

POLICE IN INDIA

COLOUR POSTER



RECORD MIRROR

THE
JAM
STORY

RATS
IN JAPAN

IRON
MAIDEN

HUMAN
LEAGUE



£1000 WORTH
OF HI-FI
TO BE WON
See back page

The Natural Blonde.



Pic by Brian Arts

THE BLONDE temptress cub reporter slides behind her steaming desk. "Whew, what a scorcher!" she pouts at her (almost) handsome desk mate Ronald Gurr. Flinging her thighs across the typewriter, the sultry one's blood-red nails rake across the pile of mail she receives every six or seven months.

Girding her not inconsiderable chest for the onslaught of non-existent stories from this week's events... what has been going on this week she ponders seductively as her editor faints at the sight of her... nothing, bleeding' nothing as usual.

Squeeze, those adorable little charmboats are just back from the States, poor things. While over there, Jools Holland adopted a Bible-thumping personage and started introducing himself gospel fashion as Doc Holland and exhorting people to buy the new record.

Still on the topic of Squeeze, Glen Tilbrook is producing the *Student Teachers* who used to be produced by Jimmy Destri of Blondie whose girlfriend is their drummer. Glen and Chris Difford are also going to produce a local Deptford band called the Red Lights.

STATUS QUO have just been in the States as well (well daahlings who hasn't?) where they were looking at studios in Florida. At about 11.30 last Sunday they came out of the studios and into the devastating riots

that have been brewing in Miami after the acquittal of some policeman on a charge of murdering a black man. The decision has resulted in the black population of Miami going completely crazy.

Francis Rossie and cuddly Rick Parfitt had no idea that the rioting had started and were chased to their car by men hurling molotov cocktails and wielding iron bars. Once in the car there was a chaotic drive back to the hotel. On the way the car was stopped and shaken several times, but the band bore all this bravely.

■ **THE PASSIONS** got themselves thrown out of the BBC when they were caught doing a photosession in the gents' lavatories, seeing two of them are young ladies. Wobblers were thrown by the BBC at this breach of the peaceful atmosphere of the loos.

STEVE ALLEN of the *Original Mirrors* has been getting a yellow rose sent to him at all his gigs as has already been reported. For some reason, which I can't fathom, the boy doesn't like it at all and when a whole bunch of them arrived in Holland that was the final straw, girls. Gosh, apparently he wouldn't mind so much if they were red or pink, but doesn't like yellow. I think it's such a lovely **Hockney** colour but the little dear can't be expected to feel avant garde about everything. Would whoever has been sending them, now send them to Record Mirror instead, pour moi as my French relations might say.

RICHARD JOBSON, a boy who'd attend the opening of an envelope, was hanging around Piccadilly Circus waiting for a chum (highly suspect from the start if you think about it). He asked a passer by the time and promptly felt the strong arm of the law on his behind and was whisked off to the local nick for soliciting. After all the press - Ricardo's been receiving in the last few weeks about his

London in search of more trousers to buy. **DENNIS STRATTON** of *Iron Maiden* had to have his flat redecorated last year after a West Ham match, as all his chums, who are keen supporters, wrecked it during a triumphant win. After last week's win he's going to have to do it again to get the beer stains off the ceiling. Interestingly enough while he was still at school Dennis did trials for West Ham and, had he made a different choice, we could have been saved from Iron Maiden and treated to the sight of him in those dinky little shorts they wear. **AT THE Thin Lizzy** gig in Stafford, Phillip came to the line "I

Scotland when the police arrived to make complaints about the excessive noise (I agree). The social secretary attempted to pour oil on the waters but by this time a copper had got up on stage and, thinking he was a punter wanting to join in, John Watts was waving his guitar at him. Needless to say this didn't go down too well but the gig restarted in a few minutes. **BILL NELSON** produced and directed his own video for his new single, 'Do You Dream In Colour', which he filmed on a Super-8 camera. The whole thing cost £500, rather than the usual fortune. His company, Cocteau Records, is

trippette there. All that was lacking at the Cannes film festival this week was the sun and a few proper film stars. Everywhere you walked one bumped into more and more record business people, **Roger Daltrey** was seen but spent most of his time lounging on a boat in the harbour (don't blame him). His film's namesake John McVicar also spent a lot of time on boats, bemoaning the fact that as he'd been in jail for the last few years and so he'd missed out on punk and didn't know what half the music films like *Breaking Glass* were about. The star of the film **Hazel O'Connor**, got chased

Hazel's only just back from a holiday in Florence helping **Hugh Cornwell** recover I'd imagine she refused. **PR Allan Edwards**, when he wasn't hiding from David Essex, as people still insist they look stunningly alike (piffle, I say). I had fun and trod on Kirk Douglas's toe. **Paul and Linda McCartney** were there for the showing of the animated film that Linda did the music for. **Rolling Stone Bill Wyman** and his wife (who did her womanly duty and kept a close eye on him) showed up for the party for *Babylon*. As did **Ringo Starr, Nigel Olsson** and **Adam Faith** who looked very pretty indeed. **Sylvester Stallone** was there (gosh what a thick neck he has, dears)

■ **JIMMY PAGE** is producing the new *Damned* album (!!!) and *Captain Sensible* doesn't much like the whole idea but is learning to live with it.



BOBBY THURSTON (on the right for blind readers) checks out the booze while chart topper **Johnny Logan** shows good spirit in asking, "What's Another Beer?"

but kept getting ignored by photographers everytime a girl decided to take her top off, which wasn't that often this year what with the rain.

'**TISWAS**' MAY be off the screens until September, but the memories of *Spit The Punk Dog*, it seems, live on.

And so popular has the *Hawking Hound* become that his owner, **Bob Carolgees**, has been inundated with requests for *Spit* memorabilia.

Now you too can keep the coughing canine close to your chest with a *Spit* T-shirt. Sent £2.50 (plus 30p post and packing). To: *Spit's Post*, c/o 158 College Road, Crosby, Liverpool, L23 3DP.

When the *Police* were in Australia and New Zealand they had to cancel several gigs including *Christchurch* and *Sydney* as their itinerary started to prove a great strain on the luscious *Strang*. They flew from Australia to Japan, did two gigs back to back, and then flew 19 hours to New Zealand. In



Pic by Terry Lot

TONY HATCH demonstrates the talent that led to the demise of *New Faces* with his showstopping impersonation of Nelson. This remarkable moment in history took place at last week's *Graduate* reception which celebrated the end of their tour supporting *Judie Tzuke*. Guitarist **John Baker** displays the pleasant effects of alcohol next to **Hatch** while bassist **Curt Smith** holds **Hatch** up to prevent the unpleasant effects becoming apparent. Lead vocalist **Roland Orzabal** sensibly shows his contempt for such debauchery.

gigoloing career (he moonlights to get ready cash for frocks etc) I'm surprised the police didn't have to offer him £150 to go with them. After the arrival of the police you'll be glad to know that **Richard** was set free once again to roam the streets of

never go out with ugly women" whereupon promoter **Adrian Hopkins** came on resplendent in full drag and high heels and sent the band into convulsions. Well, if not convulsions, they laughed quite a lot. **FISCHER-Z** had problems at a gig up in

named after **Jean Cocteau** who used to stay at a hotel called the *Hotel Welcome* in France where he was naughty with sailors and smoked opium. Naturally **Bill Nelson's** been to stay at the hotel and several of his songs were inspired by

about all over by photographers. At the film's party, a large affair for about a **Hazel** sang and afterwards was thousand people, seated next to **Gary Glitter** and **David Essex**, who promptly (feeling a little the worse for wear) proposed to her. As

Sydney, Sting was hypnotised by a Dr Chan and when his throat was totally relaxed it showed he had cysts growing on his vocal chords. Anyway, Stings' voice will definitely be needing a rest, especially after the problems he had singing recently in Germany. Because of their tax bills Sting's going to be living in Ireland and, apparently, if the Police want to do gigs in England they may have to just do charity gigs as that's what you do when you are in tax exile. So if you see a rash of charity gigs, you'll know what is what.

At the Police gigs in Italy there were riots after the promoter sold the 3,000 seater theatre twice over and then started to sell a further 1,000 tickets at the gate. In Italy if

there are people outside after a certain time they get in free, so that was a few more. To get everything really over the top the Communist party stood around outside giving out pamphlets saying: "All music should be free." The gig ended in riots virtually with the crew in gas masks just like SAS men.

At the Jermaine Jackson gig there was Anna Ford with Paul Gambaccini, and Jermaine himself (not surprisingly, although these days you can never be sure who'll turn up to their own party and Mary Wilson (the Supreme, not the ex-Prime Minister's wife). There's not a lot to say about that to be absolutely truthful. . . I've got a thrilling Judas Priest story but it's so long you'll have to wait till next week. — love Paula XXX



Pic by Brian Arts

HAZEL O' FWOAH-CONNOR: See Cannes report for lurid details.



BRYAN FERRARI and New York Socialite/singer **Grace Jones** discuss the crisis in Miami at Heaven's disco. Unlikely though this sounds, some of the above is partly true. Maybe they're arranging a Rock Against Bent Cops Getting Sprung? (RABCGS).

New Musik-from A to B



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EDITOR
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ASSISTANT
EDITOR
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NEWS EDITOR
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ARTIST/SUB
Graham Stevens

REVIEWS EDITOR
Mike Nicholls

EDITORIAL
Ronnie Gurr
Simon Ludgate
Robin Smith
Daniela Soave
Chris Westwood

SERVICES DEPT
EDITOR
Susanne Garrett

ASSISTANT
Phillipa Lang

CONTRIBUTORS
Barry Cain
Malcolm Dome
Mike Gardner
Philip Hall
James Hamilton
Brian Harrigan
Alan Jones
Tim Lott
James Parade
Paul Sexton
Paula Yates

IN AMERICA
NEW YORK
Ira Mayer

LOS ANGELES
Mark Cooper

MANAGING
DIRECTOR
Jack Hutton

PUBLISHING
DIRECTOR
Mike Sharman

ADVERTISEMENT
MANAGER
Carole Read

ADVERTISEMENT
REPRESENTATIVE
Geof Todd
Steve Nash

ADVERTISEMENT
PRODUCTION
Michael Hitch

TELEPHONE
SALES MANAGER
Eddie Fitzgerald

PUBLICITY/
PROMOTIONS
DIRECTOR
Brian Batchelor

PROMOTIONS
EXECUTIVE
Angela Fieldhouse

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NEWS

News Editor: JOHN SHEARLAW

MOTORHEAD TOP HEAVY METAL BILL

MOTORHEAD HAVE agreed to headline Britain's biggest ever heavy metal festival in July . . . a month before a similar event is due to take place at Crystal Palace Bowl.

They'll be joined by five other top-flight HM bands at the massive Stafford Bingley Hall on July 26 for a gig that will start at 4 pm and is expected to run through until 11 pm. And Motorhead will be delivering their full stage show, complete with flying bombers . . . as well as previewing tracks from their new album, now expected in September.

Tickets for the concert go on sale this Friday (May 23), priced at £4.50. Agents are: Premier Box Office, London Theatre Bookings, Cyclops Sound (Birm-

ingham), Sundown Records (Wolverhampton), Mike Lloyd Music shops, Lotus Records (Stafford), Picadilly Records (Manchester), Penny Lane Records (Liverpool) and Virgin shops in Leeds, Bristol, Cardiff and Newcastle. Tickets are also available by post from: Straight Music, 1 Munrow Terrace, London SW10 (enclose sae).

Nor will London and Home Counties HM fans need to lose out; a special fleet of coaches is being arranged to transport fans from London to Stafford and back — with all-in tickets at the special price of £7.00! These tickets are available from Premier Box Office in London.



MOTORHEAD: with flying bombers

DATE CHANGES FOR CLASH

THE CLASH have run into problems over their June concerts — scheduled to replace gigs cancelled several months ago when Topper Headon broke his hand.

Two of the projected London venues — Liberty cinemas at Mile End and Balham — have now closed down, and the group have been forced to book two nights at the London Hammersmith Palais instead. But there will be no priority for those holding tickets for the previously advertised shows.

Tickets for the new gigs at the Palais, now on June 16 and 17, will go on sale immediately, priced at £3.

"We tried to operate some sort of deal to transfer the tickets but the Palais said it was impossible," said Clash spokesman Kosmo Vinyl. "We were left with the situation where it was the Palais or no gigs at all, and we're really sorry for anybody who was holding tickets. The cinemas just went bust and there was nothing we could do."

"Refunds should be claimed at point of purchase."
The rest of the June dates now read as follows: Derby Kings Hall June 9 (unchanged), Bristol Colston Hall

10 and 11 (unchanged), Newcastle Mayfair 12 (moved from 13), Hammersmith Palais 16 and 17, Stoke-on-Trent Victoria Hall 18 (moved from 12, and the fourth change at this venue!).

FOXX FAILS

JOHN FOXX has failed in a last-minute bid to prevent Island Records from releasing an album compilation of old Ultravox material.

The album, 'Three Into One', has tracks from Ultravox's three previous albums on Island, all featuring John Foxx as lead vocalist. Foxx, now a successful solo artist, objected to certain credits on the album which were worded: "All lyrics John Foxx, all compositions Ultravox," and issued writs against all the present four members of the band and Island in an attempt to injunct the album.

"Three Into One" will now be released — unchanged — on June 6.

SWINDLE

AND NOW, from the company that brought you the Sex Pistols . . . the newspaper of the book of the novel of the film of the record of the Sex Pistols!

Written in a week by science fiction novelist Michael Moorcock, and laid out in a fold-out newspaper format 'The Great Rock 'n' Roll Swindle' is loosely based on — and inspired by — the film of the same name, and will be available this week at the price of 75 pence.

And the story doesn't stop there. June 6 also sees the release of a new single — the original 'Stepping Stone', backed with 'Pistols Propaganda', which features among other things the voice of John Snagge — AND the re-packaged 'Swindle' single soundtrack album. For good measure the first 15,000 copies of the album contain the poster of the film (of the newspaper of the novel of the book of the film of the . . .).



SWINDLE NEWSPAPER: written by Michael Moorcock in a week

BLUE

C/W THE LIGHT POURS OUT OF ME (VERSION)

MAY 23



KISS KEEP PROMISE

KISS HAVE kept their promise to re-schedule their British dates as soon as possible - and they'll be over in September to re-start their tour.

But so far only the dates at Stafford Bingley Hall and Wembley Arena have been set, there's been no confirmation so far about Brighton or Edinburgh.

BINGLEY HALL, is now September 5. Postal applications will be accepted immediately from Kennedy Street Enterprises, Kiss Box Office, 2, Swinbourne Grove, Manchester, S20 9PP. Tickets will cost £4.75. (Enclose sae's) Personal applications from usual Bingley Hall agents will be accepted after May 24.

WEMBLEY ARENA, there will now be two concerts on September 8 and 9. Postal applications will be accepted at the Wembley Box Office up to June 9. Tickets are priced at £5.25 and £4.50. Personal applications will then be accepted at the box office and usual agents.

Anybody lucky enough to have bought a ticket already - before the previous shows were cancelled - should hang on to it. They will be valid for the re-arranged gigs.

JOY DIVISION SINGER DEAD

IAN CURTIS, vocalist with Joy Division, was found dead in a Manchester street on Sunday morning. He is believed to have committed suicide.

Curtis had recently been involved with heavy recording schedules - a new album, a new single, and a new American tour with Joy Division in the near future.

Previous Joy Division releases included the much-acclaimed debut album, 'Unknown Pleasures', with Manchester's Factory Records. Tony Wilson, proprietor of Factory and Lynch-pin for numerous Manchester bands, told Record Mirror: "I can't go into detail yet, obviously. All I can say is that he was found on Sunday morning - I found out about it while I was in the studio mixing the new album - and that he was a very sensitive young man. He obviously decided he'd be happier somewhere else... but at least we'd had the opportunity of meeting him, getting to know him. We're just left feeling sorry for ourselves, which I suppose is the wrong kind of emotion."



YES: Left to right; Back: Trevor Horn, Steve Howe and Chris Squire. Front: Geoff Downes and Alan White.

YES SPLIT

Anderson, Wakeman out, Buggles replace them

AN INTRIGUING re-shuffle has taken place in Yes. Jon Anderson and Rick Wakeman have left the group to be replaced by Buggles members Geoff Downes and Trevor Horn.

Multi keyboardist Downes and vocalist Trevor Horn are currently working on a new album with original Yes members Chris Squire, Alan White and Steve Howe. A massive American and European tour is also being lined up for later this year.

Reasons for the departure of Anderson and Wakeman are not yet fully known, but both artists have wide ranging plans for solo projects and Jon Anderson was recently involved in an album with Greek keyboards wizard Vangelis.

"We're a revitalised and regenerated band working together once more as a strong unified group," says Chris Squire. "We are playing more positively and powerfully than ever and we feel that now is the time, we are going to re-invent the Yes idea."

The new Yes are working with producer Eddie Offord who was responsible for some of their earlier classics and Roger Dean is back working on the new Yes album cover and tour programme. The last two Yes covers were Hipgnosis designed.

The Clair Brothers and Michael Tait are working on sound and staging ideas for the 1980 tour.

RELEASES

JUDAS PRIEST, hotly tipped to headline the heavy metal festival at Crystal Palace on August 9, release their new single 'Breaking The Law' this Friday.

SAXON RUSH release their new single '747 (Strangers In The Night)' this week. It's taken from their album 'Wheels Of Steel' and the B side is a previously released live version of 'Stallions Of The Highway'.

BC & Black Saffin, an American disco soul group, have signed a deal with Hammer Records and will be releasing their debut single 'Do You Wanna Dance' this week.

THE SOUL BOYS, School Bullies, the Members and Local Operator are amongst bands featured on 'The Moonlight Tapes' released on May 29. The album consists of live tracks recorded in June '79.

TOM PETTY releases his new single 'Don't Do Me Like That' on June 6. Packaged with the first 7,500 copies of the single will be a two track live single recorded at the Hammersmith Odeon earlier this year. The live tracks are 'Something Else' and 'Stories We Could Tell'.

FRANKIE MILLER releases his new album 'Easy Money' on June 13. It was recorded in New York and Nashville. A single from the album 'So Young So Young' is released this week.

HAVING ANOTHER stab at the charts, ex-Miss World Mary Stavin releases her new single 'It's the Follow Up to her last single which sank without trace despite the benefits of a picture sleeve.

CANADA'S LEADING heavy metal band Trooper, reputed to draw even bigger audiences than Rush, release their new single 'The Boys In The Bright White Sports Car' on May 30.

Q-TOPS

THE Q-TIPS have lined-up a "summer season" of dance halls and seaside venues to celebrate the completion of their first album.

And although it won't be released until July the band start a solid six-week tour at the end of this month - immediately followed by a 'Bucket And Spade' tour that will run until August.

The first set of dates run as follows: London Dingwalls May 26, Guilford Wooden Bridge 28, London Fulham Greyhound 29, Derby Lonsdale College 30, Oxford Lincoln College 31, London Lyceum June 1, Manchester Free Trade Hall 2, Birmingham Top Rank 3, London Marquee 4, London North East London Polytechnic 5, Norwich University of East Anglia 8, Cambridge Trinity College 9, Cambridge Pembroke College 10, London Marquee 11, Newport Stowaway Club 12, Barnstaple Chequers 13, Torquay 400 Ballroom 14, Leicester University 15, London Marquee 16, Nottingham University 19, Lancaster University 20, Edinburgh Nite Club 21, Girvan Beach Pavilion 22, Paisley Bungalow Club 23, London Marquee 25, Coventry Warwick University 26, Watford Herts College of Higher Education 27, Nottingham University 28, Wolverhampton Lafayette 29, Coventry West Midland College July 2, Sheffield Limit Club 3, Scarborough Penthouse 4, Retford Porterhouse 5.

Q-Tips second, as yet untitled, single should be out at the end of the month.

Rhythm guitarist John Gifford has now left Q-Tips. The band are still looking for a permanent replacement.

DENNY DATES

DENNY LAINE takes time off from Wings next month for a British concert tour.

And he'll be backed by a selection of musicians that will include Wings' drummer Steve Holly, Andy Richard from the Strawbs and his wife JoJo on backing vocals.

Dates for the tour are: Bradford St Georges Hall June 21, Edinburgh Playhouse 22, Birmingham Odeon 23, London Hammersmith Odeon 26, Bristol Colston Hall 27, Liverpool Royal Court 28, Manchester Apollo 29, Newcastle City Hall 30.

There will also be a solo single out for the tour 'Japanese Tears', to be released on Scratch Records, is the already infamous song about Wings' ill-fated tour of Japan.

MORE NEWS PAGE 6

BEGGARS PRICE 3.95

Tangerine Dream
G-Force
New Clear Days

New Releases This Month

THE COLUMN TO WATCH FOR TOP SELLING NEW RELEASES

Artist	Title	Company	Cat. No.	PRICE
WEEK ENDING MAY 23RD				
Average White Band	Shine	RCA	XL13123	£3.75
Grace Slick	Dreams	RCA	PL13544	£3.95
The Vapors	New Clear Days	United Artists	UAG30300	£3.75
The Beat	I Just Can't Stop	Go Feat	BEAT 1	£3.65
G-Force	G-Force	Jet	JETLP299	£3.95
Tangerine Dream	Tangram	Virgin	V2147	£3.95
HUMAN SINGLE				
Gary Numan	We Are Glass	Beggars	BEG 35	93p
Paul McCartney	McCartney 2	EMI	PC258	£4.30
Human League	Travelogue	Virgin	V2160	£3.20
Devo	Freedom Of Choice	Virgin	V2162	£3.95
Joan Armatrading	Me Myself I Am	A&M	AMLH64809	£3.65
Lou Reed	Growing Up In Public	Arista	SPART 1131	£3.65
Pete Townsend	Empty Glass	Atco	K50699	£3.95
Emmylou Harris	Roses In The Snow	Warner Brothers	K56796	£3.75
Graham Parker	The Up Escalator	Stiff	SEEZ 23	£3.95
Andrew Gold	Whirlwind	Elektra	K52219	£3.85
Jah Wobble	Betrayal	Virgin	V2158	£3.95
Interview	Snakes & Lovers	Virgin	V2157	£3.95
Riot	Narita	Capitol	E-ST12081	£3.95
Monochrome Set	Strange Boutique	Dindisc	DIDA	£3.75
New Musik	From A to B	GTD	GTLP041	£3.75
Bad Manners	Ska 'N' B	Magnet	MAGL50333	£3.15
Magazine	The Correct Use Of Soap	Virgin	V2156	£3.80

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in this column phone 01-370 6175

PHIL ILL — LIZZY CANCEL

THIN LIZZY were last week forced to cancel the remaining five dates of their British tour after Phil Lynott was confined to bed with flu and laryngitis.

But all dates have been re-scheduled for late June, after the band have completed their Irish dates. All tickets held will be valid for the new dates, or alternatively refunds are available immediately.

The affected gigs have been re-set as follows: Leicester De Montfort Hall June 11, Coventry Theatre 12, Brighton Conference Centre 13, Southampton Gaumont 14, Cardiff Sophia Gardens 15.

HEAVY GIRLS

ALL - GIRL heavy metal outfit Girlschool have lined up a heavy summer schedule — leading up to their first major tour of UK venues in September.

Following their support stint with Black Sabbath they spent the rest of May supporting Krokus, before beginning a series of British and European dates in their own right.

And the band's second single and debut album will both be in the shops in June. The single is 'Nothing To Lose', out next week, and it's taken from the forthcoming first album 'Demolition'; set for release on June 13.

The British dates are as follows: Norwich Cromwells June 3, Scarborough Taboo 4, Middlesbrough Rock Garden 5, Burton 76 Club 6, Blackpool Marbreck 7, Bath Tiffans 8, London Marquee 9. They then play dates in France before returning to headline the Marquee on June 30.

JOAN'S FOUR

JOAN JETT, former member of the Runaways, visits Britain for a short series of dates next week.

She'll be playing four London concerts backed by her new band the Blackhearts at: London Nashville May 26, London Marquee 27, London Bridgehouse 28, London Music Machine 29.

A new single 'You Don't Know What You Got' — taken from the recent 'Joan Jett' album — is released on May 30.

VAN'S JAZZ

VAN MORRISON has joined the bill for this year's second Capital Radio Jazz Festival — due to take place at London's Alexandra Palace from July 11 to 13.

Morrison will be bringing over a 7-piece band to join the 'Blues At Night' concert from 10pm on the Saturday (July 12). Also on the bill will be BB King, Muddy Waters and the Blues Band.

The concert, Morrison's first British appearance since he played in Edinburgh last September, will take place inside the Palace — most of the rest of the Festival will take place in the outdoor arena — and tickets are available now from Capital Radio, London, NW1 and other agents.



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IN BRIEF

MIKE OLDFIELD will be supported on all his dates at Wembley by the Chieftains.

KILLING JOKE will be playing a one off gig at the London Clarendon on May 29. The band also have a "major distribution deal" in the offing.

CELEBRATING their 20th anniversary yet again, Motown's Tamla Motown Classics Night is at London Gullivers Club on May 27. The gig starts at 9pm and apart from continued Tamla Motown Music there will be competitions and a live band playing two sets. Tickets will be available on the night at £2 or now from the box office.

ANGELIC UPSTARTS will be supporting the UK Subs at the London Rain-bow on May 30. This will be the Upstarts' first London appearance since August 17 last year when they played the Music Machine.

JOHNNY GUITAR Watson will be making a one-off appearance at the London Hammersmith Odeon on June 9. This will be his first live British date in four years and DJM will be releasing Johnny's sixth album 'Love Jones' to coincide with the visit.

FORMER BE Bop Deluxe guitarist Bill Nelson releases a new single 'Do You Dream In Colour' on May 23. The single will be available on Nelson's own Cocteau Record Label.

THE RAM Jam Band have reformed, but without their original lead singer Geno Washington — the subject of Dexy's Midnight Runners' current hit 'Geno'. He's been replaced by Steve Haynes, leaving guitarist Peter Gage as the original member.

DAVID ESSEX has added a series of early shows to his forthcoming tour all beginning at 6pm. Dates are: Derby Assembly Hall June 2, Birmingham Odeon 9, Burslem Queens Theatre 14, Southend Cliff's Pavilion 17, Poole Arts Centre 26. Essex also releases his new single 'Hot Love' this Friday. It's taken from his forthcoming album of the same name.

ROUND AGAIN

12 YEARS after it topped the British charts the Small Faces' famous 'Ogden's Nut Gone Flake' album has been re-issued in the original sleeve. Virgin Records, who recently acquired the Immediate Catalogue, have chosen the album — which attracted almost as much attention for its sleeve as it did for the music — for their first Immediate item.



GIRLS LONDON'S NASHVILLE finishes its week of concerts by all-girl bands on Saturday (May 24) with an appearance by Hazel O'Conner. O'Conner, who will be flying back from Cannes, where she's been promoting the film 'Breaking Glass', is supported by the Nurses. The special week, which has already featured Margo Random and the Space Virgins, The Go-Gos and Rock Goddess, is rounded off with gigs by the Au Pairs (May 22) and Essential Logic and the Young Marble Giants (May 23).
• Pictured outside the Nashville (above) are just some of the all-female supporting cast! Fwwoooooahhhh! Pic by DAVE STILL

TOURS

STYX
STYX: have added a third date at the London Hammersmith Odeon — on June 20. A limited three LP edition entitled 'Collections Of Styx' will be released on May 23, and their single, 'Lights', is available now. Support throughout the tour will be SAGA, whose new LP will be released in August. Meanwhile, a special edition single 'Slow Motion' has been re-released by Polydor.

THE SPECIALS
THE SPECIALS: have added a further date to their summer tour at Barrow-in-Furness Civic Hall on June 9. American all-girl band the Go-Go's join the touring party at the following dates: Great Yarmouth, Skegness, Bridlington, Redcar, Hastings, Margate, Southend and Portsmouth. A third act will be announced shortly.

BLACK SABBATH
BLACK SABBATH: have announced two extra dates: St Austell New Cornish Riviera Lido June 24, Southampton Gaumont 25. And the date for the Brighton Conference Centre has now been re-arranged for June 26, and previously purchased tickets are still valid.

SNAPSHOTS
SNAPSHOTS: play the following dates Newcastle the Cooperage May 28, South Shields Lyons Club 30, Blyth Golden Eagle 31, London West Hampstead Moonlight June 2, London Golden Lion 3, Windsor Castle 4, London Kensington 5, Preston Warehouse 7, Macclesfield Bears' Head 8, Bamber-bridge Pear Tree 9.

THE TREND
THE TREND: will be supporting Wishbone Ash on their tour which kicks off on May 24 at Bracknell Sports Centre. A single 'I Don't Anymore' is released on May 30 to coincide with the tour.

DANGEROUS GIRLS
DANGEROUS GIRLS: have added more dates to their tour: Manchester Portland Bars Hotel Piccadilly May 30, Bewdley The Angel June 10, Cardiff Grass Roots 14, Swansea Dublin Arms 15, Guildford Woodland Bridge 18, Bristol Ashton Court Festival 28, Nottingham Trent Bridge Inn 29.

PENCILS
PENCILS: following London dates: London South Bank Polytechnic May 23, Half Moon Putney 25, White Swan 27, Bridgehouse 28, Thames Polytechnic 30, Marquee 31, Brecknock June 1, The Kensington 4, Two Brewers 5, Brecknock 8, Stockwell College 9, Kensington 11, Putney Half Moon 12, Brentwood Hermit Club 13, Brecknock 15, New Golden Lion 17, Kensington 18, Roehampton Froebel Institute 21, Woolwich Tramshed Theatre 22, The White Swan Blackheath 24, Kensington 25.

RED BEANS AND RICE
RED BEANS AND RICE: play the following dates. London Putney Half Moon May 28, London Herne Hill Half Moon 29, London Hope and Anchor 30, 31, Southend Shrimpers June 1, Brighton New Regent 2, Cardiff Casablanca 4, Norwich Cromwells 5, London Rock Garden 6, London Putney White Lion 8, Cambridge Churchill Garden 9, London Clarendon 12.

Birmingham University 13, London Torrington 15, London University Institute 17, London Moonlight 18, London North East London Polytechnic 20, Manchester Ratters 21, London Greyhound.

ANGEL CITY
ANGEL CITY: a new Australian heavy metal band fresh from their first US tour will be playing just two gigs in London later this month: London Lyceum May 25 and London Marquee 30. An album entitled 'Face To Face' is released on June 1.

THE FLATBACKERS
THE FLATBACKERS: whose debut single 'Pumping Iron' will be released later in the summer play the following gigs: Reading Target Club May 23, London Brecknock 26, London Stockwell Old Queens Head 27, Clapham 101 Club 31, Southend Shrimpers June 8, Fulham Town Hall 12.

THE BLUES BAND
THE BLUES BAND: have a new four-track EP released on June 8, and continue to gig solidly at: Leeds Florde Green Hotel May 22, London Music Machine (with the Dance Band) 23, Aylesbury Friars 31, Dudley Himley Hall June 1, Manchester Polytechnic 4, Sheffield Limit 5, London YMCA 6, London Alexandra Palace Jazz and Blues Festival July 12.

STEEL PULSE
STEEL PULSE: play a one-off gig at the London Lyceum on June 8, supported by Laurel Aitken and "various Ruts" and the Swinging Cats. Tickets are £3.00.

THE CHEATERS
THE CHEATERS: who shortly release a new Triple-A-Side single, play the following dates: Manchester University May 23, Blackpool Jenks 29, 30 and 31, Ashton The Birch June 4, Manchester Squat Club 6.

PINK MILITARY
PINK MILITARY: Follow the release of their album on the Eric's label, 'Do Animals Believe In God', with May and June dates at: Manchester Polytechnic May 31, Edinburgh Valentinos June 8, Sheffield Limit 12, Middlesbrough Rock Garden 14, Leeds Fan Club 15, Hull Wellington 16, London Clarendon 19, Derby Ajan 21, Newcastle New Tyne Theatre 27. A single, 'Did You See Her', is scheduled for mid-June.

HEADLINE
HEADLINE: now signed to Virgin, and with their first single 'Don't Knock The Bald Head' due out on June 14, will be supporting Bad Manners on all their previously announced dates right through until the end of June.



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JAM



THE JAM

I KNEW it'd be a great night as I strolled casually into the smoky atmosphere of the 100 Club that hot Wednesday evening in late '76.

What had driven me to this former last outpost of the trad boom which still bore all the kitch trademarks of the seedy, half-lit fifties' nightclub was an eye-catching poster pasted craftily on a wall outside one of those endless Asian kaftan shops in sunny south Oxford Street. A cute looking band advertised as playing "maximum r'n'b", looking a cross between the early Who and the Beatles and calling themselves simply The Jam.

Wedged in between a beaten out comedy combo and some indeed superb and off-shoot lost in 1969 were these boys in black suits hardly out of the sixth form. Three young chaps up for the day from Woking. A nervous, self-conscious singer, a hell of a bass-player, an explosive drummer, a power-pack battery of songs and a grand total of six faithful followers 'In The City' immediately took on a brand new context.

What made these boys dynamite was that unlike what was just being referred to as a new crop of "punk" bands The Jam were in appearance as neat and tidy as their melodies, they were absolutely professional and had already self-groomed themselves for bigger things. They played their theme song three times, received mild applause and toddled off home. Exactly one year later they had had three hit singles and a debut album which stayed in the chart for four months. But this was only the start, their lead singer Paul Weller was just 18 years old.

The Jam began as a way of passing time during lunch breaks at school. Weller and drummer Rick Buckler used to meet for various lunchtime jam sessions — from where the band took their name — and were soon joined by Steve Brookes and fellow schoolchum Bruce Foxton. With Bruce on rhythm guitar, Paul on bass, Steve on lead and Rick behind the drums they started doing local youth club gigs around their home town of Woking managed by Paul's father — just as Brian Wilson's dad had looked after and

guided the career of the Beach Boys.

They soon branched out to social clubs around Surrey and finally began to scrape together a few gigs in London. It was at one of these early gigs in the big city that Steve left and Paul switched to lead guitar with Bruce on bass and they began perfecting a set made up of old Motown and soul standards with the occasional Weller composition thrown in for good measure. An early inclusion to the set was also the Batman theme which is to be found on their first Polydor album.

The band soon built up a small but faithful following around London and began slowly to get re-bookings until they landed a residency at the Red Cow in Hammersmith and the 100 Club. They were spotted by a Polydor talent scout at the Marquee Club in early '77 (this, ironically, was where most of Weller's heroes had been sighted over 10 years ago). Obviously intrigued by their powerhouse rock'n'roll structure, containing a wealth of inventive melody plus a ready-made image which echoed the mod era of the swinging sixties, Chris Parry signed them up and produced their first album and single, a stage favourite called 'In The City'.

Paul: "Image goes hand in hand with the music. I personally really got into mod clothes, mod music, so it was natural for me to be in a mod band in a sense. I know it sounds clichéd but before the punk thing there was nothing to relate to whatsoever. The only alternative youth culture was disco which I really didn't dig, so it was like starting up something of my own and when punk happened at the same time it was great.

"As for mod music it was a question of rediscovering it — like the first time of hearing it. When I first heard the 'My Generation' LP I thought 'What's this all about?' It may be nostalgia for some but for me it was totally innovative with all the guitars slashing through, and the production. It just reeks of youth, the whole thing, the whole image."

If there was one thing The Jam had on their side it was indeed youth. When the Clash, Stranglers et al were busy lying about their ages The Jam had nothing to hide. They went out of their way to use this to their advantage and rightly so, though Weller's accent was always on a loyalty to king and country. Anarchy in the UK held no sway with The Jam.

The first album contained 10 spanking new Paul Weller compositions, one by Larry Williams, the old rock'n'roll

standard 'Slowdown' and that irritating Batman theme — which was irreplaceable as a final encore on early live shows — production was by Parry helped by Vic Smith and half was by Schumi.

As a debut album it was really a record of the live show with the omission of the Townshend composed 'So Sad', later to crop up on the 'B' side of 'Down In The Tube Station At Midnight', and the soul classic 'Midnight Hour'. Reflecting the new trend towards a sparser sound, the production was basically what the band sounded like live having the advantage of making it easy to recreate on tour. In fact the only number which sounded overdubbed was the superb 'Away From The Numbers' one of the many Weller 'identity songs'. 'Sounds From The Street' could be an out-take from 'The Who Sell Out', 'Changed My Address' and 'Bricks And Mortar' were songs in the classic brash Weller mould.

It was the first collection of Jam material inspired by the conditions of the environment, youth, hate and a total fascination with London and the essentially British Way of Life. Indeed, The Jam were rumoured to be Conservative voters though even that didn't seem to hurt their credibility heaped image. As far as the kids were concerned The Jam were playing maximum new wave and they were soon to transcend that convenient label.

Bruce: "It's only new wave because we're a young band playing to young people. We're not into politics and stuff like the Clash and Generation X. We're on the verge of the punk scene but we're also attracting people who are well into the sixties."

When the anthemic 'In The City' floated in and out of the charts The Jam released their second single 'All Around The World'/'Carnaby Street'. In the sixties tradition of singles not being taken from albums, both songs — the 'B' side was a Bruce Foxton composition — are still not to be found in LP form though they sound as if they could have been recorded at the same time as the debut. The familiar sound of Weller scratching the strings of his dilapidated Rickenbacker and the catchy chorus with its descending bass lines were becoming Jam trademarks and the single deservedly crashed into the Top 20, helped by the growing number of fanatical Jam followers. At the time the band were on a mammoth 35-day British tour culminating in a celebratory Hammersmith Odeon appearance and

• TURN TO PAGE 10

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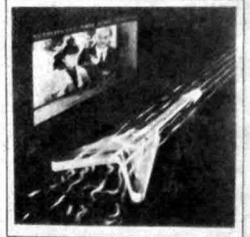
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FROM PAGE 8

characteristically the single had taken only 10 hours to cut, both sides.

The next step was the inevitable American tour beginning with a sell out date at the prestigious Whisky A Go-Go in LA, where the band were received as the new vibrant young Beatles/Who — it was suggested that the next album be produced by George Martin in order to "get the American market" — another extensive British tour, a new album and single and some smart new Union Jack suits (just like the one that Townshend wore in the promo film of "Happy Jack").

"This is The Modern World" (as much "mod" as "modern" from Weller's point of view), led to a slight critical backlash (because they actually dared to include slow songs), was inspired by Liverpool poet Adrian Henri, and is possibly their best album to date. "The Modern World" had all the musical subtleties the first album lacked — The Jam had discovered overdubbing — but the lyrics were still superb with more depth than before and songs like "Life From A Window" and "London Traffic" still betrayed the overpowering sixties influence. The problems of being young and at work were outlined in "Here Comes The Weekend" and the disillusionment with it all in "In The Street Today" on which Dave Waller, mod poet and former Working son helped out on the lyric.

*This is the Modern World
I've learned more than you'll ever know,
Even in school I felt quite sure,
That one day I would be on top,
And I'd look down upon the map.
The teachers who said I'd be nothing,
This is the modern world that I've learnt about.*

Another progressive song which would never have found a place on the sparse first album is "The Combine". Weller's comment on the system and how to adapt to it although by now they seemed to be doing very well, thank you just talking 'bout their generation.

Saleswise, the album didn't do quite as well as the first. It got as far as No 22 but considering that The Jam's recording career was only nine months old they weren't doing too badly with two hit albums and three singles to their credit.

The next single "News Of The World" was the first Foxton 'A' side and went up to No 22 as the band returned to the States for their second bout of intense interviewing and a support on a Blue Oyster Cult tour — support slots have been known to be more imaginative.

On their return they were soon to be found in Mickie Most's RAK studios in St John's Wood working on a new single, the popular "Down In The Tube Station At Midnight" which zoomed up to No 15, and the only album they released that year, the more conceptualist "All Mod Cons". Even more of an identification with the mod scene, the album was hailed by critics as their best yet. It seemed The Jam could do no wrong.

Paul: "Tube Station" was about this geezer on his way back from work and he's going home with his takeaway meal and he gets beaten up by some thugs on the tube platform. He assesses his life as it flashes across his eyes and his last thought is that the takeaway curry is getting cold on the floor."

With an artistic and well put together inner sleeve featuring all the little artefacts associated with mod and the mid-

sixties — a ska album, Union Jack badge, Motown single, rectangular shades etc — it is a condensation of the band's very individual approach on previous albums. "In The Crowd" is a reargulation of the "Combine" theme but taken a little deeper and more dehumanised. Foxton's "The Night" was another song about a weekend, "To Be Someone" was described by Weller as "the rise and fall of a pop star" and "A Bomb In Wardour Street" — the "B" side of the Kinks' number "David Watts" issued as a single — describes the violent feeling Weller experienced on going to the Vortex Club in Wardour Street one night.

Paul: "It was very heavy and everyone was there kicking each other in. I just thought how the scene had changed. They used to be there for a purpose. To see all the new bands and talk about things. The song is an exaggeration of that point. The violence moves up to a head and erupts."

*A Phillistine nation, of degradation,
And hate and war. There must be more
It's Doctor Martin's Apocalypse.*

The Jam were now in the big league. Ironically it was much easier for them to get hit singles than for the Who. Weller spoke of disillusionment with Who recordings after "Tommy", he said that it was obvious by now that he would never dry up as a songwriter and publicly bemoaned the fact that he was now 20 years old, no longer a teenager and felt uncomfortably older playing in a rock'n'roll band. Those depressing eighties were also now upon us dragging his much beloved decade even further into the realms of nostalgia. Little did he know that the band were about to have four big hits in succession — two of them reaching the top spot.

By spring '79 the new batch of mouthy, self-conscious "mod" bands were out of the punk woodwork and well past the startling mark led by ex-New Heart Ian Page who incidentally supported The Jam on many early live dates. The ska revival was fast gaining momentum and the good old 'Oo had invested some of their millions in a little biopic about the mod way of life.

"Quadrophenia", starring a miscast and confused looking ace-face (Sting of the Police) was out and about and doing the rounds to packed houses and sycophantically ecstatic reviews by midsummer. All of this activity led to even greater interest in the leaders of the revivalist revolution — The Jam.

The band also seemed to have won just about every music paper award going in the polls. Weller easily scooped Best Songwriter, Best Guitarist etc whilst being hailed as a poet and general spokesman and visionary for that youth movement with the accent on youth!

The Jam had emerged from the fizzling embers of the

punk movement with their credibility intact and their music maturing. There were, however, bigger things to come though they had turned down a lucrative offer to support The Who at Wembley stadium.

"Setting Sons" was an innovative album which went straight into the charts at number three.

Recorded at Virgin's plush computerised Townhouse studios and with their new resident producer Vic Coppersmith-Heaven, "Setting Sons" is the latest in a line of "best so far" LPs. A kind of immaculate concept, it concerns the plight of three close friends who find themselves split from each other when civil war occurs sometime in the eighties — one to the left, one to the right and one abstainer. The three then plan to meet up again after the war.

As opposed to the way a concept album is usually put together this story avoids out of the songs instead of the other way round. The story was especially written in the form of a TV play with Paul's friend/poet Dave Waller (in October '79 Riot Stories Ltd, The Jam's own book company published a collection of poetry by Waller called "Notes From Hostile Street").

With only one Foxton composition on the album — the more experimental "Smithers-Jones" — Weller contributes eight powerful slices of melody and the old Vandellas' hit "Heatwave" is included as it was in their very first stage shows. Once again the guitars ring around the drums with that particular Rickenbacker slash-it-up sound and the familiar ensemble playing still consists of the hard, solid bass lines and the explosive drumming. Of the standout tracks "Little Boy Soldiers" seems to be in an historically conscious setting and "Private Hell" and "Wasteland" are almost too personalised. The other gem is of course the familiar "Eton Rifles" which was soon blasting out from every seasonal transistor.

"Eton Rifles" was about the fact that you could still take on rugby players with hairs on their chests and it didn't matter. It's really all a joke. A lot of lines are taking the piss out of the class system because in this day and age it's ridiculous that one still exists," recalls Paul.

With "Setting Sons" still hovering around the top of the charts Polydor in an unprecedented piece of aggressive marketing and with The Jam at what must surely be the peak of their popularity, released the next single, the very tuneful "Going Underground" with a free EP of a Jam live show. Consequently the single shot straight into the chart at Number 1 and is only the fourth record ever to have achieved that.

So for three boys from Woking who were for three years quite happy to regurgitate sixties' hits in working men's clubs and were and still are managed by Mr Weller senior, The Jam haven't done badly. They are at present the largest selling group to have survived the new/punk and mod waves and still seem to defy any kind of neat classification. At present there are apparently plans for a new album to be released soon and they recently completed prestigious dates at the Rainbow Theatre — though they could probably sell out Wembley for a week. It's something they've always tried to avoid. So how does Paul Weller sum up this success? Is it as he said in the early days "just an idea to do something so I wouldn't have to go to work" or something more.

Paul: "I was reading something on the pop artists and it was very similar to what we're doing. They were taking everyday things like washing machines and turning them into art. That's basically what I'm doing really. Taking an everyday situation, like a tube station an everyday experience, and turning it into art."



PAUL WELLER

Pic by Paul Cox

PAUL WELLER

PAUL WELLER was born and lives in Woking as do all members of the Jam. He didn't come from a particularly musical family though he taught

himself to play the guitar and piano at 14. Having attended Sheewater County Secondary School where the first prototype of the band was formed in lunchtime practise sessions, he left and was employed variously as a hod carrier and window-cleaner on building sites with his father John who became the group's manager.

Having an early preference for Motown and singers

like Smokey Robinson and Otis Redding, Paul developed a taste for mod image and music around the early seventies.

"Around the start of the seventies I was fed up with glitter and things like that. I just looked out books and some films and became interested in mods as something different. I can't say I remember anything about it at the time it was happening because I was just too young."

Combining the inner city good looks of Townshend, Marriott and Daltrey, he is slim and quiet offstage often to the point of playing down the rock'n'roll image which is expected of him.

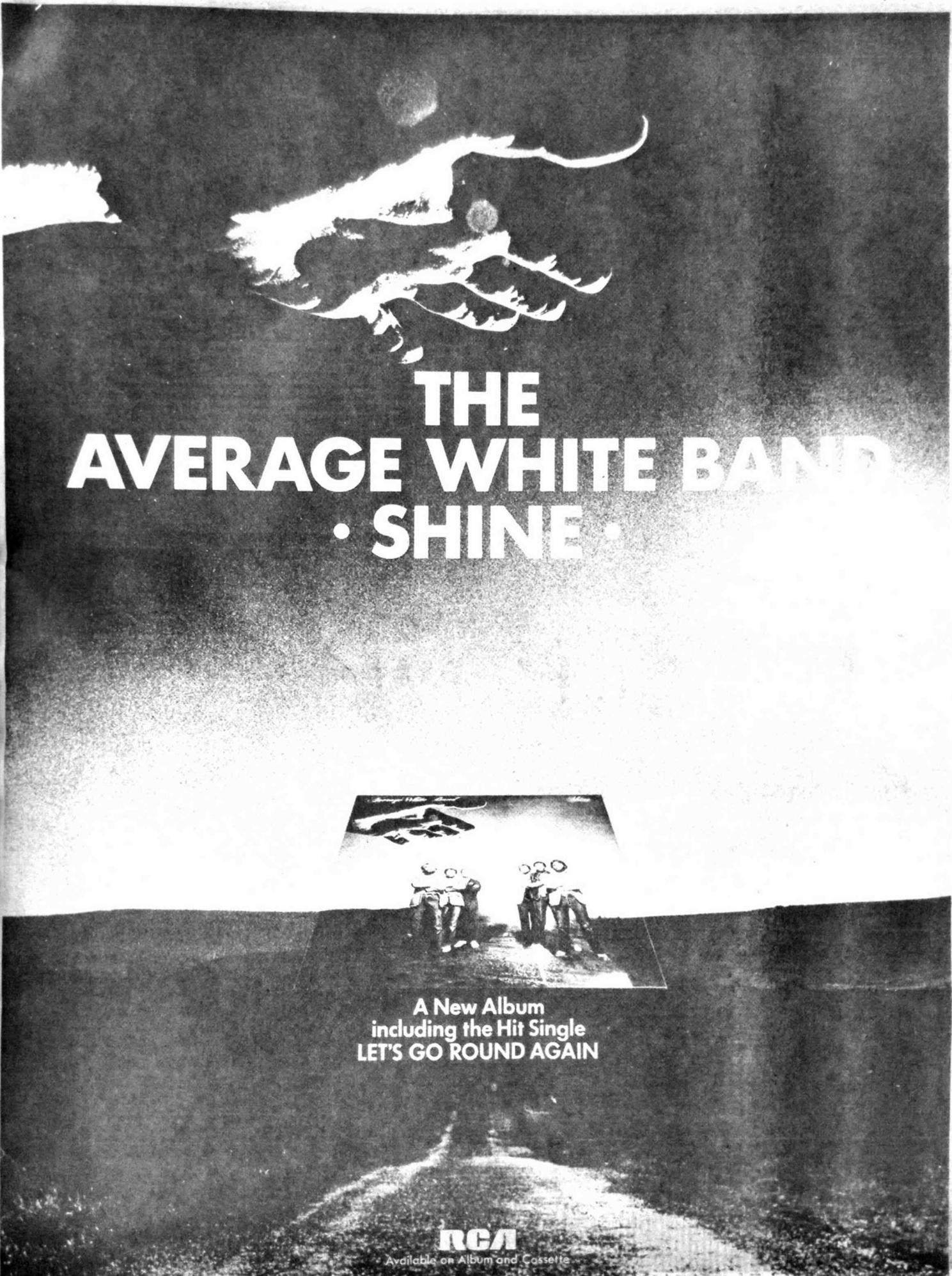
"I prefer to sit and have a quiet drink most of the time. I'm supposed to supply everyone with witty anecdotes or clever hidden meanings in the song but, although it sounds really clichéd, everything I've got to say really is in the songs."

Paul owns three Rickenbackers and says that when he got his first recording advance he went straight out and bought "all the Rickenbackers I could find" and has taken the whole of his inspiration for The Jam from one album which still remains his favourite — the Who's "My Generation". Other musical preferences are the Beatles, especially the "Revolver" album and most things on the Stax/Motown labels.

As main songwriter for the band he has very pronounced ideas on his writing and has recently formed his own book company and released a book of poetry by close friend Dave Waller. A compilation of pieces that have been sent to him by fans is planned for early this year.

"Melody is very important to me, and it's the best way of communicating. A good melody is a plane or form of communication which everyone can relate to. I've always been a Beatles' fan for that reason and I've also liked the Tamla and rocksteady stuff. When I first started writing it depended what I was into that week. If I'd been listening to Otis Redding all week long I'd do an Otis type song and so on. I wouldn't say that I'm a prolific songwriter. I have to be inspired and it's got to be something in the everyday life that inspires me. I used to start with the tune but now maybe it's the words. It's harder writing

• TURN TO PAGE 12



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• FROM PAGE 10

lyrics than tunes. But as far as influences go I'm influenced by modern day things like Bowie just as much as sixties' nostalgia. We're not reviving anything. How can you revive something you don't even remember?"

BRUCE FOXTON

BRUCE FOXTON plays out the Paul McCartney role within the band. He's handsome and is in an exceptional bass-player. The fact that Bruce was originally a lead guitarist shows in the way his hard bass lines are more melodic than they are harmonic.

Attending the same school as Paul he was in two local bands of little significance before joining The Jam. At the time of the band's first London dates, Bruce was working for a printer in Woking and he designed the band's period-piece logo.

Bruce is also self-taught and has been playing guitar and bass since he was 15. He's now 24. He has written several of the band's most popular compositions including 'Carnaby Street' and 'Smithers-Jones' but denies there is ever any competition about whose material gets performed.

Bruce: "There is a view that Paul is a one-man band



but none of us agree with that. There is an inner strength that keeps us together. We know internally that we are a unit and that's what matters." So when it comes to songwriting he's happy to take a second-in-command role.

As far as musical influences go he is of course also a fan of Motown, especially Stevie Wonder, and says that his favourite single is 'My Cherie Amour'. His favourite singer is Stevie Wonder.

As the band are still a walking advert for Rickenbacker Bruce still swears by his Rickenbacker 4001 bass which he has used since the early days and sees no reason to change.

"I like the look and feel of the guitar and it's got a sound with a lot of bite which is essential for a three piece playing live. I've got small hands and the guitar has a thinner neck than others so that's another good point for me."

"When I left school and started an apprenticeship in print," he recalls, "I didn't really know the other two, 'cos at school I was just that bit older, but there aren't that many musicians in Woking so I suppose it was inevitable that we would end up together eventually."

"I'd had basic tuition in chords so it was natural I would pick the strings on the bass and I still do. I couldn't pluck them if I tried."

"I remember when I used to get to work in the mornings after no sleep and a long van ride from playing somewhere in London. I used to get the old 'earned five quid then have you?' from my workmates, but I reckon it's all worked out right in the end hasn't it?"

Bruce also acts in a managerial capacity for the Vapors who he discovered last year playing in a club in Nottingham.



BRUCE FOXTON

Pic by Rik Walton



RICK BUCKLER

Pic by David Wainwright

RICK BUCKLER

RICK BUCKLER is generally known to be the loudest member of The Jam in more ways than one. He also has most experience of life outside the band having worked variously as an assistant in a fish-shop, a motor-bike warehouse, a drawing-office and as an electrical inspector.

Having attended the Sheerwater School he didn't

begin to teach himself the drums until he was 17 and The Jam is his first band.

His musical influences differ from those of the other two in that his are not rooted in the sixties. Though 'Tommy' is his favourite album, Bachman Turner Overdrive are one of his favourite bands and especially their hard-rocking 'Stayed Awake All Night'. He says the musician he's been most influenced by is Paul Hammond.

Affectionately nicknamed 'Pute' by Paul Weller and once described by him as "the tightest person I've ever met" Rick most enjoys playing live though the band still adhere to their original principle of remaining British-based.

Rick: "It'd be nice to break the States but you'd be away for so long and it'd take so long anyhow. America wouldn't have that good an influence on our music and

there's always an obligation to play here. If we were away say for a year then people would miss out on our material and that wouldn't be fair on them. They'd be wanting to see us."

Rick's rectangular darkened shades lifted straight from the period just before flower power and his aggressive attitude toward drumming are well known trademarks of the band but he has the ability to look as stone-faced as Charlie Watts while being every bit as involved as the other two.

Though the band say they are unconcerned by hit singles Rick has said that he didn't think the band would really want a Number One.

"Once you get a Number One what do you do next? You just try for another and so it goes on. You just end up writing for the public at large."

Just goes to show how things change doesn't it?

DISCOGRAPHY

SINGLES

In The City / Takin' My Love
All Around The World / Carnaby Street
The Modern World / Sweet Soul Music / Back In My Arms Again / Bricks And Mortar
News Of The World / Aunties And Uncles / Innocent Man

CAT No.	RELEASE DATE
2058	29.4.77
2058 903	8.7.77
2058 945	21.10.77
2058 995	24.2.78

David Watts / A Bomb In Wardour Street
Down In The Tube Station At Midnight / So Sad
About Us / The Night
Strange Town / The Butterfly Collector
When You're Young / Smithers-Jones
Eton Rifles / See-Saw
Going Underground / Dreams Of Children

ALBUMS

In The City
This Is The Modern World
All Mod Cons
Setting Sons

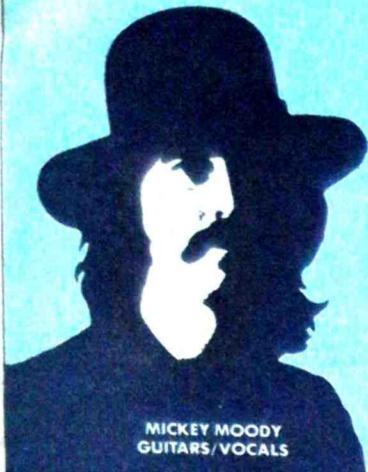
2059 054	11.8.78
POSP 8	6.10.78
POSP 34	9.3.79
POSP 83	17.8.79
POSP 69	26.10.79
POSP 113	14.3.80

2383 447	5/77
2383 475	11/77
POLD 5008	10/78
POLD 5028	10/79

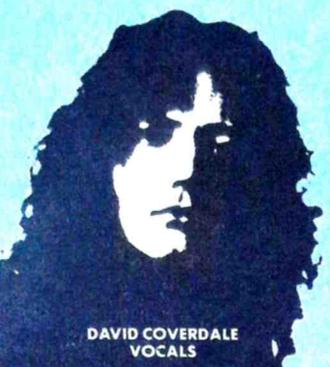
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TUE. 3RD JUNE ● SOUTHAMPTON, GAUMONT	TUE. 10TH WED. 11TH JUNE ● BIRMINGHAM, ODEON *	FRI. 20TH JUNE ● BRADFORD, ST. GEORGES
WED. 4TH JUNE ● BRISTOL, COLSTON HALL	FRI. 13TH JUNE ● MANCHESTER, APOLLO	SAT. 21ST JUNE ● SHEFFIELD, CITY HALL
FRI. 6TH JUNE ● EDINBURGH, ODEON THEATRE	SUN. 15TH JUNE ● PRESTON, GUILDHALL	MON. 23RD TUE. 24TH JUNE ● HAMMERSMITH ODEON

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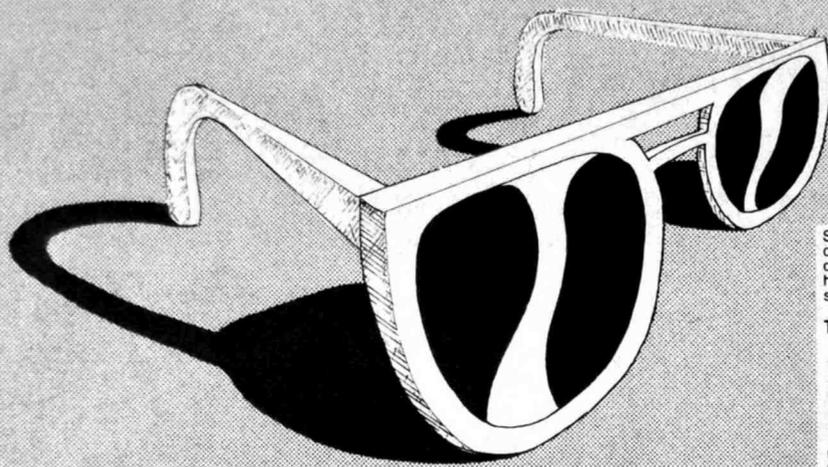
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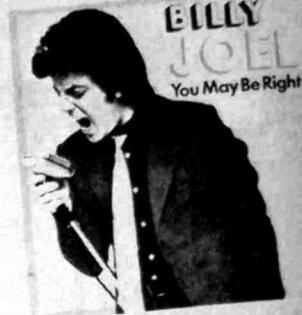
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SINGLES

SWEET SUNBATHING



MUSIC



So here I am on this sunny day, slurping ice cold drinks and feeling very happy. Wonder which naff single's going to ruin that?

TWO OF THE BEST

THE SPECIALS: 'Rat Race' (2 Tone) The group with the Midas touch and my most favourite of the 2 Tone movement. Needless to say they've come up with another winner although this one isn't as obvious as their previous offerings. It sports a fine mysterious keyboard refrain at the beginning which keeps popping up through the song, rather like a Dashiell Hammett novel would make you feel. The more I listen to it the more I love it. The best since 'Gangsters'.

TV21: 'Playing With Fire' / 'Shattered By It All' (Powerboat) Not quite sure which side is which so I'll mention them both. This is a fine band from Edinburgh brought to my attention by one Ronnie Gurr. 'Playing With Fire' is a pretty good song, but as a single it's nothing special. However, what I imagine to be side two is another story. Old Gurr's been playing it constantly and it deserves a place in the charts. I do not say this because he is standing over my head with a mallet, but because it's a wonderfully fresh song which deserves a large chunk of your attention. Buy.

THE REST

DENNY LAINE: 'Japanese Tears' (Scratch Records) I thought it was going to be about Macca's sojourn in the land of the rising sun but I'm mistaken. The diction isn't all that clear which is a pity. Quite a quaint ditty but the string

arrangement doesn't sound the slightest bit Oriental, which is what it's obviously attempting to do. It should have been severely edited. It's far too long for the type of song it is.

GRADUATE: 'Ever Met A Day' (Precision) Very summery sound circa 1971. I like the production — it's very crisp and sharp. I would imagine this to be the sort of record one would like to hear over the radio airwaves but not the type you'd feel inspired to buy.

REAL TO REAL: 'White Man's Reggae' (Red Records) I went off it the minute I heard the screaming synthesizers (my cat didn't like it much either — she shot out the room). Witters away to quite a non-event of a song after the first few bars. I think this is meant to be a song with a message but the lyrics aren't exactly what you could call strong.

FLIX: 'Hitch' (Hurricane Records) I had to check to see if I'd put this on at the wrong speed at first. My God, it doesn't half tank a long. A pretty unmemorable song about a very memorable person. Alfred Hitchcock. To give Flix their due, they wrote it long before he died, so they can't be accused of cashing in.

THE FLOWERS: 'Ballad of Miss Demeanour' (Pop-Aural) What a lovely sound, what a lovely smooth voice. Not so long ago this song might have been dismissed without a word, but seeing as old Lene Lovich and Marha and the Muffins have made quirky songs acceptable, this might stand a chance. I hope so... it deserves it.

THE MONOS: 'Sound Of Your Radio' (RCA) What a super selection of singles this week. For once there are more I like than hate. This is another fine song, and knowing how DJs like to play songs about the airwaves, this'll probably get a fair bit of attention. Whether it goes further than that is up to you.

DEVO: 'Girl You Want' (Virgin) A single to bait your interest before the tour. Thanks (depending on how you look at it) to Gary Numan and chums, anything with synths now stands a fair chance, even if it's naff. This one sounds strong enough to start with, but soon becomes too boring and repetitive for my liking.

TOOTS & THE MAYTALS: 'Just Like That' (Island) Wonder if he's heard of Tommy Cooper? Anyway, this sort of music always sounds good when the sun's shining so again I'd say... great to listen to on the radio while you're frantically trying to acquire a tan but that's all.

WILSON TO NO.10...BIGGS TO THE SCRUBS...
...RIOTS AT CLACTON...COULD IT HAPPEN AGAIN?

YOU REALLY GOT ME

A RECORD OF THE MID SIXTIES

THE KINKS

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Produced by SHEL TALMY & R. DAVIES
Written by RAYMOND DOUGLAS DAVIES, E. Mc DANIEL, CHUCK BERRY, JOHNSON, PENNIMAN, BLACKWELL
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KINKS

ON THE LONG PLAYING RECORD

YOU REALLY GOT ME

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HAROLD MELVIN: 'I Should Be Your Lover' (Source Records) Ah, a smoochy one. Yuk! It starts with a voice over. This is turning into one of my most unfavourite kinds of record. I bet it's a strong favourite as a last dance at discos. Pooh! No thanks.

EDWIN STARR: 'Tell A Star' (20th Century Fox) Bouncy beginning, much preferable to old Harold's song, but not a very inspiring song. Not a hit.

JULES AND THE POLAR BEARS: 'Good Reason' (CBS) Mike Gardener's current favourite band, or one of them. I have to disagree with him, though the intro is quite interesting. Pretty much a run of the mill song, methinks.

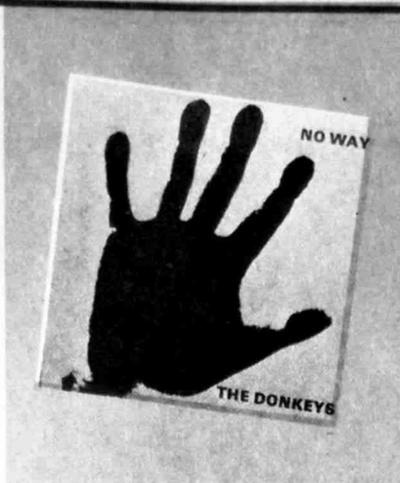
MENTAL AS ANYTHING: 'Egypt' (Virgin) I love their name, but that's about all. The song isn't bad, but

then neither is it specially good. It'll get lost among all the other releases.

BARBARA DICKSON: 'In The Night' (Epic) For some reason I've got a mono copy. I hope they're not all like this. Barbara has a lovely clear voice and superb diction. I like this a lot better than 'January February', but it's a bit long. Needs trimming.

CHELSEA: 'Look At The Outside' (Step Forward) Sounds like a mixture of something from the sixties and Steppenwolf. Apart from that I can't think of anything else to say so as you can gather, it's not that interesting.

THE LAMBRETTAS: 'D-A-A-Ance' (Rocket) Ah, a picture disc, begad! Side one's a Union Jack, side two's a rather nice pic of the Brighton Pier. Now



DAN HARTMAN: 'Free Ride' (Blue Sky) Pretty watered down version of a pretty damn good song. Shame on you Dan, you ought to try harder.

BILLY JOEL: 'You May Be Right' (CBS) Why wasn't his last single a hit. It was far better than this. Which means if this business worked on logic (which it doesn't) this would be a flop too. Still, stranger things have happened so it might make the charts.

ROCKY BURNETTE: 'Fallin' In Love (Being Friends)' (EMI) I'm beginning to sound like a record that's stuck but why wasn't his last single a hit? It was miles better than this. This offering will sink without a trace, and with good reason.

HORSEPOWER: 'Outrageous' (Square Records) An American Heavy Metal band. Who just happen to sound like every other Heavy Metal band. No, hold on a minute. Correction. They sound worse.

COSMETICS: 'Guilt' (Virgin) This is the third Virgin single I've reviewed so far this week and something tells me that whoever picks prospective singles is losing his ear. Pity, as this band sound as though they could be quite good.

DEAD BEATS: 'Choose You' (Red Rhino Records) This would be great for a party or a juke box. Don't know if I'd rush out and buy it, though.

THE DONKEYS: 'No Way' (Rhesus Records) God, it's like being in a sixties' time warp. It sounds like an updated Beatles, well,

at the chorus, anyway. Surprisingly (for me, anyhow, as I usually opt for the real thing rather than imitations no matter how good) I like this.

THE MECHANICS: 'I Don't Wanna See Your Picture' (Riviera) An interesting first single from a West Country band. I like it, but it won't be a hit.

RED RIDER: 'White Hot' (Capitol) The singer sounds like Leo Sayer. In fact, if it had been old Leo this would probably chart. I don't think Red Rider will, though.

SAMMY HAGAR: 'Love Or Money' (Capitol) I went to see the man himself at the Hammersmith Odeon not so long ago and had a rare time watching the audience. Very entertaining live but not so on vinyl.

TOM PAXTON: 'Feed The Children' (Evolution) With a song title like that, it would have to be a record company with a name like Evolution, which sounds to me like a Friends Of The Earth effort. About 10 years too late.

let's see what this sounds like. Gosh! I quite like it, the first one of theirs I have. Apart from sounding summery it also has a nice toon. Wonder why we never praise a record for sounding wintery? Anyway, I hope it's a hit.

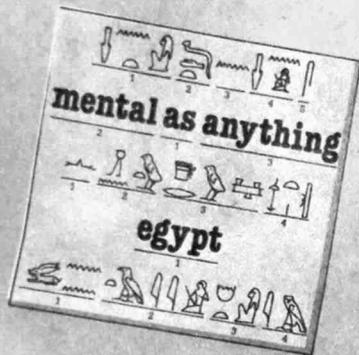
JOURNEY: 'Anyway You Want It' (CBS) Yuk. It's been on five seconds, and that's five seconds too long. Can I take it off please? Need I say more...

COCKNEY REJECTS: 'I'm Forever Blowing Bubbles' (EMI) Ohmigod, do I have to suffer this? All their records sound the same to me (how to sound like your mum without meaning to). It's quite funny, though, and sports the worst guitar solo ever recorded. Worth buying for that alone! Specially for all West Ham supporters, as it seems to be an anthem in their favour.

THE VIBRATORS: 'Disco In Mosco' (Rat Race Records) I don't understand why their last single wasn't a hit. This is pretty good, too. I love the chugging bass and the vocals.

JANIS IAN: 'The Other Side Of The Sun' (CBS) Mmm, this feels like a waterfall. Or a cool crystal clear pool. Anyway, it's got a tropical feel to it. The words are a bit too slushy for my liking but the sound of her voice and the instruments are fine. Mind you, they could have been a bit more inventive with the bass.

S P L O D G E N E S S A B O U N D S: 'Simon Templar' (Deram) Naff name, naff record. What a waste of vinyl. At least the Cockney Rejects were funny.



SURE SHOT

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Will the Rats have

BOB GELDOF breaks the



THE BOOMTOWN RATS are just finishing their first tour of Japan and have discovered just how fanatical a following can be.



THE RATS attracted a great deal of attention in the States — welcome and unwelcome — but in Canada they did exceptionally well. Did Bob have any idea why the band was so big in Canada, while it seemed as though they were having a harder time getting off the

and if you don't get money you close down. And so change is slower there and I think it's coming, the change. It's too slow for me but I think it's too fast for the Americans." There was also the problem with the single 'I Don't Like Mondays' — the Americans got the

story of 'I Don't Like Mondays' started. We cancelled it because of the problems we had and we got death-threats. It became a cause celebre." So San Diego will never know what they missed. But the other American audiences — how did they react? "They're not as involved with style as

THE HUMAN LEAGUE

"TRAVELOGUE" ★



RATS: don't need an interpreter

ground in the USA?

"In Canada the record is double platinum, which is very good, and in America they sold about 250,000 to 300,000 which isn't bad at all," said Bob. "It's better than most of the new bands there. We played to four or five thousand every night in America, so I think I'd have to disagree with you, that the album's doing badly there."

"It's doing worse in Canada, and the reason it's doing worse in Canada is because Canadian radio is more open to change. American radio is dictated by advertising and if you play new bands on the radio then people don't listen and if people don't listen you don't get advertising, if you don't get advertising you don't get money

wind up and wouldn't play it. As they're not known for sticking their necks out (musically speaking) it was annoying, but not surprising."

"They thought it was too controversial," said Bob. "It caused too much trouble, we had too many people complaining. Our last gig was in San Diego. It was our last gig in America, but we had to cancel it because it was on a Monday. San Diego was where the

an English audience, which I enjoy, they're conservative in that respect. And they don't understand that somebody should wear clothes that are stylish or whatever. They just go out in jeans and long hair still, except in places like New York or hip places like that. But they also like different songs in America for some reason and they hold up like millions of banners y'know with messages written on them, huge things. It's a different feeling. American kids are like people they've just caught onto something new y'know, like they're part of something that's really new over there. But in fact, they don't realise the band has been going on for over four years."

The Rats knew it wouldn't be easy to get Americans going, the way they've built

'I don't care if we break in America

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TOUR

- MAY 22 — COVENTRY Tiffany's
- 23 — HULL City Hall
- 25 — BRISTOL Locarno
- 27 — HAMMERSMITH Palaces
- 28 — HANLEY Victoria Hall
- 29 — WAKEFIELD Unley Hall

it made in Japan?

language barrier to find out



BOB GELDOF: I won't stop talking

"For example, let's take a Honda factory site, where the workers are encouraged to live in Honda houses, with a girl who works in a Honda factory and they all of course, have little Honda children. I think that maybe one day, that will happen to all of us, when corporations ultimately, not rule the world, but as they do now, have a huge say in what's going on. I find that interesting about Japan. I think maybe that's what'll happen in this new age of information — so I just find the whole place extremely interesting. I find that it's a land of contrast, I think it's like that completely out of your knowledge. There's so much going on, that you must absorb."

There has been one big problem though — none of the band speak Japanese. And if Geldof can't speak, it's a bigger disaster than Carter's foreign policy. How has he managed with the lingo?

"Well I'm going to continue talking as



"Rock 'n' roll is the great international language."

normal," said Bob. "I'm not going to be rude and not talk. I've heard people that think just because the

Japanese don't speak English then I should stop talking. But I think they might understand the sense of

what I'm saying. But I also wanted to have an interpreter on stage. I wanted to have one of those electronic tele-types, and as I spoke it would have come out in Japanese, but I was told it wasn't possible. So I've just been talking English, and hoping they'd understand."

If you have the ability to communicate, then language isn't a problem. I suppose rock and roll is the great international language. 'I Don't Like Mondays' was a hit in every country in the world and most of those countries don't speak a word of English, but they liked the song and they understand. Perhaps the meaning of the song by the way it's done. And so language and rock and roll are not necessary to each other."

But language — and rock 'n' roll — are necessary to Bob Geldof. On this tour he's scored on both points. The Rats' world domination can't be that far off.

YUKO KANO

up in Britain. But then again, they don't intend to slog their guts out trying.

"I never cared whether we broke America or not," said Geldof. "I don't give a f--- if we are a super huge band there or not, it really doesn't bother me. But I really enjoyed it this time. Last year it went on too long, I was bored I couldn't see a point to it. This year I was excited, I enjoyed it. I think we did well, a lot of people know us."

"From the point of view of what Americans like right now, the day I left they had just tried to rescue the hostages in Iran, and in the early morning in Los Angeles the nuclear alarm went off. Everybody thought there was a nuclear attack on Los Angeles and they freaked. All morning on the TV there were people saying 'please relax, these are the monthly checks on nuclear alarms and it's nothing to do with the world situation'. Last year they were very despondent, this year they were very pessimistic. They want

a lot of action, they're very frustrated, they want to do something and they're very nervous. I'm not sure I like living in those circumstances."

Like Ireland, perhaps? "No, Ireland is very complacent place. In Northern Ireland you're very sure what's going on. I mean, you're sure there's going to be shooting and bombing, but that's a way of life. A hundred miles to the south there's nothing going on and nobody cares. It's a completely different world."

You could say the same about Japan. Though the Rats haven't played there before. They had a fair idea what to expect. And so far, Bob hasn't

'I'm going to continue talking as normal'

been disappointed.

"I've never been to a place on a Sunday and seen so many people and so many cameras and so many at the same time. I'd much rather be here than in America, because I have never been anywhere so completely different. In Europe it doesn't matter if they speak a different language because I can understand it. I can speak a little bit of it, of most European languages and, more or less, it's the same life style, but here it's completely different from anything I have ever known, so I'm going to go around watching everything and looking at it. And that's exciting."

"My impression of the place always was that it was a very regimented society. That people knew their place and stayed there. That it was a society that was maybe what England will be like in 20 years. That's my impression, because of the industrial changes here and the way that people are collectivised into a living."

GRADUATE 'ACTING MY AGE'



Album £3.99p

DON'T MENTION THE WAR

Englander Scheinwerfer **ROBIN SMITH** went to Newcastle to interrogate, whoops, interview die Scorpions. He mentioned the war and lived.

peace and cool charm of 'Holiday'.

It's a fresh mint mouthwash and the Scorpions slip into these tranquil tones with well crafted ease. With other bands such a break would be a clumsy lull in an orgy of headbanging, but there isn't a whimper of disturbance from the crowd as the Scorp display their intriguing lighter counterpoints.

'Holiday' is so simple but so damned rivetting. The Dynamic Duo of Schenker and Jabs play gently on acoustic guitars — Jabs swaying with the chords, closing his eyes and lapping up the creamy song. They follow it with 'Lady Starlight' lights bouncing off suspended crystal chandeliers. It's an odd trick but one that never fails to hook an audience, like a magician pulling a rabbit out of a hat.



UK TOUR

- 24TH MAY ST ALBANS, CITY HALL
- 25TH MAY LONDON, LYCEUM
- 26TH MAY NOTTINGHAM, RUSHCLIFFE LEISURE CENTRE
- 27TH MAY DONCASTER, ROTTERS
- 30TH MAY NEWCASTLE, CITY HALL
- 31ST MAY BIRMINGHAM, ODEON
- 1ST JUNE MANCHESTER, APOLLO

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Brian Harrigan. RECORD MIRROR.

ATILLA The Hun was a nice bloke, except when he had a drink. Slipping into his chic fur-lined helmet, he'd round up a few friends and sack a city or two.

Atila would have been proud of the Scorpions, those heavy metal wunderkinder conquering the world with an all engulfing army of decibels. A few days after wacking their homeland over the head, they're off and running on the start of a short strategic British tour, beginning at Newcastle City Hall.

The Scorp take in huge lungfuls of that heady Geordie atmosphere, mixing it with their own brand of high octane fuel. Not only do the band have dry ice. Not only do they have enough lights to illuminate a five mile section on the M4. They also have flame throwers at the front of the stage, spitting dragon-like tongues of fire into the air. Anybody foolishly leaning over there would get his brain fried, but fortunately there are no casualties.

The Scorpions enter with a majesty that I've only ever seen Rush equal for sheer power. Thunderstorm noises rumble from behind a black curtain bearing a silver scorpion symbol. As the curtain rises the band stand there like robots waiting for a recharge, before all hell breaks loose and a sudden blaze of light leaves scars on your pupils.

And then the body blows begin, Rudolf Schenker rolls out a path of fire, while the spectacularly-named Matthias Jabs smoulders nicely atop the pyre. On stage, the quietly-spoken vocalist Klaus Meine is miraculously transformed into a mischievous elf. Quite balletic is our Klaus. Definitely the Rudolf Nuryev of heavy metal as he pirouettes about with some particularly intricate balancing acts on the drum riser.

'Don't Make No Promises' is the second tooth crumbler, reducing your molars to powder as sabre-toothed guitar work eats into your jaws. Time for a bit of depravity with 'Animal Magnetism' which is full to the brim with half-concealed innuendo. 'The Zoo' is the obvious follow up, before the lip trembling

BUT enough, the powerhouse is stoked up again with 'Always Somewhere' and 'Pictured Life'.

'Always Somewhere' features huge amounts of dry ice which apart from engulfing the band also covers the audience in smog. All you can see from the back is a sea of hands poking through the mist and it's reminiscent of a scene from a Zombie film where the undead are crawling out of their coffins, hands poking through the earth.

'Make It Real', is the follow up, another fleeting breath of cooler air with a neat little hook as infectious as bubonic plague and twice as deadly. 'He's A Woman She's A Man' must have been inspired by a trip down the Resperbahn. It's a song laden down with a thousand corrupt images and with barely pause for half a breath the band launch into 'Another Piece Of Meat' where Herman Rarebell steps out for a drum solo.

Herman has a revolving drum kit with similar effects to the one Carl Palmer used to have in the good old days. We're nearing the end of the set, but the band still have a trick or two up their sweaty sleeves. After Herman's solo which leaves him drunk with adrenalin, Rudolf and Matthias leap on to speakers at the back of the stage playing their little hearts out. Enter Klaus, slapping as many hands as he can down front. Everybody's well stung and happy.

As the fans file out it's like the aftermath of an SAS raid (topical stuff eh what?) with palls of smoke lingering in the air and freshly boiled sweat condensing on the walls.

Outside the hall a cluster of denim quickly gathers. Eager hands clutch posters and programmes just itching to be photographed. The dressing room is under siege and some enterprising fans even manage to push posters through an open window by standing on each other's shoulders.

The band change into towelling robes and sit down and relax, occasionally dipping into the rather sparse buffet which has been laid on for this auspicious occasion. Outside, EMI staff explain to the Scorpions' quietly spoken and unobtrusive manager Peter Mensch that because of a strike at the pressing plant there's a shortage of Scorpions albums in the shops.

THE Scorp unwind for half an hour and then make their way to the cars outside. Fans clamber everywhere and the band do their best to sign everything that's pushed under their noses.

Manic though they may be on stage, away from the bright lights the Scorpions are true gentlemen drinking quietly in the hotel bar. Herman has nearly the same vocal capacity as Jimmy Pursey as he switches subjects from Chaldean civilisation to the World War Two at the drop of a Deutschmark.

The Chaldeans lived before the Egyptians and they were a people much gifted in telepathy and knowledge about the universe," he says. "The human brain has so much potential that is unused, so much energy stored within it. You never forget anything, under meditation I have traced my life back to childhood. To my first moments on the earth. I believe your spirit endures forever, it can never be extinguished."

Herman has also been known to drop the odd tablet of LSD but he never worried about the effect of losing thousands of brain cells every time. "Every time you take a drink you lose brain cells, I think I have enough to last. What would life mean without the occasional indulgence? It would be like a party without alcohol, everyone has to let themselves go. Our concerts are like parties, we are the sweet tasting alcohol for so many people."

"I cannot say how long the band will last. How long can you say your marriage is going to last. You are deeply in love at the start but people and situations change. At the moment though we're equal partners and we're happy. We have been together too long and shared too much, for

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MATTHIAS JABS und Rudolph Schenker.

gets a blow job. He really enjoys American tours. "In Japan the girls treat you like gods. They touch you and giggle and run away. They also have geisha houses where the girls bath and massage you, they are very skilled in such matters. They know all the pressure points on the human body and they are trained in the arts of love from childhood.

"They are so good they can stop you coming for hours by pressing you on the right area. It is a wonderful feeling when you come, it is so exquisitely beautiful."

Herman is the co-writer of 'Don't Make No Promises (Your Body Can't Keep)' and the band have often been in trouble for dirty album covers and risqué lyrics.

"I can't see why people get outraged if we show a tit," says Herman. "Bodies are beautiful, why cover them up? Making love is wonderful, why should people try and hide it all the time as if it is something dirty? There should be no inhibitions."

The Scorpions often used Hypnosis to design their covers at £3,000 a time.

"We want covers that are visually impressive," Herman continues. "Records should be packaged as brightly as paperbacks, that way even on a casual glance people will notice them."

'Animal Magnetism' certainly looks like becoming a best seller. It's clambering steadily up British charts and within a few weeks of release, it's Number 85 and rising in America. 1980 should be a golden year for the Scorpions and they're touring constantly. They were due to have a holiday instead of doing their current brief series of dates, but the album was doing so well they decided to come over to promote it and there

should be a fuller tour later this year. It's costing the Scorpions somewhere around £3,000 a day to tour Britain and they'll be lucky to break even.

THE Scorpions have recently signed to the Leber Krebs management organisation, an American outfit who boast an impressive

roster of bands including Aerosmith and who have just snapped up Britain's finest new HM outfit Def Leppard. Leppard and the Scorpions will be touring the States with Ted Nugent in a three band package later this year.

The Scorpions also have the might of EMI behind them and they weren't happy with their last record company. "They didn't do enough for us," says Herman. "We weren't being promoted well enough. There didn't seem to be any kind of positive feeling towards us. Now we've left they're trying to capitalise on our success by releasing some of our old material."

Herman lived in Britain for four years. He left Germany because he didn't like the squeaky clean clinical sound of bands like Kraftwerk. "I wanted to work in a rock 'n' roll atmosphere so I came to Britain. I wasn't interested in a bleak emotionless sound. Even today if you think of German music you think of Kraftwerk or men in leather britches slapping their thighs."

"I was on the dole for a time and I was living on £15 a week. Then I heard the Scorpions were looking for a new drummer so I went back to Germany.

The Scorpions have never made the mistake of being fashionable. In Britain your music is so fashionable it seems you change the way you dress and think every week. Consistency pays off. Too many of your groups are one hit wonders. The punk thing died because people wanted something more than three chords, they got fed up with angry little men and wanted to

see a show. A lot of Britain's music has been too introverted and indulgent about the state of your country. How can a German worker who is perhaps more comfortably off than the average British person appreciate it.

"I'd like to have a hit single in Britain but as far as your radio stations are concerned I think we are out of fashion. But one day maybe that will change."

The long ride is at last over and we roll into the Piccadilly Hotel. The Scorpions check in and going up in the lift Herman casts his eye on a petite Mancunian lady. She smiles back, eyes sparkling widely, and who knows what happened on the fifth floor?

For the Apollo gig the band have brought along their fibreglass scorpion which was too big to go on the stage at Newcastle. It's an impressive beast with eyes that light up, but to make it really stunning I reckon they should put a couple of laser beams in the tail to zap the audience with shafts of light.

There's even more energy tonight and the audience jerk excitedly as they're injected with the Scorpions deadly venom.

"Since I've been working here, we've had no trouble from hairies says one bow tied bouncer. We continually have to confiscate knives from punks, mods and skinheads, but although heavy metal fans look pretty dirty they're well behaved and just jump up and down. They really know how to enjoy themselves."

HM roofs, Sieg heil.



Die Boys getten down.

anybody's ego to be over-inflated. We have no secrets from each other. We work hard for each other and the audience."

And now on to the war. "I have actually seen a film where the Germans were winning," continues Herman. "It made a good change, the German soldiers are usually portrayed as incompetents but they gave the allies a good run for their money. But perhaps it's up to the old people to reminisce about such things. I think that soon there will be greater understanding on the earth. But before that I think we must suffer some more trouble perhaps from the East."

Herman retires to bed in order to try and shrug off the heavy cold which has dogged him for the past month. The rest of the Scorpions follow shortly.

Scorpions' tour manager Henry Smith (no relation) is first up the following morning. One of the Scorpions has broken his shoe and Henry wants to get some superglue to repair it. During the last year Henry was on the road so much that he only took six days off. It makes home life very difficult but Henry wouldn't leave his job even if he could. "I'm like the kid who always wanted to follow the circus, only in this

case it's rock 'n' roll. The sawdust is in my mouth and I can't spit it out."

Henry started working for the Yardbirds and knows Led Zepplin intimately. Every Christmas he still gets a card from the Plant family. He's been involved with a number of bands and is as reliable as the seventh Cavalry coming to the rescue during an Indian attack.

TONIGHT the band are playing Manchester and this involves a monstrous drive across the glorious north. Herman and bassist Francis Buchholz clamber into a Range Rover while the rest of the band travel in a limo.

"I get over boredom on the road by screwing," says Herman rather disarmingly. "I enjoy myself, if you're touring constantly what better way is there to relax and have a good time? In Germany and America there are girls every night. In France it is not so good. In Britain it is so-so."

"In America the situation is so crazy. The girls just stand in a long line offering themselves for a backstage pass. We have a really ugly roadie but all he has to do is dangle a pass and he

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ALBUMS

THE BEAT STOPS HERE

THE BEAT: 'I Just Can't Stop It' (Go Feet Beat 001)

THE BEAT boys need no introduction as they've been figuring in the Top 20 constantly for the last year with 'Tears Of A Clown' (sadly minus the horns on the original Smokey Robinson version), 'Hands Off She's Mine' and the current hot contender 'Mirror In The Bathroom'. Hardly any stopping them, is there?

Well, actually there is. For a band who have produced three consistently excellent singles, the eagerly anticipated long player is, in short, a big disappointment. It seems the prospect of filling two sides of an LP was too much for them at this stage in their development. Perhaps they should have steered away from the pretension stakes that producing an

album, rather than singles, can lay on ya. Apart from the Specialists and Selector, the Beat are just about the only other band who captured the mixture of ska and rock that started the current trend. The difference between them is that the others have made it on an album, but the Beat don't even come close. 'Mirror' and 'Hands Off

are bunched together at the beginning of the record and serve to remind you of their singles capability. Apart from a cover version of 'Can't Get Used To Losing You', almost all of what's left, ie the bulk of the record, is a motley assortment of thin ska tunes.

Several excursions through both sides have yielded little in the way of real content and it seems that the whole thing was to keep contractual obligations. Singles are what they're good at. Some bands are killers on single and album, some aren't. + + SIMON LUDGATE



THE BEAT: too much too soon

QUARTZ: 'Deleted' (JET LP 233)

'THIS ALBUM contains previously unreleased material', reads the small print on the brown paper sleeve and that's about the size of it.

What we find, y'see, is not a new LP but simply a re-release of Quartz's premier platter recorded way back in '77 with Sabs guitarist Tony Iommi at the production helm.

Jet would have it that their renewed interest in these Brum-based heavy metalers is due to the cult status of the record but as the powers - that - be at that label decided to ditch the band pretty smartly after the album's initial release my Holmesian instincts tell me otherwise. Yes, Watson, if this isn't just a dastardly attempt to milk the now lucrative HM market then I'll eat my deerstalker.

All this leaves a rather sour taste in the mouth which is a pity really since the album itself, whilst not exactly a bona fide barn-stormer, still manages to pack a reasonable punch.

Best track by far is the opener, 'Mainline Riders', three and a half hugely enjoyable minutes of the sort of primitive buzz - saw dirge long favoured by Sabbath's crucifix-covered following.

Unfortunately, none of the other seven numbers are quite as irresistibly grandiose, although 'Street Fighting Lady' is considerably better than the hackneyed little suggestions 'Around and Around', a not too subtle blend of grinding riffs and choral vocals, is well worth risking the eardrums for.

Minus points, however, are the grim, colourless production and a sleeve designed to cope with an in-flight bilious attack rather than hold a record and, really, if it's a taste of Brum - rock that you're after, then the latest offerings from Priest, Magnum or Sabbath would all be far better buys. + + + DANTE BONUTTO

EMMYLOU HARRIS: 'Roses In The Snow' (Warner Bros K56796)

WHENEVER I hear a C&W record it conjures up images of pot-bellied, skycraper American truckers listening in their rigs while cruising down the freeway. After Dolly Parton, Emmylou Harris is the best known female country singer so the images recur.

I've not yet forgiven her for shredding 'For No-one' on one of her previous albums and with this album she can carve another notch onto her guitar for her insipid version of 'The Boxer'. Sure, she's a nice guitar player and she assembles an impressive array of backing talent on her albums (this time including Linda Ronstadt, Dolly Parton and Albert Lee) but it's talent that's wasted. Nearly every fast song on this album is reduced to the same twanging guitar and fiddle sound and the slow numbers to the same dejected mandolin sound. To top it all off there's Emmylou's voice. Warner Brothers call it plaintive. I call it wailing. There's something about it that just grates on my ears and it ruins the two songs out of 10 that I felt worthwhile. One is 'Jordan', a traditional folk hymn with some nice harmonizing vocals from Johnny Cash and the other is 'Darkest Hour Is Before The Dawn'. Not an original title and not a wholly original song, since large sections are lifted from the Eagles 'Take It To The Limit'. Given all that though it's still a pleasant song that is nicely played.

I'm sure that this is a superlative album if you liked earlier albums or if you're a pot-bellied American truck driver, otherwise don't bother. + + FRANK PLOWRIGHT

TORONTO: 'Lookin' For Trouble' (Solid Gold SGR-100 Import)

WHEN YOU call an album 'Lookin' For Trouble' and illustrate the point with a front cover shot of a child prostitute, the music inside can only be of one type - loud 'n' dirty with generous helping of flashy arrogance.

Well, that description only tells half the story in this case. What it doesn't convey is the fact that this sensational Canadian six-piece have the makings of real megastars, being capable of both penning instantly impressionable original numbers and delivering them on vinyl with a classy sense of arrangement.

Influences abound, from Kiss to Aerosmith, Van Halen to Journey and Toto to Foreigner, but ultimately Toronto seem more into the metal / pop bag than anything else and 'Lookin' For Trouble' compares most favourably with the stunning debut last year from Storm, currently the supreme arbiters of this form of hard rock.

Lest I forget, this lot also boast two women as part of their entourage and going on the back cover group shot they ain't all good lookers. For a start there's brunette Sheron Alton, whose lusty guitar playing throughout proves she would give even Girlschool's Kim MacAuliffe and Kelly Johnson a run for their bra cups, sorry, guitar straps. Then there's sultry Holly Woods, a lead vocalist with the look of a tarted-up Ann Wilson and a voice of tremendous range and power. If you think Ellen Foley has cornered the market in raunchy female delivery, just wait 'til you get an earful of this little lady because if vocal dynamics could be translated into explosive force, Ms Woods would be the equivalent to several neutron bombs, all going off at the same time!

Toronto are going to be BIG. Just remember where you read it first. + + + 1/2 MALCOLM DOME

VARIOUS ARTISTS: 'Soul On Soul' (Liberty / United LBR 1007)

ANOTHER in the Liberty / United 'Soul File' series, digging out the hits that never were. This time it's 16 Northern Soul goodies from the mid - sixties, and goodies most of them are.

Only one of these tracks crossed over to pop success, and that 10 years after release - the lightweight, but good fun, 'Better Use Your Head' by Little Anthony and the Imperials.

But there are other names you'll know: the O'Jays, with 'Hold On' from 1966, proving that in the sixties as in the seventies their soul music had a touch of superiority; Carl 'Kung Fu' Douglas, in good voice on 'Serving A Sentence Of Life'; drummer man Sandy Nelson, thumping away on the instrumental 'Nothing's Too Good For My Baby'; and, perhaps best of all, Bobby Goldsboro, would you believe, with a really enjoyable pop song called 'Too Many People'. Hardly a soul record as such, but it fits this groove perfectly.

In these and the other tracks, there's a sense of history involved, because we're talking about records that were deleted years ago, but which have survived in many memories, and deserve this belated airing. Irma Thomas, Garnet Mimms, Gene McDaniels - they sound right, don't they? The songs don't let them down. + + + PAUL SEXTON

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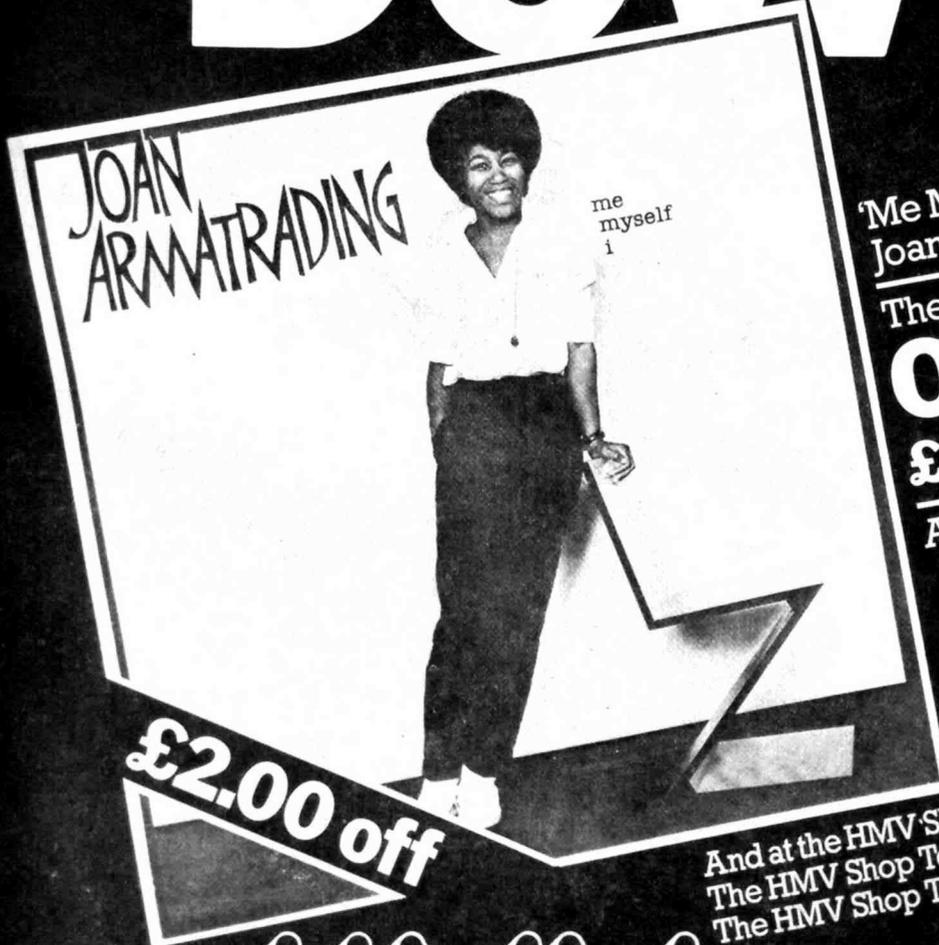
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ALICE LOOKS FLUSHED

ALICE COOPER: 'Flush The Fashion' (Warner Brothers K56805)

"THERE'LL BE no more lightweight, so-called 'high energy' acts muscling in on his territory" runs the American ad. Alice Cooper, we are instructed, has "flushed convention down the bowl with his most blistering album for years." His first album for years, a cynic might say, but yes, you get their drift. 'Flush The Fashion' could just give you blisters and it certainly isn't lightweight.

Cooper must think he has something to prove — he looks intentionally wasted and mean on the sleeve, creating a rather laboured image of up-to-the-minute street cred, right down to the 'Alice Cooper '80' banner. Perhaps he thought we though he was going soft with all those songs of 'Only Women' sopppiness, and latterly 'How You Gonna See Me Now'. He's flushed his fashion, anyway, with a record that shows mainline rock not quite ready to give in to the synthesiser, and settles on an uneasy and yet curiously effective compromise. The US single 'Clones (We're All)' for instance, has a Numanesque synth line which will make it a hit here and there, and yet the vocal harmonies sound like Smoke, of all people (living next door to Alice?)

On a couple of other occasions, he takes out the in-



Pic by DAVID WAINWRIGHT

ALICE COOPER

terest when he takes out the sentiment, it leaves 'Talk Talk' plodding along and 'Pain' uninspired, despite a promising Elton John-style piano intro. The fun remains in 'Model Citizen', which is silly but endearing, with half-spoken lines like "I'm a martyr, I'm a sadist, I might be the Saviour here to save us, I'm a friend of Sammy Davis (casually)." This and five others come from Cooper's writing partnership with Davey Johnstone and Fred Mandel, and they broach such 1980 subjects as 'Aspirin Damage' and 'Nuclear Infected'. Best of the rest, though, is 'Dance Yourself To Death', in which Alice's parents are junkies: "They kinda compromise my social position, and my coolativity's sufferin' too!"

Only one song on the LP runs over four minutes, and the music runs almost continuously. Still it remains straightforward; if you cut through the image, you'll find an honest rock album in there. I think I like it. + + + + **PAUL SEXTON.**

she stokes up the old flames again, prodding the afterglow of some relationship with the odd twinge of sadness in her formidable voice.

'All The Way From America' is the most immediate song on the album, all about hanging on a telephone line and waiting for a call that never comes. The feelings continue on 'Feeling In My Heart (For You), a terrifying piece to slit your wrists by.

'Simon' is a masterpiece of eccentricity, full of questions but not a great many answers. Back to some mark dark soul searching with 'I Need You', bursting with lines like "late at night I feel so lonely, here's a body next to mine but I'm feeling cold." Pass me a pack of Kleenex. + + + + **ROBIN SMITH**

JIMI HENDRIX: 'Nine To The Universe' (Reprise HS2299 Import)

TRYING to eulogise about Hendrix is a bit like attempting a description of a sunrise; you know that whatever you write has been expressed before and by people far more competent at manipulating the written word. Yet, inevitably, any release from the great guitarist is followed by a spate of superlative - laden reviews.

But, I'm afraid that personally I find it difficult to actually take this course of action with 'Nine To The Universe' because it's a disappointment which represents the scattered seeds of an idea that Hendrix's death stopped from ever reaching any sort of fruition.

The five tracks here, you see, come from jam ses-

sions when Hendrix and an assortment of greats from both the jazz and rock worlds were content to let linger - tip dexterity replace disciplined musicianship. Perhaps it was natural that, like most jams of this ilk, what emerged is over - long, considerably self - indulgent and only occasionally allows the real Hendrix to creep into the limelight.

Yet, being a new LP of "previously unavailable studio material", this will be snapped up by Hendrix collectors, but in all truth, 'Nine To The Universe' by no means acts as a suitable showcase for the man's extraordinary talents.

However, this is the legend who turned the guitar into the ultimate symbol and effigy of rock 'n' roll's teen supremacy and inherent self - destructive tendencies. For that reason alone, any criticism of him must be tempered with a trace of awe, even when as here he seems to be following no discernible direction. So, with reservations, I'll award it + + + + **MALCOLM DOME**

VARIOUS ARTISTS: 'Levi's Rock' (CBS Special Products LSP 14513)

LEVI'S CONTINUE their sales thrust into the rock 'n' roll territory with a boxed set of five albums, which includes hits from lots of big (and not so big) stars, past and present.

There are 80 tracks, each by a different artist, and the time span stretches from the sixties to the eighties. As with all compilations, you'll probably have quite a few of the tracks already, but the

groupings are handy to have. The most recent material is on album one, and includes The Stranglers' 'No More Heroes', The Skids' 'Into The Valley', Squeeze's 'Cool For Cats' and The Boomtown Rats' 'Like Clockwork', among others. There really isn't a dull track on it. The other four albums contain tracks from Judas Priest ('Evening Star'), Steppenwolf ('Born To Be Wild', of course), Nazareth ('Broken Down Angel'), UFO, Dire Straits, Elton John, The Beach Boys etc etc.

To get this set, it'll cost you £11.99 plus a proof of purchase receipt to show you've bought a pair of Levi jeans. Send them off to Levi Strauss Record Offer, 7/13 Camberwell Road, London SE5 0EZ. OR, you can skip the jeans bit and pay £16 through mail order catalogues. You can either buy the five albums set or three stereo cassettes set. Not bad eh? Seems silly to give a star rating to the artists as all the tracks are proven hits. But as offers go, it doesn't seem a bad deal. **ROSALIND RUSSELL**

BILLY FALCON: 'Falcon Around' (MCA MCF 3065)

DOES IT matter if Billy Falcon sounds like a hundred and one other American singer songwriters? No of course not. Because if you like your music melodic and unoriginal then Billy Falcon's the boy for you.

Falcon's strongest asset is his songs. They cover the same sort of ground as Petty and Costello but Falcon still manages to keep his own identity afloat.

+ + + + **PHILIP HALL**

JOAN ARMSTRONG: 'Me Myself I' (A&M AMLH 64809)

MORE from the lonely bedsit, where the paint peels and there's only

enough milk left for one more cup of tea. Roll out the self indulgence. Wack down those wholesome lyrics about hope, despair and lovers far away.

Joan's the agony auntie of the record biz as she lays her sensitive little heart on the line once

again. The title track is a masterpiece of frustrated ambition as Joan writes of unfulfilled hopes and plans for the future. 'Mama Me O Beach' is ripe naked innocence, a tender touch too much of surf sand and sea before 'Friends', which finds her

on more familiar ground in an old classic 'I haven't seen you for so long' theme, which she amanges to imbue with fresh interest and passion. 'Is It Tomorrow Yet', 'Turn Out The Light' and 'When You Kisses Me' form something of a trilogy as

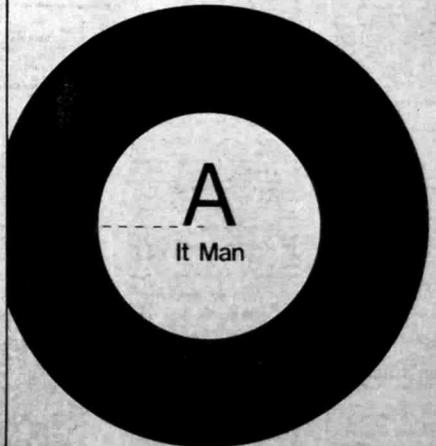
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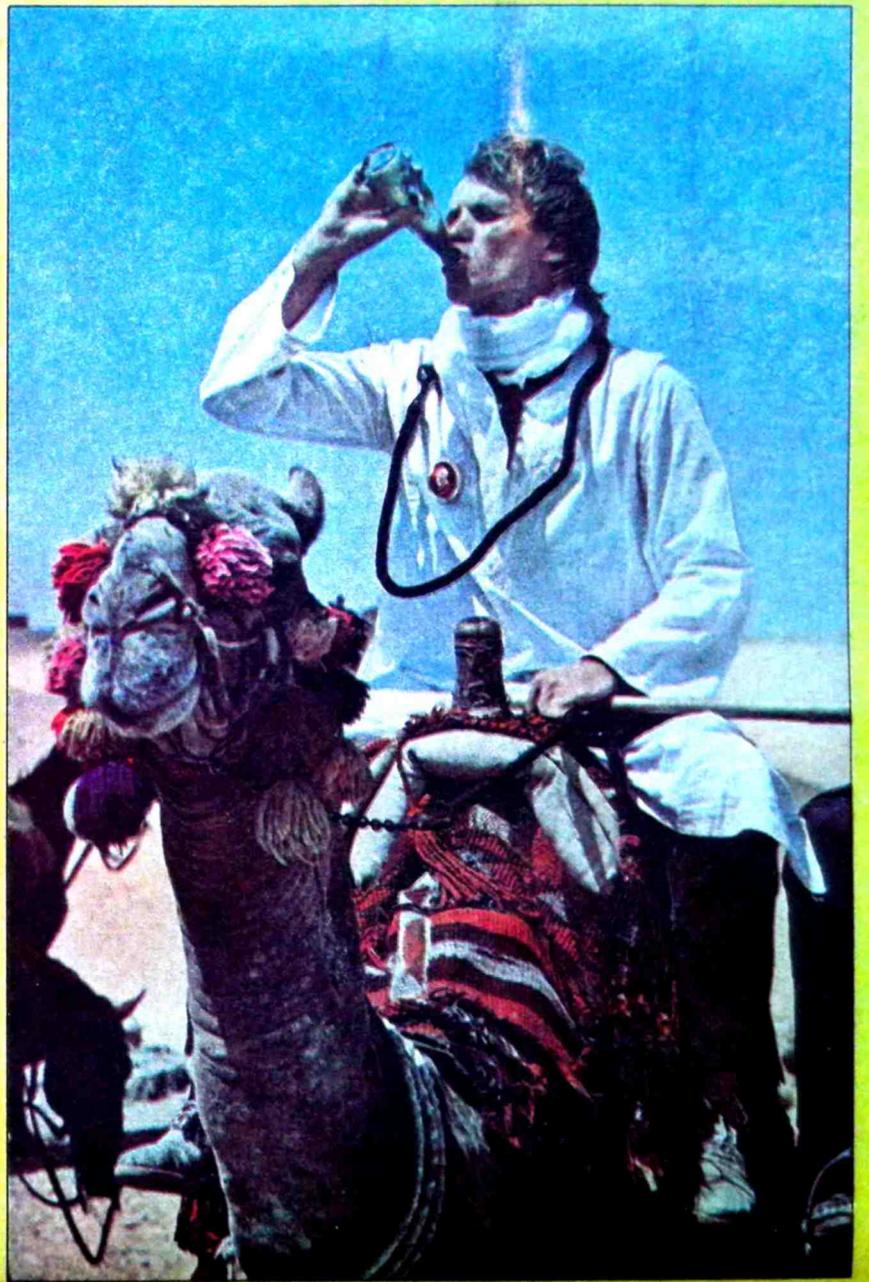


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Fellas' is an album of eleven mediocre camp fire songs poorly sung, and ordinarily produced. There are some nice touches worth noting however: the harp and sax on 'Day Of The Big Flood' are excellent, but the song goes on far too long which somewhat spoils the effect.

On the whole the album is amusing, but not very listenable, and I can't imagine it having much of a market over here. As Klondike Pete says: "And as you trek through the great snowstorm called life, don't lose sight of the fact that Jerry Lee Lewis is still the king! Who? + + +"

DANUTA WISNIEWSKA

EARL KLUGH: 'Dream Come True' (Liberty/United UAG 30292)

STUFF DREAMS ARE MADE OF

WHITESNAKE: 'Trouble' (Liberty / United UAG 30305)

ANOTHER SLICE of macho fantasy for the aspiring adolescent studs who dream nightly of satisfying the unquenchable lusts of some nubile nymphomaniac.

"I'll give you anything a woman needs," sings David Coverdale, over the throbbing backbeat. It may not be subtle, but the message is rammed home in his unmistakable style. He's an expert in his field, hitting the soft (hard?) spots of his largely male audiences who'd love to be standing in his place up there onstage. They don't care that it's as much a fantasy to Coverdale (who's happily married) as it is for them. They all ride the dream together. The album succeeds here at least. Well, to be honest, in total

of other places too. It's an excellent album of its type — when you've been as big as Coverdale for as long, you don't make mistakes (or dull records).

'Love To Keep You Warm' and 'Lie Down' are among the tracks that perpetuate the myth of the sex hero (rock star) image. The fact that they have more opportunity than most men doesn't matter to fans. However, this isn't a lecture on morals... Though I can't let the sleeve go without comment, I disliked the last one intensely, this one is marginally more subtle. The hermaphrodite snake is still much in evidence, minus the women, plus two sets of sex organs. I liked the surrealism, I hate the way it's used to promote the macho ideal... sod it. What do you care? Back to the music.

The twin guitars of Bernie Marsden and Micky

WHEN albums like this come along, as they do with surprising regularity, it's difficult to avoid turning the review into a lecture. Instrumental jazz albums are still playing to a minority audience and few of them go overground unless a single happens to stumble onto the airwaves. Still, aside from all the smug recommendations like "You'd like it if you tried it" it's good to know that the music is there for the asking, and Earl Klugh makes another fine contribution here.

Klugh seems virtually unknown in the UK, and only crept into these ears by dint of the 'One On One' CBS duet album with Bob James the other month. There, his nimble and attractive acoustic guitar complemented James' keyboards excellently. Naturally, Klugh has more say in the sound of this album, but once again blends with his (sadly uncredited) band.

Earl can effect a will-o-the-wisp, cheery air, as on 'If It's in Your Heart (It's in Your Smile)' and 'Doc', and switch, without moving from his chair, to a tearful ballad, 'I Don't Want To Leave You Alone Anymore'. This features the album's only vocal content, a sad, evocative chorus.

'Spellbound' lasts an adventurous six minutes and 'Sweet Rum And Starlight' has an unusual calypso flavour and some steel guitar. So it's variety rather than firecrackers, and while the Americans might not rejoice to it on a July 4, they'd listen any other time.

++++ PAUL SEXTON

G ROVER WASHINGTON JR: 'Skylarkin' (Motown STML 12131)

THE MYSTERY goes on: the junior Washington continues making fine albums — albeit switching record labels every 10 minutes — and, judging from last year's wildly well-received appearance at Hammersmith, appealing to great numbers of people; and yet failing to turn mass enthusiasm into mass sales, going as you have to by his absence from our charts.

Anyway, 'Skylarkin' — apparently his last album for Motown — will push his reputation that much higher, if not his bank balance. Once again it emphasises his adroit saxophone skills, this time in front of more distinguished backing than recently. The combination, for instance, of Washington's reflective reeds and Richard Tee's stylish acoustic piano on 'Bright Moments', is a pleasure. Then 'Open Up Your Mind (Wide)' features clever interplay between Grover and Ralph MacDonald on percussion.

But the one that everybody really could share is 'Easy Loving You', the most marketable tune of the bunch, which I know would work its way into the radio lover's mind, given half a chance. I've said it before, but if Spyro Gyra can do it, so could plenty of other people.

Stevie Wonder's 'I Can't Help It' gets a pleasant wordless rendition, and don't forget the vocal version on Michael "Four hits? You ain't heard nothin'" Jackson's current album. There's 'Snake Eyes', too, with a suitably snaky, but simple, riff going down its back. And 'Love', the only one haven't mentioned, is full of prettiness.

Convinced yet? He's worth the trouble, really. Here endeth the plug. ++++ PAUL SEXTON.

THE DOOR AND THE WINDOW: 'Detailed Twang' (NB Records)

KLONDIKE PETE AND THE HUSKIES: 'Some Of The Fellers' (Big Beat Records W/K 12).

THE DOOR And The Window are an experimental jamming band comprising three members, Nag, Mark and Bendle who in turn play everything from drums to the organ.

"Detailed Twang" is their first album, and their only record as a trio. A couple of songs from the album are enjoyable and clever, quite a few are worthless.

'We Do Scare Each Other' by far the best number with some quirky drumming and vocals by Mark, and a rather unusual toy piano in the background. With lines like "I could kill my lover as our bodies jerk", it

PLAIN SAILING: 'Dangerous Times' (Chrysalis CHR 1282)

PLAIN SAILING do not deserve a lot of attention. And they won't get it. They've dated music for people who still turn their jacket collars up and wear narrow ties.

Plain Sailing remind me of the sort of band I used to see play support at the Nashville some five years ago. Nowadays Plain Sailing will get headline gigs at the Venue. Plain Sailing are an archetypal Venue band.

Their album is full of cleverly clinical songs. The songs are instantly catchy but ultimately forgettable.

The Sutherland Brothers, bottles of Pills, Dire Straits, trendy Italian restaurants, Steely Dan, and expensive unisex hand dressers all come to mind when I played this album. If you're into any of the above then 'Dangerous Times' will fit very smoothly into your smooth record collection.

++++ PHILIP HALL

WHAT A TRIUMPH

Canadian heavy metal strikes again



MIKE LEVENE



GIL MOORE



RIK EMMETT

THESSE DAYS, there's more to Canada than lumberjacks, ice hockey and man-hunting mounties.

An ever-growing entourage of impressive heavy rockers, for instance, are coming out of the country. Rush need no introduction and neither should Pat Travers nor Heart. Then there's April Wine, Teaze, Max Webster and Triumph.

That last name may, as yet, be unfamiliar to you but this band are already huge in Canada, getting progressively bigger in the US and should break through over here before long. "We definitely intend touring England and Europe by the end of 1980," said the band's drummer/vocalist Gil Moore when I spoke to him in Toronto via a 'phone link recently.

This visit presumably will take place sometime after Triumph's planned 40 date trip around the States in the wake of 'Progressions Of Power' (their fourth album, although only the third to see the light of day on an international scale) starting to storm the US charts. "This is the biggest Stateside tour we've ever undertaken," explained Moore. And in case you doubt the band's clout in the world's biggest record market, just take a gander at the outfits who are set to play with them on varying parts of this trek: UFO, Ian Hunter and Toto. Need I say more?

So who are Triumph? Well, for a start they're a trio out of Toronto, lining up as Moore, Rik Emmett (guitars/vocals) and Mike Levine (bass/keyboards). They got together in 1975, after, said Moore, "We'd been involved between us with about 20 unsuccessful groups."

In 1976 Triumph released their first album and, although, according to Moore it was "pretty rough" did well saleswise, despite not being issued outside of Canada. By the end of '77 they began to headline in major halls across their native coun-

try and also began to move over the border into the States. It was about then Triumph signed to RCA and put out their second album 'Rock & Roll Machine' which slightly dented the US charts. Still it was a foothold and as last year drew to a close Moore & Co. found themselves with a large-scale American success in the follow-up to 'Rock & Roll Machine', entitled 'Just A Game', a Top 40 block-buster that provided the band with their first US gold disc.

Reinforcing this commercial coup was the fact they had also played in every important American rock 'n' roll city and word was beginning to creep across the Atlantic into Blighty. Indeed, interest from this side of the Pond was so great among HM aficionados that Triumph booked a UK tour. Sadly, this never materialised. Why?

"Well, we didn't feel RCA were sufficiently organised to cope with our coming over. Rather than risk having a flop on our hands, we decided to pull out and wait," explained Moore.

Which brings us sharply into the Spring of 1980, with another new Triumph album having just appeared in the shops. And the aforementioned 'Progressions Of Power' is undoubtedly their finest recorded work so far, being a classy, hard-hitting nine-track piledriver and should win the band many new devotees and also seems set to become their biggest-selling American release. It entered the Billboard charts at number 97 ("The highest new entry in that particular week," Moore proudly informed me) and has been climbing steadily ever since.

With a single from the album ('I Can Survive') due out soon, Moore sounded confident that this could be the first Triumph effort to break into the Top 30. He and the others are also very pleased with the final outcome from an artistic point of view.

"We just get better and better with every album, but then again you can't help improving when you are constantly recording with the same group of people."

'Progressions Of Power' also provides a ready example of how meticulous Triumph are in the studio or, more pertinently,

out of it. The drum sound, you see, wasn't laid down in Toronto's Phase One Studio (where the album was officially cut) but, wait for it, at a cement loading-dock round the corner! I kid you not. And the reason? "To us, the artificiality of any studio setting doesn't offer a good environment for producing a natural drum sound, which is what we wanted to achieve." A strange reversal of normal recording practice, but proof of just how much thought goes into the production of the Triumph sound.

Of course, Triumph, being both a trio from Toronto, and playing sophisticated heavy rock, have constantly been termed by the misinformed 'Rush copyists'. In truth, there is no more than superficial similarities between these fine bands. But what, I asked Moore, is the Triumph relationship with the Rush camp? "Actually, we hardly know any of the band and have never appeared on the same bill as them," he replied.

One definite area where the Rush and Triumph philosophies do coincide is over their abilities to put on devastating live shows. Reports on Triumph are always favourable, but not having been exposed to Triumph in the flesh, I was anxious to find out from Moore what goes into the presentation of a gig. "Well, we definitely like putting on a really lavish, some might call it pyrotechnic, spectacle, but are always careful to make sure anything we use fits the music. We try and fit in the most appropriate visuals and effects for every number, right down to the last detail.

"You could say our approach is that of making a movie in two segments. First we do the soundtrack and then add the visuals."

"I think we have one of the best live shows on the road and it's constantly being altered as new ideas occur to us. Triumph consciously set out to floor people and not many of them leave before the end of a gig."

You have been warned. Triumph give full value for money! MALCOLM DOME

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HELP

SHOULD I HAVE THIS OP?

AFTER reading an article in a women's magazine I examined my breasts and found a small, almost undetectable lump under the skin of my right breast. My own doctor put me in touch with the hospital, and the doctor said that although the lump was "benign" he wanted to operate and remove it. He says it's up to me to choose whether or not I have the operation as it will leave a noticeable scar.

If it's not cancer, why have the operation in the first place? I thought I'd have to undergo extensive tests and X-rays before any decision was made. Can they tell whether or not this lump is harmless with just a superficial examination? The operation is scheduled for three weeks' time, and I need to feel happy

about the decision I take. C Chester

• Although breast cancer is rare in young women, (the age-group most at risk are women ranging from their late-thirties to fifties), one woman in 17 contracts this disease. The survival rate is high if this form of cancer is caught in its early stages and regular breast self-examination is consequently important. Any woman who detects a lump or unusual growth in the breast is advised to make the sensible move of seeing a doctor.

It's likely that this small lump in your breast is "benign" and harmless; a cyst sac filled with fluid or a fibroadema, a solid, but equally harmless growth. Non-cancerous condi-

tions account for more than 80 per cent of all breast lumps. From a manual examination and solid past experience, the hospital doctor you saw is pretty convinced, but feels that a routine biopsy, removing a tiny area of the lump under general anaesthetic and analysing it under a microscope, could be worthwhile. X-rays are not generally used for initial examination, although some doctors offer a needle biopsy; inserting a needle into the lump under local anaesthetic to see if it collapses proving to be a cyst. You might ask why this technique wasn't applied.

Now you've come this far, agreeing to the operation, a surgical biopsy, would be useful if only to set your own mind

at rest. While any operation leaves slight scarring, it's unlikely to be as noticeable as you may think.

Full details of how to examine the breasts effectively can be found in 'Breast Cancer Self Examination: An Aid To Early Detection', price 30p, including postage, available from BUPA Health Publications Centre, Battle Bridge House, 360 Greys Inn Road, London WC1, and free leaflets are on offer from the Women's National Cancer Control Campaign, 1 South Audley Street, London W1. A useful section is also included in the comprehensive health manual 'Our Bodies Ourselves', Angela Phillips and Jill Rakusen (Penguin), £3.50.

RUMOURS

THERE ARE two teachers at my school and everyone knows they're gay. They're always talking to the boys, and they both went on holiday to France last year. Everyone thinks they went to the same place although one of them says he went to the North of France and one to the South. Also, one of them keeps offering me a lift home in his car. What should I do? I think this is a bit strange and I'm worried. John, Manchester.

• Once rumours start, in schools and offices alike, they do tend to run amok, and can become totally out of control. It's more than a possibility that you're jumping to conclusions about the two teachers you mention. It's easy to label people and think the worst of their motives, which, in this case, may be purely friendly and interested. Making the effort to relate to other people as they really are, and not as they seem to be just on a superficial level is far more difficult.

What's the problem? You don't have to accept a lift from any teacher if you don't want to. Consider that even if one, or both of these teachers are gay, it's highly unlikely that they'd be prepared to risk their jobs over such a personal and private matter as their sexual orientation. How many heterosexual teachers do?

Meanwhile, you'll have to come to terms with the fact that while the majority of people are heterosexual, at least 20 per cent of the population is gay.

Right now, in spite of being a willing party to the more negative wiles of the school rumour-mongers you seem to be coping very well.

YOUNG LOVE

I HAVE an embarrassing problem. I'm nearly 16 but have always been attracted to girls younger than myself. Recently I feel for a girl who is only 12 and in the first year at school, and I feel much more for her than other girls of my own age. I don't spend too much time with her, as I'm afraid the other kids will take the piss.

Should I try to get her out of my mind or face the results? I really love her. Mark, Herts.

• You've made an honest assessment of your feelings, and it's true that many boys of your age, and some men aged much older, are attracted to younger girls. This isn't unusual. Perhaps you need to feel at ease or slightly more experienced in the company of someone who isn't quite so worldly-wise. Your personal liking for younger girls may be simply due to the fact that the difference between a boy your age and a girl two or three years younger isn't such a wide one.

It's a fact that relationships tends to be affected by outside social pressures. You're already in doubt about whether to cultivate this friendship, and must accept that if this girl isn't particularly interested in you, or the pressures would be too much for you to handle, then it might be best to forget her.

See your feelings for what they are, a one-sided infatuation. Infatuation, a projected picture of someone else, built on your own hopes and dreams isn't the same as love. When you're a couple of years or so older, you'll find that the kind of age difference you're talking about will be socially acceptable. Willing to wait?

FEEDBACK



SPARKS' FAX

HERE'S A shot of info for all you Sparks' fans out there, 'specially Robert Walsha of Harpsden, Henley-on-Thames. The brothers have been signed to two record companies, Island and Virgin. Island first; only available album is 'Best Of Sparks' (ILPS 9493). Deleted albums: 'Kimonos My House' (ILPS 9272) May 1974; 'The Indiscreet' (ILPS 9312) 1975; 'Propaganda' (ILPS 9345) brought out about 1975/76. Unfortunately, all their singles on Island have been deleted too.

On the Virgin label, they've released two albums, both still available: 'No 1 in Heaven' (V2005) 9 March 1979; 'Terminal Jive' (V2137) 8 February 1980. Available singles: 'No 1 in Heaven' 7" version (VS2004) 12" version (VS24412) 9 March 1979; 'Beat The Clock' 12" version (VS27012) 13th July 1979; 'Tryout For The Human Race' 7" version (VS289) October 1979; 'When I'm With You' (VS319) 18th January 1980. Deleted singles: 'Beat The Clock' 7" version (VS270) 13th July 1979; 'Tryout For The Human Race' 12" version (VS28912). And, of course, there's Sparks' latest single, 'Young Girls' (VS343).

For anybody interested, Sparks appeared playing at a fairground in the film 'Rollercoaster'. That about wraps it up, except to say that if you want any more fax on the Mael brothers, you can write to the Virgin Press Office (marking your envelope "Sparks"), Virgin Records, 2/4 Vernon Yard, Portobello Road, London W1.

WARTS

A COUPLE of years ago I went to see my doctor about some spots I had on my penis, which turned out to be warts, and she gave me some lotion for them, but they didn't clear up. Later, at college, I saw the doctor there, who said the prescription was OK but should have been applied more frequently.

Now I've left, and they're just the same. What do you suggest I should do? Dave, Croydon

• Warts on the penis are not uncommon and they're not difficult to cure. With time and effective treatment, they'll disappear, just like similar blemishes on any other part of the body. Try another doctor in your area, who, given the details of your past experience, will be able to prescribe constructively. Alternatively, contact your nearest special clinic, which will treat the range of genital infections and conditions, not just venereal disease. It's located at Croydon General Hospital, London Road, West Croydon (Tel: 01-688 7758). Opening hours, for males, Monday 9am-midday, Tuesday 2-5pm, Thursday/Friday 9am-midday. You don't need an appointment to go along and your visit will be in complete confidence. Anyone out there with a similar query? See your GP, or contact the local special clinic by ringing the nearest general hospital.

• Due to restricted space we can only publish a tiny percentage of the letters which arrive each week. To ensure a personal reply, please enclose a stamped address envelope. 'Help' Record Mirror, 40 Long Acres, London WC2.

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runaway
yeah, yeah, yeah, yeah

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modern records

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IRSP 7

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SET THEM FREE THE DEFENDERS (LEE PERRY)

THIS

RASTA PUT IT ON PETER TOUCH (TOSH) AND THE WAILERS

BEAT

I'M A WINNER ROY SHIRLEY

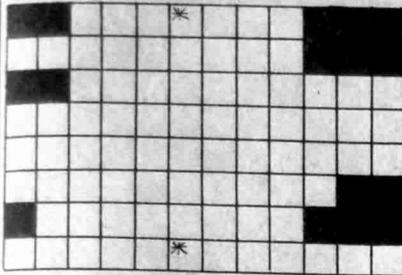
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POPAGRAM



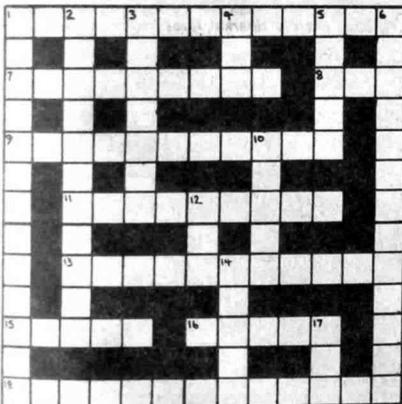
WIN AN LP

Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column will spell out something that tells you that Paul's getting promotion. Remember the clues aren't in the order of the puzzle. You have to decide what the correct order is.

- Common Market supporter, EEC Ruth, turned into the forest (3,4)
 Not an old sound in the world of water (3,5)
 When Sid Worm sings, is it a selective song? (7,5)
 The vile spy reels and reels into a late king (5,7)
 If you get Hoover into a turmoil he might produce a hit for R. Franklin (3,8)
 If I light Hyde, he'll turn into an Elvis hit (4,8)
 When Sly Mat pegs out he'll find Peit's solo effort (5,5)
 Put Don in a pram to discover Eurovision people (5,5)

REMEMBER, you have to complete the Popagram and the word to be eligible for the prize: First correct one out of the hat wins.

XWORD



ACROSS

- The road AC/DC have taken (7,2,4)
- Did you feel their force (4,5)
- An Every Brother (3)
- 1977, Smoke hit (3,4,4)
- The Stones, too late (3,2,4)
- Dylan LP (6,5)
- Where you might find Maria Muldaur at midnight (5)
- Mick's tribute to Mrs Bowie perhaps (5)
- 1979 hit for Gary's Gang (4,2,7)

DOWN

- US jazz rock pianist who had 1978 hit with I Thought It Was You (6,7)
- Follow up to 52nd Street (5,6)
- Peter and Gordon had a world... Love (7)
- The Small Faces soldier (3)
- Head Hot Rod (5)
- Latest Clash offering (6,7)
- 1977, Ruby Winters hit (1,4)
- Tubes frontman (3)
- Ms Tucker (5)
- 17 Kate Bush label (1,1,1)

LAST WEEK'S SOLUTION TO X-WORD

Across: 1 Flying Lizards, 6 Last Train, 8 Violinski, 10 Red Shoes, 11 Cat, 13 Gimme, 15 Bread, 16 Up Town, 18 Saxson, 19 Name Of The Game
 Down: 1 Forever Autumn, 2 Yellow Dog, 3 Nesmith, 4 Randy, 5 Scared To Dance, 7 Acid, 9 Steve, 11 Chelsea, 12 Abba, 14 Man, 17 Tom.

LAST WEEK'S SOLUTION TO POPAGRAM

In order of the puzzle: Isley Brothers, Stevie Wonder, Diana Ross, Supremes, Mary Wells, Marvin Gaye, Junior Walker, Miracles, Commodores, Billy Preston. DOWN: BERRY GORDY.

LAST WEEK'S WINNER: Chris Philippot, 60 Fenwick Rd, Peckham, London SE15.

APOPLEXY NOW

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MAILMAN going in for the kill

CHAPTER ONE

OUTSIDE, the choppers thundered, casting harsh post-industrial noises over an otherwise really not too bad sort of morning.

In the dank, sticky room, the Captain gazed upwards at the ceiling, a spiral of illuminated cigarette smoke painting random signatures in the static early morning gloom. He levered himself slowly to his feet, extinguished his cigarette, and paced uneasily towards the window. Drawing back the curtain, he peered down at the flurry of inadvertent activity in the street.

"Long Acre," he reflected. "Sheeit, I'm still only in Long Acre." He knew that every minute spent in that room writing the letters page would make him weaker.

I DON'T normally buy your silly-paper, I read, as you have a silly letters page, but with no MM or NME I felt I needed something more than Sounds to fill the coffee breaks. I wish I hadn't bothered. For 25p Sounds have 60 pages, you have only 40.

Yours. Angry Consumer Reading. Captain Mailman had had enough. Attacking a full-length mirror with hands and feet, he sent glass cascading about the room and blood spluttering up against the walls, defacing the quaint low-key textures of the room's colour scheme.

"Dammit," he thought. "This could mean they'll put the rent up."

CHAPTER TWO

RESIGNED, desperate, clinging frantically to the last measure of his sanity, Captain Mailman found himself gazing carelessly at more letters. The first one, he decided, came from someone madder than he could ever be.

WHILE I was glancing through the singles list in the May 10th edition I came upon the article about Genesis and I would like to point out that what Simon Ludgate has written is a load of crap, and that my friend and I agree that it is one of the best albums they've ever released. Mark Dunn, Bridgewater.

"There's still hope," concluded Captain Mailman. "As long as people still like Genesis, there has to be hope for me."

He turned to the next letter. I have now had up to my

teeth reading articles by your so called smart arse Ronnie Gurr and his bunch of cronies who have nothing better to do than put bands down by writing reviews of concerts that half of them never go to. And as for you, well, all you can do is put in funny little witty remarks, that you think are so funny. Hoping you all rot in your graves.

Support. THE CAPTAIN was about to investigate another letter when the door burst open and he was confronted by two regiment people — Gunner Martin and his under-secretary, Ros "Ferret Strangler" Russell. Gunner Martin was first to speak.

"Still not finished the letters page?" he leered. The Captain did not speak. "You've orders to report to Colonel Baby Crusher Ludgate; there's a special mission."

The Captain was excited by this; really excited, in fact. The Specials in New York? A Costello scoop? A Jet Records gig? He got dressed and considered the possibilities.

CHAPTER THREE

Ludgate was sipping the speech marks out of a U-2 feature when the Captain arrived at Record Mirror's special paramilitary outpost in secluded out-of-bounds Greenwich.

He peered up mistrustfully at the pallid Captain Mailman, drawing on the remnants of a King Size cigar. He looked concerned about something.

"I hear people been slagging me off," he growled. "I'm gonna get 'em, Mailman. And you better make sure none of them slagging letters git printed."

The Captain almost choked on his own spittle. He recalled typing out one of those letters merely an hour ago.

"The real issue is this," snapped Ludgate. "You may have heard of Colonel Mike Kurtz Nicholls." The Captain nodded the affirmative. "Well, Nicholls used to be a real pioneer — a true rock journalist, so he used to tell me. He has all the credentials: went to school with David Bowie, Lou Reed, Henry Kissinger, Jimi Hendrix, wrote the first ever Elvis Presley feature, and so on. But now... Kurtz Nicholls' methods had become "unsound". Now, he was walled up in

Deptford, playing godhead to a tribe of amyli-sniffing writers who persisted in pumping out features on anything that moved. Nicholls had gone mad, it seemed.

"You are to terminate his job as Reviews Editor, with extreme prejudice," Ludgate ordered. "Must get those goddamn press officers off my back."

CHAPTER FOUR

As the 47 bus entered the wasteland exterior of Deptford, great plumes of smoke hanging in the early evening air, random thoughts flicked through the Captain's fragile mind, he thought of the room, the letters...

LOOK HERE you snotty little prats, you really did think that Yates was in America trying to rip the Y-fronts off Jimmy Destri. Well, I've got news for you degenerates. She isn't 'cause I've got her here with a fully loaded pistol pointing at her head.

He tried to block his own thoughts. Thinking of all those letters littered his conscience away until he really didn't care what happened. He would steal Nicholls' typewriter, burn his NUJ membership card, commit innumerable deeds of heresy. Perhaps He might get a medal. Or two months without a single letters page, even!

"Ha!" he thought aloud. "No more letters like this."

I THOUGHT that Robin Smith's review of BA Robertson at the Venue was prejudiced rubbish. He himself was smug to be writing such nonsense, and my faith in RM has been diminished.

He laughed to himself. He wasn't mad, the rest of the world was mad. Soon, he realised, he would meet Mike Kurtz Nicholls and all this suffering would be over. For Nicholls, at least, it would be over.

CHAPTER FIVE

Colonel Kurtz Nicholls was dressed up like Marlon Brando in 'The Wild One', attempting to convince a baffled Deptford local how he's once worked in a factory with Humphrey Bogart.

Captain Mailman, suddenly realising the letters page was running out of space, dashed over to the madman, sliced him about the body with a meat axe, and disappeared into the Deptford gloom.

He didn't enjoy doing it, but it sure as hell made a change from reading letters.

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HOW TO ENTER

For your chance to win some really good hi-fi or one of the 100 runner-up albums, just answer the three questions below, fill in the easy tiebreaker and send the completed coupon to:

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Running for one week only
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Name _____

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Answer the 3 questions below

What well known group was drummer Stewart Copeland in before forming Police?

What was Madness' Two-Tone hit?

Where did Genesis' Lamb lie down?

TIEBREAKER Say in not more than 15 words why you would like to win a Garrard music centre.

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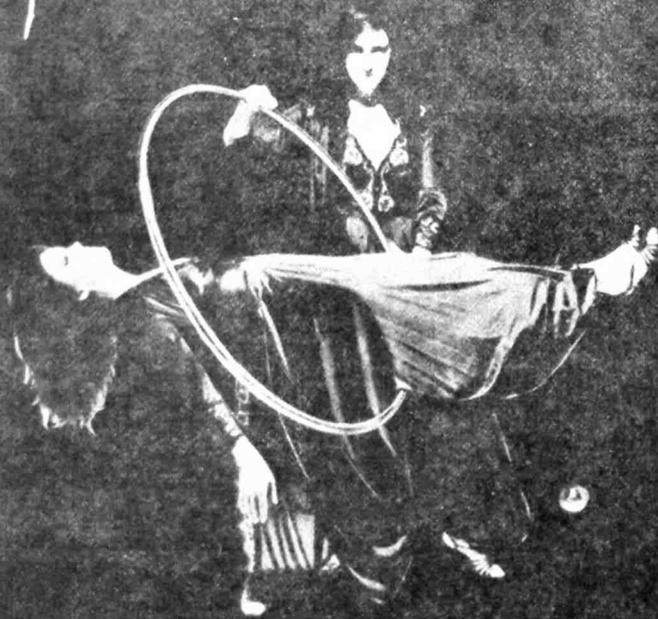


RULES AND REGULATIONS
 The prizes and competition are exclusive to readers of Record Mirror. Employees and their families of Morgan Gramplan, Spotlight Publications, Garrard Ltd and any subsidiary or associate company are not eligible to enter this competition. The closing date for all entries is 9th June 1980. All entries will be judged by a panel of judges, including the editor of Record Mirror. The judges' decision in this and all matters concerning the competition is final and legally binding. No correspondence will be entered into.

The 1st Lady Of Rock
returns with 'Dreams'
a stunning new album
which reaches a new
height in colourful clarity.

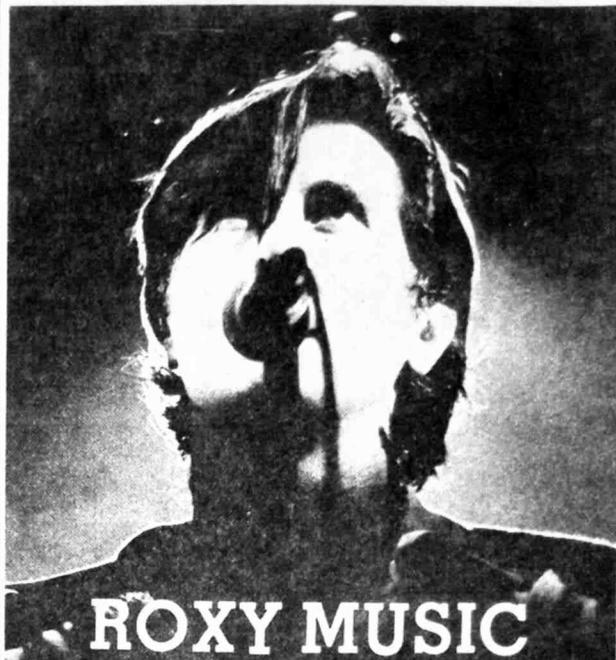
GRACE SLICK

DREAMS



RCA

SONGWORDS



ROXY MUSIC

Over You on Polydor Records

I am for a life around the corner
that takes you by surprise
that comes leaves all you need
and more besides.
I am for a life and time by numbers
blast in fast 'n' low
add 'em up, account for luck
you never know.
I am into friendship and plain sailing
through frenzied ports o' call
o' shake the hand to beat the band
with love is all
or nothing to the man who wants
tomorrow there's one in every town
a crazy guy, he'd rather die
than be tied down.
I am for the man who drives the hammer
to rock you 'till the grave
his power drill shocks
a million miles away.
I am for the revolution's coming
I don't know where she's been
for those who dare because it's there
I know I've seen
now and then I've suffered imperfection
I've studied marble flaws
and faces drawn pale and worn
by many tears.

I am that I am from out of now here
to fight without a cause
roots strain against the grain
with brute force you'd better
hold out when you're in doubt
question what you see
and when you find an answer
bring it home to me.
Oh baby this is nowhere
wish I was somewhere — over you
your sweet lips tell me there's no
chance no more romance — over you.
Oh baby how can I go on
crying so long — over you
where strangers look for new love
I'm so lost in love — over you.
Some day yes it might come babe
when I'll be babe — over you
and always up to that moment
I will try to say I'm — over you.

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UK SUBS

Teenage on Gem Records

Baby won't you buy me a brand new suit like they wore in '62
I want to be in the latest craze, I want to be in the news
Wanna get my name on the front page, 'cause my suit was all the rage
TEENAGE I wanna be
TEENAGE I wanna be
TEENAGE I wanna be
Baby won't you buy me a pair of wheels, headlights in shining chrome steel
You can be my Lambretta lover, put your fox-furs on my grille
Get your face on the TV screen, you know you're my teenage dream
CHORUS
solo
CHORUS
Baby won't you buy me a real flash car, tail fins and wire mag wheels
We'll ride on down the freeway with the police on our heels
Flashing on their speed trap screen, fastest thing they'd ever seen
CHORUS
CHORUS
CHORUS

Words and Music by Charlie Harper
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UK Subs Fan Club,
Ramcup Limited,
4 New Bridge Street,
London EC4.

KIDS ARE ALRIGHT



HUMAN LEAGUE: never grew up

IT'S A brave new world for young moderns and current events considered. The Human League, look like suitable candidates for the apocalyptic Titanic dance band. As old Bryan might have sang they are decidedly, "a danceable solution to teenage revolution."

Currently on tour and charting with the retreat of Gary Glitter's 'Rock 'n' Roll'. The League are essential dance-mongers, an audio-visual delight, and pure zestful entertainment. Messrs Marsh, Oakey, Ware and Wright are intelligent pop perfectionists. One day all pop bands will be made this way.

Being as they are surrounded by and steeped in the very realms of pop - ular nonsensibility the most important statement that any band could and did, by way of Martyn Ware, make is that whole schmizzle is "unimportant!". This follows my asking if the band are frustrated pop stars and two excellent nights out in Portsmouth and Birmingham. The set is unmitigated joy to behold.

For the most part, the set highlights the new 'Travelogue' album which, despite some unnecessarily pedantic polemicising and hugely listenable outing 'The Black Hit Of Space' opens ridiculously, the story of a hit that 'jes' keeps on climbing, pop pickers, and becomes, well... the story is there to be read.

Despite the sparseness

of the stage one is naturally drawn to the, dare I say, human appeal of front man Philip Oakey. Looking every bit the anachronistic raffish Edwardian he smiles and looks over his shoulder, regarding Aidrian Wright's audio - visual slide work with an expression of joy at seeing this new slide show.

It transpires later that Oakey probably hasn't seen the show due to the financial difficulties of rehearsing with the numerous projectors, three, occasionally four screens and 1120 slides. Hence the way he reflects the enjoyment of the four's audiences. The slide is far too comprehensive to take in even on two successive viewings. Immediately noticeable is Wright's penchant for soap opera sci - fi, American politicians, death, usually from the air, dogs, high living, plastic parts of plastic pin - up girls and all things unattainable to the masses, and finally parades of true folk heroes.

Immediately recognisable are the Bay City Rollers, Glitter, Iggy, Captain Scarlet, the fabulous Thunderbird family with Brains, Gene Kelly, The Man From UNCLE, Alec Guinness, John Wayne, the original 'Empire State Human', Christopher Lee as Drac, Dr Kildare, John Noakes and Peter the original Blue Peter mutt, Wonder Woman, the entire Star Trek cast, The Champions, Starsky and Hutch and Sergeant Bilko.

Wright, who now operates his projectors and dissolve unit from onstage and is described by Oakey as "the floss haired git," it transpires has retained his child-like innocence and Martyn later waxes

eloquent on this subject describing young Aidrian as having "the mind of a 10 year old."

With his Bay City Rollers shoulder bag, his projector controls mounted on a Radio One DJ's Yearbook and his nonstop interest in toys one can see Ware's point. Then, after a meal in an Indian restaurant, Aidrian drifts off to look in a toy shop window. I overhear him tell Philip that he has seen a Star Wars Imperial Cruiser for only two pounds odd. A bargain he raves. One realises then that The Human League, with their hilarious repartee, good mannered cheek and all are merely big kids that never grow up.

Back to the show. 'Dreams Of Living', to my perverted way of thinking is strongly reminiscent of computerised classic Roy Harper. 'Life Kills' the subject matter of which deals with the horrors (really) of working the nightshift, chooches along to a backdrop of Mogadishu and other itinerant chaos. 'Perfect Day' could almost be described as acoustic(!) excellence and like the song says, you indeed will reap just what you sow. The song is used, in the nicest possible way, to change slides.

'Crow And A Baby' from 'Travelogue' may well sound like more absurdities as per 'Black Hit Of Space' but as Philip relates later it is apparently about a father - daughter relationship. One of three that the set boasts, the others being 'Marianne' and 'Girl One'. The slides go heavy on the old husky fights during this one. Oakey's idea it transpires seeing as how he loathes dogs, babies and badges.

'Only After Dark' is a Mick Ronson cover that was originally the mooted single. The band however feel that two cover singles in a row would be detrimental to whatever and their feelings are proved correct when one realises that both 'Life Kills' and 'WXJL Tonight' are received more warmly than the Virgin single contender. 'Being Boiled', originally the first primal rumbling through Fast Product, is here in

its re - recorded form bubbling along on a synthetic horn section that Martyn openly admits is filched from the vaults of the Funkadelic / Parliament back catalogue. Then with a crack of militant false snare drum 'WXJL Tonight' closes.

Encores are 'Marianne', definitely tougher than the version on the 'Holiday '80' chart bigeroonie and it comes as no surprise to find that the band have a desire to re - record the song, 'Empire State Human' and Glitter's magnum opus. Great blasts of entertainment which, make no mistake, is what this game is about.

We go now to a room in a hotel in a town called Birmingham and to the interview. Ian walks in looking every bit the Russian tank commander in his fatigues and bike boots and immediately "scarfs" - his vernacular not mine - that is, "eats" my shortbread. Pretty punky huh? For an art school band that is.

Hang about though, this criticism that such cads as The Undertones propagate through their songs is totally unfounded. The floss haired git (Aidrian) did go to such an institute but the others have, as they say, come a long way from 'mill. Past occupations include boning bacon, plastic surgery portering, and computer operating. Aidrian knocked his career in film making on the head when his three comrades came along and took up undercover work with the band. An innovation on this tour sees him popping up actually shaking his booty on the sparsely clad stage. Why I wondered the step up?

"I made that decision," replies Aidrian. "What happened was when we first started I didn't see any point in being on stage cos I only had two buttons and I thought I'd look stupid and I didn't fancy it much. Then we got to last November's tour and I thought we're

getting bigger now there'll be lots of pictures in papers, I'll get mine in. Nobody took a picture but then I got four buttons so at least I've got a bit more to do."

Ian takes up the drift, "Also, we used to say in interviews that Aidrian was part of the group and no one ever used to take any notice. People would come back stage to see us and would ignore him or think he was just a lighting guy."

Martyn, in the throes of acute laryngitis, wanders in and states that he wouldn't touch art school with a barge pole. He's proud to have been a bacon boner, and is of the opinion that the band are more science orientated than art orientated. I enquire about the line in the current Undertones single viz. "His mother bought a synthesiser, got The Human League in to advise her," etc etc. Is that malicious?

Ian: "We haven't worked that out. We think it's all related to an interview that Martyn and Philip did on the radio where Philip said something like 'rock and roll is dead, guitars are old fashioned', they perhaps took exception to that." Martyn: "We're very very flattered, at least I know I am. I think it's really nice mentioning other people in songs."

The reading of 'Rock 'n' Roll' and its charting. Will that prove to be as big a millstone as your version of 'You've Lost That Lovin' Feeling' became?

Martyn: "I mean, not to be altruistic or anything but we did discuss putting 'Rock 'n' Roll' on the EP and the idea was, trying not to sound too patropising, to reward the fans, ie: the people that had bought the first album or whatever, an album which I thought was at a high price at that time, over five pounds. It was never intended to be released as an out and out single, but I can't say we're unhappy about it being successful."

The image, or in your case lack of it fascinates me. Most electronic, synthetic, modern,

whatever you want to call them bands adopt a grey, morbid, dull image yet you leap around and, heavens, smile onstage, you, gulp, look as if you enjoy what you do.

Martyn: "Thank God for that!"

Why do you think the music is automatically equated with these austere images?

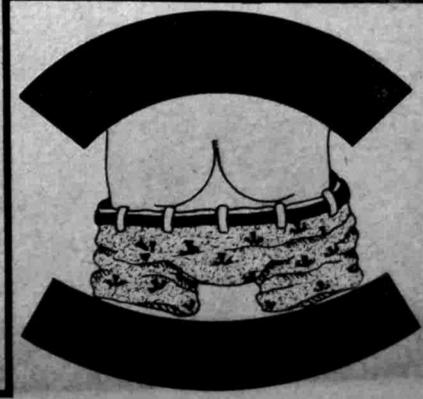
Martyn: "Because the people who seek to make a living out of that sort of music have, up to now, taken the shortest route possible. And that is taking what is essentially a very old fashioned view of futurism, which is like people walking about like Michael Rennie out of 'The Day The Earth Stood Still' or something. That's not futurism, that's nothing to do with futurism at all. It's more nostalgic than anything I can think of."

Ian agrees with this viewpoint: "The whole Blitz scene of that time

was like fashionable nostalgic futurism." Philip too, the evening before, expresses a desire to record a single under the name of, "The Liquid Clones, something like that."

To conclude then The League liken the game to Snakes And Ladders and despite their healthy cynicism they've already thrown a good few sixes. And finally, a thought for the day from Martyn Ware. "Everybody, thanks to mass production, wants a synthesiser. Catch the best with the League and see why."

RONNIE GURR meets the Human League



1980
SKINHEAD MOONSTOMP
 - the album (1980) Simaryp
 Still available - the single

YOUR MUTHA WOULDN'T LIKE IT

MALCOLM DOME bowls the Maiden over



PAUL DI'ANNO: "I don't blame Priest"

STRANGE HOW a matter of a mere three months can change a band from being virtual unknowns to national celebrities, isn't it? Back then, the lads were cult heroes on the London metal scene, yet had still to make an impact on the rest of the country. After all, their only vinyl

product was a three-track, self-financed EP, the 'Soundhouse Tapes', which was being distributed completely by mail-order.

But, now look at 'em, and what do you see? Five talented men who are, without any shadow of doubt, the numero uno outfit to have emerged from the first wave of resurrected metal and a band surely only a couple of short steps away from

knocking Judas Priest off their pedestal as the champions of British HM. On record, they have a couple of numbers on the impressive 'Metal For Muthas' compilation LP, their 'Soundhouse EP' has become a much-prized collectors' item and, of course, the first Maiden voyage into the singles chart with EMI ('Running Free') only came to a halt once the Top 40 fortress had been successfully cracked. Not bad, eh?

All that doesn't even take into account the

phenomenal achievement of the band's debut album, eight tracks of wundermetal mayhem which somehow relays the individual spirit of the Maiden stage act into the living-room with very little loss of quality. From the opening fury of 'Prowler' through such fave raves as 'Phantom Of The Opera' and 'Transylvania' to the closing might of the eponymous title track, 'Iron Maiden' never gives anything but total enjoyment and is, undoubtedly, the finest debut effort on the hard rock front since Van Halen's opening shots.

Whilst we're talking about the album, it seems like a good moment to call in vocalist Paul Di'Anno. Was he satisfied with the final outcome?

"Well, yeah, a little bit, but I don't wanna say that the band were entirely happy with it because if you react that way to anything you do then there is a good chance of laziness and complacency creeping in, which we don't want to happen. What really stunned us about the album has been the way it's selling. We expected it to enter the charts at something like number 18 or 20 and it genuinely surprised us when we heard that it had gone straight in at number four."

So far, about 50,000 units have been shifted - irrefutable statistical evidence of Maiden's burgeoning popularity nationwide.

One of the most interesting points about the album is the cover artwork. For those who have yet to see a pristine copy (can there be anyone left in that unfulfilled situation?), let me explain. The illustration on the front of the outer sleeve depicts the rather horrifying sight of what can only be described as an HM demon with a ghoulish face straight



DAVE MURRAY and DENNIS STRATTON

out the Fantastic Four's "book of super villains", set against a realistic East End wasteland scene, the whole picture being bathed in an eerie yellow haze. Definitely a welcome from beyond the grave! This street-credible Gothicism first reared into existence on the picture sleeve for 'Running Free' and I wondered if it was an idea borne from within the bowels of the band itself.

"Not at all," answered Di'Anno. "The artist, Derek Riggs, just submitted a load of drawings to EMI as possibilities for the single cover and we really liked the look of them. The first sketches we saw gave the central figure short, punky hair, but we just asked for him to have a longer barnet and since then have adopted that idea for everything we've done."

This concept, though, has run into some controversy with its manifestation on the new Maiden seven-incher, 'Sanctuary', because the pic sleeve has the metal demon brandishing a blood-soaked knife and standing astride the prostrate figure of the country's other Iron Maiden, Maggie T. With recently publicised attacks on prominent Tory Lords Chalfont and Home, it has been decided by the powers that be to provide the former milksnatcher with a black band over her eyes, a move which Di'Anno refused to discuss.

"I really don't want to comment on it at this stage," he said brushing aside all attempts to elicit some reaction. Mind you, let's not lose sight of the fact that while other bands have been happy in their formative years to indulge in any sort of shock sensationalism to get publicity; up until now Maiden and controversy haven't exactly been bed-fellows. Indeed the only time it has come close to touching them was indirectly on the Judas Priest tour. That trek went rather well for Maiden and in some places probably did more to enhance their reputation than it did to

consolidate Priest's — especially in Birmingham when Halford & Co got stuck in London recording a session for Top of the Pops. That particular action earned them the damnation, rightly or wrongly, of many of their loyal local fans and I was interested to check out Di'Anno feelings on the incident.

"I can't really blame Priest for what they did. After all, simple economics have to be borne in mind. Playing a gig, you're appearing before about four or five thousand people, whereas with a programme like TOTP you've a chance of getting across the music to literally millions."

Maiden are, of course, no strangers to questing on this show, having made a live appearance in support of 'Running Free'.

"Doing the programme was really weird, you know. I remember watching people like Gary Glitter doing it years ago and it was strange for me to be in the same position."

So Maiden have left behind the small club circuit, where they first carved their name in pride, and are now happily heading for the sort of venues where, to quote a recent Record Mirror review, "you'll need a telescope to see them." — right? Wrong! Straight after coming off the road with Priest, Paul Di'Anno and his merry men descended on the Marquee for two dates and then turned up at East Ham's Ruskin Arms, where it all started to happen for them in the first place. How many other bands can you name, who'd be as quick to return to their roots? But, inevitably, laddies of this sort of action is, it can create practical problems, as Di'Anno was only too aware.

"Obviously we'd love to continue playing the smaller gigs, but there is a real danger of people getting hurt at such venues. The Marquee dates were so packed out that one or two fans fainted and having people injured in any way just trying to see us play is something we never want to happen." So sadly, the chances of Iron Maiden regularly popping up at the more intimate venues are slim. But the band haven't forgotten their beginnings and those who've helped them along the way. This was illustrated by the very first public performance of the album taking place at The Bandwagon as a gesture of thanks.

"Neal Kaye and everyone down there did so much for the band and stuck by us through thick and thin that we felt we owed them something," explained Di'Anno.

When Maiden start another UK tour, (as headlines) they'll be accompanied by old friends Neal Kaye and Praying Mantis. "All the lads in Maiden like Mantis a hell of a lot — as people and musicians. They were a natural choice to go out with us on this trek." Appearances at a few European festivals are planned for the summer, followed by tours of the States and Japan and then it's back into the studio. With all this activity, you could be forgiven for thinking that Maiden were getting a little jaded. "Jaded? You've gotta be joking. We could go on like this for another four years yet!" exploded Di'Anno. So that's the Maiden story brought up to date. The future hangs in the air and the band certainly have no illusions about the road ahead. "We're only on the first rung of the ladder and as far as I'm concerned, the rest of the world remains to be conquered." Spoken like a real trouper.

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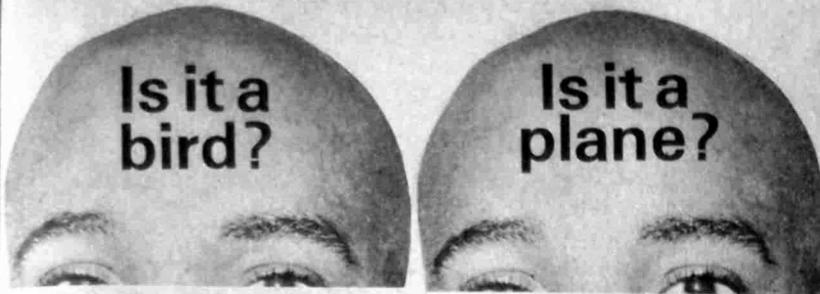
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SKINHEAD MOONSTOMP
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NO DOUBT ABOUT IT — IT'S ERROL BROWN

WE ARE not alone. Of course, as you glare at the guy who's trying to read this thrilling piece of literature over your shoulder, the thought might have already occurred to you. But I don't mean humans. I'm talking about THINGS which whizz around space. THINGS by the name of UFOs.

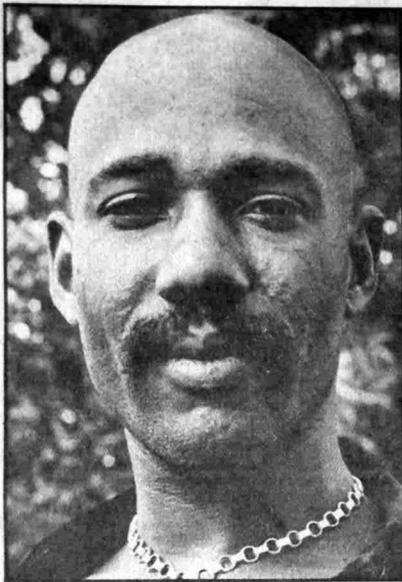
It's not the only person who believes in them. Bert Campbell from 'Snags' knows a thing or two about them (so he should after being held captive on one for several weeks). And so do Hot Chocolate. Their single is doing a good bit of flying around itself in the Top 10 — aided by the fact it's all about flying saucers anyway. Hot Chocolate hit the Milky Way.

I find there are too many sane people who have seen them for the phenomenon to be untrue. Errol Brown says: "What we have to establish now is whether they really are extraterrestrial or some military operation which is being covered up."

'No Doubt About It' is about a flying saucer which flew over Hamstead Heath in January. The only thing I've ever seen flying about there is kites — I must look out my window more often. Unfortunately Errol didn't write the song so we can't discuss his close encounter, so we talk about Hot Chocolate instead.

Errol's pretty pleased, and with good reason. He's just been told the single is the highest number, and their album has sold in excess of three hundred thousand copies.

You know, when you've had hits pretty



ERROL BROWN: close encounter

constantly it's difficult to get excited every time, but after an absence of 18 months it's great to come back," he remarks.

"Especially after punk. We had some pretty serious doubts about that. But I'm a firm believer in good songs will always come through, no matter what the musical trends are. We've been going 10 years now, and I don't think there's been any drastic changes in our music, although we do like variety. We haven't got involved in whatever has been happening at the time. We've remained true to ourselves. Our sound is natural to us, and we're not going to tamper with it."

I say that Hot Chocolate has a very definite sound.

"That's because I came in so green," Errol explains, "although in

retrospect I knew a lot more than I thought. But being such a late starter, I came in fresh, with more of a feel for what I was doing rather than any concrete knowledge.

"You know, I never had any ambitions to be in a group. I'd gone through college, had a good job in the Treasury, and all of a sudden I started getting all these melodies in my head. A friend of mine was a professional musician and he encouraged me, and soon we were writing songs together. It was my destiny, I'm a great believer in fate, and in late '68 I decided to become a full time writer with my friend."

The friend, of course, was co-founder of Hot Chocolate, Tony Wilson. After one single on Apple Records, Hot Chocolate moved in to Rak and Mickie Most. They've been there ever since.

"It was fate we ended up with Mickie," Errol explains. "I'd been to see him six months earlier with a song I thought he'd like, but he couldn't see us. When we decided to try our luck again, I returned with the original song and a new one we had in mind for Herman's Hermits. Mickie really liked the second song, but he didn't think much of the original. Imagine if we had got to see him six months previously — he'd had been put off us and we wouldn't have got anywhere. That's real destiny."

He pauses for a minute before adding: "Mind you, I don't know who said this but it does apply

'Be careful of what you set your heart on or you may achieve it.' Maybe I'd have been successful anyway. I've always had this feeling of knowing I was going to make good.

"I'm fascinated by great men. I like to study them, read as much as I can about them, try to work out why they were a success."

"We're doing things a bit differently this time round," Errol says. "Usually we're a bit lazy when it comes to recording a follow up, but we're going into the studios in two days' time to record the next single. Then we'll do European dates before going into the studios again to record our next album, which'll be out around August."

"I'm glad we don't feel a need to be churning out record after record. We're not afraid to be out of the public eye for 18 months or so. I believe if you've got the songs you'll always come through, and I don't think I could turn out hits like a production line, I prefer to wait for my inspiration."

"I've tried it before sitting down with a piano or guitar and fiddling away, and nothing at all comes from it. I can't work like that. I maybe get two or three good ideas a year, maybe from something someone has said, or an incident I've read about. So once you've established yourself one good record a year can serve you just as well as a string of minor hits."

"Look at Jimmy Ruffin," he continues. "He hasn't been doing much for some while, but when I saw him down at Top Of The Pops I couldn't believe how fresh he was. Some groups of singers have to grab what they can while they can, cashing in on whatever fad is popular, but others — like Jimmy Ruffin and Hot Chocolate — can count on their fans to back them up all the way."

"It's a dangerous business when you're young. You can get too caught up in being a star. I'm glad I was spared all that because by normal standards I was quite old when I got into it."

"I could never be one of these tax exiles. I did think about it at one point but luckily they brought the tax down. I don't think I could live anywhere but England. I could holiday elsewhere quite happily, for months, but England is the only place I could work. England has the right tempo, the right safety. You could achieve a lot from America, but for me it's too frantic, or on the West Coast, too laid back. There's not enough opportunity for anything to happen."

DANIELA SOAVE

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UPFRONT

The information here is correct at time of going to press but may be subject to change. Please check with the venue concerned.

THURSDAY

MAY 22

ABERDEEN, Capitol (23141), Jasper Carroll/Telephone Bill And The Smooth Operators
BARNOCKBURN, Tamhu, Dead Skunk Band
BARNSTAPLE, Chequers (71794) UK Subs/Liquid Stone
BELFAST, Queens University (24523), The Members
BIRMINGHAM, Night Out (021 622 2233), The Stylitics
BIRMINGHAM, Odeon (021 643 6101), Thin Lizzy/The Lookalikes
BLETCHLEY, Compass Club, Trance
BRIGHTON, New Conference Centre (203131), 10cc
BRIGHTON, New Regent, Waldgrave Road (27800), Little Rascals
BRISTOL, Polytechnic, Bower Ashton Site (421768), Bad Manners
CAMBERLEY, Civic Hall (23738), Rod McKuen
CANTON, Central Hall (48584), Saxon
COVENTRY, Tiffanys (24570), The Human League/The Scars
EDINBURGH, Eric Browns (031 226 4224), Hibernating Bears
EDINBURGH, Odeon (031 667 3805), Average White Band
ETON, The Christopher (Windsor 6549), Motley Crew
GLASGOW, Apollo (041 332 9221), David Gates
GLENROTHES, Rothes Arms (753701), Doll By Doll
HELSTON, RNAS Cudrose Yakety Yak
HIGH WYCOMBE, Nag's Head (21758), Arrogant
HORNCHURCH, The Bull (42125), Spider
ILFRORD, Odeon (01 554 2500), Helen Reddy
INVERNESS, Caledonian Hotel (35151), The Revlons
KIRKALDY, Dutch Mill (67512), The Squibs
LEAMINGTON SPA, Crown Hotel (25421), Ice
LIVERPOOL, Masonic, Dick Smith Band
LONDON, Africa Centre, Covent Garden (01 838 1972), Soft Boys / Barracudas / Brainiac Five
LONDON, Blitz, Covent Garden (01 402 6588), Ian Bruce Band
LONDON, Bridge House, Canning Town (01 476 2889), The Step / The Playthings
LONDON, City of London Polytechnic, Whitechapel Street (01 247 1441), The Spats
LONDON, Clarendon, Hammersmith (01 748 1454), Essential Logic
LONDON, The Cock Tavern, Fulham (01 385 8021), Afghan Rebels
LONDON, Dingwalls, Camden Lock (01 267 4957), Mark Andrews And The Gents
LONDON, Electric Ballroom, Camden (01 465 9006), Adam And The Ants
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Ice/Us/The Zeots
LONDON, Hall Moon, Herne Hill (01 274 2733), Wipe Out
LONDON, Hope and Anchor, Islington (01 358 4510), U2/Fashion
LONDON, 100 Club, Oxford Street (01 636 0953), Prince Hammer And The Impalers
LONDON, Kings College, The Strand (01 836 7132), Blur
LONDON, Marquee, Wardour Street (01 437 6603), Deaf Aids / The Idiot Dancers
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7811), Splodgenessabounds / Scissor Fits
LONDON, Music Machine, Camden (235 387 0428), Lone Star / Quartz / Cryer
LONDON, Nashville, Kensington (01 603 6071), Any Trouble
LONDON, Rock Garden, Covent Garden (01 240 3961), The Hitmen
LONDON, Royalty, Southgate (01 886 4122), The Shades
LONDON, The Squire, Cafford (01 696 8645), Johnny And The Jailbirds
LONDON, Star and Garter Deptford (01 858 5894), The Time Files
LONDON, Theatre Royal, Stratford (01 504 0310), Richard Thompson / Martin Carthy
LONDON, Trashed, Woolwich (01 855 3371), Embryo Mice / Easy Action
LONDON, Torrington, North Finchley (01 445 4710), Morrissey/Mullen
LONDON, The Venue, Victoria (01 834 5906), The Sinceros / Jules And The Polar Bears
LONDON, Walmer Castle, Peckham (01 703 4639), Grabb
LONDON, White Lion, Putney (01 788 1540), The Attack
LONDON, White Swan, Greenwich (01 891 8331), Davish Five
LONDON, Y Club, YMCA, Tottenham Court Road (01 636 7289), Monochrome Set / The Amorphons
MANCHESTER, Apollo Ardwick (061 273 1122), Black Sabbath
MANCHESTER, Grey Horse, Romiley, The Cheaters
MANCHESTER, Polytechnic, Cavendish House (061 273 1162), Buzzcocks
MANCHESTER, Portland Bars (061 238 8414), Accelerators
MANCHESTER, University (061 273 5111), Any Trouble (unlunchtime)
MILTON KEYNES, The Compass Club (70003), Trance
NEWCASTLE UPON TYNE, City Hall (26007), Mike Oldfield
NORWICH, Cromwells (612909), The Dance Band
ORPINGTON, Civic Hall (23997), Seventeen
PAISLEY, The Bungalow (041 889 5657), The Mood
PENZANCE, Demetras (2475), Proter
PERTH, Plough Inn (22251), The Flowers
PETERBOROUGH, The Fleet, The Chords / The Name
PORT TALBOT, Troubadour (77768), John Otway And Wild Willy Barrett
READING, Sweeneys Halfway Spite
REDCAR, Coatham Bowl (474420), Suzi Quatro
REDHILL, Lakers Hotel (61043), The Hotips
SALISBURY, City Hall (27676), The QT's / The Blakers
SHEFFIELD, Limit Club (730940), The Bodysnatchers



THE BEAT at Aylesbury Friars on Saturday.

THIS WEEK Joan Armatrading and her live-piece band, including Richard Hayward, ex-Little Feat, (drums), hit the summer circuit with a multi-dater marathon, coinciding with the release of latest A&M opus, 'Me, Myself, I'. Kick-off happens at Southampton Gaumont, (Saturday), moving to Poole Arts Centre, (Sunday), Leicester De Montfort Hall, (Tuesday), and Southport New Theatre, (Wednesday).
*Meanwhile, The Beat, who've just completed a debut album, 'I Just Can't Stop It', step out at Aylesbury Friars (Saturday), Brighton Top Rank, (Sunday), Sheffield City Hall, (Tuesday), Newcastle Mayfair, (Wednesday) . . . the first dates of a major UK club 'n' college trek taking them thru' to the end of June.
 Yoah, Yoah, Yoah, fronted by the lady herself launch a new attack with 15 gigs in the pipeline, including one niters on the opening Scots leg of their excursion, Glasgow Tiffany's (Sunday), Edinburgh Tiffany's (Monday), and Aberdeen Rufles (Tuesday).
 In heavy metal land, Saxon burn up the roadway at Chatham Central Hall (Thursday), Bristol Colston Hall, (Friday), Bracknell Sports Centre (Saturday), Southampton Gaumont (Sunday), and more, on their jam-packed schedule. And Swiss combo Krokus play Britain for the first time making a major rendezvous at London Lyceum, (Sunday). Check out Iron Maiden midway through a major tour and Sledgehammer gigging at selected venues too.
 Dub-in based band U2 start a pub and club crawl down South, supported by Fashion playing London Hope And Anchor (Thursday), London Moonlight (Friday), Brighton New Regent (Monday), London Rock Garden (Tuesday), and The Buzzcocks, emerging into the limelight after a five month break from the live circuit, return to home territory for a one-off at Manchester Polytechnic (Thursday).
 What else? Average White Band, Bodysnatchers, Human League, 10cc, UK Subs, Wishbone Ash. See the listings and don't forget to ring before you go.*

Glen's Polytechnic, Johnny G
LONDON, Bracknell, Camden (01 485 3073), Boyce Band
LONDON, Bridge House, Canning Town (01 476 2889), Jackie Lynton / Trimmer And Jenkins
LONDON, Clock House, Clapham, MANG Lovd One
LONDON, Cock Tavern, Fulham (01 385 6121), Jazz Sluts
LONDON, Downs Club, Tooting
LONDON, Dingwalls, Camden Lock (01 267 4967), Carol Grimes' Sweet FA / Souljars
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Mea! Smash
LONDON, Half Moon, Herne Hill (01 274 2733), Mark Andrews And The Gents
LONDON, Hope and Anchor, Islington (01 358 4510), Johnny Mars' 7th Sun
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Cannibals
LONDON, John Bull, Chiswick (01 843 5403), An' Pairs
LONDON, John Bull, Chiswick (01 843 5403), An' Pairs
LONDON, Marquee, Wardour Street (01 437 6603), Sledgehammer
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7811), U2 / Fashion
LONDON, Music Machine, Camden (01 387 0428), The Blues Band / Dance Band / Car Thieves
LONDON, Nashville, Kensington (01 603 6071), Essential Logic / Young Marble Giants
LONDON, Rock Garden, Covent Garden (01 240 3961), Go-Go's / Device
LONDON, Star and Garter, Putney Pier (01 788 0345), Isaac Guillory
LONDON, Swan, Fulham Broadway, Sial Survivors
LONDON, Theatre Royal, Stratford, Road Crew / Dogwither
LONDON, The Venue, Victoria (01 834 5906), Paul Carrack
LONDON, White Swan, Greenwich (01 891 8331), White Noise
LOWESTOFT, Talk of the East (476), Angelwitch
MALDEN, Apollo, Ardwick (061 273 1122), Black Sabbath
MANCHESTER, Russell City, Boyce Road, Macclesfield (226 8821), A Teardrop Explodes
MANSFIELD, Civic Theatre (23882), Small Fries
MANSFIELD, High Oakham Youth Club, Nottingham Road, Limgate
MELKSHAM, Assembly Rooms (70487), The Lambretas
MELTON MOWBRAY, Painted Lady (81212), Little Rascals
MIDDLESBROUGH, Rock Garden
MILTON KEYNES, The Compass Club (70003), Trance
NELSON, Railway Workers (63741), Tiger Tails / The Molhmen
NEWCASTLE UPON TYNE, City Hall (26007), David Gates
NEWCASTLE UPON TYNE, Mayfair (23109), Flit / White Spirit / Orchestra
NEWPORT, The Village (811949), Witchynde
NORWICH, Paddock's (51307), UK Subs / Liquid Stone
NORWICH, Whites (25539), The Sinceros
OXFORD, Oranges and Lemons (42660), Twelfth Night
OXFORD, Polytechnic (68789), NEFFIELD, Polytechnic
PAISLEY, The Bungalow (041 889 5657), Modern Man
PONTERFRACT, Town Hall, Hobbies 01 Today
PRESTON, Guildhall (21721), Mike Oldfield
READING, Target Club (585887), Flatbackers
RETFORD, Porterhouse (704981), Splodgenessabounds
SALFORD, College of Technology (031 95888), Glass
SCARBOROUGH, Penitence (63204), The Bodysnatchers
SCARBOROUGH, Penitence (63204), The Bodysnatchers
SHEFFIELD, Polytechnic (738934), The Chords / The Name
SOUTHEND, Elm's, Flying Saucers
STENAGE, Locarno (62833), Eddy Grant And The Frontline Orchestra
SUNDERLAND, Fusion (59548), The Skillet
WALSALL, Town Hall (21244), UB40
WEST RINGTON, Pavilion (203), The Shas
WEYBRIDGE, National College of Food Technology (42120), Steve Arnold Combo / The Works
WINDING WOOD, Rock Club, Broad Street
WOLVERHAMPTON, Civic Hall (21359), Iron Maiden / Praying Mantis

SHEFFIELD, Tsalter Lane Art College, Vice Versa
SHREWSBURY, Music Hall (52019), UB40
SLOUGH, The Merry-makers, Angelwitch / H&M Road Show
SOUTHALL, White Swan, Norwick Road, Embury
STAFFORD, Top of the World (42444), The Lambretas
STOCKTON, Thornaby Conservative Club Myths
TONBRIDGE, The Harvester En Route
WAKEFIELD, Unity Hall (6555), Girl Broken Home
WITHERNSEA, Grand Pavilion (2158), Iron Maiden / Praying Mantis
YEOWIL, RNAS Yeovilton, Souled Out

(603326), Iron Maiden / Praying Mantis
EDINBURGH, Odeon (031 667 3805), Average White Band
EDINBURGH, Playhouse Nite Club (031 665 2064), Doll By Doll
FELTHAM, Assembly Hall, Matchbox
FORFAR, Reid Hotel Auxidents / Sceptix / Burning Flags
GLASGOW, Apollo (041 332 9221), Franki Valli And The Four Seasons
GLENROTHES, Rothes Arms (753701), The Bears
GRIMSBY, Community Hall, Duncombe Street (55798), Defectors
HALIFAX, Good Mood / Wards
HATFIELD, Forum (71217), Rod McKuen
HIGH WYCOMBE, College of Education The Trailors
HORNCHURCH, The Bull (42125), Battile
HULL, City Hall (20123), The Human League
HUNTINGDON, RAF Alconbury, Sphinx
KINGSTON, The Swan, The JAL
LAKENHEATH, RAF Base, Holn Band
LEICESTER, De Montfort Hall (27632), Joe Jackson
LEICESTER, Phoenix Arts Centre (38832), Mike Asbalom
LONDON, Town Hall, 100 Club, Rockers/Rollers, Skintight
LONDON, All Saints College, Mid-

FRIDAY
MAY 23
ABERTILLERY, Metropole, Girl / Broken Home
BEDFORD, Horse and Groom (61059), The Crew
BIRMINGHAM, Cedar Ballroom, Constitution Hill, Monochrome Set / Amorphons
BIRMINGHAM, Night Out (021 622 2233), The Stylitics
BIRMINGHAM, Odeon (021 643 6101), Thin Lizzy / The Lookalikes
BLACKPOOL, Norbreck Castle (52341), Any Trouble
BOLLINGTON, Masonic Arms, The Images
BRAFORD, Palm Cove, Performance
BRADFORD, University (33466), The Members
BRENTWOOD, Hermit (217084), Chris Hunt's Cable Car
BRISTOL, New Conference Centre (203131), 10cc
BRISTOL, Colston Hall (291768), Saxon
CAMBRIDGE, Corn Exchange (53395), Iron Maiden / Praying Mantis
CARDIFF, Top Rank (26538), Bad Manners
CASTLETON, The Directors, Wilful Damage
CHORLEY, Joiners Arms (70611), The Cheaters
COVENTRY, General Wolfe (88402), Man-A-Lish
CUPAR, Corn Exchange Rude Boys / Trax
DERBY, Cosmo Club (32930), Anti-Pasti / Noise Boys
DUBLIN, Trinity College (772941), The Members
DUDLEY, JBS (52597), Dangerous Girls
DUNDEE, Angus Hotel, The Solos
DUNDEE, University (23161), The Shapros
DUNSTABLE, Queensway Hall (603326), Iron Maiden / Praying Mantis

BATH, Moles Club, George Street
BICESTER, Red Lion (3180), The Allies
BIRMINGHAM, Digbeth Civic Theatre (021 235 2454), Pressure Shocks
BIRMINGHAM, Golden Eagle (021 643 5403), An' Pairs
BIRMINGHAM, Night Out (021 622 2233), The Stylitics
BIRMINGHAM, Odeon (021 643 6101), Black Sabbath
BLACKPOOL, Norbreck (52341), TC0J
BOLLINGTON, Masonic Arms, Direct Hit
BRACKNELL, Sports Centre (54203), Wishbone Ash
BRADFORD, Royal Standard (33468), Ulterior Motives
BRENTWOOD, Hermit Club (217084), Battile
BRIGHTON, Albion (27874), Golinski Brothers
BRIGHTON, Polytechnic (68126), Disco Students
BRISTOL, Colston Hall (291768), Thin Lizzy/The Lookalikes
BRISTOL, Turntable (23306), Jimmy Sunday And Rascal
BURTON ON TRENT, 76 Club (61927), Diamond Head
CAMBRIDGE, Corn Exchange (53395), Honda/Transits/The Flow
CANTERBURY, Christchurch College (63755), Trimmer And Jenkins
CARDIFF, Blodwyns, The Loved One
CARLISLE, Twisted Wheel (20335), Lies All Lies
CARSHALTON, St. Heiler (01 642 3808), Rockhouse
CASTLEFORD, Trades and Labour Club (Bally 47251), Side Effect
CHESTER, Albion Hotel (25717), Seventeen
CHESTERFIELD, Brimington Tavern (32344), Witchynde
CLACKMANNAN, The Members
COVENTRY, General Wolfe (88402), Opinions
COVENTRY, Lanchester Polytechnic (24186), UB40
COVENTRY, Potters Green Community Centre, Blown Fuse
COVENTRY, Warwick University (27441), D a n g e r o u s Girls/Denzens
DERBY, Ajanta (32906), UK Subs/Liquid Stone
DUDLEY, JB's (53597), A Teardrop Explodes
DUNFERMLINE, Belleville Hotel (21902), The Freres
DUNFERMLINE, Kinema (21902), Gary Moore
EDINBURGH, St. James 100, Princes Street, The Whitecoat
EDINBURGH, Usher Hall (031 228 1155), Franki Valli And The Four Seasons
ELLESMERE PORT, Bulls Head, Brand New Heroes
ELLESMERE PORT, Christian (Windsor 65499), GBH
FOLKESTONE, Leas Cliff Hall (53133), Girl/Broken Home
FOLKESTONE, College of Technology (021 332 7090), Doll By Doll
GLASGOW, Apollo (041 332 9221), The Members
GLASGOW, Strathclyde University (041 552 1270), The Frenchkys
GRAVESEND, Red Lion (86127), The Members
HALIFAX, Good Mood, Vardis
HIGH WYCOMBE, Nag's Head (21758), Ray Dorset And The Insiders
HUDDERSFIELD, Albion, Spiders/Snipers/Tiger Tails
ILFRORD, Cranbrook (01 554 8539), Not A Day
IPSWICH, Gaumont (53641), 10cc
LEICESTER, De Montfort Hall (27632), Matchbox/Yakety Yak
LEIGH ON SEA, Countdown Club, Beggars
LEYBURN, 78 Club, Scarlet O'Hara
LONDON, Adam and Eve, Hackney (01 965 3066), Little Tony 'n' The Tansies Rebels
LONDON, Bridge House, Canning Town (01 476 2889), Chicken Shack
LONDON, Electric Ballroom, Camden (01 465 9006), The Chords/The Name
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Margo, Random And The Space Virgins/Small Print
LONDON, Half Moon, Herne Hill (01 274 2733), The Pinhas
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Scissor Fitz/Emotional Joes
LONDON, Marquee, Wardour Street (01 437 6603), John Spencer's Alternatives
LONDON, Mayfair, Twickenham, The Dance Band
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7811), The Directions/The Need
LONDON, Nashville, Kensington (01 603 6071), Hazel O'Connor
LONDON, Old Queen's Head, Stockwell Road, The Cavalry
LONDON, Rock Garden, Covent Garden (01 240 3961), Tribesmen
LONDON, Royal Oak, Eating Space Invaders
LONDON, Stapleton, Crouch Hill (01 272 2108), Son Of Cat
LONDON, Star and Garter Deptford (01 858 5894), The Prize Gypsies
LONDON, Star and Garter, Putney (01 788 0345), Earl Ock
LONDON, Towers, Westminster Bridge Road (01 928 6618), Rhythm Kats
LONDON, Trelalgar, Shepherds Bush (01 749 5005), The Dial
LONDON, The Venue, Victoria (01 834 5906), Rocket 88
LONDON, Walmer Castle, Peckham (01 703 4639), Grabb
LONDON, White Swan, Greenwich (01 891 8331), Mutha'Fancy
LUTON, Kingsway Teen, (52347), Pop Street
MANCHESTER, Apollo, Ardwick (061 273 1122), Suzi Quatro

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 25th May Glasgow Tiffanys
 26th May Edinburgh Tiffanys
 27th May Aberdeen Rufles
 28th May Guildford Civic Hall
 29th May Brighton Jenkinson's
 30th May Stafford Top of the World
 31st June Sheffield Top Rank
 1st June Newcastle Mayfair
 2nd June Manchester Russell Club
 3rd June Bristol Lufarno
 10th June Cardiff Top Rank
 11th June Exeter Rufles
 12th June Dunstable Civic Hall
 14th June West Rington Pavilion
 15th June London Lyceum
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MANCHESTER, Polytechnic (061 2731162), Adam And The Ants
MANCHESTER, Rustless, Royce Road, Hulme (061 226 8671), The Damned
MELTON MOWBRAY, Painted Lady (0152721), Jigsaw
MIDDLESBROUGH, Rock Garden (041996), The Skatellites
MOLD, Twoo Bathroom (Buckley 54792), Salford Jets
NEWSBURY, RAF Greenham Common, Souled Out
NEWPORT, PAGNELL, Youth Club, Eddie Stanton And The Creatures Of Habit/The Statics
NORTHAMPTON, Padlock, Harcourt (51357), The Fan/Religious Overseas
NORWICH, University Of East Anglia (05181), Joe Jackson
NOTTINGHAM, Boat Club (369032), Dredging
OLDSHAM, Victoria Hall, The Amber Squad
PAISLEY, The Bungalow (041 889 667), The Solos
PERKINSWORTH, Green Parrot, Metro Glider
ST ALBANS, City Hall (64511), Krokus/Sledgehammer/Javelin
ST AUGUSTINE, New Cornish Riviera (812725), Bad Manners
SHEFFIELD, Broadfield Hotel (05200), Speedy Bears
SHEFFIELD, City Hall (22885), Mike Oldfield
SHEFFIELD, University (24076), John Otway And Wild Willy Barrett/UEZ
SOUTHAMPTON, Gaumont (29772), Joan Armatrading
SOUTHEND, Cliffs Pavilion (25135), Rod McKuen
SOUTHPORT, Southport Theatre (4940), David Gates
STALYBRIDGE, Commercial Hotel, Lord of Lazy
SUNDERLAND, Old 29, Myhra
SUTTON IN ASHFIELD, Civic Centre, The Road The Wet Sprocket
WEST RUNTON, Pavilion (203), Gary Glitter/Feel First
WOLVERHAMPTON, Polytechnic (25521), The Hitmen
WOLVERHAMPTON, RAF Cosford, Sphinx

**SUNDAY
MAY 25**

ABERDEEN, Capitol (23141), Franki Valli And The Four Seasons
BIRMINGHAM, The Cedar Club (021 226 2454), JALIN Band
BIRMINGHAM, Odeon (021 643 6101), Black Sabbath
BIRMINGHAM, Town Hall (021 235 6641), Rod McKuen
BLACKBURN, King George's Hall (58424), Suzi Quatro
BOLTON, Swan Hotel (27021), Wilfer
BRADFORD, Bradford College, Vaults Bar (392712), Mysterious Firesteeps
BRIGHTON, Top Rank (25895), The Beat
BRISTOL, Colston Hall (291768), Mike Oldfield
BRISTOL, Hippodrome (299444), David Gates
BRISTOL, Locarno (26193), Human League / The Scars
BURY, Derby Hall (061 761 7107), The Four Dignees
CARDIFF, Top Rank (26538), Wishbone Ash
COVENTRY, General Wolfe (88402), Gary Moore
CROYDON, Crawdaddy, The Star, London Road (01 684 1360), Boyce Band
DUNSTABLE, Queensway Hall (60326), Iron Maiden / Praying Mantis
EDINBURGH, Astoria (031 661 1662), The Revillos
EDINBURGH, Harvey's (031 229 525), H2O
GLASGOW, Kelvin Grove Park, Cuban Heels / Jim Willie / Radio The Pillow / And Friends (Bite Clyde Festival - 1.00 pm)
GLASGOW, Tiffanys (041 332 0992), Toyah
GLENGROTHES, Rothes Arms (875701), Everest The Hard Way
HATFIELD, Four In Hand, The Images
LEDS, Staging Post (735541), Side Effect
LIVERPOOL, Lincoln Inn, Lies All Lies
LONDON, Bridge House, Canning Town (01 476 2889), Bishops / Small Print
LONDON, Dingwells, Camden Lock (01 267 4967), Red Beans And Rice
LONDON, Golden Lion, Fulham (01 3633942), The Dance Band
LONDON, Greyhound, Fulham Palace Road (01 385 9526), Basement Fire / Leg
LONDON, Hope and Anchor, Islington (01 359 4510), The Hitmen
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Expressos
LONDON, The Sweet
LONDON, Lyceum, The Strand (01 36 3793), Krokus
LONDON, Marquee, Wardour Street (01 437 6603), Chicken Shack
LONDON, Nashville, Kensington (01 803 6071), Billy Karloff And The Supremes / Any Trouble
LONDON, Rocks, Garden, Covent Garden (01 240 3961), In Camera / Modern English / Modern Eon
LONDON, Torrington, North Finchley (01 445 4760), Nine Below Zero
LONDON, Two Brewers, Clapham (01 622 3671), Steel Survivor
LONDON, The Wellington
LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), File
MALDENSTONE, Hazlitt Theatre (56611), The End
MANCHESTER, Apollo, Ardwick (021 273 1122), Thin Lizzy / The Lookalikes
MANCHESTER, Bridge Inn, Lies All Lies
MANCHESTER, Bulls Head, Walkden, Salford Jets
MIDDLESBROUGH, Rock Garden (241996), Bell By Bell
MIDDLESBROUGH, Town Hall (245432), Chuck Berry
NELSON, Railwayworkers Institute (63410), Turbo
NEW BARNET, Duke of Lancaster (01 449 0465), Spider
NORWICH, The Cottage, Silver Road, Stingrays



Pic by Elaine Bryant

JOAN ARMATRADING: Southampton Gaumont (Saturday).

NORWICH, St Andrews Hall (28477), The Teenbeats / Back To Zero
OXFORD, Wolvercote Hall, Special FX
PAISLEY, The Bungalow (041 889 667), Dead Skunk Band
PLYMOUTH, HMS Raleigh, Torpoint, Sphinx
POOLE, Arts Centre (70521), Joan Armatrading, Cherry's (585686), 80 Pop
SLough, Alexandra's, Bath Road, Blue Cat Trio
SOUTHAMPTON, Gaumont (29772), Saxon
SOUTHEND, Shrimpers (351403), Bastille
WAKEFIELD, Unity Hall (6555), UB40
WALKDEN, Bulls Head, Salford Jets

**MONDAY
MAY 26**

BIRMINGHAM, Odeon (021 643 6101), Suzi Quatro
BIRMINGHAM, Star Club, Quartz
BIRMINGHAM, Thursday's Club, The Skatellites
BIRMINGHAM, Tower Bar Rooms, Edgbaston, The Chantelles
BRADFORD, Bradford College, Vaults Bar (392712), Oral Sax
BRIGHTON, New Regent (27800), U2 / Fashion
BRIGHTON, Top Rank (25895), The Mods
BURLEY, Inn Place, God's Gift / Undercovermen
CROYDON, Fairfield Halls (01 588 2991), Rod McKuen
DARLINGTON, The Speedwell (63426), Deja Vu
EDINBURGH, Tiffanys (031 556 6292), Toyah
GLASGOW, Apollo (041 332 9221), David Essex
GRANGEMOUTH, Town Hall, Gary Moore
GREENOCK, Victorian Carriage (25456), Rude Boys
HULL, Wellington Club (23262), A Teardrop Explodes
KNEBWORTH, Knebworth Park (01 886 412), GO / Lonnie Liston Smith / Eddy Grant And The Frontline Orchestra / Light Of The World
LONDON, Wild Life, Birchwood, The Void
LEEDS, Marquis of Granby (54480), Superior Motives
LEICESTER, De Montford Hall (27632), Black Sabbath
LONDON, Brecknock, Camden (01 485 3073), The Flatbackers
LONDON, Bridge House, Canning Town (01 476 2889), Wasted Youth / Shrink
LONDON, Dingwells, Camden Town (01 267 4967), Q-Tips
LONDON, Greyhound, Fulham Palace Road (01 385 0526), The Keys / The Slains
LONDON, Hope and Anchor, Islington (01 359 4510), Mickey Jupp
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Gas / Dirty Strangers
LONDON, Marquee, Wardour Street (01 437 6603), The Monos
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Lightning Raiders / Small Print
LONDON, Nashville, Kensington (01 803 6071), The Moondogs / The Sweet
LONDON, Wembley Arena (01 902 1234), Ice
MANCHESTER, Apollo, Ardwick (061 273 1122), Thin Lizzy / The Lookalikes
MANCHESTER, Band on the wall (081 832 5625), The Things
NEWCASTLE UPON TYNE, City Hall (20007), Average White Band
NORTHALLERTON, Community Centre, The Lambretas
NOTTINGHAM, Rushcliffe Leisure Centre (234921), Krokus
PAISLEY, The Bungalow (041 889 667), Henry Gorman Band
PLYMOUTH, Fiesta (20077), Saxon
PURFLEET, Circus Tavern (4001), The Stylistics
READING, Cherry's (585686), Motley Crew
REDCAR, Old Kent Road, Accelerators
RICHMOND, The Alembic, St Matthews Centre, Pedestrians
SALFORD, Duke of Wellington, Salford Jets
SHEFFIELD, Genevieve, Sledgehammer
SLOUGH, Cal Balou Club, Disco Students

SOUTHAMPTON, Gaumont (29772), Mike Oldfield
SOUTHPORT, Southport Theatre (40404), Franki Valli And The Four Seasons
WAKEFIELD, Unity Hall (6555), UB40
WATFORD, Verulam Arms, Soft Drinks
WIGAN, Tiffanys (39717), Matchbox
WEST RUNTON, Pavilion (203), Girl / Broken Home
WYNSDDU (Gwent), Wynsddu Hotel, Roaring Jelly

**TUESDAY
MAY 27**

ABERDEEN, Ruffles (29092), Toyah
BIRKENHEAD, Hamilton Club (051 647 8093), UK Subs / Liquid Stone
BIRMINGHAM, Odeon (021 643 6101), Average White Band
BRADFORD, Bradford College, Vaults Bar (392712), Middle Eight
BLACKBURN, King Georges Hall (58424), Iron Maiden / Praying Mantis
BRIGHTON, Basement Club, Polytechnic (681266), Golinski
BRISTOL, Colston Hall (291768), Suzi Quatro
BURY, Derby Hall, Market Street (061 761 7107), Blue Beats / Pro-Test
CAMBRIDGE, RAF Wilton, Stagedruck
DONCASTER, Rotters (27446), 11 Krokus
DUNDEE, Barracuda Club (27373), Gary Moore
EDINBURGH, Usher Hall (031 228 1155), David Essex
GLENGROTHES, Rothes Arms (875701), Abnormal Loud

HALIFAX, Civic Theatre (51156), Jasper Carrott / Telephone Bill And The Smooth Operators
IKLEY, Rose and Crown, Agony Column
LEEDS, Tiffanys (31448), The Lambretas (under-18's)
LEICESTER, De Montford Hall (27632), Joan Armatrading
LONDON, Albany Empire, Deptford (01 691 4562), Bob Hall / Danny Adler / Cool Boys
LONDON, Bridge House, Canning Town (01 476 2889), Young Ones / Alsatians
LONDON, Greyhound, Fulham Palace Road (01 385 0526), The Keys / The Slains
LONDON, Hammersmith Palais (01 748 2812), The Human League / The Scars
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Mickey Jupp
LONDON, Kensington, Russell Gardens (01 603 3245), Metro Glider
LONDON, Marquee, Wardour Street (01 437 6603), Joan Jett
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Blur / The Slains
LONDON, Nashville, Kensington (01 803 6071), Basement Fire
LONDON, Rock Garden, Covent Garden (01 240 3961), U2 / Fashion
LONDON, Theatre Royal, Stratford (01 534 0310), Heathcliffe
LONDON, Two Brewers, Clapham (01 622 3671), The Cavalry
LONDON, The Venue, Victoria (01 834 5500), The Snips
LONDON, Wembley Arena (01 902 1234), 10cc
LONDON, The White Swan, Greenwich (01 691 8331), Shadowfax
LONDON, White Swan, Putney (753701), Abnormal Loud

MANCHESTER, The Squat, Any Trouble
MIDDLESBROUGH, Rock Garden (241995), The Bodysnatchers
MIDDLESBROUGH, Town Hall (241996), Wishbone Ash
MIDDLETON, Civil Hall (061 643 2470), UB40
MILFORD, Cromwells (612909), Bad Manners
PAISLEY, The Bungalow (041 889 667), Rue Pasteur
POOLE, Arts Centre (70521), Mike Oldfield
P O O L E, The Woodman, The Shavers
PURFLEET, Circus Tavern (4001), The Stylistics
READING, Target (585687), Electric Voyage
RICKMANSWORTH, Civic Hall (71552), Girl / Broken Home
SALFORD, Champion Hall, Lord of Lazy
SHEFFIELD, Blitz, George IV Inn (249522), Richard Strange
SHEFFIELD, Crucible Theatre (79923), Rod McKuen
SHEFFIELD, Fiesta (70101), Frank Valli And The Four Seasons
SHEFFIELD, Top Rank (21927), The Blossie Band
SOUTHEND, Scamps (40099), Rye And The Quarterboys
SANSANES, White Swan (54080), Roaring Jelly
SWINDON, Brunel Rooms (31384), The Rent Boys
YEOVIL, Johnson Hall (22884), Saxon

LIVERPOOL, Mr Pickwicks (051-207 4851), Inner City Unit / Dangerous Girls / Body
LONDON, Brecknock, Camden Town (01 485 3073), Sharlatan
LONDON, Bridge House, Canning Town (01 476 2889), Joan Jett / The Penolls
LONDON, Crackers, Wardour Street (01 734 4918), Vardour
LONDON, Dingwells, Camden Lock (01 267 4967), Alex Chilton
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Portraits / No Profile
LONDON, Hammersmith Odeon (01 748 4081), Thin Lizzy / The Lookalikes
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Pinpoint
LONDON, Kensington, Russell Gardens (01 603 3245), Steel Survivor
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Any Trouble / Lestanza
LONDON, Music Machine, Camden (01 387 9428), The Piranhas
LONDON, Nelson's Club, Wimbledon (01 446 6311), David Blossie Band
LONDON, Central London Polytechnic (01 626 6671), Icarus
LONDON, Rock Garden, Covent Garden (01 240 3961), Creation Rebel / Rim Sherman
LONDON, Rose And Crown, Wandsworth, Nubian
LONDON, Theatre Royal, Stratford (01 534 0310), George Fame And The Blue Flames
LONDON, The Venue, Victoria (01 834 5500), Hinkley's Heroes
LONDON, Wembley Arena (01 902 1234), Mike Oldfield
MANCHESTER, The Beach Club, Quorn
MANCHESTER, City of Manchester College of Further Education (061 832 5178), Victor Brox / Blues Band
MANCHESTER, Hollings College (061 224 7341), The Cheaters
MANCHESTER, Portland Barrs (061 226 8416), The Things
MIDDLESBROUGH, Polytechnic, Amenities Building Bar Deja Vu
NELSON, Railwayworkers Institute (63410), Gary Boyle's Kush
NEWCASTLE-UPON-TYNE, City Hall (20007), David Essex
NEWCASTLE-UPON-TYNE, Mayfair (23109), The Beat
NORWICH, University of East Anglia (56165), A Teardrop Explodes
NORWICH, Whites (25539), Bastille
NEWCASTLE, 77 Club (386233), Angels Upstairs
OXFORD, Scamps (45136), Split Screens
PAISLEY, The Bungalow (041 889 667), Motion Pictures
PURFLEET, Circus Tavern (4001), The Stylistics
ST HELEN'S, Railway Hotel (256163), Asylum
SALFORD, Top Rank (21927), Underlines / Moondogs
SOUTHPORT, Southport Theatre (40404), Franki Valli And The Four Seasons
STONINGHAM, Victoria Hall (24641), The Human League / The Scars
STONINGHAM, Rose and Crown, Etruria, Split Vision / Pop Wall 72
SUNDERLAND, Mecca Centre (57568), Wishbone Ash
WAKEFIELD, Unity Hall (6555), UK Subs / Liquid Stone
WOLVERHAMPTON, Civic Hall (21359), Iron Maiden / Praying Mantis
WOLVERHAMPTON, Lafayette Club (26285), Witchynde
YORK, Barge Inn (32530), Knife Edge

**WEDNESDAY
MAY 28**

BIRMINGHAM, Odeon (021 643 6101), Average White Band
BLACKBURN, King Georges Hall (58424), Iron Maiden / Praying Mantis
BOLTON, Aquarius Club (652262), Salford Jets
BRIGHTON, Top Rank (25895), Joe Jackson
BRISTOL, Trinity Hall (551544), U2/Fashion
BURNLEY, Shack Water Jaxs, Blue Movie
COVENTRY, General Wolfe (88402), MP's
GREENHILL, RAF Hereford, Sphinx
DARLINGTON, New Imperial (82311), Carl Green And The Scene
DERBY, Ajanta Cinema (32906), The Bodysnatchers
DECATUR, Yarborough Club (64198), Tarot
DUNDEE, Maryhill Hall, Caird Hall (26121), Chelsea / Exploited / List D
G L A S G O W, College Of Technology (041-332 7090), Gary Moore
EASTBOURNE, Congress Theatre (36363), Rod McKuen
GLASGOW, Countdown (041-221 1616), The Frenchways
GUILDFORD, Wooden Bridge, (72708), O-Tips
HALIFAX, Civic Theatre (51156), Jasper Carrott / Telephone Bill And The Smooth Operators
INVERNESS, Eden Court (221719), The Fraser Brothers / Zeros / Ego Pop / New Numbers / The Reves / Those Intrinsic Intellectuals / Nightschool
KEELE, University, (Newcastle 625411), UB40
LEICESTER, Phoenix Theatre, (38824), The Amber Squad
LONDON, Cornhill Vaults (35113), Pro-Test
LONDON, Drill Hall (24393), UK Subs / Liquid Stone

LONDON, Marquee, Wardour Street (01 437 6603), Joan Jett
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Blur / The Slains
LONDON, Nashville, Kensington (01 803 6071), Basement Fire
LONDON, Rock Garden, Covent Garden (01 240 3961), U2 / Fashion
LONDON, Theatre Royal, Stratford (01 534 0310), Heathcliffe
LONDON, Two Brewers, Clapham (01 622 3671), The Cavalry
LONDON, The Venue, Victoria (01 834 5500), The Snips
LONDON, Wembley Arena (01 902 1234), 10cc
LONDON, The White Swan, Greenwich (01 691 8331), Shadowfax
LONDON, White Swan, Putney (753701), Abnormal Loud

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 May 16 NEWCASTLE, POLYTECHNIC
 May 17 SHEFFIELD, UNIVERSITY
 May 20 LIVERPOOL, KIRLANDS WINE BAR
 May 23 LONDON, VENUE
 May 25 LONDON, 101 CLUB
 May 26 LONDON, NASHVILLE
 May 27 LONDON, MARQUEE

THEIR BRAND NEW SINGLE...
 WHY'D YA HAVE TO LIE?
 DDEE 002

ROADSHOWS

THE RENT BOYS Moonlight Club, London

THE RENT Boys appear to be a haphazard mixture of every kind of popular music there is today. A teenage muzak, not even fit for whisking the trolley round the supermarket.

It's tuneless enough, a few good guitar riffs here and there, even some keyboards thrown in for good measure, but really lads, it's nothing to shout about. Echoes of "where have I heard that one before", ring in my ears.

This crowd however, have craftily ripped off the lesser-known bands rather than going in for the big names. The Rent Boys' "Boystown" can thank the Original Mirrors for all inspiration, words and music.

Singer John Adams smiles charmingly at the audience while their slippery contrived music drones on. The curly-haired bass player, Shaun Ward, plays his guitar with such a sickening zest, that anyone would think he'd just invented the instrument.

I'm glad I got here early, because otherwise I would have missed the first band, Japanese Toy, who

despite their naive Cockney Rebel art-school pretensions, were fun to watch.

I didn't stay till the end of The Rent Boys set. Perhaps their amp blew up? GILL PRINGLE

PUBLIC IMAGE LTD Market Cultural Center, San Francisco

PUBLIC IMAGE in a cultural centre — sounds arty enough to make you wonder if they've gone over the top.

In fact, the cultural centre is your typical rock and roll venue, cramped and sweaty, and with all the signs painted in felt tip pen, the whole affair has the air of a hippy family production. By the time that Wobble and drummer plug in and pound away, intimacy has been achieved, nobody can move or breathe without attacking their neighbour. You do your best to concentrate on the band while fighting for breath.

Public Image have been relatively private in terms of public performance, a privacy that is implicit in the introspection of their music and their oblique strategies for touring and recording. Where the Sex

10 see saw

10cc City Hall, Newcastle

COME ON then, hands up all those who agree that 10cc fall into the "were worth listening to but not any more" bracket.

Take the singles side for example. Several years back, we had the ludicrously brilliant 'Rubber Bullets' and 'The Dean And I'. Marvellous creations they were too. Compare those with 'Dreadlock Holiday' and the forthcoming 'It Doesn't Matter At All' single and you'll see what I mean.

10cc's strength always lay in their nonchalant ability to cook 'n' serve ready made hit singles, only now, there's far too much sugar, and they've reduced them to sickly fodder for all the family. Now I've always maintained that they sing more like a bunch of carol singers than anything else. In the past though, the sardonical wit together with deftly arranged tunes carried them through, but now it sounds excruciatingly putrid. 'How Am I Ever Gonna Say Goodbye' is a shameless, half-hearted attempt at reggae, while 'From Rochdale To Ocho Rios' sounds real 'calyptic' and more like a commercial for fizzy drinks than a song about going on

the road — let's all drink rose, lie on the beach and be sick.

Even things like 'The Wall Street Shuffle' have lost vital edges over the years and are rendered harmless. During the latter part of the show a giant, 30 feet high reel-to-reel tape machine, that consisted of a variety of lighting effects with a digital second counter, was switched on, and after 361 seconds was switched off again. Interesting? Yeah. If only the thing had exploded into a thousand bits, then 'I'm Not In Love' would have sounded a lot different, to say the least.

All six 10cc's have a high degree of musical competency and each one is given a chance to prove his worth. Graham Gouldman, who's always got a neat line in bass, gives 'Lovers Anonymous' some identity among the new material. Other half of the main duo, namely Eric Stewart shows no mean versatility on keys and guitar, though both possess an instant gift for appalling repartee in between numbers, and both become increasingly apologetic about it.

So why, I ask, after all that's been said, was I not bored out of my skull? Maybe it's the marbling still left in the old hits that I just can't resist. AIDAN CANT



10cc: a bunch of carol singers

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- 24 JUNE Southampton Gaumont Tel. 0783 29772
- 25 JUNE Portsmouth Guildhall — Sold Out Tel. 0705 24338
- 26 JUNE Poole Arts Centre — 8.00 pm Tel. 02043 85222
- Poole Arts Centre — 8.30 pm — Sold Out
- 27 JUNE Swindon Oasis Tel. 0793 33484
- 28 JUNE Brighton Conference Centre Tel. 0732 02821
- 30 JUNE London — Dominion Theatre Tel. 01-380 9582
- 1 JULY London — Dominion Theatre
- 2 JULY London — Dominion Theatre
- 3 JULY London — Dominion Theatre
- 4 JULY London — Dominion Theatre
- 5 JULY London — Dominion Theatre

Pistols were explicitly designed to shock, outrage and confront their audience and the public at large, Public Image have done their best to remove the presence of an audience from their music.

The Sex Pistols were a permanent performance whose every gesture was made for the media and was designed to swindle the media, the record business and everything else they could get near enough to disrupt. The Sex Pistols had the worst manners of any band ever, which was their particular glory.

Public Image work on their own in the privacy of the studio and their music is not aimed at any audience. They make it, then make it available. This simplifies the relationship between the music's producers and consumers in a way that is not possible in a live show, where the conventional relationship between producer and consumer is implicit in the exchange of music for money. All of which leads us to the fact that John Lydon, on whom any Public Image performance visually rests, is as yet uncertain how to treat the fact of being on stage as Lydon as opposed to Rotten.

After a brief instrumental, Lydon and Levene join Wobble on stage and they launch into 'Careering' posing the question that the more conservative listeners of PIL ask. "There must be meaning behind the moaning." The rhythm section lay down a powerful drone and Lydon and Levene cross and scratch and weave above and around it, guitar and voice like rain tracing across a surface, like the flickers on old black and white film. 'Chant' brings out the essential Gothic feel of PIL's music, its sense of terror and anguish, the defeated defiance and contempt of 'Popones'.

Lydon's singing is utterly committed, his actions however recall that he's still capable of being rotten. While Levene and Wobble remain private and aloof, staying serious and watching the audience perform, Lydon clown. As if to deny the commitment and seriousness of the music, he sneers and smugs and retains a superior smile, asks the audience for presents and when not singing wanders around the stage as if the music was not happening. At one moment he'll hand the mike over to the crowd, at the next he'll tell a heckler that he hasn't the class to be where Lydon is — on stage. He seems determined to retain the protection of being a swindler — as if meaning what he were saying would be the ultimate in boredom and pomposity. Strangely, this gives him a slightly pompous air and points to the pretension that gives PIL's music its weight and its indigestible quality.

So PIL perform for just over an hour, include their encore in the set to save the bother of trooping on and off as Lydon explains and then depart. PIL's music is stunning made before your eyes it explains itself as it goes along, offering its own logic. This gives the music its openness as if PIL were determined to be honest and expose themselves in their music. But Lydon himself remains a cagey priest, laughing at himself and the whole notion of being up on a stage performing while retaining his arrogance. Charisma's an uneasy balance, it's hard to tell if it belongs to the performer or the audience who appreciate and afford the performer his power.

Lydon's struggle with his charisma is fascinating but PIL's music seems more important still. This division doesn't exist on record. We were awed and confused. What move can you ask? MARK COOPER

FLYING SAUCERS / SONNY FISHER The Royalty, London.

A BANK holiday Monday gives rise to this rock 'n' roll all-day, hosted by the Wild Wax Show. The venue is a Ballroom in London's Southgate, but it is like stepping into a fifties movie; once inside it's a hamburger heaven, an ancient fifties dream. To get the evening underway are the Flying Saucers, who play a rock 'n' roll which verges onto rockability. Essentially they recreate sounds from the fifties. They did play a few of their own songs but most of the set comprised of cover versions, with a particular inclination towards Johnny Burnette, plus a number of fairly obscure ones like Webb Pierce's 'Teenage Boogie', for which the double bass was brought in. Of the more familiar songs were 'Hot Dog' (Shakin' Stevens), and a fine 'Tribute To Buddy

Holly'. The highlight of their set was perhaps Johnny Burnette's 'All By Myself', a memorable track from the 'Rock 'n' Roll Trio' LP, which immortalises the soul of rock 'n' roll.

Sonny Fisher has the authentic American accent, while his music has more depth and is altogether of a more vibrant quality. 'Rockin' Daddy', 'Hold Me Baby', 'I Can't Lose', achieved the rock 'n' roll blend to perfection. A seasoned version of 'That's Alright

Mama' and a song called 'Sneaky Pete', which I'm told is the name of a drink, followed, indicating more of a feel for the blues, than any leanings towards rockability.

The song to rouse the rebels was 'Pink And Black', probably his best known work. But no rock 'n' roll show could be complete without the shoes which are of course, of the blue suede variety. If you thought rock 'n' roll was Showaddywaddy then think again. AMANDA NICHOLLS



LAUREL AITKEN: exuberant ska king

LAUREL AITKEN AND THE UNITONE Electric Ballroom, London

FANCY BUYING a girl's 2-tone suit for £17? (aargh, aren't they giving them away yet?) No. Well maybe you know a guy who would marry a foreign girl for £50? I don't think so, not yet anyway. This is the conversation that sets the scene for Laurel Aitken's gig on Saturday night. A few skinheads dance some intricate steps in a corner, not even enough of the chappies to form a decent conga. The hall was so empty, that it felt more like a private party than a gig. It was just the right atmosphere for anything to happen.

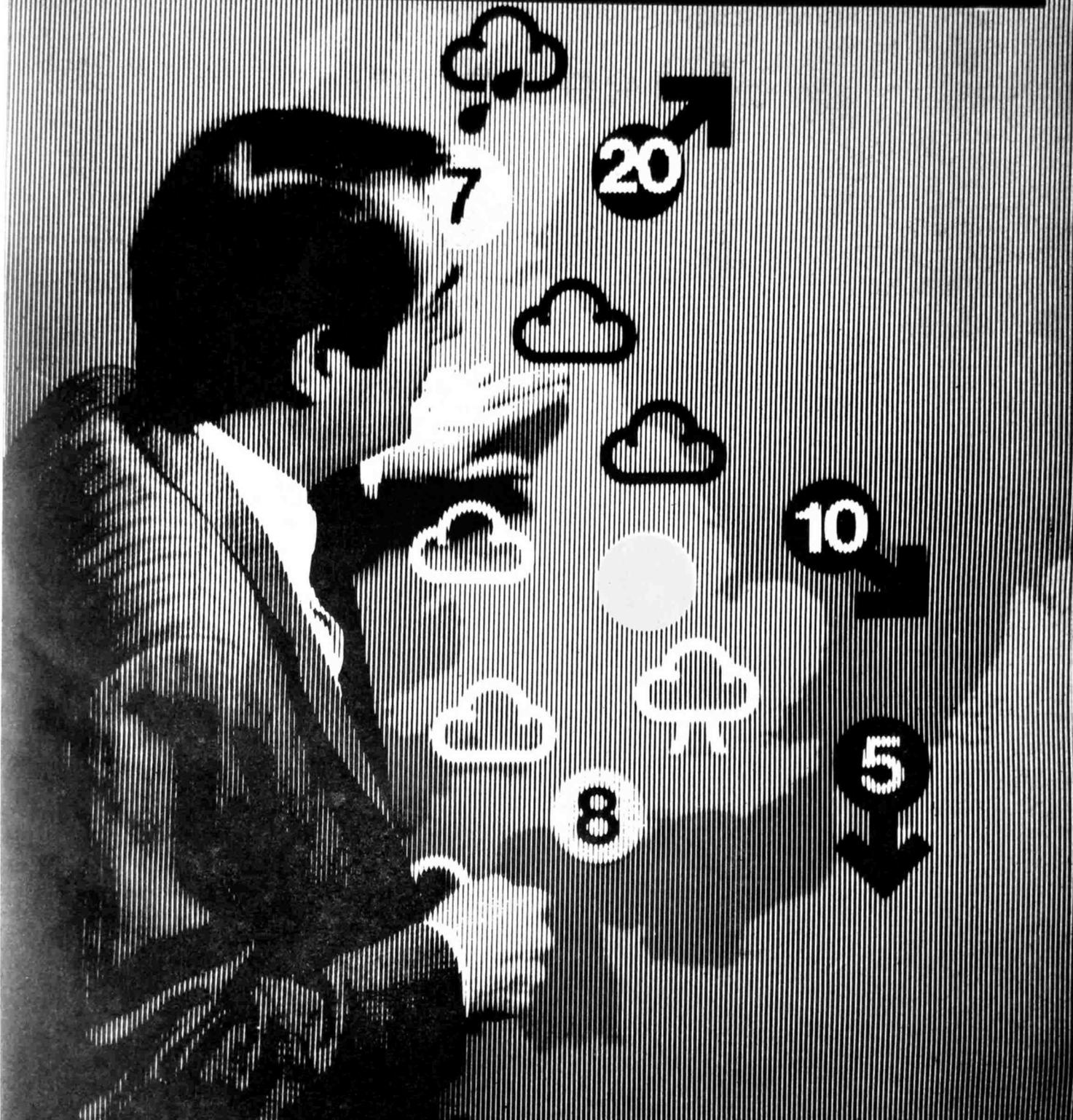
For those who thought that 53-year-old Mc Aitken was worth a visit, they were well rewarded. This exuberant old-time ska-kind showed a command and feel for his music and a flair and style which ultimately resulted in everyone's being totally absorbed by it. Three Ruts helped out on guitar, bass and drums, while a new three-

piece brass section improvised perfectly. Opening with 'Ride Your Pony', Aitken poured out a continuous stream of ska gems, including 'Rough Rider', 'Rock Steady', and 'It's Too Late'. 'Rudi Got Married', the recent single, is a good song, yet with Aitken's style, he should be releasing something a little more testing like 'It's Too Late'. This same romantic piece of ska was the best out of the set. It's a shame to see that Aitken has to jump on at the end of the rudiwagon, when every young upstart in the business has been meddling with it. He deserves better than this, even though he does go over the top on the nostalgia theme by introducing tracks with "this is one I released 15 years ago", which turn out to be only 10 years ago.

Buster Bloodvessel of Bad Manners stood in as a visual aid for 'Big Fat Man', and felt obliged to stick his tongue in and out in time with the beat. Perhaps Laurel and the gang felt somewhat grieved by the scattering of audience. They shouldn't — because for the few that were there, it was a memorable evening. GILL PRINGLE

THE VAPORS

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WHAT YOU HAVE TO DO is carefully study this week's **TOP TEN** as listed below and decide where they're going to feature in the charts **NEXT WEEK**. E.G. if you think that this week's No 1 is going to be next week's No 2, put a No 2 in the adjacent box, then fill in the simple tiebreaker and send it to us at: Record Mirror Chartwatch, PO Box 16, Harlow, Essex CM17 0HE.

N.B. Because the new charts are out each Tuesday, the deadline for your entry is **NEXT MONDAY**, that's the 26th May

COUPON

- 1 WHAT'S ANOTHER YEAR — Johnny Logan
- 2 NO DOUBT ABOUT IT — Hot Chocolate
- 3 SHE'S OUT OF MY LIFE — Michael Jackson
- 4 MIRROR IN THE BATHROOM — The Beat
- 5 GENO — Dexy's Midnight Runners
- 6 THEME FROM MASH — The Mash
- 7 OVER YOU — Roxy Music
- 8 HOLD ON TO MY LOVE — Jimmy Ruffin
- 9 I SHOULDA LOVED YA — Narada Michael Walden
- 10 WE ARE GLASS — Gary Numan

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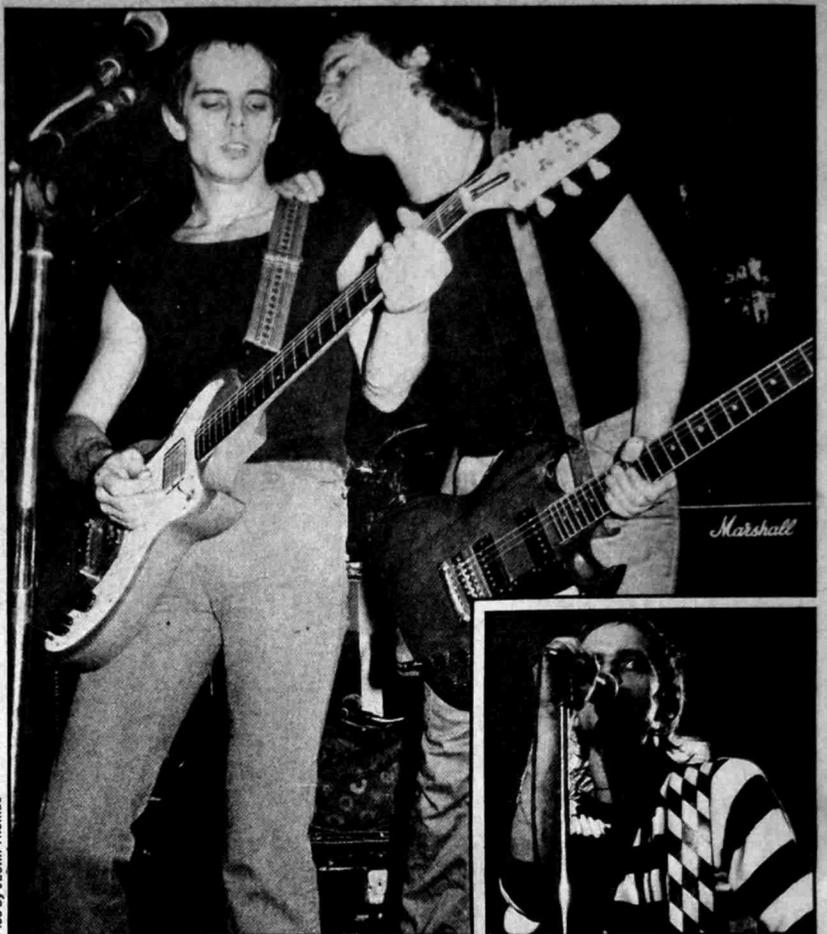
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Chartwatch No. 4 Winner was David Brown of Cheadle, Cheshire
Chartwatch No. 5 Winner was Simon Parker of Ashingdon, Essex
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| Brighton
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Pics by Justin Thomas



"Psst. Bad vapor. (BV)." Yup, Dave Fenton needs the Colgate Ring Of Confidence.

VAPORS ROOL

THE VAPORS— The Marquee, London

OKAY, I'LL try not to go over the top, but it's going to be difficult. The Vapors are currently my most favourite of bands and, having seen them seven times in the last couple of months, to say they get better every time is an understatement. Every gig seems to add to their strength, and as a group they are finally coming across — which wipes out my previous quibble that they didn't give enough of themselves on stage.

Saturday and Sunday saw the Vapors in fine form. From the instant they opened with 'Somehow' it was one delicious feast of wondrous melodies and strong rhythms. They've changed the running order which is now much, much better, dispensing with 'Caroline', which I never liked much as a first song anyway.

Most of the songs they did come from the new LP 'New Clear Days', and I wasn't the only one who seemed to know all the words — most of the ecstatic crowd seemed to be mouthing them too. They ran through a wealth of numbers all different yet bearing that distinctive Vapors stamp, including 'Bunkers', 'Letter From Hiro', 'Spring Collection' and the new

single 'News At Ten' which truly benefits from its new arrangement. I'm constantly amazed by the quality of David Fenton's songs — you hear them once and they're stamped indelibly on your brain, as are the two new numbers, 'Johnnie's In Love' and 'Galleries For Guns'.

Technically the Vapors play faultlessly, and I'm just beginning to notice what an inventive bassist Steve Smith really is. But — and it's a pretty big but — I've yet to hear the Vapors sound good. Their set is constantly marred by the whine and screech of irritating feedback, which means someone's not exactly on the ball. It's a shame, but it has to be said, and I only hope they can iron out this factor before they start their UK tour in June.

They came back to two encores amidst great cheers, and featured a song called 'Wasted' which, though I hadn't heard it previously, is an older song and they've just put back into the set. It's very catchy, and has been going through my head ever since.

What else can I say? I've deliberately tried to play down my enthusiasm, but if the Vapors were playing eight nights a week you can bet you'd see me at every show. Don't miss them when they come to your town next month — it's a mistake you'll regret.

DANIELA SOAVE

THE TEARDROP EXPLODES South Bank Polytechnic, London

WHILST ACTIVITY can be seen to be happening at the more "progressive" ends of the spectrum, eg Fall, PIL, A Certain Ratio (though not necessarily successfully), nothing appears harder to alter than the simple pop song; to produce intelligent but enjoyable singles. The Buzzcocks, Jam, Costello are among the few to succeed so far.

The Teardrop Explodes, since I first saw them nearly a year ago, have moved increasingly close to achieving this mix and through the administrations of the Zoo label without the domination of a major.

guitar, drums) with semi-permanent fourth member and co-founder of Zoo Dave Balfe on organ, they produce pop songs that whilst you can dance to them don't fall back on the banality of the 'moon in June' syndrome (thanks to lead singer Julian Cope's personal and often quirky lyrics); whilst interesting, never revert to artistic doodlings.

Although based around strong funky bass patterns, Cope's bass work doesn't dominate unnecessarily like Tina Weymouth of Talking Heads (with whom they have been compared). Each member contributes equally and hence the whole suggests a far wider spectrum of sound and colour.

Balfe's organ runs economically fit in the spaces. Cope's voice

becomes an instrument on its own with little hooks and dips. Mick Finkler's guitar never indulges in egotistical bombasts or simple churning but is continually searching around the main theme whilst Gary Dwyer's drumming's precise, clear. Teardrop Explodes are a unit.

Their songs are never what they seem at first. They don't progress in an orderly fashion. 'Ha Ha I'm Drowning' starts with a Doors type organ intro (but achieving a warmth and depth they never managed) and is settling down into a relaxed melody when Dwyer's hard strident guitar break comes crashing in, unexpected, short, before returning to the main rhythm. 'Poppies in the Field' with Cope's voice on certain phrases stretched out, hovering, at odds with the organ work.

Don't be put off by the name. The Teardrop Explodes are very accessible, a good pop band in their own right. To fully appreciate them though you need to work at it. Because they have. Hopefully this is one direction music will follow in the eighties. CLIVE FARRELL

'Treason' the single with its hypnotic line "It's just a story".

Yet underneath all these infectious tunes there's an underlying current of something sinister, something Jamesian. Especially on the first single 'Sleeping Gas' during which billowing clouds of smoke fill the room, obscuring the group, producing an overall sense of echoing doom. But even this is Gothic pop and not the Gothic angst of Joy Division.

ERIC CLAPTON
Glasgow Apollo

A LONG, long time ago, as far as playing guitar went, there was Clapton, Hendrix and then everybody else. Both shared the key to a Pandora's box that held commercial and critical success along with a following that verged on the fanatical. Clapton was the first person to make me realise how good someone could be on their individual instrument. Along with Hendrix he took the ideal in style of the blues from the past and shot it into the future. They initiated the age of the guitar hero and were both equally vulnerable to the claustrophobic pressures that little brought. Hendrix succumbed, totally wasted by his own fury. Clapton just stopped playing and made himself sick with drugs. All that talent erased by the heroin. It was close to treachery.

But he came back. Bearded, heavy and cured, he dimly resembled someone we once knew and along the way the diamond had lost some of its cutting edge. You don't come back from years of heroin addiction ready for the Olympics, so it's no surprise that Clapton has been pacing himself slow and easy over the past years. The timing of this tour coincides with a new interest in rhythm and blues and all exponents. So now EC is back on stage, still receiving the respect that past guitars draw from an audience.

Constantly surprised by his success and occasionally frightened by it, Clapton comes across like a cautious stranger. He begins to play and it's 'Tula Time' in the Glasgow Apollo. Through the slow blues of 'Early In The Morning' and the chugging beat of 'Way Down Sally' I begin to think he's become too mellow, too cocooned; maybe he's got too many laurels to rest on.

Most of the time he casts a low profile, his tone perfect as ever and his timing immaculate. The company he's keeping in this new band is exceptionally good and he's happy to merge with the talents of the others. It was during 'Blues Power' that he produced a raging solo that knifed the air, tight as a wire. The music flowed on warm and simple, enhanced by the surprising strength of his soft but powerful vocals. It had been worth fighting past the officially registered animals on the door (trained to eliminate non-ticket holders with extreme prejudice) to witness the glimpses of gargantuan guitar artistry that dot the performance.

During 'Ramblin On My Mind' he stopped playing around with the range of what he can do, plunged in and took off. Styling himself cool, letting it ride, playing within the accepted bounds of blues improvisation but constructing the filigree framework of notes that sent an adrenalin rush of excitement through the crowd. That's when the scales of his former lethargy fell away and he's stretched himself, leading a great band.

A refreshing surprise was the all-new 'Honey Loving'. Featuring the underrated Gary Brooker, it was spell-binding. A good sign for the future. 'After Midnight' had Clapton interchanging lightning fast runs with Albert Lee's extraordinary back-pick work. The calm magician was ripping it apart

and conjuring up a happy atmosphere, the concert had slowly turned from a memorial to a celebration. JJ Cale's exquisite 'Cocaine' brought it all to a roaring lively end, marred only by shouts of "Give us some Cream!". Clapton's annoyance at this reaction is understandable, he has remained commercially aware but never pandered to a fashion. It would be simply absurd to expect him to re-tread the past of Cream or reverse the process and take on the thrashing demons of today at the same game. The brilliant pupil has matured into the legendary teacher.

By the end of the obligatory 'Further On Down The Road' he'd underlined what he's been trying to tell us all along, he's not trying to break barriers or preach or consciously impress. He has nothing less to declare but a vital commitment to playing great electric guitar. And that is definitely what he does. **BOB FLYNN**

FISCHER-Z
Newcastle
Polytechnic

IT MUST be a strange feeling after sweeping across half of Europe in a triumphant blaze of vinyl shifting and packed concert halls to return home as conquerors, but with no one to shower you off the boat. Thus, The Fisher-Z enigma lives on — an irritating reality the one they've come to accept fairly well. Since I last saw them an upheaval has occurred within the ranks.

Keyboard player, Steve Skolnik, who provided most identity to the Fisher-Z sound has disappeared leaving only the vocals and guitar of John Watts, drummer Steve Liddle and Dave Graham on bass. Graham doubles up as an occasional stop-gap for Skolnik, though it's hardly compatible when you're an average human being with one pair of hands. As you can expect the sound has flattened and economised since the rather artsy-fartsy style frills, which for me tended to plague instead of assist their music have vanished. Now comes the question of whether they can crack it as a three piece.

Unfortunately it's looking ominous. There's a genuine tightness between all three, but the songs don't hit hard enough where it hurts. Once or twice the boot threatens as in 'Crazy Girl' and 'French Letters' but too often there's a slide into methodical tedium and the optimism goes with it as well. Reggae backings are not uncommon in Fisher-Z numbers and with John Watts highly-pitched voice, it's not that far removed from Sting and co, though less abrasive.

One number that did fully cut it was 'Going Deaf For A Living'. Dave Graham's bass, which excelled all night, thundered along. Together with Steve Liddle's unflagging beat, the rhythm was as crisp as a cowpat in the sun. Alas the only song that breathed real life.

Watts (who always reminds me of a jovial Henry Winkler) works overtime on guitar and if, as I understood, Fisher-Z are to take on a more guitar-orientated sound, they could well benefit the assistance of a second player to spice things up a bit. **AIDAN CANT**

THE CURE
Bristol Locarno

I FIRST heard the Cure, 'Killing An Arab' in fact, on a punk compilation album,



Pic by Chris Horler

PETER PERRETT: "Music used to be fun."

ONLY ONES
BLAST OFF

LONESOME NOMORE / WASTED YOUTH / SPIZZ ATHLETICO 80 / ONLY ONES
Electric Ballroom, London

"THIS ONE was recorded for £150 back in the days when music was fun!" Thus spoke Peter Perrett, with more than a trace of bitterness, as the Only Ones prepared to launch — or rather, on current form, blast — into 'Lovers Of Today'.

The Only Ones, from all accounts, are having a rough time at the moment, torn between the basic uncommerciality of the music they'd like to make, and the clinical, heavy metal romance that their record company want to pull singles from. The struggle becomes more evident in performance as classics like 'Another Girl, Another Planet' and 'Miles From Nowhere' are beaped up out of all recognition, with Alan Mir's dexterous bass - lines swamped under choking layers of John Perry guitar. Songs that once skated, now plod.

A first glance at the Electric Ballroom crowd while all this was going on would have revealed the 50 or 60 mad pogosters at the front, but a second glance would have shown the rows and rows of static bodies further back, wondering, I think,

'Pogo For Pleasure', or something. Many Arabs later, 'A Forest' growing in popularity, I got to see them for the first time, and it could have been a different band. Which it is, in a way, they're now a four-piece, and the addition of keyboards has made a big impact on their material; the opening numbers stroll along in a rut carved by the percussion, vocals emerging to look around every now and then. It's music to stare at walls with, restrained to

like me what exactly has happened to the band. 'Happy Pilgrim', 'Why Don't You Kill Yourself', and 'Big Sleep' are three album parodies of earlier glories, with lyrical and musical subtleties blown out of all proportion. Once it was Perrett's depression, with the audience as voyeurs, now he's turned it on us — "why don't you kill yourself, you ain't no use to nobody else?" — and the insular rock romance that was the Only Ones has flown out the window.

The way in the Only Ones' pit was via Spizz Athletic 80, young, healthy and brimful of wit, like Adam and impressionists without whips or leather. Highlights, predictably, were the recent 'A and B' sides, 'Where's Captain Kirk?' and 'Amnesia' but the whole set will grow on vinyl, stripped of the Ballroom's awful booming dynamics.

Wasted Youth, who preceded Spizz, looked like sheepdogs and had all the subtlety of a pack of alsatians. They did a song called 'All My Friends Are Dead' garbling something about it being for Johnny Thunders, and made such a row that I thought I might have misheard the title — 'All My Friends Are Deaf?' Finally, gig openers Lonesome Nomore, with a set of no-hope poprock songs built on hooks as gaunt and thin as Peter Perrett's cheekbones, will never be worth anything as precious as vinyl. **MARTIN TOWNSEND**

managed to achieve a sound that's comfortable to hear and yet contains a distinct menace, unfortunately it's taken too far — the tempo of each song rarely varies, there are no expansions of themes, no highs and lows, little stimulation. The irony of the Cure is that they've been cured themselves — like bacon, made safe for consumption. A pity, but they were better killing Arabs. **FRED WILLIAMS**

HORSEPOWER
Golden Lion, London

THIS ISN'T the sort of venue where you'd expect to come across an American act currently being talked about in almost reverential terms. Yet here they were — Horsepower, riding out of Philadelphia and doing rather well in front of a fair-sized crowd of assorted music biz personages, spiced with the occasional genuine punter.

This quintet of Phillbustars are another of those super-confident, multi-movement outfits that The States churns out by the limousine-load, and they proved themselves over a 40-minute set to be solid, crisp rockers in the Van Halen / Aerosmith tradition. Numbers such as 'You Give Me Candy', 'Hot Fire' and 'Outrageous' quickly established that Horsepower were into producing high-voltage rock 'n' roll, wrapped around in glorious rifferama. And I loved 'em for it!

But, if their music was impressive, then what really made the night for me was the way they used every inch of the small stage to maximum effect, poutin' and posin' for all their worth. Indeed, the band's grasp of fundamental good-time stagecraft put many of our own new heavies to shame and certainly ensured that the numerous photographers present had a real field day. **MALCOLM DOME**

THE CHORDS
Civic Hall, Guildford

WHY DID this gig disappoint me? The half-empty hall obviously didn't help the atmosphere. The young, newly-converted crowd didn't really go as wild as I'd expected them to. And The Chords stuck to their tried and tested, fast and furious formula.

When I last saw The Chords a year ago they were definitely one of the most impressive teenage bands I'd seen. I suppose those memorable early gigs are still firmly stamped in my mind which means that nowadays The Chords have to turn in a classic set to totally win my over.

At least the Guildford gig did help to bring back some good memories. The likeable Chords played all their old hyperactive favourites — 'Now It's Gone', 'Don't Go Back', 'Something's Missing', and 'Maybe Tomorrow'. It was the newer

numbers which showed that once the band slow down a little their songs really do contain a touch of genuine class. This is 'The Life', likely to be the bands next single, was one of the set's highlights with Billy Hassett's high harmonies adding a welcome touch of variety to the crash, bang, wallop sound.

Though the new songs indicate that the band are maturing it's good to see that on stage they are still a youth club band at heart. Martin Mason is the steady, ice cool bass man; Buddy Ascot the thundering drummer with the simpleton expressions; Chris Pope the moody lead guitarist with a neat line in scissor kicks; and Billy Hassett the boy with the Rickenbacker and the swirling right arm.

Visually The Chords are still refreshing and full of naive fun. I was just disappointed that they didn't include some more new material in their set. As they stand The Chords are an addictive band who are obviously going to win over a lot of new fans once they start broadening their musical ideas. **PHILIP HALL**

LIGHTNING RAIDERS
Dingwalls, London

IF THERE'S a band around with a little local cult pedigree then it's The Raiders. Both guitarists have been connected with luminaries as bright as Marc Bolan and Silly Things Cook 'n' Jones. Andy Allan has the unruly locks and rough features that could revive a genre of facial expressions amongst the aspiring axemen, not contented with histrionics but rather cynically impressive as belittles someone playing alongside former Pink Fairy bassist Sandy Sanderson.

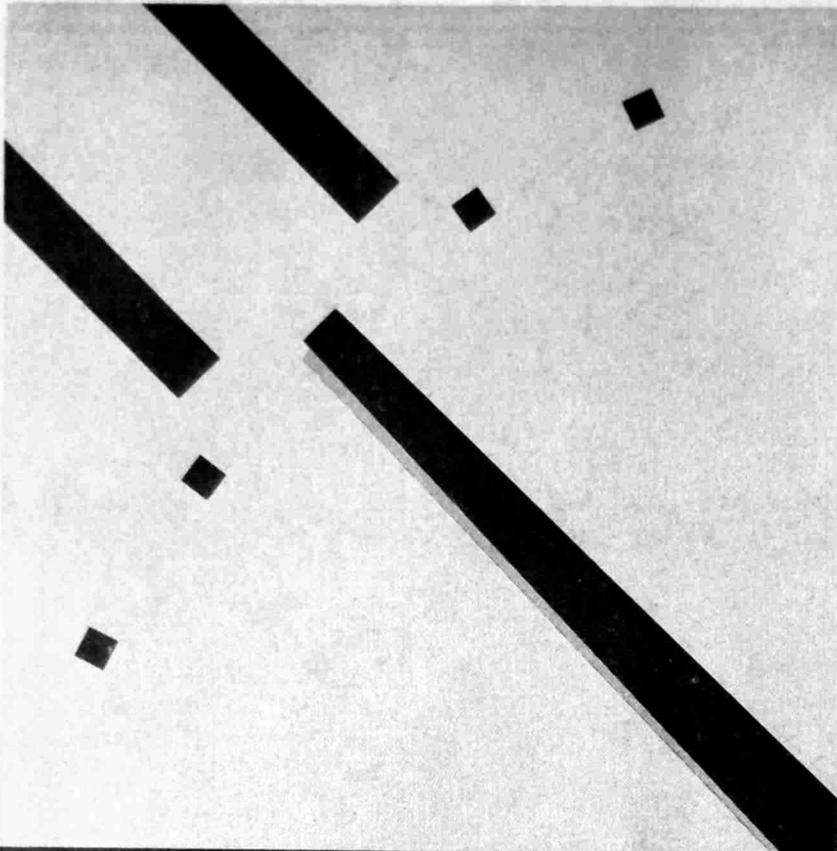
Yep, Andy plays as rough as he looks, though the real star is the cold-eyed John Hodge. Clad in Regency lat and a Flying V, his voice rasps forth from features that alternately resemble those of Ray Davis and Tom Petty. If you think all this sounds somewhat unlikely, just clock the dude's guitar work, because some of those solos are as sharp and succinct as you'll hear anywhere.

Closer attention to structure would inject more depth and tension into the proceedings, putting the band in the same league as some of today's more promising modern rock combos. **MIKE NICHOLLS**

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ISLAND



Pic by David Wainwright

Suzi Quatro: "I am a bitch. Honest."

NOT A BITCH

SUZI QUATRO
Hammersmith Odeon, London

She couldn't have chosen a more opportune time to tour with her 'Greatest Hits' album riding the Top 10 quite confidently. Surprising then, that her Hammersmith reception wasn't a little more rapturous. No surprises, no, about the show itself. Fine for fans, but to the uncommitted ear not far short of tedious.

The start was promising enough, though. Suzi entered to the splendid strains of Eli's 'The Bitch Is Back', which showed some imagination. Trouble is, you thought as she went straight into 'Never Been In Love', that she really isn't a bitch. The guitar heroine touch, the leather, the hunky guitarist, are all so postured, not to mention threadbare.

Credit is due, in that this wasn't a straight commercial for the album. Heaven knows we've seen enough of

those on the box and she played several album tracks such as 'Suicide' from a couple of albums back and 'Non-Citizen'. And still it was the hits they came to collect, and most of them were there. 'Can The Can' probably one of her best, if only because it was her first. The successions of follow-ups were there too, going through to 'Maybe Too Young' (unlikely isn't it?).

Of the more recent successes, 'She's In Love With You' was gobbled up quickly but then the fans didn't need much encouragement and were on their feet most of the time. I noticed one little eight or nine year old having a party stop his seat, loving it all. Which is more than the guitarist seemed to be. Old man Tuckey was particularly somnolent.

The lighting wasn't up to much. Quatro's intro's were cliched, the waiting women were a pain and I could go on, but as long as the fans are happy then she is doing the business, and that's all you can ask for.

PAUL SEXTON

THE DISTRACTIONS
The Music Machine, London

THE DISTRACTIONS were excellent. From the moment their singer, reminiscent of Billy Butler, hit the stage to croon above the driving bass and drums, they were a sound for sore ears. 'What's The Use' stood out as an intelligent piece of pop music, with fine lyrics and an interesting treatment. For a few glorious minutes, they showed that they were capable of immensely greater things, as 'Boys Cry' poured unashamedly down on the audience.

Probably the best songs I've heard in a long time were the fault of this outfit. 'Don't Trust Nobody But Yourself' was, for my money, the perfect essence of pop, played with fervour, and smattered with tastefully constructed lyrics.

'One Way Love' and 'Untitled' despite hackneyed monikers, are further proof of the inspired excellence lurking within the Distractions. However, it's still got a long way to go. The sound needs a little work, but it's all there, waiting to pounce. I sincerely hope they get the chance. MIKE HOLLAND

THE ROOM,
Liverpool University

IT'S A long time since I remember seeing a band that made such an impression. The Room seem to delight in disturbing their audience, inducing an atmosphere of paranoia and pain from the depths of the soul.

They stand surrounded in darkness, illuminated only by a faint red glow. 'On Reflection' conjures up images of twisted things in dark places crying out for help with vocalist, Dave Jackson, radiating pent-up intensity.

The songs range from the searing power of 'Terminal' to the sharp sarcasm of 'Who Are Your Friends'. Clive Thomas works his way around the drum kit with some subtlety and energy, Becky's bass creeps insidiously up and down your spine, and Rob Odium's guitar shrills and cuts, heralding a new era of hallucination.

The music is filled with emotion drawing you in and carrying you along with it, you become so involved that when the number ends you sit there stunned for a second until you recover and remember to clap. Not all of the songs are that effective. But very few members of the audience seem to escape unscathed from its emotion.

The band have been together for about three months and have developed a reputation in that time for being able to play to nearly any kind of audience and reach them.

They are accessible and emotional, nervy and cool. They cross all sorts of barriers with a seeming disregard for convention. They use all that is available to them, gather it into a mass and channel it through a small portal at their audience, then leave the stage awkwardly, as if embarrassed at the emotion they have engineered. Without a doubt, they are one of the most powerful bands I have seen and heard. MANN

NINE BELOW ZERO / ROOT JACKSON
The Venue, London

"YOU KNOW what I like and you got it too 'cause honey I've got a big surprise for you." Root Jackson certainly was a surprise — a pleasant one too — although not as surprising as the character in the above song 'Big Boob Baby', who found out that the "she" he was touching up was really a "he".

The GBBC was more like a soul company with rasta Root's strong soulful voice, a sixties electric piano, and an excellent brass section backing up some rather ordinary playing. The songs were entertaining with an interesting soul version of Jimi Hendrix's 'Purple Haze' — a song too long out of earshot.

I must say that I preferred the blues influenced Root Jackson to the blues influenced Nine Below Zero. Why people want to revive such a stagnant un-imaginative wave of music as R&B, I don't know.

With songs like 'Be Careful' — a traditional 12-bar number, and their new single 'Homework' — a lively prospective chart number, they entertained not only their own 'rent a crowd' but the old fogies in the audience as well.

Highlights of the evening were Dennis' cheeky leap from the stage when he nicked a drink from one of the candlelit tables, and Mark's brilliant harp playing on 'Stormy Monday'. Well, perhaps Nine Below Zero weren't quite as mundane as I expected, but I've heard enough 12 bars to last me the next 12 months. DANUTA WISNIEWSKA

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THE WHO official club, send s.a.e for details to: The Who Club, PO Box 107A, London N6 5RU. SAMSON Fan club, s.a.e for details - PO Box 82, Guildford, Surrey, GU2 6PF.

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1	WHAT'S ANOTHER YEAR, Johnny Logan	Epic
2	NO DOUBT ABOUT IT, Hot Chocolate	Rak
3	SHE'S OUT OF MY LIFE, Michael Jackson	Epic
4	MIRROR IN THE BATHROOM, The Beat	Go Feet
5	GENO, Dexy's Midnight Runners	Parlophone
6	THEME FROM MASH, The Mash	CBS
7	OVER YOU, Roxy Music	Polydor
8	HOLD ON TO MY LOVE, Jimmy Ruffin	RSO
9	I SHOULD HAVE LOVED YA, Narada Michael Walden	Atlantic
10	WE ARE GLASS, Gary Numan	Beggars Banquet
11	COMING UP, Paul McCartney	Parlophone
12	DON'T MAKE WAVES, Nolans	Epic
13	FOOL FOR YOUR LOVING, Whitesnake	UA
14	THE GROOVE, Rodney Franklin	CBS
15	SILVER DREAM MACHINE, David Essex	Mercury
16	BREATHEING, Kate Bush	EMI
17	LET'S GO ROUND AGAIN, Average White Band	RCA
18	RAT RACE/RUDE BOYS, Specials	2-Tone
19	YOU GAVE ME LOVE, Crown Heights Affair	Mercury
20	GOLDEN YEARS (LIVE EP), Mottishead	Bronze
21	TOCCATA/VIVALDI, Sky	Ariola
22	CHECK OUT THE GROOVE, Bobby Thurston	Epic
23	LET'S GET SERIOUS, Jermaine Jackson	Motown
24	JUST CAN'T GIVE YOU UP, Mystic Merlin	Capitol
25	FUNKY TOWN, Lipps Inc.	Casablanca
26	MIDNIGHT DYNAMOS, Matchbox	Magnet
27	YOU'LL ALWAYS FIND ME IN THE KITCHEN, Jona Lewie	Stiff
28	CRYING IN MY HEAVEN, McLean	EMI
29	MY PERFECT COUSIN, Undertones	Sire
30	THE GREATEST COCKNEY RIP OFF, Cockney Rejects	Zonophone
31	STARING AT THE RUDE BOYS, Ruff	Virgin
32	TEENAGE, UK Subs	Gem
33	NE-NE-NA-NU-NU, Bad Manners	Magnet
34	BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway	Atlantic
35	POLICE & THIEVES, Junior Murvin	Island
36	THE BUCKET OF WATER SONG, The Four Bucketeers	CBS
37	CALL ME, Blondie	Chrysalis
38	WHEELS OF STEEL, Saxon	Carrere
39	MESSAGES, Orchestral Manoeuvres In The Dark	Dindisc
40	THIS WORLD OF WATER, New Musik	GTO
41	NO SELF CONTROL, Peter Gabriel	Charisma
42	FOREST, The Cure	Fiction
43	BODY LANGUAGE, Detroit Spinners	Atlantic
44	PULLING MUSCLES, Squeeze	A&M
45	BUBBLES, Cockney Rejects	Zonophone
46	DUCHESS, Genesis	Charisma
47	I'M ALIVE, Electric Light Orchestra	Jet
48	D-A-A-ANCE, Lambretta	Rocket
49	TWILIGHT ZONE, Manhattan Transfer	Atlantic
50	PLATINUM BLONDE, Prelude	EMI
51	KING-FOOD FOR THOUGHT, UB 40	Graduate
52	THE EYES HAVE IT, Karel Falika	Blueprint
53	TAKE GOOD CARE OF MY BABY, Smokie	Rak
54	SEXY EYES, Dr Hook	Capitol
55	LADY, Whispers	Solar
56	IRENE, Photos	Epic
57	NOBODY'S HERO/TIN SOLDIERS, Stiff Little Fingers	Chrysalis
58	THE SEDUCTION (LOVE THEME), James Last	Polydor
59	SHANTE, Mass Production	Atlantic
60	DON'T PUSH IT, DON'T FORCE IT, Leon Haywood	20th Century
61	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis	Rocket
62	LITTLE JEANNIE, Elton John	Rocket
63	CHINATOWN, Thin Lizzy	Vertigo
64	HOLIDAY 80 EP, The Human League	Virgin
65	RUDI GOT MARRIED, Laurel Aitken & The Unionite	I-Spy
66	DREAMS, Grace Slick	RCA
67	MY FRIEND JACK, Boney M	Atlantic/Hansa
68	IT'S ALRIGHT, Sho Nuff	Ensign
69	WORKING MY WAY BACK TO YOU, Detroit Spinners	Atlantic
70	WORK, REST & PLAY MADNESS EP, Madness	Stiff
71	DANCE YOURSELF DIZZY, Liquid Gold	Polo
72	HEARTBEAT, Sammy Hagar	Capitol
73	TALK OF THE TOWN, Pretenders	Real
74	MY OH MY, Sad Cafe	RCA
75	CALIBRE CUTS, Calibre Cuts	Calibre

VIRG CHART

1	JUST ONE NIGHT	Eric Clapton
2	BASS-C	Linton Kwesi Johnson
3	BABY'S GOT A GUN	The Only Ones
4	SKY 2	Sky
5	SPORTS CAR	Judie Tzuke
6	THE CORRECT USE OF SOAP	Magazine
7	ME, MYSELF, I	Joan Armatrading
8	DUKE	Genesis
9	FREEDOM OF CHOICE	Devo
10	HYPNOTISED	Undertones
11	STRANGE BOUTIQUE	The Monochrome Set
12	BARBARA DICKSON ALBUM	Barbara Dickson
13	17 SECONDS	The Cure
14	SNAP CRACKLE & BOP	John Cooper Clarke
15	REGATTA DE BLANC	The Police
16	ORCHESTRAL MANOEUVRES IN THE DARK	Orchestral Manoeuvres
17	SKA 'N' B	Bad Manners
18	METRO MUSIC	Martha and the Muffins
19	ROSE ROYCE GREATEST HITS	Rose Royce
20	EMPTY GLASS	Pete Townshend

Cut price offers at most Virgin Stores next week.

1	THE MAGIC OF BONEY M, Boney M	Atlantic/Hansa
2	SKY 2, Sky	Ariola
3	JUST ONE NIGHT, Eric Clapton	RSO
4	GREATEST HITS, Rose Royce	Whitfield
5	DUKE, Genesis	Charisma
6	OFF THE WALL, Michael Jackson	Epic
7	SPORTS CAR, Judie Tzuke	Rocket
8	TWELVE GOLD BARS, Status Quo	Vertigo
9	ONE STEP BEYOND, Madness	Stiff
10	HEAVEN AND HELL, Black Sabbath	Vertigo
11	HYPNOTISED, Undertones	Sire
12	SUZU QUINTRO'S GREATEST HITS, Suzu Quatro	Rak
13	BOBBY VEE SINGLES ALBUM, Bobby Vee	UA
14	ME MYSELF AND I, Joan Armatrading	A&M
15	REGATTA DE BLANC, Police	A&M
16	PRETENDERS, Pretenders	Real
17	GOOD MORNING AMERICA, Various	K Tel
18	MAGIC REGGAE, Various	K Tel
19	WHEELS OF STEEL, Saxon	Carrere
20	17 SECONDS, Cure	Fiction
21	EMPTY GLASS, Pete Townshend	Atco
22	SNAKES AND LADDERS, Gerry Rafferty	UA
23	IRON MAIDEN, Iron Maiden	EMI
24	BY REQUEST, Lena Martell	Ronco
25	SOMETIMES YOU WIN, Dr Hook	Capitol
26	CHAMPAGNE AND ROSES, Various	Polystar
27	BARBARA DICKSON ALBUM, Barbara Dickson	Epic
28	SOLO IN SOHO, Philip Lynott	Vertigo
29	OUTLANDOS D'AMOUR, Police	A&M
30	SO FAR AWAY, Chords	Polydor
31	THE CORRECT USE OF SOAP, Magazine	Virgin
32	ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres In The Dark	Dindisc
33	TELL ME ON A SUNDAY, Marti Webb	Polydor
34	LITTLE DREAMER, Peter Green	PVK
35	ANIMAL MAGNETISM, Scorpions	EMI
36	GOLDEN MELODIES, National Brass Band	Harvest
37	THE WALL, Pink Floyd	Harvest
38	EAT TO THE BEAT, Blondie	Chrysalis
39	FACADES, Sad Cafe	RCA
40	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
41	SPECIALS, Specials	Gem
42	HAPPY DAYS, Various	2 Tone
43	BABY'S GOT A GUN, Only Ones	K Tel
44	FROM A TO B, New Musik	CBS
45	BAT OUT OF HELL, Meatloaf	GTO
46	ARGY BARGY, Squeeze	Epic/Cleveland
47	GLASS HOUSES, Billy Joel	A&M
48	SNAP CRACKLE AND BOP, John Cooper Clark	CBS
49	TEARS AND LAUGHTER, Johnny Mathis	Epic
50	SKA 'N' B, Bad Manners	CBS
51	STRING OF HITS, Shadows	Magnet
52	MIDDLE MAN, Boz Scaggs	EMI
53	BRAND NEW AGE, UK Subs	CBS
54	COUNTRY NUMBER ONE, Don Gibson	Gem
55	BRITISH STEEL, Judas Priest	Warwick
56	FLUSH AND FASHION, Alice Cooper	CBS
57	FREEDOM OF CHOICE, Devo	Warner Brothers
58	THE INCOMPARABLE ELLA, Ella Fitzgerald	Virgin
59	THE LAST DANCE, Various	Polydor
60	DOWN TO EARTH, Rainbow	Motown
61	PROGRESSIONS OF POWER, Triumph	Polydor
62	PARALLEL LINES, Blondie	MCA
63	GREATEST HITS VOL 2, Abba	Epic
64	YOU'LL NEVER KNOW, Rodney Franklin	CBS
65	STRANGE BOUTIQUE, Monochrome Set	Dindisc
66	GREATEST HITS VOL 1, Cockney Rejects	Zonophone
67	FIRST LADIES OF COUNTRY, Various	Cope
68	MANLOW MAGIC, Barry Manilow	CBS
69	GET HAPPY, Elvis Costello	Ariola
70	WOMEN AND CHILDREN FIRST, Van Halen	F Beat
71	PRECIOUS METAL, Various	Warner Brothers
72	TWENTY HOTTEST HITS, Hot Chocolate	MCA
73	TWENTY HOTTEST GREATS, Dion And The Belmonts	Rak
74	HEARTBREAKERS, Matt Monro	K Tel
75	SKY, Sky	EMI

1	CALL ME, Blondie	Chrysalis
2	FUNKY TOWN, Lipps Inc	Casablanca
3	LOST IN LOVE, Air Supply	Arista
4	DON'T FALL IN LOVE WITH A DREAMER, Kenny Rogers/Kim Carnes	United Artists
5	SEXY EYES, Dr Hook	Capitol
6	BIGGEST PART OF ME, Ambrosia	Warner Bros
7	STOMP, The Brothers Johnson	A&M
8	HURT SO BAD, Linda Ronstadt	Asylum
9	RIDE LIKE THE WIND, Christopher Cross	Warner Bros
10	CARS, Gary Numan	Atco
11	AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
12	I CAN'T HELP IT, Andy Gibb & Olivia Newton-John	RSO
13	THE ROSE, Bette Midler	Atlantic
14	COMING UP, Paul McCartney	Columbia
15	BREAKDOWN DEAD AHEAD, Boz Scaggs	Columbia
16	BRASS IN POCKET, Pretenders	Sire
17	ANOTHER BRICK IN THE WALL, Pink Floyd	Columbia
18	STEAL AWAY, Robbie Dupree	Elektra
19	SHE'S OUT OF MY LIFE, Michael Jackson	Epic
20	LITTLE JEANNIE, Elton John	MCA
21	HEART HOTELS, Dan Fogelberg	Epic
22	YOU MAY BE RIGHT, Billy Joel	Columbia
23	TRAIN IN VAIN, The Clash	Epic
24	PILOT OF THE AIRWAYS, Charlie Dore	Island
25	LET'S GET SERIOUS, Jermaine Jackson	Motown
26	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta	Motown
27	WONDERING WHERE THE LIONS ARE, Bruce Cockburn	Millennium
28	THE SEDUCTION, James Last Band	Polydor
29	CUPID, Spinners	Atlantic
30	SHOULD'VE NEVER LET YOU GO, Neil Sedaka & Dara Sedaka	Elektra
31	LET ME BE THE CLOCK, Smokey Robinson	Tamla
32	GEE WHIZ, Bernadette Peters	MCA
33	LET ME LOVE YOU TONIGHT, Pure Prairie League	Casablanca
34	LADY, The Whispers	Solar
35	HEADED FOR A FALL, Firefall	Atlantic
36	I DON'T WANT TO WALK WITHOUT YOU, Barry Manilow	Arista
37	WE LIVE FOR LOVE, Pat Benatar	Chrysalis
38	IT'S STILL ROCK AND ROLL TO ME, Billy Joel	Columbia
39	DON'T SAY GOODNIGHT, The Isley Brothers	T-Neck
40	LOVE STINKS, The J. Geils Band	EMI-America
41	WE WERE MEANT TO BE LOVERS, Photogic	20th Century
42	TWILIGHT ZONE, Manhattan Transfer	Atlantic
43	NEW ROMANCE, Spider	Dreamland
44	TWO PLACES AT THE SAME TIME, Ray Parker Jr & Raydio	Arista
45	THEME FROM NEW YORK, NEW YORK, Frank Sinatra	Reprise
46	DO SHIRT, Paul Davis	Bang
47	SHINING STAR, Manhattans	Columbia
48	TIRED OF TOEIN' THE LINE, Rocky Burnette	EMI-America
49	ANSWERING MACHINE, Rupert Holmes	MCA
50	DON'T PUSH IT, DON'T FORCE IT, Leon Haywood	20th Century
51	COMING DOWN FROM LOVE, Bobby Caldwell	Clouds
52	FOOL FOR A PRETTY FACE, Humble Pie	Atco
53	POWER, The Temptations	Gordy
54	IT'S NOT A WONDER, Little River Band	Capitol
55	RUN LIKE HELL, Pink Floyd	Columbia
56	ROCK LOBSTER, B-52's	Warner Bros
57	FIRE LAKE, Bob Seger	Capitol
58	I CAN'T TELL YOU WHY, Eagles	Asylum
59	HERE COMES MY GIRL, Tom Petty & The Heartbreakers	Backstreet
60	ATOMIC, Blondie	Chrysalis
61	ONE FINE DAY, Carole King	Capitol
62	STARTING OVER AGAIN, Dolly Parton	RCA
63	ALL NIGHT LONG, Joe Walsh	Asylum
64	HOLD ON TO MY LOVE, Jimmy Ruffin	RSO
65	HAPPY TOGETHER, The Captain & Tennille	Casablanca
66	BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway	Atlantic
67	CLONES, Alice Cooper	Warner Bros
68	KING OF THE HILL, Rick Pinette And Oak	Mercury
69	ALL NIGHT THING, The Invisible Man's Band	Mango
70	ASHES BY NOW, Rodney Crowell	Warner Bros
71	I'M ALIVE, Electric Light Orchestra	MCA
72	DANCIN' LIKE LOVERS, Mary MacGregor	RCA
73	IS THIS LOVE, Pat Travers	Polydor
74	MAGIC, Olivia Newton-John	MCA
75	STAND BY ME, Mickey Gilley	Asylum

CHARTFILE

JOHNNY LOGAN'S 'What's Another Year' is the first Eurovision winner to top the chart since Brotherhood Of Man's wretched 'Save Your Kisses For Me' spent six weeks atop the chart in 1976. The Eurovision link doesn't end there — the last Irish soloist to reach Number One before Logan was Dana with her 1970 Euro-triumph 'All Kinds of Everything'.

'Calibre Cuts' finally limped into the chart last week. As previously mentioned a couple of weeks ago, the record contains extracts from several other discs. Such montages rarely make the chart. In fact the only two which have previously managed to dent the UK top 50 are 'Renta Santa' and 'Bionic Santa' by deejay Chris Hill. These were essentially comedy offerings along the lines of veteran US comedian Dickie Goodman's string of American hits. Goodman has notched a total of 12 hits linking excerpts from current hits with verbal interjections. The majority of Goodman's hits, spanning a period of 16 years on eight different labels, have a topical theme. 'Watergate' made light of the political scandal of 1973 and 'Energy Crisis '74' was released at the height of the fuel shortage. Goodman's biggest hit to date has been 'Mr Jaws', a satirical take-off based around the Jaws movie ending with the hapless Goodman being devoured by the rampaging beast.

Boney M are enjoying their second consecutive Number One album with the amenity disposable 'The Magic Of Boney M' collection. However, the band's latest single 'My Friend Jack' is finding chart success hard to come by. The song was previously a hit for the group Smeaks (Number 45, 1967) and is one of Boney M's least (musically) offensive ditties for some time. Until recently Boney M had been one of the most consistent groups around. From their debut hit 'Daddy Cool' (December 1976) to 'Hooray Hooray It's A Hot Holiday' (April 1978) they notched nine consecutive top 10 hits. Recent releases have fared less well. 'Gotta Go Home/El Lute' peaked at Number 13, while 'I'm Born Again' bombed out after reaching Number 35.

Whilst perfectly symmetrical chart progress would be undesirable, the erratic performance of Bad Manners' 'Ne-Né Na-Na-Na Nu-Nu' — yes, that's the correct title regardless of what it is listed as in the chart — is well worth a mention. Since it first appeared in the chart on March 7 at Number 84 the record has gone up to 55, DOWN to 62, UP to 49, UP to 34, DOWN to 39, UP to 38, UP to 36 (2 weeks), UP to 28, DOWN to 33 and UP to 29. Check this week's chart for further progress.

In August 1977 Roberta Flack and Donny Hathaway celebrated the first fruits of their loose partnership as their interpretation of Carole King's 'You've Got A Friend' slipped into the US singles chart. Although 'Friend' only reached number 28 and the follow-up 'You've Got That Lovin' Feelin'' peaked at Number 71, Roberta and Donny were sufficiently encouraged by the reaction to their teaming to once again join forces the following year. Out of the sessions of '72 emerged 'The Roberta Flack And Donny Hathaway Album'. From it was culled the single 'Where Is The Love', and a timely release it was, following close behind Roberta's huge solo hit 'The First Time Ever I Saw Your Face'. In Britain, 'Where Is The Love' performed very modestly, but became a huge hit throughout the rest of the world, selling well over a million copies. Roberta and Donny were to achieve varying degrees of success in their respective solo careers over the next six years and were eventually re-teamed in 1978 for 'The Closer I Get To You'. Once again the result was a big hit through out the world. At the beginning of 1979 Roberta and Donny started work on a couple of tracks which were mooted as possible singles. On January 13, after a full day in the studio they went back to Roberta's flat for dinner. Although separated from his wife Establin, Donny appeared to be in high spirits laughing and joking with Roberta, but when he returned to his 15th floor hotel room at New York's Essex House he leapt from the bedroom window. As a tribute to Donny, Roberta included the two completed duets from Donny's last sessions on her recently issued album 'Roberta Flack featuring Donny Hathaway'. One of those tracks, the ironically titled 'Back Together Again' was listed as a single and is shaping to be a big hit both here and in the airties. ALAN JONES

ALBUMS

- 1 AGAINST THE WIND, Bob Seger & The Silver Bullet Band Capitol
- 2 GLASS HOUSES, Billy Joel Columbia
- 3 THE WALL, Pink Floyd Columbia
- 4 MAD LOVE, Linda Ronstadt Asylum
- 5 JUST ONE NIGHT, Eric Clapton RSO
- 6 WOMEN AND CHILDREN FIRST, Van Halen Warner Bros
- 7 CHRISTOPHER CROSS, Christopher Cross Warner Bros
- 8 GO ALL THE WAY, Isley Brothers T-Neck
- 9 OFF THE WALL, Michael Jackson Epic
- 10 PRETENDERS, Pretenders Sire
- 11 MOUTH TO MOUTH, Lipps Inc. Casablanca
- 12 MIDDLE MAN, Bob Scaggs Columbia
- 13 GIDEON, Kenny Rogers United Artists
- 14 WARM THOUGHTS, Smokey Robinson Tamia
- 15 LIGHT UP THE NIGHT, The Brothers Johnson A&M
- 16 THE PLEASURE PRINCIPLE, Gary Numan Atco
- 17 AMERICAN GIGOLO, Soundtrack Polydor
- 18 DEPARTURE, Journey Columbia
- 19 LET'S GET SERIOUS, Jermaine Jackson Motown
- 20 EMPTY GLASS, Pete Townshend Atco
- 21 DUKE, Genesis Atlantic
- 22 RARITIES, The Beatles Capitol
- 23 PHOENIX, Dan Fogelberg Full Moon/Epic
- 24 LOVE STINKS, J. Geils Band EMI America
- 25 THE LONG RUN, Eagles Asylum
- 26 SWEET SENSATION, Stephanie Mills 20th Century
- 27 ROBERTA FLACK FEATURING DONNY HATHAWAY, Roberta Flack Atlantic
- 28 1 THE EMPIRE STRIKES BACK, Soundtrack RSO
- 29 2 TRILOGY: PAST, PRESENT AND FUTURE, Frank Sinatra Reprise
- 30 3 SPIRIT OF LOVE, Con Funk Shun Mercury
- 31 4 DAMN THE TORPEDOES, Tom Petty & The Heartbreakers Backstreet
- 32 5 PROGRESSIONS OF POWER, Triumph RCA
- 33 6 TWO PLACES AT THE SAME TIME, Ray Parker Jr and Raydio Arista
- 34 7 LONDON CALLING, The Clash Epic
- 35 8 CRASH AND BURN, Pat Travers Band Polydor
- 36 9 THE WHISPERS, The Whispers Solar
- 37 10 CATCHING THE SUN, Spyro Gyra MCA
- 38 11 BEBE LE STRANGE, Heart Epic
- 39 12 MICKY MOUSE DISCO, Micky Mouse Disneyland
- 40 13 GO TO HEAVEN, Grateful Dead Arista
- 41 14 DREAMS, Grace Slick RCA
- 42 15 ONE EIGHTY, Ambrosia Warner Bros
- 43 16 RAY, GOODMAN & BROWN, Ray, Goodman & Brown Polydor
- 44 17 PERMANENT WAVES, Rush Atlantic
- 45 18 IN THE HEAT OF THE NIGHT, Pat Benatar Chrysalis
- 46 19 BACKSTAGE PASS, Little River Band Capitol
- 47 20 LET THE MUSIC DO THE TALKING, The Joe Perry Project Columbia
- 48 21 TWO, G.Q. Arista
- 49 22 AFTER MIDNIGHT, Manhattans Columbia
- 50 23 GET HAPPY, Elvis Costello Columbia
- 51 24 EAT TO THE BEAT, Blondie Chrysalis
- 52 25 ROSES IN THE SNOW, Emmylou Harris Warner Bros
- 53 26 URBAN COWBOY, Soundtrack Asylum
- 54 27 THE ROSE, Soundtrack Atlantic
- 55 28 ALL THAT JAZZ, Soundtrack Casablanca
- 56 29 A DECADE OF ROCK & ROLL 1970 TO 1980, Reo Speedwagon Epic
- 57 30 DREAM COME TRUE, Earl Klugh United Artists
- 58 31 EXTENSIONS, Manhattan Transfer Atlantic
- 59 32 LATE AT NIGHT, Billy Preston Motown
- 60 33 THE GLOW OF LOVE, Change RFC
- 61 34 LADY T, Teena Marie Gordy
- 62 35 HOT BOX, Fatback Spring
- 63 36 SKYWAY, Skyy Salsoul
- 64 37 ON TO VICTORY, Humble Pie Atco
- 65 38 THE B-52's, The B-52's Warner Bros
- 66 39 LADIES NIGHT, Kool & The Gang De-Lite
- 67 40 DANCING IN THE DRAGON'S JAWS, Bruce Cockburn Millennium
- 68 41 LOST IN LOVE, Air Supply Arista
- 69 42 LIVE/WELCOME TO THE CLUB, Ian Hunter Chrysalis
- 70 43 UNDERSTO, Firefall Atlantic
- 71 44 POWER, Temptations Gordy
- 72 45 COAL MINER'S DAUGHTER, Soundtrack MCA
- 73 46 TENTH, The Marshall Tucker Band Warner Bros
- 74 47 DOLLY DOLLY DOLLY, Dolly Parton RCA
- 75 48 FUN AND GAMES, Chuck Mangione A&M

HEAVY METAL

- 1 4 I LIVE FOR THE WEEKEND, Triumph RCA
 - 2 1 ROCK BRIGADE, Def Leppard Vertigo
 - 3 2 FOOL FOR YOUR LOVING, Whitesnake UA
 - 4 2 HEATSTROKES, Krokus Ariola
 - 5 7 WAITING FOR THE TAKING, Riot Capitol
 - 6 9 WHEELS OF STEEL, Saxon Carriere
 - 7 11 DON'T MAKE NO PROMISES, Scorpions Harvest
 - 8 5 THE SPIRIT OF RADIO, Rush Mercury
 - 9 15 PENNSYLVANIA, Iron Maiden EMI
 - 10 6 MOTORCYCLE MAN, Saxon Carriere
 - 11 — TOO LATE TOO LATE, Motorhead Bronze
 - 12 — FOOLS, Van Halen Warner B
 - 13 8 LIVING AFTER MIDNIGHT, Judas Priest CBS
 - 14 10 THE BEAT, Bernie Torme Island
 - 15 — NEON KNIGHTS, Black Sabbath Vertigo
- Compiled by The Powerhouse Heavy Metal Roadshow. Tel: 01-368 9852.

SOUL

- 1 1 LET'S GET SERIOUS, Jermaine Jackson Motown
- 2 7 FUNKY TOWN, Lipps, Inc. Casablanca
- 3 3 LADY, Whispers Solar
- 4 4 LET ME BE THE CLOCK, Smokey Robinson Tamia
- 5 9 SWEET SENSATION, Stephanie Mills 20th Century
- 6 2 DON'T SAY GOODNIGHT, Isley Brothers T-Neck
- 7 6 TWO PLACES AT THE SAME TIME, Ray Parker, Jr & Raydio Arista
- 8 8 GOT TO BE ENOUGH, Con Funk Shun Mercury
- 9 10 SHINING STAR, Manhattans Columbia
- 10 5 DON'T PUSH IT, DON'T FORCE IT, Leon Haywood 20th Century
- 11 14 GOTTA GET MY HANDS ON SOME, Fatback Spring
- 12 12 MINUTE BY MINUTE, Peabo Bryson Capitol
- 13 13 ALL NIGHT THING, Invisable Man's Band Mango
- 14 15 INSIDE OF YOU, Ray, Goodman & Brown Polydor
- 15 18 LANDLORD, Gladys Knight & The Pips Columbia
- 16 19 CLOUDS, Chaka Khan Warner Bros
- 17 20 POWER, Temptations Gordy
- 18 — BACK TOGETHER AGAIN, Roberta Flack with Donny Hathaway Atlantic
- 19 — A LOVER'S HOLIDAY, Change RFC
- 20 11 STOMP, Brothers Johnson A&M

- 1 1 LOVERS' HOLIDAY, Change Warner/RFC
- 2 2 TWO TONS O' FUN, Two Tons O' Fun Fantasy
- 3 6 LET'S GET SERIOUS, Jermaine Jackson Motown
- 4 9 BEHIND THE GROOVE, Teena Marie Motown
- 5 3 STOMP, Brothers Johnson A&M
- 6 4 AMERICAN GIGOLO (Soundtrack), Giorgio & Blondie Polydor
- 7 8 POP POP SHOO WAH, Erotic Drum Band Prism
- 8 10 SWEET SENSATION, Stephanie Mills 20th Century
- 9 11 BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway Atlantic
- 10 20 TAKE YOUR TIME (Do It Right), SOS Band Tabu
- 11 17 HANG TOGETHER, Odyssey MCA
- 12 13 MIDNIGHT MESSAGE, Ann-Margret RCA
- 13 5 YOU GOT WHAT IT TAKES, Bobby Thurston De-Lite
- 14 12 YOU GAVE ME LOVE, Crown Heights Affair Baby O' Records
- 15 18 IN THE FOREST, Baby O' 20th Century
- 16 16 WITHOUT YOUR LOVE, Cuti Glass imperio
- 17 19 I'M OK, YOU'RE OK, American Gypsy Atlantic
- 18 7 TWILIGHT ZONE, Manhattan Transfer Atlantic
- 19 14 FUNKYTOWN/ALL NIGHT DANCING, Lipps, Inc. Casablanca
- 20 15 IN THE SOCKET, Shalamar Solar

- 1 THE GROOVE, Rodney Frankin CBS 12in
- 2 CHECK OUT THE GROOVE, Bobby Thurston Epic 12in
- 3 I SHOULD HAVE LOVED YA, Narada Michael Walden Atlantic 12in
- 4 JUST CAN'T GIVE YOU UP, Myrtle Merin Capitol 12in
- 5 STOMPI Brothers Johnson A&M 12in
- 6 LET'S GET SERIOUS, Jermaine Jackson Motown 12in
- 7 DON'T PUSH IT DON'T FORCE IT, Leon Haywood 20th Century-Fox 12in
- 8 WORKING MY WAY BACK TO YOU, Detroit Spinners Atlantic 12in
- 9 BACK TOGETHER AGAIN, Flack/Hathaway Atlantic 12in
- 10 YOU GAVE ME LOVE/USE YOUR BODY & SOUL, Crown Heights Affair De-Lite 12in
- 11 BEHIND THE GROOVE, Teena Marie Atlantic 12in
- 12 SHANTE, Mass Production Atlantic 12in
- 13 TONIGHT I'M ALRIGHT, Narada Michael Walden Atlantic 12in
- 14 BURNIN' HOT/YOU GOT TO HURRY GIRL, Jermaine Jackson Motown LP
- 15 14 FOR THOSE WHO LIKE TO GROOVE/ TWO PLACES AT THE SAME TIME, Raydio Arista
- 16 21 SUPREMES' MEDLEY/LOVE HANGOVER, Supremes/Ross Motown 12in
- 17 15 HOLDIN' ON/BURNIN' ALIVE, Tony Rallo Calibre 12in
- 18 16 AND THE BEAT GOES ON, Whispers Solar 12in
- 19 17 DANCE YOURSELF DIZZY, Liquide Gold Polo 12in
- 20 30 KEEP IN TOUCH, Freeez Pink Rhythim 12in
- 21 20 OVERNIGHT SENSATION, Jerry Knight A&M/US 12in
- 22 19 RIGHT IN THE SOCKET (REMIX)/THE SECOND TIME AROUND, Shalamar Solar 12in
- 23 22 IN THE THICK OF IT/SO GOOD SO RIGHT, Brenda Russell A&M 12in
- 24 39 IT'S ALRIGHT, Sho Nuff Ensign 12in
- 25 28 YOU GOT WHAT IT TAKES, Bobby Thurston Epic LP
- 26 29 LOVE YOU FOREVER/LET ME LOVE YOU, Bunny Mack Rokei 12in
- 27 27 MUSIC/AFTER THE LOVE HAS GONE/ROCKIN' ALL NIGHT/ AFTER GLOW/NEED YOUR LOVE/KEEP GOIN' ON, Gary Bartz US Arista LP
- 28 23 RUNNING AWAY/CAN'T YOU SEE ME, Roy Ayers Arista 12in
- 29 26 CISELIN' HOT, Chuck Ciseal Atlantic 12in
- 30 32 GIVE UP THE FUNK/DOES IT FEEL GOOD/TAKIN' OFF/ HAVE SOME FUN, BT Express US Columbia LP
- 31 25 CUBA/BETTER DO IT SALSA, Gibson Brothers Island 12in
- 32 36 THE SEDUCTION, James Last Band/David Sanborn Polydor 12in
- 33 31 TONIGHT'S THE NIGHT, Sharon Paige Source 12in
- 34 24 CALL ME, Blondie Chrysalis/Polydor LP
- 35 53 A LOVER'S HOLIDAY/SEARCHING/THE GLOW OF LOVE/ IT'S A GIRL'S AFFAIR, Change US RFC LP
- 36 43 YOUNG CHILD/TOMORROW, Ronnie Laws UA 12in
- 37 45 CALIBRE CUTS, Varicose Calibre 12in
- 38 41 STRUNG/MAGIC FINGERS/MYSTERIOUS MAIDEN, Chico Hamilton US Elektra LP
- 39 44 STAY THE NIGHT, Billy Ocean GTO 12in
- 40 34 ROCK WITH YOU/GET ON THE FLOOR, Michael Jackson Epic 12in
- 41 68 HOLD ON TO MY LOVE, Jimmy Ruffin RSO
- 42 59 JUMP TO THE BEAT/DON'T YOU WANT TO FEEL IT (FOR YOURSELF)/DYNAMITE/YOU KNOW I LIKE IT, Stacy Lattisau US Capitol LP
- 43 63 LET'S GO ROUND AGAIN, Average White Band RCA 12in
- 44 81 ON THE CAMEO/SWEET I'VE GONE OUT TONIGHT/WHY HAVE I LOST YOU/SHAKE YOUR PANTS/PLEASE YOU Cameo US Chocolate City LP
- 45 42 YOU KNOW HOW TO LOVE ME, Phyllis Hyman Arista 12in
- 46 33 MUSIC TRANCE, Ben King Atlantic/US LP/12in promo
- 47 58 LET'S GET IT TOGETHER, El Coco AVI 12in
- 48 38 SEXY DANCER, Prince Warner Bros 12in
- 49 65 O.T.B.A. LAW/EVERY GENERATION, Ronnie Laws UA 12in
- 50 84 THE SCRATCH, Surface Noise Groove Production 12in
- 51 55 USE IT UP AND WEAR IT OUT/DON'T TELL ME TELL HER, Odyssey US RCA 12in
- 52 37 D-A-N-C-E-I-N'/TRY MY LOVE, Stephanie Mills US 20th Century-Fox LP
- 53 56 CLOSE TO YOU, Kleer Atlantic 12in
- 54 49 SEXY EYES, Dr Hook Capitol 12in
- 55 40 GIVE PEACE A CHANCE/IN THE PARK/SPEAK ABOUT IT/ LOVE IS THE SWEEPSTRIKE THROUGH TIME/ON THE REAL SIDE, Lonnie Liston Smith US Columbia LP
- 56 71 SAY YOU LOVE ME GIRL/SLASHDOWN TIME/YOU/LOVE OF MY LIFE/RELEASE THE BEAST, Breakwater US Arista LP
- 57 69 (FALL'N' LIKE) DOMINOES, Donald Byrd US Blue Note LP
- 58 50 STREET PLAYER, Chicago CBS 12in
- 59 52 EDUCATION WRAP, Community People US Delmar Int 12in
- 60 76 SHE'S OUT OF MY LIFE, Michael Jackson Epic
- 61 78 LAST NIGHT AT DANCLAND/TENDER FALLS THE RAIN/ SAME OLD STORY (SAME OLD SONG)/BLUE FLAME, Randy Crawford Warner Bros LP
- 62 54 FOR THE PUBLIC, Heath Brothers US Columbia LP/12in
- 63 69 SWEET/FUSION JUICE/LAVA LANDS/SHADOWS/ CAN'T GET ENOUGH, Jeff Lorber Fusion US Arista LP
- 64 89 POLICE AND THIEVES, Junior Murvin Island/12in EP
- 65 67 IN THE MOOD (TO GROOVE)/WHEN I COME HOME, Aura Dream 12in
- 66 51 GO ALL THE WAY/DON'T SAY GOODNIGHT/PASS IT ON/ SAY YOU WILL, Isley Brothers Epic LP
- 67 35 EYES ON YOU/LUVIN' FOR TODAY, Dayton US UA LP
- 68 — LIGHT UP THE NIGHT/STREETWAVE, Brothers Johnson A&M 12in
- 69 47 GO FOR IT/MAKING LOVE, Herbie Hancock CBS 12in
- 70 66 I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (DOPPEL), Gap band Mercury 12in
- 71 79 BODY LANGUAGE, Detroit Spinners Atlantic 12in
- 72 — HAWKEYE/CRYSTAL CLEAR, Wilbert Longmire Tappan Zee LP
- 73 77 I LOVE YOU DANCER, Voyage US Marlin LP
- 74 75 GORO CITY/TEK TIME, Manu Dibango Island 12in
- 75 74 I WANT TO DANCE WITH YOU/WE DUGHT TO BE DANCING/ TONIGHT IS THE NIGHT, Kwick US EMI America LP
- 76 80 NEVER WAS LOVE, Judy Roberts US Inner City LP
- 77 48 THIS HAD TO BE YOU MAKE ME WANNA WIGGLE/ CELEBRATIONS/SMILIN' ON YA, Brothers Johnson A&M LP
- 78 84 SWEET SENSATION, Stephanie Mills 20th Century-Fox 12in
- 79 72 FIRST TIME AROUND (REMIX)/HIGH, New York Skyry Salsoul 12in
- 80 57 SATURDAY NIGHT/STARS IN YOUR EYES/DON'T HOLD IT IN, Herbie Hancock CBS LP
- 81 — THIS FEELIN'/I WANNA KNOW YOUR NAME, Frank Hooker & Positive People US Panorama 12in
- 82 70 GOT TO BE ENOUGH/HAPPY FACE, Con Funk Shun US Mercury LP
- 83 — FUNKYTOWN, Lipps Inc Casablanca 12in
- 84 — IF YOU COULD READ MY MIND, Van Halen Ariola Hansa 12in
- 85 73 BUMPER TO BUMPER, Avenue B/Boppy Band Salsoul 12in
- 86 87 Satisfied IT'S STILL A THRILL/Don't Stay Solar 12in
- 88 83 DANCE OF LOVE/FEELING GOOD/SEARCHING US Arista LP
- 89 — DON'T CRY FOR ME ARGENTINE/LOS AIRES, Resival HSO 12in
- 90 — HANGIN' OUT, Kool & The Gang US De-Lite 12in
- 91 — HARD WORK, John Handy ABQ Impulse LP

STAR CHOICE

- 1 FOOL FOR YOUR LOVING Whitesnake
- 2 MESSAGE IN A BOTTLE Police
- 3 YESTERDAY Beatles
- 4 REACH OUT Four Tops
- 5 I SHOULD HAVE LOVED YOU Narada Michael Walden
- 6 STAND BY ME Ben E King
- 7 MR PITIFUL Otis Redding
- 8 GREEN ONIONS Booker T And The MG's
- 9 SUPERSTITION Stevie Wonder
- 10 CUBA Gibson Brothers



YESTERYEAR

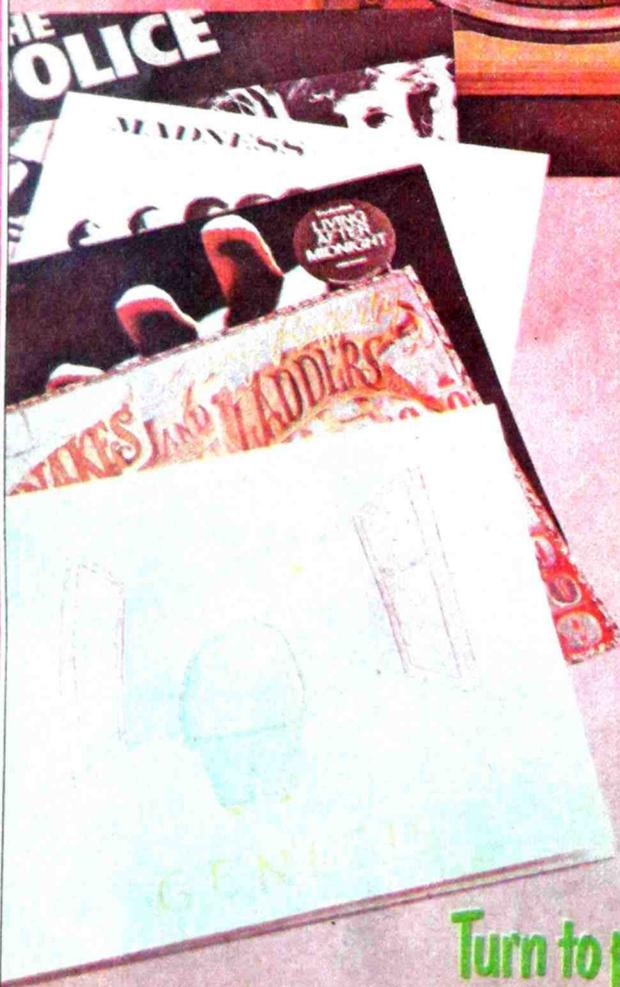
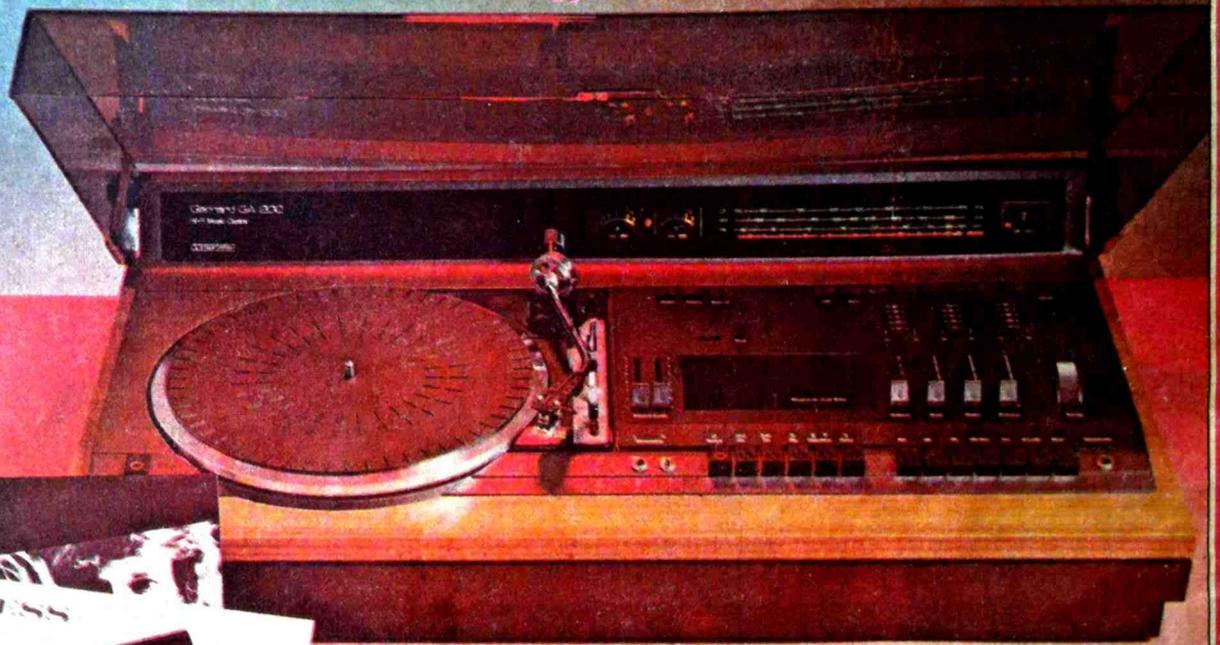
- ONE YEAR AGO (MAY 19, 1979)
- 1 BRIGHT EYES Art Garfunkel
 - 2 POP MUZIK M
 - 3 HOORAY HOORAY IT'S A HOLIDAY Boney M
 - 4 DOES YOUR MOTHER KNOW Abba
 - 5 REUNITED Peaches & Herb
 - 6 KNOCK ON WOOD Ami Stewart
 - 7 DANCE AWAY Roxy Music
 - 8 PARISIENNE WALKWAYS Gary Moore
 - 9 ONE WAY TICKET Eruption
 - 10 SUNDAY GIRL Blondie
- FIVE YEARS AGO (MAY 24, 1975)
- 1 STAND BY YOUR MAN Tammy Wynette
 - 2 WHISPERING GRASS Windsor Davies & Don Estelle
 - 3 OH BOY Mud
 - 4 LOVING YOU Minnie Riperton
 - 5 THE WAY WE WERE Gladys Knight & The Pips
 - 6 SING BABY SING The Stylistics
 - 7 LET ME TRY AGAIN Tammy Jones
 - 8 HURT SO GOOD Susan Cadogan
 - 9 DON'T DO IT BABY Mac and Katie Kissoon
 - 10 ONLY YESTERDAY The Carpenters

- TEN YEARS AGO (MAY 23, 1970)
- 1 BACK HOME The England Cup Squad
 - 2 SPIRIT IN THE SKY Norman Greenbaum
 - 3 YELLOW RIVER Christie
 - 4 QUESTION The Moody Blues
 - 5 DAUGHTER OF DARKNESS Tom Jones
 - 6 HOUSE OF THE RISING SUN Frida Pink
 - 7 BRONTOSAURUS The Move
 - 8 I DON'T BELIEVE IN IF ANYMORE Roger Whittaker
 - 9 I CAN'T TELL THE BOTTOM FROM THE TOP The Hollies
 - 10 ALL KINDS OF EVERYTHING Dana
- FIFTEEN YEARS AGO (MAY 22, 1965)
- 1 WHERE ARE YOU NOW MY LOVE Jackie Trent
 - 2 TRUE LOVE WAYS Peter and Gordon
 - 3 TICKET TO RIDE The Beatles
 - 4 KING OF THE ROAD Roger Miller
 - 5 WORLD OF OUR OWN The Seekers
 - 6 THIS LITTLE BIRD Marianne Faithful
 - 7 WONDERFUL WORLD Hermeto's Hermits
 - 8 LONG LIVE LOVE Sandie Shaw
 - 9 SUBTERRANEAN HOMESICK BLUES Bob Dylan
 - 10 POP GO THE WORKERS The Barron-Knights

Garrard COMPETITION

WIN OVER £1,000 OF TOP HI-FI

plus 100 runner-up albums from
Judas Priest, Genesis, Police, Gerry
Rafferty, Madness.



Why don't you do yourself a favour and put your old gramophone in mothballs, because we're giving you the chance to win some REAL British hi-fi equipment to play your treasured albums on. If you don't manage to win a Garrard GA200 music centre or a Garrard turntable you could easily win one of 100 great albums we're offering as runner-up prizes.

WHAT YOU HAVE TO DO - you've seen the prizes now turn to page 29 for the entry form and full details of how to enter. NB competition closes 9th June.

THE PRIZES

TWO FIRST PRIZES OF A GA200 MUSIC CENTRE

Not only does this music centre look good, but it sounds good too, and is also easy to operate. The system comes complete with large 3-way speakers and consists of:

Record Player Hi-Fidelity Belt Drive unit, fitted with a Shure cartridge. The 'S' shaped pick-up arm (tracking at 2GMS) ensures better reproduction and has a viscous cue device. Another feature is the Anti-Skate adjustment.

Cassette Recorder Incorporates a Dolby noise reduction system, twin microphone sockets to let you make live stereo-recordings at home (mike not supplied). Led Peak Metering.

AM/FM Tuner Gives excellent reception for long wave, medium and FM bands and has an internal aerial for AM reception.

Amplifier Gives out 25 watts (rms) per channel, which equals a staggering 90 watts total music power. Comes with headphone socket.

THIRD PRIZE - GARRARD GT35 TURNTABLE

Fully automatic deck complete with Shure cartridge. Fitted with stroboscopic speed control to ensure that records are played at precisely the correct speed. Also has the new ultra low-mass 'S' shaped aluminium pick-up arm with viscous cue.

FOURTH PRIZE - GARRARD SP25 MkVI

The most popular hi-fi turntable around, driven by a Garrard synchronous motor linked by the tried and trusted belt system. This model has the new fully counterbalanced 'S' shape pick-up arm, complete with Shure cartridge and viscous cue.

100 RUNNER-UP ALBUMS

20 JUDAS PRIEST ALBUMS - BRITISH STEEL, includes their hit single 'Living After Midnight' and new single 'Breaking The Law'. 20 MADNESS ALBUMS - ONE STEP BEYOND, includes their hit singles 'Night Boat To Cairo', 'My Girl' and 'One Step Beyond'. 20 POLICE ALBUMS - REGATTA DE BLANC, includes hit singles 'Message In A Bottle', 'Walking On The Moon', 'The Beds Too Big Without You'. 20 GERRY RAFFERTY ALBUMS - SNAKES AND LADDERS, includes hit single 'Bring It All Home', and new single 'Royal Mile'. 20 GENESIS ALBUMS - DUKE, includes hit single 'Turn It On Again' and new single 'Duchess'.

Turn to page 29 now for your entry form!