't emphasise enough how attractive these cymbals are. They are very highly polished and would look amazing under lights with their beautiful gold reflective sheen. This is a very thick and heavy cymbal and soundwise,

it is very loud and very full. It is very sonorous but its long lasting ring does not interfere with a great stick definition. Playing this cymbal fast and hard produces a very clear sound that develops into a pleasing overtone. This is a great sound filler.

A Zildjian 20in Brilliant Medium Ride £134 (QQQ VVV)
THIS IS also a very heavy cymbal but with a much brighter ride sound. Stick definition is also good on this cymbal but not quite as solid as on the Rock Ride. When played hard, the overtones do tend to take over and cover your stick definition. Good loud and ringy bell sound on this cymbal and overall quite an attractive sound.

A Zildjian 16in Brilliant Medium Thin Crash £98 (QQQ VVV)
FOR A thin crash this is still quite a solid cymbal with a definite hard smash to it. It has quite a quick crash with not too much overtone, that decays rapidly. Overall this cymbal does have a bright and crisp sound with a hint of a gongish quality.

A Zildjian 14in Quick Beat Hi-Hat Brilliants £164 (QQQ VVV)
FINALLY WE will have a look at some hi-hats. These 14in Quick Beats are again heavy cymbals featuring the Zildjian sound holes on the flat bottom cymbals. I like these hi-hats very much. They benefit from the extra brightness and are very crisp and loud with great sizzle when played slightly open, with a good chink sound.

There is not too much I can tell you about how these cymbals become Brilliants as with most things Zildjian, all processes are kept secret. But I can tell you that they sound great and look fabulous.

BOGDAN WICZLING

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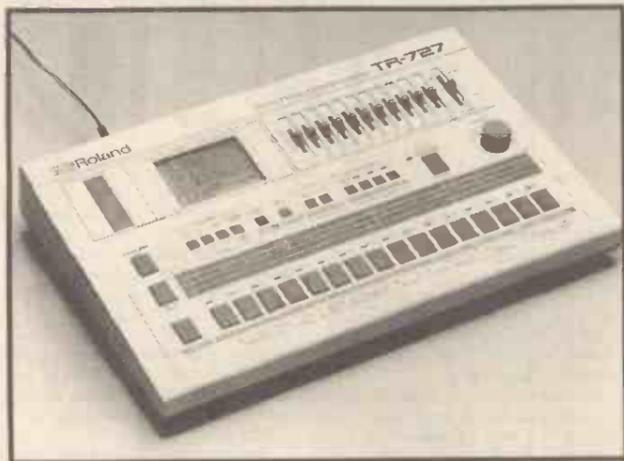
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CAPTAIN OLYMPIA



ROLAND TR-727: watch out, session percussionists

LATIN LINES

ROLAND TR-727 RHYTHM COMPOSER (PERCUSSION VERSION) £525 QQ 1/2 VV 1/2

GREAT FUN. No question about it, but due to the nature of its business, it seems unlikely that this latin percussion version of Roland's most recent low cost digital drum machine will have quite the same mass appeal as its predecessor.

The TR-727 operates in precisely the same manner as does the TR-707. It looks the same, weighs the same, has the same number of sounds and outputs; Roland have done nothing to disguise the fact that they have simply stuffed a bunch of new sounds into a TR-707 and stenciled 'Low Agogo' and 'Cabasa' where 'Low Tom' and 'Cowbell' would have been before.

In turn, the TR-707 operated in very similar fashion to previous Roland rhythm units, with a system of scale setting instead of the more usual quantizing, last step setting instead of regular time signature programming, and a nice big graphic display screen to

keep you abreast of what you're programming bar by bar.

Those who have used previous Roland rhythm units – even down to Dr Rhythm levels – will find most of the functions here pleasingly familiar.

Before we get to the sounds though, it is only fair to point out that those of you who were brought up on non-Roland drum machines – Linn, Yamaha, Oberheim, Sequential *et al* – all of whom stick to much the same type of programming concept – might find Roland's system long-winded, laborious and initially confusing.

Right, the sounds: you've got 15 of them, ranging from pairs of bongos and congas and timbales, to the classic pair of agogo bells, a cabasa (gourd with beads) maracas, qui jada (vibraslap), short and long whistles, and star cime (bell tree).

In full flight they are mind boggling. Straight out of Xavier Cougat country; rich, colourful, exciting and vibrant.

Using the flam and accent features, the timbales really spring to life, and the congas *au naturel* are totally convincing.

ROOMS IN A DIFFERENT BOX

ROLAND SRV-2000 MIDI DIGITAL REVERB £1,375 QQ 1/2 VV 1/2

BEFORE YOU throw your hands up in horror at the thought of spending nearly 14 hundred smackers on a reverb unit (hey, my 100 watt combo's got reverb on it!), let me remind you that digital reverb doesn't come cheap.

Okay, so you can pick up a Yamaha R1000 for around £500, but there really isn't too much you can do with it, and if you need any of the clever stuff, you're into AMS RMX territory (over £4,500) or maybe a Klark-Teknik DN70 (over £3,500).

Quite why both Roland and Yamaha (with their new REV 7) 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 extremely detailed reverb settings with a particular program on a particular MIDI instrument.

The reverb unit itself has a 32 channel memory, and you can set up, say, program number 7 – which you have constructed as maybe a 'medium room' with soft wall coverings – to activate every time you select say program number 11 on your Juno-106.

As you might expect, the procedure for setting up such a situation requires a little time and a clear head – making sure you correctly

match MIDI channel numbers etc – but the necessary steps are clearly explained in the manual, and it does work!

I have been using the new Yamaha DX21 of late (see review) and I have no problems to report. In this particular instance, the program changes neatly correspond with the DX21's 32 Performance Memories, so it all works out rather well.

The front panel of this standard 19 inch rackmount unit looks pretty daunting at first, with no less than six display screens, four modes in which they function, and a healthy smattering of snug-fitting push buttons to fathom out.

Although it will take you a good deal longer than I've had to fully figure all possibilities out, in practice most features are nigh on self-explanatory, and anyway, how damn specific *do* you really want to be with reverb? I mean, come on, there are rather important things like basic sounds and chords, and song structures.

But for those who really do want to 'climb inside' reverb, you'll be okay here.

For a start there are two basic operational modes: Reverb – regular, dying away naturally in any one of a thousand ways! – and Gated Reverb, which can be cut short in a dramatic effectsy type of way.

In regular ole Reverb mode you can choose from three initial types: Room, Hall or Plate. You can construct almost any 'size' of room/hall

with measurements indicated as cubic meters. With the early reflection and high frequency damping controls you can be more specific as to your room's shape and type of wall covering. In other words by reducing the higher frequencies you are deciding that your imagined room has a softer surface – one less inclined to 'ping' back sounds played in it. One minute you're in a dead, studio environment almost, the next in a squash court.

For gated reverb effects you use the non-linear mode, allowing you to set levels of pre-delay (early reflections), reverb time, and gate time. Snare drums love gated reverb, and with this selection of controls, plus an extensive bunch of EQ parameters (which I'm just coming to), all but the most prickly of producers will be able to program the precise effect that they want.

The EQ section rather looks like the filter panel on a regular polysynth, so all keyboardists should have no trouble here. Controls include a choice of low, mid, or high filtering, with Q or resonance control and cutoff frequency or centre frequency choices.

Although the above features will probably have a) made you open your SRV savings account or b) put you off entirely, there are more fine tuning features that come under the heading 'Further Level'.

Here you can alter the reverb density, and generally muck about with the early

reflections – their attack gain, attack time, density and level.

Although this is strictly a reverb unit (albeit most comprehensive), and not in part a DDL or modulation device, the SRV-2000 contains a vast amount of substantially different settings and effect.

The 32 program memory is useful, though not vital for studio work, but if you're thinking in terms of an on-the-road unit, then this number is almost essential for those who like custom reverb effects for each vocal performance, or each patch on a synth etc.

Although, as Syco's Mike Kelly assures me, the day of the MIDI desk is dawning, for the time being the SRV's MIDI potential really applies to instruments' control over program changes, which as I mentioned earlier is one of the prime features of this unit.

What you have here is a reverb device that can not only recreate almost any size, shape and type of room effect, but offer straight plate reverb, and dynamic gate reverb – any 32 permutations of which can be stored away and activated 'remotely' by another MIDI instrument/unit.

Those for whom reverb is just reverb and that's it will probably remain unconvinced, but in the current climate where production is still almost more important than content, such a unit cannot be lightly dismissed.

JULIAN COLBECK



ROLAND SRV-2000: a sophisticated, programmable, MIDI controllable reverb for the very serious echo fan

All the vital sounds have their own volume sliders – in other words separate controls for both high and low timbales, but with a shared control for the agogos.

You can program in both real and step in time, though real time is still at the mercy of the scale setting, and may not always provide as free a run as you may want. However the large display screen, where one bar is divided up into 16 segments is an invaluable aid to programming. Here each major instrument has its progress through a bar plotted so that you can see how particular pieces of (what you'd like to think of as) 'total feel' can actually be notated very simply.

The display screen also keeps you informed as to tempo, which is controlled by a large rotary controlled knob, 'mode' ie what you're doing – recording a pattern, real time/step time, forming a song etc – and which of the four tracks you're using. Up to 999 bars of music can be stored between the four tracks (complete songs).

This internal memory capacity of four songs is hardly overwhelming, and so Roland offer oodles of external storage on cartridge. Each cartridge can hold twice the internal memory capacity – eight songs, using 128 different patterns.

No matter how invigorating this jolly bunch

of latinos is, you're most likely to use the TR-727 in conjunction with a regular digital drum machine. So how do you sync up the two devices?

If your *other* drum machine is MIDI based, then it's merely a matter of deciding who is going to be in charge of tempo and connecting the units via the MIDI sockets. If the TR-727 is destined to be the slave, then you'll need to change to the heiroglyphic on the tempo display which allows this, having accessed the 'sync' mode parameter – a front panel controlled feature.

The TR-727 also operates in MIDI modes 1 and 3, so a specific MIDI channel can be requested.

I tested the TR-727 with Yamaha's RX11. No problems in the long run, but I did find that the two companies' differing approach in terms of quantizing made for some not altogether welcome combinations at first. The scale settings, coupled with the fact that to program a pattern of more than one bar necessitates chaining patterns together, does make for more than the occasional headache.

Using non MIDI drum machines is no problem provided the said items sport DIN sync sockets. The TR-727 also generates a tape sync code.

Like the TR-707 the TR-727 can be 'played' by a MIDI keyboard, in which case,

provided the keyboard is so blessed, the sounds will respond to touch sensitivity.

Although many digital drum machines can be customised with special latin percussion chips, there are few straightforward rivals to the TR-727. Korg's mini percussion box springs to mind, but that is less

comprehensive, though equally, less expensive.

With ten outputs, corresponding to the ten volume sliders, The TR-727 is highly controllable in the studio – and as such is bound to put the few remaining percussion specialists out of work for good.

JULIAN COLBECK

SO YOU CAN'T MAKE THE BMF? THEN VISIT THE WASHBURN



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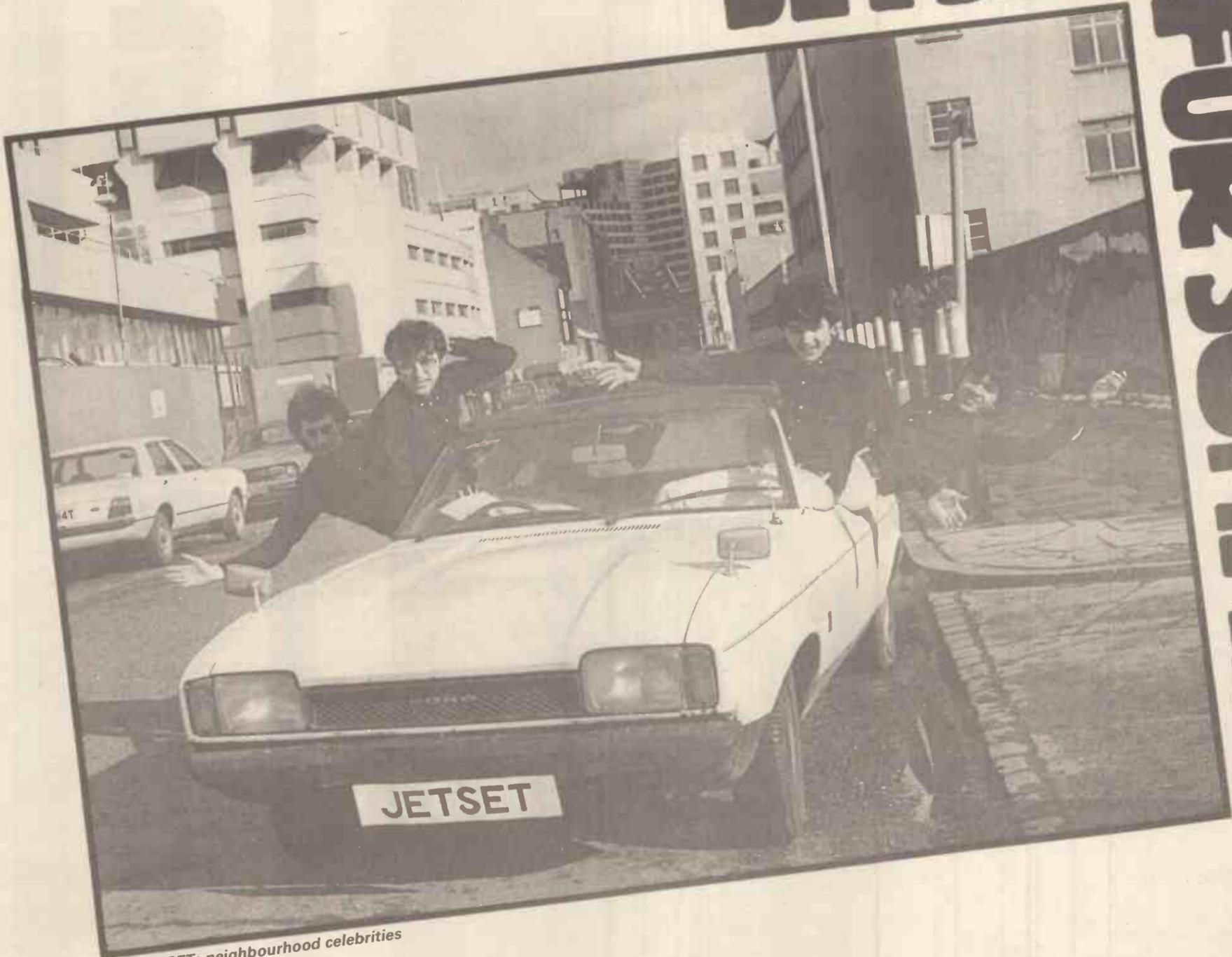


3:2:1:GO!

S 3/8/85

JETSET

FOR SUMMER



THE JETSET: neighbourhood celebrities

The high-flying world of wacky pop comes to Tottenham. Mr Spencer joins the Jetset for tea and mini-rolls

THE
JETSET



THE UNDERGROUND train rumbles northwards along London's busy Piccadilly Line, Wood Green station growing ever nearer. I sit alone, fumbling nervously with a chewed-up pencil, gnawing incessantly at my fingernails.

Today is the big day. At two pm, I am to meet The Jetset – internationally acclaimed wide-eyed and innocent groovy teen pop idols – creators of 'There Goes The Neighbourhood!', one of the freshest, most alive-sounding LPs I've heard in ages. I cannot believe this is really happening.

But they pick me up in the Jetset-mobile and the whole thing is amazing; singer Melvyn J at the wheel and guitarist Paul Bevoir in the passenger seat, both musicians doing their utmost to put me at ease. A couple of real nice guys.

We eventually pull up outside a sleek and ultra-modern office-block, headquarters of The Dance Network, not only The Jetset's go-getting record company but also a highly rewarding pastime for the band's 'Guv'nor' and general

adviser (on such matters as clothes, hairstyles, the marketing of Jetset toys – all the usual pop gimmicks), a man of mystery answering to the name of Paul Bultitude.

Inside the Dance Network offices, pineapple juice is poured, and I am introduced to a third member of the group, fun-loving keyboard-player Cumar. Jetset drummer Mickey is nowhere to be seen, but the rest of us are hardly beside ourselves with concern, as obviously this means more chocolate mini-rolls for fewer people.

Feeling slightly cheeky . . . So, who's the best-looking Jetsetter?

Paul: "Well, I think it's me, personally."

Melvyn J: "I must beg to differ there, I'm afraid."

Cumar: "You can tell it's me – I'm the only one who hasn't said anything!"

I hand over to The Jetset my own copy of their wonderful album, and soon it is decorated by the band's much sought-after signatures: 'Lots of love (and peace!) – Cumar', 'Regards – Melvyn', and 'Stay swinging – Paul Bevoir'. I am dizzy with excitement; another glass of fruit juice to soothe the nerves.

Actually, between you and me, certain people claim that The Jetset are a little bit eccentric . . .

Paul: "I live in a dream-

world, I'm an incurable romantic."

Cumar: "Me too. There's definitely space in one's life for fantasizing, I think it helps you through. I'm sure it's an important part of life, actually."

IN A corner, various Jetset videos flicker across a television screen. They are wacky, zany, gloriously tacky and brimming over with a genuine affection for mid-to-late 'Sixties plastic-pop culture; a celebration of childhood innocence, of life itself.

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 back 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 check tablecloth 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.

Paul: "My favourite snack food has to be banana 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! Y'know?"

Yeah! Wow! Brilliant.

Pix by Tony Mottram



HAMMER OF THE GOB

DIO: there wuz two of 'em...

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 attuned 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



DIO in Ronnie Corbett story-telling pose

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, before it becomes too late to include material such as 'Stargazer' and 'Starstruck', or any part of what has been an important area of my past."

Don't you ever feel cramped, though, by the expectations of your public, who seem 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. I set myself up as what I am, and I should play 'Heaven And Hell' just as Ozzy should play 'Paranoid'. Robert Plant has been very wrong not to touch on any Zeppelin songs; it was his mark, his stamp that made those songs, just as it was Jimmy's and Bonzo's and John Paul's. Robert has to do what he has to do - I'm just saying that if it were me, I'd draw on the past."

"It works, it lifts the set up and takes it to a different place. It's not just 'Oh, we've heard that' or 'Oh, there's the new album', you can excite them with something else, something that's become... maybe legendary. And let's face it, 'Stairway To Heaven' certainly was that."

MENTION OF 'Stairway To Heaven' refreshes memories of the Plant/Page performance at the Philadelphia Live Aid bash, leading smoothly into the next topic of conversation, the Band Aid-flavoured Hearing Aid charity project, centred upon a prospective single called 'Stars', which Dio have recently pieced together with the co-operation of a veritable HM *Who's Who*.

"Real hard rock musicians were not really included, of course not, on USA For Africa. That was done by the beautiful people, the Michael Jacksons, the Lionel Richies and the Cyndi Laupers, wonderful little saints who do no wrong, who have no hang-ups or problems, and no rock 'n' roll person of our ilk was included because I think they felt it was going to taint the project."

"So, Viv (Campbell, Dio's 'guitar hero', so I'm led to believe) and Jimmy (Bain, the Dio bassist) went to the USA For Africa people with the idea of us doing something. We got great support, and at that point I was asked by Jimmy to produce it. Like all the things I

become involved in, I shoved everybody aside. I sang on it with Rob Halford from Judas Priest, Geoff Tate of Queensrÿche, Kevin Dubrow of Quiet Riot, Don Dokken, and Eric Bloom of Blue Oyster Cult (those were the lead vocal parts).

"Then we had lead guitar parts - you can't get that in Band Aid or USA For Africa - featuring a full solo from Vivian along with Buck Dharma from BÖC, Brad Gillis from Night Ranger, Neal Schon of Journey, Dave and Adrian from Iron Maiden, Carlos Cavazo of Quiet Riot... again, I can't remember them all."

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

Quite a feat of organisation, really, and something that Ronnie and presumably all of those involved are justly proud of.

"It gave us a chance to make a lot of money for the project and also to show that we're not the uncaring, insensitive rock 'n' roll morons that everybody maybe thinks. It was a magical two days. I equate it with having the most incredible piece of dessert that you've ever eaten in your life and being fed it for 14 hours a day, every day. It was fantastic - whether or not it seems as though it was a 'let's jump on the bandwagon' project, because I'm sure that's what's going to be said. 'Oh, so you had to do one too. Now there's Heavy Metal for ha ha ha'. I couldn't care less what they say about me or Viv or any of the people who did it."

"The point is, it's going to make some money. If it feeds one face, one mouth, educates one person - if it does that, it's served the purpose."

And the end result of this operation? "We'll do the single first, probably a three to three and a half minute single, and then an album to follow which will probably feature previously unreleased material from the different bands. Plus there will be a full seven minute version of that same song, 'Stars', with all the guitar parts on it."

CLEARLY Mr Dio's had plenty to occupy himself with of late, and yet, workaholic that he is, he's encouraged still more projects to pile up on his plate. "I'm certainly not averse to hard work. I thrive on it."

For starters, there's his embryonic film venture:

"I'm gonna do an animated, full-length feature film in about a year and a half. I've been in dealings with Warner Brothers, who'll probably release the film. I have the opportunity to do a storyline, not only with voices but with singing parts too, and I'll write the music for it."

"I'd like to use some real characters for it

- David Lee Roth would be a great character within the animation I'm talking about. The film's based on fantasy; animation, to me, should be fantasy."

"And, I'd also like to produce someone else."

Anyone in particular?

"I'd love to do Judas Priest."

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've sold out") by the spring of '86. The tour will be the group's first as a quintet, following the promotion of keyboardist Claude Schnell to full band member status.

"He's going to be on the stage this time," Dio smiled. "I've not allowed Claude to play with the expertise he has. He's had to play the way I play - like a one-fingered typist. It must be very boring for Claude, but that's the conception of this band. We are not keyboard-orientated."

This attitude suggests that the music you're writing for the aforementioned film will be your sole diversion from hard rock. You won't be tempted to dabble in other styles of music in the way that Robert Plant (on his Honeydrippers excursions) and Dave Lee Roth (with his 'Crazy From The Heat' mini LP) have done?

"I'd kill myself before I add anything like that. I think that's nonsensical. David Lee Roth has set himself up as some form of hard rocker and suddenly I see him singing 'Just A Gigolo'. The video was very well done, I think David is one of the few who could get away with it because he is that kind of personality, and a great personality at that, but that's something I've never wanted to do."

"I've always tried to create my own situation, and I think he's recreating someone else's by doing that kind of material. I do admire him for taking a chance, but it's not the kind of chance I'd take."

In creating your own situation, has the strength of the band's character (which is undoubtedly more genuine than the 'celebrity plus assorted sidemen' bands run by, for example, Ozzy Osbourne and Gary Moore) been of particular importance?

"I consider that of great importance. I think that someone who's been an individual, like Ozzy or Gary, for a long time, they need that. My ego is such that I may be the producer and leader of the band, but when I'm on stage, I'm only the vocalist - and if I don't do my job as well as the guitar player, then I've failed."

"That's why we don't change personnel. We're very happy with each other, and when the time comes when we are 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 again. I was very proud to present the whole band."

FINALLY, to touch upon what must obviously be a somewhat sensitive area 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."

Quite. Has this labelling been perhaps embarrassing, or even upsetting?

"It's not embarrassing. I don't pay much attention to the kind of idiot who'd make that kind of comment about me. Embarrassed? No, why should I be embarrassed about something that's not true? Upset about it? Occasionally."

"I don't dismiss the fact that I have an ego. I can only say that if I'm an egomaniac or megalomaniac, then I shouldn't be talking to you about Jimmy, Vinnie and Vivian and saying all these laudatory things about them. Then again, maybe some people will construe that to mean that I'm only furthering my own end by saying, 'Yeah, they're terrific'."

"So, people will have to make their own judgement. I only know this: people who know me know that I've really not changed from the beginning of my career till now. I've prided myself upon caring about other people, although that, I know, seems very inconsistent with the image that has been built up around me."

"I'm sorry that in Black Sabbath we had to start throwing things at each other. I've since spoken to Tony - I decided that it's not worth going through life with vengeance in my heart forever. It's the same with Ozzy. Ozzy happens to be a friend. I'm sorry, but that's the way it is."

"So, if that's someone with an ego problem then yes I am, and I'll just have to live with it, but I don't consider myself to be that. I consider myself to be just a run-of-the-mill person who happens to have a little talent in some direction."

Run-of-the-mill? A little talent? Despite such self-deprecating and overtly modest statements, I've yet to discover a hard rock vocalist to rival Ronnie James Dio, and that's not through want of searching.



Ronnie Randall

THE DEADBEATS: car freaks in denim and leather

DEAD HEAT

Check the spark plugs, tighten the clutch, get tuned in to the Deadbeats. Carole Linfield changes gear and drives straight for the nerve ends

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 who blend Suzy's strong vocal and American flavour with the harsh edge of ex-Tall Boys Kevin Green and Tony Berrington, throwing in the tribal beat of Mark Robertson to boot. It's a formula that can cleanse the soul of pop blandness with the ease of Swarfega.

The Deadbeats have been languishing in obscurity for four forlorn years, emerging from their circuit of the country's seedy dives long enough to put out their stunning debut long player,

'On Tar Beach'. Spectacularly ignored by everyone except - ahem - *Sounds*, it's a well-oiled mean machine of soul-filled r'n'r.

Suzy may be an animal-loving vegetarian ("even though it's not cool to say so - you don't have to be on smack to rock 'n' roll") but no, 'On Tar Beach' is not an anti-pollution record. . .

"The title came from a friend of mine in New York, this guy called Scurvy," explains Suzy over a glass of Appletize. "He explained that in New York in the summer when it's really hot and you can't get out of the city, the only way to escape is to get up on the roof - tar beach!"

Like all true rock 'n' rollers, though, Suzy has had her share of rebellion. She spurned her family's ideals for her to be 'normal', turning her back on Florida beach life and designer jeans.

"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 don't do any covers, which sets us apart from the retrogressive bands."

SUZY TAKES responsibility for all the band's music - "that's the one thing about being a girl in a band; everyone assumes you wrote the words but not the music, for some reason" - and wraps her talented vocal around both raw rockers and more sensitive soul stirrers. It's a

capability which some have likened to the great Chrissie Hynde.

"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 out from the garage and give them their licence to rock. Seems the surly image hinted at on their LP cover has something to do with scaring our labels away.

"The album cover picture was taken in a real Angel's garage, with an old Bonneville bike. And we decided we wanted a Ford Classic rather than a Cadillac. But the major labels over here who were interested got put off - they said we were too rough, too harsh, the guys had too many holes in their jeans.

"But it's not just a pose -

the guys do love working on old cars and we don't want to contrive anything. They wanted the guys to wear pink peg slacks!"

While Suzy takes singing lessons from the man who taught Shirley Bassey and Tom Jones - "I love big voices, and I want my words to be heard" - she's also learning how to relax.

"You don't know the half of it! I used to be agoraphobic and was afraid to go out of the house. So for me 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 horrors creep in. But I think, 'Hell, they're only people 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 soon be riding your way, anxiety 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.

LIVES

NICK CAVE: rilly spaced out

NICK CAVE AND THE BAD SEEDS

Electric Ballroom

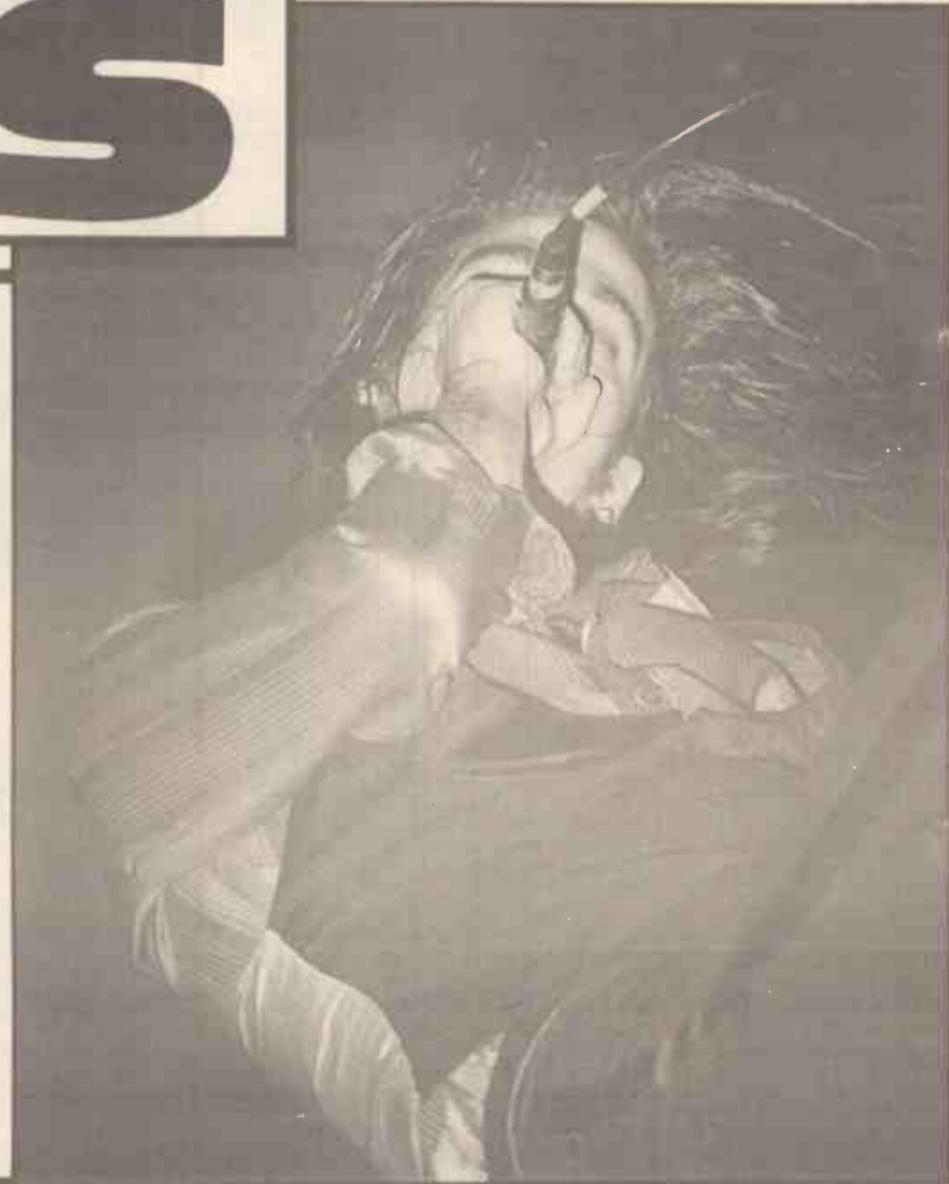
TONIGHT THE blues walked the dog round someone else's block and came back with rabies and rubies. Nick Cave on the platform and the train (us) goes "wooh!". He must have a *great* suitcase. Easily accommodating a red shirt and a black waistcoat, he's not afraid to stand up and be mimicked – hence a splendidly passé and passive anarcho-goth audience, for whom he does, in a way, bring the romance back into pop music. He roams, he angsts.

Does decadence have two faces (as well as two 'd's)? The Bad Seeds fly and rotate repetitiously – one Barry Adamson appearing more unselfconsciously happy than ever on bass – while Nicholas the harmonica star takes the putty of flock-mentality willingness into his own (calloused, surely) hands and moulds it into . . . a cigarette. (Obvious, really.)

Neither Lou Reed or Iggy Pop is in town tonight so, unless you find relating to the DJs on *Top Of The Pops* good for your sanity, this is where you *are*, simple as that. Fun as fad is for forty year olds; for now, we can still be tortured artists etc. The wailing whipcracks away with 'Wanted Man' . . . wanted for what? Why? For perpetuating a tremendous pose? For crow-king on his own vomit back in Tupelo, honey? For stealing glucose tablets from the chemists . . . ? (I think not.) And so . . . does Bob Dylan wash his contact lenses as Cave (Latin: "beware of") goes for the Eldritch and washes your brain's car windows with 'Knockin' On Heaven's Door'? Can anyone be cool in this heat? It's finished now, like Cave's symbolic stance/statement never will be. I guess a magpie (seven for a secret never to be told) should flap gawkily off the battlements, only to melt in the sun (the living daylight) in sub-Icarus mode.

CHRIS ROBERTS

BEWARE OF THE
WANTED MAN



THE ASSOCIATES

Piccadilly St James Church

OH! THOSE first impressions. It seemed like a sound idea to marry the golden operatic throat of Billy Mackenzie to the fine acoustics of a beautifully clad central London church. But perhaps as a fan my expectations were too high and mighty; the ominous funereal organ's doomy welcome should have warned me that I was to witness the burial of a vocal legend by some woefully insensitive backing musicianship.

While Billy's distinctive wail preached from the pulpit, the devil's advocates behind seemed determined to undermine him by rushing through the likes of 'Better This Way' and 'Those First Impressions' so fast that it was difficult to tell them apart. 'The Affectionate Punch' was almost over before I recognised it.

Perhaps God didn't approve of rock being played in one of his public houses, or maybe there was a time limit on the use of the venue and the organisers didn't want to incur penalty points at the gates of St Peter. Whatever the reason, the outcome was tragedy, one almighty disappointment. 'Country Club' was exorcised of all the intense-highpoints that send

a shiver up my spine. The musical thrash trashed some of the great pop moments of our time by smothering the voice that is the sound of Association. It's better this way? *Non!*

RONNIE RANDALL

MAI TAI

Le Beat Route

FLINGING ON my best white suit and ballet shoes, I dived through the catflap and tricycled along to what could've been The Symbolic Death Of Soul if it hadn't been so funny. In the world's tackiest venue, Mai Tai sang (quite well) over backing tapes for about 14 minutes. As I've never been to Butlins I found it rather entertaining and educational.

I've spoken before of Mai Tai's 'naive exuberance' – this came across. But six quid for five songs (four really, because 'History' repeats itself) isn't naive, not even in Dutch. The new single, 'Body And Soul', is kind of OK-ish, but what it lacks that 'History' had is a spark of inspiration like the "gonna burn the letters" bit, and that's crucial.

Caroline is my favourite. Definitely. I hate to be unoriginal but although Mildred and Jetty grin gamely, Caroline is the one who has it. What Shannon has. Charm? They needed it. I

moan as someone who's seen a fair few dodgy soul 'personal appearances' (well, about four), and they don't do the performers or the audience any favours, unless the audience are *really* stupid, and I think that in reality only about 50 per cent of soul fans are stupid, and most of those beautifully so. But then this wasn't good, bad or good/bad enough to be termed soul.

On the table in front of me was an issue of *Ms London*, featuring an interview with Tony Blackburn, who said, "It (soul music) is all about love and sex, of course!" Sure, grandad, it *should* be, but here it relied on a healthy bonhomie and pale (soft) porn. D-I-S-C-O.

CHRIS ROBERTS

THE RAGE

100 Club

BACK WHEN the Cockney Rejects' piercing bawl was the voice of the East End and all wedgehead Northerners were 'puffs', a mate and I came down to Wembley (as was our wont) to see Liverpool somehow held to a draw by something called 'West Ham United'. On the way home, late that night, we were 'legged' all round Kings Cross by a group of terribly chic flying jackets with fairly closely cropped hair. The

Rage and their vociferous following could well be their younger brothers. I hope this year's model has a brain.

Short hair and button-down Ben Shermans abound. And bound about with premeditated abandon as The Rage thump out a hectic and gutsy 'mod' beat which is most emphatically post-punk. You can almost smell the rising adolescent adrenalin as the lively adenoidal pumping rhythms bounce through the 100 Club. First, The Rage play a song for all the Clash fans in the crowd, then they trash that mighty old standard 'Fever', and then they *dare* to slice splendidly through 'Police And Thieves'.

Ostensibly a 'mod' band, this is actually a youthfully rumbustious and enthusiastic reminder of the days when punk rock was neither dead nor confined to those with maladjusted barbers, lobotomies and gallons of industrial solvent hidden under their beds.

ROGER HOLLAND

THE RED BEARDS FROM TEXAS

Birmingham

THEIR BEARDS are false and not at all red. Their downhome accents are even more false, suggesting that the band have never travelled much further west than, say,

Telford. But the stupendous amount of fun that these good ol' boys generate is 100 per cent solid gold.

From the moment that vocalist Wild Hoss (!), sporting a ludicrously large stetson, introduces the band with a rebel yell of "Let's haul ass!" to the time they take the stage an hour later for their third encore – with the audience now yelling "Let's haul ass!" – the ersatz, you-name-it-we-play-it copycats serve up dollop after dollop of steaming hot r'n'b covers. For an audience awash with beer guts and bomber jackets, that's about as close to heaven as you can get without having ZZ Top, Springsteen, the Stones and the rest actually present.

Their strength lies in the fact that they don't merely play tracks such as 'Gimme All Your Loving' and 'Sharp Dressed Man', they wallow in them, relishing every note, every word, enjoying themselves, the music and the audience so completely that the gig becomes a celebration of everything that's riotous and alive about rock'n'roll.

It may be crass, unsophisticated, superficial and transient, but it sends you home with a smile on your face that lasts all the way through until morning.

GEOFFREY S KENT

PRESS/THE SPANGLES

Bristol

ONE OF a host of Official Ashton Court Benefit concerts highlighting recent moves by the city council to effectively close the Ashton Court Estate (some particularly pleasant parkland) while, at the same time, putting a bit of money into the coffers for next month's Ashton Court Free Festival.

The Spangles were unspectacular and their music undemanding. Each song affected or attempted a different style, but each, in turn, managed to sound remarkably similar to its predecessor.

Press are a seven-piece from Bath. They're big on rhythm, keen on percussion and blessed with two singers that take them forward from being another combo who've discovered that the beat is, indeed, everything, to being one who've found that the beat, a touch of humour and quirkiness are even more.

The sound is full of beats, funks, pops and chants; the emphasis changes with each song and the instrumentation adapts accordingly. The bass is certainly funky, the drums pound and the guitars add an admirable amount of grit, but it's the two singers who give Press their edge.

RICHARD PUTLER

CRAY OF SUNSHINE

THE ROBERT CRAY BAND

Electric Ballroom

THE WALLS are sweating. This place hasn't been as full (or hot) for a year. The blues, I guess, are hollering out that they're hip again, and it's entirely down to one Robert Cray who, as bassist Richard Cousins repeatedly informs us, is 19 years old, although the 'Bad Influence' sleeve notes say he's 31. He could be either.

His audience ranges from 16 to 60 and the blues, of course, are 1,985 years old. Cray is muscular but sleek, facially flawless, and has the

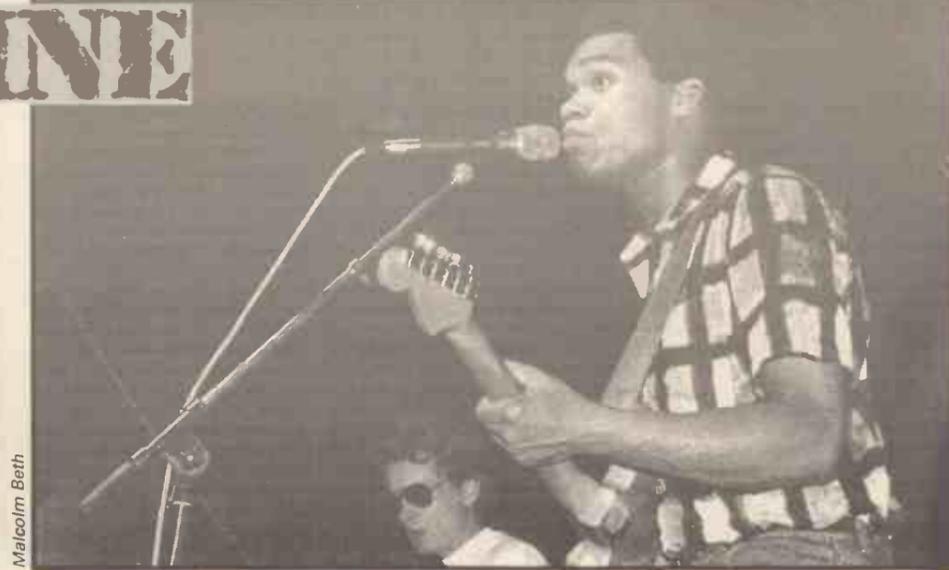
purest voice and most pertinent guitar control you could possibly hope for. Every syllable and note of his supremely unoriginal songs expresses *something*. But . . .

But I dunno if it's the blues! If the blues is walkin' the backstreets and crying, working class angst, and "my baby done left me an' boy am I in a mess", then Robert Cray's music is azure. He's confident, cool, classy . . . only when he silently mouths along to his own Staxish string straining does he approach an acknowledgement of the frustration inherent in the imperfections of any

communication. Do you know what I mean?

Back at base, a star is happening. Cray deserves all the respect he is currently swimming (not drowning) in and sings of addiction, prostitution and emotional holocausts, eg 'I Don't Wanna Burn Like This Again'. He never crosses into modernist mania. *Everybody* likes Robert Cray. Likes. He doesn't challenge, he redeems, so you thank him in lieu of loving him. You and the blues are just good friends. It was a mighty close thing, though.

CHRIS ROBERTS



Malcolm Beth

ROBERT CRAY faces up to ageing 12 years between live show and record release

SCRAPING FOETUS OFF THE WHEEL

Amsterdam

THERE IS nothing on stage except for one microphone stand and four plastic beakers. Several cornerstones of rock are being visibly threatened. Truisms like . . . rock equals instruments, rock equals entertainment, rock is frivolous and disposable. Scraping Foetus Off The Wheel is a one-man opera battering down the walls that define and enclose rock. Its principal character, Clint Ruin/Jim, tears violently to escape from the rock star's body in which he has been trapped.

He begins with a joke, perhaps – a parody of rock's exquisite arrogance, unpeeling his various jackets and holding them at arm's length for his roadie to remove. While rock history reads like three decades of disguises (known collectively as image) to separate audience and performer, SFOTW is about removing the masks, the shell, the person, and laying bare the demons that drive them.

Set against the roar of his nightmare noises (originating not from tapes on stage, but from the mixing desk, thus removing the performer one step further from the trappings of the performance), his words are an unintelligible blur but the sentiments scream loud enough to need no subtitles.

Behind his glasses, his eyes are sunken black pits that stare without seeing. The general impression was: what is this man on and how much can we get for twenty guilders? But, however induced, the stumbling degeneration was real. There is no self-indulgence as obsessive as self-abuse and the picture of a hatred turned inwards was a genuine agony. His T-shirt ended up in shreds, covered in the dirt of the Paradiso floor, and we observed all this with interest, as one might watch a drowning man from the shore, too fascinated by the spectacle to throw him a rope.

SFOTW had been on stage for exactly half an hour and left a legacy of noise in his wake – three notes endlessly repeated, *dumdumdum dumdumdum* – beating the meaning of madness for a full six minutes. Outside, above the Paradiso, a neon crucifix rocked in the night sky. There was nothing left on stage but two overturned plastic beakers.

JANE SIMON

DAVID THOMAS AND THE PEDESTRIANS

Bloomsbury Theatre

ENTER STAGE left, alone, a lonely man. David delivers a 45 minute monologue in comedy, song and verse, a bizarre story of zombies, monsters, opium people and dinosaurs, in (un)reality a baring of his own tragi-comic soul, and we chuckle along. There is an interval, for this is theatre.

It's rumoured that David is not a happy man, rather a frustrated poet cast in rock – "Teeth like a whale, covered in hair". Since the demise of Pere Ubu he's made a home of London, and only bass player Tony Maimone remains from the Cleveland past.

So enter the Pedestrians at stage right – an abstract sparse dreamy sound. David meanders off into monologue – Middle America, *Rumblefish*, the Third Ear Band's 'Macbeth'. A nagging reminder of the middle ages or a sinister episode of the *Outer Limits*, but more than anything Mr Thomas is *Eraserhead* come to life.

The hefty body waxes back and forth, drifting, dancing, hopping, bouncing, swirling with graceful agility. A physical reflection of his vocal style that's funny, confusing, weird and entertaining. Listen to the lyrics and you hear a senile grandparent, "True friends are hard to find" "Why do tears come hurrying back?".

The evening is like the things you dream, a semi-fantastic cut-up disjointed world where you fully awake when the performance ends.

"I've got the blues, I'm off today, I'm a bit peckish perhaps? Oooh! I don't know why but I've got the blues – ha! ha!"

David Thomas, a sad funny man.

RONNIE RANDALL

DUMPY'S RUSTY NUTS

Marquee

"THIS IS just the weather for slapping some nice, cool bit of French bread around your nob! Oh, lovely it is." Friday night is Dumpy night. And the big boy himself seems to be spending an awful lot of time waxing lyrical about his willy and what he could do with it. Not that the audience care. They've come to pay homage to their fat little guru, so much so that they too are all wearing little beer bellies

underneath tatty little leathers.

What's that? "Thhrruupp. This one's about a place in Surrey. . . ." But Dumpy, people in Surrey don't fart. Oh, an intro, is it? 'Box Hill Or Bust' is the choicest and the rhythm section plays instead of booming uncontrollably. After this, we are treated (and for me it was a treat amongst this hogwash) to a choice piece of blues before being dragged back to the meat and veg with such numbers as 'I'm A Hog For You, Baby'.

The audience grunted, burped, whistled and farted their avid appreciation of this performance, also making sure that everyone in the venue ended up caked in sweat or beer (both flew around with equal lack of purpose). Dumpy Dunnell is certainly king of biker bleatings. He rabbits on about everything from penis power to triumph, and everyone seems to like it. God knows why – I really wonder how long bands like this can survive. But when a guy can sell a show like this to hundreds of happy meatheads, then there really is no argument about his popularity. The fact I found him banal seems immaterial.

STEFFAN CHIRAZI

THE PLAYN JAYN Dingwalls

THERE ARE two men in front of me – well, five actually, but two who particularly stand out – and they're leaping up and down, babbling into their mikes and pulling funny faces. Now and again, they find time to sing. If Laurel and Hardy had been born 25 years ago, they'd be on the Dingwalls stage singing for the Playn Jayn.

Mike Jones and Craig Lindsay, the two happy chappies in question, are thrilling to watch, playing their beautiful buffoonery over the Jayn's manic-Monkees onslaught. The rest of the Jayns take the riff from 'Substitute', turn it on its head and give it a good kicking, as is evident on 'Crystal Ball'.

'Speed' also left its mark, if only because to understand that is probably the key to the whole Jayn *thang*. These boys are certainly motoring, a whirlwind of crackling electricity and ringing guitar lines, running on 50 per cent adrenalin and 50 per cent God knows what.

The Playn Jayn are energetic enough for four encores no less, but then,

WHEEL OF STEEL

CLINT RUIN: a genuine agony



Kass

they seem to love what they do. The Playn Jayn are cool, essential, and totally wired.

NEIL PERRY

COME IN TOKIO Rock Garden

AS SUPER smug Seb 'Mystery Bug' Coe of Chelsea FC plunges into another bout of sickening, self-satisfied ego-rubbing, we conclude that perhaps Friday nights should not be spent lounging in the front parlour after all. And so, not fancying the opening night of the Proms, opt instead for the lively pop soul of Come In Tokio. Not too bad a choice.

As metropolitan life admits of few finer pleasures than the sound of the confident but delicate tones of a 'cocky Scouse bastard' dominating those gaps between songs, we look to be in for a good time. Unfortunately, the band doesn't quite live up to the repartee. The guitar chimes and slices, the keyboards rise and fall, and the bass and drums hold things down adeptly. But the songs lack some of the purposeful identity of the banter.

Of course, the need to turn in two sets for the Rock Garden's Friday night clientele cannot possibly help a young band impress itself upon the critical retina. But, although the steady stamping drum beat lays down a solid base for a consistently adequate rocky soul ('Who Fights Fair In The Name Of Love?' boasts a particularly blatant chart appeal, which is probably why it's the single), the feeling is that Come In Tokio simply aren't fulfilling their potential. At present, the total is rather less than the sum of the parts. Pleasant, but seldom powerful.

ROGER HOLLAND

THE LAST POETS Sheffield

1968, NEW York City, and The Last Poets come together in the belief that they will be the last of their kind before arms take the place of words in the fight against oppression.

1985, the Leadmill, and arms are (thankfully or ominously?) absent as The Last Poets continue their oral crusade. The original rappers (or 'spokegraphicists' as they would have it) deliver their poems over a hypnotic background of African-orientated rhythms that tend to deaden the most receptive of minds to the already difficult task of extracting the words from the Leadmill PA,

but no matter; the themes are dealt with at length in introductions and summaries. For the Poets, communication is paramount and the stock of captivating rhythms is just the icing on the cake.

The Last Poets reject the syndrome of a stage-as-soapbox attack on the converted, presenting instead society's shames of drug addiction, rejection of the aged, the quest for cash and war as a sharing of sentiment. They trot out no trite solutions, offering only the comfort of comradeship and the knowledge that, within the world's most powerful nation, there are those that keep their heads against the stimulant of patriotism and its paranoiac side-effects.

The applause they receive is not that of an audience, but that of friends. There can be no finer accolade.

PETE MARCHETTO

INCA BABIES Manchester

OF COURSE, the whole affair looked like a reunion meeting for Iggy Pop offspring, red and black remaining the primary colours as the Incas and their crowd dragged their punky visions into hipness via all manner of American references. Great fun. Downmarket *Mad Max* it may be, but the Inca Babies' escapism is forged from livable situations.

But neither Harry nor the chaps nor the whole damn crew were happy about the difficulties surrounding this gig. The PA gave up the ghost and refused to administer its services after twenty minutes; the set grunted to a halt and splattered an unlistenable mixture of feedback and thunder through the remaining minutes. Many walked out.

While the music lasted, it was indeed a throbbing, restless beast and the perfect soundtrack for any alcohol-governed Friday night. Critical judgement would be unfair towards this ill-fated gig. Had the wonders of technology held their side of the bargain, then we might have seen the Incas on top form. All the signs were evident at the beginning. Still, if chaos provides a perfect base for construction, then the Incas have found their perfect building ground at this gig.

Await the revival with anticipation.

MICK MIDDLES

PACK JAM

MOHO PACK / WILD STARES Embassy

THE MUSIC of Wild Stares is like their dancing – warped. With possibly the most complicated programmes ever heard on a drum machine, the band produced some strange, twisted tunes, albeit with plenty of enthusiasm. Music to listen to while sitting in the dentist's chair.

I don't quite know what to make of Moho Pack. The pseudo Red Indian togs conjured up rather tacky visions of a certain Mr A Ant, but I didn't let that put me off. Still, they say the ol' Injuns used to talk with their drums, and this tribe do the same with theirs. Two drummers produced rhythms that were driving, hot and intense, a

sexual pounding that defied you not to move some part of your body.

Over this bed of muscle lay chugging guitars and wailing vocals, an occasionally awkward sound, but I liked it. Towards the end of the set, the drummers were left on their own to be joined by three dancers in some sort of beat ritual. The bemused Embassy *dahlings* watched and clapped politely – it's not often you get an audience trying to fathom out what the hell is going on before their eyes.

So are Moho Pack the new West End braves, stalking their prey in the hunting venues of the capital? Or are they soon destined for the great musicians' graveyard in the sky? For, as we know, those who sing with forked tongue don't last long. . .

NEIL PERRY

A MOHO stands too near the dartboard



Andy Phillips

DICE SQUAD

THE RISK

Manchester
STEVIE WINWOOD, it has been confirmed, has produced a video for these young hopefuls. Why? A small buzz is beginning to seep into Manchester from the lush pastures of Alderley Edge. Their rather mundane monicker is being dropped in the most unlikely corners. 'Great songs,' someone said. 'Great singer,' said another. This, coupled with an intriguing interview in the excellent *Acrylic Daze* fanzine, was enough to drag me to the minuscule Conway Tavern in Cheadle Hulme.

Sometimes it's harder to play tiny venues and the nerves were clearly apparent as the frighteningly young looking band began to fight for attention amongst a clattering of beer glasses. However, a certain freshness exuded from those jittery guitars as would be pop songs exploded in every direction. The singer, looking for all the world like a young Ian Curtis, captured the attention with moves of beautiful naivety.

As the band's confidence mounted, the set began to formulate into a definite, unique entity. One yearned to see them in more suitable surroundings. They escaped the stigma of the term 'local band' by the third song and only a dreadful cover of Del Shannon's 'Runaway' pushed their music into the background.

Their instantly melodic approach helped the short term problems of communicating with an audience, but one wonders if their collective throwaway pop tones are enough to craft a complete identity. Outside of isolated future singles, it seems difficult to imagine their future audience. It's a problem they will have to face, sooner or later, even if that old thing called luck provides them with a hit single.

MICK MIDDLES

SHE

South Shields

PICTURE PAT Benatar minus ten years and the old bozo band but plus more than a handful of good songs, and you've got some idea of what She are about.

Vocalist Karen McNulty is very impressive. The lady looks great and sings with a gritty depth and experience way beyond her 21 years. When she's out there with main songwriter/lead guitarist Ken Reilly and bass player Billy Germaney, you've got a frontline ready to take on all comers. They bounce, they dance, they've got the bop that doesn't stop.

There are rough edges, sure, but youthful enthusiasm overcomes all that. She are one of those rare outfits with so much joy to them and their material that anyone with rock in their bones could see 'em cold and be guaranteed a good time. 'Never Surrender', the one-off Neat single, solid stuff and all that, is by no means She's finest hour. Scratch and sniff gems like 'Back On My Feet Again', 'Tonight You're Mine' or 'New Love Every Day', then try standing still.

My favourite live rock band of the moment. They could be yours, too.

IAN RAVENDALE

JAMES

Bloomsbury Theatre

I'M SURPRISED such a drippy bunch were allowed to stay out so late. Sunday school haircuts coupled with the anti-fashion approach of a C & A bargain bin, James are a rejection of 'hip' at its most extreme.

Consciously working against style can become a style itself. So it may do here. James take such a left-field view of everything, tuning for example, that the result is fresh and inspired. The Mancunian influences have been rearranged, a musical reference to Joy Division's

droning hammer of passion and perhaps a kindred spirit with Morrissey. But out of the melting pot, James form an original vision of sing-song shanties whose roots go much further back to a tradition of English folk music.

Their sound is stripped to the bone. Acoustic for the first set, electric for the second, there's little difference. The guitars are stroked and the drums brushed into a melee of eccentric melancholia. Sometimes they work into a climax. Tim Booth's body and vocals reach a frenzied quiver but mostly the delivery is deadpan.

James live in a bedsit world of privacy. The audience clamber over seats to remind them of their presence. "The only way I learn is to put in the fist and get burned," croon the three voices accompanied quietly by the bass. Inches from their noses, the crowd are bobbing to gain attention. They rush the stage and the band, embarrassed, attempt to enquire with 'Stutter'. It seems wrong to sully their purity with such a display of emotion. It's hard to resist because James are important, but don't shout about it.

PETE PICTON

THE TRIFFIDS

Hammersmith Clarendon

BRED IN the land of the rising kangaroo, The Triffids live in a gloomy, fenced off world of their own with only a stray chink of light, like a one windowed house, to lift the mood. At home in the dank confines of the Clarendon, their rabid rock and roll spins in a neurotic rush of psychedelia. Rhythms are concentrated into a narrow spectrum, pounding and pounding, as the maelstrom of guitars jangle overhead.

With one and a half feet in the gutter, trailing dirt in their path, The Triffids are a sombre bunch of desperados. Bass and drums batter out again on 'Life Of Crime', but it's David McComb's staggered vocals, floating above the musical turmoil, that turns their outlook on its head and adds a touch of optimism.

Sometimes a violin appears, joined with a steel guitar. The band almost stumble into country, but not quite. This helter-skelter sound The Triffids perpetrate is a fragmented reflection of current sleaze rock influences. It's the imagination of the join that counts - an unwholesome angle on tired clichés from Australia's bastard offspring.

PETE PICTON

DON'T FEED THE ANIMALS

Southampton

THE POSTERS proclaim the evening's entertainment, Don't Feed The Animals, to be Salisbury's finest. Mind you, that's a feat akin to coming eighth in the Scottish Second Division.

Co-vocalist, Colin Holton, has a touch of the Chris Rea about him, in terms of girth, not voice; Karen Baker, the other tonsils, really should have auditioned for Bucks Fizz. Together the pair of them could have been Dollar, were it not for the heavenly keyboards.

The appallingly named Frogg is the man responsible for these synth noises. It is the keen vocal edge and the unrelenting melody of the keyboards which set Don't Feed The Animals apart from the herd. Like Ultravox without the stodge, Frogg's fingers swirl crisply, underpinning the excellent 'Plum Stones' and the self-financed single, 'Wealthy Man'. The remaining trio are blessed with the innate melodic sense of the mighty Buzzcocks. Who could ask for more?

J ARTHUR AIZLEWOOD

MICHAEL NYMAN

Bloomsbury Theatre

ONE THING (among many) that really pisses me off is the apartheid regime operated by publications such as *The Observer*, which segregates music by means of the headings 'rock', 'jazz' and 'music'.

The first part of Michael Nyman's performance was undoubtedly 'music' - a mathematically sparse, ambient piece of two pianos, backing tape plus hiss, seven chair-squeakers and three throat-clearers. Things livened up when Dagmar Krause sidled onstage to scamper through the gamut of tortured ululations, managing to sound like an entire class of kindergarten kiddies.

The second half of the 'set' veered a little towards 'rock' - you didn't have to be able to count to twelve to appreciate the network of rhythms in operation. As the duelling pianos wrought some stirring melodies, a saxophonist who was clearly being paid on a piece-rate basis squeaked out infinity plus one notes, approximately nine of which appeared to bear the slightest relation to the general thread of 'Water Dances'. A letdown.

ANDY HURT

BLYTH POWER/SPIT LIKE PAINT

London Monkey Club

SPIT LIKE Paint play so infrequently that every gig is a reunion. The Pompey punk-funk brigade's first (and possibly last?) outing of '85 jogs a few memories, reminding a jam-packed Monkey Club audience that here's a band in possession of a set to be treasured but, like the hoarded collection of some eccentric Californian millionaire, the assembled works of art are safely stored away, to be viewed by a privileged few on precious few occasions. More I say!

Rum doings. A bare-chested drummer sings, fronting from behind. A quintet of young scruffy 'erberts who look as though they'd be at home on the Stonehenge trail bash out the sort of poppy punk that was once the exclusive property of Hagar The Womb (and Mitch, late of the Womb parish is present. Is this significant, I wonder?).

The singing drummer, novelty or milestone? The chap is a far better singer than sticksman, and with this man at the head of proceedings, gesturing with more than his constantly rolling eyeballs, Blyth Power could be set for fairly great things. For the time being, though, the most popular appraisal doing the rounds was that they could all do with a good bath. Matey all round!

ANDY HURT

'VISION ON



ATV'S MARK Perry lets fly with his Bacofoil sponsored axe

Andy Phillips

ALTERNATIVE TV

Thames Polytechnic

ATV ARE a perpetual virus in the bloodstream of capitalism that lies dormant for an apathetic number of years and then, for no apparent reason, discharges its irritating symptoms spontaneously upon its hearty victim. This time around (the third or fourth), the virus is antagonisingly louder through the inclusion of a curly-wurly and very furry Shockheaded Peter who has transformed the gilded new wave guitar thrash into a certain improvised metal(lic) freak-out.

His guitar yells and

whines through some articulately punctuated drumming, allowing room for the sardonic Mark Perry to spill his siccative tones into the blinding militant scratch which has never found a home in any quarter of the 'alternative' scene, let alone the major one. This must be the key reason behind the consistent breaking up of the group, but Perry, the closest the East End has come to producing a Mark E Smith, still likes from time to time to unleash slices of greed and common disgust (such as 'True Religion' and 'Scandal') onto otherwise bored plateaus of appreciation.

One could mistakenly accuse ATV, on an extrinsic level, of being an insubstantial, sentimental political joyride, but behind the pettiness of the laughable dilemmas that Perry presents is an illustrious shout at your conscience and hypocrisy. The very fact that ATV are just as relevant (if not more so) than they were some eight years ago suggests something stark about the current social climate; the fact that they don't sound dated only compliments their quality.

Will this ATV be a lasting fever? I think not, but some viruses are enjoyable, if not necessary.

RON-ROM

A ZERO: Dusty Bin meets the Cybermen in a nuclear fallout zone



Gavin Watson

DOUBLE

DOUBLE O ZEROS

Marquee

IT'S BEEN a funny kind of day. I walk down trendy Old Compton Street through a Soho drizzle, Marquee bound. A very personable young lady approaches me head on, smiles and enquires, "Would you like to make love?". I am shocked... not offended, but shocked, caught off-balance (I decline, by the way).

Inside the Marquee, I expect to be shocked and consequently expect little. Double O Zeros look 'shocking' - yeah, big deal. They look funny too, though, bleached *Fraggle Rock* mops surmounting daft leotards covered in outside pimples. Four giant-sized french ticklers vibrating to an all-too-familiar beat.

But it's quickly made clear

that these bozos know they're fatuous, unoriginal and superficial, and they play it for laughs - I have to admit they're really jolly entertaining. The songs are crass and interminable, albeit with some cute choruses, but the interruptions and hiatuses (not an island in the West Indies) are often hilarious. Leader Sammy Serious quick-changes and shouts a lot. Props fly, stilettos are licked, bare bums batted, extinguishers fired.

Yes, Alice Cooper, The Tubes, The Albertos and a little Twisted Sister. But the unpleasantness is akin to the innocence of *Tom And Jerry* - like your kitten cacking on the carpet, you smile rather than do your pieces. Fun for all the family.

ANDY HURT

DUTCH

PHILLY BUSTERS

TATTOO VAMPIRE, witness the wrath of Holmes, as, here on the hallowed pages of the second book of the Pentateuch, you are labelled a prick. You, you snivelling toady, are found guilty of not marking well the gospel according to Saint Ian when he expounds on the blinkered musical awareness of the average music purveyor. Understand ye not English? Understand ye not that said person was marking for your attention the fact that music purveyors in Brooooceland suffer not from the practice known as 'pigeon-holing', so prevalent in our own god-forsaken land?

Marry, though, it's such stupidity to be wondered at, emanating as it does from those Philistines who worship at the altar of arch-prat Bono and his three disciples.

Listen to the words of the Messiah, destroy the unbelievers, and suffer not the curse of 'The Infinitely Forgettable Fire'. - Radio Elijah, excerpt from the Sermon On The Mount

MONEY'S TOO TIGHT

AFTER SEEING the Live Aid concert on Saturday, I am writing to congratulate Bob Geldof on the tremendous effort he has made to help the Ethiopian famine victims. I take a different view of those artists who took part in the concert and unlike Bob Geldof I believe pop artists can do a lot more to help. We have heard via the media that pensioners have given a week's pension and unemployed people have given up their dole money. The question I would like to ask is how much would Paul McCartney, Sting, Phil Collins, The Who, U2, Queen, etc, etc, have to give of their millions to equal the donations of the pensioners and the unemployed? - Howard Jones (no relation)

RANDY BEACHED

I HAVE just finished reading the Maurice Lomas interview with Randy California and if what Randy says is true I feel very sad for him, and angry as hell with Phonogram. Unlike Maurice, I have followed the long winding career of Spirit and Randy California for many years, so I feel I have the right to an opinion.

Although I do not know the man personally, apart from a handshake and a brief hello following a recent concert in Retford, there is absolutely no doubt that he is a very fine guitarist and creative songwriter. Over the years, many of his songs in a wide variety of styles have given myself and my friends a great deal of pleasure.

His contribution to rock music can now regrettably only be assessed largely by a concerted search through the deletion racks and, following this latest interview, I wonder what more the man can do to earn the recognition he so richly deserves. By yourselves, the music press, he has been referred to as legendary on more than one occasion but unfortunately that doesn't pay bills or sell records.

If, like me, there is anyone out there who believes in fair play, give 'Restless' a listen. It contains some beautifully crafted songs which I think many people will enjoy and maybe, just maybe, the people at Phonogram will get off their backsides and promote him.

We, the record buying public of this country, have the power to help Randy California, so let's do it. - Bob Howe

QUEEN BITCH

I HAVE started this type of letter many times but have never completed it. It is now time to say what I've been trying to say for the last couple of years.

Time and time again you've slagged Queen (in fact with every album or single release), time and time again you've rejected them as 'over the hill' musicians. But did you bother to listen to their performance on Saturday 13th July at Wembley? This band are second to none and I think it's time you at the Sounds office

took a closer look at them instead of dismissing them as old cronies!

I notice that some of the bands that you praise fall to pieces on stage, without the aid of a studio, etc.

I'm just glad that Queen finally got half the credit they deserve (see national press) and had a chance to show millions just what they were worth. Of course, the Queen fanatics amongst us have known all this for years and I think I speak for all of them when I say that their performance was simply brilliant. No-one can deny that - not even you, Sounds! (Just try it and see how many readers you lose.)

Well done Freddie, Brian, John and Roger - you're just amazing! Oh - and wash your ears out, Sounds! - Angry Queen fan and ex-Sounds reader, Keith Lambett

ENID BLIGHT ON

11 OUT of 10 to Roger Holland for his perceptive and accurate trashing of The Enid. Perhaps God ought to find this guy a job chucking thunderbolts from on high. Y'see, I've been waiting to see somebody drop hot shit over this bloated crew of posturing windbags for some time now, and I reckon RH got them summed up to the nth degree. I know - 'cos' I wuz that soldier! Yours till the cows come home - Phil (I have seen the shite) Harding

ISN'T IT about time that somebody gave Roger Holland a big kick up the arse? Having read the Enid at the Marquee review - I saw red!

We seem to be living in a society where everything has to be put in a box and labelled. The Enid don't lie down and die between Genesis, Jethro Tull and Wimpy Bar Muzak as Mr Holland puts it. (What's wrong with Genesis and Jethro Tull, anyway?)

The Enid are The Enid - playing beautiful melodies with great sensitivity, they're special and have an individuality of their own. And when it comes to slagging off the audience - that was just enough for me to put pen to paper. Mr Holland, bitching about the audience is not the correct way to write a music review.

Come the day of the revolution, brainless twats like you will be wiped off the face of the earth - so stick that in your pipe and smoke it. - Sue Fryer, Leeds

Dear Sounds, The piece written by Roger Holland which you published on July 13th goes too far and is frankly insulting to our fans.

I accept that all people who place themselves on a public stage have to expect the rough with the smooth. As such, I'm not concerned about the public airing of personal opinions by Roger Holland.

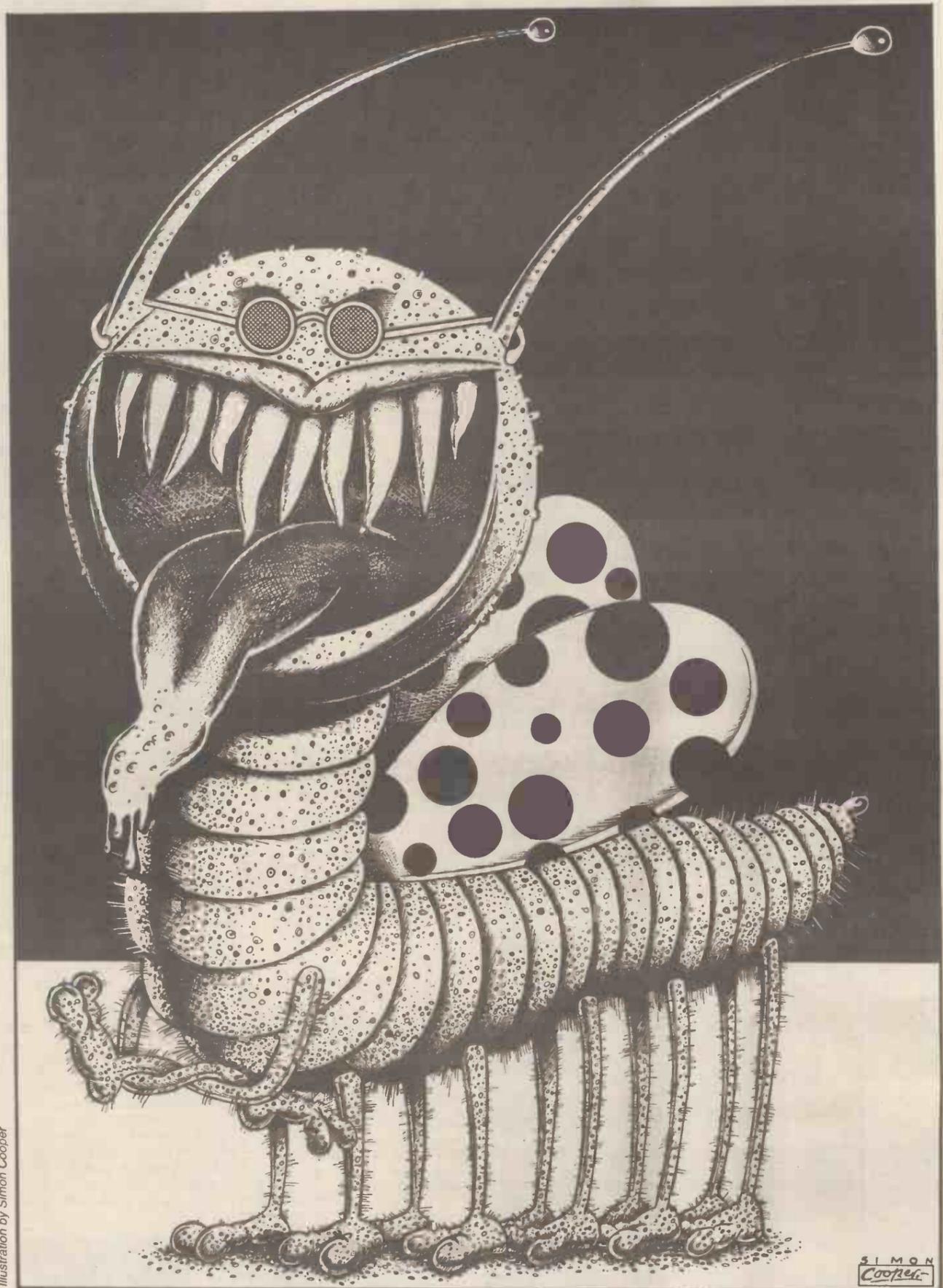
For the record, our fans do not tend to stagger around in an inebriated state. The Marquee Club could tell you that the "bar take" is down rather than up on an Enid night. I therefore object to the untruthful quality of the statement made by Roger Holland - "The Fans [God bless 'em] staggered beer bellied and beer brained to and from the bar".

It is true that our fans "sing-a-long" the lyrics out loud and we enjoy hearing them do it. The real point is that they wouldn't do it if they didn't want to. People who support The Enid are not little "bar lambs". Each one is quite capable of making up their own mind and they have an important role in helping The Enid make up theirs.

Whilst it is a matter of personal opinion when Mr Holland describes our performance as "musically gestured and tepid", that opinion is clearly out of step with all those individuals who constituted "a packed Marquee".

The really scurrilous remark is where Mr Holland says - "The Enid take their followers and their followers' money very seriously indeed". Because of the rather nasty tone expressed throughout the whole article, this ambiguous statement is clearly insinuating that The

LETTERS



MONSTER MUNCH

I AM a record collector with 800 albums and singles, and I am very worried about a winged insect called the vinyl caterpillar or bloefly. These voracious little insects are about half an inch in length, white in colour and sometimes covered with a grey-green fungus - rather like the kind you find on mouldy cheese. They may be distinguished from the ordinary household maggot by long antennae and the number of legs, which are 12. These white fleshy grubs with red spots on each wing eat all types of records - pop, rock, soul, etc. They usually appear in July, and may be seen in thousands on warm nights circling above record shops in all parts of the country. The symptoms of attack by vinyl bloeflies are as follows: the records become discoloured and if the

attack is bad, the record will become riddled with tiny round boreholes - like a bad attack of woodworm. Damage is done not only by the amount of vinyl eaten but also by the moist and foul-smelling excrement, which is deposited between the grooves. There is also the possibility of green mildew appearing on the record label, in which case the label becomes unreadable and, according to the Ministry of Agriculture, the record should be destroyed immediately. During very warm weather, or when the winged insects appear in the sky, all albums and singles should be wiped with a cloth soaked in Dettol or TCP. Other than taking these basic precautions, there is no known remedy - at least, I don't know of one. Do you? - Jim Evans

Enid are in business to rip off their fans. As it happens, The Enid run what is probably the best value for money "supporters' organisation" in the world. Our ticket prices for most gigs are below average for a band of our status. The real reason for the admitted popularity of The Enid is the genuine vocational nature of our aspirations. We have an interesting and unique story to tell. Why doesn't Sounds do a little research and

help us tell that story? - Sincerely yours, Robert John Godfrey

BOTTLE MERCHANTS

I AM writing in the response to the letter written by the person calling him/herself 'RE'. I agree with most of what he/she said but I disagree with the implication that hurling bottles helps create, and I quote, good humour and

friendship'. I had to go to the St John's Ambulance people all because some mindless moron decided to give me a big gash on the head in the name of good humour and friendship. I came to this gig to see The Ramones and REM (and to see Billy Bragg's live humour), and I was saddened and disgusted by the pathetic behaviour of many of the audience to REM. RE also said that Joey Ramone was asking for trouble

by waving his baseball bat during their set. If he was, as he/she says, then why were fewer projectiles thrown during 'Beat On The Brat'? In conclusion, I would like to say to REM, if they are reading, that those mindless idiots throwing bottles do not represent me nor many of the people who came to see you. I think you were wonderful, as were The Ramones. Sheer beauty, both of them. - Love from Gabba Gabba Richard

TOUR NEWS

THE LOOSE, soon to embark on a mini tour, have a 'warm-up' gig at the London Alice in Wonderland Club on August 19.

BUDDY CURTESS 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 Fridge 9, Islington Pied Bull 10, Harlesden Mean Fiddler 22, Hippodrome September 5, Mildenhall Galaxy 20, Harlesden Mean Fiddler 27, Brixton Fridge 28.

HARD ROAD hit the tarmac again, starting at Hereford Market Tavern August 1, Northampton Old Five Bells 4, Windsor Arts Centre 9, Peterborough Gladstone Arms 11, Oxford Pennyfarthing 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 JB's 14, West Bromwich Coach and Horses 17, Birmingham Barrel Organ September 1.

BLIND FURY play the following dates during August: London Shepherds Bush Wellington 5, Walthamstow Royal Standard 16, Harwich Pavilion 24.

RUNESTAFF play a few UK dates before their European tour, at Norwich Whites August 10, Clacton Holiday Centre 23, Kessingland Kings Head 30.

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, Leytonstone Bass Clef 27.

999 have some August club dates at Scunthorpe Baths Hall 17, Sheffield Leadmill 20, Powys Knighton Community Hall 24, Southampton Riverside Club 28.

1000 MEXICANS 'will perform for your pleasure' at London Fulham Greyhound August 2, Camden Dingwalls 6.

ANGEL WITCH get heavy with gigs at Kings Lynn Football Club August 3, London Woolwich Tramshed 8, Ebbw Vale Beaufort Ballroom 9, Cardiff Bogey's 10, Isle Of Man Festival 15, Whitehaven White House 29, Glenrothes Crystal Arena 30, Strathclyde Heathrey 31. More August dates will be announced.

SECRET CORNERS play a handful of gigs, starting at Gosport Labour Club August 10, Camden Dingwalls 11, Hayling Island Community Centre 18, Southsea Portland Hotel 27.

LELU-LU'S commence their 'Celebrity Front Room Tour', which is exactly what it sounds like, by playing **John Otway's** London residence on August 9, **Russell Webb (The Armoury Show)** 11 (London), **Paul Morley** (London) 15, **Nigel Pegrum (Steeleye Span)** 17 (Milton Keynes), **Wild Willie Barrett** (Bucks) 18, Radio Piccadilly DJs (Manchester) 20, **Chris Nagle/Yvonne Ellis** (Manchester) 21, **Echo And The Bunnymen** (London) 31. Entrance to these 'celebs' front rooms will be by invitation only. Hope they take their carpets up first.



FLOYD, (above) with sidekick Louise Newman, has just released his first LP 'The Little Man' on Compact, and continues his 'atomic skiffle' with dates at London Kentish Town Bull and Gate July 31, Cambridge University Christ College August 2, London St John Street George and Dragon 3, Birmingham Tin Can 5, London Wag Club 8, London Finsbury Park Sir George Robey 14, Cambridge Jesus College Bar 16, Manchester Floodlights Club 17, Brighton Link St Monty's 18, London Hornsey Youth Centre 19, London Jackson's Lane Youth Club 24, London Archway Tavern 25, Birmingham Lord St Crackers 27.

THE FUNKREW get down with some gigs at Rayleigh Pink Toothbrush August 3, Hammersmith Clarendon 21, Harlesden Mean Fiddler 27, Croydon Sir Phillip Game Recreation Centre 30.

TWENTY FLIGHT ROCKERS play Camden Dingwalls July 30.

WIN, the Edinburgh group that has risen out of the ashes of the **Fire Engines**, have their debut tour starting at Manchester Hacienda August 1, Brixton Fridge 3, Brighton Escape Club 4, Edinburgh Coasters 7, Aberdeen Flesh Exchange 8.

ELIXIR have added an extra date to their 'Treachery' tour at Camden Dingwalls on August 28 supporting **Seducer**.

THE MAGIC MUSHROOM BAND take a trip to the Deptford Crypt on August 2.

ADOLESCENT ROGUES provide 'the best live show on earth' at Sheffield Hallamshire Hotel August 8.

RUE MORGUE have two gigs at Rugby Warehouse August 2 and St Albans The Adelaide 5.

HARLEQUYN, the flamboyant Bradford rockers, set out on their 'Harley's Cats Tour' starting at Sheffield Rockwells August 6, Bradford Coach House 7, Huddersfield Long Island Bar 8, York Spotted Cow 13, Cleethorpes Pier Hotel 14, Gravesend Red Lion 15, Leeds Haddon Hall 17, Sheffield Underground 20, Keighley Funhouse (with **Girlschool**) 22.

ENGLISH DOGS, speed punk/metal merchants, play a one-off at the London 100 Club July 30.



SHY, (above) the Birmingham rock outfit who recently released their debut album 'Brave 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 Fulcrum Centre on August 2.

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

PRIDE OF PASSION, an Aylesbury based modern rock band, play London Covent Garden Rock Garden July 30, Kensington Ad Lib Club August 20, Camden Dingwalls 25.

REBEL RADIO play Middlesborough Lazenby Club on August 15, with more dates to be announced.

CARTOONS

DRAIN PIG COMIX PRESENT:
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 BY
DAN PEARCE No. 11

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I'm the last man on earth and a SHARK ARE ME WHOLE ~ I am lost in the darkness of its throat ~

SLIPPEY THINGS give WAY UNDER MY SHOES - a SLIME drips ON MY NECK FROM ABOVE ~

oozing green walls close in on me -

The odour is oppressive -

Suddenly I walk into Light - Hello, how do you do?

TO BE CONTINUED
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 BURTON-ON-TRENT: RE Cords
 CAMBRIDGE: Millers Music Centre
 CARDIFF: Spillers Records
 CARLISLE: Pink Panther Records
 CHESTER: Penny Lane Records
 CHORLEY: National Travel World
 CLEETHORPES: Peter Sheffield Coaches
 COALVILLE: Midland Fox
 COALVILLE: Randles
 COVENTRY: Revolver Records
 DERBY: Trent Motor Traction
 DERBY: Way Ahead
 DONCASTER: Fox's Records
 DUDLEY: Concert Security Services
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 DUNDEE: Other Record Shop

DUNSTABLE: F. L. Moore
 DURHAM: Virgin Records
 EDINBURGH: Playhouse Theatre Box Office
 GLASGOW: A 1 Sounds
 GLOUCESTER: Leisure Centre Box Office
 HALIFAX: Bradleys
 HARTLEPOOL: Other Record Shop
 HEMEL HEMPSTEAD: Old Town Records
 HINDHEAD: Alder Valley Services
 HITCHIN: F. L. Moore
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 KETTERING: Revolver Records
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 LIVERPOOL: Radio City
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 PORTSMOUTH: Guild Hall Box Office
 PORT TALBOT: Derriks Records
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 PRESTON: Guild Hall Box Office
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 SHEFFIELD: Bradleys Records
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 STEVENAGE: F.L. Moore
 SUNDERLAND: Spinning Disc
 SUNDERLAND: Virgin Records
 SWADLINCOTE: Midland Fox
 SWANSEA: South Wales Transport
 SWANSEA: Derriks Records
 SWINDON: Rimes Coaches
 SWINDON: Kempster & Son
 SWINDON: Cheltenham & Gloucester Bus Station
 UPPER HEYFORD: Midlands Travel
 WAKEFIELD: E.G.S. Records
 WAKEFIELD: Record Bar
 WATFORD: E.G.E.
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APPEAL CONCERT, Weds 7th August.
 THE FRIDGE, BRIXTON, Tickets £5 at the door.

PORTERHOUSE
20 Carolgate, Retford, Notts
Tel. No: 0777 704981

Saturday 3rd August
8pm - 2am

THE BOOTHILL FOOT TAPPERS
Admission: £2.50

Saturday 10th August

THE ADVENTURERS
Admission £2.50

Rules of the club.
Must be over 18 years of age.
No admittance after midnight.
Positively no skinhead fashion allowed.

THE 100 CLUB
100 OXFORD STREET, W.1.

Thursday 1st August
THE PRISONERS
THE DAGGERMEN

Tuesday 6th August
Flicknife 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

Tuesday 13th August
URBAN DOGS
ICONOCLAST
+ Special Guests

Thursday 15th August
ADX (The Adicts)
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RHYTHM 'N' BOOZE
Camden Lock, Chalk Farm Road, London NW1. 267 4967

WED 31 HEAVY ROCK SCENE
SAVAGE
KOOGA, HUMAN TOUCH
JUST £2.50 OR £1.50 UNWAGED

THUR 1
THE VIBRATORS
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FRI 2
SONJA KRISTINA
SUPPORTED BY
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SAT 3
THE SWEET with
BRIAN CONNOLLY
PLUS GUESTS
THE BABYSITTERS
HEAR BRIAN SING ALL HIS GREAT HITS
INCLUDING "BALLROOM BLITZ", "FOX ON THE RUN",
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'THE SUNDAY AUDITIONS'
(7pm-11.30pm)
5 NEW BANDS
ONLY £1 OR 50p UNWAGED

MON 5 SPECIAL CLUB SHOW - FROM JA
TOOTS & THE MAYTALS
+ YOUR DINNER
"FUNKY KINGSTON" £5

TUES 6
FIRE RECORDS PRESENT
1000 MEXICANOS
BLUE AEROPLANES
THE COMMITTEE
THIS SHOW MOVED FROM MON 5
£2.50 OR £1 UNWAGED

WED 7
HEAVY ROCK SCENE
RAIDER, PANNAMA, OMEGA
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THUR 8
RESTLESS
PLUS SPECIAL GUESTS
THE DEADBEATS
£3 OR £2 UNWAGED

FRI 9
BELTANE FIRE

SAT 10
STEVE MARRIOTT

COMING SOON
TUES 13 POISON GIRLS - THUR 15 SANDY DILLON
& MICK RONSON - FRI 16 HERE & NOW - WED 21 THE
SCIENTISTS - FRI 23 LITTLE WILLIE LITTLEFIELD & BIG
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+ CO-EXIST

WED. 7 - O.I. the sig...
AUG. 7 - VIOLENCE + INTENSIVE
RUMOURS + CONDEMNED 84

WED. 14 - English Dogs + D.O.S.

WED. AUG. 21 - EXPLOITED + REPTISAL

WED. 28 - DISORDER + LUNATIC
FRINGE
+ FAMOUS IMPOSTERS

SEPT. 4 - ONE-WAY SYSTEM
+ STUPIDS

18 - TOY DOLLS 25 - EXT. MENACE

THE UNTOUCHABLES
& SPECIAL GUESTS



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MONDAY 16th SEPTEMBER 7.30 p.m.
Tickets: £5.50, £5.00
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ST. GEORGES HALL, BRADFORD
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Tickets: £5.50
Available from B/O Tel: 0222 371236

ST. DAVIDS HALL, CARDIFF
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ODEON THEATRE, BIRMINGHAM
FRIDAY 20th SEPTEMBER 7.30 p.m.
Tickets: £5.50, £5.00
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KING GEORGES HALL, BLACKBURN
SUNDAY 22nd SEPTEMBER 7.30 p.m.
Tickets: £5.50, £5.00
Available from B/O Tel: 0254 582582

APOLLO THEATRE, MANCHESTER
MONDAY 23rd SEPTEMBER 7.30 p.m.
Tickets: £5.50, £5.00
Available from B/O Tel: 061-273 1112

CITY HALL, SHEFFIELD
TUESDAY 24th SEPTEMBER 7.30 p.m.
Tickets: £5.50, £5.00
Available from B/O Tel: 0742 735295

GAUMONT THEATRE, IPSWICH
THURSDAY 26th SEPTEMBER 7.30 p.m.
Tickets: £5.50
Available from B/O Tel: 0473 53641

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FRI/SAT 27th/28th SEPTEMBER 7.30 p.m.
Tickets: £6.50, £5.50 Available from B/O
Tel: 01-748 4081, LTB, Premier, Keith Prowse
(Credit Cards 01-741 8989), Albemarle & Stargreen

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MONDAY 30th SEPTEMBER 7.30 p.m.
Tickets: £5.50
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COLSTON HALL, BRISTOL
TUESDAY 1st OCTOBER 7.30 p.m.
Tickets: £5.50
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WEDNESDAY 2nd OCTOBER 7.30 p.m.
Tickets: £5.50
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FRIDAY 23rd AND SATURDAY 24th AUGUST '85
The Assembly Rooms, Market Place, Derby
Guests
Steeleye Span
The Albion Band *
Alan Hall (of Lindisfarne) *
Gordon Giltrap *

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Plus many Side Shows, Morris Dancers, Buskers, Craft Stalls, and Demonstrations, etc
Hot and Cold Food in the Bar areas
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+ Kooga
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Open 7.30-11pm

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NEXT WEEK IN SOUNDS

Sheffield *steal* takes on a new meaning as **PHIL OAKLEY** admits that he 'borrowed' some of his visual ideas from his hometown boys **CABARET VOLTAIRE**. So we put Phil, Mal and Richard in the same room, locked the door . . . 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.

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Belga Concert - Ostend Airport
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THE SHOUT!
Opened AND Jesus couldn't drum

SUN. 4 AUGUST

THE CLARENDON HAMMERSMITH
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£1.50
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Nerve X AND **ORION**

THE CLARENDON HAMMERSMITH BROADWAY
WEDS 14 AUGUST

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OUT NOW DISTRIBUTED BY BACKS-THE CARTEL
£1.50 PLUS FREE LOST MOMENT SINGLE ON THE DOOR!

NIGHTSHIFT

By Dee Pilgrim. Write to Sounds at Greater London House, London NW1 7QZ or telephone 01-387 6671.

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 much acclaimed Men They Couldn't Hang make it to Rayleigh on Thursday while Friday heralds the Manchester Platt Fields Festival with appearances by Simply Red, James and Easterhouse. Sid Presley is reunited with his Experience for some dates and 1000 Mexicans squeeze into Fulham Greyhound, Friday and Dingwalls, Tuesday



THE UNTOUCHABLES fresh from a day at Henley

WEDNESDAY

31

ASHRIDGE, Blue Ball, The Blueshakes
 BANNOCKBURN, Tamdhu, (813456), Jessie Rae
 BARNOLDSWICK, Ouzeldale Social Club, (813106), Nicky Nacky Noo
 BIRMINGHAM, New Imperial, (021 643 6751), Rouen
 BRIGHTON, The Richmond, (603974), The Playn Jayn/Umbrella
 CARLISLE, Stars And Stripes, (46361), Wes McGhee
 CHESTERFIELD, White Swan, (73134), No Man's Land
 CROYDON, Cartoon, (01-688 4500), Look Book
 DUDLEY, JB's, (53597), Kit Form Colossus/Soul Exit
 DUDLEY, Sugarhill Club, (235958), Subhumans/Sears/Contempt
 EDINBURGH, Playhouse, (031 557 2590), Kid Creole And The Coconuts
 EPPING, Centre Point, (75055), Reflection
 GRAVESEND, Red Lion, (66125), Larry Miller
 GUILDFORD, Royal, (575173), The Knives
 HASTINGS, Crypt, (444675), Cuddly Toys
 KINGSTON, Greyhorse, (01-546 4818), Famous Places
 LEEDS, Adam And Eves, (456724), Chelsea/Dangerous Rhythm
 LEEDS, Astoria Ballroom, (490914), Desolation Angels
 LEICESTER, Phoenix, (38832), New Age
 LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Eddy Armani/Red
 LONDON, Bull And Gate, Kentish Town, (01-485 5358), Floyd
 LONDON, Clarendon, Hammersmith Broadway, (01-748 1454), Red Go
 Red/The Axis
 LONDON, Cricketers, Oval, (01-735 3059), That Petrol Emotion
 LONDON, Dingwalls, Camden Lock, (01-267 4967), Savage/Kooga
 LONDON, Dublin Castle, Camden, (01-961 5490), Blast/The Spendid
 Boats
 LONDON, Full Moon Club, Crampton Street, Furniture/Scatter/Sarah-Jane Cabaret
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), One AM/
 Sigh And Explode
 LONDON, Half Moon, Herne Hill, (01-274 2733), Treatment
 LONDON, Half Moon, Putney, (01-788 2387), Bob Kerr's Whoopee
 Band
 LONDON, Hippodrome, Leicester Square, (01-437 4311), Chris Farlowe
 And The Thunderbirds
 LONDON, Kings Head, Fulham, (01-736 1413), Chev And The Brakes
 LONDON, Marquee, Wardour Street, (01-437 6603), Scary Thieves
 LONDON, Mean Fiddler, Harlesden, (01-961 5490), Blast/The Spendid
 Boats
 LONDON, Plough, Stockwell, (01-274 3879), The Sidewinders
 LONDON, Plough And Harrow, Leytonstone, (01-539 3961), The
 Wartburgs
 LONDON, Rock Garden, Covent Garden, (01-240 3961), The
 Untouchables/Character Set
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Steve
 Marriott's Packet Of Three
 LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), Thrashing Doves/
 The Call
 LONDON, Wag, Wardour Street, (01-437 5534), Shriekback
 LONDON, Wellington, Shepherds Bush, (01-743 4671), Summer House
 MANCHESTER, Band On The Wall, (061 832 6625), Zoot And The
 Roots
 MANCHESTER, Gallery, (061 832 3597), The Wainwrights/The Shop
 MANCHESTER, International, (061 224 5050), Thomas Mapfumo And
 The Black Unlimited
 PETERLEE, Angus Butterfly, (862538), Young Blood
 RAYLEIGH, Pink Toothbrush, (770003), Plug In Drug/June/Chalk Circle
 RIPON, Brontes, (2266), Seducer
 STOKE-ON-TRENT, Shellys, No Favours

THURSDAY

1

BANBURY, The Rain, (3711), The Owl Service
 BARNLEY, The Welly, Seventh Son
 BIRMINGHAM, New Imperial, (021 643 6751), Goats Don't Shave/
 Mangy Bananas
 BRADFORD, Wheatsheaf, (724163), Seducer
 BRIGHTON, Floral Pavilion, (682127), Flying Pickets
 BRIGHTON, Richmond, (603974), The Blubbery Hellbellies/Rochee And
 Sarnos/Rocking Dave
 BRISTOL, Templemeads Railway Club, Mothers Ruin
 CHATHAM, Churchills, (Medway 42952), The Allies
 COVENTRY, Dog And Trumpet, (21678), Dr Mustard And The Cobalt
 Kid
 CROYDON, Cartoon, (01-688 4500), English Rogues
 CROYDON, Underground, (01-760 0833), Cuddly Toys/Big Bang
 DARLINGTON, Coachman Hotel (286116), The Prams/Dan/Buzz And
 The Astronauts/Suicides/Last Rough Cause
 DUDLEY, JB's, (53597), Arabia
 EASTBOURNE, Redoubt, Anzio (open air)
 FETCHAM, Riverside, (375713), Lulu Kiss Me Dead/Children Of Stun
 GLASGOW, Doune, (041 221 1131), Blue Monkey Experience
 GLASGOW, Mayfair, (041 332 3872), Hugh Masekela
 GLENROTHES, Crystal Arena, (773774), Wes McGhee/Jokers Wild
 GUILDFORD, Royal, (575173), Geneva
 HULL, Adelphi Club, (48216), Savannah Street Stompers
 KENDAL, Brewery Arts Centre, (25133), Sweet Substitute
 LEEDS, Warehouse, (468287), Icicle Works
 LIVERPOOL, Grafton Rooms, (051 263 2303), The Touch/FBI/Fallen
 Heroes
 LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245),
 Precious Few/X-Certificate
 LONDON, Bass Clef, Coronet Street, (01-729 2476), Borderline
 LONDON, Chats Palace, Brooksbys Walk, (01-986 6714), Villettes/In-
 Stinks/Stun The Guards/Cory Spence
 LONDON, Clarendon, Hammersmith Broadway, downstairs, (01-748
 1454), Soldier Bite/The Characters
 LONDON, Cottonwood Cafe, Great Queen Street, (01-242 8325), Troy
 Tate
 LONDON, Cricketers, Oval, (01-735 3059), Red Gum
 LONDON, Dingwalls, Camden Lock, (01-267 4967), The Vibrators/Joe
 Public
 LONDON, Dublin Castle, Camden, (01-485 1773), Tex Maniax
 LONDON, Embassy, Old Bond Street, (01-437 6603), The Knives
 LONDON, Forum, Kentish Town, (01-267 3334), Rent Party
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Jamie
 Wednesday/Phoenix Park
 LONDON, Half Moon, Herne Hill, (01-274 2733), Shrewkings/There
 Goes Algy
 LONDON, Kings Head, Fulham, (01-735 1413), Mick Ronson And
 Sandy Dillon
 LONDON, Latchmere, Battersea, (01-223 3549), Kindness Of Strangers
 LONDON, Marquee, Wardour Street, (01-437 6603), The Knives
 LONDON, Mean Fiddler, Harlesden, (01-961 5490), In Tua Nua
 LONDON, Old Tigers Head, Lee Green, (01-852 9708), The Brain Of
 Morbius/The Swinging Pigs
 LONDON, 100 Club, Oxford Street, (01-636 0933), The Prisoners/
 Daggersmen
 LONDON, Plough, Stockwell, (01-274 3879), Charlie Hart's 251
 LONDON, Purcell Rooms, South Bank, (01-928 3002), El Dorado
 LONDON, Rosemary Branch, Shepperton Road, (01-226 6110), Skint
 Video
 LONDON, Ruskin Arms, East Ham, (01-472 0377), Legacy

LONDON, Sir George Robey, Finsbury Park, (01-263 4581), The Pretty
 Things
 LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), Visual Thinking/
 Storm Of Glass
 LONDON, Wellington, Shepherds Bush, (01-743 4671), Kooga
 MANCHESTER, Band On The Wall, (061 834 5109), Gary Cox Quartet
 MANCHESTER, Gallery, (061 832 3597), Major Major
 MANCHESTER, Rotters, (061 236 4934), The Stems
 NEWCASTLE-UPON-TYNE, Riverside, (614386), Vitamin Z
 OXFORD, Pennyfarthing, (246007), Traitors Gate
 PEACEHAVEN, Central Club, (2186), R Cajun
 RAYLEIGH, Pink Toothbrush, (770003), Men They Couldn't Hang
 ROMFORD, Rezz, (25566), Vertical Hold
 SALISBURY, Arts Centre, (21744), I Am Seven/The Siren
 STOCKTON-ON-TEES, Dovecot Arts Centre, (611625), Patrick/Change
 To Red
 STOKE, Roxy Roller Ring, Hanley, (274984), Mad Hatter/Bat Wing
 Chaps/United Nations
 SWANSEA, Marina, (54131), Dickens
 WHITSTABLE, Harbour Lights, (275218), The Keytones
 WREXHAM, Kings Arms, (351350), Badger Bell Band
 YORK, Spotted Cow, (23134), Young Blood

FRIDAY

2

BIRMINGHAM, Sheldon, (021 743 2112), Strap On Jack
 BIRMINGHAM, Triangle Arts Centre, (021 359 6531), Boothill Foot-
 Tappers
 BLAIRGOWRIE, The Gig, (2802), Wes McGhee
 BRIGHTON, Ship Inn, (602333), Helter Skelter
 BRISTOL, Thekla, (293301), Sid Presley Experience
 CARDIFF, Bogeys, (26168), Dickens
 CHERITON, White Lion, (78276), Arque
 CROYDON, Cartoon, (01-688 4500), NATO
 DUDLEY, JB's, (53597), Umbrella
 EDINBURGH, Hoochie Coochie, (031 229 7069), Vitamin Z
 EXETER, St George Hall, Tredegar/The Gremlins
 FAILSWORTH, Cycling Club, The New Sobriety/The Hungry Sox/
 T'challa Grid
 GATESHEAD, Station, (783721), Amoebix/Generic/Evil Mothers
 GLASGOW, Strutz, Gene Loves Jezebel
 GLOUCESTER, Barge Seaming, (413304), La Host
 GUILDFORD, Royal, (575173), Hustler
 HEREFORD, Market Tavern, (56325), Larry Miller
 KINGSTON-UPON-THAMES, Duke Of Cambridge, (01-546 9904), Eddie
 Vincent
 KIRKALDY, St Claire Tavern, (260335), Jokers Wild
 LEEDS, Astoria Centre, (490914), Hang The Dance/The Vox/Forever
 She Said
 LEICESTER, International Hotel, (20471), Reality
 LEICESTER, Phoenix Arts Centre, (38832), Happy House
 LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Big
 Boys/The Stir
 LONDON, Bass Clef, Coronet Street, (01-729 2476), Sonido Des
 Londres
 LONDON, Clarendon, Hammersmith Broadway, (01-748 1454), The
 Wolfhounds/Raw Ho
 LONDON, Cricketers, Oval, (01-735 3059), Eddy Armani
 LONDON, Crown And Castle, Dalston Junction, (01-254 3678), Trio
 With Charles And Di/Alison Gregory/Ulli Freer
 LONDON, Dingwalls, Camden Lock, (01-267 4967), Sonja Kristina/Jeb
 Million
 LONDON, Electric Screen, Portobello Road, (01-229 3694), The Playn-Jayn

NIGHTSHIFT

LONDON, Fridge, Brixton, (01-326 5100), Rent Party/Drum Theatre
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), 1000
 Mexicans/The Ridgeway Fire
 LONDON, Half Moon, Herne Hill, (01-274 2733), Silent Arcade/Honest
 Bros
 LONDON, Kings Head, Fulham, (01-736 1413), John Otway
 LONDON, M&M Jazz Club, Munster Square, (01-354 2614), Freebop/
 Shades Of Love
 LONDON, Mean Fiddler, Harlesden, (01-961 5490), Paul Brady
 LONDON, Montpelier, Queens Road, Peckham, (01-732 4100), Missing
 Airmen
 LONDON, New Merlins Cave, Margery Street, (01-837 2097), Vee V
 V/Heads On Sticks/Armoury 89
 LONDON, Old White Horse, Bixton, (01-673 8228), TV Personalities/
 Bomb Party/Party Girls
 LONDON, Olympia, British Music Fair, (01-603 3344), No Man's Land
 LONDON, Plough, Stockwell, (01-274 3879), Stevie Smith
 LONDON, Purcell Rooms, South Bank, (01-928 3002), District Six
 LONDON, Royal Standard, Walthamstow, (01-527 1966), Desolation
 Angels
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Pete
 Thomas And The Deep Sea Divers/Steve Ford
 LONDON, Torrington, Finchley, (01-445 4710), Steve Marriott's Packet
 Of Three
 LONDON, Tunnel, Mitre, Greenwich, (01-858 0895), Boomerang Gang
 LONDON, Walmer Castle, Peckham, (01-703 4639), Paz
 MANCHESTER, Band On The Wall, (061 834 5109), Natural Vibes
 MANCHESTER, Gallery, (061 832 3597), The Red And The Black
 MANCHESTER, International Club, (061 224 5050), Rhonda/Further
 Incorporated/John Cooper Clarke/Terry And Gerry
 MANCHESTER, Platt Fields Open Air Festival, (061 273 1162), Simply
 Red/James/Kalima/Marc Riley/Easterhouse/The Jazz Defectors/Big
 Flame/Yargo/Laugh/Terry And Gerry/Kantomanto (afternoon)
 MORPETH, Plough Inn, (512587), She
 NEWCASTLE-UPON-TYNE, City Hall, (320007), Kid Creole And The
 Coconuts
 NEWCASTLE-UPON-TYNE, Red House, Nine Times Life
 NORWICH, Whites, (25539), Dump's Rusty Nuts
 OXFORD, Pennyfarthing, (246007), Chrome Molly
 PRESTON, Clouds, (57473), Nico
 RUGBY, The Warehouse, Rue Morgue
 SHEFFIELD, George IV, (344922), Seducer
 SLOUGH, Fulcrum, (38669), Shy/Traitors Gate
 SOUTHAMPTON, Compton Arms, (812134), I Am Seven
 SOUTHAMPTON, Riverside, (436840), Blubbery Hellbellies
 SOUTHPORT, Theatre, (40404), Flying Pickets
 STOCKPORT, Manchester Arms, (061 480 2852), Haze
 STOCKTON-ON-TEES, Dovecot Arts Centre, (611625), East Side
 Torpedoes
 WALSALL, Exchange, De Facto/Cut And Run
 WEST BROMWICH, Coach And Horses, (021 588 2136), Ken Wood And
 The Mixers
 WHITBURN, London Bar, Chaslar
 WIDNES, Labour Club, Deacon Road, (051 424 3657), Nick Toczek/
 Lennin And The Bouncing Bolsheviks/The Crawl/Wake Up Afrika



Steve Rappart

THE DANSE Society meet down the Marquee, Monday

NORWICH, Festival House, (621769), Cloud Burst
 OXFORD, Pennyfarthing, (246007), Explorer
 PEBBLES, Cross Keys, (20748), Wes McGhee
 PLYMOUTH, Ziggys, (266103), Sid Presley Experience
 RAYLEIGH, Pink Toothbrush, (770003), Funkrew
 READING, Target, (585887), Dagaband
 RETFORD, Porterhouse, (704981), Boothill Foot-Tappers
 ROCHESTER, Crown, Legacy
 ST ALBANS, Crypt, Sumpter Yard, (30779), Blyth Power/Astronauts/
 Karma Sutra/No Capacity
 SHEFFIELD, Leadmill (754500), Gene Loves Jezebel
 SOUTHPORT, Theatre, (40404), Flying Pickets
 SOUTH SHIELDS, The Commando, (555151), Nine Times Life
 STOCKPORT, Boars Head, (061 723 4306), Black Diamond
 SWINDON, St Johns Ambulance Hall, Shrapnel/Instigators/Slaughter
 Tradition/La Masque/Guilty Conscience
 TONYPANDY, Rock Club, (432068), La Host
 UXBRIDGE, Brunel University, (39125), Skint Video
 WARMINGSTON, Christchurch Hall, Krewmen
 WARRINGTON, Lion, (30047), Ran Kelson
 WISHAW, Heathery Bar, (72957), Jokers Wild
 WOKINGHAM, Angies, Cantley House Hotel, (789912), Larry Miller

SATURDAY

3

ABERDEEN, Victoria, (582255), Vitamin Z
 ACTON, Bumbles, (01-992 3308), Citizen Cain
 BATH, Moles, (333423), The Larks
 BIRMINGHAM, Sattley Festival, Certain Circles
 BIRKENHEAD, Stairways, (051 647 6544), Aunt May
 BRADFORD, Manningham Community Centre, (480629), The Best Way
 To Walk
 BRISTOL, Ashton Court Festival, James
 BRISTOL, Cabot Club, Deanery Road, Seconds Of Pleasure
 BRISTOL, Granary, (28272), Samurai
 CARDIFF, Bogeys, (26168), Kooga
 CASTLE MICK, Community Centre, Positive Noise/Sunset Gun/H2O/
 One O'clock Gang/Sideway Look/M74
 CROYDON, Cartoon, (01-688 4500), The Doughnuts
 CWMAVON, Sports Club, Blues Bunch
 DUDLEY, JB's, (53597), Rouen
 GAINSBOROUGH, Blues Club, Nicky Nacky Noo
 GATESHEAD, Station, (783721), Mau Maus/Anarchism/All The Downs
 GLOUCESTER, Nelsons, (24743), Mad Dog
 GRAVESEND, Red Lion, (66127), Dump's Rusty Nuts
 GUILDFORD, Royal, (575173), Pauline Gillan
 HIGH WYCOMBE, Multi-Racial Centre, (21810), The Knives
 HOUNSLOW, Lambton Park, Loudon Wainwright 111/The Chieftains/
 Paul Brady/Dave Kelly Band/Terry And Gerry
 ILFRACOMBE, Mermaid Inn, (63870), Scavenger
 LEEK, Rock Festival, Dr Feelgood/Demon/Sutherland Bros
 LEICESTER, Phoenix Arts Centre, (38832), Blubbery Hellbellies
 LIVERPOOL, Royal Court Theatre, (051 709 4321), Kid Creole And The
 Coconuts
 LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Flaming
 Softies/Vamp Angels
 LONDON, Ambulance Station, Old Kent Road, Sick Boy Federation/
 Bloodlust/Exploding Babies
 LONDON, The Buccaneer, Stepney, Reflection
 LONDON, Carnarvon Castle, Chalk Farm, (01-485 7361), Wolfie Witcher
 (lunchtime)
 LONDON, Clarendon, Hammersmith Broadway, (01-748 1454), Guana
 Batz/Vibes/Turnpike Cruisers/Surfadelics
 LONDON, Clarendon, Hammersmith Broadway, downstairs, (01-748
 1454), The Outer Limits/The Lost T-Shirts Of Atlantis
 LONDON, Cricketers, Oval, (01-735 3059), Geno Washington
 LONDON, Dingwalls, Camden Lock, (01-267 4967), The Sweet/The
 Babysitters
 LONDON, Dover Street Wine Bar, (01-629 9813), Steppin' Out
 LONDON, Fridge, Brixton, (01-326 5100), Win/Laugh
 LONDON, George And Dragon, St Johns Street, Islington, (01-253
 3831), See You In Vegas/Floyd
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Sad Among
 Strangers/Tangled Up In Blue
 LONDON, Jacksons Lane Community Centre, Archway, (01-340 5226),
 Far I/Born Free
 LONDON, Kings Head, Fulham, (01-736 1413), Sam Mitchell
 LONDON, Mean Fiddler, Harlesden, (01-961 5490), West Virginia
 LONDON, Pindar Of Wakefield, Grays Inn Road, (01-837 1753), The
 Dynamics/Hackney 5-0
 LONDON, Plough And Harrow, Leytonstone, (01-539 1683), Wolfie
 Witcher (evening)
 LONDON, Purcell Rooms, South Bank, (01-928 3002), Steel 'n Skin
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Zoot And The
 Roots
 LONDON, St Josephs Club, Leyton, Eddie Vincent
 LONDON, Saxon Tavern, Bellingham, (01-698 3293), Surface
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Brett
 Carrero (lunchtime), The Balham Alligators (evening)
 LONDON, Walmer Castle, Peckham, (01-703 4639), Different
 Dimensions
 LONDON, Warehouse, Camden, Buddy Curtess And The
 Grasshoppers
 MANCHESTER, Band On The Wall, (061 834 5109), Victor Brox
 MANCHESTER, Gallery, (061 832 3597), Neat De Feet
 MANCHESTER, International, (061 224 5050), Icicle Works
 MONMOUTH, Rowing Club Fields (Monmouth 5549 info),
 Chickenshack/Nikki B/Splitz/Blue Movies/Silent Partner/Jackie Pep/
 The Patrol/Opposite Man

SUNDAY

4

BASILDON, Gloucester Park Festival For Peace, Frank Chickens
 BIRMINGHAM, Yew Tree, Yardley, (021 356 1751), Sommerville
 BLACKPOOL, Grand Theatre, (28372), The Flying Pickets
 BRIGHTON, Escape, (606906), Win/The Milk Sisters
 BRIGHTON, Richmond, (603974), Actifed/Funeral Of Fools/Joy Of Life
 COLWYN BAY, Central Hotel, (2017), Badger Bell Band
 CROYDON, Cartoon, (01-688 4500), Dump's Rusty Nuts
 DUDLEY, JB's, (53597), Trevor Burton
 DUNDEE, Dance Factory, (26836), Vitamin Z
 GLOUCESTER, Nelson, (24743), Dagaband
 HARLOW, Town Park, Real By Real/Between The Lines/Respect/
 Austins Shirts/Heartland/Flying Doctors/Pharaohs
 KETTERING, Rising Sun, (523463), Blazing Star
 LLANHARAN, Rugby Football Club, (222209), La Host
 LONDON, Bass Clef, Coronet Street, (01-729 2476), Strata
 LONDON, Battersea Arts Centre, Lavender Hill, (01-223 8413), Pete
 Smith And His Dixieland Jazz Band (lunchtime), Des Smith/2 Plus 2
 (evening)
 LONDON, Bull And Gate, Kentish Town, (01-485 5358), The
 Gunslingers/Big Bang
 LONDON, Clarendon, Hammersmith Broadway, (01-748 1454), The
 Shout
 LONDON, Cricketers, Oval, (01-735 3059), Hershey And The 12 Bars
 (lunchtime), Jimmy Jewell Band (evenings)
 LONDON, Dingwalls, Camden Lock, (01-267 4967), Reverberation/The
 Following/Go Direct/53rd Card/Doc Mustard And The Cobalt Kid
 LONDON, Green Gate, Bethnal Green, (01-472 2861), Elixir
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Legion Of
 The Sacred/Bad Tune Men
 LONDON, Kings Head, Fulham, (01-736 1413), Amazing Hot Shots
 LONDON, Marquee, Wardour Street, (01-437 6603), Buddy Curtess
 And The Grasshoppers/The Dexters
 LONDON, Mean Fiddler, Harlesden, (01-961 5490), Shanty Dam
 LONDON, Parliament Hill Fields, Loudon Wainwright 111/Chieftains/
 Paul Brady/Dave Kelly Band/Terry And Gerry
 LONDON, Rock Garden, Covent Garden, (01-240 3961), Final Academy
 LONDON, Royal Festival Hall Foyer, (01-928 3022), Julie Dennis
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Moondance
 (lunchtime), The Groundhogs (evenings)
 LONDON, Three Crowns, Edmonton, The Rapiers
 LONDON, Torrington, Finchley, (01-445 4710), Morrissey Mullen
 LONDON, Walmer Castle, Peckham, (01-703 4639), Zoot Money
 LOUTH, Greyhound, (684688), Passion Play
 MANCHESTER, Band On The Wall, (061 834 5109), The Gags
 NEWCASTLE-UPON-TYNE, Barley Mow, (323114), Wes McGhee
 NOTTINGHAM, Royal Concert Hall, (472328), Kid Creole And The
 Coconuts
 OXFORD, Botley Recreational Ground, Botley Road, Natural Music/
 Research/4 Corners/Pete McPhail/Tony Moore/Richard Chapman
 PETERBOROUGH, Gladstone Arms, (44388), Cloudburst
 SHEARSBY, Bath Hotel, (Peatling Magna 202), Hard Times
 SHEFFIELD, Leadmill, (754500), The Stems (lunchtime)
 WITNEY, Rugby Football Club, (71043), Tredegar

MONDAY

5

BIRMINGHAM, Peacocks, (021 643 6751), Family Patrol Group/Head Of
 David/Fuzzbox
 BRIGHTON, Preston Park, Brighton Bottle Orchestra (lunchtime)
 CROYDON, Cartoon, (01-688 4500), The London Underground
 DUBLIN, Olympia, (754027), Clannad
 EXMOUTH, Cranford Tavern, (263514), Scavenger
 LEEDS, Q's Wine Bar, A New Opera
 LEEDS, Upstairs Downstairs, Cowboys And Indians
 LONDON, Clarendon, Hammersmith Broadway, (01-748 1454), Vee
 VV/Fatal Kiss
 LONDON, Cricketers, Oval, (01-735 3059), The Groundhogs
 LONDON, Embassy, Old Bond Street, (01-499 4793), Sigh And
 Explode/Dream Theatre/Red/Experimental Gardens
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Lack Of
 Knowledge/Shiver Me Timbers
 LONDON, Hammersmith Odeon, (01-748 4081), Kid Creole And The
 Coconuts
 LONDON, Kings Head, Fulham, (01-736 1413), Bam Bam/Word Of
 Mouth
 LONDON, Le Beat Route, Greek Street, (01-734 1470), Abundance/The
 Odd
 LONDON, Marquee, Wardour Street, (01-437 6603), The Danse Society
 LONDON, Mean Fiddler, Harlesden, (01-961 5490), Joboxers
 LONDON, Purcell Rooms, South Bank, (01-928 3002), Uthingo
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), Red Gum
 MANCHESTER, Band On The Wall, (061 834 5109), Apitos
 MOTHERWELL, Electric Bar, (62473), Stangely Familiar
 RUGBY, O'Malleys, (4007), A5
 ST ALBANS, Adelaide Wine Bar, (68912), Rue Morgue/Dance Macabre
 SOUTHALL, Football Club, The Otherness
 STOKE, Shellys, The Play Jayn
 SUNDERLAND, 69 Club, Wes McGhee
 THATCHAM, Silks, (65562), Larry Miller/Vagabond
 WHITSTABLE, Harbour Lights, (275218), City Blues Band

TUESDAY

6

BRIGHTON, Richmond, (603974), Fools In Wonderland
 CHESTER, Monroes, Seducer
 CROYDON, Cartoon, (01-688 4500), Joe Public
 DUBLIN, Olympia, (754027), Clannad
 DUDLEY, JB's, (53597), The Fade/Leopold Bloom
 EDINBURGH, La Sorbonne, (031 226 5641), La Paz
 LEEDS, Adam And Eves, (456724), Amoebix/Chaos UK/Co-Exist
 LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Tin
 Gods/Innocent Party
 LONDON, Bass Clef, Coronet Street, (01-729 2476), Plathabiaz
 LONDON, Clarendon, Hammersmith Broadway, (01-748 1454), Falls
 The Shadow/Easter And The Totem
 LONDON, Cricketers, Oval, (01-735 3059), Hackney 5-0/Cut Loose
 LONDON, Dingwalls, Camden Lock, (01-267 4967), The Committee/
 Blue Aeroplane/1000 Mexicans
 LONDON, Embassy, Old Bond Street, (01-499 4793), Far-I
 LONDON, Gossips, Dean Street, Rubella Ballet
 LONDON, Greyhound, Fulham Palace Road, (01-385 0526), The
 Pastels/Buba And The Shop Assistants
 LONDON, Half Moon, Herne Hill, (01-274 2733), Mechanical Man
 LONDON, Hammersmith Odeon, (01-748 4081), Kid Creole And The
 Coconuts
 LONDON, ICA, The Mall, (01-930 0493), Rent Party/Shiela Smith/
 Anthony Moore/Pet Shop Boys/Max Headroom
 LONDON, Kings Arms, Enfield, (01-449 9244), The Rapiers
 LONDON, Marquee, Wardour Street, (01-437 6603), The Danse Society
 LONDON, Mean Fiddler, Harlesden, (01-961 5490), Mosaic
 LONDON, 100 Club, Oxford Street, (01-636 0933), Band Of Outsiders/
 Let's Wreck Mother/Fire On Ice
 LONDON, Pindar Of Wakefield, Grays Inn Road, (01-837 1753), Dark
 Asylum
 LONDON, Purcell Rooms, South Bank, (01-928 3002), Peter Nu Jazz Co
 LONDON, Sir George Robey, Finsbury Park, (01-263 4581), That Petrol
 Emotion
 LONDON, Tramshed, Woolwich, (01-855 3371), Chris Lloyd Band
 MANCHESTER, Mulberrys, (061 434 4624), The Stems
 NEWCASTLE-UNDER-LYNE, Sutherland Arms, (617830), No Favours
 WHITSTABLE, Harbour Lights, (275218), Mac And White

UK SINGLES

- 1 1 THERE MUST BE AN ANGEL, Eurythmics, RCA
- 2 15 INTO THE GROOVE, Madonna, Sire
- 3 2 FRANKIE, Sister Sledge, Atlantic
- 4 4 LIVE IS LIFE, Opus, Polydor
- 5 8 ROUND AND AROUND, Jaki Graham, EMI
- 6 3 AXEL F, Harold Faltermeyer, MCA
- 7 12 LIVING ON VIDEO '85, Trans X, Boiling Point
- 8 21 WE DON'T NEED ANOTHER HERO (THUNDERDOME), Tina Turner, Capitol
- 9 5 MY TOOT TOOT, Denise Lasalle, Epic
- 10 10 IN YOUR CAR, Cool Notes, Abstract Dance
- 11 11 MONEY'S TOO TIGHT (TO MENTION), Simply Red, Elektra
- 12 6 CHERISH, Kool And The Gang, De-Lite
- 13 32 MONEY FOR NOTHING, Dire Straits, Vertigo
- 14 7 CRAZY FOR YOU, Madonna, Geffen
- 15 28 WHITE WEDDING, Billy Idol, Chrysalis
- 16 16 SHE SELLS SANCTUARY, The Cult, Beggars Banquet
- 17 9 TURN IT UP, Conway Brothers, 10
- 18 26 DARE ME, Pointer Sisters, RCA
- 19 18 ALL NIGHT HOLIDAY, Russ Abbot, Spirit
- 20 20 DANCIN' IN THE KEY OF LIFE, Steve Arrington, Atlantic
- 21 23 LOVING YOU, Feargal Sharkey, Virgin
- 22 36 LET ME BE THE ONE, Five Star, Tent
- 23 13 BORN IN THE USA/TM ON FIRE, Bruce Springsteen, CBS
- 24 31 TAKE ME HOME, Phil Collins, Virgin
- 25 14 JOHNNY COME HOME, Fine Young Cannibals, London
- 26 25 LOVE IS JUST THE GREAT PRETENDER, Animal Nightlife, Island
- 27 48 IN BETWEEN DAYS, The Cure, Fiction
- 28 46 LONG TIME, Arrow, London
- 29 19 HEAD OVER HELLS, Tears For Fears, Mercury
- 30 — TOO MANY GAMES, Maze, Capitol
- 31 24 KAYLEIGH, Marillion, EMI
- 32 17 IN TOO DEEP, Dead Or Alive, Epic
- 33 39 RASPBERRY BERET, Prince And The Revolution, Warner Brothers
- 34 49 EMPTY ROOMS, Gary Moore, 10
- 35 27 SMUGGLER'S BLUES, Glenn Frey, BBC
- 36 40 SECRET, OMD, Virgin
- 37 — I GOT YOU BABE, UB40, Dep International
- 38 33 HISTORY, Mai Tai, Hot Melt
- 39 — GLORY DAYS, Bruce Springsteen, CBS
- 40 47 EXCITABLE, Amazulu, Island
- 41 43 GOLDEN YEARS, Loose Ends, Virgin
- 42 22 BEN, Marti Webb, Starblend
- 43 — DON QUIXOTE, Nik Kershaw, MCA
- 44 30 THE SHADOW OF LOVE, The Damned, MCA
- 45 45 THE POWER OF LOVE, Jennifer Rush, CBS
- 46 50 DRIVE, Cars, Elektra
- 47 — BETTER THAN THEM, New Model Army, EMI
- 48 35 MEMORY, Aled Jones, BBC
- 49 — GOODBYE GIRL, Co West, Chrysalis
- 50 34 SUDDENLY, Billy Ocean, Jive

Compiled by MRIB

CHART ATTACK

DAVE VANIAN celebrates his fifth birthday as the Damned's album scales the charts



Steve Rappoport

UK ALBUMS

- 1 2 BROTHERS IN ARMS, Dire Straits, Vertigo
- 2 4 BE YOURSELF TONIGHT, Eurythmics, RCA
- 3 1 BORN IN THE USA, Bruce Springsteen, CBS
- 4 3 SONGS FROM THE BIG CHAIR, Tears For Fears, Mercury
- 5 6 NO JACKET REQUIRED, Phil Collins, Virgin
- 6 5 GREATEST HITS VOLUME ONE AND TWO, Billy Joel, CBS
- 7 13 LIKE A VIRGIN, Madonna, Sire
- 8 11 THE SECRET OF ASSOCIATION, Paul Young, CBS
- 9 7 THE DREAM OF THE BLUE TURTLES, Sting, A&M
- 10 8 ALL THROUGH THE NIGHT, Aled Jones, BBC
- 11 9 BOYS AND GIRLS, Bryan Ferry, EG
- 12 21 PHANTASMAGORIA, The Damned, MCA
- 13 16 SUDDENLY, Billy Ocean, Jive
- 14 20 PRIVATE DANCER, Tina Turner, Capitol
- 15 10 MISPLACED CHILDHOOD, Marillion, EMI
- 16 15 CUPID AND PSYCHE '85, Scritti Politti, Virgin
- 17 39 THE UNFORGETTABLE FIRE, U2, Island
- 18 14 THE RIVER, Bruce Springsteen, CBS
- 19 19 OUT NOW, Various, MCA/Chrysalis
- 20 28 CONTACT, Pointer Sisters, RCA
- 21 27 GO WEST, Go West, Chrysalis
- 22 12 FLY ON THE WALL, AC/DC, Atlantic
- 23 17 WHEN THE BOYS MEET THE GIRLS, Sister Sledge, Atlantic
- 24 25 DIAMOND LIFE, Sade, Epic
- 25 49 LIVE 'UNDER AND BLOOD RED SKY', U2, Island
- 26 23 VOICES FROM THE HOLY LAND, BBC Welsh Choir, BBC
- 27 32 MAKE IT BIG, Wham!, Epic
- 28 18 OUR FAVOURITE SHOP, Style Council, Polydor
- 29 — GREATEST HITS, Queen, EMI
- 30 30 LITTLE CREATURES, Talking Heads, EMI
- 31 — THE KENNY ROGERS STORY, Kenny Rogers, Liberty
- 32 22 YOUTHQUAKE, Dead Or Alive, Epic
- 33 — MINK, Toyah, Portrait
- 34 24 CRUSE, OMD, Virgin
- 35 31 BORN TO RUN, Bruce Springsteen, CBS
- 36 26 NOW DANCE, Various, EMI/Virgin
- 37 37 THE BEST OF THE 20TH CENTURY BOY, Marc Bolan And T Rex, K Tel
- 38 42 ALCHEMY LIVE, Dire Straits, Vertigo
- 39 33 THE HITS ALBUM VOLUME TWO, Various, CBS/WEA
- 40 — VITAL IDOL, Billy Idol, Chrysalis
- 41 36 RECKLESS, Bryan Adams, A&M
- 42 29 STREET SOUNDS ELECTRO EIGHT, Various, Street Sounds
- 43 — MR BAD GUY, Freddie Mercury, CBS
- 44 38 BEST OF, The Eagles, Asylum
- 45 — MADONNA, Madonna, Sire
- 46 41 ALF, Alison Moyet, CBS
- 47 35 DARKNESS ON THE EDGE OF TOWN, Bruce Springsteen, CBS
- 48 50 AROUND THE WORLD IN A DAY, Prince And The New Power Generation, Warner Brothers
- 49 45 ELIMINATOR, ZZ Top, Warner Brothers
- 50 — DREAM INTO ACTION, Howard Jones, WEA

PLAYLIST

Edwin Pouncey
 OLD WAYS, Neil Young, cassette of soon come LP
 BLIND VISION, The Cramps, IRS-stible bootlegged EP
 THE DAMNATION GAME, Clive Barker, Weidenfeld And Nicholson

Carole Linfield
 DRINKING GASOLINE, Cabaret Voltaire, Some Bizzare
 THE SWIMMING POOL Q'S, The Swimming Pool Q's, A&M LP
 DOUBLE OH - OH, George Clinton, Capitol

Dave Henderson
 ANOTHER MAN'S SAC, Butthole Surfers, Fundamental LP
 TUPELO, Nick Cave And The Bad Seeds, Mute 45
 SIX WERE NINE, Jimi Hendrix Experience, Stateside 'Easy Rider' LP track

Glyn Brown
 BAD INFLUENCE, Robert Cray, hot live experience
 TUPELO, Nick Cave And The Bad Seeds, Mute 45
 RYTHM, Anna Domino, Operation Afterglow 45

Kevin And Tony's combined cuts
 EDIT THE DRAGON, Colourbox, 4AD LP track
 RASPBERRY BERET, Prince, Warner Bros
 P-MACHINERY, Propaganda, ZTT

METAL

SINGLES

- 1 2 WHITE WEDDING, Billy Idol, Chrysalis
- 2 — EMPTY ROOMS, Gary Moore, 10
- 3 3 THE ZZ TOP SUMMER HOLIDAY EP, ZZ Top, Warner Brothers
- 4 1 KAYLEIGH, Marillion, EMI
- 5 5 OUT IN THE FIELDS, Gary Moore And Phil Lynott, 10
- 6 4 DANGER, AC/DC, Atlantic
- 7 7 ANIMAL (F*** LIKE A BEAST), WASP, Music For Nations
- 8 6 PEOPLE GET READY, Jeff Beck And Rod Stewart, Epic
- 9 14 SHOP IT AROUND, Jason And The Scorchers, EMI America
- 10 9 KNOCKING AT YOUR BACK DOOR/ PERFECT STRANGERS, Deep Purple, Polydor
- 11 10 HOT FOR TEACHER, Van Halen, Warner Brothers
- 12 — SOLE SURVIVOR, Heavy Pettin', Polydor
- 13 8 DANCE WITH THE DEVIL, Phenomena, Bronze
- 14 — WHAT ABOUT LOVE?, Heart, Capitol
- 15 16 SHADOWS OF THE NIGHT, Pat Benatar, Chrysalis
- 16 — THE KNIGHTMOVES, Pallas, Harvest
- 17 11 COLD AS ICE, Foreigner, Atlantic
- 18 12 ROCK ME ALL OVER, Lee Aaron, Attic/Roadrunner

- 19 — LEGS, ZZ Top, Warner Brothers
- 20 19 SANCTUARY, Debbie Bonham, Carrere

ALBUMS

- 1 2 MISPLACED CHILDHOOD, Marillion, EMI
- 2 1 FLY ON THE WALL, AC/DC, Atlantic
- 3 3 THEATRE OF PAIN, Mötley Crüe, Elektra
- 4 4 INVASION OF YOUR PRIVACY, Ratt, Atlantic
- 5 — OPEN FIRE, Y&T, A&M
- 6 5 WORLD WIDE LIVE, Scorpions, Harvest
- 7 11 ELIMINATOR, ZZ Top, Warner Brothers
- 8 7 ROCK AIN'T DEAD, Heavy Pettin', Polydor
- 9 12 VITAL IDOL, Billy Idol, Chrysalis
- 10 15 RECKLESS, Bryan Adams, A&M
- 11 9 KERRANG! COMPILATION, Various, EMI/Virgin
- 12 6 PHENOMENA, Phenomena, Bronze
- 13 — OUT ON BAIL, Legs Diamond, Music For Nations
- 14 22 FUGAZI, Marillion, EMI
- 15 10 7800° FAHRENHEIT, Bon Jovi, Vertigo
- 16 18 SCRIPT FOR A JESTER'S TEAR, Marillion, EMI
- 17 24 REAL TO REEL, Marillion, EMI
- 18 13 SEVEN WISHES, Night Ranger, MCA

- 19 16 THE ANTHOLOGY, Deep Purple, Harvest
- 20 19 ON A STORYTELLER'S NIGHT, Magnum, FM
- 21 — AGENT PROVOCATEUR, Foreigner, Atlantic
- 22 — HITS OUT OF HELL, Meat Loaf, Cleveland International
- 23 25 PERFECT STRANGERS, Deep Purple, Polydor
- 24 — BEHIND THE SUN, Eric Clapton, Duck
- 25 8 FROM HELL TO THE UNKNOWN, Venom, Raw Power
- 26 — KILLERS, Iron Maiden, Fame
- 27 — POWERSLAVE, Iron Maiden, EMI
- 28 30 TROPICO, Pat Benatar, Chrysalis
- 29 — IRON MAIDEN, Iron Maiden, Fame
- 30 20 HEARTBREAK, Sabu, Heavy Metal America

IMPORTS

- 1 1 ROCK THE NIGHT AWAY, Sugar Creek, Rippert
- 2 2 FORTUNE, Sugar Creek, Beaver
- 3 — OVERKILL, Overkill, Metal Storm
- 4 3 HEART, Heart, Capitol
- 5 7 RUFFLIANS, Ruffians, Victory
- 6 — GONE WITH THE WIND, Rhett Roffester, Bennet
- 7 6 MARLIN, GROG, WIZARD, MADMAN AND THE BOMB, Wizard, Wizard
- 8 10 LEGIONS OF THE DEAD, Tyrant, Metal Blade
- 9 — ILLUSION, Illusion, Geffen
- 10 — SECOND COMING, Battalions Of Saints, Enigma

Compiled by Music Week Research

BIRDWATCH 2

- 1 IT'S AS IF THOUSANDS OF BIRDS ARE ON TOP OF US!, Tony Soper
- 2 I'M GOING TO LOOK AT 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!, Tony Soper
- 5 THIS SHAG IS NOT PARTICULARLY PLEASED TO SEE ME!, Tony Soper
- 6 I'VE BROUGHT A LITTLE POSY OF FLOWERS FOR THIS SHAG, Tony Soper
- 7 YOU MUST LIKE A SHAG TOO, TONY!, Shag Enthusiast
- 8 THE OBJECT IS TO LEAD TO COPULATION!, Tony Soper
- 9 THAT BIRD IN THE BACKGROUND HAS A VISITING CARD OVER IT!, Tony Soper
- 10 WHEN YOU SEE A SHAG NEST, YOU ALWAYS SEE SOME OF THIS GREEN STUFF, Tony Soper

Compiled by Juan Goodtem (deserves another)

LIVE AID

- 1 I'VE JUST REALISED THIS IS THE BEST DAY OF MY LIFE, Bob Geldof
- 2 F**K THE ADDRESS!, Bob Geldof



- 3 BOO HOO SOB SOB, Billy Connolly
- 4 LET IT B... LET I... Paul McCartney
- 5 I MUST BE INSANE, Phil Collins
- 6 VROOM VROOM DRONE DRONE, Phil Collins
- 7 EVERYWHERE YOU GO THE KIDS WANNA BRRR, Bryan Adams
- 8 I AIN'T TAKING SHIT OFF TODAY!, Madonna
- 9 NOW COME ON! GET YOUR MONEY IN!, Ian Astbury
- 10 IT'S SURPRISING HOW FEW TECHNICAL HITCHES WE'VE HAD TODAY, Mike Smith

Compiled by Ressurrection Joe

REGGAE

PRE RELEASE

- 1 VIBES, Dandy Lion, Kulumi
- 2 YOUTHMAN INVASION, Midnight Riders, Thunderbolt
- 3 DOWN THE LINE, Sugar Minott, Top Rank
- 4 KILLER SOUND, Little Curt, Techniques
- 5 BLACK MAGIC WOMAN, Earth And Stone, Godfather
- 6 DON D SPECIAL, Augustus Pablo, Message
- 7 FOUR WET RATS, General Ire, Scorpio
- 8 PASS THE METAL DETECTOR, Sammy Dread, Spiderman
- 9 CRAZY GIRL, Half Pint, Reggae Sting
- 10 PINEAPPLE MAN, Charlie Chaplin, 10 Roosevelt Avenue

DISCO

- 1 RAINBOW COUNTRY, Bob Marley And The Wailers, Daddy Kool
- 2 PURE WORRIES, Dixie Peach, Jah Tubbies
- 3 FIT YOU HAFTE FIT, Black Uhuru, Taxi
- 4 HORSEMOVE, Horseman, Raiders
- 5 COMPLAIN NEIGHBOUR, Tipper Irie, Greensleeves
- 6 MUSICAL MURDER, Gregory Isaacs, Blue Mountain
- 7 DANCING THE REGGAE, Derek Harriot, Hawkeye
- 8 EVERY POSSE GET FLAT, Paul Blake And The Bloodfire Posse, RAS
- 9 I DO, Ijahan And Madge, Jahmani
- 10 CRUISING, Outer Limits, Sir George

ALBUMS

- 1 RESISTANCE, Burning Spear, Heartbeat
- 2 FULL UP (BEST OF STUDIO 1 VOLUME TWO), Various Artists, Heartbeat
- 3 CONFUSION, Horace Andy, Music Hawk
- 4 TRIBUTE TO SELASSIE, Ras Imru Asher, House Of Asher
- 5 SLOW DOWN WOMAN, Dennis Brown, Greensleeves
- 6 THE ARTIST, Sugar Minott, L&M
- 7 DUB EXPLOSION, Sly And Robbie, Island
- 8 YOU'RE SAFE, Maxi Priest, Ten
- 9 LEARN TO DRIVE, Lone Ranger, Bebow
- 10 IN MEMORY, Don Drummond, Studio 1

Compiled by Daddy Kool, 94 Dean Street, London W1



COLOURBOX: everything's gone blue

INDIE SINGLES

- 1 1 SHE SELLS SANCTUARY, The Cult, Beggars Banquet
- 2 2 THAT JOKE ISN'T FUNNY ANYMORE, The Smiths, Rough Trade
- 3 3 IRON MASTERS, The Men They Couldn't Hang, Imp/Demon
- 4 11 BLUE MONDAY, New Order, Factory
- 5 5 BONZO GOES TO BITBURG, The Ramones, Beggars Banquet
- 6 4 MOVIN', 400 Blows, Illuminated
- 7 10 THE PEOPLE'S LIMOUSINE, The Coward Brothers, Imp/Demon
- 8 7 VILLAGE FIRE, James, Factory
- 9 8 BRIGHTON BOMB, Angelic Upstarts, Gas
- 10 50 THE MOON IS BLUE, Colourbox, 4AD
- 11 9 THE PERFECT KISS, New Order, Factory
- 12 6 ROLLIN' DANY/COULDN'T GET AHEAD, The Fall, Beggars Banquet
- 13 19 HAPPY BUT TWISTED, Doctor And The Medics, Illegal
- 14 — SEVEN HORSES, The Icicle Works, Beggars Banquet
- 15 13 SPIRITWALKER, The Cult, Situation Two
- 16 18 RESURRECTION JOE, The Cult, Beggars Banquet
- 17 15 THE GREEN FIELDS OF FRANCE, The Men They Couldn't Hang, Imp/Demon
- 18 42 NOSTALGIA/IN SHREDS, The Chameleons, Statik
- 19 28 PEARLY DEWDROPS'-DROPS, Cocteau Twins, 4AD
- 20 27 WILD PARTY, A Certain Ratio, Factory
- 21 — DEATH VALLEY '69, Sonic Youth, Blastfirst
- 22 22 MY BABY JUST CARES FOR ME, Nina Simone, Charly
- 23 20 UPSIDE DOWN, The Jesus And Mary Chain, Creation
- 24 14 SEE THROUGH MY EYES, Broken Bones, Fallout
- 25 47 THE NEW MILLIONAIRES, Latin Quarter, Rockin' Horse
- 26 25 FIRE AND CHROME, The Folk Devils, Carbon
- 27 17 DEATH OF THE EUROPEAN, The Three Johns, Abstract
- 28 — KEEN, That Petrol Emotion, The Pink Label
- 29 — THIS CHARMING MAN, The Smiths, Rough Trade
- 30 45 UP THE HILL AND DOWN THE SLOPE, The Loft, Creation
- 31 29 VANISH WITHOUT A TRACE, Restless, ABC
- 32 41 IGNORE THE MACHINE, Alien Sex Fiend, Anagram/Cherry Red
- 33 12 SHAKE THE DISEASE, Depeche Mode, Mute
- 34 21 MOTORSLUG, Wiseblood, K.422
- 35 16 FORTUNE STREET, Jake Burns And The Big Wheel, Rigid Digits
- 36 34 MOVE ME, The Woodentops, Rough Trade
- 37 39 COW, Gene Loves Jezebel, Situation Two
- 38 44 MY GIRL, The Hoodoo Gurus, Demon
- 39 26 BALL OF CONFUSION, Love And Rockets, Beggars Banquet

- 40 31 HOW SOON IS NOW?, The Smiths, Rough Trade
- 41 36 SONG TO THE SIREN, This Mortal Coil, 4AD
- 42 — SHAKESPEARE'S SISTER, The Smiths, Rough Trade
- 43 24 ONE DAY, Vince Clark And Paul Quinn, Mute
- 44 23 AIKEA-GUINEA, Cocteau Twins, 4AD
- 45 35 LOVE ME, Balaam And The Angel, Chapter 22
- 46 — ALL FALL DOWN, Primal Scream, Creation
- 47 — NEW DIRECTION, The Gents, Lambs To The Slaughter
- 48 32 INCENSE AND PEPPERMINTS, Adult Net, Beggars Banquet
- 49 37 MY FUNNY VALENTINE/MY HEART IS EMPTY, Nico, Beggars Banquet
- 50 30 THE PRICE, New Model Army, Abstract

INDIE ALBUMS

- 1 1 NIGHT OF A THOUSAND CANDLES, The Men They Couldn't Hang, Imp
- 2 5 HATFUL OF HOLLOW, The Smiths, Rough Trade
- 3 2 LOW-LIFE, New Order, Factory
- 4 3 MEAT IS MURDER, The Smiths, Rough Trade
- 5 8 SMELL OF FEMALE, Cramps, Big Beat
- 6 4 GAS FOOD LODGING, Green On Red, Zippo/Demon
- 7 24 LIVE RETALIATIONS, The Sting-Rays, Media Burn
- 8 9 TREASURE, Cocteau Twins, 4AD
- 9 16 WHAT DOES ANYTHING MEAN? BASICALLY, The Chameleons, Statik
- 10 — A CROWN OF JEWELS, Marc Bolan, Do-Jo
- 11 7 LIQUID HEAD IN TOKYO, Alien Sex Fiend, Anagram/Cherry Red
- 12 15 EMERGENCY THIRD RAIL POWER TRIP, Rain Parade, Zippo/Demon
- 13 20 EXPLOSIONS IN THE GLASS PALACE, Rain Parade, Zippo/Demon
- 14 23 VENGEANCE, New Model Army, Abstract
- 15 21 GREEN ON RED, Green On Red, Zippo/Demon
- 16 — TWO SIDES OF THE BEAST, The Gun Club, Do-Jo
- 17 11 THE FIRST BORN IS DEAD, Nick Cave And The Bad Seeds, Mute
- 18 13 ROCKIN' AND ROMANCE, Jonathan Richman And The Modern Lovers, Rough Trade
- 19 — IT'LL END IN TEARS, This Mortal Coil, 4AD
- 20 17 OFF THE BONE, Cramps, Illegal
- 21 10 IMMIGRANT, Gene Loves Jezebel, Situation Two
- 22 12 LOUD BLARING PUNK ROCK LP, Peter And The Test Tube Babies, Hairy Pie
- 23 — CAMERA OBSCURA, Nico, Beggars Banquet
- 24 14 GOD SAVE THE KING - LEAGUE OF GENTLEMEN, Robert Fripp, Editions EG
- 25 — NATIVE SONGS, The Long Ryders, Zippo/Demon

Compiled by Music Week Research

BASTARD FILM

- 1 GONE WITH THE BASTARD
- 2 GHOSTBASTARDS
- 3 SNOW WHITE AND THE SEVEN BASTARDS
- 4 SUPERBASTARD



- 5 MERRY CHRISTMAS MR BASTARD
- 6 CHITTY CHITTY BASTARD BASTARD
- 7 AN AMERICAN BASTARD IN LONDON
- 8 THE BASTARD FROM THE BLACK LAGOON
- 9 CONAN THE BASTARD
- 10 INDIANA JONES AND THE TEMPLE OF BASTARDS

Compiled by Thames View Tapes

EMBARRASSING FIRST JOINT REACTIONS

- 1 BE SICK
- 2 COUGH
- 3 SAY 'WHAT DO I DO?'
- 4 SMOKE THE WHOLE JOINT
- 5 SAY 'COULD I BUY SOME POT FROM YOU?' (Courtesy Animal House)
- 6 PASS IT TO THE NEXT PERSON WITHOUT SMOKING ANY
- 7 STICK IT IN YOUR EAR
- 8 SAY 'WOW MAN, WHAT IS THIS SHIT?'
- 9 LET IT GO OUT
- 10 LEAVE THE ROOM JUST BEFORE YOUR TURN TO AVOID DOING ANY OF THE ABOVE

Compiled by Andy Ramone, Geoff the Hippie and Mark The Park

ALTERNATIVE SPORTS PERSONALITIES

- 1 PLEASE PLEASE PLEASE LET ME GET WHAT I WANT, John McEnroe
- 2 I SCARE MYSELF, Marvin Haglar
- 3 I MISSED AGAIN, Gary Birdes
- 4 GONE SHOOTING, Jack Charlton
- 5 BORN TO LOSE, John Lloyd
- 6 WHO DO YOU LOVE?, Chris Evert-Lloyd
- 7 BITS AND PIECES, Barry Sheene
- 8 FADE TO GREY, Bobby Robson
- 9 ABSOLUTE BEGINNERS, Chris Barber and Nicki Slater
- 10 PROMISED YOU A MIRACLE, Stoke City Squad
- 11 CRAZY HORSES, John Francome
- 12 SICK AGAIN, Steve Overt
- 13 WHOOPS UPSIDE YOUR HEAD, Billy Beaumont
- 14 PASS THE CRUTCHIE, Adrian Heath
- 15 ALL FALL DOWN, Mary Decker
- 16 200 PINTS OF LAGER, FORGET THE CRISPS PLEASE, Bill Werbeniuk
- 17 I MUST CONFESS, Ian Botham
- 18 BURN, Nicki Lauda
- 19 MONEY (THAT'S WHAT I WANT), Tommy Docherty
- 20 GIRLS, GIRLS, GIRLS, Charlie Nicholas

Compiled by The Pack of Alligance

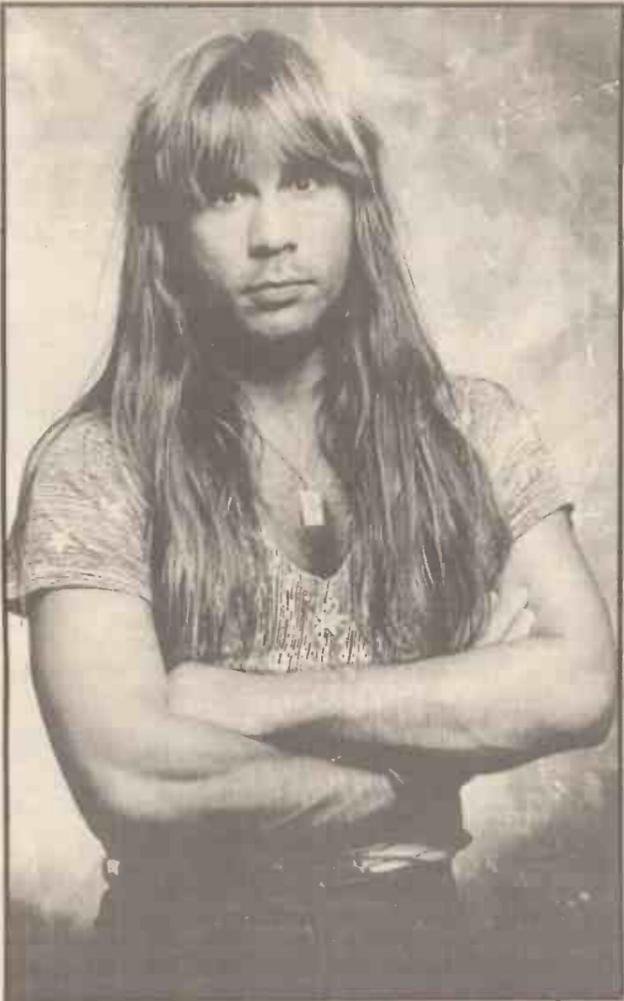
MUSIC VIDEO

- 1 — ANIMALISE, LIVE UNCENSORED, Kiss, Embassy
- 2 — PRIVATE DANCER TOUR, Tina Turner, PMI
- 3 — THROUGH THE CAMERA EYE, Rush, Embassy
- 4 1 LET THERE BE ROCK, AC/DC, WHV
- 5 10 LIVE 'UNDER A BLOOD RED SKY', U2, Virgin
- 6 11 LIVE IN RIO, Queen, PMI
- 7 2 KERRANG! VIDEO KOMPILATION, Various Artists, PMI
- 8 3 THE VIDEO, Wham!, CBS
- 9 5 EMERALD AISLES, Gary Moore, Virgin
- 10 16 ALCHEMY LIVE, Dire Straits, PolyGram
- 11 6 THE VIDEO EP, Madonna, Warner Music
- 12 4 THE VIDEO SINGLES, Paul Young, CBS
- 13 — CRUSH - THE MOVIE, Orchestral Manoeuvres In The Dark, Virgin
- 14 13 THE MAN, Elvis Costello, Palace
- 15 7 BERSERKER TOUR, Gary Numan, Peppermint
- 16 14 BEHIND THE IRON CURTAIN, Iron Maiden, PMI
- 17 9 THE SONG REMAINS THE SAME, Led Zeppelin, WHV
- 18 8 BAD ATTITUDE LIVE, Meat Loaf, Virgin
- 19 12 AN AMERICAN BAND, The Beach Boys, Vestron
- 20 — VOICES FROM THE HOLY LAND, Aled Jones and BBC Welsh Chorus, BBC

Compiled by Video Week Research

MEMORY BANK

Compiled by Barry Lazell



BRUCE DICKINSON: hmmm, these wretched split ends

Sunday August 4

- 1962 Birthday of **Paul Reynolds** of **A Flock Of Seagulls**.
 1963 Birthday of **Jody Turner** of **Rock Goddess**.
 1970 **Jim Morrison** of the **Doors** was arrested in LA for being drunk in public, after a woman discovered him collapsed on her front porch.

1975 Robert Plant

- and family were all injured when their hired car crashed during a holiday on Rhodes.
 1977 Three young London teachers who also played in a band called the **Verbals** were criticised by a local councillor for setting a bad example to their pupils.

Monday August 5

- 1959 Birthday of **Pete Burns** of **Dead Or Alive**.
 1960 Birthday of **Stuart Neale** of **Kajagoogoo**.
 1972 50,000 people attended the London Rock Festival to see a weirdly mixed bill which included **Little Richard**, **Gary Glitter**, **Wizzard** and the **MCS**.
 1974 **Kim Fowley** launched all-girl group the **Runaways**, which included **Joan Jett**, **Stevie Wonder** signed a new recording contract with Motown for a record sum, guaranteeing him \$13,000,000 over seven years.
 1978 Death of **Pete Meadon**, first manager of the **Who**, aged 35, from barbiturate poisoning in London.
 1983 **David Crosby** was sentenced to five years in jail by a Texas judge, after being found guilty of cocaine possession and carrying a gun into a bar.

Tuesday August 6

- 1938 Birthday of **Isaac Hayes**, in Covington, Tennessee.
 1965 The Richmond jazz festival featured the cream of UK pop/r'n'b bands on its bill: the **Who**, the **Animals**, **Manfred Mann**, the **Moody Blues**, the **Yardbirds**, **Georgie Fame**, and **Brian Auger's Steampacket** featuring **Rod Stewart**.
 1973 **Stevie Wonder** was passenger in a car which collided with a logging truck near Salisbury, North Carolina, hospitalising him with head injuries.
 1977 The second European Punk Festival opened in the bullring at Mont-De-Marsan in the South of France.
 1982 **Mari Wilson** fired several of her backing band the **Wilsations**.

Wednesday August 7

- 1952 Birthday of **Andy Fraser** of **Free**.
 1958 Birthday of **Bruce Dickinson** of **Iron Maiden**.
 1974 **Peter Wolf** of the **J Gells Band** married actress **Faye Dunaway**, in a Beverly Hills courtroom.
 1981 **Phil Taylor** of **Motorhead** was fined a total of £55 for possession of two grams of cannabis.
 1982 **Sting** sued Virgin Publishing over the rights to his early songs, claiming an unfair deal had ripped him off.

Thursday August 8

- 1956 Birthday of **David Grant**, in Hackney, East London.
 1958 Birthday of **Chris Foreman** of **Madness**, in London.
 1961 Birthday of **The Edge (David Evans)** of **U2**, in Ireland.
 1970 **Christine McVie** joined **Fleetwood Mac** only two months after announcing that she was quitting the rock business for good.
 1980 The GLC barred the **Plasmatics** (featuring **Wendy O Williams**) from blowing up a car on stage as part of their act, on their UK debut at Hammersmith Odeon.
 1983 **Harold Melvin** and three of the **Blue Notes** were arrested in Atlantic City, New Jersey, for cocaine possession. They were bailed for a total of almost \$100,000.

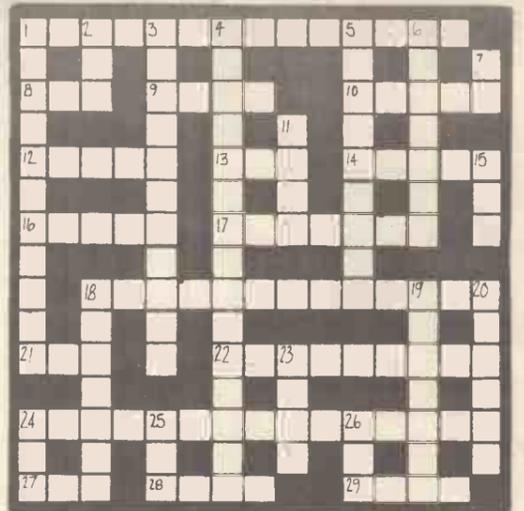
Friday August 9

- 1958 **Cliff Richard** signed his first recording contract, with **Norrie Paramor** of EMI.
 1963 **Ready Steady Go** was launched on ITV, hosted by **Keith Fordyce** with teenagers **Cathy McGowan** and **Michael Aldred**. First theme tune was the **Surfaris'** 'Wipe Out', and the first show-closer was **Billy Fury**.
 1973 Death of rock writer **Lillian Roxon**, author of the first **Rock Encyclopaedia**, aged 41, from asthma.
 1977 The **Tom Robinson Band** signed a recording deal with EMI.
 1978 **Muddy Waters** played a concert on the White House lawn at the special request of **President Jimmy Carter**.
 1980 **Swell Maps** broke up.

Saturday August 10

- 1943 Birthday of **Ronnie Spector** (nee **Bennett**) wife of **Phil** and former lead singer of the **Ronettes**, in New York.
 1947 Birthday of **Ian Anderson** of **Jethro Tull**, in Blackpool.
 1969 Birthday of **Marlon Richards**, the son of **Keith and Anita Pallenberg**.
 1972 **Paul and Linda McCartney** and **Wings** drummer **Denny Seiwell** were arrested and fined for drug possession in Gothenberg, Sweden.
 1982 **Southside Johnny (Lyon)** married **Jill Glasner** in Asbury Park, New Jersey. The **Asbury Dukes** and **Bruce Springsteen** performed at the reception.

X WORD



By Sue Buckley

ACROSS

1. A Protestant, some transport, and a load of rubbish combine for this soul star but he still manages to remember the night he fell in love (6,8) 8. Band with space to go 'oops' outside their heads (3) 9. Peace A Chance/Me The Night (4) 10. My Love/Tub/Mixtures/Parton (5) 12. Bob emerges from a handy landmark (5) 13. Mehmet/Mohamed/Bongo/Campbell (3) 14. Mountain for Daredevils and Jackie Blue (5) 16. The Cooper who impresses the Sisters Of Mercy (5) 17. Rushed messages (7) 18. What Tina Turner was for... she didn't really want to be, even for money (7,6) 21. Ronnie squeezes out of an old accordion (3) 22. The carts stay for their own boogie (5,4 anag) 24. He rocks and romances (8,7) 27. Regal latin for Mark's T (3) 28. There's a rogue one and a U S one (4) 29. Rundgren out on his own? (4)

DOWN

1. They were out on bail (4,7) 2. Style Council shouted to it (3) 3. Have OMD a degree in the genetic kind? (11) 4. He said goodbye to the urban spaceman to join Sir Henry at Rawlings End (6,9) 5. Apparently, according to Elizabeth II, everybody's saying this (5,2,2) 6. They swing for Knopfler (7) 7. Girl/Guy/Baby/Ding A Ling (2) 11. No relation to 5, but with Police could be painful (4) 15. Fowly/McAuliffe (3) 18. Ska's famous city rises from the ashes of a wishbone and Jim Webb song (7) 19. Lives for Boomtown Rats (7) 20. What a Rainbow was once doing (6) 23. Gallagher, with a blue print (4) 24. Where Phil stashed his whisky (3) 25. Robinson/A Famous Piper's Son/Brown (3) 26. Al Stewart praised its year (3)

LAST WEEK'S ANSWERS

ACROSS
 1. Theatre Of Pain 7. For 9. Shakespeare 10. Tramp 12. Toots 13. Rak 15. Limit 16. End-Games 19. Joe 20. One Love 22. Abba 24. Tears 25. John Lennon 27. Exploited 29. Aura 30. Hi 31. Alien Sex Fiend 34. Rah 35. Lee 36. Ryder 37. Demons
 DOWN
 1. Test 2. Temptations 3. East Of Eden 4. Fears 5. American Bandages 6. No Parlez 7. Flack 8. Reed 11. Adam 14. Fly On The Wall 17. Diamond 18. Seven Wishes 19. John 21. Eva 23. Dear 26. Steely 28. Pride 32. Joe 33. Dee 34. Rio

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*Source: Target Group Index April-Sept. 1984

MUSICIANS WANTED GENERAL

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MUSICIANS SEEKING BANDS. TEL: NU-LINE 01-991 2168. S2675
 GUITARIST LOOKING for Musicians around Herts area to form progressive rock band. Into Floyd Haze Gothique. Phone: Kev 0462 58466. S3404

RHYTHM LEAD and Bass for Beatles band. 223 8845. S3423

KICK OUT the Jams motherf****s! Kickass Band need powerful drums, bass, early 20's, into Stooges, MCS, Radiobirdman, Fanatics only. 061 881 8143 S3470

GUITARIST WANTED into Damned, Buzzcocks by bass & vocals to start from scratch what can I say? 1000% dedication, phone Lee Greenhithe 846036 P.S. Nobody just about to get married. S3471

THE PERSUADERS. Male Vocalist with strong voice to front established Liverpool pop band. Radio sessions, record company interest. Must be impressive. 051 708 6315 evenings. S3473

BASS PLAYER required by experienced dedicated recently formed band. Ring Mark 01 570 7175, Mike 01 940 0536. S3475

GUITARIST AND BASSIST Wanted to join vocalist to form commercial rock/pop band. Contact:- Lee Wild, 2 Northfield Road, Stamford Hill, London N16 5RN. S3494

"MY PIERROT DOLLS" re-release "End of an Era" Buy it, or Suck! S3454

BLACKPOOL BAND seek good keen guitarist. Influences N.M.A., Cult, Balaam etc. Tel: 0253 53332. S3458

BASS PLAYER needed with imagination by three piece with own material. Chris 01 654 9620. Hello Roger. S3463

VOCALIST (MALE) wanted urgently to join band creativity and dedication essential. Banshees, Bauhaus, Cure, etc. No clones 01 790 9703 eves. S3464

INEXPERIENCED BASSIST seeks musicians to form progressive band. Birmingham area. 021-378 1744. S3506

SKREWINGS want local electric/double bassist, for gigs and records. Enthusiasm and patience required. 01-326 4789. S3507

THE MIRACLE DANCE require BASS PLAYER. Commitment essential. Band ready to gig/record. Phone 01-640 2765. S3508

FEMALE VOCALISTS seeks keyboards, sax, guitarists to join/form Jazz/Soul band. Influences. Blue Rondo, Sade, Animal Nightlife, write to Jenny, Box no. 611. S3519

BIRMINGHAM BASED Keyboards/Player, Bassist, and Drummer. Joining experienced guitarist in sound/Comsats/T.F.F. influenced group. Phone Neill (021) 472 7426. S3520

(S)WANKERS WANTED to form band with guitarist. Must be not worse looking than Rocco. Not worse-sounding than Pistols. Steve, Dorking 880417. S3521

KEYBOARD PLAYER wants Japan Human League, Debussy inspired people who can sing, play an instrument or write songs, age 17-20. Tel: Stowmarket 711566. S3522

LATE BEATLES influenced male singer wanted. Please write: M Harris, 23 Milton Road, Egham, Surrey. S3531

CHEAP SEX - Jazzy pianist for punk influenced blues combo in Cambridge/Saffron Walden area. Phone Guy 0799-40732. S3533

ENERGETIC. ORIGINAL singer/lyricist. Wants enthusiastic, ambitious musicians. Influence S.Council, S.Red, Song waiting. Scope for ideas. Don't delay! Rikki: 01-459 0169. S3534

GIGGING BLUES Rock band seeks bass rehearsals London 100% dedication essential absolutely no time wasters. Waltham Cross (97) 21376 anytime. S3535

JEFFERSON AIRPLANES' "Baxters", Beehearts' "Safe as Milk" "Cowgirl in the Sand", Barrett, V.U., Mixed media. Sights and sounds to behold for the modern age. Mark, 46 Grafton Road, London NW5. S3536

BASS GUITARIST required for folk influenced band. Fairport, Martyn, etc etc. William 01-531 4533. S3490

VOCALIST WANTED (17-19) North London. Banshees, U2, Some reggae, Loucas 01-445 5877. S3549

GUITARIST (LEAD) + Vocals for N.E.London band into early Stones/60's/New wave/Mod/etc. No one over 20. Gigs and studio waiting. Tony 01-986 9391, Joe 01-986 1831. S3550

WANTED KEYBOARDS, DRUMMER, GUITARIST for melodic rock/pop band. Enthusiasm, image, ability + dedication essential. Phone Biz, on High Wycombe 40738. S3523

RHYTHM GUITARIST, inexperienced seeks rock/blues band. Own gear/transport. W. London 01-997 4096 ask for Andi, Flat 3. S3532

MUSICIANS WANTED HEAVY ROCK 12p per word (inc VAT)

BASS PLAYER wanted good image. 100% dedication good equipment into Bon Jovi, Chinatown, Y&T, South London area. Phone Martin 01-761 5037 daytime, night-time 01-698 3220. S3505

GUITARISTS, DRUMMER needed for Lick the ultimate sex band. M/F. No fannies! London area. Andy (0753) 655387. S3466

DRUMMER BASS wanted for Manchester rock band. Own material - no timewasters. Phone Tommy 225 6199. S3442

GLAM ROCK BASSIST S.W. London area, image etc. important. Simon 01-549 6385 (5-7pm). S3509

VOCALIST URGENTLY required by powerful metal threepiece. Good image, voice, personality, hard-working. Details Mike: 01-452 0902. S3524

RHYTHM/LEAD Guitarist wants to join/form American style stadium rock band. Kiss, Ratt, Jovi type Manchester area. Tony 434 6190. S3525

VOCALIST GUITARIST wanted for ambitious heavy rock band playing own material in South East London Woolwich area. Own equipment essential. Phone Keith 01-311 9802 evenings only. S3537

DRUMMER WANTED by American influenced hard rock band. Good image please! Call Martin 01-572 8673 after 7pm (Thursday onwards). S3538

BASSIST/SINGER wanted to form three piece HM band only talent need apply, must be local too. Phone Basildon 555492 or 24799 now! S3539

MUSICIANS WANTED PUNK 12p per word (inc VAT)

GIGS WANTED for INDECENT EXPOSURE, debut single "Riots" now available! Pay index label products £1.70 p+p inc at P O Box 145, Hemel Hempstead, Herts HP2 7RL. S3393

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BASS GUITARIST wanted North Kent area, into Ramones, Discharge, GBH, Ring Martin (0622) 29000 extn 503 before 5pm. S3510

RENTARACKET RECORDS require studio demos for record releases. Contact: Chris, 10 Lackmore Gardens, Woodcote, Reading, Berkshire. S3326

LUNATIC FRINGE require new drummer, Bristol area, own kit, gigs and recording coming up, phone Nick 0272-622087. S3540

ENERGETIC, COMPETENT drummer wanted, into Anarchism, NVDA, Ideas and experimentation with both music and life. Please contact Karma Sutra C/o 33 Guildford Street, Luton, Beds. S3541

BANDS AVAILABLE 12p per word (inc VAT)

REBEL R early Punk trio want gigs, exchanges possible. Studio cassette £1.00 with SAE. 17 St Davids Road, Grangetown, Middlesbrough. S3512

MUSICIANS AVAILABLE 12p per word (inc VAT)

BAND SEEKING MUSICIANS. TEL: NU-LINE 01-991 2168 S2693

GUITARIST LEAD/Rhythm (19) seeks band Thunders, Hanol, Flesh for Lulu, Good gear experience transport. Nigel, Dorking 888978. S3478

FEMALE VOCALIST wants band to front 24 years old. Beautiful, sexy and extremely modest. No experience, but intends to make it to the top. Mainly AOR. Own transport. Can provide practicing facilities. Cranleigh, Surrey areas. More details and your details. Box no. 610. S3511

CLASSIFIEDS

MUSICIANS AVAILABLE
12p per word (inc VAT)

BASSIST 6 FOOT with image and drive, looking for band with gigs and interest from record companies, style unimportant, but must be London based, no day dreamers. 0702-555150. **S3527**

VOCALIST. Perry, Toots, UB40 style vocals also plays rhythm guitar. Wants small posse. Must be born to play reggae, phone Clark on 03467 539 Scotland. **S3542**

EXCELLENT GUITARIST available for classy rock band with FUTURE. Gear, style, speed, finesse, versatility. Infl: Rabin, Summers, Halen, Lifeson. Serious enquiries please. Box no. 612. **S3543**

DRUMMER WANTS Pop/Rock band in South-West Midlands. No beginners or timewasters. 0905-428726. **S3544**

DRUMMER WISHES to join good pop band. 20 mile radius of Newbury. (Berkshire) Tel: 0635 41651. **S3449**

DRUMMER AVAILABLE Gig Deps. Fred 01-464 1346. **S1436**

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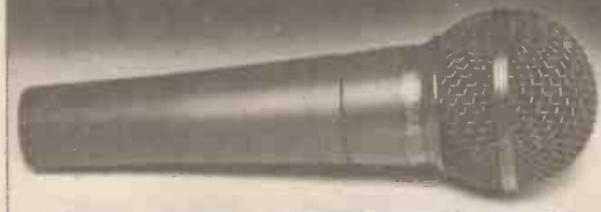
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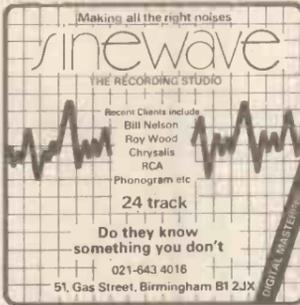
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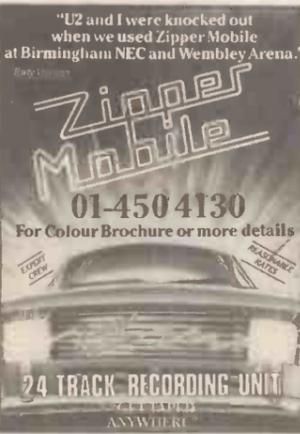
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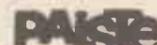
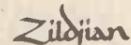
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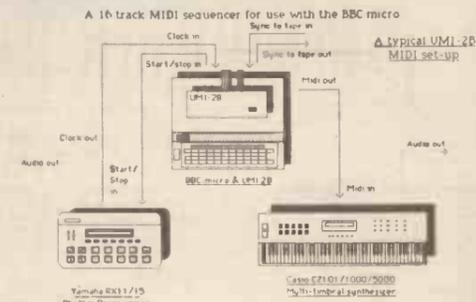
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