

August 23, 1980

## AMAZING GRACE The private life of a disco queen PAGE 5

## Elvis -we love you

THREE years ago this week, the world stopped for a moment and caught its breath. Elvis Presley had died at Gracelands, his mansion in Memphis.

Rock 'n' roll went into mourning. People who hadn't bought a record for years felt the absence.

Inevitably, there

absence.

• Inevitably, there were those who refused to let Presley go. After his death, a whole industry grew up around his

grew up around his memory.

The Elvis fan clubs thrived, of course.

Last week, the British chapter of the Elvis Presley Fan Club hird a charter flight to Memphis to pay homage to Presley on the third anniversary of his death. MM writer, Brian Case, who remembers that he was in a London club listening to the jazz singer tening to the jazz singer Betty Carter the night Elvis died, is in America with them.

 He accompanied the 400 British fans to Mem-phis and to Elvis' birthplace in Tupelo, Mississippi. Next week, Case brings back an ex-tensive report on the atmosphere and emo-

tions he encountered.

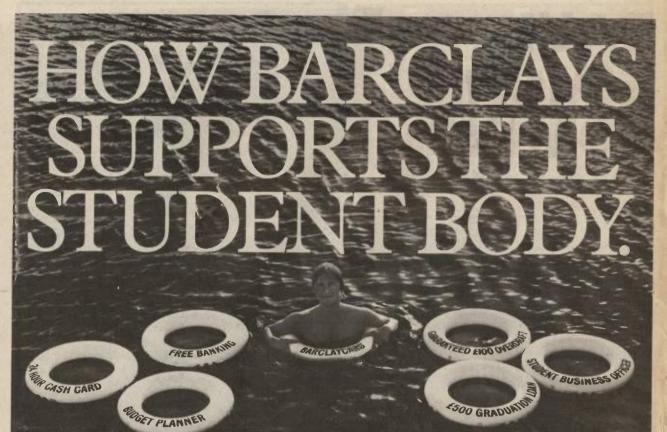
Don't miss next
week's MM Elvis



**Olympia** show a roaring success

**SEE PAGE 16** 





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## PAUL SIMON COMING

AUL SIMON is due in Britain for his first UK concerts for five years when he plays a week of concerts at Wembley A British tour for Simon, backed by the basis of his recent recording band, has been rumoured recently for the late November/early December period, and its understood that Simon has been booked into Wembley for December 1, 2, 3, 5, 6 and 7.

The possibility of other shows in the UK is uncertain, but it seems likely that he will follow Stevie Wonder's example and concentrate on quantity — the possibility of around 50,000 fans seeing him in one venue.

Tickets are not on sale yet but it looks as if Simon will use the nucleus of his recording band for the dates — Eric Gale, Richard Tee, Steve Gadd, Joe Beck and Hugh McCracken are most likely. Paul Simon's new album, "One-Trick Pony," is released this week, and features the four musiclans plus a number of other top session players.

The album is the soundtrack from a new Paul Simon movie "One-Trick Pony," co-starring Rlp Torn, and was produced by Phil Ramone and Paul Simon. All the songs were written two years ago except three written last year.

Album review, pace 23.

Album review; page 23.

## Specials, Pretenders plan autumn tours

vested interest in saying what they did.

hands are Daes will be the Chtober. The concerts will be the band's first UK dates for six months, and Real Records hope to release a new single to tie in with the concerts.

to release a new single to tie in with the concerts.
British dates, which follow extensive touring in America and Canada, open at Newcastle by Bradford St Georges Held (October 7), Bristol Colston Hall (3), Portsmouth Guildhall (10), Brighton Dome (11), Edinester De Montfort Hall (12), Birmingham Odeon (13), Edin-Stephen (13), Edin-Stephen (14), Edinester De Montfort Hall (17), London Hammersmith Apollo (18), Sheffield City Hall (17), London Hammersmith Apollo (22) and Coventry Theatre (23).
Tickie Staturday priced £3.50 and £3. Support band will be Tempole Tudor.

THE Specials are set for a September October British tour which will coincide with the release of their second album. "More Specials" on September 19. The four opens at St Auseil Riviers Lido on September 19 and moves to British Lucarno (14). Cardiff Sophie Garden (15). Stoke Trentham Gardens (16). Sunderland Mayfair (17). Newcastle Mayfair (18), Ginburgh Flesh bases (20) and Glasgow Apollo (21). They go on to Luce for Defending the March and Colored (23) and 26). Durby A sembly Roome (30) and Manch ater. They are at Bractober 2. Blackbourn St Gerupps Hell (23). They are at Bractober 2. Blackbourn St Gerupps Hell (24). Hamping and Colored (24). They are at Bractober 2. Blackbourn St Gerupps Hell (24). T result in records being selected for BBC-TVs influential "Top of the Pops". The British Phonographic Industry was responding to Monday's "World in Action" ITV programme which focused on the Pretenders, Gary Numan, and Fleetwood Mac are hyped into the charts by record companies offering Inducements to the record shops used by the main chart completes, the British chart completes, the British Melody Maker charts. Welody Maker charts by bublished also by many national and provincial newspapers, and quoted throughout the world, were not involved in the allegations.] John Fruin, the managing director of WEA members. John Fruin, the managing director of WEA Records, the company alleged by two former sales reps to be is chairman of the BPI. Fruin was at a conference in Europe on Tuesday and WEA offered no comment.

BPI man Richard Robson told

on Tuesday and WEA offered no comment.

BPI man Richard Robson told MM on Tuesday: "We are walking for written evidence from Granada of what was said in the programme. There were a tot of allegations, the most serious so far, largely from former WEA employees, so it has to be asked if they have a

Ramones cancel

THE RAMONES cancelled their British tour last week only days before the planned start of the concerts following a major problem with Joey Ramon's voice.

He lost it in New York early last week, and was ordered to take two. He lost it in New York early last week, and was ordered to take two dates have been rescheduled for early October — at the end of their European tour rather than starting it.

They now open at London's Hammersmith Odeon on October 2, followed by: Edinburgh Playhouse (3), Liverpool Rotters (6), Dublin Grand Chieman (8), and Belfast Ulster Hall (9), with the Derby show Tickets for the cancelled concerts are valid for the new shows, or can be refunded.

## Lennon in studio



JOHN LENNON is back in a New York studio after a break of five years, and is working on an album with plans for a potential return to live work. Reports last week that he is planning British concerts to tie in with the release of the comeback album next year can only be speculative, but it is understood that he is relishing the breaking of his self-imposed musical earlie. He is recording in New York's Hit Factory with Yoko Ono and a handful of old musical cohorts, understood to include Jim Keltner — who is readying himself for call-up for the Ry Cooder British tour if his commitments with Bob Dylan allow — and Kilans Yoengen.

call-up for the Ry Cooder British tour if his commitments with Bob Dylan allow — and Klaus Voorman.

All major record companies with, a few pennies in the bank are interested in signing Lennon for the album, with Epic in America in the lead. The British wing of the company could this week only confirm that "we are strongly in the running".

Lennon's previous association with ENII ended with the release of "Rock & Roll", and he has no contractual ties with any other company.

During his time in America he has steadfastly turned his back on music, concentrating on business and property. Recently he concentrated on writing a series of love songs which will form the basis of the new album.

they did.

"Any evidence from any source is always welcomed and is investigated, but we mean evidence and not just allegations. We need evidence from the retail trade, who work under a code of conduct, and that doesn't just mean one dealer taiking in silhouette on TV.

verse."

The album set should be available from September 10 at about £29, and the singles will be issued as a limited edition on September 5.

# PUBLIC IMAGE LTD, recently slimmed down to the basic core of John Lydon and Keith Levene with the departure of Jah Wobble, are back in the studio — this time with a producer. The due are demoing new songs at Virgin's Manor Studios in Oxfordshire with Mick and Dydon show the studio — the st

image dust and Gary Glitter, probably to research the single

PIL bootle p — the final album — page 8

man quits

the Pat Travers Band for the next twe and a half wears, has use the group. Pat Travers revealed the two bands current tour of Furgory and the two bands current tour of Furgory and thrill well know the head until the tour, which includes the Reading Festival, and on August 25.

Travers "He's very talented, ne's got his own songs and he's got a very original them which and the single patients on the single patients of the single patie

**Travers** 

## **Secret Affair** re-open door

SECRET AFFAIR return from their first tour of the States this week to complete the final mix of their second album, "Behind Closed Doors", due for release on September 12.

The band are also preparing for a 22-date "Sound Of Confusion Tour", beginning on September 11 at Guildford and finishing at the London Rainbow.

They are at Guildford Civic Hall on September 11, Bristol Colston Hall (13), Hemel Hempstead Pavilion (14), Bradford St Georges Hall (13), Manchester Apollo (16), Preston Guild Hall (17), Glaspow Apollo (18), Edimburgh Odeon (19) and Cardiff Top Rank (21), Hall (22), Margate Winter Gardens (23), Brighton Top Rank (24), Hanley Victoria Hall (26), Swindon Oasis (27), Poole Arts Centre (28), Birmingham Odeon (29) and Newcastle City Hall (30).

The band moves to Leeds Polytechnic on October 1, Shefield City Hall (2) and London Rainbow Theatre (4).

## Wonder of guad

STEVIE WONDER has released further details of his massive pients show at Wembig Areas in the first week of September.

• He will be using the quad sound system employed by Pink Floyd for "The Wall" at Earls Court.— and his stage set of the stage of the

## Ginger Baker ioins Rooster

ATOMIC ROOSTER, reformed recently by the original duo of Minere Conginal duo of Minere Conginer Baker, whose last outfit was his own band Energy, joins hem for a tour of Britain and Europe later in the year. It is miner for the will then the will then the will then the will then the conginal duo of EMI Records, and their debut album, "Atomic Rooster' have signed to EMI Records, and their debut album, "Atomic Rooster' have signed to EMI Records, and their debut album, "Atomic Rooster' and September 16 at Liverpool Bradys, followed by Woolaston Naspeled (September 19), West Auton Village Inn (20), Horsham Capital (21), Leeds Pforter house (27), Middleton Civic Hall (October 1), Nottingham Hucknall 3nd Limby Minere Club (2), Bournemouth Winter Control Carnege The Section (17), Manchall Control Carnege The Section (17), Manchall Debut College (18), Red College (18)

## Ozzv out of Reading

their presentation, panned as your thing of an extra's 172.

They have, however taken the opportunity of the same thing the same their present of the same their present of the same to th

ours that the band has broken the Records commented "With the exception of Gars, of Force are all American, and complications have arisen over their work permits with the result that they will be unable to appear as scheduled."

New bands on the Reading bill are White Spirit and Angelwitch on Saturday, and Slade on Sunday.

### **UFO** return

UFO are back on the road this week with their replacement for recently-departed key-boards man Paul Ramond.
Neil Carter, a former member of Wild Horzes, makes his first appearance with the band on and Friday at St. Austell Cornish Riviera, before UFO headlining performance at the Reading Festival on Saturdis. The band, beginning a world arrange more UK dates for the autumn or the n. w.y.e.r.







## LUMINOUS TOUR OF GREAT BRITAIN

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GENESIS rik a new in it is und ritending on Eriday next we to follow up the surprising exent re-intr-of their album "Dust into the chart."
The single is taken from Duke and is backed by Tony Banks'
is taken from Could und

to the first section of the last of the la

LIGHTNING Records are releating the ori inal version of the Piranh s' Tim Hark' single to follow up the band corrent chart The control by Elias and high Z. Jiv. Flute m. d. number?

If K. bart when it rough Columb. R. ord in 19.

If now available in Lightnin. (C. 1. 1.1.)

A new single from Ian Gomm is reliated on Friday. Journal backed by "Hooked On Love" from a division of the innight that appeared on his first album. The next LP, "What A Blow", is due for release at the beginning of next month.

PINPODIT, whose last angle "Richmond" stirred a great deal of activity in alternative charts, are releasing another stople on Albion Records.
"Waking Up To Morring," backed with "Ploods And Trickles," will be available at the end of this week.
The band have completed their debut album, "3rd State," which is

GILLA ... here only launched their deal with Virgin Record, with the reason of the Glory Road" album (straight into the MM chart a notion play a celebratory gig at Ayle burn Frians tonigh (Trung 1917).

(Thur (19))
The will be a warm up for their Reading Fe tival gig on Friday, which procedes a 30 date UK tour starting on September 25

THE STRAY CATS, currently being stalked by a number of record companishas we set a further batch of London digits before returning to New York.

They play The Viene tonight (Wedon 4x). Similar Laws Bridge home. (Saturday) Fulham Greyhound (Applied 2). Berne Hill Half Laco (31). Dingwalls (September 4). Res. Laws (6) and Dings all. (6).

The stage of the read = 18 Ted Nagent in Europe are prepared appear Knewn their four emert British tour early next month. The band, who are promoting their current single. Tow Game' with shows it Lendon's Marquee Longhi (Wednesday) Thuriday, prin Kis, at Staffurd New Bingley Hall on Spectral Document Courter (8), and Wembley Arena (8 and 8).

RICK WAKEMAN has set die London concert to conclude his 5 persole i tour of Brit en. The Init I cancert is at I wisham Odeon and the ref., with tickets on all at E4 and E3 by pict from the Odeon bestite or by personal agents than from August 19.

THE RUTS, the Stray Cats, Black Slate and Sean Tyla combine for a two night special at London's The Venue to make funds for the near brook Reliance or similarin. The Ruts Strip Cate and Aunt Plus play on August 26 followed by Blass State, swan T low with the English Electric and the Skyerapers on August 27.

NINE BELOW ZERO have lined up a short or in nof date a beginning to the Renn Festival on Friday (August 22) to coincide with the renn har allown the state of the

## Record news Buzzcocks Melody single flood



Buzzcocka' single multiplication
THE Buzzcocks, who are likely to be touring Britain
later this year, have embarked upon a series of singles
that will build up to the equivalent of an album.
The band have not put out a record for about 11 months, but
open up this week with "Part One", which features a Pete Sheltey
ong, "Are Everything", and a Steve Diggle track, "Why She's A
The single is being put out as a double A side, and sleeve designs
featuring the double preference are being distributed.
The other singles in the series, possibly up to three, are also
produced by Martin Hannett. Sheltey's track, "Are Everything",
includes Caravan's Geoff Richardson on viola, and Diggle's track
as Georgie Born from the Ferninist Improvising Group on ceilo.
The Buzzcocks' aim is to release three or four singles, produced
planned Parts 1.3, with possibly a Part 4.
While the band's current plans are undecided, it is likely they will
be touring in late Octobe/reary! November, and will be working on
an album for release early in the New Year.

## **Scorpions set** for UK travels

ediston Hall on October 5. Fol-lowing dates are Liverpool Empir (6). Newcastle City Hall (7 and 8). Glasgow Apollo (9). Hanley Victoria Halls (13). Bradford St George's Hall (14).

## Skids slide

THE Stude, who have reading their new album for release in mid September, take off on a British tour later in the month through to mid-October. The expedition is timed to follow on from the release of the band's new album. The texpedition is timed to follow on from the release of the band's "Circus Games". The Skids preview the tour with a concert at London's The Skids preview the tour with a concert at London's The Skids preview the tour with a concert at London's Administration of the Concert o

and Hammeramith Odeon (27 and 28).
Tickets at all venues are C3 50 and 54, except for the dates at Hanley, Bradford and Wolver and C4, except for the great process are pegged at C3.50.
Box offices are open now, although postal applications only are being accepted at Bristonian Carlo and Bradford, Personal callers can by ticket at these two venues from September 4.

Street, London SE1 9LU

For information and readers queries ring 261 8480 or 261 8315.

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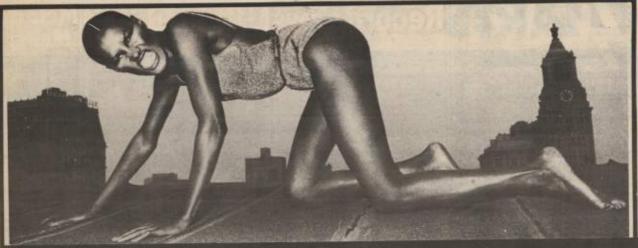
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MUSIQUE BOUTIQUE



## race, dancing queen

STANDING erect eyes straight ahead, her statuesque body draped in a severely cut Georgio Armani suit, Grace Jones couldn't have looked more out of place on the Top of the Pops set if she had

Other girls' versions of rock glamour are of rock glamour are more conventional: bleached blonde hair, tight jeans, glittering tops. They stand around the edge of the set eyeing Grace sus-pleiously — but they stop bitching when she starts to sing "Private Life."

Life."
With four albums to her name in almost as many years, Grace Jones is already a star but this is the first tangible proof of her acceptance in the UK. A single in the Top of the Props.
For almost three minutes she has everyone's undivided attention before the plug is suddenly pulled out on her backing track mid-song. But merely shrugs her shoulders and gildes off.

with a number is that one? "You mean this song is in the top 100?" The questions come thick and fast as Grace sits in her dressing room listening to some of the promise of

The Private Life of Grace Jones - interview by Roz Reines

full of stale eigarette smoke and cans of lager. With Grace it was changene and make it was changene and make. As she started on the first stages of her "face," she recalied some of the highlights of her career as a model: "In the end I'd worked with just about everyone including the change of the world. You can't believe the world. You can't believe the world. You can't believe this guy. He'd only work with new models. Girls who'd never really worked before, then he'd scream at them for not knowing how to do that the light worked before, then he'd scream at them for not knowing how to do that the light worked before, then he'd scream about, so I the him have it. I really told him where to get off and he didn't book me again."

Eventually Grace supped conceptation with her appearance started to get to her. "You were always looking at yourself in the mirror all day long and it got so bad in the end that I had to take all the mirrors out of my performed to the world of the world was a career in show business. "I'd always put an act." It was he love of dressing-up and making big entrances that attracted Grace towards a career in show business. "I'd always put an act in itself and I really go into it. I'd take hours putting things together but often end up looking all mired up because I was a search of the care in the light was an act in itself and I really go into it. I'd take hours putting things together but often end up looking all mired up because I was a search of the care in the world was a search of the care in t

it's sometimes district the continuous of the co

like the French to get so ex-cited, they're usually so cool but I think it was because that particular crowd had known me for some time and here I was up on the stage — their baby had become an enter-tainer."

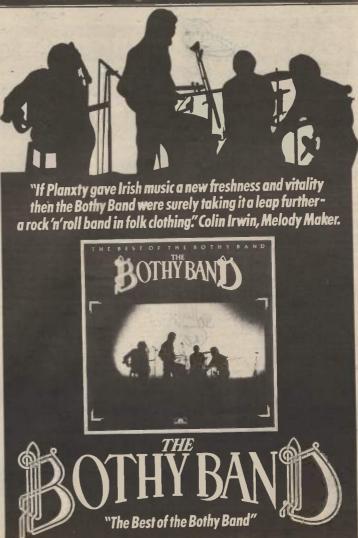
MOST of Grace's childhood was spent in
Kingston, Jamaica. Her family
woved to the States when she
was 13. As a child growing up
the States when she
was 13. As a child growing up
that of Kingston, Grace felt
sat hough she was living in
paradise, although her
upbringing was strict, (her
father was a minister of the
Pentecoatal church), she
pleasures of life like shooting
rapids in the river or swinging
out over the water like some
kind of wild monkey. She was
always more of a tomboy than
anything else, sure flooted and
her first one to pick raspherries and star-applea from
ther people's yards on the
way home from school.
"Forbidden fruit always
tasted best," she says. This
tage show. "I know I'm an
exhibitionist," ahe admits,
but I still know how to retain
some of the mystery, so it's
always there lurking just
under the surface I'you teach
wand."
"I just hold my head and

FROM her first album, 'Portfolio,' Grace was hailed as the Queen of Disco but she says she was never aware that she was making a disco record. "Well I guess it aware that she was making a disco record. -Well I guess it was just ignorance on my part but I was just ignorance on my part but I was just ignorance on my part sort of places where I'd gone to party and dance and hang out all night long. Actually, ahe confides, "is lot of the quite a turn-of in comparison to some of the places Lussed to go to, none of the mhad that same sort of energy or funk and get down dancing record to the places and the place of the man of the places of the places where you go to dire and all and just taying already all and place and land all and just staying here all night drinking juice—these were the underground discos—the places all and just staying here all night drinking juice—these were the underground discos—the just places and places and for the places and the places are the places are the places and the places are the places are the places are the places and the places are th

bars."
Eventually Grace decided to leave Paris.
"It just became too inconvenient," she says with a sigh. "I finally mastered the langu-

continued on

page 33



## **CHARTS**

## **U.K. REGGAE SINGLES**

100	the second secon
1	WHEN I THINK OF YOU
	Ruddy Thomas, Hawkeye
2	LET ME LOVE YOU
	Dennis Brown and Trinity, Joe Gibbs
3	YOU JAMMIN'Al Campbell, JE
4	THE WINNER Barrington Levy, J & J
5	ONE LOVE JAMDOWN
	Papa Michigan and General Smiley, Tuff Gong
6	COULD YOU BE LOVED
	Bob Marley and the Wailers, Island
7	CRISIS TIMEPablo Gadd, His Majesty
8	SENSIMILLA Black Uhuru, Island
9	I'M IN LOVE Junior Murvin, Black Ark
10	INEED A MAN
11	HARD TIMES Pablo Gadd, Burning Rockers
12	WEED FIELD Desi Roots, Hawkeye
13	CAN'T GET OVER YOU Alpha, Cool Rockers
14	TODAY IS MY BIRTHDAY Storm, Soundoff
15	NEXT TO YOU Gregory Isaacs, African Museum
16	AFRICAN GIRL Sugar Minott, Live and Love
17	THIS IS LOVER ROCK Eargasm, Venture
18	FALLY RANKING Johnny Osborne, Greensleeves

19 MR BOSS MAN
Linval Thompson, Strong Like Samson
20 MARY LONG TONGUE
Barrington Levy, Greensleeves
Chart supplied by JUMBO RECORDS, 102 Meritan Centre, Leeds.

### US SINGLES

	1	(2)	TAKE YOUR TIME (DO IT RIGHT) SOS Band, Tabu
	2	(5)	SAILING Christopher Cross, Warner Bros
	3	(4)	EMOTIONAL RESCUE Rolling Stones, Rolling Stones
	4	(1)	MAGICOlivia Newton-John, MCA
	5	(3)	IT'S STILL ROCK AND ROLL TO ME Billy Joel, Columbia
	6	(12)	UPSIDE DOWNDiana Ross, Motown
	7	(6)	LITTLE JEANNIE Elton John, MCA
	8	(7)	TIRED OF TOEIN' THE LINE Rocky Burnette, EMI America
	9	(10)	MORE LOVEKim Carnes, EMI America
1	10	(20)	FAME
1	11	(8)	SHINING STAR Manhattans, Columbia
1	12	(13)	LET MY LOVE OPEN THE DOOR Pete Townshend, Atco
1	13	(19)	ALL OUT OF LOVE Air Supply, Arista
1	14	(15)	BOULEVARD Jackson Browne, Asylum
1	15	(16)	TAKE A LITTLE RHYTHM Ali Thompson, A&M
			INTO THE NIGHTBenny Mardones, Polydor

## U.S. COUNTRY SINGLES

17 ( ) GIVE ME THE NIGHTGeorge Benson, Owest

18 (14) MISUNDERSTANDING... Genesis, Atlantic

20 ( ) ONE IN A MILLION YOU Larry Graham, Warner Bros

19 (-) OLD FASHIONED LOVE

1	(2)	DRIVIN' MY LIFE AWAY
		Eddie Rabbitt, Elektra
2	(5)	COWBOYS AND CLOWNS/MISERY LOVES COMPANY Ronnie Milsep. RCA
		LOVES COMPART Notifile Willsep, NCA

3 (4) LOVE THE WORLD AWAY
Kenny Rogers, United Artists
4 (1) STAND BY ME......Mickey Gilley, Asylum
5 (8) CRACKERS...........Barbara Mandrell, MCA

6 (9) I'VE NEVER SEEN THE LIKES OF YOU
Conway Twitty, MCA

9 (11) MISERY AND GIR... MORIO RAGGARO, MCA
10 (13) (YOU LIFT ME) UP TO HEAVEN
Rob McEntire, Mercury
11 (16) THAT LOVIN' YOU FEELIN' AGAIN
Roy Orbison and Emmylou Harris, Warner Bros

Roy Orbison and Emmylou Harris, Warner Bros

12 (14) OVER Leon Everette Orlando

13 (17) MAKING PLANS
Porter Wagoner and Dolly Parton, RCA

14 (19) OLD FLAMES CAN'T HOLD A CANDLE

14 (19) OLD FLAMES CAN'T HOLD A CANDLE TO YOU Dolly Parton RCA 15 (18) CHARLOTTE'S WEB Statiet Brothers. Mercury

16 (6) TENNESSE RIVER
Alabama RCA
17 (20) IT'S TOO LATE ... Jeannie Pruetti IBC
18 (-) THAT'S WHAT I GET FOR LOVING YOU
Eddy Arnold, RCA

19 ( ) HEART OF MINE Oak Ridge Boys, MCA
20 ( ) I'M HAPPY JUST TO DANCE WITH YOU
Anne Murray Capitol

# SINGLES 1 (1) THE WINNER TAKES IT ALL 1 (10) BACK IN BLACK.....AC/DC, Atlantic

Abba, Epic

David Bowie, RCA .... Sheena Easton, EMI (2) UPSIDE DOWN Diana Boss, Motown (4) OH YEAH ...... Roxy Music, Polydor 6 (7) OOPS UPSIDE YOUR HEAD 7 (12) TOM HARK ..... Piranhas, Sire Hansa (9) GIVE ME THE NIGHT George Benson, Warner Bros 9 (13) FUNKIN' FOR JAMAICA Tom Browne, Arista 10 (20) FEELS LIKE I'M IN LOVE Kelly Marie, Calibre 11 (14) MARIANA Gibson Brothers, Island (5) MORE THAN I CAN SAY
Leo Sayer, Chrysalis
(-) START ......Jam, Polydor 14 (17) ALL OVER THE WORLD Electric Light Orchestra, Jet 15 (15) PRIVATE LIFE Grace Jones, Island 16 (-) SUNSHINE OF YOUR SMILE Mike Berry, Polydor 17 (6) USE IT UP AND WEAR IT OUT Odyssey, RCA 18 (11) BABOOSHKA.....Kate Bush, EMI 19 (8) COULD YOU BE LOVED

Bob Marley and the Wailers, Island 20 (21) BANK ROBBER ......Clash, CBS 21 (19) LIP UP FATTY Bad Manners, Magnet 22 (-) CAN'T STOP THE MUSIC Village People, Mercury 23 (22) ARE YOU GETTING ENOUGH Hot Chocolate, RAK 24 (-) MODERN GIRL Sheena Easton, EMI 25 (16) THERE THERE MY DEAR
Dexy's Midnight Runners, Parlophone

2 (10) ASHES TO ASHES

### 

26 (25) YOU GOTTA BE A HUSTLER IF YOU WANNA GET ON Sue Wilkinson, Cheapskate

27 (-) BEST FRIEND.....Beat, Go Feet

28 (27) SLEEPWALK ...... Ultravox, Chrysalis

1 licou 2 licevier Bros. Siour, 3 Orangos 4 Warner Bros. 5 E.G., 6 Total Exp. 1 Source 8 Source 1 Sour

2	(3)	FLESH + BLOOD Roxy Music, Polydor
3	(1)	CLOSERJoy Division, Factory
4	(2)	EMOTIONAL RESCUE Rolling Stones, Rolling Stones
5	(5)	XANADU Original Soundtrack, Jet
6	(9)	SEARCHING FOR THE YOUNG SOUL REBELS Dexy's Midnight Runners, Parlophone
7	(4)	GIVE ME THE NIGHT George Benson, Warner Bros
8	(8)	DEEPEST PURPLE Deep Purple, Harvest
9	(-)	GLORY ROAD Gillan, Virgin
10	(28)	LIVE 1979 Hawkwind, Bronze
11	(7)	UPRISING  Bob Marley and the Wailers, Island
12	(6)	THE GAME Queen, EMI
13		KALEIDOSCOPE uxsie and the Banshees, Polydor
14	(13)	OFF THE WALL
	,	Michael Jackson, Epic
15	(12)	Michael Jackson, Epic VIENNAUltravox, Chrysalis
15 16	(12)	Michael Jackson, Epic VIENNA
15	(12)	Michael Jackson, Epic VIENNA
15 16	(12) (17) (15) (16)	Michael Jackson, Epic VIENNAUltravox, Chrysalis DIANADiana Ross, Motown SKY 2Sky, Ariola PETER GABRIELCharisma
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26 (-) REGATTA DE BLANC Police, A&M

28 (23) MANILOW MAGIC
Barry Manilow, Arista

30 (-) IF YOU WANT BLOOD YOU'VE GOT IT AC/DC, Atlantic

Various Artists, K-Tel

27 (-) BREAKING GLASS

29 (26) MAGIC REGGAE



thin come in at commer 9 in the alberta charte with Value Resid.

## U.K. SOUL SINGLES

1	(1)	GIVE ME THE NIGHT George Benson, Warner Bro
2	121	EDNICIN' FOR IAMAICA

3 (4) UPSIDE DOWN......Diana Ross, Motown
4 (5) OOPS UPSIDE YOUR HEAD

Gap Band, Mercury

5 (3) USE IT UP AND WEAR IT OUT
Odyssey, RCA

16 (15) DOES SHE HAVE A FRIEND
Gene Chandler, 20th Century
17 (-) STEPPIN'.....Shekatek, Polydor

17 (-) SIEPPIN ...
18 (12) JUMP TO THE BEAT
Stacy Lattisaw, Atlantic
19 (-) I'VE JUST BEGUN TO LOVE YOU
Dynasty, Solar

20 (-) I LIKE WHAT YOU'RE DOING Young & Co, Brunswick

2 (2) HOLD OUT ......Jackson Browne, Asylum

## U.S. ALBUMS 1 (1) EMOTIONAL RESCUE Reling Stones, Rolling Stones

(3) GLASS HOUSES ..... Billy Joel, Columbia (4) URBAN COWBOY ..... Soundtrack, Asylum (5) THE GAME..... ..... Queen, Elektra (6) AGAINST THE WIND
Bob Seger and the Silver Bullet Band, Capitol
(7) DIANA.......Diana Ross, Motown (9) CHRISTOPHER CROSS...... Warner Bros 9 (8) THE BLUES BROTHERS 10 (16) GIVE ME THE NIGHT George Benson, Qwest 11 (14) FAME...... Original Soundtrack, RSO 12 (13) ANYTIME, ANYPLACE, ANYWHERE Rossington Collins Band, MCA 13 (11) EMPTY GLASS ...... Pete Townshend, Atco 14 (12) HEROES ..... ... Commodores, Motown 15 (19) FULL MOON ...... Charlie Daniels Band, Epic 16 (10) SOS ... 17 (15) ONE FOR THE ROAD 18 (20) XANADU..... ... Soundtrack, MCA

19 (18) THE EMPIRE STRIKES BACK Soundtrack, RSO 20 (17) OFF THE WALL ......Michael Jackson, Epic

U.S. SOUL SINGLES

## n.s. annt simutes

9 (10) CAN'T WE TRY
Teddy Pendergrass, Philly Int
10 (16) LOVE DON'T MAKE IT RIGHT
Ashford and Simpson, Warner Bros

11 (8) CUPID Spinners Atlantic 12 (11) DYNAMITEL Stacy Lattisaw, Cotilion 13 (18) I'VE JUST BEGUN TO LOVE YOU Dynasty, Solar

14 (18) GIRL, DON'T LET IT GET YOU DOWN
O'Jeys TSOP

17 (12) LANDLORD (Gladys Knight and the Pipe. Columbia Gladys Knight and the Pipe. Columbia 18 (-) SOUTHERN GIRL Mase Cipitol 19 (17) FOR THOSE WHO LIKE TO GROOVE RAY Parker Jura and Raydio, Ar st

20 ( ) RESCUE ME ... A Taste of Honey Cuptor



ES DRAMA' K50736 Also ava ab e on cassette.

## AS IT HAPPENS...

## For Eric's read Brady's

THE club that was once Liverpool's Eric's opened its doors for the first time as Brady's this weekend, and only the name over the door was

Brady's this weekend, and only the same very the door was the same very the door was a lifere lamiliar faces and samiliar decor happily were not to be dragged upmarket, and there is lift in oniceable alteration, just a fe abl to of paint, a bit of pulming, and a Space Invader machine by the space Invader machine by the space Invader machine by the club stood empty, but it's had one good effect—a monopoly's been broken and other clubs in the club stood empty, but it's had one good effect—a monopoly sheen broken and other clubs in the club stood empty, but it's had one good effect—a monopoly's been broken and other clubs in the club stood empty, but it's had one good effect—a monopoly's been broken and other clubs in the club stood effect in the clubs in the club stood effect of the competition now depends our keeping all we the atmosphere that made Eric's New bronom must bring.

depends on keeping alive the depends on keeping alive the what is was.

New brooms must bring changes ("Every Tuesday Heavy Metal" agys a new poster), but not too many.

An opportunity to see great and an appropriate way to great sis such cases of the series of the sister of the si

The experience is

eirdos. It's good to be back



## PiL get a sniff of melodic success

ON May 4 this year Steve and his mate eased on down to the Olympic Auditorium in Los Angeles to check out the scene, and what did they find — not Boston, not Blue Oyster Cult, but Public Image Ltd, the masters of maleylum

Cult, but Public Image Ltd, the masters of melody. Now Sieve was hip to that, yeah yeah, but his mate, well, was a bit SLOW. The gig started with that chap Wobble and some anonymous drummer. Martin something, whacking out a dubious disco-spring riff called "Fodderstompf" before John Lydon and a dreadfully ill-looking Keith Levene slunk on and the combo jarred into "Careering", then rocked out gloriously on "Annalisa". A couple of songs later, Steve was well into it, feeling well out of it and alienated, but his friend was still on the first lap as far as PL. were concerned.

His big problem came when Lydon

The double-album set comes handomely packaged in a red, black and white sleeve,

**Bowie** packs

his

trunk

ENVER, Colorado, was where David Bowle made his stage debut as a striply actor recently, playing the hideously deformed Joseph Merrick known as "The Elephant Man". The play, becamently in repertoir at London's National Theatre.

The Bowle production has

and contains tolerably well recorded versions of 12 of your P1L party faves plus a room of 12 of your P2L party faves plus a room of 12 of your P3L party faves plus a room of 12 of your P3L party faves plus a room of 12 of your P4L party faves plus a room of 12 of your P4L party faves plus a room of 12 of your P4L party faves provided by the room of 12 of your P4L party faves provided by the room of 12 of your P4L party faves provided by the room of 12 of your party faves provided by the room of 12 of your party faves provided by the room of 12 of your party faves provided by the room of 12 of your party faves provided by the room of 12 of your party faves provided by the room of 12 of your party faves provided by the room of 12 of your party faves provided by the your party faves party

Don't forget — if it moves, it must be art, and if it doesn't, it probably still is.



GARY NUMAN SEEN CRACKING A JOKE WITH HIS FIAN-CEE (NUMAN IS ON THE RIGHT) BEFORE HE SETS OFF ON BRITISH TOUR.

Earl's Court) regards as a

"freak".

Bowie's new album is, ironically, "Scary Creeps (And Super Monsters)".

### Killing joke

46" PIESE are men, America's best":
Former Green Beret Staff Sergeant Barry Sodler, former American No. 1 with the 1966 "Ballad Of The Green Bereta', was sentenced to four-five years' improsiment recently four five the sentence of the service of

#### 'A-a-argh!'

O'N the same day that London Weekend Television's 28th Century Box" screened a programme on the Heavy Metal Revival. The Sunday Times ran a piece on the dangers of alternative cults. The Sunday Internative Cults. The Sunday Cults of the

of "Headbanging"?

It's one thing mining along to old Shadows records with a sensity of the sens

slavishy follow the examples of others.
"Box" is Danny Baker found Lloyds Underwriters, atom scientists and weeding photocompared to the state of the Heavy Metal Army" – the Headyangers!
Baker's fearless probling exposed the semantic dilemmas bear in the semantic dilemmas is it "High Et the materia in it "High Et the materia" is it "High Et the materia", "Heavy Metal" or, simply, "Rock"? We demand an answer!

answer!

A case was made, by Geoff
Barton of "a rival newspaper", that the new generation of HM bands could even be
squeezed under the "progressive" umbrella, as they "plas in
for faster than Black Sabbath in
1977 and with only nine
Perhaps it, but left in the
words of one fain, the called
the success of the dimes ur
phenomenon "et say at
200,000 vm." "et say at
200,000 vm." "Pard in"



## The China sing song

SOME of the most militant sounds coming out of Kingston now are the work of Chu Dhuku, who recites his poems over the wall of sirens and the fire of machine guns—backed up, of course, by some ferocious regage rhythms.

One single — "Reflections in Ref" — has been released through Bob Markey's Tuff Gong label, and there're more Chu (real name Orlando Wong) is something of a legend in the Kingston ghetoes where he grew up. When he was 17 years old he was arrested for holding up a post office. Afterwards, in court, he told the Judge

was arrested for holding up a post office. Afterwards, in court, he told the Judge that he'd needed the money to build a children's school. But the Judge Indo. So Oku was sent to Jail. He spent the next seven years' inside, 3% of these in solitary confinement because of his daring attempts to escape (a stream of the spent holding to the somehow managed to survive. What's more, while he was in solitary, he haught himself how to read and write and began to compose poems about the compose poems about the compose poems about the compose poems about the the survive. Word of his poems quickly spread along the prison grapevine and Oriando soon earned a new title for himself fire! Omkut (the poet of fire). When the Prison Governor heard about "the poet of fire, be asked to see Oku's work and granted him a reprieve.

Babylonians — head for the hills.

### Alright now, then?

THE bleary-eyed hack
who reported on the
new Tyne Tees Television
rock magazine show
'Alright Now' did a great
job — except he got the
title wrong.
'Alright Now' which was
the title Dennis Norden
used in his programme of
fulfs and out-takes,
used in his programme of
fulfs and out-takes,
with 'Alright Now'.
This can only be
attributed to poor
eyetight and too much to
dream. Applosples all
producer Malcolm Gerrie,
Dennis Norden, Tyne Tees
Television and Free.



'I'm takin' me a trip I'm going down to California Yeah I'm going to try Hollywood and San Pedro

Bay
... I'm gonna get me a greyhound bus down the

Gonna spend a little in 'Frisco and LA .

Lyrics from "Hello America" by Def Leppard SINCE those words were penned, fantasy has been transformed into reality for the Yorkshire HM quintet. It's a long way from Sheffield to Manhattan but that's where I caught up with Def Leppard at the end of a trek which had involved

playing all over the States.
Their presence may not have had such impact as the Mt St Helen volcano, but their track record in

the Mt St Heiel Voicano, but their track record in the land of hamburgers has been pretty impressive. Sales of their debut album, "On Through The Night", have been sufficiently strong to elevate it to No. 51 in the American charts, no mean feat when one considers that such established UK. metal outfits as Judas Priest and UFO scored no better with their latest releases.

better with their latest releases.

And they've been touring on the other side of the
Atlantic for considerably longer. Add this to the
fact that the Leppards have had the kids rocking in
the asless during their gigs and one realises just
how immense their potential is in America.

My first encounter with the band was just under a
year ago when they played at Wolverhampton's Lafayette Club. Even in the confines of that tiny club, with an
appalling sound system, it was evident that here was a
band with a future.

They delivered their

band with a future.
They delivered their blows with the precision of Alan Minter in a set comprising their own material plus the odd cover number, including a rendition of "Emerald", which came close to top-Thin Lizzy's original

Leppard had started quite a buzz with their EP on Bludgeon Riffola Records which featured on Bludgeon Riffola Records which featured three original compositions, "Overture". "Ride Into The Sun", and the electric "Getcha Rocks Off". Their earlier history, concerning their formation, has been well documentated, but it was around the time of that Wolverhampton gig that things started happening in a big way. Phonogram were shrewd enough to sign them, and company representatives watched approvingly at the Midlands club. My companions that night included Peter (Scorpions/ AC/DC) Mensch from the American management company Leber-Krebs, who also deal with such US megastars as Aero-smith, Ted Nugent and Mahogany Rush. Mensch was knocked out by the group and they were supported to the support of the group on the softee was the support of the group on the softee were pictures of the group on the softee wall-fe wanted Def Leppad—and eventually he got them.

Some time elapsed be-fore Mensch could claim representation of the band, but in the meantime he astutely booked Lep-pard as support to AC/DC on their British tour last November

November.
Touring Britain with AC/DC provided Def Leppard with invaluable road experience, and the climactic four nights at Hammersmith Odeon affirmed that they had strong allies in the denim brigade. During that tour drummer Rick Allen celebrated his 16th birthday (1) and as well as their day (!) and as well as their music it had been Lep-pard's youth that had



gained them considerable attention, as they clocked in with an average age of a considerable attention, as they clocked in with an average age of a considerable and forget about the music, because if they do what's going to happen when we're twenty-five!"

I agreed with Pete but at the same time it did seem strange to see fans, many of whom were older than the band, headbanging and cheering the Lephards.

l also sensed a degree of naivety. They seemed astounded that it was all assounced that it was an happening so quickly and perhaps apprehensive that they could be submerged in the rat race of the music industry. But with time on their side, Def Leppard have rapidly acquired



## confidence. "On Through The Night" emerged ear-lier this year and I still rate it as an excellent debut. Leppard in this year and reason the rate of the ra spotted in

USA

that a year ago was still playing the minor English clubs. Guitarist Pete Willis looked cooler than an iceberg, despite the heat, while his axe partner, Steve Clarke, leapt about the stage like an animal on heat. Steve reminded me of UFO's Pete Way as he charged about, Obviously the American dates have taught vocalist Joe Elliott a good deal about controling an audience, and at the Paliadium he had all present eating out of his hand.

Inevitably many songs

Inevitably many songs were culled from the Inevitably many songs were culled from the album, and judging by the response the audience was well acquainted with the material. "Helio America" and "Rock Brigade" overwhelmed them, as did "Overture", "Answer To The Master", and "Lady Strange", a new entry which the band performed on the last British tour. Throughout the concert kids constantly chanted for "Wasted" and, when finally aired, it won the concert with the concert kids constantly chanted for "Wasted" and, when finally aired, it won the concert with the concert with

spired lead breaks, it was Clarke who stole the limelight with a dashing

performance. Once his name is established, he should have big appeal in the States for the fans seemed to get off more on his guitar hero antics than Pate's couler approach his guitar hero antics than Pete's cooler approach. High on his drum riser, Rick Allen provided a punchy battery of skin-beating while Rick Savage triumphed with some sharp bass playing. In short, Del Leppard looked good, sounded good and deserved the enthuisastic reception they received. The set finally closed with an excellent encore of the now classic "Getcha

of the now classic "Getcha Rocks Off", and I'm sure that The Big Apple will welcome another bout of Sheffield steel anytime in

Sheffield steel anytime in the future.
Later, I joined the boys in their dressing room. It was refreshing to hear the Yorkshire accents in Manhattan and it was obvious from their smiling faces and ebullient mood that Def Leppard were delighted with their reception. I'd expected to see them looking exhausted after a couple of months on the road, but they were full of energy and stamina, on the road, but they were full of energy and stamina, anticipating the next beer and some midnight-to-dawn activities. Cheerful greetings en-sued, then Pete discussed their US odyssey "We started off in California

with Pat Travers and since then we've been all over the country playing with Ted Nugent, Judas Priest, Scorpions and now AC/ DC."

I was amused to hear Pete mention that they'd played with Pat Travers because when I first met him I noticed a remarkable resemblance to the Canadian guitarist, the more so since in the early days Pete used a Gibson Melody Maker like PT. "We had a really good time with Travers," continued Pete, "especially with Mars the bass player, cos he comes from

with Mars the base player, "cos he comes from Grimsby. We got really drunk together and on the last night with them it was crazy with custard pies everywhere."

More than ever Joe Elliot looks like the leader of the pack and it appears that he has been handling much of the press for the group recently. "Oh no," be grinned, "not another interview is it? I've done eight already today!"

interview is it? I've done eight already today!"
Although it's been non-stop work in America, neither he nor the rest of the band seemed unduly concerned, realising perhaps that the stronger impression they make this time around the easier things will be in the future, although there's obyvously although there's obviously a good deal of hard slog

ahead.
Joe's always been serious when discussing the band and his intelligent conversation. He and the band have worked for the success they've won in England. However, the British market is a far cry from making it in America and I wondered whether the Leppards were uneasy when they took up the challenge "We didn't really know what to expect." said Joe.

"We didn't really know what to expect," said Joe. "I mean, it's a totally different country and none of us had travelled before. But we've thoroughly enjoyed ourselves, I know I have, although we haven't exactly done too much sightseeing. The thing is, it's been such a buzz playing in front of the big audiences out here, especially when you go out on stage in front of twenty thousand people . . ."

Def Leppards' adrenalin must have flowed when they played before crowds of DeMille proportions, experiencing for real the famiasy of every tienager with the public, but added that the band's tender years had stirred interest with they public, but added that all to I of kids have been turned on to the group by hearing their music. "We have sold quite a few albums over here, it may not sound that impressive to say we reached number fifty-one, or whatever it was, but that's a lot of albums in the States. Also in every town we've played the

town we've played the album's been plugged on local radio stations before the concert, which helps kids to get to know the

music"
The difference between English and American radio is phenomenal and doubtless many British heavy rock fans are un aware of the quality of US

continued on page 33

**KRAZYKONG ALBUM** Wild Willy Barrett's alternative to music

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Lucifer wants me for a sunbeam c/w Suicide note

**Eddie Stanton** Also available on Black Eye Records

had much to enthuse over during recent months, and when Def Leppard return to the British stage at this

to the British stage at this weekend's Reading Festival, they're sure to come back to a hero's welcome. British rock fans won't simply be treated to the mixture as before. The band will be exuding even more panache and presence. America has been beneficial and it was a magical moment when I saw them hit the stage at New York's Palladium. Heralded by an almighty on a minighty on a minighty on the control of the same than the stage at New York's Palladium.

New York's Palladium. Heralded by an almighty roar as the houselights dimmed, Leppard ex-ploded on stage with the impact of World War Three, AC/DC were the headline act, but the night belonged to the five York-shiremen.

iremen. At the back of the hall,

At the back of the hall, the stench of sweat ming-led with the smell of grass causing a pretty intense atmosphere. Outside the temperature was still sweltering and by now the overall humidity had induced many of the fans to strip to the waist. Leppard must have been roasting on stage but, ignoring the adverse conditions, they raised hell.

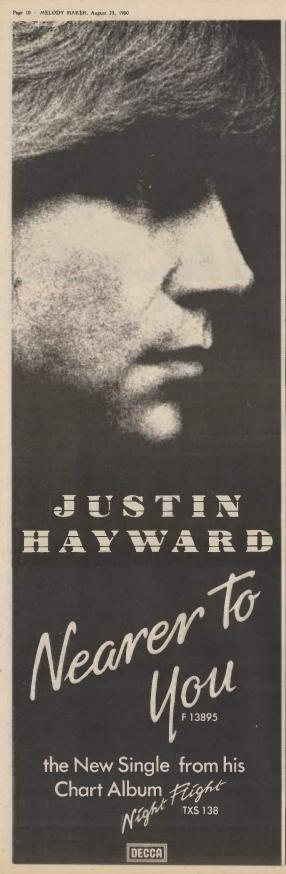
Things have changed a

raised hell.

Things have changed a great deal since I last saw them at the Music Machine months ago.

Their confidence has increased phenomenally, and unguestionable the

Leppards have matured considerably for a band



## **PIRANHAS** GETSNAPPY

TYPICAL. Torquay at the height of the summer season and the day alternates between flashes of brilliant sunshine and ominous dark clouds, threatening to spill over at any time.

Later that night, the mood inside Torquay's town hall is

similarly overcast.

The roof of the place is about 75 feet high; whenever any one of the Piranhas strikes an instrument, the resulting noise reaches the audience via an upward climb to the roof lasting about five seconds, and a descent of the same time.

The aural delay results in an echoey, messy sound that neither satisfies the audience nor does any justice to a brace of songs that are

satisties the audience not does any justice to a brace of songs that are minor pop classics in both sound and word.

Each Piranha tune is a subtle, melodic exploration of many types of music ranging from skiffle to ska and back again, but working decisively within the three minute classic formula of great pop.Bob Grover, the main songwriter, alternates between lively skanking rhythms and straight-ahead energetic punk, with Zoot Alors adding the necessary embellishments on his golden saxophone.

The rhythm section keeps the foundations strong and solid, while John Helmer delivers sweet off-setting guitar lines that mesh in perfectly with the Piranhas' distinctive pop sensibility.

And though the sound is more akin to a Concorde lift off, it still can't stop superb Pirahna classics like "Saxophone", "Getting Beaten Up" and the immortal "Virginity" struggling through to the entwictic welfage.

Inwisiatic audience. Thusiatic audience. The Hark", the band's current hit, that gets the most attention. The band play two well-earned encores before collapsing into a heap in the dressing room. Band sound or not, no one could accuse them of not giving their

best.

The Piranas have a collective determent on a chieved through constant agrant and a seebacks and an ability to the constant of the const

Once even such fleeting success

FORMED in 1978, the Piranhus hail from Brighton and were an integral part of that town's local scene, along with such greats as the Chefs and the Golinksi Brothers.

In fact, their first vinyl venture was house, local record shop Attrix, who

An and the state of the state o

Glitter. Next to him sits John Helmer, a thin figure in a blue beret.

The music at the time ('77:'78) was so exciting we wanted to be part of it." he recalls. "Now everyone's lost their

he results. "Now everyone's lost their innuscence."
The other two band members, the rhythm section of drummer Dick Slexia and bassist Reginald (deep breath) Frederick Hornsbury say nothing, a policy that seems common to all the bands interviews.

South Coast pubs and the occasional London gigs then," explains John.
"That was just about all we did." interrupts Boh "Really we'd play ony old toilets."
Playing the toilets did, however, give

nold torless."

Baying the toilets did, however, give the band a lot of experience in all areas, as they were virtually forced to do everything from humping the PA to caking the money on the door clarking the money on the door from Virgin for a one-off single deal with an eight-album option to follow. Four months later, after releasing the disappointing "Space Invaders" single, and the label.

the label.

The band had to return to their day jobs to survive before Sire, who now distribute them in Britain and America, plus Hansa who handle the band's records for the rest of the world, stepped

Their first single for them. "Tom Hark" achieved nationwide acceptance even though Frans Aylesbury had voted them in Zig Zag the "Most Wanted Support Band" of last year. In fact, 22 years go, Elias And His Zig. Zag. Jive Pilutes took the sâme turne to number two in the charts, though with different lyines. Bob Grover's new lyrics are about World War. 3.

orld War 3.
"It's a light-hearted attitude of 'oh

I think we write about human inadequacy really. It's this thing that unites all mankind. everybody's got it ... it really is the glorification

inadequacy.

well there's going to be another war, so let's all get drunk". There's enough people going round with a serious message and fit's not touching certain message and fit's not touching certain serious message and fit's not touching certain serious message and serious message and serious serious serious part because a large part of the bands's ideals and values still rest with that they'd with the serious serious serious with that they'd be seen as a novelty band; the serious s

be seen as a novelty band.

"I know what you mean." Bob agrees.
"People are going to think that we're turning into a pop group." (He means that in the worst sense of the word.) "All we can do from this one is work back into more Piranha-ish type of music. But we like "fom Hark." We think it's a great June. We might losi a few fans over it, but then most of our fans seem to like it.

John: "When you go on 'TOTP' and you have a chart single, you become part of something as far as the punters are concerned. When you're an unknown band it's more human, but then suddenly they've got expectations of you which are really strange, You get a lot of younge kids at your gigs and hely yee got a totally different attitude." Zoots pulls himself away from his beer

**PAULO HEWITT** nets the Piranhas in sunny/cloudy Torquay, and comes back well bitten, but not at all shy.



"I think now it's worse because they stand there and they want to be impressed and we're not." he says.

Leaving asde the "novelty" value of "Tom Hark", the band's other concerns seem mainly tied up with a pre-occupation with the trials and tribulations of growing uin a stance they see as believe themselves good enough to be taken seriously.

John: "It's humanity. Basically everyone writes about the same things, you know – love and life's experiences them?") that makes them different."

Zoot: "I think we write about human madequacy really. It's this thing that unites all mankind, everybody's got it. ... they're little imadequacies. It is adequacy."

Bob leans forward: "If the Piranhas had have been around when I was a kid," he muters." and I want in them, they'd have given me a lot of comfort going through putersy."

The Woody Allens of rock are with us and release their debut album in a

The Woody Allens of rock are with us and release their debut album in a

month's time.

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## CAUGHT IN THE ACT

#### THE SWINGING CATS Dingwalls, London

Dingwalls, London
THE Swinging Casts have the dubious honour of being signed to 2-Tone, a lucky beek in terms of expoure but a heavy burden for a being signed to 2-Tone, a lucky beek in terms of expoure but a heavy burden for the signes of the signes of

ien, their undeniable atyle failing to compensate for their complete lack of content. Their goal, to simultaneously capture the nostalgic mood of the Sattes and galvanise in the discording the states and galvanise in the discording the discording

#### INTERZONE Carlton Club. Warrington

THE North-West tends to suffer a press onslaught, an "I've found the future of rock in' roll" at least once a month. Without trying to encourage another, I did witness something extraordinary in Warrington of all places.

They steprod on stage them.

something extraordinary in Warrington of all places. They stepped on stage, then they ascended. Divorced and alood, the guitar married machine. The latter wanted out, it howled and clattered morse rhythm with loose connections — we "knew" it was by design interzone were awkward yet determined. Vucasita Leo Josen faced the side wall and with grim assurance faced his future. The side wall and with grim assurance faced his future. The side wall and with grim assurance faced his future. The side wall and with grim assurance faced his future. The side wall and with grim assurance faced his future. The side was the side of the s

STEVE REDMOND.

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content.

With the aid of an altosaxophonist, some pre-

## EMOTIONAL FAREWELL

#### CLARKE/ELVIS COSTELLO/SQUEEZE Albany Empire, London

Having a Tommy Cooper style conjurer as a warm-up seems to make perfect sense in what was once an old music hall, though after its tragic petrol bom-

bing it's now something more like a cross between a cock fighting pit and a sauna.

On an aiready unbearably and a sauna.
On an aiready unbearably and a sauna.
On an aiready unbearably and a sauna.
On an aiready unbearably and a sauna and a sauna.
On an aiready unbearably and a sauna and a sau

sublime rendering of "New Amsterdam." The real soul rebels leave the stage refusing to come back, making way for some classic pop on the disco. Squeeze eventuals appeared to the properties of the parting keyboard artist dools Holland who walked on to a rapturous welcome; though after a few numbers, including "Pulling Mussels though after a few numbers, including "Pulling Mussels Livis had paid them by appearing. After all, who would choose to follow an actilize the pulling the properties of the pulling the properties of the pulling the pull



join in for "There At The Top" after wild frolickers spray the ensemble with a spaghetti-like aerosol spray, creating a seene like a Hammer horror flick. And yes everbody does get happy. — IAN PYE.

## Costello's master plan

#### **ELVIS COSTELLO** Playhouse. Edinburgh

Edinburgh

ELVIS Costello is a critic's inghtmare. There is a flawlessness about the man, the music and the perforce and the performance of the man and the performance of the man and the performance of the transition.

I'm read a course to an accurate evaluation.

I'm read the performance of the transition of the transition of the transition of the transition.

I'm read the parameter of the transition of

out with a humble yet self-assured casualness and opened the set with "Shot With HIS Own Gun", a plece for voice and plano, beefy with emotion, and daring enough in its conception and for a night of foot-stomp and full rinse.

After that the pace was unrelenting. Plenty of ravouries, notably from "Get Avouries, notably from "Get Avouries, notably from "Get Avouries, notably from "Get With Help of the planty of the plan

contello joins in at the Albation, an ace performer who knows all the tricks and the timing that makes for trumps. In the context of that tradition not even Costello, I think, would put himself on a par with the greats. The content and the style are certainly derivative, and his talent access to me to be one that has seems to me to be one that has remet to me to be one that has professional perfection, rather than one that is evolving towards further revealations. It should also be said that he has nothing whatever to be do with anything that might seriously call for the content of th





SEE US AT GENERAL MUSIC STRINGS



### **BILL NELSON Edinburgh Nite**

WONDER what Bill Nelson
I thinks he means by
Simble thinks he means he
Simble thinks he means he
Simble thinks he
Simble th

## CAUGHT IN THE ACT

## AC/DC sweat it out

### The Palladium, **New York**

New York

I'T WAS a case of survival of the fittest
when AC DC stormed
New York's Palladium.
Outside the hall, evening
importance were in the
humd sibs. If someone had
told me that made it was
town as both time it was
town as both time it was
town as both time the band
appeared. I know how
Lawrence felt in Arabia.
AC DC's entry was appropriately dramatic a massive
church bell was low-red to
the front of the steps and the
Anjus's guitar could be he and
and the place crupted as the
whole group launched into
Hells Bells'', the opening
track from 'Back in Black'
Then the real sweating beBackers be show I'd wond.

Then the real sweating be gan. Before the show I'd wond red have Britan Johnson would handle things, since seeing Ban on sage On the show Brian has added a new dimension to AC DC, and the same is true in one ert. He not only dafa ers with consistent power but also move around now the same in t

greater heights. Enough said.
The 1990 AC DC show is a series of the said of t

American tree which least up until their PK dates in until their PK dates in Angues in fine form, Learl' remember his guitar playing being better, and he pulls out every trick from his stockpile. He still wears his schoolbus uniform and did as wilabout in the audience, returning to the still be stil STEVE GETT.

#### HAZEL O' CONNOR The Marquee, London

AN int resting proposition this one could Hazel O'Connor hive up to the



'Angue down to his shorts in New York's humidity

The need not be worn in hot with many side promises set by the publicity surrounding the Breaking Glass." film? It was an awetome task.

Backed by a new band which included Neil O'Connor (ex. Flys) and 999 drummer Ed Caw, he was an everwhelmin reception that seemed to take her by surprise. And as the band went into "Didays" it was a more confident flace that emerged, confident face that emerged to the beat, and singing with to the beat, and singing with all the force of a runaway steamroller. My first impres

ther "Angue down to his sho sion was of a much tighter more together band than the last time where it was hard to appreciate them thanks to the heckling bozos in the front. The bass was bouncier, the grant was a worder Hazel didn't stomp her way right through the stage. To say she's tomp her way right through the stage. To say she's understatement! When the pace did finally slow down for will flyou'. I was surprised by her emotive handling it put me in mind of Lene Lovich's "Mill You!". I was surprised by her emotive handling it put me in mind of Lene Lovich's "I hadn't been too impressed with her on record, but live, she takes on a new dimension. Much of her expression and energy sestims lent on viny! By the was a seen chally strong, and the was deeper was costatic, with Wesley Magoogans keyboards especially strong. My only reservation was that he sax the end of the encore "Who Needs This" as she was dranged into the audience. Looking stunned but elated the stage. The impossible was done. She'd lived up to the bublicity. — GILL SMITH LENE LOVICH.

#### LENE LOVICH Half Moon, Herne

N a curious sort of perverse tease, Saturday's appearance by Leaping Lene was "under press restriction — no reporting allowed". She had also appeared the night before at the Bridge House under the

at the Bridge House under the rather transparent soubriquet of "the first lady of Stiff". Judging by the turnout, the punters knew who to expect. This right a tight, exuberant house band, Talk, started the dialogue brightly. Then below came on to give the melting multitude more than an hour of one of the most acrobatic voices since Maria Callas found a mouse in her cupboard.

aerobatic voices since Maria Callas found a mouse in her cupboard.

Wild image and postures aside, she's a demonic singer who can't leave you un who can't leave you un the can't leave you un the can't leave you un the can't leave the can'

m New York's humidity
When". Her virtual signature
tune. "Lucky Number", had
that squeeky "ab-eha"
that has queeky "ab-eha"
that has queeky "ab-eha"
that has a had had had had
griving many listeners
cuckoo
Other titles included "Angel". "What Will ID Without
You". "The Night" and "Too
was plently drama and surprise about it, which is pretty
good for someone who's been
stirring up the scene as long
as as has.
It will all comes down to
commarkable control and
range, which can go from
deep, chesty peasant sounds
range, which can go from
deep, chesty peasant sounds
on apparent strain. If there'd
been a bunch of foshounds
yapping outside the pub, no
one would have been surprised. Sheer animal magnetsim". ROBERT SHELTON.

#### THOMPSON TWINS/LOCAL **HEROES SW9** 101 Club, Clapham Junction .

SOMETHING is stirring in south London's musical wasteland. While the number of venues north of the river continues to contract there's been a sudden growth in the been a sudden growth in the contract there's been a sudden growth in the venue of the contract there's been a sudden growth in the venue of the contract t

a strong following from frequent local exposure in Landen. Thompson Twins (a four-pice named after the detectives in the Tintin stories) create immediate excitement and carry it through their strong, powerful set of pop/rock songs using two conditions of the strong strong the strong strong strong and strident bass and drums, backed by intelligent use of echo effects and frequently dramatic foot-lighting. They performed with a confidence that beties their limited experience and the stumbling few months back. Their music has developed from drawn-out improvisation and it's interesting to set that they still feature a couple of free-form stretches bet-structed three minute songs. Their best include the self-

ween the now tightly constructed three minute songs. Their best include the self-produced single "Squares and Triangles" (Dirty Diacs). "Fast Food" (Rock Against McDonalds") and others that would benefit from title changes — one is lumbered its blief being on Drugs". Local Heroes SW9, who've been supporting the Twins for several gigs now, suffer by

Brain (more nonantities from the property of t

could change them yet again.
- RICHARD WOOTTON.

DELTA FIVE Brady's, Liverpool CARLENE CARTER The Venue, London

PRESTIGE affair this Carlene Carter — at her first,
proper British appearance —
out to prove that she wants to
be remembered as more than
Johnny Cash's step-daughter
and Mrs Nick Lowel With the
aboun under her synch belt, a
band drawn from Clive
Langer's Boses and an enthusiastic crowd, Carlene
should have carried the occasion as comfortably at Bianca
Jagger as a nightclub
opening.
But somethine — that es

opening.—that essential indefinable something
was missing from the evening.
What could have transform the
weining.
What could have transform an
efficient, occasionally indspreed gig into "An Evening to
Remember" was a beent.
Without questioning her
competence, cricrumstance,
commitment and venue were
the chance eards shuffled into
the pack.

It looked promising from the outset, when The Lemons started squeezing the pips saidle set, without recourse to the already plundered Stax and Tamila vaults. They blended down the line rock 'n' roll, doo-wop and calypso with John Barry's theme from The Ipcress File (1) Their varied choice of material avoided raw nerves and called the control of the

Carlene Carter came on like the sort of classy dame every red-blooded male saves his Co-op stamps for, exuding the sort of brash sensuality which makes Wendy O. Williams look like Mrs Mills.

Mrs Mills

(Diviously) a large portion of the hour's set drew from her recent album "Cry" "Madaness". "Too Bad About Sandy" (about the sister who married Carlene's exhusband), "Ring of Fire" (written by Carlene's mother June, and a big hit for step daddy — keep it in the family folks). Her tremendous first single, "Never Together, But "Ob It in a Heartheat", "Tho So Green" and "Going Back to Tennessee" were also featured.

Dave Edmunds (the only)

Dave Edmunds (the only Rockpiler to appear) Joined her for a rip-roaring "Baby Ride Easy", but my hopes of seeing The Main in Black were doomed to disappointment. The time passed amiably played with zealous ability, reminiscent of a raunchier Emmylou Harris, but leff me unmoved. I was, I hasten to add, in a silent minority, as most of the audience lapped in worst of the audience lapped in the seeing the silent was the seeing the seeing

in with volcrerous enthusiam.

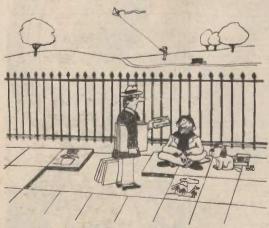
I admire Carlene Carter,
and the musical routes he has
an in a man and the musical routes he
sumbly may way out (roping,
in a bunch of June and Johnny's good of boys and cutting
a Neshville isbum with enouth peems of the control of the control
tangent, wirerning her chops
with the disvolute English pub
rack New Wave crowd. She
has also proved her ability at
writing songs of a sufficiently
to rely on the likes of Rodney
Crowell or Nick Lowe (witness "Bandit of Love" and
"Too Bad About Sandy").

She seemed free of nerves.

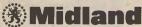
"Too Bad About Sandy")

She seemed free of nerves, and confident enough to carry and confident enough to carry the seem of the

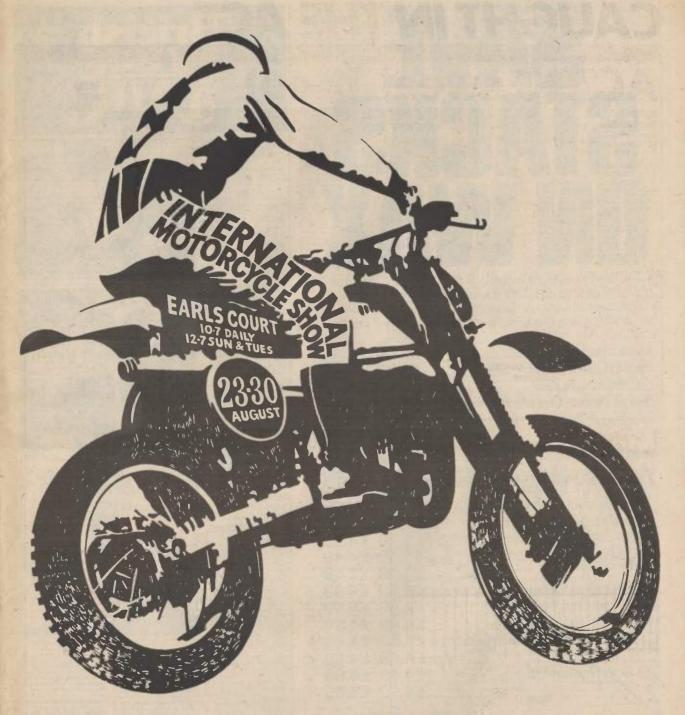
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	£4.49	
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		_0.00



STEVE Hackett looked around the Aladdin's cave that was the British Music Fair on opening day on Sunday and said "It's nice to be free."

To be a world-class guitarist like Hackett, untrammelled by sponuntrammelled by spon-sorship or endorsements, and to be let loose in a show like Olympia must be rather like being a small child taken into Harrods' toy department with a blank cheque at Christmas time and told to take anything you want Hackett was relis-

want. Hackett was relishing the feeling.
With possibly his best soil album just behind him, and the album just be stocks. Hackett had come in exactly that spirit with his thotoe accordingly.

In the playing brother, John, to see what there was act on make the history to choose from. And though this was technically a trade day, he wasn't the only musician who had found a way to steal a march on his brethren and get a march of his brethren and senting for the promise, but there was plenty more to inter-socket facility of their Lab Test amp to hear what he was playing.

I've already written at length about the new Gibsons, and in must say that in quality of finy by up to their promise, but there was plenty more to inter-set guitarnst throughout the Far, both electric and seoustic and severy price rains, and in the promise selling for the promise selling for the promise selling for the promise selling for the promise sel

their D25.

Summerfield was one of the many companies showing eight string bases, an instrument with octave string in our ceurs. Although the might be threath it be merchial of secretars, it is sufficient to be merchial of secretars.





Steve Hackett and Le Paul ste ndard 80 Flit



Rick Fenn of 10cc tries out Washburn axe

really extends the bassist's tonal range, and Maurice Sum-merfield says he has already sold his entire year's output-

sold his entire year's output. The Washburn eight-string bass on the BJ Frets stand gets round the problem of the extra weight of eight machine heads — something that also plagues 12-string players — by locating the machines for the octave strings at the opposite end.

strings at the opposite end.

They are strung through holes in the neck, run downwards over the neck and bridge with the machines located in a slot at the base of the guitar — a similar arrangement to that pioneered on their unique electric 12-string.

unique electric 12 string.
unique electric 12 string.
was pauculet y fire electrophe signification of the electrocoustic Pestival guitars being
shown from Washburn I must
confess to something of a prejudice against such hybrid
beasts because I've yet to find a,
built in pickup or transducer
that can eproduce the true
that can eproduce the true
will as an appropriate y placed
microphone but I recignist
that the built in electronic pre-

the performer more freedom of movement.

I was impressed by the sound of the Festivals, and the fact that when the electrics are turned down they have a very presentable acoustic sound as well.

turned down tney make a very presentable acoustic sound as with the work of th

## **OLYMPIA'S** TREASURE-TROVE FOR THE MUSO

Want a £26 guitar? Or are you thinking of laying out more like £500 for the axe of your dreams? Or how about an ergonomically designed drumkit from Ludwig? It's all at this week's British Music Fair (sponsored by the Melody Maker and the Association of Music Industries), as KARL DALLAS explains.

guilarist, fingertip control over his sound of a rather more sophisticated order than the usual tone controls. Though I didn't have a chance to try them out, I was struck by the specification of the Shergold Activators being shown by Barnes and Mullins, selling for ES49.37 and ES84.30 for the bass.

Of the conventional Shergolds, I was interested in the New Meteor, selling at just under 120 more than the regular model, but under 120 more than the regular model, but under 120 more than the regular than the model, but under 120 more than the Maya trade and Mullins also had an eight string bass on show. Acoustic guitarnists have long known that the Maya trade manner represent process, and I was pleased to see that the new 15 Maya range of electrics carries the same quality approach at prices that range between 15 Maya range of electrics carries the same quality approach at prices that range between 15 Maya range of electrics carries the same quality approach at prices that range between 15 Maya range of electrics carries the same quality approach at prices that range between 15 Maya range of electrics carries to see the same quality approach between the control of the same than the s

was the left-handed classical guitar being offered in their Asturias range at £215, only £20 more than their regular price. The street of the

THE growth of customising, originally isted a development out of the replacement of parts, has resulted in its natural outcome, the totally customised guitar in the shape of the hand-made Mighty Mittes bring shown by Rosetti These are very fine instruments, ostene folly similar to Fenders, but with They have been designed by Trivor Newman and are handed in Britant by Peter Cook Since only 100 of the bass and six-string are to be made in any one year, I am sure they are

going to become collector's

going to become collector's gives.

Prices are £375 for the bass. Both have solid bodies in a superbillion of the second of the

The man who wants every thing in one next package might will find his needs fulfill the man who wants every thing in one next package might will find his needs fulfill the man will be made to the man will be shown in the more might will find his needs fulfill the man will be shown in the more might will be shown in the more family and the best for any variation of such providing an even wider and of sound mix. The ky board can be split with urgan at the bottom or top end and in addition to the region of sound mix. The ky board can be split with urgan at the bottom or top end and in addition to the region present and in addition to the region present and there presents for synth strings. Like the Kong, this organ is based on an oscillator producing sine waves rather than the more familiar equal waves might be shown in the same sort of portability as unterest for many variable shown in the same sort of portability as unterest for many variable shown in the same sort of portability as unterest for many variable shown in the problem of the problem. It was the more familiar was not of portability as unterest for many variable shown in the brother problem. It was the more familiar was not of portability as unterest for many variable shown in the brother problem of K whom the work of the problem of K whom the work of the problem is also when the problem of the problem of K whom the work of the problem of K whom the whom the problem of the probl

Dream Plant stand was they are now to market the Keystar at the remarkably low price of the terms of the term

Jorgansen were also showing Roland's new EPP9 sectors plane a self-contained metro-plane and two hardwards with two plane and two hardwards and two planes and two planes

The MM stand at Olempia
Harmonic new Mins Synth are
nevertable, the two ree quite
"email is benutfid" solution
Both are battery powered, both
have touch sensitive keybeneds but the EH Mins Synth
is were much sensitive keybeneds but the EH Mins Synth
is were much sensitive keybeneds but the EH Mins Synth
is were much sensitive keybened by the Synthesis of the Synthesis of the
trues to identify quickly
(Into of the inter-sting features, taking, advantage of the
unique meture of the buchemetics benedity key-bard is the sinturnity service which single the
position of the swen turn is and
harder.

The timy size and lack of

stop as the Keye are passed harder. The tiny size and lack of weight may incline the superfield by the same and the same as too but it is really worth. The including the same and the trumar Re say extend the trumar Re say extend the trumar Re say extend the time prine son the Roadrunner 2 and Roadrac the keybourds at \$1900, and the winder keybourds at \$1900, and the which can be played. which can be played hexaphonically (up to six not chords)

which can be played becaphonically (up to six not becapitally and profile and sound, incorporating 16 and 8ft and brilliance, and variable where the profile and the profile and brilliance, and variable where the profile and the profil

The worm gut y sound pr

In addition the ompiny is howing new two was cabinet with integrated power amp, which can be fed directly

continued on

ALTHOUGH the public days didn't begin until this afternoon (Thursday), informal Jam sessions between visiting musicians were already beginning to spring up spontaneously at the British Music Fair as early as Sunday.

British Music Fair as early as Sunday, Many exhibitors have arranged visits by prominent rock, jazz and classical starts otheir stands, though exact times aren't always known. For instance, drummers Simon Philips (Stanley Clarke Band) and Preston Hayman (Kater Bush and Roy Harper bands) are expected at the Summerfield stands, Carl Palmer, plus John Mayer of the Buzzocks, on the Premier Drum stand, probably on Friday, and possibly Kenny Jones of the Who and Phil Collins of Genesis.

which he's been using on his recent tour.

Classical saxophonist John Harle of the Myhra Saxophone Quartet is expected to visit the Armstrong International stand as some time.

Norlin guitar dender the Committee of the Myhra Saxophone Quartet is expected to the Myhra Saxophone Quartet is expected to the Myhra Saxophone Committee of the Myhra Myhr

Youth Concert Band presented by Bill Lewington at 3.30pm, the Young Recorder Players of London presented by Fletcher Coppock & Newman at 5pm, Johnny Mars's Seventh Sun with the London Blowers presented by M. Hohner at 6.30pm, and the Musicians' Union rock workshop at 8pm.

With Mars at 5pm will be Mark Fel-tham of Nine Below Zero, Skid Marx of Blast Furnace, Lew Lewis, Peter Hope Evans of the Dance Band, and Alan Glen, winner of the Hohner/Musicians Only contest.

Cien, winner of the Hohner/Musicians Only contest.

The Friday live music programme begins at 11 am in the Brahms Room with Gordon Giltrap, presented by Kemble. He is followed at 12.30pm by Earle by Kemble. He is followed at 12.30pm by Earle by Kemble. He is followed at 12.30pm by Earle by

and "Django Rheinhart Music Makers" on the MM stand. At 12.30pm in the Brahms Room, Fletcher, Coppock and Newman present the Young Recorder Players of London followed by Norlin's Bolen and Roberts

Fletcher, Coppock and Newman present the Young Recorder Players of London followed by Northin's Bolen and Roberts at 2pm.

Ivor Mairants plays a live set of classical guitar places from the EMI catalogue on the MM stand at 230 pm.

programme Includes Steve Cameron of Hot Chocolate, with his band Airplay, presented by John Hornby Skewes at 3.30pm, and the National Youth Jazz Orchestra bringing things to a flag-waving finish at 5pm, presented by Vincent Bach International, Marchael Player of the Stevenson of the Company of the

## SINGLE FILE



## by Martyn Sutton

## 'Go straight' says Dury

I AN DURY AND THE BLOCKHEADS: "I Want To Be Straight" (Stiff): Not the vintage Dury we have come to know, love and chant along in the bath with The band play well believe their capabilities, well believe their capabilities and the record sounds as if it was mixed by somebody wearing boxing gloves.

THE YACHTS: "IOU (in the Oddments Drawer)" (Radar): Chewrint, eathey, bright, eathey, bright, eathey, bright, eathey, bright, eather, bright, eather, bright, eather, bright, eather, eather,

A MY: "Small Talk" (Ear-lobe): Pleasant pop single from five piece London outlit who benefit from Biddu's pro-duction experience. The lead singer is sadly no Debby Harry but there is a certain similarity.

TYGERS OF PAN TANG:
"Suzie Smiled" (MCA): Ye
Gods, what a ferocious creature Man-eating drums, predatory bass smarling gotter and
Heavy Mctal Tocker, a little
short on ideas but long on energy. I came over all tired just
listening to it.

RAVEN: "Don't Need Your Money" (Neat): 'Yet another HM outfit from the Typers of Pan Tang stable zoo in News at Screaming guitar, rock to adv Syrvatims of tion—they il probably do very well for them. Its.

TONY KISHMAN: "Staying With It" (RCA): Traditionally structured pop ballad with enough class to make it a surprise hit Kishman is an Americn ing r songwriter who the tocover a melodic Tom Snow composition Well produced by the ubiquitous Chris Neil it'll get much air

MIDNIGHT EXPRESS:
Everyday" (GTO): A highly redible scale record but maybe into the company it than at desert the company it than a property of the company it than a property in the company in the company is the company in the company in the company in the company is the company in the comp

THE PUMPS: "Bust The TV"
(Polydor): Wonderfully
effective intro, jarring shock
notes and a strangely disturb
ing talk bit in the middle all



JOAN ARMAT-RADING: "All the Way from America" (A&M): We really should make more of a fuss of Joan Armatrading. She comes from Birmingham but she sings like an accomplished U.S. Jazz singer. Without doubt she's the first world class she's the first world class female singer/songwriter this country has produced. Like Daley Thompson and Laurle Cunningham she is a fascinating example of the second generation immigrants who are beginning to contribute much to our culture. And yet ... trumpets are not blown, gongs are not banged and leader writers from The Guardian do not fall over

themselves to interview her. The lady is an artist I tell you. Oh, by the way this track is the standout cut from the stan-ning "Me Myself I" album and is her most accessible pop number since "Love And Affec-YELLOW MAGIC ORCHESTRA: "Be-hind The Mask" (A&M):

hind The Mask" (A&M): Tinkling synthesizers meets Jeff Lynne of ELO impersonating Sparky's Magic Plano meets Tomita meets Muzac. (And none of them recognise each other.) Disappointing effort from an inventive outfit. Pleasant but strangely thresome. I didn't like it much.

other track from the inventive Rocks, Pebbles And Sand album, Putting all memories of disco funk behind him and aiming for solid gold, MOR pastures, Stanley offers us a delectable, classy ballad. Marcy Levy's sensual, incredibly high voice complements Clarke's own duclet tones as the bass stands of the control of the co



"UK DECAY: "For My
"Unwind" (Fresh): Displaying a fair amount of
new wavish aggression
on a single which makes
quite a few statements
underneath a frantic
approach. "Unwind" is
the better cut and features machine gun drum
rolls which contribute
neatly to the air of excitement.

Dan and Hall & Oates Touches, fine playing, lots of good ideas and an air of quiet confidence about their work. (All this from Kiki Dieta old backing band!) Lovely rolling rhythm. It will sound fab on the radio. I only hope somebody plays it.

COLUMBIA BROTHERS: COLUMBIA BROTHERS:
"You're Leaving" (Hotel):
Another AOR record with a
touch of country thrown in for
good measure. This is the sort
of nice but ordinary song which
Gerry Rafferty would inject something special into.
Saddythese lads don't have dio
duction tracks of Rafferty but
it's a good record all the same.

SABRE JETS: "Voodoo Cave"."At The Quayside". Glueport, An intriguing band from Newcastle. "Voodoo Cave" is a Jazzy number that is rather impressive but "At The Quayside" with its smashing feel and Jaconic lyrics is a gas. The singer's had a letter from Brigitte Bardot you see and the his mind if he thinks that BB is going to give up the South of France for Newcastle on Tyne. Lovely stuff.

DOL FRET: "Bad Boy" (Direct): Sophistication from Manchester with a clever name and a very classy feel 10cc should sign them up immediately and put them in the studio. Good ensemble playing, positive vocals.

AFTER THE FIRE: "Love Will Always Make You Cry" (Epic): Yet another catchy pop hit in the same vein as their two '79 hits... "One Rule For You" and "Laser Love" Appealing synthesizer passages, beautifully constructed

PIN UPS: "Wild In The Streets" (EMI): Dazzling intro, and althrugh the song is undeniably crais in places, it builds well to a memorable charus. The backing vocals are decidedly judky and the sentiments (truly banal but the street of the sentiments of the sentimen

JOHN HIATT: "I Spy For The FBI" (MCA): Remember an abbum called 'Slug Line'? Well you should Hiatt is a highly who has written songs for Maria Muldaur and, rumour has it, attracted praise from Elvis Costello. This is a great version of the song that Juno Thomas took into the charts 11 years ago

combine to make this record very different indeed. Reminds me of a geography teacher I once knew. You have to pay attention in case you miss something

ROSE ROYCE: "Pop Your Fingers" (Whitfield): Norman Whitfield writes, produces and arranges with typical sixtll and elan but the magic medical sixtll and elan but the magic medical with a seizant minor the record empts with affectionate nods in the general direction of KC and the Sunshine Band and the Bee Gees.

DAWN TRADER: "4 Track EP" (Dawn Trader): This may come as a shirk to some of you but here," a heavy rock band that shows wery sign of being made up at good must claim demonstrate musical discount of the sound of t

the edge of extinction. Tracks "No One Gonna Better Me", "Dawn Trader", "Orphan" and "You On My Mind."

KLARK KENT: "Rich In A Ditch" (A&M): Three great unexplained mysteries Hou did Life originate? Can Jimmy Carter be as dumb as he appears? Why should Police star, Constable Copeland, don plain clothes and disguise himself as Klark Kent? A pointless exerting Advanced to Carter and Carter A distinctly ordinary

ROBERT PALMER: "Johnny And Mary" (Island): This is something of a departure for Palmer and it will be interesting to see if his new album "Clues" contains more of the same its, What ilk you may well be asking? Well, this ultramodern. Eighties single offers limit as well soul than usual to the same of the

LIVE WIRE: "Castle In Every Swiss Cottage" (A&M): An

edited version of one of the best cuts on the "No Fright" album, the guitar sound is reminiscent of a couple of Beatle tracks. Prentious lyric doesn't ob-scure the band's potential.

NORMAN CONNORS: "Take it To The Limit" (Arista): Sophisticated disco track produced with awesome attention to detail and sung beautifully by one Anareatha. The arrangement is complex without being too busy, the musicianship is excellent and the sound quality is herathtaking. sound quality is breathtaking

GILBERT O'SULLIVAN:
"What's In A Kiss" (CBS):
Produced by Gus Dudgeon, the
latest from Gib is as good as
many of his privations hist. The
are typically contrived but
somehow manage to attract.
But is there still a market for his
type of music? Things have
changed and, fans apart, the

Me Together" (Epic): An-

CASTLE IN EVERY SWISS COTT

LEVEL 42: "Love Meeting Love" (Polydor): A disco hit on the Elite label, this one could creas over with a vengeance Spluttering bass, neat horns and manages to be jazzy, funky and poppy at the same time.

Tone): A couple of complex numbers produced by Jerry Dammers. "Away" offers away vocals and something alike to a fairground feel. "Mantovan" is very wend in-deed but the bass playing is fast enough to bring you out of your chair.

man supreme pulls out all stops. It could even be a hit VINCE CADILLAC & TIES:

"Lovey Dovey" (Crash):
Sounding asspicously like Sounding Soundi WHO'S GEORGE: "I Didn't Catch Your Name" (Impact): "I saw you on the saw you of the Sixties and the honest of the saw young would-be lovers never meet thanks to communication breakdowns. It's the sort of record that makes my mum cry. WHO'S GEORGE: "I Didn't GARY GLITTER: "I'm The Leader Of The Gang" (GTO): An EP of Glitter hits reactivated to please the neo punk circuit. Tracks "Rock n' Roll Part Two," "I'm Back Again" and "Do You Wanna Touch Me (Oh Yeah)".

THE TEA SET: "Keep On Running" (Modern): Produced by Hugh Cornwell, this version of the Spencer Davis hit written by Jackie Edwards might appeal to young souls who don't remember the original. If you're old enough to the way the life appalled at the way the inger distribute your memory cells. THE MECHANICS: "Talking To The Wall" (Big Fish): A dynamic record with singhly dynamic accord with singhly dynamic accord with singhly dynamic accord with singhly dynamic according to the singhly dynamic according when some Hank Marvin type guitar sneats into the preturn. After a while this deposition of the singhly dynamic according to the singhly dynamic according to the singhly dynamic according to the singhly deposition of the

THE SWINGING CATS: "Away"/"Mantovani" (2

THE V.I.'S: "Do The Bossa Nova" (Criminal): From the debut album of a classy band which manages to be tho-roughly British while coming on like a top American AOR attraction There are Steely

## **THE SKOLARS**







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## JAZZ NEWS

## **Burton, Pass** Woods, tour in Autumn

tions have finalised UK tour dates for Joe Pass and the Gary Burton Quartet in November, and the Phil Woods

Quartet in November, and the Phil Woods Quartet in October. Quartet in October. Quartet in Pass will be playing solo concerts, while the Gary Burton Quartet comprises Steve Swallow, Jim Odgrin and Mike Hymn.

New Castel Jazz Festival, as part of the presentation of great samphonists, including Dexter Gordon and Gerry Multigan October 20). Cork Festival (29). Round House, London (30). Cheatre Royal, Lincoln (31). Livierpool (November 1). Joe Pass Concerts are as follows: Chellenham (November 1). Joe Pass Concerts are as follows: Chellenham (November 1). Joe Pass Concerts are as follows: Chellenham (November 1). Gray Burton concerts are as follows: Chellenham (November 1). Gray Burton concerts are as follows: Chellenham (November 1). For Chellenham (November 1). For Chellenham (November 1). For Chellenham (November 1). For Chellenham (November 1). Royal Northern (November 2). Royal Northern (November 2). Royal Northern (29). The Forum, Itatfield (29). York (30). Warvick University (Oceanber 1). Ronnin Scott Directions have added a date to Gerry Multigan's tour Ronnine Scott's Solon on October 22.





## **Taylor** for **Paris**

THE Institute for Artistic And Cultural Perception in Paris is organising a workshop featuring the Cecil Taylor Unit from September 18-24.

The Cecil Taylor Unit from September 18-24.

The Cecil Taylor Unit comprises Sunny Murray, Jerome Cooper, Jimmy Maray, Jerome Cooper, Jimmy Maray, Jerome Cooper, Jimmy Sember Composition and Improvisation, and an advanced ievel of musicianship between composition and Improvisation, and an advanced ievel of musicianship will be required by the students for young European Improvisers, hopes to secure Bill Obson, Sun Ra, the Art Ensemble of Chicago, Sam Rivers and Archieschops.

The course costs 2500 French francs, which covers teaching, lodgings and food. Further Information from: The Institute For Artistic And Cultural For Artistic And Cultural Company of the Course of the Course

### Garrick benefit

MICHAEL Garrick, stricken with severe back trouble, is with severe back trouble, is JCS have combined with the pianist's friends and colleagues to stage a benefit night on September 22 at London's 100 Club. The benefit will include Garrick's current sextet, an agreement deversion of the Rendelling of the pianist's from Jeremy Robson. The pianist of the pianist of the pianist's current sextet, and poetry and jazz from Jeremy Robson. The pianist of the p

## Keyhole to work

CHRIS Burns' Keyhole will be featured in four concerts at the Workers' Music Association, 236 Westbourne Park Road, London W2, on September 7, 14, 28 and October 5.

The band, reduced to a quinter, comprises Bruce Jacobsen, John Butcher, Chris Burn, Jon Brown and Gordon Wellard. New music, as well as standard Keyhole repertoire, will be played.

### Jazz in Austria

SAALFELDEN, Austria, will hold a three-day modern jazz festival from September 5-7. Featured artists include Jack DeJohnette, Anthony Braxton, Zbigniev Namyslovski, Airto Moreira Sextet, Berlin Work-shop Orchestra and the Enrico

shop Orchestra and Technology Rava group. For further information, write to Verkehrsverein A 5760 Saalfelden, Salzburger Land, Osterreich (phone 06582 25 13).

## Diz dates

DIZZY Gillespie is among the jazz stars lined-up for the Salford Festival (August 23 to September 6). Diz gives a concert in the Maxwell Hall, Salford University from 8pm on Sunday (24). Humphrey Lyugiton's Band plays the Lancastiember 2, Georgie Fame's Blue Flames are at the same hall on September 3, Collowed by Ronnie Scott's Quartet and Morrisacy-Mullen (4) and Marian Montgomery in the Pember 1, 1997 (1997). The proposed of the proposed of

## Actual extras



ACTUAL '30, which presents the festival of improvised must a London's IZA Gallery from Carter, pila James Newton solo exercised other concerts.

The John Tehical Saxophone Quartet will be playing in Bristol on August 24, and a truther gig has yet to be finalised.

## BRMB, JCS and MYJO

BRMB Radio, Birmingham's in-dependent commercial station, and the Midlands JCS are col-laborating to promote a Midlands tour for the Midland Youth Jazz Orchestra, fea-turing guest soloists Kenny Baker and Kathy Stobart, with the Adrian Ingram Trio as sup-port.

port.
This year MYJO celebrates this year M130 Clebrates its 10th anniversary, and after the NYJO is the UK's oldest established youth jazz or-chestra. Recently it toured

Germany and was invited to this year's Nice Jazz Festival. These are the tour dates Redditch Palace Theatre (September II), Lichfield Civic Hall (12): Dudley College of Further Education (13), Solihull Library Theatre (14).
All performances start at 8pm. Tickets are 12, 11.50 for JCS. members, and 50p to 125. members and 50p to



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## Album reviews

BUD FREEMAN: "The Dolphin Has A Message." On A Clear Day The Dolphin Has A Message Don t Blame Me I Didn t Know What Time It Was Tangerine Satin Doll Just Pass Teatme I Cover The Waterfront Southbody Stole Me Call Here.

Skeat (bs) John Richardson (d) London — May 1980

THE veteran tenorman is much in the news now that he's in retreat from the British weather and admirers of his stylish and individual playing have here a souvenir of his work in a normal local setting. This album, though made in a London studio earlier this year,

ACTUALRII Actual Music presents ACTUAL 80 music festival at the I.C.A. THEATRE
The Mail, London SW1., Gt. Britain

could be said to be roughly typical of a Freeman club or hotel date when he appears, as so deen the case, with a piano-aims for a quartet effect rather than a tenor-or-bust sound with rhythm in the background. There are duets, too, with each of the tro.

It's a format which Bud finds congenial and indeed convenient. The programme mixes worked to the control of the

relaxed as to sound almost casual.

The impression of a pleasant, not very lively dance session is created to a degree by the easy-paced ballads — "Water-front". Rainy Day. "Don't Blame Me", "Teatime" (a nice little paraphrase). "I Didn't Know" and "Guess" — but some pieces lack attack and dynamism.

know" and "Guess — but some pieces lack attack and dynamism. Hey don't swing, but a little more boot would have done the album no harm. And I guess the addition of a second horn might have spur edd the team to more during deeds. As it is, the set impiere of the team to more during deeds. As it is, the set impiere which Bud enters as though playing "At Sundown".

Another which gets off the team of the syndrome with a syndrome blues on which author and bud's tone breaks into odd rasps, growls and croaks makes the syndrome bud of the syndrome

The craftsmanship for which Bud is renowned can be en-joyed, and on a few ballads his style diverges in ways which may surprise you. But I've heard many jucier examples of it.—MAX JONES.

JACK TEAGARDEN — EARL HINES ALL STARS: "In En-gland, October 1957" (Jazz Groove 001).

gland, October 1957" (Jazz Grove 2001).

TS taken more than 20 years to see the music of the Teagarden-Hines tourists released in Braham exciting reminder of a cheerful, Islentaden band completed by Max Kaminsky (trumpet). Peanuts thucko (clarient), Jack Lesberg (bass) and Cozy Cole (drums) — which toured England in Which toured England in Both leaders play with tremendous style and Hines is brilliant in his showcase numbers. Tea For Two" and "Rosetta". The latter is packed on the control of the

breake out into big, soaring Louis-type phrasing.
Hucko blows beefily and with good drive here, while Teagarden's pollshed and masterful tromboning, and lethargie tomboning, and lethargie lost none of the charm. Weaknesses there are a few untidy ensembles and too much concentration on Dixieland on side two, which features hard to the charm of the properties of the charm of the ch

## JAZZ

## **Evolutionary** forces

A prime mover in the Bebop era, Max Roach knows all about revolution. He tells KARL DALLAS that revolution without foundation is doomed, and warns against the imperialism of fusion music.

MAX ROACH is a traditionalist. That may sound strange about a man who almost single-handedly changed the sound of modern jazz drumming, but when we spoke during his recent brief visit to Britain it was recurrent theme.

recurrent theme. Whether he was talking of the young Turks of avant-garde or the opportunities of fusion music, he stressed the need for tradition, for roots — an evolutionary rather than revolutionary rather than revolutionary as the process of the process of

rather than revolutionary approach.
And also the need for some the source of the sourc

"Sometimes it had no pur-pose, no substance, and when that happens, it dissipates itself. Checks and balances wipe out things that are meaningless, but if it has substance it will

things that are meaningles, but if it has substance it will last."

I thought he came from a pretty revolutionary generation himself.

I thought he came from a pretty revolutionary generation himself.

Description of the control of

Tony Williams, Billy Cobham, "It's just not working out for either one of those people, it's dovious Ringuo was an actor, a good one for film."
"Yesh, he fits right into that whole world." The implication being I suppose, that Cobham and Williams don't fit. That whole world "engages Max Roach's attention quite a bit He à a remarkably aware.



Max Roach: "Fusion is the product of imagination of people are not creative artists . it's an imperialistic form of music"

and articulate person. His music isn't played in a vacuum, Indeed, he refers constantly to touch with reality.

"The only thing I cry for is that people who are doing things to stimulate the intellect of humanity, should have equal time with the people who are doing the stimulate the intellect of humanity, should have equal time with the people who are doing to the stimulate the intellect of humanity, should have equal time with the people who are doing to the stimulate the constant of the stimulate the s

nothing to do with sounding

Tunky."

Max Roach, for the record, doesn't look at all funky. In his neat grey suit and dark the you might take him for an insurance with the suit of the suit of



who plays -and everyone who wishes they could

Here's where you can see and play some of the best and latest musical instruments in the world.

Here's where you can listen to big-name musicians performing and talking. People like Gordon Giltrap, Kathy Stobart, Johnny Mars' Seventh Sun, Steve Howe, Status Quo, The Jam, Bruce Bolen and Dave Roberts. Not forgetting the Musicians' Union Rock Workshop.

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## MM Readers' Poll 1980

SHARPEN your pencils and get ready — it's democracy time again in the music world . . . your chance to vote in the most important music poll of them all.

With so many changes on the music front during the last year, the only thing we can be certain about is that the field is wide open.

■ Last year's MM Readers' Poll was dominated by the giant bands of the 70s — notably Led Zeppelin — fresh from the success of their Knebworth concerts — Gensis and Yes.

This year Genesis have done phenomenally well with their sell out tour in the spring, and Pink Floyd have made a comeback with "The Wall", but we can expect a determined assault on their position from a whole number of sources.

Perhaps the most unexpected phenomenon of the year has been the sudden revival of heavy metal. Old names like Deep Purple and Black Sabbath plus a whole plethors of young English bands such as Saxon, Def Leppard and Iron Maiden have been shifting vinyl by the ton at a time of deepening recession in the record industry.

The other great movement over the last 12 months has been the rise of ska, sparked off by the success of the independent 2-Tone label, with names like the Specials, Madness, the Selector and the Beat never far away from the highest echelons of the albums and singles charts. Even Desmond Dekker has made a return to recording.

● The mod revival seems to have sunk with the same speed as it arrived — but the band that inspired so many mod bands, the Jam leapt to the top of the charts within a week of their single "Going Underground" being released.

And another band loosely associated with the new wave, the Police, have had a phenomenally successful year.

• The hard core of punk seems to have tailed off, but the new wave is still going strong.

Joy Division have achieved mass popularity, ironically following the tragic death of singer lan Curtis, and bands like Athletico Spizz 80 and the Human League have achieved album chart success.

Finally, as 1980 seems to be the year of revival, perhaps it's not surprising that a soul revival appears to be on its way, spearheaded by Dexy's Midnight Runners.

So who will sweep the awards is anyone's guess. But don't just sit there — get voting!

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**ALBUMS** 

T-BONE BURNETT: "Truth Decay" (Chry-salis CHR 1317).

As a member of the extraordinary Alpha Band, T-Bone Burnett seemed wholly committed to the notion

committed to the notion of revitalising and radically revising almost every established idea about the way contemporary rock music should sound. Formed in the creative silparteam of the original Rolling Thunder Revue, the Alpha Band was Burnett and Steve Soles (guitars, vocals, commulti-instrumentalist, David Mansfield. Together, they produced for Arista a troid distinctly novel and challenging albums — The Alpha Band" (1976), "Spark in The Alpha Band" (1979), and "The Statue (1978). Of Hollywood" (1978).

(1978).

Burnett and Soles wrote songs that drew on a multiplicity of influences everything bad a place of the place of th

The music, though, refers not to any "Highway 61" reprise, but specifically recalls the neurotic splendour of the Alpha Band's "Interview".

Alpha Band's "Interview". The drums splater and roll, scatter booming accents in a strange zombie shrug as the guitars pick off the stragglers mexiced, electric bursts. A similar musical tension—again typical of the Alpha Band — is forefully employed on "Boomerang" to the Alpha Band — is forefully employed on "Boomerang". The forefully employed or sexual jeelousy that culminates in murder, over a defant "Sweet Jane" ("Sweet Jane" in "Sweet Ja

creates an eerie atmosphere of frightened, nervous sexuality the drums hang thunder, the guitars coil in light of the guitars coil in light of the guilars comming in on beguiling, erotic detail the song's about a pick-up on a rainswept street, a man following a grif up to her room. The final image startling as powerful as the final frames of James Toback's movie.

James Toback's movie, "Finger" There is less intimidating material, most of it on the album's second side. "Come the most of it on the album's second side. "Come the most of it on the album's second side. "Come the most of it of of

"TBone Burnett, come in wherever you are.
"Truth Decay" ends beautifully with "I'm Coming Home", a song of sprittual reconciliation. This, however, isn't the didactic evangelism of recent Dylan, it speaks of recent Dylan, it speaks of recent Dylan, it speaks the Louvin Brothers, with the milling dignity of Hank Williams' "Thank God" or Gram Parsons "In My, Hour Of Darkness" Be thankful for that.

Of Darkness" Be thankful for that.

And forgive the hyperbole accept the enthusiasm investigate this record. "Truth Decay" is a work of authentic originality.

ALLAN JONES.

BURNING SPEAR: "Living Dub" Island PRE).

deadly work as a gruff volce halfway through the first side of this album, more as a warning than a reminder. After all, who could mistake those weird sounds for anything else.

This is Dub with no apology.

But the strength of "Living Dub" — from Spear's "Social Living album" — is not so much the effects he adds on as those he leaves off. Li's the space between the spaces that gets your imagination working overtime, particularly on

## hole ace

PAUL SIMON: "One-Trick Pony" (Warner Brothers K56846).

WHAT makes a record release an event? When it is a new record by Paul Simon, the man responsible for the third best-selling album of all time, and when it's his first record for an almost incon-ceivable five years.

First things first "One-Trick Pony" is music "Created" for the Paul Simon Warner Brothers movie of the same near. It's Simon's third film score — first the overwhelmingly successful 1987 "The Graduate", followed in 1975 you some desultory humming on the soundtrack of "Shampoo", and now ten new songs oo, and now ten new songs oo, and now ten new songs co-wrote the film and stars in (following his cameo role in Woody Allen's "Annie Hall");

perhaps it's unfair to judge this album outside the con-text of the lim for which the songs were, apparently, writ-ten. But the album's pack-aging, cohpled with the dearth of fresh material, and the fact that Paul Simon is primarily a musician, obviates primarily a musician, obviates thing less (or more) than a new and welcome Paul Simon record.

Paul Simon has been responsible for some of the most muster of the last 15 years. The world finally succumbed with the success of "Bridge Over Troubled Water", after a series of sublime Simon & Garfunkel albums. Simon then bided his time, and it was only in 1972 that he delivered a near-perfect solo abum, Never a prolife write abum, bever a prolife write abum, bever a prolife write of "Bookends" was fleshed out with old singles), from the naive asceticism of "I Am A Rock" to the bullient joy of "Take Me To The Mardi

Gras", Simon relied on quality rather than quantity. But "One-Trick Pony" is, for Paul Simon, a curiously ineffectual album, with few vintage tracks. Musicians included are those who made up the back. Musicians included are those who made up the back. The series "— Steve Gadd, Tony Levin, and Hugh McCracken. The familiar name of Phil Ramone, who has assisted Simon as engineer/producer for many years, ensures a sound quality years, ensures a sound quality of all Simon's material. You're probably familiar with the single, "Late In The Evening"; a right litte cracker which could well do for Latin American music

Evening": a right little cracker which could well do for Latin American music what "Mother And Child what "Mother And Child had been as the control of the c

The Movies" inverts Francois Truffaut's 1968 film "L'Enfant Sauvage" with its reference to a survey of the survey of the survey of the wolves when he was a child"; the lovely, lingering "Bus" section of "Ace in The Hole", autobiographical adde two closer "Long, Long adde two closer "Long, Long always had an acute visual eye, "America" is a treat of the obth the eyes and ears. Lyrically, this album shows.

both the eyes and ears.
Lyncally, this album shows
examples of Simon at his precise, economic best from the
title track's deliciously
simonesque "he does one
trick only/it's the principal
source of his revenue", to the
achingly lovely "How The
heart Approaches What It
Yearns". A curiosity, "Jonah"
(with its chorus of "I know Jonah
song") is remissizent of the
abstruse Biblical imagery on
the extraordinary "Silent
Eyes" from his last album.
A number of the songs on

A number of the songs on the album seem autobio-

graphical, dealing with the musician's life (and lifestyle) on the road, but Simon avoids the cloying "lonely at the top" dirges of lesser talents.

the cloying "lonely at the top" digges of lesser talents.

But it is musically that the album threatens to subside into the dread morass of slushy AOR. The threat is avoided (or at least nost, and the subside into the dread morass of slushy AOR. The threat is avoided (or at least nost, and the subside into the overall quality of the sound. "One-Trick Pony" breaks little new ground for Paul Simon, which is a shame, as he has proved himself one or rock's more adventurous, frequently emotive album, frequently emotive album, frequently emotive album, and any lack of dynamism or spirit of adventure is tempered by the delight of having Paul Simon back again.

Although there as title to suggest the immediate quality frown", this album marks the welcome return of a major ralent after too long away.

welcome return of a major talent after too long away, for which we should be grate-ful. — PATRICK HUMfor which ful. — PHRIES.

But even so, this album has given me a new appreciation for dub that I didn't have before. — ROZ REINES.

DIRTY LOOKS: "Dirty Looks" (Stiff Looks" SEEZ22).

YKNOW some Yanks are

Y RNOW some Tahna are

New York Some Tahna are

Dratching one a trio who
sound variously like the early
Who. The Cream, Joe Jackson
and the Jam — you name it
's in there. Only an American
band could sound so selfconsciously Bettish but if you
think you've heard it all beDry Looks Bettish but if you
think you've heard it all
only the property of the cover

Signed to Stiff, nobody
And the covered

T

This is a pleasantly victous album from a band with a chip on its shoulder and a whole lot to prove. Only a bout over here will tell if their bark is worse than their bite. On this hearing, they deserve the benefit of the doubt.—STEVE SUTHERLAND.

SWELL MAPS: "Swell Maps In Jane From Occupied Europe"
(Rather /Rough Trade
ROUGH 15).

A WAY from the mystifying hi-tech ambience that most studios exhude. Swell Maps, in direct contrast to such opulence, chisel away mostly at home, creating a

music that's 'badly' recorded, enthusiastically conceived and naively innocent

The results mainly are a hit and miss affair, a fact confirmed by the Maps' debut of a year ago "A Trip To Marineville", which lay somewhere between chronic and brilliant

In contrast this comes over as slightly muted, maybe because this is the last album we'll be getting from these purveyors of DIY who have now decided to go their own ways.

The opener, "Border Country", is a moody atmospheric instrumental and in many ways is typical of the whole Swell Maps set up, confirming

that they have ability when they want to show it. Yet later the album degenerates (if that's the word) into random noise of fittle value.

The real 'piece de cesist ance' lies on the montal called "Collision With A Frogman vs. The Mangrove Delta Plan" (such wit these lads), it uses guitars and drums in an enterprising fashion, running challed that the such as the

Also songs such as "The Helicopter Spies", "Secret Island" and the "Big Empty Field" show that the Maps had a lot more talent than perhaps they themselves gave credit for.

Unfortunately part of that spirit included a tendency to self-destruction as they include random noises of any thing from hammen (and thins is a wild guess) to concrete and typewritered It may have been fun at the time but it certainly doesn't sound fun to the listener.

the fistener.

Or maybe I'm being too dull. Swell Maps never boasted the kind of Rough Trade elite aura that pervades so many of that label's more "serious" acts, but they "cupt enthusiasm, with schoolboy "Buggles" type humour and most important of all, remained true to their deals. The Kings of DIY art elite in the property of the



FIRES all across the night sky, like a juvenile vision of hell's inal reckoning.

The darkness glowing; the flames from the bonfires searching out the stars above

Sweeping up the slope, from the front of the stage, the audience 60,000 people, hey reckon. All day, they've waited for hese brief moments of ecstatic communion. For hours, they've nursed issolation while the mud sucked at their

Behind and above them, searchlights can the sky like electric moonbeams he audience cheers again; but it's the ound of people trying too hard to have a

Its.
I looked at Boot; I looked up at eaven I waited for someone to beam e out of this comedy, to correct this ild absurdity...

T would look worse later on, but even in the morning sunlight the site of the Monsters of Rock festival at Castle Donington looked like a reconstruction of the Somme.

the Somme.
Thursday's rain had all but washed way the festival site, left it smothered in sticky soup of mud and elime. An merican roadie remembered trying to et his truck through the quagmer.
"Tursday, dat road was a river," he

I ursuay, out road was a river, ne aid, peeling the mud from his face. "We ruz slidin' down, came alidin' down deways. Sonuwabitch got washed into em trees. I t'ought we wuz gonna flip iver 'n' drown. I never seen such shit.

The sun was up now and climbing in a sale blue sky. The mud was still inches hick, marky, cold, slippery, refusing to lry out. Around the stage, craters somed where the ground had been hewed up by the wheels of the heavy newed up by the wheels of the heavy tics carrying the PA and the lights and e se iffolding for the towers and the intrators and all the other traphermilia needed to wage the rock

'ndl war
The police were patrolling the country
nes around Castle Donington. They
ared in quiet askonishment at who'd
raggling ranks of the HM army who'd
Driving down Melbourne Lane to
fillen's Lodge was like driving down an
areue that would lead you back into
e Sixties. Yak jam'ets and loon pants
blood for a fillen's blood from the country
to the country of the country of the country
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stared at is.
"This is going to be horrendus," Boot said, his heart sinking like a house-brick in a stagnant pond.
I knew he hadn't been looking forwards to the aig with any delirious anticipation but I thought he was laying on the doom bit thought he was laying on the doom.

We had a map, but no idea where we

we were looking for the backstage car We were leoking for the backstage car park. A carding to the map, it was leasted toward the rear of the festival sits being the Rolls-Royce depot. We but the road along the permeter of the sits for what seemed another three or four miles. We still couldn't find the backstage are park. "If we go say further," Boot moaned, "we libe in the next county."

Another mile long the track a group f Arti t S ryte security men stood in group, their yellow tee-shirt shining in

George B dn ir was there. He had a w had intended to climax their Satur lay night with the most

show on Saturnay right with the most violent explains they could mount.
They drought in cases of gelignite to do the trick. On Friday, at the end of their rehears! someone pulled the plunger and the whole lot went off with a bang you might ve heard in Nottingham. The stage surjeved the bast, but only the stage surjeved the bast, but only blown out. Much of the Packetter was the property of the p imilar damage. One of the lighting rigs ras severely buckled. The blast ripped brough the tents and caravans behind

holocaus. "Last night they nearly blew themselves up the state of the

Here we all are, sittin' in a mud both

kind of bang, though. And they were still

THE Ariola/Arista mobile home was parked in a corner of the compound.

kind of bang, though. And they were still threatening to pile on an amay effects as possible. The hacks and the photographers were requestionability for their safety, endemnifying Rainbow and the concert promoters in the event of "injury or death, however caused." Could they be serious? "Oh, yes," said Bodnar, who'd witnessed the previous evening's A/A would shortly be hosting a champagne reception for an American group called Touch. Touch were the opening hand on the festival bill. Groups of people calling each other dahling soft people calling each other dahling cach other on the cheek, giggling. The girls from the record company were mostly wearing bolier suits ('How apt,' Boot cracked) and cowboy boots. Their newly-washed half fluttered like hankles

A/A would shortly be hosting a

ENNIE HALSALL said she'd drive us to the stage. Jennie Halsall was the festival publicity director. Festooned with walkie-talkies, radio transmitters and satchells and clipboards, she looked like a member of an SAS assault squad. "Drive us to the stage?" Boot asked, bewildered. "Why?"

The was a stage? Boot asked, bewildered. "Why?"

The was going to control the stage is simply explained. The stage was 20 minutes a way by foot. Boot was overwhelmed.
"I'm going home," he cried. I wrestled him to the floor and told him I'd rip his heart out if he left without me. heart out if he left without me.
Jennie told us that if we didn't want a
lift in her we could always wait for the

TENNIE HALSALL said she'd drive us

unemployed were doing this morning, as' I sipped on the champagne and waved away a wasp. They were becoming such a nuisance. The wasps, I mean; not the

mini-bus.
"The mini-bus?" Boot wailed,

'There's a shuttle. The bus goes every Boot made a run for the car. I tackled him around the waist before he could hot-wire the motor.

ENNIE wrestled with the steering wheel of the Mini as it plunged into another pot-hole. A wave of mud splashed across the windscreen. "What you really need is a Sherman tank," Boot told her. We slid to a halt opposite a series of cement structures that looked like the first line of a military defence network. "It's like the Maginot Line," Boot

groaned. Jennie gripped the wheel as the Mini skidded down an underpass into the system of bunkers, the walls of which were slimy with damp, the floor of which was inches thick with multi-"lit's The Guns Of Navarone all over again."

HALLIC K.

nemployed.

Touch came down from their dressing Touch came down from their dressing room and mingled with the record company execs. The hacks dutifully the properties of the properties of the professional with the professional tennis players; you know the look — all over tans, bouncing curis and teeth that dazzled.

Pretty repugnant, really; but I enjoyed the champagn. JENNIE parked the car on the other side of the bunkers. We'd have to walk from here. I stepped out of the Mini and immediately wished I'd worn something more sensible than the cowboy boots. The mud whooshed over

cowboy boots. The mud whooshed over my ankles, tickled my knees. The audience occupied a gentle Incline that looked like a mucky buttock tilted at the sky. Thousands of identically denimed-cald adolescents thronged the slopes; a lot of them already

"Look at that," Boot said. "Up to their necks in mud and not a care in the world

We clambered through the mud to the backstage gate, showed our backstage passes to the security and were immediately turfed out. This wäsn't entirely unexpected Blighty rock fests are famously disorganised; what did we expect—something as smoothly co-ordinated as Montreux where we'd been given access passes to everything. Costello's pysche ilavatories and Elvis Costello's pysche.

TOUCH were on singe, wailing away to a no great consequence. Bursting with Seventies hard rock cliches, their music was all creamy harmonies, histrionic gultar demonstrations, swishing synthesizers. The drummer was wearing sath boxer's shorts and an inane grin. They sang songs about the power of rock inroll and their love of ladies who were gome save their souls. The suddence have the souls with the suddence have like walking through a vat of coagulating curry. The audience lolled in the mud. Some of the chaps entertained themselves by rolling their girlfriends in the mire. What a great time they must've been having! You

THE A/A caravan was open again. Oh dear, more champage and sandwiches. What a gruelling day! There was an air of lapping distress in the A/A caravan. The girls from the office were weeping; grown men were white lipped with anxiety. One of Touch has swallowed a wasp! He'd been rushed to hospital. This was the highlight of my day. Singering them to fork out nearly nine quid (plus fares) to sit in a field full of rancid muc on a Saturday afternoon when the pubs were open and the sun was shining. Touch prattled on. "Youaaaaaah neeccaaaahd tah

of their singers was howling.

Down toward the front of the stage, the Ariolar Arista crew were up to their expense accounts in mud, bravely trying to look like they were enjoying the show. Whenever Touch crunched to the end of a number, they clapped and cheered. They were on their own, no one else seemed to care too much for Touch.

"Liscosen! Wontchnasa lissesen, "Erinkly, no, old boy.

Frankly, no, old boy.

Lisa compound it. clutching our sides. We watched Def Leppard arrive and swan about the compound before hitting the bar. Boot and I wandered what time Riot

Boot and I wandered what time Riot would be on.

'They've been on for the last 15 minutes,' someone informed us.

We were so far away from the stage of the someone informed us.

We were so far away from the stage of the someone informed us.

We started to walk back to the stage. We looked at the road in front of us. chasing the far horizon.

It's like been gin the Foreign Legion.' The sike been gin the Foreign Legion.' The sike been gin the Foreign Legion.' We miked back over to the A/A caravan. Jennie Haisall was there. She radioed the stage, asked for a bus to be sent to the pick-up point. Eventually, a transit appeared. It was meant to carry seven people; three times that number clambered in. It was like the last bus out cambered in. It was like the last bus out

pered in. It was like the last bus out of Calcutta.

This time we took the scenic route to

estival site.

Riot were just leaving the stage.
Oh, dear.
We caught the same bus back to the addock.

WE watched Saxon from the crest of the hill, downwind of the lavatory tents in which a new life-form appeared to be breeding. Saxon appeared amidst a howl of electronic savagery louder than a conversation with Wendy O. Williams.

"Ahhhhhhm talkennnnbahhl mah wheeeeels," Bif roared, soun like a giraffe being force-fed a Volkswagen. Volkswagen.
"How many of you are there?" Bif wanted to know. "Forrity thousand? Fifty thousand — SIXXXXXTEEE THOUSAND!"

THOUSAND"

The response suggested that if there were 60,000 people out there, 59,999 were asleep on their feet.

Saxon must've been one of the better bands on the bill; the audience started throwing cans at each other, which is always an encouraging sign.

Saxon were playing something called "747 (Strangers in The Night)" when I crept off, they sounded like a cement of the company of the playing all off the Orkneys.

A photographer from the Belper News joined me in the mini-bus.

"I've got a county 'n' western concurt

ALLAN JONES and

mud at Castle

Donington

photographer Adrian Boot wade through the

in magaget the audience in somethit localels approximating banter "Whaargnurf snaffnuurgh," he said. The audience cheered, Bif, apparently, had just introduced "Wheels Of Stee!," one of Saxon's most popular items. "Ahlibhihhm talkerpanghababababa."

They have a lead in or called Bif. He makes Ozzy Ozbourne look elegant.
Bif. regard the audience in something displaying a sence of dynamics that would've dulled the senses of a slug. The punk bands used to be critically pistol-whipped for the sheer repitition of psstoi-waipped for the sneer replittion of their repertoire and the singular pace with which they attacked all their songs, but the Scorpions set new standards of musical inanity. They would've been better off invading Poland

MEANWHILE, backstage Ritchie Blackmore had arrived. He roared around the paddock in a black Mercedes, looking as happy as Van

black Mercedes, fooking season with goul of the control of the con

thought the comparison should've been with Danny L.Rue. )
If I'd know how truly horrendous Judas Priest were going to be. I'd have tried to get the whip around his neck with one end attached to Blackmore's

THE trips in the mini-bus from the paddock to the stage were becoming increasingly tedious, not to mention



THE hacks from the rock comics were sitting in the bar consoling each other, waiting for a wandering press officer to happen along to buy us drinks. We were trying to recall the most depressing godawful festivals we'd been to. Buxton and Bickershawe topped the

'Have you seen April Wine?' Boot "Have you seen April Wine?" Boot asked, trying to disengage himself from a small field of mud that had followed him back from the site.
"Avril Wine? Never heard of her," I said, tipping back a stiff one. "Who is she?"

"She," Boot said, "is called April, and she's the band that's just come off

stage."
I looked sheepish; suitably contrite.
I looked up. Mick Box tucked another
bun down the hatch.

POSSIBLY Germany's most lethal export since the V-2, the Scorpions may have been the most excruciatingly awful band I've ever seen. If they aren't the worse hand I've seen, it's only because I've forgotten just how miscrable Buggle could be.

The Scorpions have a drummer called Herman Rarebell who clouts the Rit with

all the deadly panache of a studgmernouse butcher swiping defenceless animals over the head with a hammer in a stockyard. Excuse the grossness of the comparison; but these boys were the end. They really were dammed unpleasant.

They made Saxon sound like the LSO,

Powell, but it wasn't to be); the bus lurched mther indelicately, and I tipped by treble vodds all over the place Fortunately, most of it went into my pint. The place is the place in the place in the place in the place in the place is a down for Judas Priest's "set." I was hoprified to find the dependable min'-van replaced by a bloody lorry. A dozen of us clambered in the back, hung on for our lives as we raced down to the stage.

thrown clear.

I refused to tip the driver. I was too busy, anyway, counting loose teeth.

ROB Halford rode on stage on a motorbike.
Unfortunately, it dign't roar off the front of the stage into the front row of the audience with him on the back

the audience with him on the back screaming blue murder.

To say that 4 didn't like Judas Priest would be like saying that 1 find Switase hard a little on the dull side: ie it of the reasons I love rock 'n' roil is that it can lift your spirits even at its most can lift your spirits even at its most above for him to the priest like spirits of any lift your spirits even at its most a howl of anguish, but there's a spirited resilience about it that lifts the heart, makes you want to fight back. Graham and the spirits of the spi

cast a snadow, out i retus a control the light.

The best rock music is never puerile or sycophantic or deadening; it's an affirmation. Springsteen, Young, Costello, Parker, Dury, Dylan ... they refuse to surrender. Joy Division, too.

A video screen to the left of the stape permanently featured our guitar hero in technicolour close up, vou could see the concentration he employ. So get himself through his hacknes ed gy rations. It was revealing stuff the armit at work in an open field with 89,000 watts to play with My ears were ringing like an alarm clock. "Hello Casale Domigton," Graham Bonnet cried. "Are you still drugged out. You'd better be". I don't know about being drugged. I'd have preferred to have been anackhelised.

have preferred to have been anaeschetized and still they raged on! Ritchie played another sole that would ve been better off left in the cupboard. Bonnet encouraged the audience to appliand with all the cupboard. Bonnet encouraged the audience to appliand with all the desired skill offer an anoes of the play part of the common strength of the play part of the common strength of the common to desired and the common surgeon. When it comes to drummers, I'm a Charlie Watts-Terry Williams man, meself. I like someone who boots the music along. About this time, Ritchie played "Greensteeves." It quickly erupted into another demonie thrash. The audience were taking on each tune like they'd hated it for years, seemed intent upon pumelling it sideways into the mud Blackmore seemed detached from the whole ritual. The greatest rock guitarists have usually forced their music into areas of humour, drama, sexuality, esclamation, assummes too easily and complacently the chicks expected of him by has audience he accepts the mundum flight of their magnation. He sounds like he's only ever instened to his own records, accepted their himitations, read only his own goesd reviews. "You're drums," I'm drunk, "Bonnet Ass."

Priest.

The strong way to the strong way to strong who, who had only a sked "Yaaaaah," groaned the people from north of Birmingham.

Who's from south of Birmin'am?"

Rob Halford continued, with expert logic
"Yaaaaaah," wheezed the people from
outh of Birmingham
"Cooper," said Halford, astonished
'You've coom from all over the place

THE night fell like the slap of a hand on a coffin lid. Boot and I were back up to our ankles in mud, waiting for Ritchie Blackmure and Rismbow to fire a builted through the evening's head and put it out of its in the slape of the slape of

BACK in the bar, I laughed when I started reading my hotes on Judas

There was still no sign of Ritchie and the chaps: an on his knees, sinking into a house of Porredon.

An orchestral overture boomed out over the PA. "Land Of Hope And Glory" erupted through the speakers. It went on longer than a Nick Lowe anecdote. "What's this?" I asked Boot as the music droned on like a funeral

music droned on like a funeral procession.
"Sounds like the second movement."
Boot declared, wearly insolent.
Over the PA there came a countdown.
"Ten ... nine .. eight...
Then the entire front of the stage blew up like Lenny's noce after a night on the town. Whooodsh went the flash bombs. The night was bright with explosions.
"Looks like it." Boot said, trying to aim gesticulating punters.
An electronic throb introduced Ritchie Blackmore who bounded to the front of the stage in a black catsuit better suited to a barmaid in a dockland pub Have these people no style! For a form of music supposedly based on flash and like cheap tarts at a works booze up. And if Ritchie Blackmore'd like to give us the address of his hairdresser we'll send one of the boys around to kneecap

im.

Rainbow played something I took to be called "In The Eyes Of The World"

"Sounds like my car," Boot remarked

artly.
Ritchie pranced and struck a

Edichie pranced and struck a emarkable variety of poses for a man of his age. His fingers moved so swiftly up and down the fretboard you doubted that he left fingerprints on the strings! Kept wondering why his hair didn't move, why it hung like the flaps of a table, rigid flanks on ether ride of his face ... could flank and ether ride of his face ... could not see that the country of the could not be seen to the country of the Roger Glover, who'd played with RB in Deep Purple, was wearing a panama hat. A sure sign of a Bobby Charlton thatch. His bass amps blew out early on; he could only pose, which he did with some semblance of style and initiative. Ritchie semblance of style and initiative. Ritchie takes swigs from the inevitable bottle(s) of wine during a Feelgoods set.! wouldn't call Ritchie a dictatorial bandleader, but you got the impression bandleader, but you got the impression that if anyone interrupted one of his mammoth musical tirades they'd end

Even Echo and the bloody Bunnymen. Judas Priest make my heart sink. Artogant, mean, small, Judas Priest are about as upliffing as a plunging elevator, heading straight for the baement. There's no compassion, unger or rebellion. Just stullfying compatence, coapulating energy dying on its feet. The audience spent most of the set throwing mud at each other, So this is what it is come to? They should have set the own of the set o bellowed I wished I was drunk. As It happened, I was dangerously wober Curiously, I began to warm to Graha Bonnet. He was beginning to look increasingly uncomfortable with the paradic idoctics of the material he was fore

to carry the show
It was a forlorn battle Don Airey's

It was a forform battle Don Arrey's keyboard colo would'se put a brick into hibernation. He referred to some classical piece.

"It's not the 'Sugar Plum Fairy', is it'? Boot steled.
"No," I replied. "It's still Don Airey. Then Ritchie we back smong his flock, bashing his first son the guitar discovering feedback and being sen radia innovative. The sound bounced from Justice in the common fair, in quadrophonic wound, hardly entertaining, barrely carefulls for a man of Ritchie's advanced year.

The volume increased Organnic howle

volume increased Orgasmic hov

The volume increased Organic howlilled the air.
And on it went. There was a keyboar solo that made the Bible geem like a short story. Then it was straight into Cozy "Animal" Powellis drum solo Coz was playing his last gig with Rainbow.
This would be his swamong He buttere around the kit, inventing new cliches as fast as his hands and feet could put then

into action.
You couldn't have kept my eyes open with pit props.

with pit props.

The "1812 Overture" caught up with
Animal. Animal roared to a climax. The
stage blew up, fireworks impersonating
penny sparklers tickled the sky. Talk
about an anti-climax. It was like finding
yourself in bed with Tuesday Weld and
finding that she didn't go all the way...

finding that she didn't go all the way...
We had been promised a finale we'd
never forget. After Animal's set-to with
the penny bangers, we were stiff waiting
for it. The rest of the band returned to
the stage. Ritchie blundered into another
solo. The band riffed on. Then Ritchie
ieft the stage. This surely was it. Graham
Bonnet rapped on, tred to keep us
amused. There was stiff no sign of
Ritchie We eyed the skyline for his
would be fly across the face of the night
with a rocket up hig arse? Would he be
summersaulted into space with an
explosion so magnificant it would haunt
us forever...

explosion so magnificant it would haun us forever...

Ah, actually — no.
Ritchie ran back on rather tamely. The hydraulic system that would have shot him into the sky had broken down. Ritchie's face appeared on the video Rainbow played allow blues chief RB cooled off. Ritchie put his heart and soul into his next solo. But the dramatic impetus had been utterly squandered. Fireworks crackled overhead, it hooke Fireworks crackled overhead, it hooke Fireworks crackled overhead it looke to be all over.

"Almost as pathetic as the Pink Floyd," Boot groused We were on our way out of the site, along with hundreds of straggling survivors. Then Ritchie and the chaps returned. Ritchie set fire to an amplifier destroyed his guitar. I supressed a vaw

behind him, Graham Bonnet shouted
"This is the end of the Rainbow..."
"Thank God for that," Boot said, as th
mud sucked at our heels like old men
sucking at their dentures.

Frankly, no, old boy.

I headed back to the compound, It would have been a pleasant walk apart from the fact that you could still hear Touch for the first mile. I heard them announce their final number. They played their final number It was received with the kind of silence that would'be me the announcement that it.

received with the kind of silence that would've met the announcement that the rest of the festival had just been cancelled because Ritchie Blackmore was having a new wig fitted.

I walked on down the long and winding track, whistling to myself, dodging the waspa, feeling at one with the world...

I feli into the compound clutching my heart, coughing blood, my knees buckling beneath me.

The walls from the stage to the car park had nearly killed me. I wished that I'd waited for the min-bus. I clung to a fence breathing hard, my lungs shrivelling.

ungs shrivelling.

A black Rolls roared into the paddock

rea, sending up clouds of dust.
"Who's thus?" Boot asked. "Steve

Gett?"
A dumpy figure in a striped tee shirt, a droopy moustache and ringlets stepped out of the Rolls. This was Mick Box, Uriah Heep's guitarist. Mick Box headed off to the bar where he'd spend most of the afternoon with his nose in a bun.

## LOOK HEAR

Send date listings to Chris Haves. Look Hear, Melody Maker, 24-34 Meymott Street, London SE1 9LU, to arrive ten days before publication date.

London' Marquee: PRAYING

MANTIS
London Maunkberrys: LINO'S
LAST REPORT
LONG MERITA
LONG MER

ondon Rock Garden: THE SUG-GESTION, BALLOONS, THE HATS

HATS ALL ONS, THE HATS ALL OND ROUTE SOUTH THE SOU

DOGS
Swinton Duke of Wellington:
SALFORD JETS
Watford Verulam Arms:
COCONUT DOGS
West Runton Pavillon:
PIRANHAS

sfoot The Sands: STRAW

## Wednesday

Marrow Middlessx and Herts Country Club: GEORGIE FAME AND THE BLUE FLAMES Liverpool Bradys Club: THE STRANGLERS London Actor Kings Head: THE

STRANGLERS
London Acton Kings Head: THE
FORM, BUY JACKSON
London Brecknock: SCARECROW
London Canning Town Bridge
House: RICKI AND THE CUF-FLINKS, THE TALK
London Clapham 101: SWINGING
CATS

London Clapham 101: SWINGING CATS London Crouch End Stapleton. COMBO PASSE London Crystal Palace Hotel: POWERHOUSE HM ROAD SHOW

London Fulham Grayhound: VIPs, IDIOT DANCERS

London Hammersmith Riverside Studies: TROPICANAS London Hope and Anchor: PHA-ROAHS

PARTS
London Manor Park Three Rab-bits: PARK AVENUE
London Marques: GIRL
London Munkberrys: ANGST
London Music Machine: GUNS FOR HIRE. VINCE CADILLAC
AND TIES
London Putage.

FOR HIRE, VINCE CADILLAC AND TIES
AND T

London West Hampstead Moon-light Club: MAFF, IN CAMERA London Woolwich Tramshed: PYEWACKETT

Abingdon RAF: RICKY COOL
AND THE RIALTOS
Avleabury Fires: GILLAN, WHITE
SPIRIT, CHEVY
RAMONES
CARRIFT CREAMONES
CARRIFT CREAMONES
CARRIFT CREAMONES
CARRIFT CREAMONES
CONTROL OF THE CONTROL
C

Thursday

London Hope and Anchor: BLAST FURNACE'S REVENGE London 100 Club: CREATION SUNSHINE STEEL BAND London Lypeum: GARY GLITTER, VIPS, PARIS 9 London Marquee GIRL, EXCLUS-UPD Marchisery: ANGST London Marchisery: ANGST London Marchisery: ANGST London Marchisery: ANGST

London Musik berrys: ANGST London Music Machine: PIRANNAS, SMALL MOURS London New Merlins Cave: KIRK ST JAMES BAND London North Pinchley Torrington: JUICE ON THE LOOSE

JUICE ON THE LOOSE
London Olympia (British Music
Fair): JOHN MILLS TRIO,
ARRBARA THOMPSON'S
PARAPHERNALIA, JOHNNY
MARS THY SUN, MU. ROCK
WORKSHOP, LORDON
BLOWERS, etc.
London Putney Half Moon:
BASIL'S BALLSUP BAND
LONDON PUTNEY White Lion: SOUL
BAND

BAND
London Putney White London
BAND
London Richmond Broilys: TENPOLE TUDOR, THE SOUND
London Rock Garden: SECTION
VIJSEF

Crovidon Star Crewideddy Club:
IDIOT DANCERS, SPIDERS
RAMONES
Dudley Jas: EXPRESSOS
Edinburgh Eric Brown: THIRTY
SOB SUITS
SOB SUITS
SIGNIFICANT ZEROS
ISINIFICANT ZEROS
ISINI ondon Ronnie Scotts: YUSEF LATEEF QUARTET, LYNDA London Fulham Golden Lion: SUPERCHARGE



Middle East meets West: Reedman Yusef Rateof famed exponent of Bebop/Middle Eastern fusion plays Ronnie Scott's club this

ondon West Hampstead Moon-light Club: CITIZENS, METRO GLIDER

GLIDER
London Woolwich Tramshed:
SPLODGENESSABOUNDS
(Apm Slodge's Pathetic Party
and 8.30 pm, pius PISS FLAPS).
New Brighton Riverside: DICK
SMITH BAND

SMMP Annual Reversides Dick New York North Carlo Washington Washington Washington Washington Theatre Royal: ULTIA/WOX WASHINGTON WILLIAM WASHINGTON WILLIAM WASHINGTON WASHINGTON WASHINGTON WASHINGTON PARTIES TO THE WASHINGT WASHINGTON PARTIES TO THE WASHINGTON PARTIES TO THE WASHINGTON PARTIES TO THE WASHINGTON PARTIES OF THE WA MANUS AND THE CONTROL OF T

West Bunton Pavillon: IRON MAIDEN, ANGELS Yamouth Drinking Trough: DAVE BERRY

## Friday

Ashton Under Lyne Spread Eagle: KNIFE EDGE Bedford Horse and Groom: JUNC-TION 13, QUA SAR, RIGID FISH

ngham Selly Oak Bourn-ok: REALITY, 1HE

Boumemouth Town Hall: Q TIPS Burton on Trent 76 Club: WHITE SPIRIT

ondon Fulham Greyhound: CHUCK FARLEY, KICKS ondon Hammersmith Riverside Studios: JOHNNY MARS 7TH SUN

JAZZMEN
London Kenaington: ERIC BLAKE
London Leytonstene Heathcote
Arms: RADILAK
London Marquee: ANGEL CITY
London Maunkberrys: SUNSET
BOYS
London St.

BOYS MURIC MECHINE; GENO WASHINGTON, KOUSH WASHINGTON, KOUSH LEVEL; GORDON GILTRAP, JOHNOY MARS TH SUN, LONDON BLOWERS, THE BISHOPS, KATHY STOBART QUARTET, and others. LONDON THE STATE OF THE SINGUIST OF TH

SNATCH 22 London Putney White Lion: JUICE ON THE LOOSE London Rock Garden: TRIBES-MEN

ondon Ronnie Scotta: YUSEF LATEEF QUARTET, LYNDA

LATEF QUARTET, LYNDA
MAYES
MAYES
THE STRING BASS
LONGO STOCKWEI DIG Queene
Heed: THE DEFMONS
WIFE OUT
LONGO SCALE THESCENE,
WOPE OUT
COUTH (11.30 pm)
CATS, GUY JACKSON, SKI
PATIOL
LONGON MOOIWICH TERMSHOEL
LONGON MOOIWICH TERM

ACLS
Malven Winter Gardens: ATHELTICO SPIZZ 80
Manchester Millstone: GLASS
Manchester Millstone: GLASS
Manchester Stalybridge Commercial Model: OIRECT HITS
Weston Mowbray Painted Lady:
WOW!

WEST
eading Festival: RORY GALLAGHER AND HIS BAND,
KROKUS, NIME BELOW ZERO,
FISCHER Z. HELLIONS, OTBAND, RED ALERT, GILLAN
eading Terget: MOONWALKEER.

BAND, RED ALERT, GILLAN
Reading Terget: MOONWALKERS
ST Austell Polgooth Inn: THE
CREW
Svenness Mumbles Nutz: MADAX
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TAINOR SERVICE STAINS
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Waiford Aldenham Red Lion: COCONUT DOGS Windoor Jethron: JUKE JUMP

## Saturday

Basingstoke Magnums: LOADED DICE Badingstoke Magnums: LOADED DICE
Bicaster ManiToU (both JEEP (both JEEP)
Bicaster Inim Bogarts: MANITOU (burch-time)
BIR MINGHAM Digbesh Civic (burch-time)
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Time Bradford Guseen Halt: COMTAX TIME Bradford Guseen Halt: COMTAX Explored To Northern: EL SLUG Cartisla Twisted Whole: THIRTY Covernty General Wolfe: VIPS Dale St Ishmeels Four Seasons Country Chic STRAW DOGS Dunded Caird Halt: ULTRAVOX TIAL LOGIC, TY PERSONAL-TIME

FORESTORE LEASURE Hall:
SPLODGENESSABOUNDS
Clasgow Remrs howft-FREEBIRD
Clasgow Hurricanes: HZD
Green Ore (Mendips) Red Lion:
MEDICAN HALL STAND
HALL STAN

SHARX
Kingston Three Tuns: VALEN-

NINGSTON TITES TURE: VALENTINES
TINES
TINES
Leeds Ffords Green: WHITE
SPIRIT
LITHS SUPPLY
LITHS

PARK AVENUE
London Chiewick John Buil: SAD
AMONG STRANGERS
London Cumberland Hotel: GENO
WASHINGTON
London Dingwalls: MARSHA
HUNT, MODERN JAZZ

HUNT, MODERN JAZZ
London Electric Ballroom: MODETTES, SWINGING CATS
RELUCTANT STEREOTYPES
London Fulham Golden Lion:
RICKY COOL AND THE
RIALTOS

RIALTOS
London Fulham Greyhound: ON
THE AIR. THE CLARKS
London Hammeramith Riveraide
Studies: HEADLINE
London Hope and Anchor: THE
COMBO
London Hope and Anchor: THE
COMBO
London HOD Club: MAX COLLIE'S
RHYTHM ACES, MOT CLUB
QUINTET

London Marquee: JAMES FREUD AND HIS BAND

AND HIS BAND
ondon Olympia (British Music
Fakt): STEVE CAMERON WITH
AIRPLAY, NATIONAL YOUTH
JAZZ ORCHESTRA, etc.
ondon Pegasus: JUICE ON THE
LOOSE
ONGOS PORGOS

LODSE
LONGON PUTTINEY Stor and Gerter:
LONGON PUTTINEY WHITE LION: SAM
MITCHELL BAND
LONGON ROLE GARDEN: SHRINK,
SHADOWFAX
LONGON RONNIE SCOTE: YUSEF
LATEEF QUARTET, LYNDA
HAYES



Rory Gallagher headlines at the Reading Festival (Friday). Other acts include Nine Below Zero, Fischer Z and Gillan.

ondon Ronnie Scotts Upstairs: THE STRING BASS ondon The Venue: JOHNNY MARS 7th SUN, THE CHEATERS

MARS 7th SUN, THE
CHEATERS Mampatad MoonLONG THE SOUND, IDEA
DANCERS, EMOTIONAL JOES
Norwich Whites: SPIDER ROM
RANGERS, EMOTIONAL JOES
Norwich Whites: SPIDER ROM
RANGERS, RANGERS,

THE CREW
Skegness Soul Festival: MASS
PRODUCTION
Southend Top Alax: STEALER
Southport Floral Hall: THIN END
OF THE WEDGE
Stalybridge Spread Eagle:
ROCKIM-HORSE

ROCKIN-HORBE Stratford Green Oregon: DOUBLE Tefford Wellington Baron's Club: DAVE BERRY Watford Aldenham Red Llon: CLIENTELLE West Runton Pavillon: ODYSSEY Wolveston Crauford Arms: JUNC-TION 13

## Sunday

BOUTHMOND TATES OF THE STATE OF

London Deptford Star and Garter: PAGAN ALTAR onden Fulham Golden Lion. MUNGO JERRY'S 10TH AN NIVERBARY PARTY

BAND
London Hammersmith Riverside
Studios: THE GOVERNMENT
WITH JANET KAY
London Herne Mill Half Moon:
RICKY COOL AND THE
RIALTOS
London TO Club: LITTLE JOHN'S
London Marques: NO DICE

London Pegasus: COMBO PASSE London Rock Garden: DECORA-TORS. DEVILLSH TIN TRUMPET LONGON DEVISION TO LONGON STICKWELL OF GARANTE LONGON STICKWELL OF GARANTE West Hampstead Moon-light Club: ROOT JACKSON AND THE G.B. BLUES COM-PANY

PANY
Manchester The Squat: BEE
VAMP, PERFORMANCE,
BATHROOM RENOVATIONS
Monkton Swifts Club: STRAW
DOGS

SPIDER
PRETAINERS Sends (North Wales):
DAVE BERRY
Reeding Cherrys: THE TIME
Reeding Feetval: WHITES NAKE,
DEF LEPPARD, GARKY
MOORE'S G FORCE, MACH
NUM, GIRL, ANGELWITCH,
THER CONTROL OF THE CONTROL
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STOKE TOWN GROWN GENERAL GENO

Stoke Trenthem Gerdens: GENO WASHINGTON Whitefield Mesons Arms: ROCKIN-HORSE

Monday

Tuesday

DOGS

Chichester College of Technology SPLODGENESSABOUNDS

Chechester College of Technology
Chechester College of Technology
Clasque Triffary: ULTRAVOX
Graves and Red Lion: FLATBACKERS
Livespool Brady: VARDIS
Livespool Brady: VARDIS
Livespool Brady: VARDIS
London Lipespool College
London Dingwalls: SODY
SNATCHERS
LONDON STRANGERS
LONDON STRANGERS
LONDON STRANGERS
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LON

HUMT AND THE VENDETTAGE
Lendon Music Machine: KNOX,
DISCO ZOMBIES, RPM
London New Merline Cave:
COCOMUT DOGS
LONGON THE LION:
RICHARD NEW MAN'S
SOCIAL SECURITY BAND AND
LONGON ROLL GARDEN: ANIMAL
MAGNET, HAUNG CHUNG,
COLOURS
London Romile Scotts: YUSEF

COLUURS

ondon Ronnie Scotts: YUSEF
LATEEF QUARTET, LYNDA
HAYES

HAYES
Ondon Stockwell Old Queens
Head: MAX HEADROOM AND
THE CAR PARKS
Margate Winter Gardens: DENNY
LAINE SAND, ROY WOOD
BAND, CARL WAYNE

Nothingham Imperial Hotel: HOL-LOW CITY RHYTHM CIRCUS Intelligence of the Control of the Circus icarborough Taboo: GENO WASHINGTON

## Wednesday

Birmingham Bogaris: WARHEAD Birmingham Goldon Engle: EX-PRESSOS Bradfard Vaulta Bar: OPTIC Brighton Alambra: PULSATORS Coventry General Worle: JOHN COOPER CLARKE AND THE Ewell Grepsvine: AVENUE Harrow Middlesex and Herta Country Club: NINE SELOW Lempool Grabby: WHITE SPIRIT Liverpool Mesonic: ASYLUM London Clapham 101: MIGHTY STRYPES, TALKOVER COMBO PASS of Stapleton: COMBO PASS of Stapleton: COMBO PASS of Lack Country Club: NINE SELOW LACK COMBO PASS of Company Com

London Diegwells: WEAPON OF PEACE PE

HAYES
London Tottenham The Spurs:
SPIDER
London Vest Hampstead Moonlight Club: TRANCE, MYSTERY
GUESTS
London Woolwich Tramshed:
JAZZ JAMBOREE
Manchester Facoty: GENO
WASHINGTON
Nottingham Theatre Royal: JOE
JACKSOM

Bristol Granery: TONY TUFF Bristol Stonehouse: FALSE IDOLS Cambridge Raffles: LOADED DICE

romer Regal Cinema: ARISTO-CRATS, LONDON CONNEC-TION umbernauld Theatre: HzO, SYGONE

COME

STATE OF THE STATE OF THE

## Jazz extra

ELECTRIC ondon Chiswick John Bull: TELEMACQUE ondon Covent Garden Seven Dials: COMBO PASSE, SYNDI-CATE

CATE
Lendon Dingwelts: ASWAD
London Fulham Golden Lion:
CHUCK FARLEY
London Fulham Greyhound:
TENNIS SHOES, THE
HOLIDAYS
London Herne Hill Half Moon:
VALERTINES

WEDNISDAY A. 20 Dave Shepard Quintet (New Enring Fire Company) Johnny Parke Trin (Fire Company) Johnny Parke Trin (Fire Company) Sound of 17 (Thame Heart Hampton Court Fire Company) Sound of 17 (Thame Heart Hampton Court Fire Court

Tie R\*D Y June Bahula's Jazz Africa (Half Moon Putnes) Johnny Parker Trans Jean Street, W.J. Carol Kidd (Parel In The Fish: 1 ) Dave Gelly Band (Dp. 8 Fis. Vimble at Halb Fish: 1 ) Dave Gelly Band (Dp. 8 Fis. Vimble at Halb Kidder Edinburgh) Kim Lesly Basef (John Half Lanz Band (Waster om Cash) Satisfy

SATURDAY, Terry South Don Rendell (Bulls Head Barne Bridge)
Generica Li and Misselane Collective, Challe Terry)
Systematic Service (Service Service)
Service Laren Studios, Edinburgh)
Johnny Farker Trio (Praze Express
Fenny Stompers (Working Mens Club Leighton Buzzard)
Bob Gutherl
Service (Morens Mens Club Leighton Buzzard)
Bob Gutherl
Service (Morens Firster, Trionel Park, Rock A.Y.)
Chel Blounty

SUNDAY: Company Tri ian Hominger, Evan Parker, Maarien Van Regur, A. inn Denis Bail v. Frank Perry, Tony Coe, Linday Cooper, Gern Burn (Cd. Gallayr, The Mall, SWI) Dereck Wadsworth Sextet (Th. P. 1 Gordon Cruickstank Quinter (Calton Studies) Calton Studies, Calton Studi

### Folk extra

WEDNESDAY: Martyn Wyndham — (Adams Arms, Conway Strient W1)
THURSDAY: Whitely Folk Festival (to Friday)
Martin Carthy (Engle
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(Academy Hall, Stromness) Silly Wizard, Dick Gaughan (Physhouse Carbonry).

Schollery).

Schollery).

Schollery Stromes of Park Petitian with Alex Atternon, Bob Cann, Sean Cannon, Shirley and Bolly Collins, Vin Garbutt, Hedgehog Pir, Talfy Thomas, Eddic Uption, Brends Wootton (Waderbridge to Monday).

Stainsby Folk Festival with Ar Log, Dick, Gaughan, Fred Jordan, Noel Murphy, Peter Bond, Tony Kore, Koesfrig Jelly, (Unfonday).

Stainsby Folk Festival with Ar Log, Dick, Gaughan, Fred Jordan, Noel Murphy, Peter Bond, Tony Kore, Koesfrig Jelly, (Unfonday).

Stainsby, Folk Festival Will, Alexander, John Squige (Currery Inn, Hart Lane, Hartlepon).

MONDAY: Master Musicians of Jajouka: 28 Moroccan musicians (Worthy Ram, Pitton, N. Paheton Mallet, Someret).

FUESDAY: Alexander Musicians of Jajouka: 28 Moroccan musicians (Worthy Ram, Pitton, N. Paheton Mallet, Someret).

Garlicck)
WEDNESDAY: Albion Band late night at Festival Club, George Street,
Edinburgh) . Hot Vultures (Adams Arms, Conway Street, London Wi)
Spredthick (Trewern Arms, Nevern, Cardiagnahire) . Peter Castle
(Remo Sun Salisbury) . Michael Moore, Dong Dorter, (Crichet Club
Armids) — ARAL DALLAS.

## Fingerprintz' **bullet-proof** hearts

## Fingerprintz discuss problems of identity with IAN PYE.

WHEN it comes to shifting vinyl, you've got to have an image if you want to get ahead. The axiom from the promo man's guide to success relates to the

success features to the sear of the Fingerprintz malady. Here's a band without an identity. Their rebulous status stems from a formative period of a copy rate style, but now a ferredul direction has at last evolved. There's a buzz in the search of the se

great job. but it's about time people started looking at us for a change."

Okay, this is a hint to be taken, so apart from adding the people started the started looking for a change it may wis brought the wall of sound back to pop was looking for a band to produce, and Virgin offered up the Printz, well leave it there. A favourable working relationablem recorded at the Roundhouse studios, Chalk Farm.

46 DISTINGUISHING Marks' represents the band's second attempt in the recording studio. The first session at the Markov first session at the Ma

kenny explained, "is that Virgin ear us to The Manor and we thought Christ, what's going on? You know, the're were swimming pools, table tennis and stuff ... we sat around and smoked dope, but when it came to recording the according to the stuff of the same that it is the same to the same that a supporting Len Lawich dates supporting Len Lawich as well as a series of British dates supporting Len Lawich and the same they are anxious to "We've been called a support and the band that work "Say When", and we've plenty of other negative reactions. But now we want people just to room the same they are anxious to the same that the same that the same to Lamdon and the same to the same to the lamdon and the

times I've spent In your tower-blocks and tenements. In this town you need a bulletproof shatterproof heart." Sounds shatterproof heart. "Sounds saccount of coming down to the smoke from up north.

"It's about Ulster." says Jimme, Funny, because I add imagined those purveyors of spray-on, identifiat pop the Dooleys covering this number. "What! I couldn't imagine them doing our songs. They just couldn't identify with the lyrice." a surprised Jimme pop music. Nothing more or less But you can't compare it to that disco-clone junk in the charts."

If forced to come up with more and the come musical reference and some musical reference and the come and The Shide. If The Undertones are the boy mext door then we're the ones down the street."

While they don't be the come down the street.

While they don't be the come down the street.

While they don't be the come to the come

Aside from rehearsing for clous."

Aside from rehearsing for their coming UK and American tours it's a waiting game for the band now as they watch hopefully for signs that at last the single may be taking off, crossover appeal to bring them the wide acceptance they feel they unquestionably deserve, aren't they setting themselves up for one big emotional crassit? "No, not really," says Jimme cause even if they're not hits we know they're still good, original flops."



Fingerprintz identification (from left) Jimme O'Neill, Cha Burnz, Kenny Alton, Bogdan Wiczling

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'If The Undertones are the boys next door, then we're the ones down the street."

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## Writing on 'The Wall'

HAVING read Allan Jones' review of Pink Floyd's gig (Melody Maker, August 9) i must write in defence of Floyd Floyd produced an expressive and technically accurate reproduction of "The Wall". Admittedly the music is introspective and obsering However, it is anything else. Those who expected a jolly show full of laughs and fun should have gone to see "Monty Python & The Holy Grail" or Des O'Connor.

The Holy Grait" or Des O'Connor.

The only fault with the event lay not with the band but with the Earls I and the Tark Court management. I arrived at 7.15 but due to the appalling way in which people were herded through a hope-stem, did not reach my sort until \$1.5 - fifteen minutes after the band had started. Many people were delayed even further. Having pand something in the region of 2500 for the privilege of being there at all, this seemed This as take, Floyd gave a superb performance, and if I had attended every performance of "The Wail" in the UR ishould still want to go again.

— ALISON DEMPSTER.

Rediand Rose, Rediand, Piston.

LI WINNER

ALLAN Jones was always the

ALLAN Jones was always the most nervous critic success brought him anxiety, wealth worried him.

brought him anxiety, wealth worred him. Written as an expression of doubt "Troubled Waters" become the second of the second with the second was a second with which Allan Jones — increasingly using the MM as a vehicle for his own morbid preoccupations — slugged home coccupations — slugged home processions of the second was second with which Allan Jones — increasingly using the MM as a procession of the second processing with the second processing with the world processing with the world — Jones would've put Lemmy to sleep. Bia, bia, bia, Lia, Lemmy to sleep. Bia, bia, bia, allan — MIKE SPARKES, Stoke Mandeville, Aylesbury, Bucks.

## Double exposure

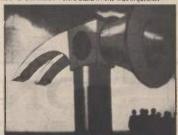
IN HIS Milton Keynes review.
Colin Inwin said "I Think Its
Going To Raim Today" by UB40
was "destined to be their next
single and, please God a
number one hit."
If Mr Irwin ever bothered to
listen to B-sides he would realse that it is aiready the B-side
than than it was a near-perfect
than than it was a near-perfect
UB40 review. Long live unerployment rock! — ROY SMITHA
Southglade Roud, Bestworth

### Heroic Ted

I was appalled with the way Martin Thorpe reviewed Ted Nugent (Augus 9) It appears that he has no one of musical direction. In river semed to be directed at the Nuge's apparent led of energy during the set. Does Mr. Thorpe real-sand that Ted was taken away on a stretcher to be given a direction of the property of the semental of the



ABOVE Untroubled Waters. BELOW: The Wall in question



## **PROGRESSIVE**

A letter appeared in the MM several weeks ago informing us that today's music is a different brand of rubbish. It is not the standard of music that has alipped but the motivation. Commercial considerations affect a broad range of music like disco and MOR of music like disco and MOR reggae and some ske which I pointedly different the phrase "New Music" and these I shall consider. consider.
The Beatles were undoubt-

New husec and tnees a smart considers where the considers were undoubtedly the greatest musical force of the period and so it remains to this day, "Boy, you're gonna carry that weight" is followed by "And in the end, the love you make". Sure, there's a load to carry, but ultimately exists careate for yourselves, they won't do it for you.

As everybody is entitled to early but ultimately exists won't do it for you.

As everybody is entitled to be, the Beatles were cynical, sarcastic sufferers. More important, they always offered more than enough hope and group mocked politicians ("Taxman") but never openly abused them to the extent groups like UB40 do. There is no med for it Individual points of view can be made at the ballot box. They never felt they would Lennon purposed that the group was bygger than Jesus. They offered a shelter, a stable companion for heaven's sake — music is there to enjoy."
"New Music" cannot offer the same shelter, No-one must have a surface of the same shelter. No-one must answerable to its fickle demands, Perhaps The Pistols, The Cash, The Specials, UB40.

feel that if they throw up despair, and anguish, their followers won't be too shocked when real hardship comes. Groups are constantly regurgitating the "life is hideous" theme and point accusing fingers at the victims of their ill-found fury. If if really is hideous, why make it is not the standard of the standard of

easier than it ever has been before.

Maybe it was rather hypocritical that after preaching hope, the Beatles split under icy circumstances, but each conjusted in the main of hope, and seemingly all are now happy. Since the demise of the Beatles, bands like Zeppelin, Genesis, Tull, Lindisfarne, and most significantly Wings, have produced hope music, fun music and at the same time, been aggressive and sarcastic. Moreover, their work breeds confidence and a hunger for the delights of life. "New Music"

contidence and a nunger for the delights of life. "New Music" merely crumbles into bitterness like the charred remains of some fanatic. The motives must change before any more progression is made. — PHILIP BOTT, Dovedale Rise, Allestree, Derive.

LP WINNER

LISTEN TO THE DRUMMERS on PLAYBACK RECORDS PBR 7002

## **FOLK**

#### KARL DALLAS marvels at the unique Irishness of the Ballisodare festival.

THE BASIC difference between the English and Irish folk revivals is the extent to which they have penetrated the national consciousnesses. And though Ballisodare is in many ways a sound, primitive toilets, littler problem and all—the differences highlight the healthier state of the Irish seen.

For while Ballisodare had its foreign guests, like McFell, Donovan, and Sonny and Browne, and gave them rapturous the sole raison dêtre of the event, as often seemed the case at this year's Cambridge. Not only were Irish artists like Planxty and Paul Brady the real heroes of the hour, but the welcome accorded to local sensibilities, showed that the Irishness of the event was something intrinsic, almost instinctive.

Partly, or course, this is due to the Partly, or course, the is due to the Partly, or course, this is due to the Partly, or course, the is due to the Partly, or course, a thin is due to the Partly, or course, a thin is due to the Partly, or course, a thin is due to the Partly, or course, a thin is due to the Partly, or course, a thin is due to the Partly, or course, a thin is due to the Partly, or course, a thin is due to the Partly, or course, a thin is due to the Partly of the Partly o

non-Irish (Zappa, Randy Newman, Dylan) and mostly non-folk; yet in his concern for the flavour of the words he is singing, and the way he addresses himself singing, and the way he addresses himself Brady. And Brady himself, employing basically the same techniques for "Paddy's Green Shamrock Shore" as he does for his tear-up. "Duncan and Brady", as part of an Irish tradition that includes Yan Morrison and Rory Galigher as well as a supersymmetric state of the state of t



Ramblin' Jack Elliott, Donovan and Phil Donnelly join in an encore with Woody Guthrie' "Car Car".

hang-ups and poor facilities (surely It's time someone cracked the problem of open-air sound) it has got to be rated as 1580.

An important aspect was the attitude towards alcohol. I doubt that any less liquor was consumed, percentage -wise, than at Cambridge, and certainly the cheerful rowdiness, not the dull-eyed wildness of a drunken English audience where violence lies just below the surface. I'm looking forward to hearing the first festival organiser brave enough to put on sudience he would attract, but I'm certain many artists would take lower fees to play to audience swhose senses weren't dulled by booze.

a couple of sets that indicate he still has something unique. A particularly nice touch was when he concluded a medley of trucking songs with Ewan MacCoil's "Champion At Keeping Em Rolling."

Brownie and Sonny were simply superb, and I was pleased to see that whatever was plaguing them at Cambridge was shortlived, Whatever their bridge was shortlived, Whatever their aritist seemed to be in complete musical accord, and even the drumming gave the whole thing a lift.

Having observed some recent come-

whole thing a lift.

Having obset burners, I was wary of expecting too much from Donovan, which was perhaps why I found his set completely charming.

He is not a great or profound arist, but he knows exactly what he's doing, and there is something about his fey, even kitzeh songs which taps a vein in the human temperament — especially the of his set.

He gave them mostly old favourites, but in no sense of conducting us through his greatest hits nor resting upon laurels.

## Healthy tradition

what the people expected to hear, so he did them, without backing musicians, his only prop the special stool he carries around with him, communicating direct to the audience on brilliantly informal, one-to-one basis.

around with him, communicating direct to the audience on brilliantly informal, one-to-one basis ected pleasure was the August and the August

ieaves you hanging on his every word, whether he's making a political statement on the control of the control o

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## **News of the** festivals

LAST weekend's third Pontar-dawe Festival was not only a sell-out but an unequivocal sell-out but an unequivocal sell-out but an unequivocal panic when Stlly Wizard were caught up in the ports blockade on their way back from Brittan, nearly missing the feati-val.

They reached South Wales just in time and played a stor-ming set, and Brittan Surprae-gues to Le hopine and Ogham-both impressed, though they didn't use traditional Britton instrumentation, unlike Tam-lies who unfortunately only had a short concert spot on Sunday

had a short concert spot on Sunday Via Garbutt cried off through Ilness, but a strong Irish representation made up for it Quilty, Brian Mullen, Gary Hastings, and Len Graham combined to give an uncombined of give an uncombined of the combined cried the cultural and social ties between musicians and dancers of Wales and other Celtic nations, and Pontardawe once again achieved this mag-

once again achieved this mag-nificently. Local band Swansea

Jack were better than ever, de-monstrating their Breton in-fluence, while Ar Log showed subtlety but were over-amplified.

amplified.

Another local, the irreverent
Graham Larkbey was raptuously received, as were Osstan; but the real revelation of
the festival were Folias Novas
from Galicia with their combination of bagpies and percus

The Crew and Nantwich Festival was also a reli out. The Crew and Nantwich Festival was also a reli out. Layeuck & Bond, Cosmotheka and Roaring Jelly singled out for speral praise. The festival sto included the last major appearance by Chris Foster, who's deduced the last major appearance by Chris Foster, who's deforment were Suffolk traditional musicians Oscort Woods, Reg Reeder, and Percy Ling.

The event covered its costs with ease and didn't need to be underwritten by Crewe & Nantwich Borough Council. Festival organisers, the Sing Out Folk Club are already discussing next year's festival.



2 JIGS, REELS, HORNPIPES AND AIRS
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BECAUSE ITS THERE MAYER AMARIC CARDY, Topic
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10 ANTHOLOGY ... Pennande, Transatiantic
Cura regions in JAMES ANANAY, 24 Now Rey, Lease, 12



## Border festival

OYSTER Ceilidh Band — the bloated version of I idd er bram — join Michael Ch. p. man, Bob Fox & Stu Luckl y and Ray Fisher on an impreve bill for the second Border County Traditional Music Pestival to be held in Northumber land.

tival to be held in Northumber-land.

It takes place at Haltwhistle.

On September 19-21 with con-selventher 19-21 with con-shoys, singarounds and cellidhat shoys, singarounds and cellidhat taking place at the Haltwhistle First and Middle Schools, the Manor House Hotel, and the Market Place. The bill includes Stanley Acciripaton & The Byrne & Bonnie Shaljean. Terry Conway & En Humfress, Lads Of The Tyne, Carolyn Robson, Crooked Oak, Dave Norman-ton, and various daince sides. Further details from Bill Moul-whistle (Halt 20030).

### **Povnton** extra

ONE of the nation's most famous centres of folk activity. Poynton Folk Centre, celebrate its eleventh anniversary next month with more entertainment From September 4 the club will hold free Monday sening as uns in the club room over the bar. There are

further to the main club nights on Sundays and Thursdays, the Saturday night ceilidhs, and the Tuesday and Wednesday dance

Tuesday and Wednesday dance sessions.
Forthcoming guests are Abalon (Aug 21), Rosie Hard-man (24), Tim Norfolk (28), Piexus (31), Peter Hughes (Sept 4), Roaring Jelly (7), Callisto (11), Teesside Fettlers (14), Geoff Higginbottam (18), Mad Jocks & Englishmen (21), Peter Hughes (25), and Roy Harris (28)

## Maddy's single

MADDY Prior first single for Ed.J. "Walk. Up England" is released the week. The cut proved to be one of the most popular number on the Prior popular number on the Prior is likely to predict an album, though it won't affect her involvem at with the re-formed to go back on the road in the autum.

## Digance's poetry

RICHARD Digance's first book, "Animal Alphabet". Is published by Michael Joseph in November. It's an illustrated with the state of the

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TELEPHONE Bill & The Smooth Operators plan to make the transition from support band to concert headliners with a big show at London's Queen Elizabeth Hall on September 8.

Elizabeth Hall on September 8.

Earl Okin will Join them at the concert, which they hope will establish them on a major scale, after long support tours with the likes of Max Boyce and Jasper Carrott.

"It's stick your neck out time", said Telephone Bill's Nick Barraclough. "We kept saying to Ann (agent Ann Dex) bry don't we get to play places like the Half Moon, and she came back with the Queen Elizabeth Hall. On a little tour on our own in smaller theatres — we could be a support band all our lives but we don't want to be. There's still some larger clubs we can play, but it's getting impossible to play small clubs now, which is a shame because they re really the best audiences."

The band have closed their ranks after turbulence earlier this year after the departure of Seve Reynolds and Chris Cox. In their year after the departure of Seve Reynolds and Chris Cox. In their year after the departure of Seve Reynolds and Chris Cox. In their years after the departure of Seve Reynolds and Chris Cox. In their years after the departure of Seve Reynolds and Chris Cox. In their years after the departure of Seve Reynolds and Chris Cox. In their years after the departure of Seve Reynolds and Chris Cox. In their years after the departure of Seve Reynolds on different page and the page and the Beb are considering doing another series.

## **Battlefield campaign**

BATTLEFIELD Band, streng-thened by the addition of Ged Foley, plan a vigorous Brital Campaign in the autumn.
A major tour is being set up for September. October and for September. October and dates have already been set. They play the llam Festival in Derbyshire on September 6, the Wyeside Arts Centre, Builth Wells, Powya (7), George Wells, Powya (7), George Brewery Arts Centre, Kendal

(29), Accrington (31), Halt-whale (November 1), Poynton Folk Centre (2), Clywd Theatre, Mold (4), Carrots Folk Club, an Hereford (5), St Davids University College, nr Lampeter (6), Frome (8).
Several gigs are planned in Northern Ireland, including the Belfast Festival on November (4, and a European tour for the end of the year, plus other British dates.

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## GRACE **JONES**

from p5

age from being around people who couldn't speak a word of English, and the physical thing of not being burry, I didn't want to drive there, so I was always taking hurry, I didn't want to drive there, so I was always taking casis and getting into huge arguments with the taxi drivers. French taxi drivers can be so rude — we'd fight at least once a dry. Apart from learning anything in France. They were worse than me."

Back in New York, Grace staged one of her most stunning always at the Roselands theatre on Halloween when she shared the limelight with a live tiger in a cage (she was word in a leopard-skin leo-student). The stage of the

a live tiger in a cage (she was a live tiger in a cage (she was a live tiger in a cage (she was tard).

Suddenly, the whole place was thrown into darkness just after she'd swung open the door of the tiger's cage. Some of the crowd had become quite lysterical by the time of the crowd had become quite lysterical by the time of the crowd had become quite lysterical by the time focus on Grace now installed behind the bars, singing herself that something might go wrong?

Hadn't she been worried herself that something might go wrong? always had total that in the people working with me and I knew that tiger wouldn't get loose. That type of thing just doean't happen if you're really careful and we were really careful, and we were really careful and we were really careful and we were really careful and we were when the music didn't important as the show — I wondered if the music was gradually taking precedence now?

"It's not more important "It's not more important"

"It's not more important than the show but it is as important - it's always been the same way," she points out frankly, "Only this Isn't something that I could accomplish from the beginning, it's obvious from those first albums that I couldn't always the same than the

SINCE recording "Warm Leatherette" at Compass. Grace has become rather dismissive about her earlier albums "Fame" and "Port-folio"—and listening to them over again there is a big difference. On "Fame," in particular of the parti

Sound marketime.

Since recording "Warm
Leathercite" Grace has found
that she's spent more and
more time listening to reggae
music. With her background,
it's rather surprising that she
describes it as something
'new' but during her reen
years spent in America she
says the only sound which she
says the only sound which she
says the only sound which she
says the more bluesy,
gospel sound.

"Reggae is black music."

gospel sound.
"Reggae Is black music,"
Grace says "and at the same
time it's a complete change
from all of that. It's more rom all of that. It's more relaxed and you can dance to it without too much effort. I think reggae is more roman tic, it's more intimate you

tic, it's more intimate you before Grace met Siy and Robbie, she'd never talked to any rastas. The nearest that she'd come to a rasta, she said, were the hip New York hair-dressers who'd adopted dread locks because it was a great

tooking style. "But they didn't follow the religion, at all." follow the religion, at all." on the religion of the religion of

TTS rather Ironic, then, that Grace should find herself several years later working with the type of people she had run from as a child. Had there been any friction, I asked, remembering of course the basic rasts premise that a woman is an inferior being to a man.

the basic rasta premise that a woman is an inferior being to a man...

But Grace had no such problems with these mucians. "In much at home with them. We didn't have any problems at all. Maybe," she says mischlevously, "it was too different for them and they didn't for them and they didn't for them and they didn't have any problems at the property of the says mischlevously, "it was too different brothers and sisters. If diel them what I thought about things right away without feeling intimidated and I hope they did the same. Though I should be same. Though I should

THE list of people credited with songs on "Warm Leatherstel" runs from one end of the music spectrum to the other. There's "Love is The Drug", from Bryan Ferry, "Breakdown" by Tom Petty, "Private Life" by Chrisale Hynde while the lite track is group called The Normal, a group called The Normal, only Grace Jones' name is conspicuous by its absence. "I

didn't write any of the songs on this album," Grace except a song the song

responder for whe choice of songs.
"Well it's funny because free heads of many different stories about where they all came from but as far as it. The stories about where they all came from but as far as it. Chris Blackwell and Alex Sadkin — basically we all worked on them together, but I heard later on that a couple of people were actually restains songs to us. The only criteria they had to have was to be totally unpredictable tyrics and format predictible tyrics and format predictible tyrics and format with music that is part reggac, part R & B and part reck, but always danceable."

WHEN Grace returns to
New York in the next
few days, she's planning on
taking a months' holiday.
Then it's back to Compass
other album with the same
musiclans who worked on
Warm Leatherette."
"This one will be a natural
progression," she says, "with
a definite reggae shythm,"
and Robble suggested that
she come over to Jamaica to
try a little "Roots music but
she says going that far would
be totally allen to her personality, odds music is part of a
remain culture, there's a certain direction that you sing
about and i'm not into that, i
don't need 'culture'. My
experiences of the world don't
come from just one small
island. Because really I don't
have much of a Jamaican In-

#### from p17

bass frequencies and top frequencies to be spread between appropriate speaker was a feature of the cabinets, via second power amp, this was a feature of the second power amp, this was a feature of the second within its claimed to be the first of a new brest. At the other and of the scale, I was impressed by the way in which they have taken advantage of developments in which they have taken advantage of developments and advantage of developments which performs rassily as well as a 4x12, but exonemising vastly in space and (roadies will be happy to heart of well be a second to be secon

cloum frywesh.

Kemble show of the new Yamahi JX range of lower water amps for professional practice use all featuring headphone sockets and pull-witch to automatically increase gain on the mater volume Process range between £180 for the JX20 to £225 for the JX20.

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Given con me at all. I tried to lose all of it when Juvent to the States because Jamaica was really too strict and I thought the whole world was like that. And fin not into the politics a fail — not Jamaican or American."

Remembering how one ol Richard Pryor's biggest problems was coming to terms with the politics at all control of the property of

ntirely. The new hoops have two adpeople, I asked Grace if she felt the same way? Did she think that the recent Miami riots could happen in New York?

CARMINE Appice 6 own Ludwig drumkit on the impressive Ross Morris Stages to not only highlighted the man's forthcoming drum clinics later this month but also attracted attention to the mandal but he had been here.

York?
"Well, I'm sure there are lots of people in New York who feel that they have reasons to act that way and it that's the only way they can get results, then they should go ahead and do it because sometimes it takes dramatic things to happen before

ditional values, one visual, the other in terms of service. The construction eliminates the "ears" usually found at each tension rod, and the heavy duty rimshot bead minimises the sick damage and actually provides a sharper sound.

EACH year new variations on the capo design are produced, and it becomes in executing impressible to think of any alls matter specially impressible to think of any alls matter specially and test the second of the Hamilton Feet Spainner, whose in by Mercua Mare Windersell. routing of any input channel to any culput group. Using the patch function set ups can be changed que slytte op from full band to assuct the period of the second of the s

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also attracted attention to
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modular drum grouping and
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drum to be positioned firmly
and ergonomically where the
performer's hands reach most
grouping to the set of the
horizontal, then so be it
system makes that possible.
Another feature being talked
about — but not included in the
twin channel disc cast hoops,
providing full 360 degree support for the drumhead and
eliminating the loss of tension.
even if one tension rod slackens
sintrely. slide Finally, the big news on the EMI Music Publishing stand was the availability of the music biook of Bob Dylan's lat-att album "Saved" arrenged

people will acually sit and listen.
"But as far as I'm concerned, someone once told me that deep Inside I'm a humanitarium and is suppose. The cally—what I find most important. I'm sort of a motherly person — but bad too, of course."
Being thought of as too nice Jene and the concerning the right for Grace's Image.

## Def Leppard

from p9

airplay. On FM channels you can generally hear the likes of Led Zeppelin, Van Halen, AC DC and other metallic delights through-out the day and night. I asked Joe how he'd found listening to the radio in the

"It was great at first," he replied, "just to be able to switch on the radio and hear bands like Van Halen, and when we started off we listened to it quite a bit but once we got a tour bus we spent more time lis-tening to tapes of our

own."
The acquisition of a tour bus must have come as quite a relief to the group. bus must have come as quite a relief to the group. They initially travelled around by car, which was exhausting. The bus is less tiring and also more conducive to writing. "We've now got most of the next album written," claims Joe. "And we all did a i ot of work on the bus. In fact all together we've probably got an album's worth of stuff, Steve, Pete and Sav were doing a lot of writing quite a few lyrics."

On Leppard's first album it was notable that Joe covered a multitude of subjects in his lyrics for a Sheffield lad. "Hello America", for example, mentioned various Stateside places which Joe had not then seen.

"Yes a lot of them were based on fantasy, But then again coming from Sheffield what was I supposed to write about — spoon factories! America has

actually given me a lot of inspiration, but don't think that on the next album all I'll be singing about is America. It won't be 'Chicago this etc', in fact there's only one experience that actually happened over here that 've written a song about. But certainly America has given me plenty of dieas. I had no inspiration like that before.'

So Joe promises that he won't be singing about Hollywood Boulevard or dancing in the dark on

Hollywood Boulevard or dancing in the dark on Broadway. What has an-noyed him though are frequent remarks that all Leppard now care about is America.

"That is something I've found very aggravating. There was a comment in one of the daily English one of the daily Engish papers where a reporter was writing about Shef-field and some kid said to her 'Oh Def Leppard they've sold out and gone to America. 'I mean, what are we supposed to do? We're a new band, not earning a lot of money and on the last UK tour we made a huge loss by the time all the lights and everything had been paid for. We wanted to get the band across and prove for. we wanted to get the band across and prove successful in bigger halls, while people were saying that we should have been playing the Marquee circuit. In fact I could say circuit. In fact I could say that we need never play England again, that may sound big-headed, but we could spend most of our time in the States — but we won't. That's why a lot of American bands like of American bands like Journey don't bother coming to England. They play 20,000 stater halls in the States and than have to go over and play somewhere like Sheffield City Hall, which is so small and works out so exp many. As I by we could get

away without playing England ever again but we won't because we like playing in England. I don't see why people should go off us just because we do OK in America. When I was younger and somebody like say UFO were breaking it in the were breaking it in the States I thought it was

States I thought it was tremendous."
What's been the result of Def Leppard's tour in

America?

"Well, we've definitely tightened up a lot," loc stated. "In fact, I think we've been getting tighten all the time. Although people say it's very tiring, I'm sure we could carry on out here for some time we've really got into it. Another thing, from a personal point, I think my singing's improved a great deal and I must be honest! wain't too happy with it on the album — I'm sure I can do much better next time."

How have the Us audiences differed from British ones?

"Well they're a lot bigger for one thing! No seriously, we've found that rather than headbang all through the set as they do in England out here they tend to show their appreciation between numbers rather than during them. People have asked us if we've been frightened by the size of the crowds but to be honest we haven't had than tunch time to start worrying. We've got a hell of a tof exposure."

lot of exposure."

By the time AC/DC
were due on stage the
Leppard's dressing room
was literally bursting with
people including German
rockers, the Scorpions,
who were just nearing
completion of their US
trek and preparing for trek and preparing for Castle Donington. Relucantly, Def Leppard

pitality room to meet mo

pitality room to meet more record company people; left them to watch AC DC.
Several hours later in the nightclub Privates, owned by Leber-Krebs, the band minus Joe were relaxing over a nightcap. As usual, Pete was soon intoxicated and, as time slipned by was soon intoxicated and, as time dispired by everyone else follow d suit. Steve supersted that it was far better to gulp a drink down than savour its taste. He inded up blind drunk. Before long Joreturned briefly, then vanished with his lady to another club. This week I spoke to him after he'd got back from the State and although in go dispirit his didn't sound quite the live wire he'd be no when I last saw him slipping out of Privates.

Privates.

Privates.
"I don't know whether it was the flight that's made me tired, but I was fine when we were touring and if we'd carried on playing I'm sure we could have gone on for a lot longer out there

gone on for a lot longer out there."
How does it feel to be back home? "OK, it was good to have a pint of Carling Black Label. I missed it out in the States.—I only had one pint and that was pretty awful. The food was lousy too!"
Alas, Leppard won't be resting for too long because this weekend they'll be at Reading and immediately afterwards begin rehearsing for the new album, which, incidentally, is going to be produced by Mutt Lange.
"T've spent most of the day on the phone to Australian journalists," Joe informed me, "it seems we're doing pretty well out there. So I guess we may be off there soon to support Rolf Harries"

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## albums

LARAAJI: "Ambient Three: Day of Radiance' IFG Records EG AMBOO3).

A ND I bet you thought this would be a 40 minute dose of aural wallpaper to keep the mums and dads happy while they pick the Kennomeat off the shelves...

It's time to clear up the misunderstanding about Eno's concept of "Ambient Eno's concept of "Ambient music" and come reviewers have totally distorted the man car. To refer to Enos sleeve notes from an earlier Ambient album ambient music is not Muzak, but an atmosphere or surrounded to produce ci

or the third album in his different atmosphere. I his mployed American in the field name [dw.rd]

which is emplified and treated week having subtle electronic their control of the control of their control o

und to crat rhard midt it "ambine."
Almost by accident I tund a riddo into ome Keith bert of pano while the second and found that the riddo in the second and found that I the riddo in the feet I the second and found that I have been all you cynic out

It is all you cynic out that is to some, but has carb at his citually be not the south office even if the his only applies to hilf the read And let's not form to few and Gordon— England the producer for End only the producer for God ake - LYNDEN BARBER.

#### "Los Angeles" (Slash SR-104)

The Doors so it is only appropriate that Ray Man-zirck former Doors by z irek former Doors keyboard player should be credited as producer, and contribute a

producer, and contribute a wd interior org n swists. The nine stongs on the album concentrate on the teamy underside of the American Dream, lyrically swill plus rather than incisate upon the swill be supported by an organization of the board and the same and the same of the board of the swill be supported by the swill be s

Mark and the Mysterians punk classic "98 Tears" can be found on the album's best track, "Johnny His and Run Paulene", complete with a control of the pening guitar riff.

Their music is a charnel house vision of a decadent success, only too Reen to expose its scabs. Guitars roar pose its scabs. Guitars roar called Bonebrake threatens to do just that and basess tand co-writer John Dee helps lay a foundation for mager Exencis Bonnhew wall.

There's a certain restless. There's a certain restless. There's a certain restless. There's a certain restless, the state of the west of the state of the west of the state of the west coasts. But I keep jetting the falling listening to this before and before punk our intellection of the west Coasts. But I keep jetting the falling listening to this before and before punk our intellection of the teach of the west coasts. But I keep jetting the fall guitar the punk our intellection of the west coasts. But I keep jetting the fall guitar the punk our intellection of the punk our intellec

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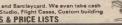
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**AUGUST** 30th

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LIVERPOOL EMPIRE THEATRE - 18th November

TOWN HALL 21st November BRADFORD GLASGOW SOUTHAMPTON OXFORD LONDON
ST. GEORGES HALL - 8th November APOLLO THEATRE - 15th November GAUMONTTHEATRE - 20th November NEW THEATRE - 22nd November RAINBOW THEATRE - 30th November NEW THEATRE - 30th NOVEMBER N

FINAL: FEBRUARY 3rd, 1981 - LONDON RAINBOW THEATRE