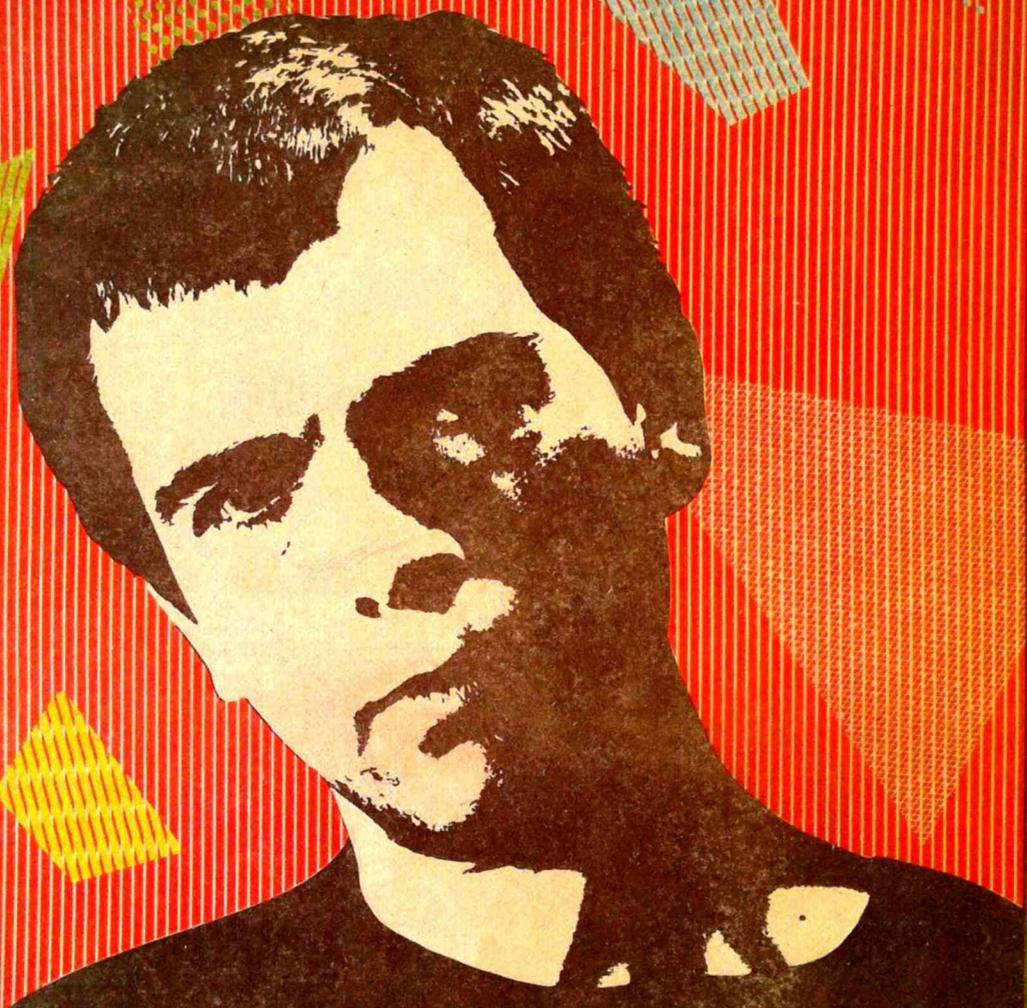


# RECORD MIRROR

## GARY NUMAN POSTER



# PETER GABRIEL

Can he control himself?

BEACH BOYS • BOB MARLEY  
MADNESS • LOU REED  
REVIEWS

KLARK KENT  
YES

SELECTER  
RUSH

JERMAINE  
JACKSON



PAULA

# The Natural Blonde.

**A**NOTHER SWELTERING day and my typewriter is still billowing steam from writing a stimulating Van Halen feature

An interesting thing I discovered on the trip was the appalling way record company boys behave the minute they get their beaks in Paris (or anywhere else for that matter). A rather drunk Jeremy Clyde (a record company personality to say the least) spent most of the tripette lying on a vibrating hotel bed (five France and you get shaken for 15 minutes and it's absolutely guaranteed non-organic). Dave "Monster" Jarrett went around Parisian shops miming his wife's curves to assistants as he didn't understand the foreign sizes - and those are just the mild horrors that I had to witness.

**DAVID VAN DAY**, the petite boy singer in Dollar, has apparently been offered an advance of £20,000 for the use of his mush on a posterpool by a company who feel he is the face of the eighties. With a £20,000 advance they must be planning to sell them for about five grand apiece to his parents, the other half of Dollar. There's also Tony Brainsby their handsome PR who needs something to go with his collection of Alan Jones' erotic paintings.

**ANITA WARD**, who had a big hit a year ago with "Ring My Bell", has now gone back to school to teach, so no doubt the kids will get plenty of bell ringing

**BILL NELSON**, who played every single instrument on his album (gosh these boys are so frightfully co-ordinated) is to appear at a one-off music festival being held in Belgium. He's saving cash and throwing wild shapes by appearing with only the aid of a bunch of tapes of him playing all the tunes. The event promises to be confusing if nothing else, as on the same bill is that well-known dilettante Ricardo Jobsonette, who'll be doing a poetry reading. Maybe as I can hardly understand him and I'm frightfully British, he'd be well advised to employ Bill Nelson to run on and off stage with subtitles so the Belgians get their money's worth from something than the sight of his green hair.

**THE SWEET** Smell of Success Protex have moved out of my old house in Chessington (the one with a moose at the end of the garden, a highly desirable property) and gone to live in Earls Court. When they moved their bank account from Lloyds Chessington to London they



all received letters to tell them their account now stood firmly at a truly phenomenal 75 pence.

**BERNIE TAPIN**, who used to write the lyrics for Elton John, got married last week to an American model called Toni Russo and commented "It was a great wedding, we asked the organist to play 'Strawberry Fields Forever' but he didn't know it so we did it to Bach which was pretty cool anyway." I'm surprised he didn't have someone singing special lyrics to the Bach tunes. Bernie also said they got married because there was



Pictured top left showing how it shouldn't be done are Dollar and the owner of the roller disco, Allan Love. Above Stuart Copeland shows a leg and far left Les McKeown knocks everyone out of the way Gary Glitter gets among the bums. See copy for story. Pictures by BARRY PLUMMER.

nothing to watch on TV. God men are pathetic. It virtually gives them a hernia admitting that they're desperately besotted and would rather never go to the loo again than leave their little chicken for 10 minutes - nothing on the TV sure.

**THE THREE DEGREES** will be travelling up to Windsor on Monday to watch their favourite sport. Need you ask what it is? It's the Queen's Cup, the championship of Polo matches. No doubt there will be

plenty of bolting ponies when they walk on the field in sequin jodhpurs. Those girls always dress for an occasionette.

**COZY POWELL'S** race horse ran its first race and came eight out of a field of 32. What with polo, this and me about to enrol to some pumping iron exercise classes, this column is getting like Horse and Hound.

**MY SUNDAY** was well worth living by the true confessions of a Sunday

school teacher and her extremely torrid affair with Engelbert Humperdinck (we'll let that bit pass). A judge ruled that her three year old daughter is Engel's mainly according to the News Of The Screws, because of her familiarity with his circumcision and his tan line around his trunks". Kathy, it appears, is a total prannet waiting backstage with her chest falling out of her dress and then going to his hotel room after Engel had uttered the immortal line: "How do you feel about lying down on a bed with a fully clothed man outside the covers, I promise you". To which she replied "Oh, I'm frightened". (Obviously a keen reader of romantic novels) After this it gets from bad to worse with him chasing her around squirting the girl with salad cream of all things, not even blue cheese dressing. Although from the looks of Mr Humperdinck, hardly Record Mirror fodder to start off with, he should try a dash of Waistline.

I WAS awoken this morning, at literally the crack of dawn, by the phone ringing - brrring brrring - anyway, to cut yet another long and truly fascinating story short, it was Kim Fowley ex-manager of the unfortunate looking Runaways and now in charge of the even more unusual looking Orchids, who all look like out of work boatchildren. Mr Fowley after informing me "You don't tell a rock and roll legend to shut up" began describing the joys of a trip to LA at his expense and the numerous thrills available at my whim. He'd decided this after apparently seeing a photo of me in some German pop magazine. What is America coming to I ask myself when they ring up strange women they've seen in magazines in the middle of the night?

**RAT SCABIES** of The Damned has taken up a new hobby - shooting a 12 bore shotgun. Our hero hasn't realised that the pellets spread out when they leave the barrel and narrowly missed spraying his chums the other day. And this is the type of band that Jimmy Page is producing.

**THE DAILY MAIL** phoned up the Beach Boys press office and asked if the support band would be on before or afterwards.

The Beach Boys were at Oslo airport waiting to come to London when the President of Portugal arrived at the airport. The band immediately convulsed into giggles by the pomp of it all and were told off severely by a guard "Yooo moost not moove dooring speech of ze welcomen," he informed them. When they asked why not, he told them the king had ordered them not to.

**FISCHER-Z** have been in Amsterdam doing the Bilsen Festival, which should possibly re-named the bilious festival, as so many things seem to go wrong. Their sound system conked out three times during the setteeppoo and then on the way home to the ferry one of the crew drove roadie fashion into 11 cars in an unusual domino effect. A few hours later they were all arrested. A minor amount of drugs were found and one of the road crew is still in the nick charged with hit and run.

**ANTHONY PRICE**, who makes Bryan Ferry's frocks, was telling me the secret of Roxy Music's backing singers' suits (that's a mouthful at

## OUT OF EXTINCTION

**G**OT A band? Got a record? Got a pain in the ear from phoning up the record company to find out what's happening to it?

If you're a small fry band, you might find you come pretty far down the list of priorities in the hallowed halls of the company. In which case, there's always the alternative of the Independent record co. Nothing new, you cry, Rough Trade have been doing it for donkeys years.

Well, new boys Dinosaur Discs have also gone into the DIY business. In February this year, David Skillin and Micky Stubbs (both ex-CBS artists and currently songwriters with Chrysalis) formed Dinosaur Discs, thereby making sure they've got every angle covered. Now that they've got the record company side sorted out, they've also acquired their own studio and their own record shop - all opposite the famous Nashville Rooms in London.

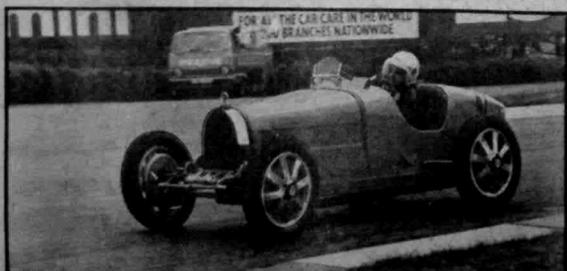
The shop will specialise in small UK labels; they'll stock (hopefully) every release shown in the small label catalogue. They'll also make space available to small

bands to have window displays while they're appearing live in London. The shop should be opened by the end of this month.

Said Dave Skillin: "This has been long overdue - though we're not the first. More people should get on with it themselves rather than relying on other people. Basically, if you want to make it, get on with yourself. Hopefully, a new band will come through our studio and we'll be sufficiently excited by them to release a single."

Dave admits that this venture is partly the result of the experiences he's had with major companies. "You can do it all yourself," he says, "and you don't have to go through phoning someone up and being told he's not there when you know he is, but he doesn't want to talk to you. We'd like to help small bands and small labels to get out and have a go."

Small bands and small labels - if you want to get in touch with Dinosaur, the phone number is 01-385 8244 and the address is: Dinosaur Discs, 17 Barons Court Road, London W14. ROSALIND RUSSELL



No 'Wall' in this one. Nick Mason, drummer with Pink Floyd, shows how to do it. He came first in a Bugattis only race at Donington Park recently. He won the race in his 1927 Type 25 B car. Nick plans to enter the Le Mans 24 hour race in the near future. Picture by: IAN RICHARDS.



SILOUXSIE feels a right jerk. Pistol Paul Cook looks one. Picture by RICHARD YOUNG

old records. Enthusiastic PR lady Jennie Halsall fell flat on her back off a bar stool and she didn't even have a pair of skates on. Stewart Copeland, hunky drummer from The Police, demonstrated how it was really done and did a few leaps that John Curry would have been proud of. He nearly gave me a heart attack when he came up behind me (and it wasn't just his good looks) because he was about the only 7 foot person there but I suppose that was because he kept his roller skates on no matter where he was. Pete Girl of UFO was there with his wife. Gary sat on the sofa hugging various young ladies whose life's ambition appeared to be a hug from one of Girl which must have something to do with the lowering of the schools leaving age. Gary Glitter luckily didn't take to wheels while I was there and the incredibly attractive Scott Gorham also managed not to get strapped on to any fast moving objects for once. Anyway, it's never seemed very cool to me skating around on one's nose which is what I'd have ended up doing. Les McKeown's hair looked fairly awful and an afternoon at John Frieda wouldn't do his roots much harm but he was suitably attired in a boiler suit. Also suitably attired were Dollar, who had a smile for everyone including the potted palms.

(at least) I don't know how many of you are old enough to remember those sprayed on suits they used to wear but they were a source of keen interest to moi when I was 12. It turns out that they had three special roadies to carry the boilers on and off stage as they couldn't move their legs apart.

IT'S JUST over two weeks until the Rockabilia Sale at the Hammersmith Palais on Sunday 22 June. It's open to the public and the entrance fee is 50 pence. Among the glorious items that will be up for sale are three pairs of Elvis Presley's trousers (dirty no doubt), a pair of Sugar Ray Robinson's gloves (autographed), a Greek gold disc from Dire Straits, albums autographed by The Specials and The Police. There are millions of other things you can bid for, all wonderful things to brighten your home.

THE ROLLER Disco party in Clapham, home of romance, was well attended. The guests risked certain death skating around on a postage stamp sized floor to 10 year



## BOWIE ON THE RAZZ

THE LONG arm of Record Mirror reaches even further than you might imagine! Even as far as Oxford Street's Virgin Megastore! Spotted and accosted by one Gary Minns (who shall remain nameless), a rich old punter going by the name of David Bowie! The meaningful mannequin was found clutching works such as the new Human League LP, singles by Q-Tips, Bill Nelson and Throbbing Gristle, plus a copy of Elvis Costello's 'Get Happy'! Minns, in an interview exclusive to Record Mirror, asked the Bowie why he'd picked up the four-eyed one's fabbo new waxing. Bowie, replying with his usual far-reaching significance, said "I liked the sleeve". Bowie was also seen with a Larry Wilson (?) record, whoever Larry Wilson (?) might be. It is believed he

also liked the sleeve of this one. Bowie's current plans are undecided at the moment, though he might be advised to find the new Distractions LP, since that's got a good sleeve too. BOWIE is over here to chat about his sleeve design for his new album but still found time to go on the razz a fairly low rent razz for him if you ask moi. He's seen here at the Roches gig at The Venue with Robert Fripp and a few nights earlier he also risked life and limb by visiting a den of iniquity to see Iggy Pop, who spent most of his time trying to find out Hazel O'Conner's telephone numero. Blondes have more fun, didn't you know. Picture by JUSTIN THOMAS

# NEW RELEASES AT BEGGARS BANQUET

EARLS COURT 8 Hogarth Road 373 2987 KINGSTON 52 Eden Street 549 5871 EALING 19 High Street 579 7599 FULHAM 346 North End Road 385 8153  
RICHMOND 2 The Square 940 0514 RICHMOND 2 The Square 940 0514 PUTNEY 29 Disraeli Road 788 0986

WEEK ENDING JUNE 13	
Girlschool Demolition Bronze BRONX25	3 20
Duffo The Disappearing Boy Puk PUK2	3 65
Steve Hackett Defector Charisma CDS4018	3 85
Quartz Count Dracula & Other Love Songs Logo MOGO4007	2 99
Pete Stride & John Plain Laugh At Me 45 Beggars Banquet BEG41	60p
Commodores Heroes Motown STMA8034	4 40
Peter Gabriel Peter Gabriel Charisma CDS4019	3 85
Pete Stride & John Plain New Guitars In Town Beggars Banquet BEG417	3 65
Karel Fialka Still Life Blusart BLUPS003	2 99
Southside Johnny Love Is A Sacrifice Mercury 9111081	3 95
Johnny G G Beat Beggars Banquet BEG416	3 65
Sex Pistols The Great Rock & Roll Swindle Film Soundtrack Virgin V2168	3 50
Diana Ross Diana Motown STMA8033	4 40

**BEGGARS PRICE**  
4.40

Commodores Heroes

**BEGGARS PRICE**  
3.85

Steve Hackett Defector

Johnny G Night After Night 45 Beggars Banquet BEG40 90p | The Beat I Just Cant Stop It Go Feet BEAT1 3-65 | Average White Band Shine RCA XL13123 3 75 |  
The Vapors New Clear Days United Artists UAG30300 3-75 | Grace Slick Dreams RCA PL13544 3-95 | G Force G Force Jet JETLP299 3-95 | Elvis Costello New Amsterdam EP F Beat XX5E 50p |  
Tangerine Dream Tangram Virgin V2147 3-95 | Paul McCartney McCartney 2 EMI PC258 4-30 | Human League Travelogue Virgin V2160 3-20 | Roxy Music Flesh & Blood Polydor POLH002 4-45 |  
Devo Freedom Of Choice Virgin V2162 3-95 | Joan Armatrading Me Myself I A&M AMLH64809 3-65 | Lou Reed Growing Up In Public Arista SPART1131 3-65

### FORTHCOMING RELEASE FROM Merton Parkas Put Me In The Picture 45

**BEGGARS PRICE**  
3.65

Duffo The Disappearing Boy

**BEGGARS PRICE**  
60p

Pete Stride & John Plain Laugh At Me 45

**BEGGARS PRICE**  
2.99

Quartz Count Dracula & Other Love Songs

**BEGGARS PRICE**  
3.20

Girlschool Demolition

# NEWS



**THE SOUNDTRACK** of the American movie 'Roadie' — starring Blondie, Meatloaf and many others — is released in the UK on June 27. But there are still no plans for the film to be shown over here before Christmas.

'Roadie' features Meatloaf as Travis Redfish, a country boy who joins the Blondie travelling 'Rock 'n' Roll Circus' as a 'super roddie' (see above) and eventually meets Alice Cooper. A strong soundtrack has music by Cheap Trick, Styx, Blondie, Roy Orbison and Joe Ely, and the film opened in America this week to good reviews.

But a spokesman for the UK distributors United Artists told RECORD MIRROR: "No plans have been drawn up for the film to open in Britain in the near future. It won't be set for any cinemas in the autumn, and no decision has yet been made about when it will be."

## RELEASES

**WHITESNAKE** release a new EP entitled 'Ready N' Willing' (Sweet Sat. Mar. 1980) on June 20. It's backed with 'Nighthawk', 'Vampire Blues' and 'We Wish You Well'. The EP comes in a full colour bag featuring the same design as the album sleeve, and retails at the same price as a single.

**WILD WILLY BARRETT** has formed his own record company Red Eye Records and releases a single entitled 'A Shot Of Red Eye' this week, with the first 10,000 copies retailing for 50 pence. An album tentatively titled 'The Crazy Kong Album' is due for release on June 30.

**JUSTIN HAYWARD** releases a solo album 'Night Flight' featuring 10 tracks, including four self-penned compositions this week. An edited version of the title track will also be available as a single in a full picture bag.

**JUDY TZUKE** releases a new single this Friday called 'The Choices You've Made'.

**DAVID ESSEX** releases another single from the film 'Silver Dream Racer' on June 20 entitled 'The Race'.

**LEO SAYER** brings out a new single on June 20, the old Bobby Vee classic 'Love You More Than I Can Say'. The single is taken from Sayer's new album which is due for release in August.

**TOM BROWNE'S** new album 'Love Approach' is being rushed to release in Britain prior to its US appearance due to heavy public demand.

**MAGNUM** release a new three track single on June 13 entitled 'Changes'.

**QUARTZ**, the Birmingham band release a new single 'Street Fighting Lady' on June 13 which is taken from the album 'Deleted'. The single was produced by Black Sabbath's Tony Iommi.

**THE KINKS** first four albums are to be re-released in their original sleeves later this month. The albums all dating from the sixties are 'Kinks', 'Kinda Kinks', 'The Kinks Kontroversy' and 'Face To Face'.

**THE MEKONS** will be releasing a new single in June called 'Snow' to be followed by an as yet untitle album on the York based independent label Red Rhino Records.

**THE CIVILIANS** release their debut single on June 20 entitled 'In Search Of Pleasure'. The band will be backing the release with dates around London starting on the Marquee on June 18.

**THE FEATURES** are to release a revised version of the Moody Blues hit 'Go Now'.

**TEMPORARY TITLE** deliver their first single this week. It's a re-working of the old Billie Davis hit 'Tell Him'. The band are currently working on their debut album and dates are being finalised for a UK tour.

**AKRYLYKZ** the Hull band who play London's Hammersmith Palais on June 24, release their second Polydor single 'JD' on June 20.

**THE WURZELS** are following up their 'I Hate JR' single with yet another Dallas song entitled 'I Shot JR' on June 20.

**DEUTSCH AMERIKANISCHE FREUNDSCHAFT** (what?) release their debut British album 'Die Leinen Und Die Bosen' (the little and the evil) on Friday June 13. The album contains material recorded in Germany and also live at London's Electric Ballroom.

# MENINBLACK SEETHELIGHT

**THE STRANGLERS** go back on the road again in mid-July — visiting areas where they haven't played for some time.

And they'll be previewing new material from the upcoming album 'The Meninblack', currently near completion and scheduled for a September release, on a tour that is likely to take in Cornwall, Dorset, Newcastle and Scotland.

As RECORD MIRROR went to press the only confirmed date was at the 8000-capacity Deeside

Leisure Centre on July 16, and tickets for this concert should be available by the end of next week. The remaining dates will be announced within a week.

Hugh Cornwell has just completed a book, written in conjunction with former RECORD MIRROR journalist Barry Cain, based on his experiences in Pentonville Prison. Negotiations with a publishing firm are still taking place, but it's likely to be available some time in the autumn.

## METAL BILL

**THE BILL** for the Motorhead heavy metal extravaganza at Stafford Bingley Hall on July 26 is now virtually complete and only one new heavy metal band have to be added as special guests.

Girlschool, Angelwitch, White Spirit, Myrthra and Vardis have now been confirmed for the day long festival and tickets are still available.

There have been two changes in the arrangements for the coaches departing from London on all-in tickets. First, the price has risen by 50p and secondly the coaches will now depart from Kings Cross bus station and not Hyde Park Corner. This is simply because there will be something like 50 coaches going up and the police considered it a traffic hazard, said a spokesman for the promoters.

## POLICE GIG

**POLICE ARE** to top the bill in an all day open-air concert at the Dublin Dalymount Stadium next month.

The concert begins at 2pm on July 27, and joining Police on the bill will be Squeeze, U2 and Fashion. Tickets for the festival are available now in Dublin, check local press for prices and other details.

Since the Police concert is taking place in the Republic of Ireland it's unlikely that it will affect the group's tax position.

## NEW SINGLE

**NEW MUSIK** begin a short series of dates this week, coinciding with the release of their new single 'Sanctuary'.

The single is taken from the chart album 'From A To B' but does include two new B-side tracks in 'She's A Magazine', 'Chik Musik' and 'Magazine Musik'.

And the dates are: Horsham Capitol Theatre 13, London Music Machine 14, Northampton Nene College 17, Manchester Polytechnic 18, Edinburgh Herriot Watt University 19, York University 20, Penzance Demelzas 23, Birmingham Digbeth Civic Hall 24, Leeds Warehouse 25, Oxford University 26, Melksham Assembly Halls 27, Southampton Le Saint's College 28.

## TED TOUR

**TED NUGENT** begins his first major British tour — apart from one off dates since 1977 this August.

He'll be opening at the London Hammersmith Odeon on August 1 and 2 and the tour carries on at Manchester Apollo August 5, Edinburgh Odeon 6, Newcastle Mayfair 7 and 8, Birmingham Odeon 9.

Tickets for all the concerts are available immediately.

No support has yet been confirmed for the tour, but promoters Straight Music said this week: "We've approached Judas Priest to see if they would consider doing it, but haven't had any answer back yet." (This last, humorous it might be added, reference is believed to be to the "announcement" that Judas Priest would be playing at Crystal Palace, supported by Ted Nugent, an event that was cancelled before the billing was even discussed! Ed)

## LIVE BEAR

**BIRMINGHAM-BASED** Big Bear Records next week begin an ambitious project to record 15 new local bands for a live double album to be released within four weeks!

Big Bear will be staging a week of concerts at the Digbeth Barrel Organ in Birmingham, with two bands each night being recorded on the Buzz Mobile.

"We hope the album, which should be out in a month for around a fiver, will be a good documentary of what's going in Birmingham this summer, as well as an indication of who's likely to follow bands like UB40 and the Beat into the charts," said a Big Bear spokesman.

The line-up is as follows: Dangerous Girls and Spoonful June 16, Dansett Damage and the Thrillers 17, Speed Limit and the Lazars 18, Ricky Cool and the Rialtos and Little Willy 19, The Quads and the Rockers 20, Bright Eyes and Mayday 21, Playthings and Plastic Idols 22.

## SILICON 'SUN'

**SILICON TEENS** described as 'the world's first teenage electronic group', release their first self-penned single entitled 'Sun Flight' this Friday.

A follow-up to their two previous covers 'Memphis Tennessee' and 'Judy In Disguise' it's taken from their first album 'Music For Parties', due out at the beginning of July.

### 2nd Loch Lomond Rock Festival

SCOTLAND'S GREATEST ROCK FESTIVAL

21st and 22nd JUNE 1980

CAMERON BEAR PARK, Alexandria, Dumfriesshire

**SATURDAY**

**JAM**

**TOURISTS**

**STIFF LITTLE FINGERS**

**HURRY BOOK NOW!**

**SUNDAY**

**WISHBONE ASH**

**MAXON**

**ASH**

**GILLAN**

**WILD HORSES**

**KROKUS**

**INDISGARNE**

**TICKETS AVAILABLE from the following agents:-**

<b>ABERDEEN</b> The Other Record Shop	<b>EDINBURGH</b> Licker Records The Other Record Shop	<b>LONDON</b> Virgin Megastore
<b>CARLISLE</b> Peck Panther Records	<b>GLASGOW</b> Apollo Theatre Lusten Records	<b>MANCHESTER</b> Apollo Theatre
<b>DUNDEE</b> Kathy McCabe	<b>LEEDS</b> Virgin Records	<b>NEWCASTLE</b> Ely Hall Box Office
<b>TOM RUSSELL'S RECORD BAR</b>		

**TICKETS (ADVANCE BOOKING)**

**DAY TICKETS £6-50**

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**CAMPING, CAR/COACH PARKING, REFRESHMENTS, ETC. AVAILABLE**

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## Snips

NEW SINGLE

**YOU'RE A WONDERFUL ONE**

THE EVENT

### Snips

**EVEN DWARFS START SMALL**

JUNE 17th AT THE MENOR (8.00pm TO THE WEEK END)

AN EVENING OF FUN FOR ALL WHETHER SMALL OR TALL

**Snips**

PRIVATE LIFE

## LEAGUE BACK

VIRGIN RECORDS are making a second bid to bring the Human League to the attention of the public - with a timely re-release of last year's single 'Empire State Human'.

It will be in the shops again this week, with the first 15,000 copies in a 'double-pack' with 'Only After Dark' and 'Toyota City' from the 'Travelogue' album. Finally 'Marianne', which first appeared as part of the 'Rock 'n' Roll' double pack, will also be re-released as a follow-up to 'Empire State Human' in a month's time.

## STAGE GUIDE

THE MULTI-media stage presentation of 'The Hitch Hiker's Guide To The Galaxy' is to get a London season at the Rainbow Theatre.

The show, based on the book of the radio series, will have a cast of 20 and five musicians, and has cost around £300,000 to present. The front of the theatre has also been redesigned - as an "inter galactic space port" - for the season.

'Hitch Hiker's Guide' will run for eight weeks from July 16, and seat prices will be £5, £4 and £3.

## HARLEY GIGS

STEVE HARLEY, complete with a new band, begins a short British tour later this month... his first here for over two years.

And he'll be winding up with four consecutive nights at the London Venue, running from June 23 until 26 inclusive (all tickets available now).

The rest of the tour runs as follows: West Runton Pavilion June 19, Egham Royal Holloway College 20, Leicester University 21, Redcar Coatham Bowl 22, Sheffield University 28.

## TWO BLUES

THE BLUES Band play two special concerts in London next month... to record live material for a follow-up to the 'Official Bootleg' album.

They'll be at the Marquee on July 8 and the Bridge House on July 9, and the best of the live tapes will join studio material on an album scheduled for October release.

The Blues Band EP, with four tracks (led by 'Magie's Farm') is now available from June 20.

## HARPER SOLO

CHARLIE HARPER of the UK Subs has gone solo!

But Harper, who releases his first solo single on June 27 has no intention of quitting the group. Instead his first stab at writing and producing is 'just a project and nothing more'.

The single is 'Barmy London Army' partly a tribute to Jimmy Pursey according to Harper, and it's backed with 'Talk Is Cheap' pressed in coloured vinyl and released in a picture bag.

The UK Subs, complete with Harper, play the London Rainbow on June 30.

## SWINDLE

'THE GREAT Rock 'n' Roll Swindle' is about to move in to the provinces - at the same time as the film is still standing at number three in the weekly list of the West End's top films.

The first cinema outside the South East to show the film will be in Great Yarmouth (from June 15) and the openings continue at Cardiff Plaza, Ipswich Gaumont, Loughborough Curzon, Manchester, Leicester and Hanley Odeons (all June 22), Yeovil Classic, Cheltenham, Nottingham and Reading Odeons (June 29), Liverpool Odeon (July 6) and Brighton Odeon (July 10).

Meanwhile outer London and suburban distribution will begin at various Rank, Granada and Classic cinemas from June 29.

## READING

THE TOP billing for this year's Reading Rock Festival - running over the Bank Holiday weekend of August 22, 23 and 24 - now only awaits final confirmation, and the headliners, along with ticket prices and details should be announced this week.

But it already looks like being a strong heavy rock, even heavy metal, bill for at least two of the days. And says promoter Jack Barrie, the top act "as always" will be a British group.

Names already hotly tipped for the festival include UFO, Wild Horses and Gary Moore's new band G-Force, and it's also rumoured that the Ramones may be coming over as special guests (and also to play a British tour). The strong supporting bill is likely to include a large proportion of the new wave of heavy metal bands.

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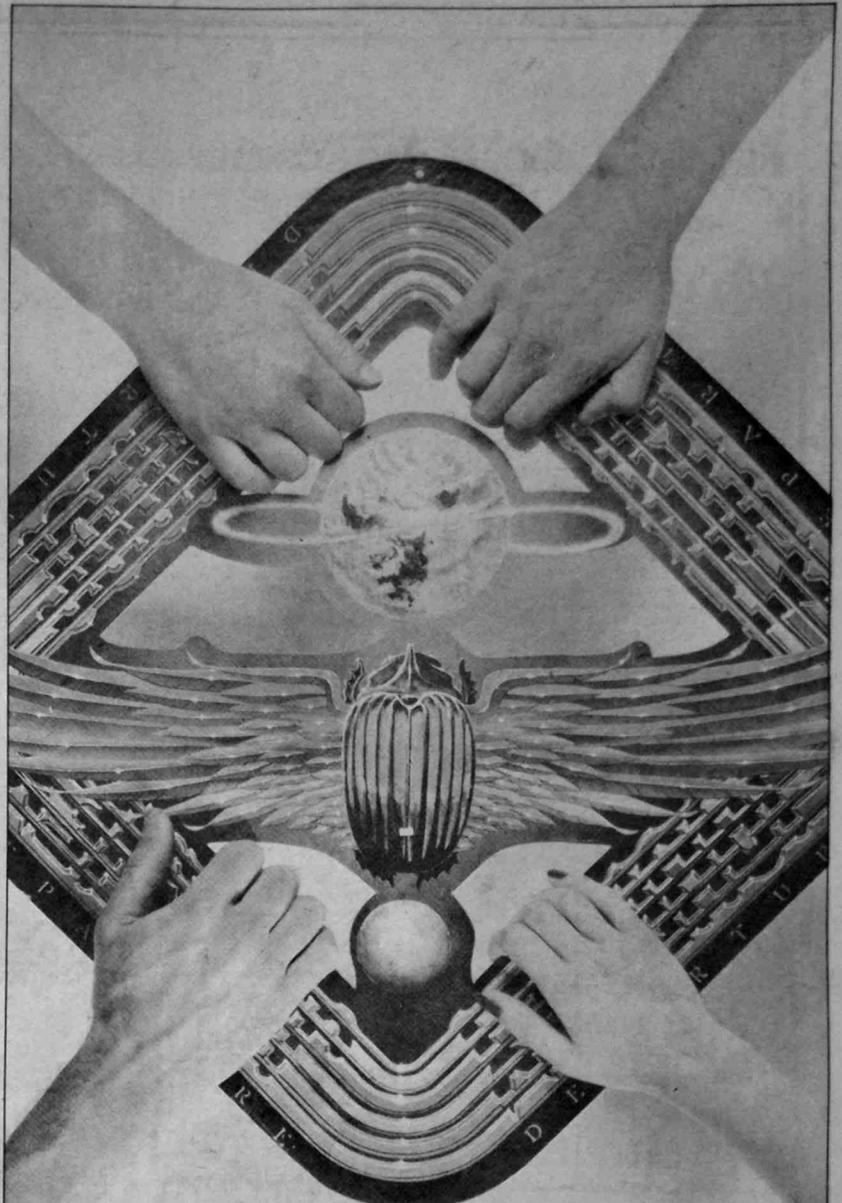
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# Hold tight. Time for Departure.

Journey, one of the mightiest bands in the U.S. are about to take the U.K. by storm, beginning with their new album, 'Departure'.

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# STONES DATE

THE ROLLING STONES' new album has at last got an official release date. With the title now fixed as 'Emotional Rescue', and the final running order — somewhat different to that suggested in a 'review' elsewhere — now confirmed, the album will be in the shops on June 27.

The full running order is as follows: Side One 'Dance', 'Summer Romance', 'Send It To Me', 'Let Me Go', 'Indian Girl', Side Two 'Where The Boys Go', 'Down In The Hole', 'Emotional Rescue', 'She Is So Cold', 'All About You'.

# USA BOUND? READ THIS



THE COVER of a book which is claimed to be essential reading for anyone visiting the states.

THANKS to Sir Freddie Laker and his push for cheap air fares more than one million Britons are expected to cross the Atlantic this year... and it's a fair bet that plenty of them will be in search of some good rock music while they're there.

All of which makes 'Honky Tonkin' — A Travel Guide To American Music, now lavishly updated and repackaged by Travelaid and available for £2.95, pretty much an essential buy for any rock fan visiting the States.

The book, by Richard Wootton, gives you the low down on the high life — as well as the highlights of the low-life — in all aspects of American music. Everything from where to get a good beer with a bar room pianist in Arkansas, how to track down Buddy Holly's old studio in Texas, or where to get the best rock night out in New York or Los Angeles.

All the information is up-to-date, and with a copy of 'Honky Tonkin' you won't have to go far to get an earful of America. Available from Virgin Books, most book shops, or in case of difficulty send £3.30 (includes p and p) to 'Honky Tonkin', 21 Melbourne Court, Anerley Court, Peuge, London, SE20.

# IN BRIEF

A SHUTTLE service between Stevenage BR station and Knebworth House will be available throughout the day of the Knebworth Festival on June 21. The flat fare for a one-way journey will be 30p, and exact fares only will be accepted.

JOHNNY 'GUITAR' WATSON has cancelled his upcoming UK date due to his father's terminal illness. At present there are no plans to re-schedule the gig.

TOYAH WILCOX plays the Wolverhampton Lafayette on June 18, and the entire concert will be filmed by ATV for a forthcoming documentary on the artist.

IAN MATHEWS releases a new album, 'Spot Of Interference', and a new single, 'She May Call You Up Tonight', on June 27. Mathews follows a European tour with only one British date at the London Venue on June 30.

SNIPS makes one of his rare concert appearances at the London Venue on June 17, supported by a six-piece band. The 'Even Dwarves Start Small' revue (tickets £3) will be compiled by Alexi Sayle from the Comedy Store.

ANOTHER PRETTY FACE, TV21 and the Elite appear at the Gorbals Fair free Rock Day this Saturday (June 14). The event begins at 12 pm at the Playbarb Centre, Cumberland Street, Glasgow.

PRODUCER Eddy Offord is back working with Yes. Offord who has produced six previous Yes albums will be at the controls for the new Yes / Buggles album scheduled for September release.

THREE PAIRS of Elvis Presley's trousers and a classical guitar belonging to Alex Lifeson of Rush are among the recently donated items for the Rockabilia Charity Auction at London Hammersmith Palais on June 22. Many other items are still being received and the event will be conducted by a professional auctioneer.

## ROCK'S 25

RADIO 1 turns back the clock and delves into the archives of Pathe News — among others — for a major new series which starts next week.

For '25 Years or Rock' which will run for 25 consecutive weeks from June 22, is a unique documentary compilation of both rock and major world events from 1955 onwards. The major records of each year will be linked with newsreel soundtracks, radio and TV broadcasts and newspaper clippings — starting with Bill Haley's 'Rock Around The Clock' and Anthony Eden's famous speech during the Suez crisis!

Subsequent programmes will cover everything from Kennedy's assassination, the Profumo affair, the war in Vietnam, the first moon landing and the rise and fall of the mini-skirt to the career of the Sex Pistols.

The first programme can be heard at 7pm on June 22, and each will be repeated the following Thursday at the same time.

CAPITAL RADIO DJ Adrian Love has quit the station to join Radio 1.

35-year-old Love steps in to fill the gap left by the departure of Kid Jensen for America. He will present a new series of 'Talkabout' from September.

# TOURS

## THE PHOTOS

THE PHOTOS whose UK tour was announced last week have added yet more dates. They are Wakefield Unity Hall June 22, Port Talbot Troubadour 26, Birmingham Cedar Ballroom 27, Manchester Factory 28, Torquay 400 Ballroom July 2, Stroud Marshall Rooms 4, Bath Tiffanys 6. Another London date is expected to close the tour, and will be announced shortly.



THE PHOTOS

## SPLODGENESSABOUNDS

SPLODGENESSABOUNDS, whose single 'Simon Templar' is at the bottom end of the top 100 have lined up the following dates: Swansea Institute of Higher Education June 18, London Thomas A Beckett Old Kent Road 19, Warwick University 26, Dudley JB's July 5, Woolwich the Tramshed 6, Folkestone Leas Cliff Hall 19, Woolwich Tramshed 24, August 21.

## DENNY LAINE

DENNY LAINE has made some changes to his forthcoming UK tour, as the original promoter cancelled all the dates due to other commitments! The tour will go ahead but is presently being re-arranged and the only confirmed dates are London Venue June 20 and 21. Provincial dates for June and July will be announced next week. A Denny Laine solo album is scheduled for October.

## MINK DEVILLE

MINK DEVILLE will be playing two shows at the London Venue on June 27. Tickets for the shows (at 8.30pm and 11.30pm) are priced at £3.50 and will be his first here since June 1978.

## THE BOYS

THE BOYS play two London dates at the Music Machine on June 13 and the Marquee on the 22.

## VARDIS

VARDIS will be supporting Budgie on their UK tour — which started on June 10 and finishes at the London Lyceum on June 29; they also play the London Music Machine on June 30 supporting Girlschool.

## AU PAIRS

AU PAIRS, will be playing the following dates: London Rock Garden June 11, Keele University 13, London University 14, London Alexandra Palace 15, Newcastle Finnegan's Warehouse 19, London Albany Empire 23, Hull Wellington Club 26, Birmingham Moseley Festival 28.

## SHAKIN STREET

SHAKIN STREET return to the UK this month for further dates, and release a single 'Solid As A Rock' on June 27. They play St Austell New Cornish Riviera June 24, Southampton Gaumont 25, Brighton Con-

ference Centre 26, London Music Machine 27, London Marquee 28, London Lyceum 29.

## DENIZENS

DENIZENS, Have lined up gigs at: London West Hampstead Moonlight June 24, Coventry Dog and Trumpet 26, Birmingham Holy City Zoo July 1, Nuneaton 77 Club 6, Birmingham Cannon Hill 19, Dudley JB's 25, Bishop's Stortford Triad 31.

## THE VIBRATORS

THE VIBRATORS commence their first actual tour in two years, although they have been playing the odd gig here and there. The tour starts at London West Hampstead Moonlight June 13, Huddersfield Cleopatra's 14, Dumfries Stagecoach 15, Paisley Bungalow 16, Grangemouth International Hotel 19, Edinburgh Niteklub 20, Scarborough Taboo 21, London Nashville 27, London Half Moon Herne Hill 28. More dates are yet to be added.

## OTWAY/BARRET

JOHN OTWAY & WILD WILLY BARRET; add dates to their present tour at Bristol Trinity Hall Community Centre June 24, Scarborough Taboo July 18. Entry, as to all the gigs, is a copy of their current single 'DK 50/80', which MUST be bought in advance!

## WESTERN HYSTERIA

WESTERN HYSTERIA, play the following dates: Bristol Stonehouse 13, Bristol Granary 14, Taunton Youth and Community Centre 15, Reading Cherry's 17, Weymouth Cella Vino 18, Bournemouth Pinecliff Bar 19, Salisbury Kings Head 20, Reading Target 21, London West Hampstead Moonlight 24, London Windsor Castle 25, Birmingham North Worcestershire College 27, London Southall Hambrough Tavern 28.

## DAN-I

DAN-I, the funk and soul artist is to appear at the London West Hampstead Moonlight on June 14, marking the start of a series of further London dates yet to be announced.

## DELEGATION

DELEGATION are to undertake a series of one-nighters and residencies. They are Watford Baileys June 16 — 21, Worlington Rendezvous Club 26-28, Helensburgh Trident Club July 2, Rosyth Lion Club 3, Norwich Tudor Hall 10, Coventry City Centre Club 17, Barrow-in-Furness Chambers 18, Blackpool The Showboat 19, Isle of Man Palace Lido 20. To coincide with the dates a single 'Put A Little Love On Me' is released on June 20.

## SLADE

SLADE; play three London dates this month, supported by Broken Home. They are Music Machine June 20 and 21, Marquee 23.

## THE KIDZ NEXT DOOR

THE KIDZ NEXT DOOR will be supporting the Cockney Rejects on all dates of their tour commencing on June 17 at the Cardiff Top Rank.

## RICHARD DIGANCE

RICHARD DIGANCE has been invited to compare the Knebworth 80 Festival featuring the Beach Boys and Santana. He will also perform a set of his humorous songs. Other June dates on his itinerary include Sutor Red Lion 19, Egham Royal College 20, Friern Barnet Orange Tree 22, Worlington Carnegie Theatre 27.

## JO JO ZEP

JO JO ZEP AND THE FALCONS, make their debut visit to the UK, playing the Hammersmith Clarendon on July 8 and the Venue on July 17.

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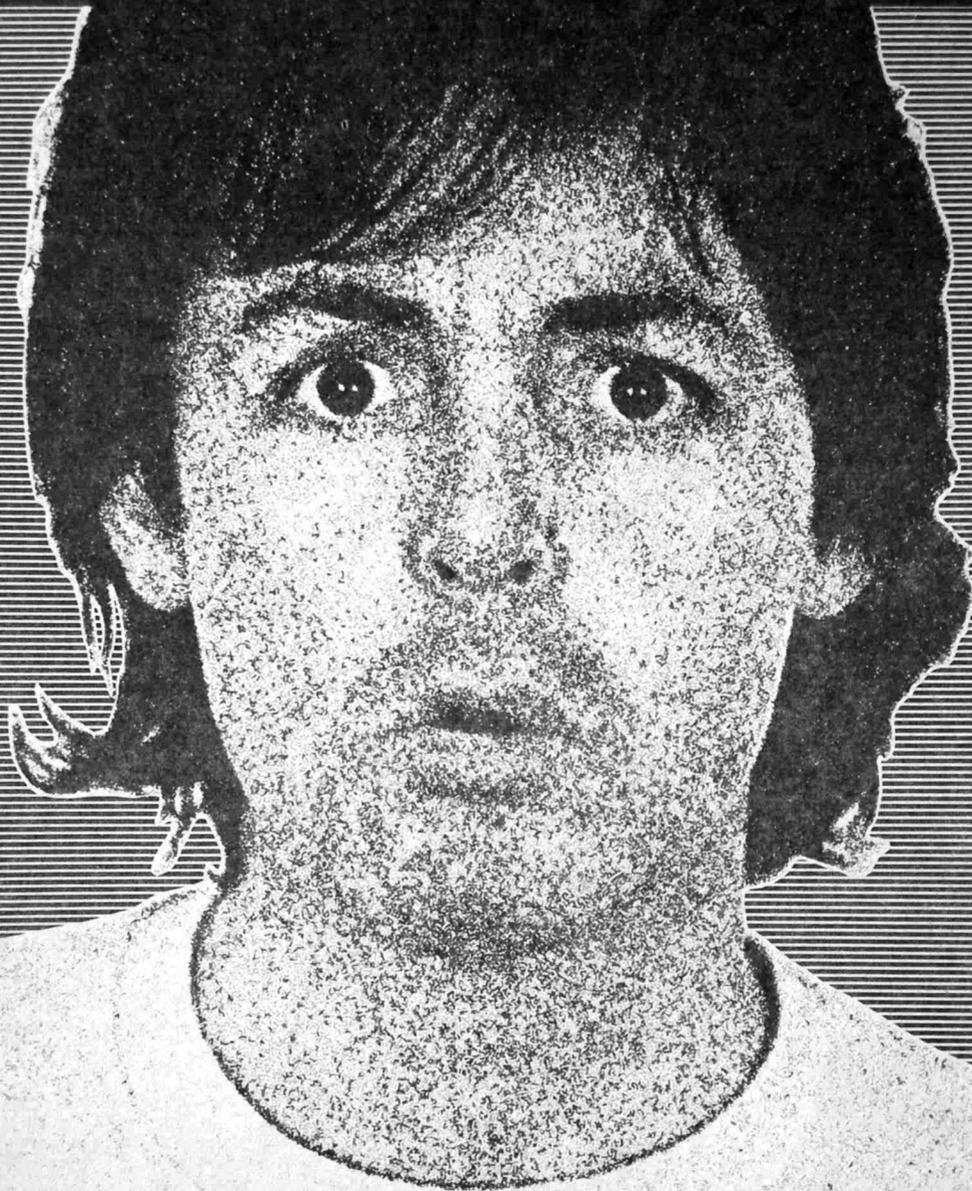
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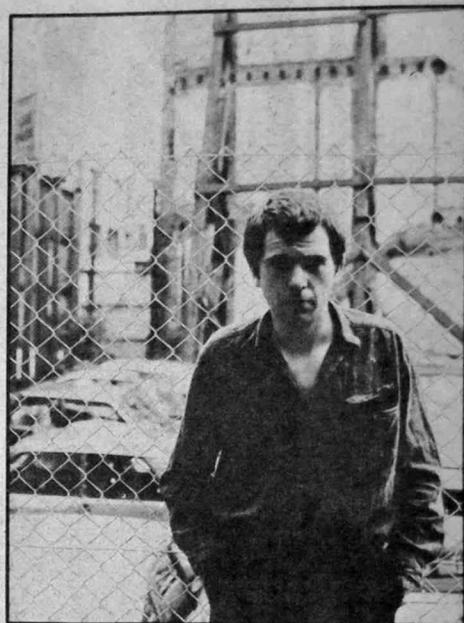
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# GABRIEL: FROM GENESIS... TO RE-EVALUATION



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**T**HE evening before I met Peter Gabriel I sat home and thought about something a friend had said, he envisaged Gabriel sitting right at the centre of a great onion, safeguarded by layers of tough skin — office doors, schedules, publicists, corporations — with me having to slice the onion, or peel it slowly, if I wanted to get at the centre. They gave me an hour for an interview. I might have to slice the onion, I thought.

Let's assume our glass onion is like Peter Gabriel: the third solo album is alive with ideas scrambling to get out, hints and suggestions, evocation. Peer inside — these things are blocked, locked and huddled together in schizophrenic union. Slice it and you learn nothing, peeling it slowly takes more time than I've got to spare.

I sat home and hoped the onion would fall open of its own accord.

**T**HE day I met Peter Gabriel I realised the onion did exist: a second floor office in the city of guilt (Soho) where sex is sold to the insecure like sickly candy to starving kiddies. A second floor office with Jean Michelle Jarre silver discs and framed Genesis posters on the walls, a tight-lipped PR with lists of official interview schedules. My number was number two, following on the heels of a paid-by-the-word lush from *Sounds*. I drank tea and sweated and waited for my hour to start.

Of course, this is all very showbiz — a new album, a front cover, an interview, everything neatly in place, cleanly folded — but Peter Gabriel is actually worthy. That's what I've just decided.

Of course, this is how it all looks — Peter Gabriel as an object on the conveyor belt, shrink wrapped — though he's all too aware of those implications. He's now prepared to use the mechanics around him for his own purposes, and he's not the only one. Think of Peter Hammill, Kevin Coyne, Paul Weller.

Peter Gabriel is Gabriel's third album. It's his best. Unlike its predecessors — humble ventures into Genesis aftermath — it suggests that there's character and personality trying to escape, to clamber out from it all and talk to people; that there's a person beginning to explore his own resources and finally put them to some effective use.

**U**P close, Peter Gabriel isn't like PETER GABRIEL. He's not what I'd expect. He doesn't even look like himself. He's nervy, edgy, perhaps conscious of me being conscious that he's PETER GABRIEL, the 'star', the ex-Genesis singer, the T-shirt.

We're both nervous. Perhaps there's a mutual disrespect for a procedure we both understand well enough. Here's me, peeping at one hour of a person's life again, trying to focus. Perhaps I'm supposed to draw conclusions!

SO what's it going to be then, eh? What have you got to say, Peter? "I think there's a lot more of me on this album than the first two — I think I've got more confidence to be a bit bolder about things, perhaps. In some ways it feels like a first album, I tried to rethink the way I wrote music, the approach was different."

"The rhythm was the key to all the tracks — I'd been introduced to this cheap little programmable drum box — I put rhythms onto the machine, then wrote around them. I see rhythm as a spine — if you change it, the body around it changes."

"This album just does a lot more with less: I think it's been a kind of mini-confidence-building process."  
With an all-star cast. Kate Bush, Dave Gregory, Paul Weller, Robert Fripp, Phil Collins.

By CHRIS WESTWOOD. Pix: ANDY PHILLIPS



"To tell the truth I would've been perfectly happy to avoid giving anyone credits except they would've felt hard done by. I know I'm bored by superstar albums where you get lists of names to an outsider's eye it's quite easy to assume the names are just there to appeal to as wide a spectrum of the record buying market as possible. That wasn't the case.

"Paul was working in the studio next door. I'd tried to get some French schoolgirls to sing 'Jeux Sans Frontiers', though it didn't come off. Kate had the sort of pure voice I wanted. David Rhodes was chosen for his guitar playing, not his marketability.

"And I do feel the album is bigger and stronger than any of the personalities involved, myself included."

People have remarked about the political nature of some of the songs.

"Well, 'Biko', I suppose, is an obvious political lyric, but I don't think of myself in terms of being a political propagandist in any sense. I just see myself as a musician who's thinking about things, trying to trigger off ideas and reactions in other people. If you really want to get into something, books are a much better source for political ideas than rock music.

"And *Through The Wire*' really reminded me of a Northern Ireland situation; perhaps that's my hang-up.

"I was thinking of that more in terms of a relationship. There was an image on the one hand, where people communicated through the wire; it's like a telephone that brings people together, or a fence that keeps them

apart. It's almost the same force drawing them together that keeps them apart.

And *Games Without Frontiers* and *Family Snapshot*? Both about childhood fantasies the reality and unreality of warfare, the instinctive.

"For me, *Family Snapshot*' was triggered off reading a book called *An Assassin's Diary* by Arthur Brown who tried to take a shot at Nixon initially. It just set me thinking I wrote the song from the assassin's point of view, rather than the outsider's. I think it's very dangerous the way mass media portrays people who behave in an anti-social fashion as subhuman monsters while other people console themselves by thinking they're different to that.

"In reality I don't think they are. I think they're just the fringe of the rest of us, rather than separate from. We have those capabilities within each of us.

"With *Games*' it's like getting titles and phrases from everyday things and putting them in different situations, getting different undertones coming through. And I was thinking of adults behaving as kids, or perhaps the way nations behave towards one another — it's pretty disgusting in some cases — which can also be seen as childish, and fully acceptable as such. Yet adults as individuals are not supposed to behave in such a way.

"I think some people believe the only things I've written with political references are on this album, even though *Animal Magic*' on the last one was much more that... where I'd seen this TV film glorifying war

heroism and the recruitment ad came up right after it! I thought that was pretty sick.

*Changes* were you at all affected by the life the new wave brought?

Yeah, I think I've been influenced by everything that I've heard, really the same sort of cycles occurred in the sixties too where bands came through with energy, rebelliousness. But that isn't something you can build a career on. Some bands found they could explore the sounds and ideas after that initial burst of energy cracked the old establishment — that's what I find exciting about the new cycle.

And the new Peter Gabriel cycle? Your change of approach?

"This happened because this was the most interesting area to work in, rather than guaranteeing another few years of record sales. I knew it was a risk.

The direct result of which is that the album isn't gaining Stateside release?

"Atlantic Records dropped it, and dropped me as an artist. If it's not going to sell a hundred thousand, they don't want to know. Which'll ultimately cause their own destruction, I think, as independents grow and people hopefully — as happened over here — by-pass all the big labels, and, well, if they won't take the risks there are still people who know what good music is, and will take the risks.

"So, I don't know. I think it's related to that, but there was one A&R guy who came over to hear what I was doing, was pretty horrified, but wanted *'And Through The Wire*' as a possible American single. He was very

keen to get me to make it sound like the Doobie Brothers. It hardly has much bearing on mainstream American music."

You don't feel at all pressured, then, to succumb to their wants and produce things that are more commercially acceptable?

"No, I've always taken the attitude that I should make the music I want, then try as hard as I can to sell it — after it's finished not beforehand."

I've got to mention *Genesis* at this point: do you think that what you're doing now is gaining gradual acceptance because of that past because you're PETER GABRIEL?

There are still a lot of people who dismiss me anything they listen to because of my history as a clothes-prop with *Genesis*. So it's been quite hard to establish myself as someone who's serious about what they're doing musically.

What are your feelings about the business, you're working within and without? Do you feel withdrawn outside it all?

Oh, I like to keep in touch. I don't feel that I'm buried away in senile retirement in a country cottage — but I think the business machinery can be very frustrating, even though anyone who gets into the business of making records — is in a business. To deny that, or pretend it doesn't exist, is rubbish.

"Over the last few years I've been trying to throw myself open a bit — I enjoy it a lot more now. I'd still tend to shy away from exposure as much in a personal sense — with friends — as any business sense."

I think it's good to reach outwards to people as opposed to inwards.

But an in period is also useful, though. For instance, I wouldn't have taken the time to re-evaluate the way I wrote stuff otherwise the music wouldn't have been as strong if I hadn't gone right back to that internal operation.

It's dead easy to get cut off, and perhaps become impotent and irrelevant as a result.

How important is it to you to communicate thoughts and feelings to other people? Do you feel you've achieved that?

Ahm, I think it's communicating, but with different people on different levels. The sort of thing I like the best is something which I activate my body and get my head working as well — very few people do that for me. Otis Redding was one. Springsteen.

I try and make sure that I'm committed in my input so I have the power to hit people on as many levels as possible. I've been criticised for the lyrics not being specific or direct enough, but I'd still argue the case for more vague things where you can put across images — the dream world is still an undervalued influence on the way we live. We all spend a lot of time in dream activity and there are images that can be hit — and plugged directly to the unconscious — but can perhaps get overlooked in an atmosphere of street credibility.

My favourite area is that where things appear to be normal, but are actually askew, and are perhaps quite disturbing as a result.

These imbalances are vital. Apart from clarity, rock and roll's most necessary forces are the forces of evocation of mystery.

And this is why Peter Gabriel appears to be entering his most — his first? — truly substantial era: the exterior of Peter Gabriel is far more promising the sounds coming in. The interior is not what you might expect. It's certainly far removed from the coffee table or the potted plant. I just hope it isn't consumed by hipsters searching to fill a gap and impress their friends at the same time.

Instead of taking his place with the cheap-sell image-builders (still living on your laurels, Bryan Ferry! Shame on you) Gabriel is seemingly more concerned with looking to the present, and forward from there, self-pride first. The future now?

My hour's glimpse of Peter Gabriel's world ran out. I was pleased with what I saw. I saw what I didn't expect to see; I saw light, I saw concern, I saw resilience. I didn't see anyone copping out, I didn't see the "star." I thought I was listening to in the days of Nursery Crime. I think I saw someone worth serious attention again.

A. Phillips (Brazil turkey photographer) explained to Gabriel how he'd shaved part of his hair away in 1971; it was to fit in with the *Genesis* haircut of the time. Gabriel smiled nervously, a mixture of amusement and dejavu surprise. Ah, well, he ate his peanut butter sandwich and didn't worry too much.

THE evening after I met Peter Gabriel I thought about something the friend had said; I thought about the onion, and wished I'd had more time to peel it.

What was encouraging, though, was the idea that Gabriel might actually be peeling the onion himself. From the inside.

**I**T WASN'T easy to concentrate in Hurrah. Not because Selecter were off-form. Nor on account of the heat. It wasn't even a case of too much pressure, particularly in a club full of failed fashion plates on the swanky, uptown side of New York City.

No, lack of attention was due more to immediate company. It seemed a good idea to watch from the raised DJ podium. A bird's eye view of the stage and all that. But accepting the age-old adage of great minds thinking alike who should take up the other square-foot of standing room but one Michael Jagger, formerly of Dartford. Escorted, comme d'habitude, by Jerry Hall who happens to be/have the hottest figure in American modelling.

their phenomenally boring in-store appearance at a Greenwich Village record shop. While all the autographing of specially priced albums and inane smiling was going on, I had a word with Neol Davies, the group's 28-year-old taciturn songwriter.

**N**one of you appear to be enjoying yourselves very much. Don't you like America, or is it more the people?  
 "It's the people - particularly here."  
 "What's wrong with them?"  
 "They're just a bunch of idiots. Posers. They're not interested in our music, they just think they ought to be here. In fact they don't even think, that's the main problem."  
 I mumble something about if that's how the scene operates here, they should make the



CHARLEY

# HOW THE WEST WAS WON

**SELECTER** were the conquerors but it took a lot of bloody hard work. **MIKE NICHOLLS** watched from the sidelines and spoke to the band in mid-battle



Being of a sociable, not to say garrulous, disposition, our Mick saw fit to converse and make the occasional observation about the band. That night Pauline Black went to bed a happy woman. Some hours earlier she had expressed the hope that her rather more than three minute hero would attend, just as he had turned up to the recent Specials gig in the same place. And not only was he there, he was actually dancing and to all intents and purposes enjoying himself!

Earlier still Pauline hadn't appeared happy. Nor had the rest of Selecter. Five-and-a-half gruelling weeks on the road down, across and up and down and finally across America had taken their toll. Young guitarist Compton Amanor's description of the trip sounded more like the dream of a bus tyre salesman than that of a new band on its first Stateside outing.

The tour began in Vancouver (that's in Canada, top left-hand corner - geographical Ed) and progressed a couple of thousand miles south to El Paso on the Mexican border. From there, it was a sharp turn inland towards Texas where dates included the place named after everybody's favourite TV programme.

Out of Ewing country and down to New Orleans before changing direction yet again and going all the way to Memphis. This leg of the Marathon was characterised by the air-conditioning breaking down. Since this great boon of our technological age precludes the possibility of such hopelessly obsolete objects as windows that open, the doors of the emergency exit had to be forced ajar, with many a roll of gaffa tape.

Hardly surprising, therefore, that the band hit New York in a somewhat jaded state. My own presence at the notorious Gramercy Park "rock 'n' roll hotel" did little to alleviate their misery.

"Oh No!" exclaimed Charley the bassist, freezing long enough in the lift for his dreadlocks to get caught in the door.

"Who let you in?" demanded Pauline.

"I was about to say you're the spitting image of someone we know at home," said another, "but now I realise the awful truth!"

Be all that as it may, this didn't prevent them from hustling me into a taxi to witness

best of it and as long as they keep selling tickets and albums, they might as well accept it.

"We don't have to accept anything," he retorts.

Musing that for someone in a band whose self-avowed primary purpose is to get people dancing he is taking everything, including himself, too seriously, I speak to Desmond Brown.

Like six-sevenths of Selecter, the keyboard player is black, which makes his Midlands accent all the more engaging. He also gripes about the New World though quite reasonably. That morning, for example, he had gone to see a doctor about a rash on his arm, but spent hours hanging around whilst, he reckons, a considerable number of white patients overlook him in the queue.

Pausing only to raise his spirits with a few shots of duty free, we went for a stroll round the East Village, wandering in and out of tacky boutiques which were the mirror image of the trashy emporiums that infest certain parts of London.

Feeling at home amidst the racks of two-tone sweat shirts and Tonik suits, Desmond related a typically daft anecdote.

"I tell you, when we got into town I asked this guy where there was a park to go and walk around. So he directed me to a car park, the foolish bastard."

Other attention-attracting incidents included looking on amazed as a couple of cops chatted up two scantily-clad female tourists and noting how a whole street of junk-food stalls was broken up only by a General Health & Nutrition supermarket. New York, New York, so good they named it twice, eh?

New York for Charley Anderson meant seeing his father for the first time in 14 years. An Evangelist minister, Mr Anderson Sr disapproves of his son's livelihood as much as his dreadlocks and unlike his aunt, was afraid to be seen at the gig that night.

Had he appeared, he might have been a little put out by Pauline's attitude towards her "fans". Looking as half-crazed and half-starved as ever, she rounded on the audience with choice remarks like "Are there any factories in New York or does everyone just think of having a good time here?" and



PAULINE and ARTHUR

PHOTO BY DAVID ARNOFF

"When I hear a police car siren in England I automatically assume there's been an accident. But here the chances are there's been a Murder!! as the introduction to the song of that name.

Unnecessarily aggressive by my book, but it being something like four in the morning by the time the gig finished - New Yorkers find it outstandingly clever to stay out all night - pertinent questions would have to wait.

For a week or so, as it happened, when I caught up with the group in unusually cloudy California. Earlier in the tour, two of their dates at LA's Whisky had been blown out when Charly injured his back. During the interim sufficient tickets had been sold to warrant a further eight dates.

14 stations and it's all people ever hear. It's not their fault, but they're victims of it all the same.

There are a lot of bands playing in all the bars, though, for people preferring live entertainment.

"Yeah, but most of them just play Top 40 stuff, further indoctrinating the kids with what they hear on the radio. The bars aren't really any different to the working men's clubs in England where all the over-30's can meet and reminisce about old music."

Still, you all seem a lot happier here than you were the other week. Even Neol threatened to smile a bit earlier whilst 'H' and Gaps seem to have attracted a couple of er, admirers. Are you having a better time?

"I don't think that it's any better or worse, actually," she opines, combing out thick shocks of hair which will later be revealed to a roomfull of jiving Los Angeleans on the

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- 14th UNIVERSITY COLLEGE, LONDON.
- 15th WEBBINGTON COUNTRY CLUB.
- 18th NORBREACK CASTLE HOTEL.
- 19th WINTER GARDENS, CLEETHORPES.
- 20th MUSIC MACHINE, LONDON.
- 21st MUSIC MACHINE, LONDON.
- 23rd MARQUEE CLUB, LONDON.
- 24th ROCK GARDEN, MIDDLESBROUGH.
- 26th MINERS WELFARE CLUB, HUCKNALL.
- 27th SWANSEA UNIVERSITY.
- 28th WEST RUNTON, PAVILLION.



Pic by DAVID ARNOFF

PAULINE

How come you're not playing one or two shows at a major venue instead of eight at the end of an already strenuous tour. I asked Pauline as she was getting dressed for the first.

"Cos we prefer small places," she replies, logically enough.

What, even when there's only room for the record biz liggers. I half-smiled?

"That's behind us, now. You're bound to get them at the very first gig in the big towns, but they're all real people coming now. New York was the worst for that, as you probably noticed. But places like Texas were great. The Specials had played most places before us, but not in that state. The people still turned out in force to see us."

Why do you think that was able to occur?

"Probably through word-of-mouth or reading the papers. Whatever, it definitely seemed more of a case of people being interested rather than it being the thing to do."

Don't you think you were a little premature in your opinion of the New York audience?

"What, from a social point of view. No, I thought it was particularly valid for them. I mean we might be playing dance music, but so were the Stones - and that didn't stop them writing 'Street Fighting Man'. It's quite natural to write about what's going on around you, don't you think?"

Yeah, but there's a lot of poverty in New York, too. You only have to take a walk down the Bowery to...

"Sure, and there's Harlem too. But as a whole, New York wasn't like somewhere like Detroit where a million guys have been laid off from the car factories as no one wants to buy Cadillacs any more. Those kids knew what we were talking about. They were as crazy as the people in Newcastle or somewhere and those are the kind of kids I'm interested in."

But what about those that want entertainment purely as a means of escape?

"They've got 'Saturday Night Fever', she replied sharply.

As a passionate disco-despiser, there's no way I can really disagree.

"And it's ridiculous here," she continues, "there's a 24 hour propaganda machine with

removal of the more familiar pork pie hat "remember this is the seventh week of our first American tour and we've been on the road almost continuously since last September. I didn't even give my day job up until then."

Perhaps what she's trying to say is that there's an element of too much too soon about the band which has had something of a numbing effect on the senses. I only have to recall my own sorties with Selector to appreciate their tremendous progress and the pace at which they have worked. It was only last autumn that I saw them prop up the Specials and Madness as openers on the 2-Tone tonic tour.

First in sleepy Bournemouth and then in the quiet college town of Exeter. Then as recently as March it was Leeds and Birmingham when they were already headlining their own impressive package. Now it's New York and LA - when only a year ago Pauline was on holiday with her mother in Llandudno.

How have you been able to adjust?

"With difficulty," she admits, while politely posing for ageing LA photographer Arnoff, "you have to do it on a day-to-day basis, there's no other way. I'd never been on the scene before except for getting 10 quid a night as a folk singer round some of the pubs in Coventry. Not that that's a bad thing because it means you've got the choice of either sinking or swimming."

"It's a shame for all those acts that take five years to get off the ground because after years of failing you start trying out new images and things and it becomes a lot less honest. I learnt an awful lot in a short time but I needed to."

Well if that's not the definitive excuse for not spending ages paying your dues... but seriously, Selector were taking a big chance pushing such a rate of progress, though it's one which has not only paid off but which is already paying high dividends.

In their short time together Selector have made considerable inroads into the American charts as well as those over here and are successfully communicating with a potentially even bigger audience. And Mick Jagger.



**THE GREAT rock 'n' roll mystery continues. Who is this man they call Klark Kent? What has he got to hide?**

On hearing that Klark Kent has just released his debut album your intrepid reporter was determined to find out the answers to these questions. After a series of phone calls I was given a time and place to meet.

Cassette recorder in hand I arrived at a nondescript terraced house in Shepherds Bush. The door was opened by a masked man in a cloak and I was led into a silent normal-looking room. From behind a curtain a tall blond figure appeared ready to face the reporter's verbal onslaught. The figure was instantly recognisable as Stewart Copeland, drummer with a band they call Police.

So Stewart what are your connections with Klark Kent?

Oh he's just a long standing acquaintance.

Klark's first single 'Don't Care' got fairly high in the charts, how did you feel about that?

It was great for me when that happened, cos we'd been struggling around for a long time and it was like our first sniff of success. Then Police took off straight after that so I didn't have much contact with Klark for a while.

So far so good.

Klark Kent's commitments to the Church of Kinetic Ritual, the Kent Foundation and so on, takes up a lot of his time that's why it took such a long time for these tracks to come. It'll take even longer for any more tracks to come out.

Can you tell me a bit more about this Church of Kinetic Ritual?

Kinetic Ritual is something I have to go into the metaphysical to talk about. And er I'll do that for you. It's all about how to get the artistic moment and how to generate it through kinetic ritual. And Klark Kent as an anthropology student at the University of Beirut has made a study of this whole thing and has managed to intensify his artistic expression through kinetic ritual.

Uh, excuse me, but what does kinetic actually mean?

It's the opposite of potential. Gasoline is potential energy and an engine turning over is kinetic energy.

Long silence as a bewildered reporter vainly tried to think of how to follow this intellectual diversion. Before I have the chance to scream 'Bullshit' Stewart continues.

Klark Kent is an Iraqi by birth and was a drama student in the American University of Beirut and that's where his involvement with the movie industry began. His first application of kinetic ritual was to acting and he's worked with some of the great Egyptian movie directors. Over there the actors sometimes work on four different movies a day. It's an incredibly intense industry and Klark's a really powerful figure

# KLARK KENT CORNER

## Will the real Stewart Copeland please stand up

in the Egyptian entertainment scene

The lyrics on Klark's album all seem to be very lighthearted.

Yeah, that's because the identity he has of himself, which is what he's singing about, is based on third-rate, down market American TV which is where all the inspiration for the Egyptian film industry comes from. And the second hand western culture on Egyptian TV, which is mostly The Virginian in Arabic has led to a unique adolescent

experience.

When I first heard the lyrics on 'Don't Care' — You know I'm fooling with my fake ID so you don't have to check my history — I definitely thought there was something strange going on.

A long pause from Stewart. Then a casual reply: "Yeah, there's a lot of strange things going on all over the place".

An even longer pause from me and then an embarrassed laugh. Huh, you've certainly got me stumped now Stewart.



Well I'll be frank with you. As I explained, the more I delve into myself trying to unravel the mysteries of Klark Kent the more confusing the picture gets.

So who plays on the Klark Kent album? "Oh it's all just one person, Klark Kent plays all the instruments. The only other person involved was Nigel Gray, Police's producer."

Before I have time to follow up on this answer Stewart goes off on a ridiculous tangent about communication with binary code. After two and half hours of further scientific waffle Stewart comes over to my chair and wakes me up. Time for the next question: What kind of musical influences has Klark had, as there seems to be a lot of different ones coming through on the album?

"Klark's into The Virginian. The FBI's signature tune, BBC World Service, and The Voice Of America, which had one hour of jazz every week."

Where did you meet Klark?

"In Beirut."

What did your parents do?

"My father was in the US

diplomatic service so I lived for 15 years in Cairo, Damascus and Beirut though I was actually born in Virginia."

And yet again before Stewart can allow himself to be penned down on his own personal history he goes off into a lecture about the influence of the Tigris and the Euphrates on Western civilization.

So have you been back to the Middle East recently?

Yeah, I played there on Police's world tour. It was really crazy as we went down very well in all those weird places we played. We learnt that rock transcends all cultural boundaries. Like in India the kids had heard of rock 'n' roll and when I asked some of them their favourite groups they'd say, "Ah yes, rock 'n' roll the Bee Gees, Abba, John Travolta". That's the only contact they've had with the West. In the old days it was religion which crossed alien boundaries now it seems to be rock 'n' roll which can be understood and appreciated by anyone."

What sort of feelings do you think people will get when they play the new Klark Kent album?

For the first time during the interview Stewart appears stuck for an answer. "I really don't know," he eventually answers, "I've been sitting here for hours biting my nails wondering about that."

Do you think people who like Police will like the Klark Kent album?

"Not necessarily. I mean, the album doesn't have one thing which Police have which is the perfect gilded tones on the vocals. Klark's musical abilities are somewhat erratic and abrasive. Rhythmic relationship definitely take precedence over harmonic relationships on the album."

Where does Klark get his songwriting inspiration from?

From the plots of some of the Palestinian adventure movies he's made.

Klark sounds like he's got a good sense of humour?

Yeah, except that I find that I don't laugh at his jokes until a few days after he's told them. His humour is based around the libido and is therefore quite earthy. I've had to eliminate most of that kind of humour from his public appearances, which is one of the reasons why I'm doing most of the talking for him this time round.

When 'Don't Care' came out Klark went on a promo tour and did 'Top Of The Pops'. He always wore a mask and secluded people the whole time not letting them get a word in edgeways. It was disastrous.

However, as a musician I found that all the slanderous talk connecting me with Klark Kent was not nearly as damaging to me as the same kind of talk connecting Klark with various political and religious figures. As you can appreciate some of them are a lot more upset than I am.

Will Klark be doing any live work? That could be a problem. You see a lot of Klark's work on bio-chemistry and the artistic moment have led him to certain problems.

Now the body chemistry is very important and Klark has done a lot of studying trying to find out why sometimes you're inspired and sometimes you're not.

When you're angry the adrenaline flows and a dog can smell fear. There are very profound chemical changes which happen in the body in response to different emotional things. Now art brings out a very intense bio-chemical change and it's a very potent force. Unfortunately when it's unnaturally accentuated, as Klark has learnt to do, it produces certain side effects such as a very pronounced odour which accompanies Klark's artistic moment. This is one of the reasons why he doesn't work live, as dogs can smell fear, other musicians can smell Kent.

Is the song on the album, 'Old School' — I was at the mercy of my so called friends. You never saw a joke like me — autobiographical?

I wouldn't know.

Were you pushed around at school?

That's none of your business. But don't you ever wish that when you were pushed around as a kid you knew what you know now. How did I let them get away with all that? (Stewart raises his voice and gets quite uptight) "Why did I let them do that to me? I was a pretty weedy youth and I didn't grow up until really late. I was never any good at ball games, cos I was dyslexic, which meant my spelling was terrible and I could never remember numbers — it's all to do with visual co-ordination. I was in the school swimming team though."

Do you mind doing all these interviews for Klark?

"God no. It makes a change from being asked why we're called Police and where we get our reggae influences from."

If Police hadn't taken off do you think you'd have been more closely involved with Klark?

"No because I'd been involved with other successful projects like Eberhard Schoener, who was very big in Germany, and that was a temptation for us. And like Sting was offered a job with Billy Ocean for 90 notes a week. But all of us had a basic faith in Police and we all knew we could do well together."

Why does Klark wear a mask?

"Well, as he says, the mask reveals the true identity. But I'll be frank with you, I just think it's a cop-out. He's got the same paranoia as any famous person."

So would you just say that Klark Kent is a part of your inner self?

"I think you're absolutely right there. Klark Kent is a part of the inner self of all of us."

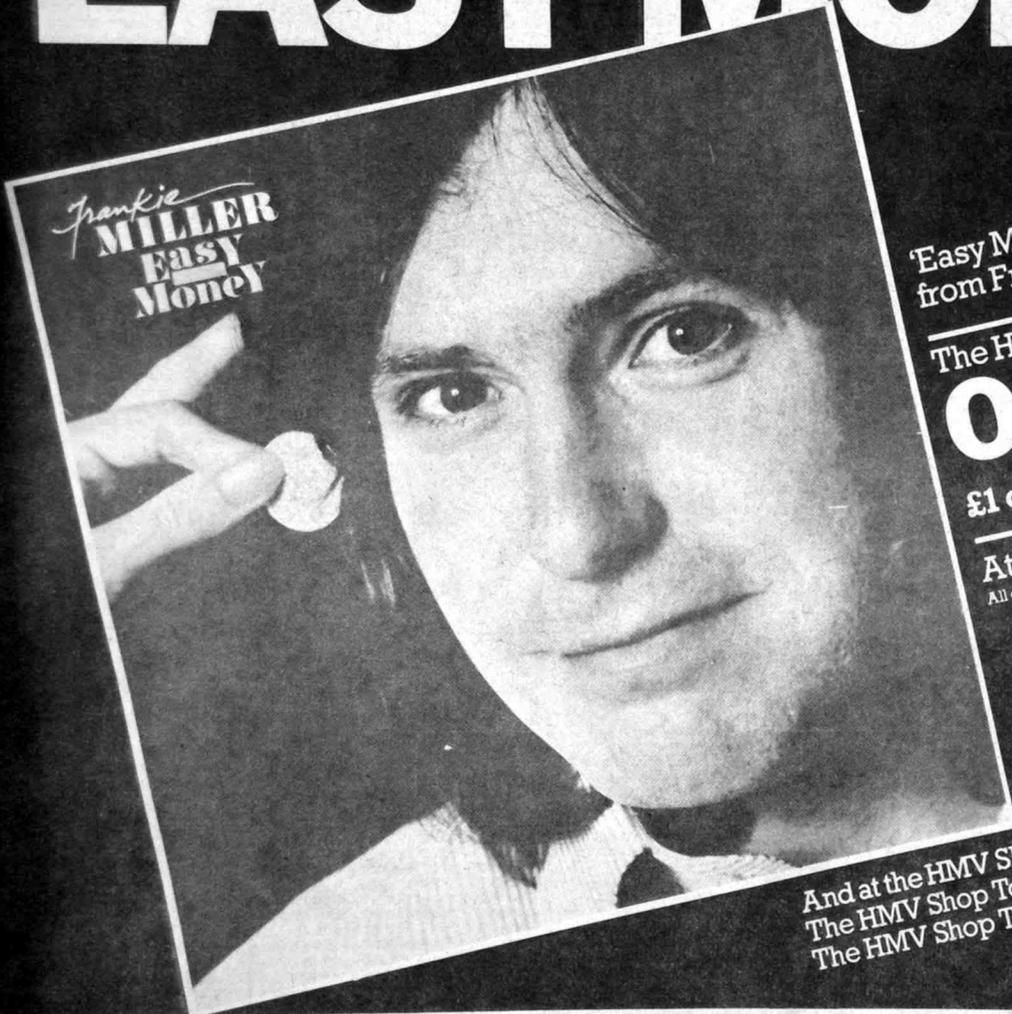
### PRIVATE LIFE

Grace Jones



## PHILIP HALL gets behind the guise. Or does he?

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<b>Doors</b>	Best Of	<b>Jethro Tull</b>	Thick as a Brick
<b>AC/DC</b>	If You Want Blood	<b>Frank Zappa</b>	Hot Rats
<b>Narada Michael Walden</b>	Dance of Life	<b>Joni Mitchell</b>	Hissing of Summer Lawns
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# The Virgin/Record Mirror

# Chartwatch

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If you think you know what's going to make it in the charts next week this competition is for you. But, be warned! This is no ordinary competition. We've got together with Virgin Records to produce this very special test for all you chartwatchers out there and we intend to reward your deductive powers by sending the first two correct entries a £50 Virgin record token (see the list below for your nearest Virgin Record store). If no-one gets it completely right we'll send a £25 record token, as a consolation prize, to the person who comes closest to it and on top of that you will have the added glory of having your name published in Record Mirror next week!

**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. 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 a 16th June

**COUPON**

- 1** THEME FROM MASH The Mash
- 2** CRYING Don McLean
- 3** FUNKY TOWN Lipps Inc
- 4** NO DOUBT ABOUT IT Hot Chocolate
- 5** OVER YOU Roxy Music
- 6** BACK TOGETHER AGAIN Roberta Flack/Donny Hathaway
- 7** RAT RACE/RUDE BUOYS OUTA JAIL Specials
- 8** LET'S GET SERIOUS Jermaine Jackson
- 9** WE ARE GLASS Gary Numan
- 10** YOU GAVE ME LOVE Crown Heights Affair

**TIEBREAKER.** Say in not more than 15 words the first album you would buy with your tokens and why.

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Virgin RECORDS AND TAPES

# YES, WE HAV NO BUGGLES

(OR: "How video killed the macrobiotic wimp," says Geoff Downes.)



## YOUR FAVOURITE wacky weekly reveals yet another shock exclusive in this exciting issue.

Not only are Buggles joining Yes, but the Nolan Sisters will be doing backing vocals, Frank Sinatra's been signed up for lead vocals and Motorhead's Eddie Clarke has been added on rhythm guitar.

It's all right, pick yourself up from the floor. The Nolan Sisters story is a hoax (whaddya mean you'd guessed that already?). Not that you wouldn't be forgiven for thinking that anything could happen with Yes, now that the teeny bop maestros have signed on the dotted line replacing Jon Anderson and Rick Wakeman.

What on earth was the reason for this controversial departure? Both surely left an indelible stamp on the band. Uncle Rick with his soaring keyboards and little Jon with his shrill chirping voice.

"Rick said send the tapes to me in Zurich and I'll add my bits over there and Jon wanted to take a year off and he'd got involved with Vangelis," explains Yes drummer Alan White looking like a refugee from a Marlon ad in his shorts and Hawaiian beach shirt.

"Yes were in a situation where two members of the band weren't working in the group framework. We had the skeletons of songs but no flesh to put on the bones. We couldn't go on that way, you have to be positively committed to something or not bother at all."

Alan won't reveal if there were any arguments or punch-ups involved in the split. Yes have always been a group of true gentlemen after all.

What about Buggles joining Yes then, Al? Isn't this a bizarre combination? Some people have even said that the link up will be about as successful as Custer at the battle of the Little Big Horn.

"If people would only sit down and be rational for a moment, then they would see that it's not a stupid combination at all," counters Alan. "It certainly won't lead to the band committing suicide musically. In Geoff Downes we have a keyboard player who can knock spots off everyone else. I've heard and in Trevor Horn we have a very good writer and his vocal style is not unlike Anderson's."

"We've used the term re-inventing the Yes idea. With Trevor and Geoff we've added two very capable people who have fulfilled our dream of how Yes should sound in the eighties."

The two Buggles and Yes got together after Trevor and Geoff had presented them with a song they'd written. They played together in the studio and kicked some ideas around, deciding within three weeks that they were right for each other.

"It was a spontaneous decision, not something that had been planned and contrived for months," continues Alan. "They wrote us a song called 'You Can Fly From Here' which is far stronger than some of our previous more wimpy material. On occasions Jon could get carried away a bit."

"Who knows? Even the press might prick up their ears and decide that they like us at last."

In August the new Yes will begin an extensive American tour taking with them their revolving stage and their secret effects. They should return to Britain for a major tour sometime around October. It will mean gigs all over the country, not just two nights at Stafford Bingley Hall and five nights at Wembley.

"I think the time has come for most bands to sit down and rationalise," says Alan. "The time has come to have a closer relationship with your audiences. We don't want to be in the situation again of playing a selection of monster gigs somewhere, while ignoring the rest of the country."

"I hope the gigs we'll be playing will be Raindance and Hammerhead Odeon size. In London at least we'd like to play a string of dates at various different venues. This is probably going to sound like a horrible record

business cliché but we do want to get back in the people."

And then there's the new album which should be out in a matter of months. It includes a track called 'Music Messiah', which is apparently very heavy metal. Former Yes producer Eddie Olford is sitting at the mixing desk and Roger Dean has been roped in to provide the artwork after Yes' spat with Hipgnosis.

The album and tour should mean a sudden lurch of cash into the Yes coffers, but Alan isn't prepared to say how much Yes are worth after all these years. However he has a large house near Oxford and drives a rare Bentley. Only 60 of his particular model were ever made and only 40 have ever been traced. Alan keeps himself in trim by flying and scuba diving. If you're the anchor man of a band like Yes you can't allow an inch of flab to develop on your body.

Alan joined Yes after the departure of Bill Bruford. He got a call from Jon Anderson and Chris Squire and had barely three days to learn the entire Yes repertoire before a major tour of the States. Alan started playing professionally at the tender age of 13 and his pedigree stretches through a stint with the Plastic Ono Band.

"At the moment I'm in a state where I'm totally surrounded by a shell of music," he says. "I think, break and sleep it 24 hours a day. I lie in bed at night with melody lines going round and round my head. The how much the Yes re-birth is affecting me and affecting us all."

Ah ha, Geoff the new boy has arrived, parking his shiny white Porsche next to Alan's Bentley.

How much are Yes paying you to join up then Geoff? "Absolutely nothing, we're still contracted to Island who have been very nice in letting us work with them. Any money we make will come from the new Yes album."

"I've always liked the band, they were one of the typically English bands that grew up in the early '70s and I've always been partial. Also I consider that Alan and Chris are the best rhythm section in the world. Buggles we never worked with a stable rhythm section. All we had was session men popping into the studio from time to time."

Isn't the Buggles team up with Yes going to be detrimental to the Yes image, losing fans and making people laugh at them?

"I don't think that's true at all. We joined Yes because we were fed up with becoming a session hit machine. We want to be taken more seriously and we are good musicians."

"If you study Yes history then you will see that the band has never particularly relied on individual personalities. The band is really a composite entity with one face. We accept that there may be a certain amount of ridicule but after the first tour and album we'll be accepted."

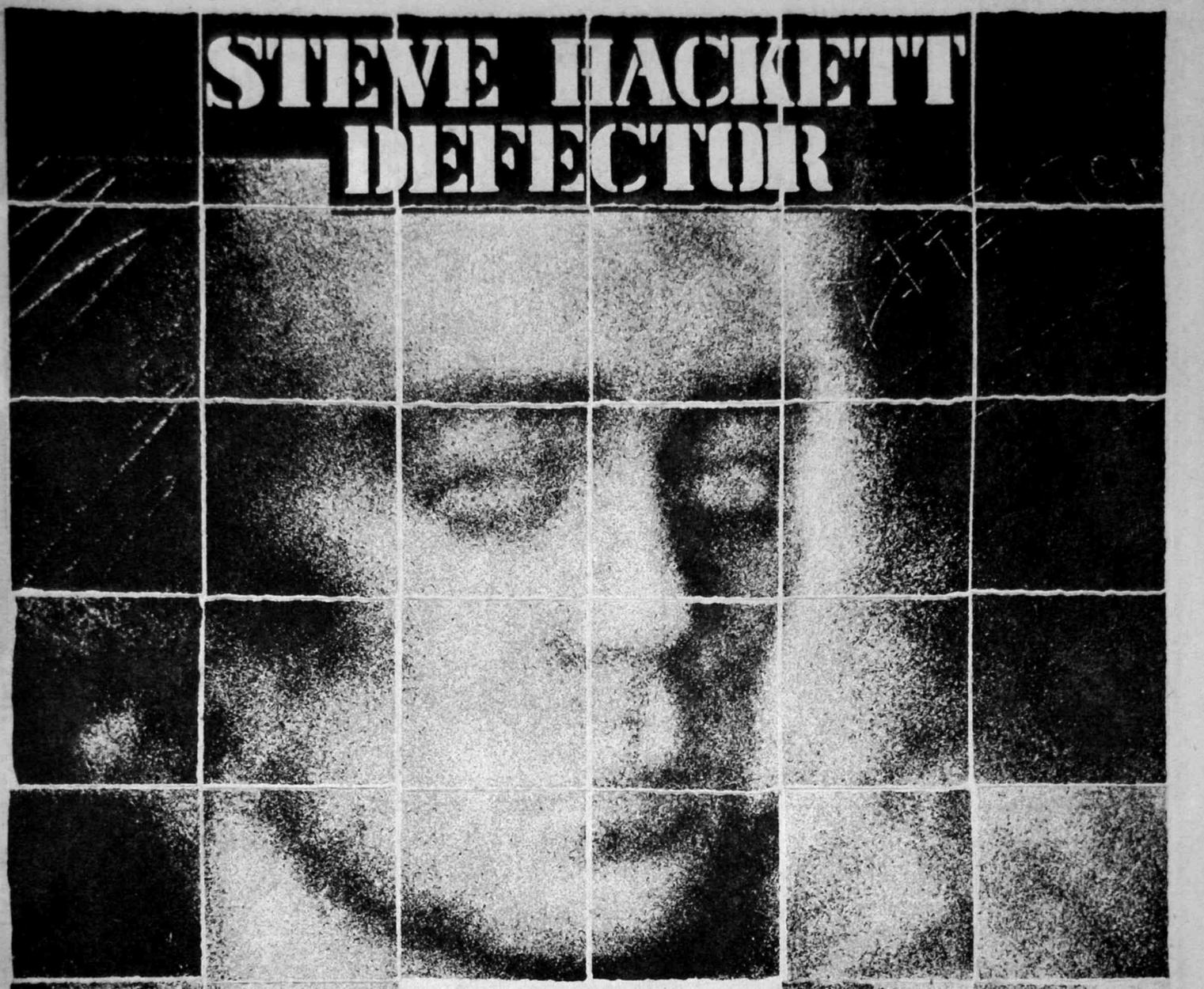
As Buggles, Trevor and Geoff never did a live performance — video was responsible for the radio star's popularity everywhere. Now they're going to appear in front of thousands of screaming kids at Madison Square Garden and other huge venues. Surely enough to reduce anyone to a lathered chattering wreck.

"I can't see us colluding with stage fright," says Geoff. "At the moment we're rehearsing extensively and we're not doing some warm-up gigs in Canada. We won't be going out cold, but well experienced."

Don't worry Yes Freaks, the band will be playing old standards as well as the new songs. Lyrically the songs may be simpler and more up to date than Anderson's but Geoff reckons that Trev will be writing songs with the same amount of quality.

"I like to think of the new Yes in this way. Geoff getting philosophical. 'The band is like a plane where Alan is the pilot, Chris is the co-pilot, Trevor is the trolley stewardess adding some extra fuel, and I am the refuelling crew and the imagination of talent I can't see how..."

# STEVE HACKETT DEFECTOR



- ... JUNE 11... BERRY... Airedale Road...
- ... JUNE 13... EDIOPH... Chalon Theatre...
- ... JUNE 14... CLAGM... Apollo Theatre...
- ... JUNE 15... NEWCASTLE... City Hall...
- ... JUNE 16... MANCHESTER... Apollo Theatre...
- ... JUNE 17... SHEFFIELD... City Hall...
- ... JUNE 18... FULL... Theatre...
- ... JUNE 20... FELTON... Guildhall...
- ... JUNE 21... BRISTOL... Odeon...
- ... JUNE 22... OXFORD... New Theatre...
- ... JUNE 23... FELT... Odeon...
- ... JUNE 24... CHESTER... Apollo Theatre...
- ... JUNE 25... SOUTHAMPTON... Civic Hall...
- ... JUNE 26... SOUTHAMPTON... Gaumont...
- ... JUNE 27... POOLE... Arts Centre...
- ... JUNE 28... LONDON... Top Rank Suite...
- ... JUNE 30... BRIGHTON... Colston Hall...
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## SINGLES

**SINGLES OF THE WEEK**  
**ANGEL WITCH** 'Sweet Danger' (EMI). Sensational meaty metallurgists Angel Witch confound their critics by pushing out a commercially catchy number that, nonetheless, still strikes out with all the force and accuracy of a Sevvv Ballasteros tee-drive. The B-side is pretty marvy too, with the 12-inch version containing two tracks: 'Hades Paradise' (about drug abuse) and 'Flight 19' (which deals with the first ever disappearance inside the Bermuda Triangle), both of which reoutline the demarcations for over-the-top qualification; the seven-inch is bereft of the former cut.

**WHITE SPIRIT** 'Back To The Grind' (Neat). Excellent debut single offering from one of the country's most accomplished set of hard rockers and another success for North-Eastern indie. Neat An organ-fuelled number, with a thumping beat that has much in common with Deep Purple and proof positive of White Spirit's outstanding ability to marry together firepower and sensitivity. In its own way as devastating as the Fist single

**CLOSE SECONDS**  
**PARALEX** 'White Lightning' (Reddington's Rare). A three-track 12-inch, pressed on green vinyl from a new Nottingham HM quintet and rather impressive it is too. If you can imagine a basic British brutal rhythm (as exemplified by Judas Priest) topped off with some decidedly Schenker-influenced lead guitar breaks, then you'll get the idea of where Paralex are coming from. One number, 'Black Widow', is especially rivetting with a motorised riff that induces an all-out fit of headbanging frenzy. Definitely one band to watch out for.

**FASHION** 'Silver Blades' (Fashion Music). The acceptable side of electronic experimentation. Fashion have crafted here a pleasantly warm number that actually makes you feel good whilst still retaining a seamless foothold in the outskirts of the abstract. However the fact that they do hold the middle ground will mean they face the possibility of being hammered for being commercially naive or being treated as pseudo-art students by mainstream devotees. Such is the fate of straddling two genres at the same time.

**XDREAMYSTS** 'Stay The Way You Are' (Polydor). Hardened and mature pop number from an Irish band who started on the same label as The Undertones before moving on to bigger things. This offering hints at Dire Straits, Eric Clapton and The Shadows, yet has sufficient homespun qualities of its own to make it more than just another dead-end copy.

**SPIDER** 'Children Of The Street' (Alien). Young London band following in the 12-bar bash 'n' boogie steps of Quo and they do it here superbly. Produced by Hot Rodder Graeme Douglas, this mows spits and sweeps along at a cracking pace that's almost worthy of the Paper Plane manufacturers themselves.

**LEE DORSEY** 'Triple Dynamite' (Charly). A Charly Records R&B reissue, the EP contains 'Working In The Coalmine', 'Holy Cow' and 'Can You Hear Me'. With someone like the great Dorsey, merely listing the available numbers is recommendation enough. Listen to this and find out how much bands like The Jam have got to learn about dynamics and balance.

**MYRTHRA** 'Death & Destin' EP' (Guardian). Yet another bunch of north-eastern heavy metal protaganists (will the flow ever end?). Myrthra are a quintet with a sound that owes much to the apocalyptic predilections Judas Priest, Saxon and Iron Maiden, yet all four numbers on the EP have enough raw energy and youthful potential to make them stand out as a band who could develop into a very fine outfit indeed. Hopefully, any major record company which gets involved with Myrthra will treat them with more sensitivity and understanding than Phonogram have thus far shown to Def Leppard.



Illustration by Graham Stevens

## WHAATT???

**BEST OF THE REST**  
**MAHOGANY RUSH**, **MOLLY HATCHET** 'Fourth Degree Burns' (Epic). Both these EPs have a sound quality to be admired which is both good and bad. For MR, the improvement in pressing only serves to enhance the power and larger-than-life drive that dominates their quartet of sin-bin sensations. What you get is 'You Got Livin'' from the most recent release 'What's Next', 'Purple Haze' from 'Mahogany Rush Live' plus the title tracks from 'World Anthem' and 'Tales Of The Unexpected'. Molly Hatchet, conversely, are made to look decidedly thin in the power stakes here and certainly don't stand up to their reputation as the logical successors to Lynyrd Skynyrd's Southern boogie crown of thorns. Both their albums to date have a couple of cuts on the EP, with 'Bounty Hunter' and 'Big Apple' coming from the first and 'Boogie No More' (the best track here) and 'Flirtin' With Disaster' taken from the second one. As samplers to the work of the two bands, Mahogany Rush's comes off fairly well but the Molly Hatchet one is a disappointment.

**THE TREND** 'I Don't Anymore' (MCA). This has similarities to all-purpose poppier end of the Costello scale, having a harsh tonal edge that's smoothed over just a touch via a soft-centred production. Not an absolute knock-out, I must admit.

**RICHARD AND THE TAXMEN** 'Now We're Through' (Future Earth). Er, well, this is, would you believe, a modern-age Adam Faith backed by three musicians who probably get wrecked every night to the sounds of Billy J. Kramer & The Dakotas. But, surprise, surprise, this number is far from the dead dodo it should be and if nothing else provides about three and a half minutes of trash-time sixties fun. Troy Tempest lives!

**BTP FOLDERS** 'Radio' (Future Earth). I've no idea why this five-piece chose such a nonsensical name but at least musically they're a bright and breezy bunch. Basically 'Radio' has a lot in common with The Clash's 'Protex Blue' from their first (and best) album, the major difference being that The Folders' number is a rather superficial pop tune which makes no pretence at saying something significant in the way of social and/or political statements. Doubtless, this lot are set fair to travel down the road into oblivion, but they've got nothing to be ashamed of with this effort.

**LINDA JARDIM** 'Energy In Northampton' (EMI). Pleasant orchestrally sweet number with Miss Jardim's high-pitched vocals (rather akin to those of Kate Bush after a TCP mouthwash) narrating the story of a UFO, lost in space eventually finding sanctuary in that most hallowed of ethereal places—Northampton! Is she having us on, I wonder? Somehow by doing it all with a straight face, LJ makes the whole thing into an absurd joke, which it's meant to be anyway, isn't it? But, wait a minute the whole thing has been conceived by the Northampton Development Corporation as a publicity eye-catcher, so maybe.

**MIKE MCGEARE** 'All The Whales In The Ocean' (Carrere). Not linked, as was Yes's 'Save The Whale' to any fund-raising campaign on behalf of the beleaguered giant mammal, this is an old-style folkie ballad that extols the virtues of nature's wonders, a modern version of 'All Things Bright And Beautiful' almost. Despite its cloyingly sentimental subject matter, not a bad record.

**EYELESS IN GAZA** 'Kodak Ghosts Run Amok' (Ambivalent). This has got to be one of the year's wierdest recordings to date, being a number even The Residents would stand back and applaud. Basically, the

Jaza duo (that's right there are only two of the little creatures) have taken a typically Middle-Eastern beat and then distorted it into a bizarre soap opera. In fact the lads do stay firmly on the sane side of the extraordinary which only goes to prove that hinting at the unusual is far more effective than totally baring your soul. The effect this has on you is equivalent to encountering a Dali cartoon turning cartwheels in a public lavatory.

**MIKEY DREAD** 'Rockers Delight' (Dread At The Controls). Obviously, the mauling that Mikey received at the hands of certain bird-brained sections of Clash followers a few months back hasn't affected or diminished his considerable talents in the slightest. Now, don't misunderstand me, this number ain't his best toasting rap by a long way, but nonetheless, he does prove here just why he is held in such high esteem as an all-round performer and producer.

**JOHNNY 'GUITAR' WATSON** 'Booty Ooty' (DJM). The grand-master of the funk guitar strikes again and shows how it is possible to cut a single that can remain outside of the disco trap whilst still sounding very commercial. Alongside Parliament and its offshoots, Watson seems to be the only artiste capable of producing convincing hard funk, these days.

**38 SPECIAL** 'Stone Cold Believer' (A&M). Live version of a cut that first appeared on the band's excellent last album 'Rockin Into The Night'. Although not an inspiring rendition of the number, this still provides a respectable example of the band's Skynyrd-style 'bad boy boogie'. Contrast this with the previously-mentioned Molly Hatchet effort and it's rapidly obvious which of the two is the more convincing.

**QUARTZ** 'Satan Serenade' (Logo). So Quartz, who have been criminally ignored for so long, have at last managed to secure the interest

again of a major label. This is the first release by the band for Logo and is a three-track, 12-inch red vinyl effort that provides quite a good vehicle for the band's blend of bludgeon riffola and Zep-style hard blues. 'Satan's Serenade' and 'Bloody Fool' really move along with deadly venom and should earn the band considerable airplay at HM discos. The B-side, however, is a disaster containing a seven-minute guitar solo, performed by Mick Hopkins and an excerpt from a live recording of 'Roll Over Beethoven'. Probably in the setting of a gig with the right visuals, this goes down the storm, but here it quickly becomes boring and self-indulgent.

**PETE TOWNSHEND** 'Let My Love Open The Door' (Atco). The man may now see himself as the Jean-Paul Sartre of the rock 'n' roll scene but despite this handicap, he still manages to turn out a strong number when he puts his mind to it. This is the sort of love song that McCartney seems to have forgotten how to write, having the right measure of sentimentality whilst retaining an essence of hard-rock basics. If Townshend ever does get into Madam Tussaud's it will be on the strength of his abilities as a songsmith/performer not because of any philosophical tendencies he may have.

**DOLLAR** 'The Girls Are Out To Get Ya' (WEA). You've got to admire Dollar, they may be almost universally despised by the press, but the duo keep on succeeding by their own criteria. This is another sugary pop number that has an instant hook-line and is openly aimed at the teeny-bop market. If this were The Pretenders, doubtless everyone would be screaming its praises but as it is most 'hip' people will regard this with considerable disdain. Such is life, but Dollar should worry, the fans still love 'em.

**MARCIA HINES** 'Save The Last Dance For Me' (Logo). This little lady comes on like Tammy Wynette in a skirt and stockings and her country version of this old Drifters' goodie has the makings of a minor hit if it gets on to the radio with any degree of frequency.

**GILLIAN** 'Sleeping On The Job' (Virgin). Gillan may now be a virgin, but he / they have still retained, thank goodness, their old rockin' habits (an admittedly hasn't quite got the range of yore, but aided by a tanked-up frontal instrumental assault from the back, he copes here quite well, methinks. I wonder, though, how much life there is left in the old screamer? The future for the band isn't as secure as that of Rainbow and Whitesnake.

**UNINSPIRED FODDER**  
**SNIPS** 'You're A Wonderful One' (EMI). An old Holland-Dozier-Holland song given a rather blank and undistinguished treatment by a man who looks like an anaemic Eddie Cochran desperately seeking some undesired chic.

**TAGMEMICS** 'Chimneys' (Index). Several Tagmemics used to be with Art Attacks and 'Chimneys' is the sort of record John Peel will probably play to death and turn into a three-minute cut seller. Me, I've always been inclined to think that 'chimneys' should be cleaned and not heard and the thought of a piece of vinyl obscurity that groans lines such as 'Thank You For The Chimneys / The Lungs In The Sky / Farewell To The Ozone / Let's Cough One Goodbye' has me reaching for my mental healing handbook and banishing the open-fire for eternity.

**CRUSH** 'He's A Rebel' (Carrere). Gene Pitney will probably earn a few extra pence in royalties from this version of one of his self-penned efforts, but he won't approve of the way that Crush have rearranged the song. Structurally, this is about as solid as a snowball roasting itself in hell and equally as wet.

**ASTRONAUTS** 'Pranksters In Revolt' (Bugle). A four-track affair that should be played at LP speed but sounds much more like fun when the rpm count is upped to 45.

**NORMAN GRANT: 'Miss World'** (Virgin). Westernised reggae that veers a little too far over into the realms of "white man's pop" for my ethnic tastes. The best Jamaican songs are always those that don't try messing about too much with the old, traditional formulae and Mr Grant ruins a fairly reasonable composition by doing exactly that.

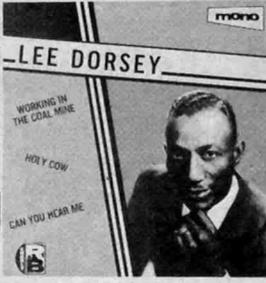
**EL SEVEN: 'Radio Tokyo'** (Pop Records International). Trying to create the perfect pop number is one of the most difficult tasks any performer can set themselves, especially if you attempt to encapsulate everything into just 180 seconds of playing time. Needless to say El Seven have come a cropper on this mealy - mouthed effort!

**THE CADILLACS: 'The Cadillac Walk'** (Redeye). Having a ready made anthem waiting for you is almost a dream, particularly when the author of said ditty is as talented as Moon Martin. Which just goes to show that even the best of songs can sound awful when put into the paws of a bunch of brainless idiots. One for the nearest scrap - yard.

**CARDBOARD BRAINS: 'I Want To Be A Yank'** (Brainco). Silly nonsense from a team of Canadians who obviously want to be thought of in the same breath as Devo. Pere Ubu and Chrome, but in the end make even The Wombles sound and look esoteric. If there is still any semblance of pride left inside The States then they'll take the title as an insult and launch the marines against the Brain Ones.

**DIRTY LOOKS: 'Let Go'** (Stiff). When I heard the opening bars of this one I honestly expected the band to launch into a version of Girlschool's 'Take It All Away'. Sadly this never materialised and all Dirty Looks offer is a post - mod rocker that has all the appeal of Ronald Reagan in The White House. Not one of Stiff's most inspired moments.

**RINGO: 'Qui Est Grand Corbeau Noire'** (Carrere). Just what the world needed, a French version for that monster Pre Yes Buggles hit 'Video Killed The Radio Star'. Faithful to the original in most respects and I can't think of a more damning comment to make about it.



**SAMSON: 'Vice Versa'** (Hammerhead) (Gem). Double A-side that was originally due to appear on EMI, but because of certain problems too involved for detail here finally drops in from the Gem catalogue as the first offering from their long-term alliance with the band, and a fine start it is, too. 'Hammerhead' comes busting forth from Samson's heavy rock "cannon" exploding in a hail of super-speed instrumental intensity that's sure to get dyed-in-the-wool HM fans up on their feet. 'Vice Versa' (a more commercial number) has a less aggressive stance and allows the quartet to display their oft-underrated musical maturity.

**THE VAPORS: 'News At Ten'** (United Artists). Re-mixed extract from the band's very enjoyable debut album and a fine, bouncy number which has a lot in common with The Boomtown Rats. The Vapors are one of the most original talents to have emerged in the past couple of years, the real question now is can they go on writing such instantly dynamic pop ditties?

**OTWAY & BARRETT: 'DK 50/80'** (Polydor). Any release from the Pinky and Perky of rock 'n' roll is bound to bring a manic smile to the lips, but this time the Dubious Duo haven't gone far enough, coming up with something that sounds like the consequence of going on a lengthy Weetabix trip.

**WILD HORSES: 'Flyaway'** (EMI). As a singles shot, I must admit to preferring its predecessor 'Face Down'. But this latest offering from the Stallions of the Freeway ain't at all bad with Jimmy Bain's vocals complementing the slow, balladic instrumental tones fairly well. Most definitely one for the Top 40.

**MICROBES: 'Computer'** (DJM). Sadly not the fatal ones, but a bunch of transistorised Paraplegics who plough a furrow of infertile technocracy. Put it into the next Cape Canaveral launch capsules and expose some unsuspecting aliens to the theory that we are descended from the ape, who needs Darwin to provide evidence for such an idea when The Microbes are living examples of ape's intellectual similarity to man.

**BEAST: 'Empire'** (Thrill). The pic sleeve that comes with this one, depicts a slum factory being torn apart slowly by a rod of lightning. In front of this less than imposing heap stands a brick - faced maze populated by facially - sullen alien characters, who look like refugees from a 1950's Dan Dare story. Pity the music doesn't match the surrealism of the cover.

**EAGLES: 'The Sade Cafe'** (Asylum). My, Oh, My a paean to our own Sad Cafe from the professors of laid - back wimpography? Well, no, this is a painful extract from that interminable bore 'The Long Run' (unfortunately not off a short pier, though) Joe Walsh why did you ever exchange the rocky mountain way for the sun - kissed company of LA's "beautiful dreamers"?

**FLIX: 'Hitch'** (Hurricane) OK, so this electronics outfit do seem to possess a sense of humour, something that can't be said for Gary Nutter, but this just strikes me as being an inept attempt at proving that XTC aren't alone in putting out good, quirky and bouncy digital music. The problem here is that Flix don't have the talent to go with their intentions.

**POLITBURO: 'Radio'** (Avatar). Sounds like this bunch have been listening to Esther and Abi Ofarim Jonathon King and various other sixties semi - humourists. The result is an instantly disposable item which will send Tony Blackburn into ecstatic spasms and very few others.

**TONY DIAL AND SILHOUETTE THEATRE: 'You Keep Coming Round'** (Abe). Laughingly intense shot in the dark at cerebral music. Doubtless Dial and his 'shadows' switched off their collective cerebella after 'Heroes' and think John Foxx is a glacier mint wholesaler with a degree in Spoonerism. Dial M for mediocrity QUEEN 'Play The Game' (EMI). Usual fodder which Queen fans will love and buy into the charts, while the rest of us are left wondering what all the fuss is about. The most interesting thing about 'Play The Game' is the group photo on the back which looks like Freddie Mercury has changed his image to that of a Latin American barrow boy on the wrong sort of hormones.

# How I got filthy rich and learned to love Dave Lee Travis.



**My amazing secret revealed.**

So there I was, lying in bed, picking feathers out of the hole in the pillow, flicking them at the cat and listening to DLT rabbiting away on Radio 1.

I weighed up my position. I'd just left school. There were only two things stopping me becoming the world's greatest rock star. 1. I couldn't sing. 2. I couldn't play anything.

Then it hit me. If I was going to grow filthy rich and ride a gold-plated, 18,000cc Harley Davidson, I'd have to get... wait for it... a job.

It was a horrible thought but it had to be done. I lay there wondering how. The cat held its breath.

But hark, what was this? Suddenly DLT was burbling about a special booklet that would tell all us school-leavers how to land our first job. Said he'd teach us all the secrets of writing letters to bosses, stunning them at interviews, stuff like that.

Promised us loads of fact sheets about different jobs we could do. Would this man lie, I asked myself.

The cat said nothing. I grabbed a pencil, noted the address and fell back exhausted. I wasn't used to manual labour.

Folks, that booklet really worked. And now, so do I. In a warehouse as a matter of fact, loading lorries. Already I earn three week's dose in one. And if I'm a good boy and wash behind my ears, they'll teach me to drive the forklift.

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Pic by Fin Costello

RUSH

# BUM'S RUSH

Reeling under a million bad puns, ROBIN "BURGER KING" SMITH gives RUSH what for.

**I**N THE coke snorting, pill popping, dope polluted eighties, Rush are as clean and wholesome as Mom's apple pie

When the Rush circus hits the roads it burns rubber for nine months or more — and the band have to build up the stamina of Olympic athletes, keeping their brains unclouded

The strange thing is that they don't need to work that hard anymore. After a series of mega platinum albums, they could well afford to go down with a severe attack of Zeppelinitus and stay off the road for a year or more.

But Rush are fanatical workaholics and almost every year brings a full-scale British tour with absolutely no signs of wear and tear. This time they might come away with a little profit, even though they've just forked out 20,000 dollars in air freight charges before putting a foot on stage.

Rush are the true intellectuals of heavy metal. Yes meeting Motorhead down a dark and windy alley. Lots of crash, bang and dry ice to be sure, but just listen to those themes and lyrics.

If God had wanted a soundtrack when he gave Moses the Ten Commandments then he would have commissioned Rush to do it. Heroic themes stoked and fired by the constant pulse of life and the forces of nature.

Your average Rush fan turns up in a slightly less faded brand of denim than his mates — and although he may bang his head with the best of 'em his ears are alert to the words and he'll stand lovingly in homage to the longer songs.

Tonight the Hammersmith Odeon is transformed from four cold walls

into a sauna bath with 3,000 customers

Actually, I think it must be said that Rush do go on a bit. Sometimes labouring a point 10 times when five would do. But just when you're nodding off Geddy Lee hits all the right notes, sending tongues of fire leaping from your toes to the tops of your legs.

There are drum solos and drum solos. Neil Peart mixes his with some weird synth combination and the noise is not unlike a selection of chirpy chipmunks being wacked over the head. Not a skin is left unflayed as he twists and turns on the stool, veins bulging in his neck with the effort of it all.

**E**VERYBODY gets to be a star in the great Rush show. Banks of white light illuminate the crowds as they play phantom guitars. Every song is a universal epic especially '2112' with its tale of high priests trying to stamp out music until one day somebody finds a guitar. What a film idea, sell it to somebody quick.

Naturally Rush play 'Spirit Of The Radio', pure cosmic surf music. An open road of sun and fresh air that latches quickly into your consciousness.

Their isn't a laser in sight in the Rush lighting arsenal, but who really cares? The lighting guy has lightning fingers flicking on spots with every changing note. For me, the best moment is 'La Villa Strangiata' where Alex Lifeson gets down to some serious melody in a criss cross purple haze.

The show ends with a nuclear explosion of white light down front, before our heroes depart with a wave and a smile.

Backstage the visitors include the Batman and Robin of heavy metal Brian Robertson and Jimmy Bain, Brian's wife Dee Harrington in hot pants, and several members of Motorhead not in hot pants.

A rather bizarre mixture of friends for Rush to have surely. There's Jimmy drunkenly telling everyone how he's been gardening all day and Brian locking himself in the toilet and coming out 20 minutes later sweating profusely with a happy dazed look in his eyes.

"Oh I don't know," says Alex. "We stay up pretty late, have a few drinks and enjoy ourselves. We're private people but with close friends we do let ourselves go. Brian's an old friend from Lizzy days. The two bands almost grew up together. It started happening for us at the same time."

"Rush work all the time because that's our tradition. Maybe we could afford to take things easy, but we just enjoy the power that an audience gives off. For us, it's always gratifying playing Britain, because we've always been influenced by British bands."

What about the Yes and Motorhead analogy? "Yeah I suppose we're something of a crossover band. It's music people can dance to but we've never written songs that just go 'C'mon baby rock me all night long'. We tend to go for more cultural phrases."

**"T**Hese days though we're getting a little more direct. 'Hemispheres' was period. It's gratifying to loosen up as did 'Permanent Waves'."

'Spirit Of The Radio' just one step away in Britain from becoming a

monster hit was inspired by a Toronto radio station. While other stations have gone into for massive programming, even playing certain songs at certain appointed times, the station remains independent and Rush decided to pay tribute to it.

**S**UCH stations were the life blood of Rush in their early days. Rush also owe a hell of a lot to the lowering of the drinking age in Canada.

"They lowered the age of buying a drink from 21 to 18," says Alex. "This meant that lots of new bars were opened for kids and we could go and play them."

From then on it was just a matter of time before America and Europe fell. The next step is the conquest of Japan.

"Put it down to energy," says Alex. "We were always a band that had positive ideas. We have to do things to a schedule because it's the only way to get things done." Day in day out Rush follow the same routine. They get up at three in the afternoon after a late night. Then they go to the sound check to take a break and play the concert, which is always precisely the same length. The organisation is as smooth running as a digital watch and they keep a permanent road crew where everyone is a specialist.

When the Rush boys decide to record an album they head for the country vibes. Not for them a sweaty studio in a grimy city. They used to use Rockford studios on the Welsh border but now they've moved back to their home territory and a little place in the Laurentian foothills.

"The studio is situated at the end of a lake and every day you can cross to it from a house at the other

end," continues Alex. "Such surroundings give us peace of mind we can do an album in five weeks. 'Jacob's Ladder' on the 'Permanent Waves' album was inspired by that time of quiet after a storm, when shafts of light start coming through the clouds."

"When I take a break from recording, I'll go out and fly my radio controlled model aircraft. I crashed it into a field of cows. They didn't seem to mind, they're such dumb beasts."

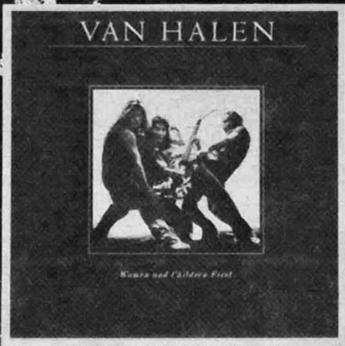
It's getting to that early morning silly time when the band begin to reveal their innermost thoughts and feelings. Geddy Lee's wearing a fascinating T-shirt emblazoned with a fat cat singing 'Love them little mouses, mouses that I love to eat, bite they little heads off, nibble on they tiny feet'.

"I'm a cat fetishist," he says. "I love the little beasts. I've got a Himalayan cat, it's a very rare breed. All the cats come round to my place saying, 'Hey guys, this is a cool place, let's hang out here.' Where I live we have quite a problem with catknappers. They kidnap your cat and hold it to ransom. People who do that must be failed bank robbers or something."

"I thought one of ours had been kidnapped once, but it turned out it got locked in one of our neighbour's houses. I was walking down the road one day and I saw it up in the window going 'weoooo, wow'."

"I really miss them when I'm on the road. Every time I come back and they're waiting at the door for me, saying 'Welcome back. Hey dad — what have you got us for dinner?'"

Damn, I forgot to ask what the significance of Rush's music was.



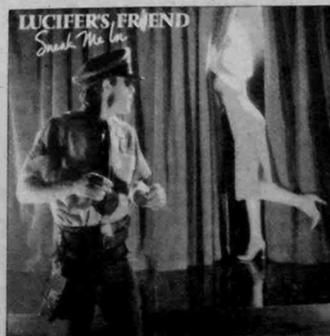
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	June 24th	London Rainbow	



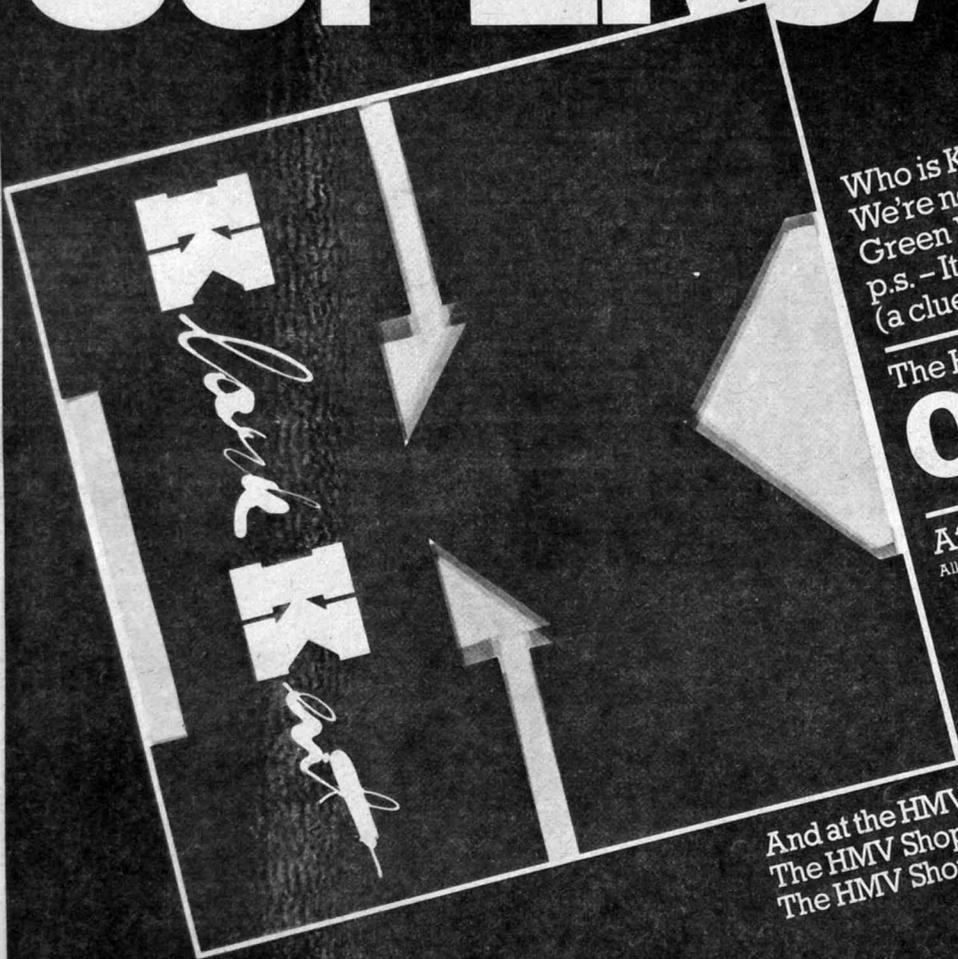
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Narada Michael Walden	Dance of Life	Joni Mitchell	Hissing of Summer Lawns
Doobie Brothers	Best Of	Monty Python	Life of Brian





# GIRLS TALK

## GIRLSCHOOL: 'Demolition' (Bronze BRON 525)

IS THERE anyone who doesn't believe that girls can play heavy metal? If so, may I prescribe a strong, daily dose of 'Demolition'?

Girlschool have long since proven themselves to be real force, but with their first 33 1/3 rpm offering, Kim MacAuliffe, Kelly Johnson, Denise Dufort and Enid Williams establish themselves beyond any doubt as the best all-girl band EVER and right up there among the leading hard rockers of any gender (Groant! - Ed). This album never shouts when it can ROAR!

From the moment the powerful motorised riff of the opening number 'Demolition Boys' leaps out, the girls blast out through the bottom. This first track depicts a futuristic era, when HM gigs are used to decimate unwanted buildings. Aply dedicated to Motorhead, it instantly creates the right atmosphere of loud destruction.

This is only the start and it gloriously followed by the likes of 'Race With The Devil', the sole cover here and a rousing one too. A live rendering of 'Baby Doll', the chugging and rhythmic 'Take It All Away' and their latest single 'Nothing To Lose', are all here. Oh yes and, happily, the classically supreme 'Emergency'. Why this wasn't a Top 20 hit when put out as a single earlier in the year, I can't explain but now all of you who denied it such deserved status have an opportunity to do penance by snapping up 'Demolition' immediately.

Finally, just a quick word of praise for producer Vic Maile. The man at the controls can often make or break an album and Maile has given each of the 10 numbers here such a sympathetic and tight treatment that I'm sure he can now put in for honorary membership of the band.

So, can girls play heavy metal? You betcha! + + + + MALCOLM DOME RADIO

wimpish that I wouldn't have recognised it as the same band.

This album has so little character it's truly depressing. Take songs like 'It's A Long Way There' and 'Red Shoes'. On this platter they're flat, two dimensional. I feel also that the orchestra distracts from their well crafted harmonies.

Not worth saying any more, really. If you want to investigate the Little River Band this offering is a no no. Wait for their next LP later this year. It promises to be far more inviting. + + DANIELLA SVAVE

## RODNEY FRANKLIN: 'You'll Never Know' (CBS 83812)

IF CONFIRMATION was needed of just how deep the feeling goes for jazz-funk in Britain, then it was surely given by Rodney Franklin the other week when 'The Groove' cruised nonchalantly into the top 10.

With a catchy hook and much danceability 'The Groove' could hardly fail. Jeez the ultimate acceptance. I even heard Auntie Beeb using it as link music the other day.

But the nearest thing to 'The Groove' here is a track called 'Parkay Man', surely the next single, on the strength of its funkiness strong piano motifs and soulful vocals, from Franklin himself and Audrey Franklin and Phyllis St James.

Elsewhere though, you'll need much more time to really appreciate tunes like 'Return', with Rodney's acoustic piano jinking in and out, and the similarly designed 'Journey Soprano' saxophonist Mel Martin is the real star of 'The Watcher' as the sax curts, twists and small-talks its way through an intricate piece, with Franklin's keyboards well to the back.

The gist, then, is that this is a good album, but probably not the sort of good album you were waiting for + + + + PAUL SEXTON

## RAY PARKER JR AND RAYDIO: 'Two Places At The Same Time' (Arista SPART 1121)

AMONG THOSE who say they can't cope with disco Raydio have generally done quite well. Their particular style of disco-soul born out of Ray Parker Jr's great playing and writing experience has never been panned as much as their count eparts. Now Parker gets top billing and this third album is a notable improvement on their second.

Here there are more textured love songs such as the title track and single, perhaps just a little too unspectacular for our charts and 'Can't Keep From Cryin'. But they came to dance and that they sure do on 'It's Time To Party Now' which ought to sound bland but somehow stays fresh.

Still the hottest track is the one where Parker says nothing 'For Those Who Like To Groove' a disco-rock instrumental.

It doesn't often happen this way but this third Raydio wave is strong the reception's better than on the second + + + + PAUL SEXTON

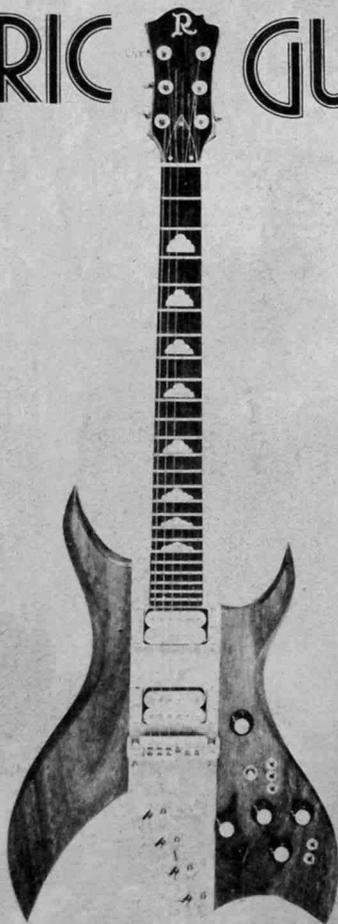
## LITTLE RIVER BAND: 'Backstage Pass' (Capitol SWBK 12061)

FOR A band not well known in this country it seems to be a strange move to bring out a live album. Especially one which neither sounds live or gives a true description of the band's character.

Until I saw the Little River Band live a couple of weeks ago I wasn't very familiar with their material. While their songs are very West Coast-ish, they're still pretty entertaining live - a lot funkier than they appear on record. But this live album is a queer kettle of fish. First of all they're backed by the Adelaide Symphony Orchestra. Second it doesn't even sound live bar the polite applause from the audience. And it sounds so

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# Shades of Pink

## PINK MILITARY: 'Do Animals Believe In God?' (Eric's Records 004)

GEOGRAPHICALLY SPEAKING, Pink Military belong in Liverpool with The Teardrop Explodes, Echo & The Bunnymen, Nightmares In Wax, Orchestral Manoeuvres, etcetera.

Thankfully, none of these people have relied too heavily on the security of a self-built clique scene or a mythical "Liverpool sound" to usher themselves into full public view. In the case of Teardrop and Echo, the sheer excellence of their respective pop has sufficed in turning a few heads.

In the case of Pink Military, there's less to grasp hold of, less of a young look-at-me arrogance; less "fun", perhaps?

'Do Animals Believe In God?' is as curious and searching as its own title suggests.

Oddly, the album splits into two distinct sections, side one melodic, patient pop, uncluttered and (mostly) warm, side two harsh and grim, characterised by a series of repetitive tribal chants, "Been living in the jungle", "Is this heaven? Is this hell?" and so on.

'Degenerated Man' opens the thing; overdrawn and sub - Siouxsie - like, it leaves less taste than it should, though it makes way for better things.

'I Cry' and 'Did You See Her' are both reflective pop-tones with curvaceous melodies and words that evoke rather than specify. And 'Wild West' follows. It's magnificent, eerie and perplexing, held together by a savage disco thump; sounds fly around, bounce off walls, jut in and out, Jane's voice falling and rising from the muse of a Patti Smith to the gasping snap of a Pauline Murray.

This first side is elegant, strongly directed and precious; its pop is the best sort of pop - mystical, clueless, effortlessly evocative, full of both warmth and warning.

The other side's 'Heaven/Hell' (which starts on a sort of Beatles 'Revolution 9' tape amalgam) and 'Living In The Jungle' are altogether more stern, threatening gasps of sound, at times like the darker side of PIL, fractured and sound-warped, rattling and crashing along. Dub, chants, random sounds, the entire album suddenly sweeps off in some desperate new direction, voices in and out of focus, instruments colliding.

If there's a self, indulge it; in this, Pink Military's case, side two indulgence represents more a means to get at something than it does of masturbating the ego. It craves an understanding.

Clues and hints are spread around like butter ("They nailed him to a cross / They thought his cause was lost / They didn't think it had just begun / And as the clock went round / He started gaining ground / And no one thought he might be lying") but there's never a final, terminal proof of what Pink Military are prodding away at.

That's the secret of 'Do Animals Believe In God?' Its mystique is its lure is its success. At times surrealistic, at times alluring and cuddly, at times just simply daunting, 'Animals' is irrefutably built to last.

In a world that still prefers tits with gimmicks (or gimmicks with tits) Pink Military's (or gimmicks may yet leave them standing alone.

I know this: I've spent a weekend with it, and still it draws me back and in. I shouldn't expect more than that. + + + + CHRIS WESTWOOD

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**THE SOUNDS BOOK OF THE ELECTIC GUITAR**

Compiled by Tony Mitchell

Published by Spotlight Publications

IF YOU have just scraped up a pile of hard-earned sweat drenched pound notes with the view of dashing down to the local guitar vendor to purchase the guitar of your dreams I advise you to listen to a little nightmare I keep having.

It involves the aforementioned impatient rush to the guitar shop where the guitars glisten invitingly on the wall. Where the salesman flashes a welcome in ivory and leads you fret, string and tail-stop into buying a real plank. Convinced that you are now the answer to Eric Clapton you zoom home to find the most tuneful aspect of your new instrument is the creaking machine heads.

Now that you are sufficiently worried let me unveil the solution to this problem. It lies in Tony Mitchell, guitar tester for Sounds, who in an attempt to help avoid the traps of buying a guitar, has produced a book crammed full of vital information on electric guitars.

It begins with an update on the guitar market aimed at clarifying any misconceptions you might have held over the worth of any particular guitar's nationality. This is followed by a full description of how the guitar should look, feel and sound and how you should approach the critical testing of the instrument. There is a section dealing with the gaining of further information and an interview from the much-criticised guitar seller just to redress the balance.

Accessories, customising and the guitar's major accomplice, the guitar amp also have chapters to themselves. It holds enough information to enable you to decide, firstly the type of guitar you want and secondly, the standard it should reach when you test it.

The second half of the book is devoted to a fairly comprehensive list of guitar reviews culled and updated from Sounds itself. These give a very workable guide to the brand of guitar you should be looking for as well as the price range.

As a guide to guitars and especially guitar buying this book fills a void into which many less-informed guitarists have fallen. At £1.50 it is likely to pay for itself and a lot more before you even touch the strings. In other words buy it first. **GRAHAM STEVENS**



COMPILED BY TONY MITCHELL

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Watch out for this cover on the bookstall, it could save you a lotta dough

**GRACE JONES: 'Warm Leatherette' (Island ILPS 9592)**

WHAT WE in the trade call a novelty record. You don't expect socialite butterflies of Grace Jones' infamy to be able to sing as well. But she does and surprisingly does it quite well too.

Ms Jones has sported a penchant for the stage in general since early childhood spending her formative years in a sporadic flirtation with the tinsel and stardust etc etc. What credibility this essentially disco albeit surreal record lends to the old boiler with pointy ears and astounding feline looks is blown to smithereens when you learn things like Yves St Laurent improvised a new costume for her when fans mobbed her in a Paris show.

Nobody's perfect and lurking underneath the flighty throwaway nature of the platter is an interesting exercise in how to extract one aspect of your own and other's songs and subsequently produce music with a personality of its own.

For Ms Grace definitely has no qualms about lifting other people's songs the whole of side one consists of the Normal's 'Warm Leatherette' (as obscure a choice as any) the Pretenders' 'Private Life', 'Rolling Stone' and Roxy Music's 'Love Is The Drug'. A heavy cocktail indeed.

The one aspect mentioned above which is concentrated on is the song's beat the essence of any good rock tune. Grace cranks up that thud thud beat in the guts of each

song until you can feel, rather than hear the music.

Generally covers are a risk because the original is usually so much better with few exceptions apart from recently at least Jane Aire's 'Breaking Down The Walls Of Heartache' or the Tourists' 'I Only Wanna Be With You'. To her credit Jones carries it off with dare I say it, great panache. Tom Petty's 'Breakdown' is given a fair pasting on side two, which staggers as a whole under the weight of some rather more turgid disco fodder.

For pure cheek and interesting - sounding tweekings + ♪ + ♫ **SIMON LUDGATE**

**JUDY COLLINS: 'Running For My Life' (Elektra K52205)**

THE thing about Judy Collins is that she always does exactly what she wants.

Success seems a long way away from Judy Collins now, but she's still got a voice and a half. 'Running For My Life' itself is the most modern number, with 'I Could Really Show You Around' close behind. Elsewhere though her love of show and film songs comes through. There's 'Anyone Would Love You' from 'Destry Rides Again', two Stephen Sondheim songs from 'Sweeney Todd'. She even makes a go for the twee 'Rainbow Connection' (American hit version; the Muppets) and sounds very sad on Larry Gatlin's 'I've Done Enough Dying Today'.

Running for her life is just what Judy Collins isn't doing. +++ **PAUL SEXTON**



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THE PHOTOS: Ollie Harrison, Dave Sparrow, Wendy Wu, Steve Eagles.

# IN THE PICTURE

THE PHOTOS: 'The Photos' (Epic Photo 5)

IT'S not like the old days when debuts were little more than jokey amateur affairs. All that has changed. After little more than a year together, having played in outfits from punk to heavy metal (Satan's Rats), the Photos have come up with a sound that is distinctive. Although not immediately appealing, things improving with repeated listening, and it's possible they will become a permanent fixture eventually powerpop rules!

From Evesham, near Birmingham (not Manchester as I kept insisting to them in an earlier interview), this quartet are Dave Sparrow on bass, Ollie Harrison on drums, Steve Eagles on guitar and Wendy Wu on vocals.

Live, the Photos produce that blend of pure pop and post-punk aggression that has made the Undertones and Costello what they are. While the Photos don't profess a revolution musically, they are firmly plugged into the main artery of pop.

Wendy's voice provides the key to their originality, and she'll curse me for singling her out from the others because they are anxious to maintain a group identity, but it is her voice which will lift them out of obscurity. Wendy is possessed of a powerful set of vocal chords which drive the songs along, aided by the meaty triangular rhythm section. Despite the basis of solid musicianship, this album is not without its contradictions.

Produced by the usually excellent Roger Bechirian (I'll try to spell it correctly this time), who wears the scalps of Costello, the Undertones, Rockpile and Lene Lovich on his belt

from past liaisons, the album is a strange mixture of hard-edged 1-2-3-4 near headbangers and sounds which have the consistency of marshmallow.

On the one hand you have 'Barbarella's' and 'All I Want' which demonstrate some of the tremendous energy of their live sets, and on the other you have 'Now That You Tell Me That We're Through', 'Loss Of Contact' and the Dusty Springfield classic 'I Just Don't Know What To Do With Myself' which stagger under the addition of some corny strings mixed on to the tracks, presumably to flesh them out. And there was me thinking that they could produce enough noise by themselves.

Apart from that, a lengthy exposure to the recording studio has made them sound like they're on downers, taking the edge off even the liveliest tracks. That's a pity, when I know what a dynamic band they are.

Unfortunately Bechirian's sometimes over-enthusiastic production hasn't done the band many favours: witness the enclosed 'Blackmail Tapes', an extra eight track album offered as a limited addition. Recorded in March '79 in a garage (how's that for credibility), the additional LP includes 'Evelyn' which resurfaces on the LP proper in a subdued form. 'The Blackmail Tapes' gives a far more accurate indication of the Photos' relevant abilities, even if it was recorded on a two-track and not a swanky 32-track studio console. Of course, it's a lot rougher but for my money that's where the Photos' attraction lies, rather than the more sentimental moments of the slightly self-conscious main course.

Despite a few errors of judgement, the Photos are worth forking out hard-cash for and as a debut, it's still impressive. +++ ½ SIMON LUDGATE

### BROKEN HOME: 'Broken Home' (WEA K 58148)

AFTER A few years in the wilderness, Dicken has finally managed to get his songs out again — the vehicle this time being Broken Home. The demise of his previous band, Mr Big, was barely noticed by a public that even now might be pushed to remember the hit single 'Romeo'. But although Dicken doesn't have the onstage persona of someone like B Geldof, he does write exceedingly good songs (thank you Mr Kipling).

Joined by ex-Mr Big bassman Peter Crowther, drummer Pete Barnacle, and guitarist Rory Willson, this is a debut album of interest, if not consuming passion. But talking of passion, Dicken does give it all he's got on 'Jerusalem', easily my favourite track, and an impressive showcase for his vocal talent, and 'China In Your Heart' which runs a close second.

In terms of commercial-

ty, 'No Chance' has every chance, employing as it does several good ideas to a compelling result. The production of this album is faultless, polishing the songs to a warm glow and allowing the vocals and guitar to develop without a struggle for supremacy. The doomy 'Death Of Gog' was a curious choice for the single, when you consider the punch attack of 'Run Away From Home', but as a taster for a fine album it serves its purpose. ++++ ROSALIND RUSSELL

### JOURNEY: 'Departure' (CBS84101)

IT'S APT that this band should be called Journey, since all are experienced journeymen. Courtesy of my Rock Record I see that they've played individually with Santana and Steve Miller among others.

'Departure' is their sixth album and is currently massive in the States and it's easy to define why. The band play typical American style heavy metal that is acceptable to the American radio sta-

tions, but lacks the guts of the British equivalent.

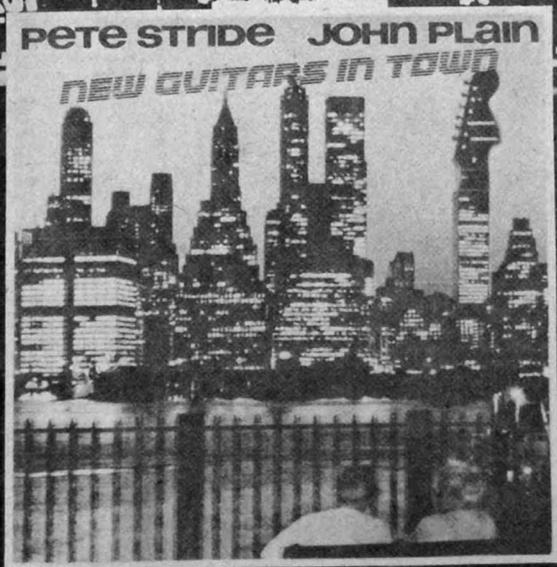
Only one track stands up to the best of British HM and is worthy of being played at full volume: 'Line Of Fire', which shoots out of the speakers and hits the ears with all the force of an SAS assault.

Instead there're four tedious orchestrated softies, the distinctly unevocative title track and one track apiece ripped off from Gerry Rafferty, the Motors and Genesis. That leaves the single, 'Any Way You Want It', an ingenious piece of metal pop and (saving the best for last) 'Precious Time'.

That track goes some way to compensating for the other tunes. There're some lovely acoustic guitar riffs, phasing and some euphoric harmonica from Greg Rolie.

A lot more guts and a lot less plagiarism and Journey would be a good band instead of a second-rate Toto, but since they make pots of money I don't think they really worry about that. +++ FRANK PLOWRIGHT

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## SUSSED US

WHAT A funny lot you are! There's Chris Westwood, combating the crisis of middle age with arty, to the point of nonsensical reviews (the world doesn't just consist of Doll By Doll and The Fall, Chris), Malcolm Dome discovering a new Canadian heavy metal trio every time your back's turned, Robin Smith using similes as if they were symbols of virility, lousy reviews, and the obligatory gals', Ros Russell battling for feminine supremacy in your pages, as if you were Spare Rib, and Paula Yates trying to live down the fact that her Dad's a priest with some derivative chit-chat which takes up two whole sides of print!

just because Westwood does another boring and unfathomable lecture on life

Corporal Topsy, the Thermostat  
•(LP Winner)

### COCKY BLEEDER

I AM writing to you in order to give you the answers to your lit'le quiz suggested by Robin Smith (issue dated March 29) in his review of 'God Save The Queen' by Robert Fripp

Solipsism is the teaching that self-knowledge is the only reality. Euphemism is the substitution of a mild term of a blunt one. Pessimism is when someone always sees the worst side of something. Pointillism (with two 'l's') is the building up of a picture with small dots of paint. Flagellism is the whipping of oneself in religious penance. And nihilism is the rejection of all religious and moral principles

I therefore claim my free trip to Afghanistan to fight the Russian forces. (Although a record token to the value of £5 will do just as well.) Yours cleverly, Stephen

Cousins, Broadstairs, Kent  
•Sorry, Robin Smith ran off with the money

### OUT OF HIS LIFE

THE SOONER she gets back into Michael Jackson's life, the better it might save us the agony of hearing that creep trying to bring some feeling into a song as commercial as American Television

I can imagine the songwriters (for there must have been a team of them) sitting down to create a million selling disc that should bring them lots of nice dollars. Let's have a classical willow beginning — plenty of muted violins. A nice quiet tune with soft effects — for that we need a flutey harpy sounding synthesizer. The singer must use lots of vibrato and when he's singing it for it must be a 'she' — we don't want any controversy stopping the cash-flow he must be sitting down and have onions nearby. We need trendy clever words that men wish they could use with their girls but can't remember how to spell. Guaranteed success! But did you see

Michael Jackson on 'Top Of The Pops' trying to produce vibrato? He looked like one of those poodles you see on the back of cars with necks made of coiled spring  
Geoff Blake, Bromley, Kent

### IT'S SPRING AGAIN

HOW WONDERFUL it is to see the sun, the flowers to see Roxy Music once more get torn to shreds by your trashy little journalists. Yes, you can tell it's Spring

How strange it is for memories to always stay clear in our minds once more a new Roxy album graces your pages, once more the reviewers disgrace themselves. Yes Over You is doing well isn't it? I'm sure that either makes you very happy or very ill. Isn't life fun? What will be next I wonder? Another rumour about Bryan Ferry's paranoia finally interfering with his schizophrenia? Or something more subtle a feud between Ferry and Mackay? Ferry interesting I shall await your next Roxy offering with bated boredom.  
Brenday Donna, Stalybridge, Cheshire



THIS IS your last chance! I have written to you six times now and you haven't printed my letter. And you print all that crap about Ronnie Gurr and stupid letters people send in like Mike The Psyche last week. What is he? Some sort of cretin? If you don't print me a picture of Miss SJ from the Bodysnatchers I will stop buying Record Mirror!

Roger, Oxney, Herts

•Sixth time lucky Here's the whole gang of 'em She's in there somewhere

### UNFINISHED LETTERS

I AM writing in the hope that this letter will be printed to publicise the work of my Society, namely the Guild of Unfinished Letter Writers. Does the general public really know of the increasing number of people faced with the inability to finish correspondence? I believe that with help and consideration we can sort things out and  
Anon, Ipswich

### TRIPLE CHANCE

I VE HAD three letters printed in Record Mirror, will this effect my macho man image?  
John Connolly, New Barnet  
•Even before the first one was printed

### STILL WAITING

RECENTLY A fellow reader wrote in asking you to print an article about Elton John, but you said not until he did

something worth writing about. Well he has his new album 21 At 33. Mr Robin Smith said it's a good album so you'd better write an article



MICHAEL JACKSON soon or I'll get my Daddy to buy your rag and I'll make you write articles about Elton John for the rest of your life  
Adrian Noble, Lingfield, Surrey  
•Tell Elton. We've asked and we're still waiting

### GURR'S GRAFFITI

Re: G - Force album review June 7 1980  
Someone somewhere once said rather profoundly I think, that the important words aren't the ones you say they're the ones you don't say.  
Ronnie Gurr the bad smelling point of Record Mirror should take note.  
We all know that Gurr is a great great idiot so why he should feel the need to plaster this review with journalistic incompetence that is pure bloated bollocks is beyond anyone. Some of the suggestions here such as  
a) copping licks from Lizzy  
b) jazz undercurrent (eh?)  
c) quasi punk (who's she? Johnny Rotten with a hunchback?)  
d) hard heavy metal (have you ever heard soft heavy metal?) is past the point of being funny, they're just so much jerking off which I'm sure Mr Gurr is obviously an authority on in order for him to write about it.  
When Gurr gets over the problem of letting his brain (?) control his flighty digits on the typewriter and buckles under to write something that makes sense, and when he gets an editor to assure him he's better than Paula Yates, then gives him a swift kick in the balls, he'll be adequate. Gurr, to give you a real pointer, reads like recent graffiti on the walls of the toilet at the Music Machine. A few great comparisons here though (The David Coverdale singing and John Williams on guitar) HELP! HELP! I'LL TALK, I'LL TALK

Mr Gurr should stick to writing about something he comprehends - such as jerking off after all, the penis is mightier than the sword.  
Signed Less Of Gurr South London.

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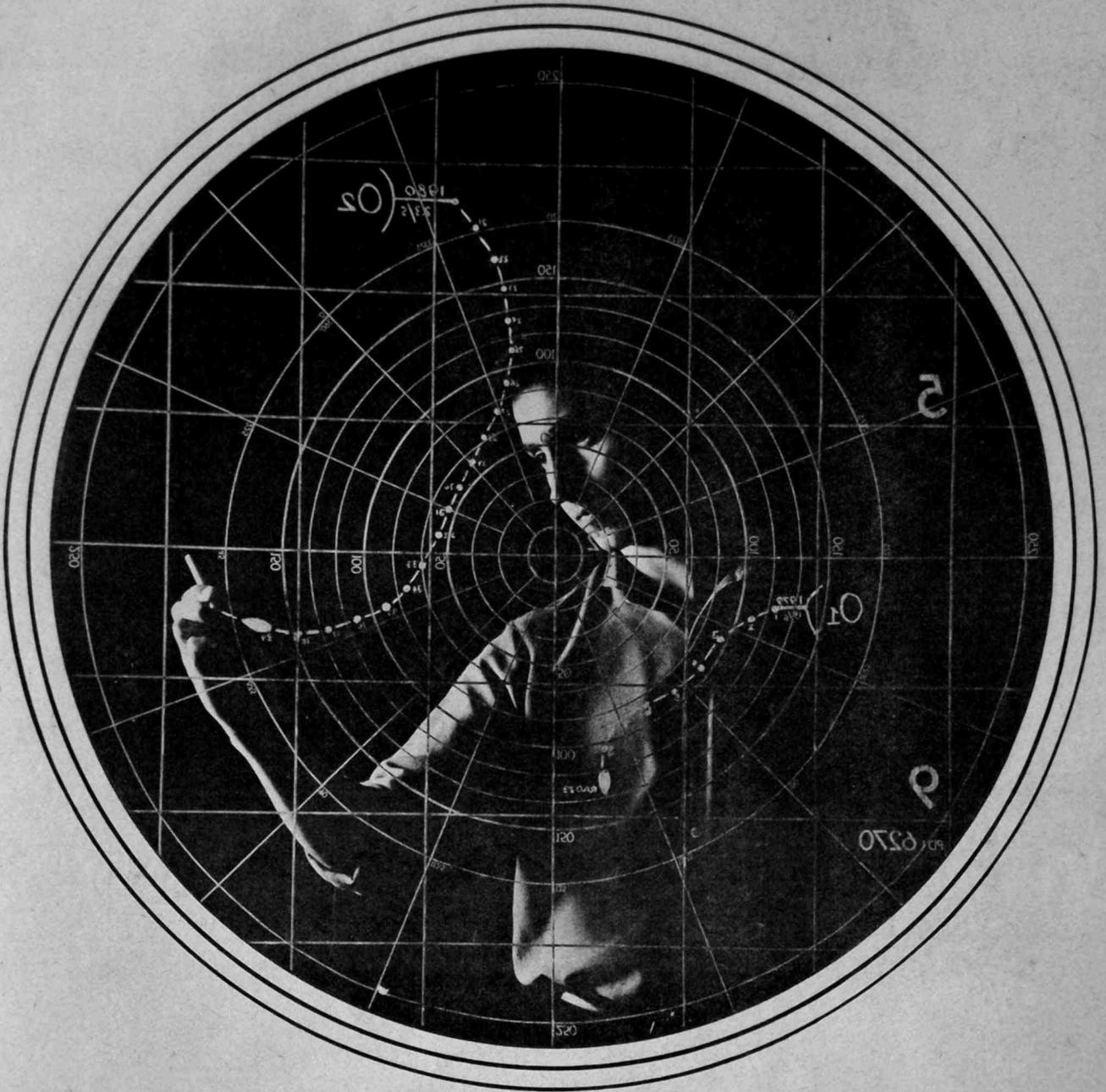
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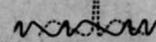
## SEND ME A HIPPIY

NOW THAT skinheads are back will this mean the death of some of the other groups? There's so many of them around now. The mod revival is almost over and probably soon, they will be going into hiding, waiting for the next. The punks are just hanging on in there probably, I fear, fading for good unlike teddy boys who have been around since the beginning of time never getting as big as in the fifties but there's always a few around. The rockers just change labels from greasers, to bikers and if you add headbangers there is always thousands of them. I've seen one or two gimpys and hippies but I haven't seen a really 100% authentic flower child type hippy complete with daffodils and bells for years. Can you send me one to complete my set?  
D. Smith, Godwyns, Dorking.  
•We'd send you John Shearlaw but we need him in the office.

IF IN DOUBT ASK



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*WITHOUT RADAR*

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# CUTE SHE AIN'T



JOAN JETT, the perspiration behind the Runaways

## RONNIE GURR has a nibble with JOAN JETT. The talk is of sparrows and boys.

A PAIR of mischievous sparrows flutter down on to a pool-side bamboo chair. One, seeing that two people are picking at their food, flies off to scavenge elsewhere. The other cocks its

head and stares fixedly at the food that is no more than an arm's length away. Joan Jett gets all touched by the little fellow's cheek and charm.

"Hello," she squeaks then turns to me.

"Wouldn't ya just love to pick him up. He is just so cute." Hearing this the

sparrow hops through 360 degrees, scowls back over his shoulder, cocks up his tail feathers and proceeds to crap all over the plush Holiday Inn furniture. A kindred spirit to Ms Jett I muse.

The unkindest disservice one could do to the girl would be to describe her as "cute". As she relates over our luncheon get together all her time with The Runaways was spent

trying to get over such cloying adjectives. Sure it must have been hard coping with the media explosion that thrust The Runaways to the fore as the kind of girl that you just couldn't take home to meet mom.

The blatant sexual selling point of Cherie Currie obviously led to ego problems but it should be remembered that never before had the male dominated bastion of thrusting rock been shaken by a concerted five fronted female attack before and full credit to Fowley who knows his cookies for the image presentation. Without it none of the gels would have the foot in the door that they now have.

Or perhaps Jett would. Such a forceful character as she would have to get there eventually, though one feels that the initial assertion has waned slightly with her signing of her solo contract. Whereas with The Runaways she was always the perspiration behind the Lycra and suspenders and as such was under pressure to write, now she comes up with covers and is helped along with her composition by producers Kenny Laguna and Ritchie Cordell.

Only one solo venture surfaces on 'Joan Jett', her first Ariola album 'Don't Abuse Me', which twilight Runaways. Still the album gets better by the play and if her advisors don't swamp, but rather help, then she'll keep her head above water. Back by the pool

girl band, what is this? By the time we got going no one realised just how serious we were. All we thought about was the music.

"I read a review last week of The Go Gos and it was hail hail hail. It said 'Kim Fowley eat your heart out if you've got one and that really pissed me off. When we were around no one would take us seriously. I'm really into the Go Gos, they're friends of mine and even though people don't really accept it we were definitely an inspiration. Obviously we put ideas into a lot of minds because now there're plenty of girls playing and before us with the exception of Fanny Isis and Burtha there were no real girl bands."

"The Runaways were very special to me. I feel so defensive when people unjustly say bad things. That was such an important part in my life. I had so much fun. We all did, but I don't think I could ever play in an all-girl band again."

THIS implies problems. The whole attempted suicide schticks and general girlie under pressure neurosis must have led to problems. Jett counters this by stating that in truth it was something created by the media and that Jackie Fox's attempt to slash her wrists was merely an attempt to gain attention.

After the split, which took place around February '79, Jett came to England and laid down three tracks with bloated recluse rock stars Cook and Jones.

Then came a film, which the lady describes as "a B-type thing." The band were supposed to star in the film but after the parting of the ways Joan

starred with a pick-up band of actresses who posed as the band.

"Basically what happens is we're on tour and we get stranded in Texas 'cos our manager rips off our money and takes our transportation. So we're stuck and we've got this gig at the Whiskey A Go-Go in 10 days which is to make us rich and famous, so we have to figure out a way to get there. So these two guys hear our conversation and decide to manage us and they steal cars and all sorts of stuff to get us to Los Angeles and we play the Whiskey and we become stars.

When is it released? I really don't know. Personally I hope it isn't. Even though I don't look an idiot or anything, I did my part well, y'know it's just like a dumb movie it could have been good but it wasn't done right."

Joan moved on to produce an album by LA punk band The Germs. According to the gel the album received rave reviews which presented it as the Yank equivalent to 'Never Mind The Bollocks'. Then came the band The Black Hearts and the teaming up with Gary Ryan (bass), Eric Amble (guitar) and Danny O Brian (drums).

As yet the band are still shaky and in a cab to an Ariola paid for knees up at posh persons watering hole Legends there is an atmosphere of unrest. Apparently Kenny Laguna is in some doubt about the band, though Jett sticks to her guns eventually exploding and shouting "Eat shit!" at Laguna. Later she confides that of Ken is the salt of the earth. Anyhow as she stated in the interview she picked the Black Hearts because they were unknown. "I didn't want studio musicians, I wanted guys who would say what they wanted to say and do what they wanted to do."

WHAT do your Mom and Paw think of their little ex-Runaway?

They were very sceptical and very scared but they saw the intent look on my face. I said 'Look, you've got to let me do this or I will run away.' So they said 'Do it. Just make damn sure you do it good.'

Do you never have an urge to wear a dress and all other things typically feminine?

No never. I'm a tomboy. I love sport and physical things. I'm a very physical person that's why I sweat so much on stage. I figure if this career fails I'm gonna try out for my favourite baseball team The Baltimore Orioles and if that fails I'll try for the roller derby.

No longing to be a wife or a mother then?

My mother asks if she's ever gonna have any grandchildren and I say 'Don't look at me, mom, look at my sister. No I'm not into that.'

Finally how about steady relationships?

"That's really hard 'cos you're always moving. I've been with a lot of people. I've really liked, no I won't say a lot, because that makes me sound like a slut. It's always like the man has to be the breadwinner and lots of 'em can't handle a girl like me. I just have to say to them 'Look my career is the most important thing to me. Are you gonna keep me alive for the rest of my life? Are you gonna pay the rent, buy me food when I'm starving? I feel bad if people have to buy me things. I don't like it when people open doors for me. I don't smoke but if I did I wouldn't like guys to light cigarettes for me just because I'm a girl. I like to do things and I don't want to be pampered.'"

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**O**N STAGE, the first thing you notice about heavy rockers White Spirit is their mature and tight musicianship; the second is the unassuming friendliness of all the individual members. For have no doubts, this north-eastern quintet have both a remarkable talent and the commonsense to apply it in the best possible way.

If you are dubious about either of these qualities, just take a listen to the joyous strains of 'High Upon High', Spirit's contribution to the EMI album 'Cut Loud'. Or, for that matter, hunt down 'Red Skies' on the same label's recently issued HM compilation EP. There's also 'Back To The Grind', the band's debut single for Neat Records. All three of these originals are strong and typical examples of White Spirit's classy approach to the heavy metal medium.

The band were formed in 1975, although the current line-up of Bruce Walker (vocals), Janick Gers (guitar), Mal Pearson (keyboards), Phil Brady (bass) and Graeme Craill (drums) has only been on the gig circuit for some 18 months. In the early days, Spirit got exposure at local north-eastern clubs playing, explained Gers, "as

many gigs as possible and introducing into our set as much heavy stuff as we dared."

The reason for this almost surreptitious introduction of metal material is simple—the club owners, in general, didn't approve of such heavy goings-on, under their roofs. But the fans, it seems, most certainly did, because Spirit soon earned themselves a sizeable regional reputation which, to put it into a modern perspective, has gained them a hard-core following even bigger than that currently enjoyed by the much-vaunted Tygers of Pan Tang.

"We recently played a gig at a large venue in Sunderland and packed the place out. But when the Tygers appeared at the same place a few nights later, they didn't draw anywhere near the size of crowd we had," said Craill, more with a sense of pride than immodesty.

Spirit have also played with a whole host of big names, such as Girl, Iron Maiden, Metro and Budgie. So, given this sort of impressive pedigree, why is it that the name White Spirit is only now just beginning to get noticed further south? "We suffer from the same problem as most of the north-eastern bands which is that it takes a lot of money to be able to travel back and forth regularly throughout the country simply because of our geographical position. Then there's the other side of the coin in that, although, this part of the country has as many



WHITE SPIRIT

# TOP OF THE TURPS

Interview by MALCOLM DOME

good groups as the rest of the UK, nobody from the press or the major record companies really bothers to come up here and find out what's going on."

**T**HE LACK of ready cash is also proving a problem for the band when it comes to presenting a live show. "We try and make our act as exciting as we

possibly can, but the trouble is we can't find the funds to put a lot of our ideas into practice," explained Gers. "The annoying thing about this is that people often don't understand such difficulties and insist on comparing us directly with the likes of Whitesnake who obviously can afford far better equipment than we can. It's a bit like expecting a Mini to match a Rolls-Royce in

performance, despite the vast difference in cost!"

On the musical front producing, as Gers so accurately put it, "classical music in the vein of rock," White Spirit are often compared to Rush, particularly in view of the fact that the band have as one of the highlights of their live repertoire an excellent version of 'Xanadu'.

Do Spirit, therefore, acknowledge a definite

conscious influence on their music from the Canadian maestros? "Not really," answered Gers. "Naturally we have a good deal of respect for Rush but, neither they nor any other major band currently playing have had any distinct influence on the White Spirit sound. What we are trying to do is produce our own brand of heavy rock which has both aggression and also some class."

Just how successful this combination can be in the right hands really hit home for me when I saw the band play storming sets on two separate occasions at the beginning of this year at London's Music Machine (their first ever capital dates).

Each time, despite being placed bottom of the bill firstly to Angel Witch and then to Praying Manias (two bands very well known in the London area), they more than held their own.

Indeed since the turn of the year, the outlook has suddenly become much brighter for Spirit. Aside from starting to move slowly out of their north-eastern citadel, earning a number of critical plaudits in the process, they now have a track on an album in the aforementioned 'Cut Loud', which will gain them national exposure and possibly even radio airplay plus a deal with independent label Neat already responsible for helping to launch one north-eastern heavy metal mob into the big time — the Tygers of Pan Tang.

Yet, despite the exciting opportunities now at last within their grasp after five long years of obscurity White Spirit aren't the sort to get carried away by any delusions of grandeur. "All we want to do is make a comfortable living from our music and get a little recognition for it. We have no ridiculous ambitions to become as big as someone like Led Zeppelin," said Craill.

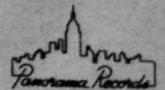
Like I said, this lot exude commonsense all along the line.

## Have you got This Feelin'

It's the feeling that's currently shooting up the charts on both sides of the Atlantic.

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# HELP

## FINDING MY ROOTS

I AM adopted and have recently become interested in finding out about my real parents. As I don't want to cause any upset for my mother, or my real mother, I'm writing for some advice on the best way of going about it. You'll probably tell me to forget this, but I'm determined to find out more about my real mother than just her name.

Sally Birmingham  
 \*First try to come to terms with your own reasons for wanting to know who and why. Be prepared to shed any fantasies you may have about your origins, to accept that your mother, (and father), simply may not want to know having established a new life and a new family who may be unaware of the past, to face the prospect that your mother may be dead, could have moved abroad well out of reach and that, despite all your efforts you may not be able to either trace her or meet her.

If you do ever meet, you should also bear in mind that there won't

necessarily be any instant rapport or emotional link, that you may not share the same views or even like each other. Analyse your basic motives carefully and accept that while your mother may have done a lot of soul-searching at the time of your adoption, your sudden appearance may revive unwelcome and painful memories of the past. Tread with caution.

Before making any move to trace your parents, it's well worth talking things over with your adopted mother in any case. Be open, and stress your realisation that she's been honest with you, and when you've discovered your reasons why, be prepared for equal honesty. Some adopted parents will find your need to track down your origins hard to accept, believing blood ties to be ultimately much stronger than their own relationship with you. Others will support you in your search and give you all the information and help they can. You know

your adopted parents best.

Even if your adopted parents are unwilling to help in the search, once you're 18 and have reached the legal age of majority, there is nothing to stop you from researching your background in your own right. If your parents have lost the adoption order, which carries details of your mother at least, or are unwilling to produce it, or they have no copy of your original full birth certificate, you can ask your local Social Services, (number in the phone book), to help. Most are willing to do a lot of crucial legwork for you. If you have your mother's name and place of birth, with research, you can buy a copy of your original birth certificate from St Catherine's House, (the Register Of Births, Marriages And Deaths) in London, or from the Department Of Health And Social Security (St Catherine's House, 10 Kingsway, London WC2B, Tel 01-242 0262, charges £8.00 for a copy of a birth certificate and £3.50 for a copy of a marriage certificate). If you're 18 or over and want to personally find a copy of the original adoption order, write, with reasons, to General Register Office, PO Box 7, Register Division, Segisworth Road, Titchfield, Fareham, Hampshire. Once you have your parent(s) name(s) you can plough through telephone directories, electoral registers and many other sources for further information.

For practical information and constructive advice on tracing drop a line to Doreen Peacock at Contact, 93, Rudston Avenue, Wolvinston Court Estate, Billingham, Cleveland. Contact offers a free factsheet on how to do it as well as a leaflet covering the personal and emotional issues involved, to anyone (under 18's too), for the price of a stamped addressed envelope.

If you want to be added to their constantly updated register of adoptees and parents who are, in turn, trying to contact children, you must be 18 or over. In the past, Contact has been able to link-up people who've given sufficient information. Subscription to the register costs £2.00 a year. If you've started research and find yourself stuck, Doreen Peacock, (adopted herself), will give you some ideas on how to get things moving again.

**DISABLED**  
 I HAVE one big problem. Besides being physically disabled, I am unable to find a girlfriend. And I have tried - believe me! But every girl I have asked out has said no, and this is after weeks of chatting up! I'm not bad looking. It's just when they see I'm disabled, they decide there's no chance and bluntly tell me to get lost.

I do go out to clubs and socialise and I do have friends to go out with occasionally, but I'm always the odd man out with them as they're all engaged, married or whatever.

I've put advertisements in newspapers to no avail and feel I'm in a situation which has no obvious solution. By the way, I'm 19 and this has been going on for three years now. I think that's enough.

**Andrew, Trowbridge**  
 \*You're already coping with the biggest social hurdle which all people with physical disabilities face - prejudice not so pure and not so simple. And you're coping well. Setbacks so far haven't deterred you from continuing to go out. You've had the courage to face up to your 'handicap' and are ready and willing to live to the fullest, if other people are willing to accept you on the same terms if they don't - well tough.

Every time you go out and establish a new relationship, even on the level of friendship, you're striking a blow for personal freedom and changing consciousness. Keep on doing it. You're mobile, you're determined and eventually you're bound to click with someone else. When you do, you'll know that she genuinely likes you for yourself. Your position is not so different from that of any other guy, trying to make initial contact with girls, and when it comes down to finding someone who we can really relate to, well, everyone encounters rejections, and stumbling blocks and false leads along the way.

Have you ever stopped to think that everyone, however they may appear on the surface is equally at a disadvantage, if only on the level of going through irrational fears, self-doubt and hang-ups? It's all part of being human and vulnerable. We're all in it together.

How can you extend your social contacts? Gigs, evening classes, films, anything and everything you fancy.

You realise the need to avoid being trapped in the "disabled" ghetto. Stay out. There's no easy answer - you'll find your own.

What's available for the young, disabled and not so mobile? Not a lot. There's The Phab Club, 42, Devonshire Street, London W1 (Tel 01-637 7475, for details of local groups). The Outsiders Club, Box 42Z, London W1A 4ZB. A social contact group, "with an interest in sex".

Information on sex and disability? SPOD, (Sexual Problems Of The Disabled), c/o Radar, 25 Mortimer Street, London W1, (Tel 01-637 5400). SPOD publishes a series of free leaflets on sex, a reading list, and details of films for hire, free of charge, as well as offering advice.

Meanwhile The Liberation Front For People With Disabilities (c/o Help), is currently campaigning for live music events which don't discriminate.

Anyone who wants info on music places with facilities for the disabled, wants a lift to an event or has transport available from time to time ring 'Help' on 01-836 1147. We'll try.

**PAIN**  
**FOR** A few weeks now, I've had a lot of pain and discomfort when I've peed. Someone told me that this is a sign of VD and I'm worried sick as I did have sex with a girl I'd never seen before at a party a few weeks ago. What can I do? I'm scared of going to see the doctor.  
**Dave, Manchester**  
 \*You certainly have an infection of some kind. It could be a minor bladder infection, easily cleared up with a brief visit to the doc. Be realistic. The discomfort you're going through greatly outweighs any fears about making an appointment to see your GP.

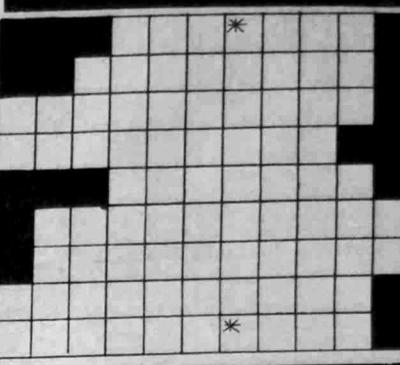
Pain and soreness when you urinate may also be a sign of gonorrhoea, one form of venereal disease. It's extremely common in the UK and about a thousand people contract it every week. If you also have a yellowish discharge from the urethra, (tube in the penis), you MUST contact your nearest special clinic, based at Manchester Royal Infirmary, Oxford Road, Manchester 13 (Tel 061-273 3300 - clinics for men, Monday and Wednesday 2.00 - 6.30). You don't need an appointment to go along. Clap is easily cured by a short course of penicillin and your visit will be treated in complete confidence. Free leaflets, detailing the symptoms and treatment of VD are available from 'Help', free of charge.

**STRETCH**  
 I HAD an abortion six months ago and afterwards my breasts swelled and produced a little milk but returned to normal size after a few days. However they still have stretch marks on them. What can I do about this? Also, one of my breasts is slightly larger than the other. Is this normal?

**Jane, Southampton**  
 \*Stretch marks, a network of tiny scars created when the skin is not growing at the same rate as the tissue underneath, either in pregnancy or when someone gains a lot of weight quickly, do fade with time. They tend to be noticeable at first, but in most cases will tone down to a far less visible network of fine lines. Although some private cosmetic clinics do offer various kinds of treatment for stretch marks, our medical advisor stresses that the outcome of their claims is not particularly positive. Unfortunately, all you can do is live with them and wait for time to do its work.

**Breast size?** Every female has one breast which is larger (or smaller), than the other, or which points in a slightly different direction. This is usual and nothing to worry about.

## POPAGRAM



## WIN AN LP

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

Solve the nine cryptic clues and write the answers across the puzzle so that the starred down column will spell out the name of a man in the middle. Remember the clues aren't in the order of the puzzle. You have to decide what the correct order is. Are they more Indian or just HM? (4 6) Just part of the truce he wins will provide a 17 second album (3 4) The confused sly amp gets an LP for Peter (5 5) Do they need cards to get into 1980? (7) Apparently they're flesh and blood like us (4 5) Be careful! The vinegar may become a Motown man! (6 4) Just as Sid vexed us so you should find a man with a motor bike hit (5 5) She drives a sports car like a rocker (5 5) On one sly mixture they find a gun for baby (4 4)

## XWORD



- ACROSS**
- Recent Rush LP (9 5)
  - The Cure Where Killing An... (4)
  - & 14 Across The Beatles first Apple single (3 4)
  - The species of Eric Clapton deceives the eye (4 4)
  - Reversible Steely Dan LP (3)
  - See 9 Across
  - Foot Loose and Fancy Free singer (3)
  - Group managed by Malcolm McLaren, who gave us Too Much Too Soon (3 4 5)
  - You might have found him sittin' On The Dock Of The Bay (4)
  - Hot Chocolate hit (4)
  - P.I.L.s box (5)
  - She had her first hit in 1976 with Answer Me (7 7)

- DOWN**
- Reunited duo (7 3 4)
  - American singer-songwriter who had a hit with Just When I Needed You Most (5 8)
  - 1980 Bowie hit (7 4)
  - Lives (Anag 5)
  - Hostile group (3)
  - One of earliest new wave groups. Still going though without much success (9)
  - He's Growing Up In Public (3)
  - Helen (—) Of Steel (5)
  - Free's brother (4)
  - Joni Mitchell had a big yellow one (4)
  - Had 1971 No 1 with Hey Girl Don't Bother Me (4)

Last week's solution to x-word Across: 1 Against The Wind 6 All Mod Cons 7 Chas & Anita Ward 10 Ronson 11 Hillage 14 Hat 15 Ian 17 Korgis 19 Onions 20 Gloria 21 Starr 22 X-Ray Spex  
 Down: 1 A Day At The Races 2 All Night Long 3 Toccata 4 Is This Love 5 Days In Europa 9 Dreaming 12 Look Hear 13 GI 16 Brand X 18 Ross  
 Last week's solution to Popagram (in order of the puzzle) Status Quo Madness Suzi Quatro Smokie Kate Bush  
 DOWN COLUMN: WHITESNAKE  
 Last week's winner: N Hill, 50 Wharcliffe Road, London, SE2G 6JL  
 Name and Address

## FEEDBACK



ULTRAVOX (as it was before John Foxx, left, departed to be replaced by Midge Ure from the Rich Kids).

DIANA LEE of Manchester, keep your eyes rivetted to this space, cos here's some info on John Foxx and Ultravox releases for you. Before John Foxx left Ultravox in March 1979 (to be replaced by Midge Ure of Rich Kids' fame), the band was signed to Island label, and released the following albums: Ultravox (ILPS 9449), 25 February 1977; Ha Ha Ha (ILPS 9505), 14 October 1977, with which a free single, Quirks / Modern Love, was given away (no longer available); Systems Of Romance (ILPS 9555), 11 September 1978. Still available. All the following singles are deleted except for the EP: Dangerous Rhythm / My Sex (WIP 6375), 4 February 1977; Young Savage / Slipaway (WIP 6392), 28 May 1977; Rock Wrok / Hiroshima Mon Amour (WIP 6404), 14 October 1977; Slow Motion / Dislocation (WIP 6454), 4 August 1978, released in 12 inch white vinyl; Quiet Man / Cross Spade (WIP 6459), 20 October 1978, released in 12 inch white vinyl; and the EP, Retro, a live recording containing these tracks: The Man Who Dies Every Day / Young Savage / The Wild, The Beautiful and the Damned / My Sex (EP 8), 10 February 1978. So Ultravox and John Foxx went their separate ways, the former to Chrysalis, the latter forming his own label, Metal Bead, distributed by Virgin. Since the beginning of this year John has released one album (Metamatic V2146), released in January, and two singles Underpass (VS318), released in January, and No one Driving (VS338), released in March.  
 Don't forget to look out for Ultravox's new single Sleepwalk, released on Chrysalis this month and a COMPILATION album Three into One (ILPS 9614) on Island in June.  
 As for John Foxx, his single Burning Cars (Metal Bead) will be released on June 27.  
 Should you need any more Ultravox info, contact Ultravox in 9 Disraeli Road, Putney, London SW15, and John Foxx fax from 8/10 Basing St, London W11.

**PROBLEMS?** Write to Susanne Garrett, Help, Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply as it's impossible to answer more than a small number of the letters which arrive each week in the column.

# MERLIN'S OPTIMYSTIC

BY PAUL SEXTON

**Y**OU GO along for a straightforward interview with a pop band, and you end up with your wrists chained together by three magicians. An essential part of one's journalistic education and Mystic Merlin were the teachers. The white beards and the capes might have been missing, but I got the message.

It's several months now since people first started laughing at their name and dancing to their record. 'Just Can't Give You Up' was one hot import that was never going to get away once it was granted UK issue. Then, of course, you didn't know about the magic, but not only is that an extra point in MM's commercial favour, it's the chief attraction of their stage show "Mujik" is the name of this game.

Once you know about their alter egos, the music seems distinctly secondary. But we must needs give you some details. MM are a seven-piece, coming out of New York, who began to take shape about three years ago. Now we come to the part where you musn't laugh. Keith Gonzales, lead vocalist and visual trickster of the realm, claims that at this point. "We were visited telepathically by Merlin the Magician." Sly Randolph, Merlin's drummer, told me the same story. "We are the sons of Merlin, we were put on this earth to do his will."

You don't think they were trying to make me feel silly, do you?

So there they were, doing the old Merlin Jiggerpokery, when along came Charles Kipps, a stalwart of sessions with Aretha Franklin, David Ruffin, Gladys Knight, those kind of people. He heard some of their demos, and before you could say abracadabra (even before you could say "Jeez, what a cliché") songs like 'Just Can't Give You Up', the pounding 'Burned To Learn' and the ballad 'Dark Side' were right there on vinyl. But the magic was never far away.

"We try not to do 'Shake your this', 'Push push', 'Boogie down', says guitarist Jerry Anderson (you wondered what happened to him after Thunderbirds, didn't you?). "We want to be able to have a family show, without blood and guts and sex, which mothers and fathers can take their seven or eight year olds to, and have them say: 'I like Mystic Merlin.'"

Now if you don't happen to like their music, you're probably roaring your head off now. But there's something in this "entertainment" theory Anderson again. "Prices are always going up, you should give an audience something to see." And Keith Gonzales. "Electricity is magic, sunlight is magic. We want to show people how magical they are."

Some of the visuals from their stage show do look rather clever on paper, I'll grant them. Like the one where Keith Gonzales sits singing inside a piano, the piano gets sawn in half, and KG goes on singing like a good 'un.

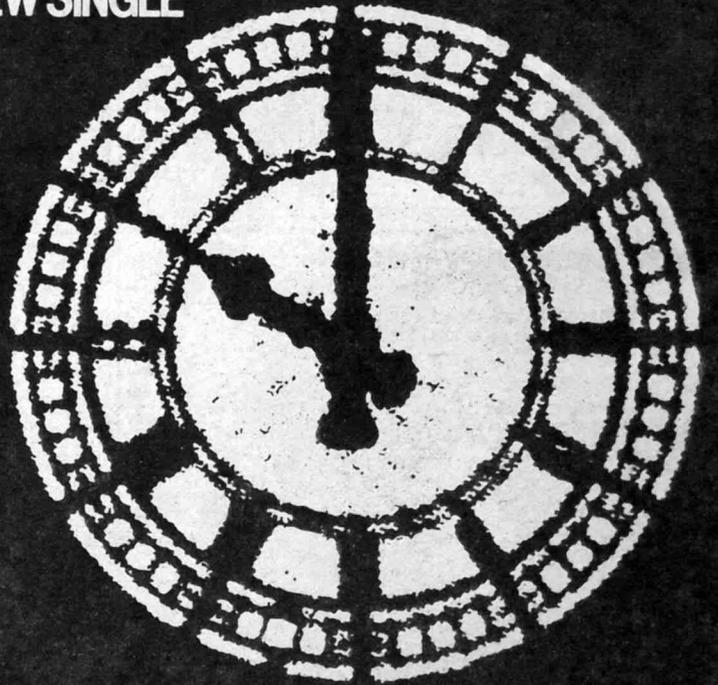


**MYSTIC MERLIN:** putting a new slant on posture springing

**T**here's not much chance of finding out how this or any of the other capers are pulled. The guys say: "You must be in the royal order of Mystic Merlin — in other words, you have to be in the group!" Still, I did get a first-hand demonstration of their capabilities. Like I said, Gonzales padlocked this chain to my wrists and requested me to unshackle myself. No can do, says I. So it's off with the padlock, tie the chain to KG, and with immense concentration and one little shake, they're off! Kapow. And they tried the psychology number, too: I was shown three coloured discs, red, yellow and blue, and told to choose one, write down the colour and show them. Well, I saw red, but before I wrote it down, Keith put a little pouch on the desk with a card inside. Once I'd shown them the colour, I opened the pouch (I knew I should have taken the money) and waddyaknow, the card said: "Because of your personality, you will choose red." Not wildly imaginative perhaps, but a deal 'oo mystic for comfort.

So it all made a change; it's not every day you interview a bunch of magicians for a music paper, and it's not every day that you get a chance to see and hear mujik. When they return to the land of King Arthur, go and shake Merlin by the beard.

## THE VAPORS NEW SINGLE



# 'NEWS AT TEN'

C/W 'WASTED' 'TALK TALK' FULL COLOUR PICTURE BAG - BP 345

### THE VAPORS HEADLINE TOUR

JUNE 4TH BRADFORD UNIVERSITY \* JUNE 5TH NORWICH UNIVERSITY OF EAST ANGLIA  
 JUNE 6TH CAMBRIDGE COIN EXCHANGE \* JUNE 7TH BIRMINGHAM UNIVERSITY  
 JUNE 8TH BRISTOL UNIVERSITY \* JUNE 10TH ST ALBANS CITY MALL  
 JUNE 12TH GUILDFORD CIVIC \* JUNE 13TH SHEFFIELD POLY  
 JUNE 14TH NEWCASTLE UNIVERSITY \* JUNE 15TH Ayr PAVILION  
 JUNE 16TH EDINBURGH - TIFFANYS \* JUNE 17TH ABERDEEN RUFFLES  
 JUNE 18TH GLASGOW COLLEGE OF TECHNOLOGY  
 JUNE 20TH ABERYSTWYTH UNIVERSITY \* JUNE 21ST BATH UNIVERSITY  
 JUNE 22ND CARDIFF TOP RANK \* JUNE 23RD PLYMOUTH FIESTA  
 JUNE 24TH BOURNEMOUTH STATESIDE CENTRE  
 JUNE 25TH LEICESTER UNIVERSITY  
 JUNE 26TH HULL WITHERNESS GRAND PAVILION  
 JUNE 28TH LONDON - RAINBOW



NEWS AT TEN (RE-MIXED)  
 FROM THE ALBUM 'NEW CLEAR DAYS'  
 BAG 30300 CASSETTE TCK 30300



# A BROTHER FIN

Jermaine Jackson doesn't feel naked any



**T**HE STORY of Jermaine Jackson is a crazy twist to the biblical tale of the Prodigal Son, this time with the family leaving the son behind and with a possible happy ending with the son welcoming the brood back home to Motown.

The last time Jermaine was in this country for gigs it was on the first and, up to now, last European tour of The Jackson 5 where they played the Royal Variety Show, a stunning gig at Wembley Empire Pool and created more than enough havoc to keep the newsmen happy by staying at the Churchill Hotel at the same time as the Osmonds, both at the peak of their popularity in this country.

The Jackson 5 were the last of the great Motown hit factory products. The company had lost many acts to other record companies and their most successful writing team Holland, Dozier and Holland had formed their own label, and they were about to buckle under the pressure of Marvin Gaye and Stevie Wonder for full artistic freedom away from the corporate nursery of the Motown conveyor belt in 1969.

But despite the change in the company, which included a move from the motor city of Detroit to arid Los Angeles and forays into films and TV, the hit machine managed to pump out a healthy series of platinum singles before the chart entries became a little more sporadic.

"The company weren't into self contained bands and artists. They supplied you with staff producers. We would go into the studio and the producers and writers would have already gotten together and all we'd have to do is sing, though sometimes we'd get to play on it," says Jackson.

Then when the hits weren't coming so easily the family decided to move to the CBS/Epic corporation, but Jermaine stayed behind.

"A lot of people have the idea that I left them. I usually say that we all started at Motown and I'm still there where we first started and they're the one's that left to go elsewhere.

"My reason for staying is that I believe in Motown. I've seen all the success that they've had with other

people and the success they had with us and it had a lot to do with being loyal with other people."

Another jibe hurled at him is that he only stayed because he married Hazel, the daughter of Motown's founder and president Berry Gordy, an accusation which he firmly denies.

"The main reason for staying is that during the time we were cooling off and when one record doesn't become a hit you get nervous and start thinking, 'What's happened?'. I guess my brothers felt that Motown was having problems during that time and decided to leave. I told them that if Motown was having any problems I would stay and help work out those problems.

"Motown build up all these artists and spend all that time behind them, years working on them and then when contract time is up other companies will flash money into their faces and CBS/Epic were able to do that to my brothers. They didn't think of the little things. The major companies who buy their groups have so many artists it's impossible to get special attention.

"When we had problems in Motown we would call Berry Gordy up on the phone and tell him we were unhappy with such and such. Since he was the owner and was very close to us, (Berry Gordy was part of the Jackson 5's production team), he could help. Now if my brothers have a problem there's so many people they have to go through they can't get a definite answer and they get sent through a circuit.

"These were the things I found important and why I remained with Motown."

How did the split take place?

"I was camping with Barry White and his wife and when I came back my father told me to come over to the house without Hazel and I knew something was wrong. I went to his room and on the bed was all the contracts from CBS/Epic already signed by my brothers. I just said I'm not going. I made my decision and knew I had to live by it and there was a lot of emotional strain and stress.

"I just believe that if it was meant for me it would have happened in a nicer way. To have been with your brothers all these years and to find out that they're going elsewhere by looking at contracts with all their names and see that they are signed

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# DS HIS CLOTHES

more. MIKE GARDNER finds out why



somewhere else for another seven years and your father says sign here... I just had to say no. My father wasn't able to adjust quickly and he was upset initially but I had given my word. A lot of people told me I had betrayed my family and that I wasn't going to be successful. All this was on my mind and I became a different person for a while. I felt the whole world was mad at me. My brothers were hurt by it but they didn't show any anger towards me. They couldn't understand how we'd been raised together and I could go one way and they the other.

"A lot of people sent me letters. I experienced situations when I was out with my brothers playing basketball in a public park and they would ask for their autographs and not mine and say things like 'You're the one that left'. I just smiled on the outside but it really hurt on the inside."

The brothers see each other regularly. "Jackie and I are into basketball, Tito is into fishing and camping or messing about with cars and I go over and see his collection of old cars, Michael and I write a lot and Marlon and Randy are into clothes. When we all get together we all want to do something different and we end up just sitting down and wasting time. We still have brother arguments and stuff but there's no feud."

"During the time that the split happened you need something to cling on to and there weren't many people I could talk to. Barry White was one. He told me that I had made the right decision and that things wouldn't happen overnight. Barry said that I'd almost have to start again because the group is still strong and they're going to carry on and I had to pay some dues."

Jermaine's dues paying took the form of learning as much as he could about production. By this time, 1976, Motown had made the transition from the hit factory to a more independent orientation in their treatment of artists. The fruits of Jermaine's work took the form of his debut 'My Name Is Jermaine', the superbly funky 'Feel The Fire' and 'Frontiers'.

"What kept me going is that I knew about Paul McCartney and how many albums it took for his solo career to take off. Peter Frampton needed five albums and many other bands and artists needed a building period."

Did you feel naked without your brothers?

"We all played instruments. I've broadened my scope. When I played here last I could only play bass. Now I can play piano, harmonica, guitar and some drums. On my next album there will be some tracks on which I play everything. I feel I'm in the business to grow and so I don't feel naked."

"It's a lot better because when you have a record you have a lot of personalities and no one hears what you hear and no matter how well you show a person they will still put in their feelings."

"I've learnt a lot from Stevie Wonder, who helped me produce that album 'Let's Get Serious'. He made me play harmonica. He also brought to my attention that my voice is at its best at five o'clock in the morning and that's when we recorded his songs 'Let's Get Serious', 'You're Supposed To Keep Your Love For Me' and 'Where Are You Now'."

It took three months to actually record his hit single 'Let's Get Serious' due to availability of studios and Stevie Wonder's lengthy graft with 'Secret Life Of Plants'.

Jermaine has already started work on his next album and he is planning to bring a show to these shores next Spring. In the meantime a new single 'Burning Hot' will be in the shops by the end of the month.

Of his next album Jermaine said: "I feel I can give the people a really special part of me and that's soft songs, seriousness, very strong lyrics, something that they can relate to because I've been waiting for this for a long time."

Jermaine's production prowess has also been seen on the album by Switch, a band who Jermaine discovered during a trip in a lift. He claims that he owes a lot to Barry White for his studio experience. There was even a move for him to work with his brothers while sitting behind the mixing desk but contractual problems with CBS/Epic couldn't be circumvented. However, with only a year to run on the CBS/Epic contract Jermaine feels that he will get the chance to do some work with his family.

"We'll do something. I feel that we'll be back together on Motown. Once we do that it'll probably be the greatest thing ever with all our experience and individual success."

# G-FORCE

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  - 14 Manchester Apollo
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  - 19 Newcastle City Hall
  - 20 Bradford St Georges Hall
  - 21 Sheffield City Hall
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Album: 'G Force' JET LP 229 JET CA 229 Single: 'Hot Gossip' JET 183

# A — Z OF FISCHING

**D**ON'T MESS with John Watts, if you know what's good for you. He's meaner than a skinhead on a day trip to Brighton

Not that Fischer Z's usually quietly spoken vocalist would nut you as soon as look at you. He's very discriminating in his victims and only attacks concert hecklers

There was a bloke at a concert in Berlin who was really getting on our nerves," explains John. "When we started a number he'd start crying out and making rude noises. I'm a sensitive, creative artist and his behaviour upset me, so I jumped off stage and laid into him.

"I was so angry I banged his head against a pillar before adjusting my suit and going back on stage. For that performance we got a standing ovation but I don't make a habit of laying into people. I only do it when it's absolutely necessary

My show of strength must have impressed the guy, by the end of the concert he was applauding every song

Fischer Z left quite a trail of mayhem as they ploughed their way across Europe on a recent tour. At one gig the local police mounted a riot charge when fans

got out of hand and in Spain the promoter hired a seven-foot bodyguard named Pedro to protect the band.

"The audiences on the Continent do get a little excitable," says John. "We're real heroes over there. I think the kids are more discriminating in Europe.

Only the Police and Dire Straits initially sold more albums in Europe than Fischer Z. Not only that, but Fischer Z have blown a number of supergroups off stage and Watts claims that one nasty manager pulled the plug out on the lads rather than have them soaking up too much applause.

Meanwhile they haven't exactly broken through in a huge way in Britain despite releasing a selection of marvellous singles including 'The Worker' inspired by John's father who travels to the big city by train every day.

"I think that originally we were promoted as a bunch of high brow intellectuals," says John. "I was a psychology student and I did some work in a mental hospital so maybe people thought of me as some sort of grotesque mad scientist creeping down corridors at midnight. When we started out we were probably pretty low on street credibility and that atmosphere seems to have hung over us for a long time.



FISCHER Z John Watts, Steve Liddle, Dave Graham

"On our first single 'Remember Russia' people got the wrong end of the stick. They thought it was a warning about Reds coming across the frontier when in fact it was about a satellite that crashed accidentally. Actually I'd really like to play Russia. A concert in the Kremlin for the

KGB would be very interesting. Sometimes I feel closer to Russia than I do to the West. People say they're not free over there, but look at the subtle pressures applied to people in the West, where life is not really run by politicians but by big business corporations

"I'M ALL for communications between East and West. The Olympic Games boycott was ridiculous. You should always try and talk to people, not turn your back on them like a spoilt child who hasn't been given any sweets. "Instead of Carter

making nasty threats over Afghanistan he should have flown out and stood on the border and talked to the Russian tank crews. They would have seen that he was not such a bad bloke after all. "The White House should have booked us as a backing band and it would have been the gig of the decade.

"It's very trendy to play India now, but the place stinks and I don't want to go there. I don't fancy ploughing around up to my knees in muck. Now I would like to play China. I like the way they've got things so well organised over there. An open air gig by the Great Wall. Think of that."

Ah well, one day maybe. Fischer Z now seem to have a greater identity and power since aristocratic keyboard player Steve Skolnik left the band pursuing a lucrative career as a car salesman while trying to form his own band.

"Steve's been a good friend but he can be a bit remote," says Watts. "If you had a group of green-haired punks coming into the dressing room after a gig he couldn't communicate with them one of his major interests is playing golf."

"After he left we toured with a new keyboard player but his feet were so smelly that he had to go as well.

"We've developed a great deal of personality recently. Frankly I think that the first album was

too wimpy, I wanted us to be much harder. I like to think of us as being partly in the same mould as XTC."

"When punk arrived Fischer Z seemed to be one step out of fashion, resurfacing briefly only to get ducked under with Two Tone.

"True, but we did alright with mod though," replies John. "Could you ever find a better cut suit than this? I love the Sex Pistols, they were a fine pop band. It was in Sid's destiny that he had to die though. There was no other way that such a hero like him could have gone, with a brief spurt of glory before heading to that great concert hall in the sky. He attacked us at a gig once and had to be dragged off stage. He was shouting and moaning. God knows what he was on."

"I'm getting a bit fed up with the Boomtown Rats. Every video I see on them has Bob looking exceedingly macho and brushing back his greasy hair.

"We're nice wholesome boys who can play to anybody. We did a gig at the Leeds Forde Green where we were faced by thousands of hairy heavy metal fans because no one had told them the Sledgehammer gig had been cancelled.

"With our exuberance and immaculate timing we won them over. They were even headbanging to us. Now that's what I call talent." **ROBIN SMITH**

**PETE TOWNSHEND**



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# SONGWORDS



## ELVIS COSTELLO

### New Amsterdam on F Beat Records

You are sending me tulips, mistaken for lillies  
 You give me your lip after punching me silly  
 You turned my head till it rolled down the braindrain  
 If I had any sense now, I wouldn't want it back again

**CHORUS**

New Amsterdam, it's become much too much  
 Till I have the possession of everything she touches  
 Till I step on the brake to get out of her clutches  
 Till I speak double Dutch to a real double Duchess

Down on the mainspring listen to the tic-tock  
 Clock all the faces who move in on your block  
 Twice shy & dog tired because you've been bitten  
 Everything you say now sounds like it was ghost written

**CHORUS**

New Amsterdam, it's become much too much

Back in London they'll take you to heart after a little while  
 Though I look right at home, I still feel like an exile  
 Somehow I found myself down at the dockside  
 Thinking about the old days of Liverpool and Rotherhide  
 The transparent people who live on the other side  
 Living a life that is almost like suicide

**CHORUS.**

New Amsterdam, it's become much too much

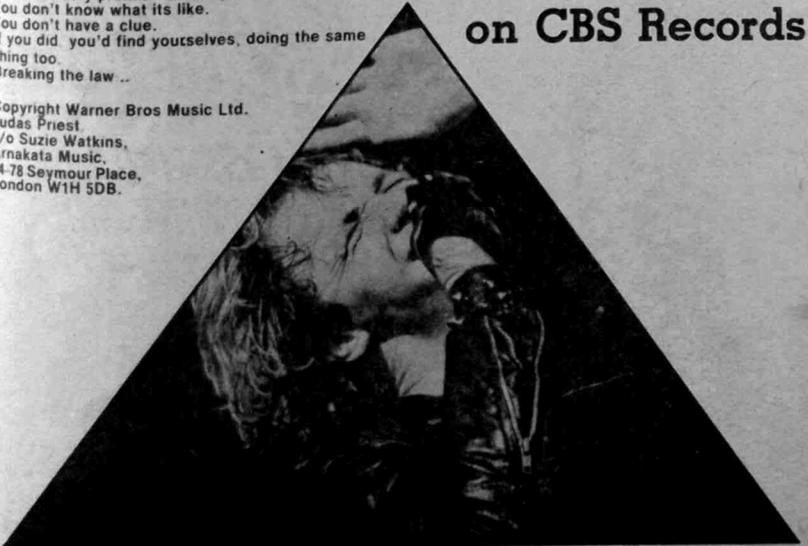
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## JUDAS PRIEST

There I was completely wasting, out of work and down  
 All inside it's so frustrating, as I drift from town to town  
 Feel as though nobody cares if I live or die.  
 So I might as well begin to put some action in my life.  
 Breaking the law...  
 So much for the golden future, I can't even start.  
 I've had every promise broken, there's anger in my heart.  
 You don't know what its like.  
 You don't have a clue.  
 If you did, you'd find yourselves, doing the same thing too.  
 Breaking the law...

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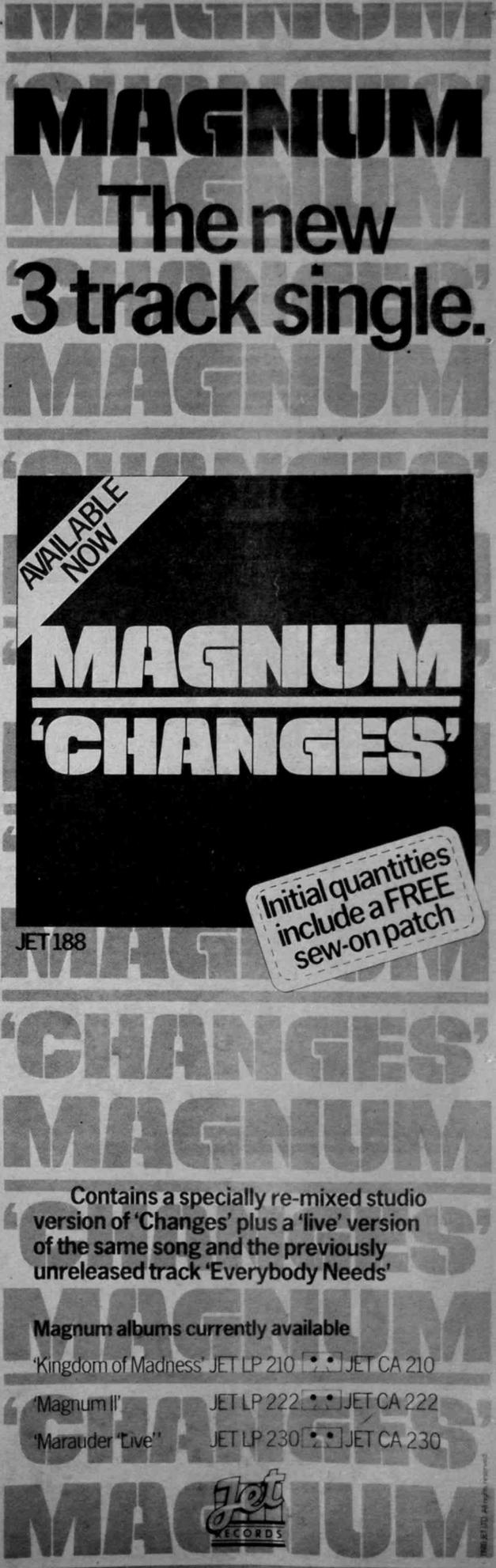
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- 'Kingdom of Madness' JET LP 210 [••] JET CA 210
- 'Magnum II' JET LP 222 [••] JET CA 222
- 'Marauder Live' JET LP 230 [••] JET CA 230



# 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 JUNE 12

- AYLESBURY, Friars (88948)
- The Specials / The Bodysnatchers
- BANNOCKBURN, Tamduh
- BARKINGSIDE, Old Maypole (01 500 2186) The Cruisers
- BATH, Pavilion (256228)
- Madness
- BODMIN, Jail Club The Check-Outs
- BIRMINGHAM Cedar Club Constitution Hill (021 236 2454) Slade
- BRADFORD, Princeville (578845) Ded Ringer
- BRIGHTON, Concorde Club Techniques/Voluntary Sector
- BRIGHTON New Conference Centre (203131) Joan Armatrading
- BRIGHTON, Polytechnic (651286) Echo And The Bunnymen
- BRISTOL, Crockers (33793) Points
- BRISTOL, Granary (28272) Budgie / Vardis
- BRISTOL, Tiffany's (34057) Athletic Spizz '80 / Crisis
- BURNWOOD, Troubadour (7141) Valley Forge
- CLACTON, Prince Theatre (25501) David Essex
- CLEETHORPES, Winter Gardens (62925) Paris 9
- COVENTRY New Theatre (23141) Thin Lizzy / The Lookalikes
- CROYDON, The Cartoon, London Road (01 688 4500) Majority
- DERBY, Blue Note Club (42589) Chris Rea
- DUNDEE, Caird Hall (28121) Iron Maiden / Praying Mantles / Colossus
- DURHAM, Collingwood College (Wooperton 227) Roaring Jelly
- GLENROTHES, Rother Arms (753701) The Solos
- GUILDFORD, Civic Hall (67314) The Vapors
- GUILDFORD, The Wooden Bridge (72708) The Cavalry
- HASTINGS, Pier Pavilion (436607) Dexy's Midnight Runners
- IGH WYCOMBE, Nags Head (71758) Sector 27 / El Seven
- HU-KNALL, Miners Welfare (630313) Sledgehammer
- HUDDERSFIELD, Coach House Club (20930) Wiltschyn / The Baron's Disco
- HULL, Wellington Club (23262) Wahl Heat
- INVERNESS, Caledonian Hotel (35181) Bad Manners / Rude Boys
- LANCASTER, University (422752) Warchild
- LEAMINGTON, Crown Inn (26421) Dangerous Girls / The Denizens
- LEEDS, Fan Club Brannigans (66252) The Vye
- LEICESTER, Fossway Hotel (61129) Alliance

**BIG MAC** is back! **FLEETWOOD MAC** return en masse for their first British concerts in more than three years, the culmination of their grand world tour 1980. The seven - date flying visit kicks - off at Stafford Bingley Hall, (Monday and Tuesday), followed by the Wembley big five next week.

Meanwhile **FRANK ZAPPA** zooms over for an even shorter stay, making his only UK appearances this year at Wembley Arena (Tuesday and Wednesday). And **VAN HALEN** hit the highway once more, opening their seven date stint at Newcastle Upon Tyne City Hall (Tuesday), closely followed by Glasgow Apollo (Wednesday).

What else? **DEXY'S MIDNIGHT RUNNERS** offer a lengthy course in 'Intensive Emotion', following the success of their recent number one chart - breaker 'Geno', continuing this week at Hastings Pier Pavilion (Thursday), Brighton Top Rank (Friday), Dunstable Queensway Hall (Saturday), Sheffield Top Rank (Sunday), Doncaster Rotters (Monday), Coventry Tiffany's (Tuesday), and Norwich University Of East Anglia (Wednesday). **STEVE HACKETT** embarks on his 20 - date stretch taking him thru' a cross section of major venues to early July, including Edinburgh Odeon (Friday), Glasgow Apollo (Saturday), Manchester Apollo (Monday) and Sheffield City Hall (Tuesday), coinciding with the release of a new album on Charisma.



**DEXY'S MIDNIGHT RUNNERS, Sheffield Top Rank on Sunday**

It's goodbye to **THE CLASH**, playing their last handful of concerts this time around at Newcastle Upon Tyne Mayfair (Thursday), London Hammersmith Palais (Monday/Tuesday), Stoke On Trent Victoria Hall (Wednesday), and **THIN LIZZY** continue their rescheduled dates at Coventry New Theatre (Thursday), Brighton New Conference Centre (Friday), Southampton Gaumont (Saturday), and Cardiff Sophia Gardens (Monday). These gigs were previously cancelled due to Phil Lynott's recent flu and laryngitis attack.



- LONDON, Clarendon Hotel Hammersmith Broadway (01-748 1454) Icarus/Red Beans And Rice
- LONDON, Deptford Arms Deptford (01-692 2312) Outrageous Flesh
- LONDON, Dingwalls Camden Lock (01 267 4967) The Dance Band
- LONDON, Duke of Lancaster New Barnet (01-449 0465) Spider
- LONDON, Greyhound Fulham (01 385 0526) Sploognessabounds
- LONDON, Half Moon, Herne Hill (01 274 2733) The Penchils
- LONDON, Half Moon Putney (01-788 2387) Paz
- LONDON, Hope and Anchor Islington (01 359 4510)
- LONDON, 100 Club Oxford Street (01-636 0933) Creation Rebel

- LONDON, 101 Club, St John's Hill, Clapham (01 223 8309) Ricky Cool And The Rialtos
- LONDON, Marquee Wardour Street (01-437 6603), Neil Innes
- LONDON, Maunkberry's Jermy Street (01-499 4623) Limousine
- LONDON, Moonlight Club Railway Hotel West Hampstead (01 624 7611), The 45's
- LONDON, Music Machine Camden (01-387 0428) Protex / The Rent Boys
- LONDON, Nashville Kensington (01-893 6071) The Distractions
- LONDON, New Golden Lion Fulham Road (01-385 3942) Denny And The Diplomats
- LONDON, Old Queens Head, Stockwell Road, Stockwell (01-274 3829) Klean Heels
- LONDON, Royalty Nitespot, Southgate (01 886 4112), Crazy Cavan And The Rhythm Rockers
- LONDON, Southbank Polytechnic Wandsworth Road Site (01-261 1525) The Sinceros / Trimmer And Jenkins' Suburban Assault
- LONDON, Theatre Royal, Stratford East (01-534 0310), Spider
- LONDON, Torrington, North Finchley (01-445 4710), Morrissey - Mullin
- LONDON, Trashed, Woolwich (01 855 3371), Zool / Geneva
- LONDON, Two Brewers, Clapham (01-622 3621), Sad Among Strangers
- LONDON, White Lion Putney Bridge (01-788 1540), Soulyard
- LONDON, White Swan, Greenwich (01-691 8331), Backhander

- NORWICH, St Andrews Hall (28477) Samson / Fish
- OXFORD, Cape of Good Hope (42570) Oxford Blues Band
- OXFORD, New Theatre (44544) Saxon / Tygers Of Pan Tan
- PAISLEY, Bungalow Bar (041-889 6667), Bite The Pillow
- PERTH, Plough Inn (22251) Restricted Code
- POOLE, Brewers Arms (4930), Turnstyle
- PORTSMOUTH, Cumberland Tavern (731394) Scissor Fits
- PORTSMOUTH, Locarno (25491) Matchbox
- RICHMOND, The Castle (01-948 4244) Jeep
- ROCHDALE, Tropical Club Oldham Road God's Gift / Enigma
- SALFORD, Pinky's Place Two Tone Pinks
- SCARBOROUGH, Taboo Club Any Trouble
- SHEFFIELD, Huggy Bears, A Sudden Sway
- SHEFFIELD, Limit Club (730940) Pink Military
- SOUTHEND - ON - SEA, Cliffs Pavilion (351135), Angelwitch
- SOUTHEND, Scamps (40099), The Youth
- SOUTHAMPTON, Joiners Arms (25612), Lights
- STEVENAGE, The Swan (57184), Spud And The Fabs
- STROUD, Marshall Rooms (3074), The Wait / Blaue Retter
- SWANSEA, Circles Club (54131), Crass / Poison Girls (Alarm newspaper benefit)
- SWANSEA, Dublin Arms (55055), Andy Pandemonium
- WATFORD, Baileys (39848), The Real Thing
- WATFORD, Town Hall (26400), Magnum
- WEYMOUTH, Upstairs At The Gloucester Bars (786404), Switch
- WISHAW, Cambusnethan Priory, HZO
- WITHERNSEA, Grand Pavilion (2158), The Beat
- WORKSOP, Old Ship, Veiled Threat

- ASHTON-UNDER-LYME, Spread Eagle (061-330 5732) Loud 'N' Lazy
- BARNSTABLE, Chequers (71794) Q-Tips
- BARROW IN FURNESS, Railway Club The Strand, The Cruisers
- BARROW, Memorial Hall (5391) Crass / Poison Girls (Cardiff Community Concern benefit)
- BICESTER, Nowhere Club (3641) Motley Club
- BIRMINGHAM, University (021-472 1841) Ricky Cool And The Rialtos / Red Beans And Rice / Eclipse / Nightwatch / Heliopols / George Melly / Pasadena Roof Orchestra
- BLACKPOOL, Norbreck Castle (52341) Billy Boy Arnold / Tommy Tucker / Split Rivitt
- BOGNOR REGIS, Church Bradford Matchbox
- BRADFORD, St George's Hall (01-589 8212) Marvin Gaye / Edwin Starr
- LOMBON, Star and Garter, Putney Pier (01-788 0345), Isaac Gullbury Band
- LONDON, Theatre Royal, Stratford East (01-534 0310), Richard And Linda Thompson
- LONDON, Towers, Westminster Bridge Road (01-928 6618), Breathless
- LONDON, Two Brewers, Clapham (01-622 3621), Klean Heels
- LONDON, White Lion, Putney Bridge (01-788 1540), Johnny Mars' 7th Sun
- LONDON, White Swan, Greenwich (01-691 8331), Mootier
- LONDON, White Swan, Southall, Scarlet O'Hara
- MANCHESTER, Apollo, Ardwick (061-273 112), Whitesnake
- MANCHESTER, Osborne Club (061-205 1562), Cabaret Voltare
- MANCHESTER, Portland Bars, Piccadilly (061-236 8414), Spider
- MARGATE, Winter Gardens (21348), David Essex
- MIDDLESBROUGH, Rock Garden (214955), White Spirit
- NELSON, Railway Workers' Institute (34910), Accelerators / Chimp Eats Banana

- EGHAM, Shoreditch College Hi-Tension
- GLASGOW, Apollo, (041-332 922) Iron Maiden / Praying Mantles
- GLASGOW, Burns Howff (041 332 1813) H2O
- GLENROTHES, Rother Arms (753701), The Snapshots
- GLOSSOP, Surrey Arms, High Street West District 13
- GOOLE, Station Hotel (3981), The Wolfers Band
- GRIMSBY, Community Hall (55796) Cockney Rejects
- HARDSTOFT, Shouder of Mutton (Chesterfield 85278) Sector 27 / Spoonful
- HEREFORD, Market Tavern Dangerous Girls
- HIGH WYCOMBE, South Bucks College of Higher Education (44630), Spud And The Fabs
- HORSHAM, Capital Theatre (60679) New Musik
- H U D E R S F I E L D, Cleopatra's, Echo And The Bunnymen
- IPSWICH, Royal William (5385) VHF
- KEELE University (Newcastle 625411) Au Pairs
- KIDDERMINSTER, Town Hall (4561) Nine Below Zero
- KINGHORN, Gunzbe Neuk (63247) Dick Smith Band
- LEEDS, Boddington Hall Gonzalez
- LEEDS, Florde Green Hotel (490984) Ded Ringer
- LEEDS, University (39071) Slade / The Vye
- LEICESTER, Fossway Hotel (51129) The Observers
- LONDON, Bridge House Canning Town (01-476 2886) Jackie Lynton's HD Band
- LONDON, Cock Tavern, Fulham (01 385 6021) Jazz Sluts
- LONDON, College of Furniture Commercial Road (01-247 1953), The Realists
- LONDON, Dingwalls Camden Lock (01 267 4967) Chicken Shack / Newtown Neurotics
- LONDON, Greyhound Fulham (01-385 0526) The Cheaters / The Directions
- LONDON, Half Moon, Herne Hill (01 274 2733), The Sinceros
- LONDON, Heber Arms East Dulwich (01-693 4598) The Vapors
- LONDON, Hope and Anchor, Islington (01-359 4510) The Keys
- LONDON, Marquee, Wardour Street (01-437 6603) The Step
- LONDON, Moonlight, Railway Hotel West Hampstead (01-624 7611) The Vibrators / Device
- LONDON, Music Machine Camden (01-387 0428), The Boys
- LONDON, Nashville Kensington (01-603 8071) Boss / Screaming Addabs
- LONDON, North East London Polytechnic (01-534 7622) Terminal Shock Blues Band
- LONDON, New Golden Lion Fulham Road (01-385 3942) The Dance Band
- LONDON, Rock Garden, Convent Garden (01-240 3961) X-Effects/EMF
- LONDON, Royal Albert Hall (01-589 8212) Marvin Gaye / Edwin Starr
- LOMBON, Star and Garter, Putney Pier (01-788 0345), Isaac Gullbury Band
- LONDON, Theatre Royal, Stratford East (01-534 0310), Richard And Linda Thompson
- LONDON, Towers, Westminster Bridge Road (01-928 6618), Breathless
- LONDON, Two Brewers, Clapham (01-622 3621), Klean Heels
- LONDON, White Lion, Putney Bridge (01-788 1540), Johnny Mars' 7th Sun
- LONDON, White Swan, Greenwich (01-691 8331), Mootier
- LONDON, White Swan, Southall, Scarlet O'Hara
- MANCHESTER, Apollo, Ardwick (061-273 112), Whitesnake
- MANCHESTER, Osborne Club (061-205 1562), Cabaret Voltare
- MANCHESTER, Portland Bars, Piccadilly (061-236 8414), Spider
- MARGATE, Winter Gardens (21348), David Essex
- MIDDLESBROUGH, Rock Garden (214955), White Spirit
- NELSON, Railway Workers' Institute (34910), Accelerators / Chimp Eats Banana

- NEWCASTLE UPON TYNE, City Hall (20007), Rush / Quartz
- NEWCASTLE - UNDER - LYME, Hempstalls, Plastic Idols
- NEWCASTLE UPON TYNE, University (28402), Freeman Hall, Treatment Room / The Tribe / Methodists
- NEWPORT, (Gwent), Newport College Students Union, The Wait / Blaue Retter / Campaign 1 / The Nameless
- NEWPORT, (Salop), The Village (811949) Budgie / Vardis
- NOTTINGHAM, University, Incastor Hall (51311), Any Trouble / Bad Publicity
- OAKHAM, Victoria Hall (0572 4140) The Amber Squad
- OXFORD, New Theatre (44544) Joan Armatrading
- PLYMOUTH, Trafalgar The Check-Outs
- SHEFFIELD, Polytechnic (738934) The Vapors
- SLEAFORD, Nags Head The Void
- STOCKPORT, College of Technology (061-480 7331) The Images
- STROUD, Marshall Rooms (3074) The Hitmen
- SUNDERLAND, Mecca (57568) Limelight
- TORQUAY, Town Hall (26244) Madness
- WAKEFIELD, Unity Hall (6555) The Beat
- WATFORD, Baileys (39848) The Real Thing
- WEYMOUTH, Civic Hall (72444) Noize
- WOBRURN, Woburn Hall (481) UK Deez
- WORTHING, Assembly Rooms (202221) The Specials / The Bodysnatchers

## SATURDAY JUNE 14

- BALSALL COMMON, Squires Club Rialtos
- BARKINGSIDE, Old Maypole, Fencepiece Road (01-500 2186) Johnny Storm And Memphis
- BATH, College of Education, Salford, Points
- BIRMINGHAM, Bogarts (021 643 0763) (Alliance) (Luncheon)
- BIRMINGHAM, Odeon (021 643 6101) Marvin Gaye
- BIRMINGHAM, Vine Hall East Mostly Crazy Cavan And The Rhythm Rockers
- BLACKBURN, King Georges Hall (58424), The Three Degrees
- BLACKPOOL, Norbreck Castle (52341), Ded Ringer
- BOURNEMOUTH, Stateside (26636) The Specials / The Bodysnatchers
- BRACKNELL, Bridge House (25396) Motley Crew
- BRADFORD, Bradford College, Queens Hall (392712), The Solos
- BRIGHTON, Alhambra (27874) Woody And The Splinters / Bright-Tones
- BRIGHTON, Basement Club, Art School, (681286) Golinski Brothers / The Chels
- CAMBRIDGE, Great Northern (60340), The Streets
- CARDIFF, Grass Roots (31700), Dangerous Girls
- CHATHAM, Town Hall (40200) Flying Saucers
- CHORLEY, Imperial Hotel, Union Street (78511), Dielectric
- COLCHESTER, University of Essex (863211), VHF
- COVENTRY, Charterhouse (40200) The Jets
- COVENTRY, New Theatre (23141) Joan Armatrading
- CROYDON, The Star, London Road (01 684 1360), The Cheaters
- DERBY, Ajanta Club (32906), Cockney Rejects
- DERBY, Belper High School, Belper, Roaring Jelly
- DUDLEY, JB's (53597), Echo And The Bunnymen
- DUNFERMLINE, Belleville Hotel (210767), The Cheaters
- DUNFERMLINE, Northern Roadhouse (Whitburn 40347), Snapshots
- DUSTABLE, Queensway Garden (603326), Dexy's Midnight Runners
- DURHAM, Castle Inn (63887), Limelight
- EDINBURGH, Playhouse Nite Club (031 665 2064), The Solos / The Struts

**Turn it down!**

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## FRIDAY JUNE 13

- ARBROATH, Condor Club, Bad Manners/Rude Boys

**EDINBURGH**, Queens Hall (031 588 2117), Billy Boy Arnold / Tommy Tucker / Split Rivitt  
**FALKIRK**, Magpie, Dick Smith Band  
**FOLKESTONE**, Leas Cliff Hall (03193) Sector 27 / The Palesters  
**GLASGOW**, Apollo (041 332 9221), Steve Hackett  
**GRANGEMOUTH**, Town Hall (03523) Bad Manners / Rude Boys  
**HIGH WYCOMBE**, Nags Head (2758), Any Trouble / The Chevrons  
**HORNCHURCH**, Bull Inn (4225) Spider  
**LEICESTER**, University (2681) The Beat  
**LONDON**, Adam And Eve, Hackney (01 935 3066), Hounddog  
**LONDON**, Cock Tavern, Fulham (01 385 6021), Johnny G Band  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Billy Karloff And The Supremes / Last Chance  
**LONDON**, Greyhound, Fulham (01 385 0526), Live Wire  
**LONDON**, Half Moon, Herne Hill (01 274 2733), The Hitmen  
**LONDON**, Hope And Anchor, Islington (01 359 4510), Johnny Mars 7th Sun  
**LONDON**, 01 Club, St John's Hill, Clapham (01 293 8309), The 45's / Box Pop  
**LONDON**, Marquee, Wardour Street (01 437 6603), All One Band  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Dan-1 / Ojah  
**LONDON**, Music Machine, Camden (01 387 0428), New Musik / Never Never Band  
**LONDON**, Nashville, Kensington (01 603 6071), Margo Random And The Space Virgins  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942), Jackie Lynton's HD Band  
**LONDON**, Rainbow Theatre, Finbury Park (01 263 2140), Saxon / Tigers Of Pan Tanq  
**LONDON**, Rock Garden Covent Garden (01 240 3961), The Dance Band  
**LONDON**, Royal Oak, Ealing Space Invaders  
**LONDON**, School Of Economics, Houghton Street (01 405 1977), The Photos



**FLEETWOOD MAC** start at Bingley Hall on Monday

**LONDON**, Towers Westminster Bridge Road (01 928 6618), Johnny And The Jailbirds  
**LONDON**, University College Union, Gower Street (01 387 3611) Stade  
**LONDON**, University College Union, Malet Street (01 580 9551) Au Pairs / Delta 5  
**LONDON**, The Venue, Victoria (01 834 5500), Nine Below Zero  
**LONDON**, White Swan, Greenwich (01 691 8331)  
**LONDON**, Y Studios YMCATottenham Court Road (01 536 7289) Original Mirrors / The Spectres  
**LUTON**, Royal Hotel (29131) The Citizens  
**MANCHESTER**, Apollo, Ardwick (061 273 1112) Whitesnake

**MANCHESTER**, Polytechnic (061 273 1162) Fabulous Poodles  
**MANCHESTER**, Portland Bars Piccadilly (061 236 8414), District 13  
**MANSFIELD**, Sherwood College Club, Strange Days  
**MIDDLESBROUGH**, Rock Garden (241995), Pink Military  
**MIDDLESBROUGH**, Town Hall (245432) Iron Maiden / Praying Mantis  
**NEWCASTLE-UPON-TYNE**, University (28402) The Vapors  
**NORTHAMPTON**, Paddocks (51307) Psychedelic Furs / Trance  
**OXFORD**, Oranges and Lemons (42660) Disco Students  
**OXFORD**, Polytechnic (68789), Lindisfarne

**PAISLEY**, Bungalow (041 889 8867) Wahl Heat  
**READING**, Target (585887) Moonwalkers  
**RETFORD**, Porterhouse (704981) Samson / Flat  
**ROEHAMPTON**, Digby Stewart College, Hi Tension  
**ST AUSTELL**, New Cornish Riviera (812725) Madness  
**SHEFFIELD**, Hallamshire Hotel, Veiled Threat  
**SOUTHAMPTON**, Ashby Community Centre, Stratton Road, Cross / Poison Girls  
**SOUTHAMPTON**, Gaumont Theatre (29772) Thin Lizzy / The Lookalikes  
**SOUTHAMPTON**, Joiners Arms (25612) Bitter Lemmings  
**STALYBRIDGE**, Commercial Hotel, Spider  
**STONEHENGE**, Free Festival, Stonehenge, White Bird On Red Ice

**TORQUAY**, 400 Club (28103), Q-Tips  
**WASHINGTON**, Whitehouse Social Club, The Cruisers  
**WATFORD**, Baileys (39848), The Real Thing  
**WEST RUNTON**, Pavilion (203) Toyah  
**WEYMOUTH**, Pavilion (3225), Rockhouse / Bop Street

**SUNDAY**  
**JUNE 15**  
**ASHINGTON**, Leisure Centre (813254) Lindisfarne  
**AYR**, Pavilion (65489) The Vapors  
**BARNOLDSWICK** (Lancs), Barnoldswick Park, Notsensibles / Tiger Tails / Chimp Eats Banana / Scum (open air gig)

**BISHOP STORTFORD**, Triad (56333) Graff X / The Kl-ings  
**BOURNEMOUTH**, Stateside Club (26636) The Specials - The Bodysnatchers  
**BRADFORD**, Bradford College (Vaults Bar) (392712) Dirty But Nice  
**BRIGHTON**, Jenkinsons (25897) Sector 27  
**BRISTOL**, Locarno (26193) The Beat  
**BURNLEY**, Bank Hall Miners Club (26695) Blue Movie  
**CARDIFF**, Sophia Gardens (20181) Thin Lizzy / The Lookalikes  
**CROYDON**, The Star, London Road (01 684 1360) Tennis Shoes

**DUNDEE**, Barracuda (29373) The Vapors  
**DURHAM**, Old Shilden, Limelight  
**GLENROTHES**, Rothes Arms (753701) Mike Maran Band  
**GLOSSOP**, The Trap, Big Event  
**GOUROCK**, Ashton Hotel (32038) Dick Smith Band  
**HIGH WYCOMBE**, Town Hall (26100) Budgie / Vardis  
**ILFORD**, Cranbrook (01 554 8659) Crucifixion  
**LEEDS**, Fan Club, Brannigans (663252) Pink Military  
**LEEDS**, Haddon Hall (751115), Knife Edge  
**LEEDS**, Queens Hall (31961), Rush / Quariz  
**LIVERPOOL**, Mona Hotel, Breakdown  
**LONDON**, Alexandra Palace, Wood Green (01 444 7203) Silts / The Pop Group / Raincoats / John Cooper / Clarke / Essential Logic / Au Pairs (Morning Star 50th Anniversary)  
**LONDON**, Brecknock, Camden Road (01 485 3073), The Pencils  
**LONDON**, Charlton House Community Centre, The Village, Charlton (01 856 3951) Trailors Gate  
**LONDON**, Cock Tavern, North End Road, Fulham (01 385 6021) Ritmo Bop  
**LONDON**, Dingwalls, Camden Lock (01 267 4967) Billy Boy Arnold / Tommy Tucker / Radical Sheiks  
**LONDON**, Half Moon, Herne Hill (01 274 2733) Talk  
**LONDON**, Hope And Anchor, Islington (01 359 4510) The Plague  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309) The Valentines / The Cheaters  
**LONDON**, Lyceum, The Strand (01 836 3715) Toyah  
**LONDON**, Marquee, Wardour Street (01 437 6603) Merton Parkas  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01 624 7611) Delta 5  
**LONDON**, Nashville, Kensington (01 603 6071) Small Brothers / Levi Dexter And The Rip - Chords (free)  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942), Dana Gillespie

CONTINUED OVER PAGE

# POWER

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 INCLUDES THE SINGLE 'POWER' TMG 1186 (AVAILABLE ON 12 INCH)

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**FROM PAGE 41**

**LONDON**, Old Queens Head Stockwell Road, Stockwell (01 274 3829), Teachers Pet  
**LONDON**, Rainbow Theatre, Finsbury Park (01 263 3140), Marvin Gaye  
**LONDON**, Rock Garden Covent Garden (01 240 3961), Orange Cardigan / Bad Actors / Temporary Title  
**LONDON**, Torrington, North Finchley (01 445 4710), Noel McCalla  
**LONDON**, Trashed Woolwich (01 855 3371), Bob Kerr's Whoopie Band  
**LONDON**, White Lion, Putney Bridge (01 788 1540), Long John Baldry  
**LONDON**, White Swan, Greenwich (01 891 8331), Palladio Band  
**MANCHESTER**, Apollo Ardwick (061 273 1112), Samson / Sledgehammer  
**NEWCASTLE UPON TYNE**, City Hall (20007), Steve Hannes  
**NOTTINGHAM**, Boat Club Trentside (869032), Sassafras  
**NOTTINGHAM**, Trent Bridge Inn, Near The Knuckle / The Void  
**OAKHAM**, Rutland Angler Amber Squad / Skeleton Crew  
**PAISLEY**, The Bungalow (041 889 6657), Snapshots  
**PETERBOROUGH**, Foremans Working Club, A Sudden Sway  
**PRESTON**, Guildhall (21271), Whitesnake  
**READING**, Cherry's (585686), Chris  
**REDHILL**, Lakers (61043), The Citizens  
**SHEFFIELD**, Top Rank (21927), Dexy's Midnight Runners  
**SOUTHAMPTON**, Griffin (772196), Switch  
**SOUTHAMPTON**, Joiners Arms (25612), Sphere  
**SOUTHEND**, Shrimpers (351403), Nine Below Zero  
**STONEHENGE**, Free Festival Stonehenge White Bird On Red Ice  
**SWANSEA**, Dublin Arms (55044), Dangerous Girls  
**SWANSEA**, University (25678), Sector 27  
**THORNABY**, Conservative Club The Cruisers  
**WALLASEY**, Dale Inn (051 639 5847), Spider  
**WATFORD**, Baileys (39848), The Real Thing  
**WEBBINGTON**, Country Club Slade  
**WIGAN**, Tiffanys (39717), The Images  
**WOLVERHAMPTON**, Lafayette (26285), The Mods

**MONDAY  
JUNE 16**

**BIRMINGHAM**, Barrel Organ (021 622 1353), Dangerous Girls / Spoonful  
**BIRMINGHAM**, Romeo and Juliet's (021 643 6696), Money  
**BRADFORD**, College (Vaults Bar) (5392712), Oral Sax  
**BRIGHTON**, Basement Art College (661286), Delta 5  
**BRISTOL**, Colston Hall (291788), Joan Armatrading  
**BURNLEY**, Cats Whiskers (26531), The Images  
**BURNLEY**, Inn Place Chimp Eats Banana (Deeply Vale benefit)  
**CARLISLE**, Market Hall (23411), Lindisfarne  
**CONNAHS QUAY**, Deeside Leisure Centre (816731), Rush / Quartz

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**CROYDON**, Fairfield Hall (01 688 9291), David Essex  
**DONCASTER**, Rotters (27448), Dexy's Midnight Runners  
**EDINBURGH**, Tiffany's (031 556 6292), The Vapors  
**ERDINGTON**, New Mothers Club, The Roebuck (021 273 2837), The Realits  
**FALKIRK**, Raggie (20809), Schizo Robert  
**GLENROTHES**, Rothies Arms (753701), Fun City / Insect Bites  
**GREENOCK**, Victorian Carnegie (25458), Dick Smith Band  
**HASTINGS**, Pier Pavilion (436607), The Specials / The Bodysnatchers  
**HULL**, Wellington Club (23262), Pink Military / Vardis  
**KINGSTON**, Three Tuns, London Road (549 8601), The Pencils  
**LONDON**, The Beckett Old Kent Road (01 855 0618), Nine Below Zero  
**LONDON**, Bridge House Canning Town (01 476 2889), Wasted Youth  
**LONDON**, The Crown St Johns Wood (01 722 8627), Trimmer And Jenkins' Suburban Assault  
**LONDON**, Dingwalls Camden Lock (01 267 4967), Narrow Feint / Wheelz / Bantu  
**LONDON**, Hope and Anchor, Islington (01 359 4510), Small Brothers  
**LONDON**, 101 Club St John's Hill, Clapham (01 223 8309), The Tins / Cable Car  
**LONDON**, Maunberry's Jermy St (01 499 4623), The Elgin Marbles  
**LONDON**, Hammersmith Palais (01 748 2812), The Clash  
**LONDON**, Marquee Wardour Street (01 437 6603), Classix Nouveaux  
**LONDON**, Moonlight Railway Hotel West Hampstead (01 992 0863), TV Personalities / Nightingales  
**LONDON**, Music Machine Camden (01 387 0428), Nik Turner's Inner City Unit / The Pack  
**LONDON**, Nashville Kensington (01 603 6071), Martin Dance / Manufactured Romance  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942), Bob Kerr's Whoopie Band  
**LONDON**, Rock Garden Covent Garden (01 240 3961), The Zoots / Wave Band  
**LONDON**, School of Economics Three Tuns Bar (01 405 1977), Blast Furnace's Revenge / The King Bees  
**LONDON**, Two Brewers, Clapham (01 622 3621), The Flatbackers  
**MANCHESTER**, Apollo Ardwick (061 273 1112), Steve Hackett  
**MANCHESTER**, Band on the Wall Swan St (061 832 6625), District 13  
**MANCHESTER**, Cyprus Tavern (061 236 3788), Trance / Mystery Guests  
**NEWCASTLE UPON TYNE**, City Hall (20007), The Three Degrees  
**NOTTINGHAM**, Boat Club Trentside (869032), Dawn Trader / Radio Nottingham HM Roadshow  
**NOTTINGHAM**, Hearty Goodfellow (42257), Bad Pencil  
**PAISLEY**, Bungalow (041 889 6657), Berlin Blondes  
**READING**, Cherry's (585686), Turbo



**FRANK ZAPPA: Wembley Arena on Tuesday and Wednesday**

**SALFORD**, Duke of Wellington Salford Jets  
**SHEFFIELD**, Genevieve's (78657), White Spirit  
**SLUGH**, Fulcrum Centre (38669), Marvin Gaye  
**STAFFORD**, Bingley Hall (58060), Fleetwood Mac  
**STONEHENGE**, Free Festival Stonehenge White Bird On Red Ice  
**SWADLINCOTE**, (Staffs) Newall Labour Club The Cruisers  
**SWANSEA**, University (25678), Sector 27  
**THORNLEY**, Rock Club  
**WAKEFIELD**, Unity Hall (6555), Iron Maiden / Praying Mantis  
**WARRINGTON**, Britannia (31527), Fireclown

**TUESDAY  
JUNE 17**

**ABERDEEN**, Ruffles (29092), The Vapors  
**ALSAGER**, Crewe and Alsager College Frenzy  
**BIRMINGHAM**, Barrel Organ (021 622 1353), Damage / The Thrillers  
**BISHOPS STORTFORD**, Triad (56333), Mad Chateaux  
**BLACKBURN**, King's George's Hall (58424), Budgie / Vardis  
**BOURNEMOUTH**, Town Hall (22068), Crass / Poison Girls  
**BRADFORD**, Bradford College, Vaults Bar (392712), Terminal Three  
**BRADFORD**, Splash One, Mephisto Waltz  
**BRIGHTON**, Basement Club, Art College (661286), Delta 5  
**BRISTOL**, Colston Hall (291788), Joan Armatrading  
**CARDIFF**, Top Rank (26538), Cockney Rejects

**COVENTRY**, Tiffany's (24570), Dexy's Midnight Runners  
**SHEFFIELD**, Cartoon London Road (01 688 4500), Tagus  
**GLENROTHES**, Rothies Arms (753701), Insect Bites  
**GUILDFORD**, Wooden Bridge (72708), Jackie Lynton's HD Band  
**HULL**, City Hall (20123), The Three Degrees  
**LEICESTER**, De Montfort Hall (27632), Iron Maiden / Praying Mantis  
**LONDON**, Albany Empire, Deptford (01 691 4582), OK Band / Silly Boy Lemon  
**LONDON**, The Beckett Old Kent Road (01 703 7334), Wasted Youth / Industrial Music  
**LONDON**, Brecknock, Camden (01 485 3073), Electric Voyage  
**LONDON**, Bridge House, Canning Town (01 476 2889), Tony McPhee's Turbo / Spare Change  
**LONDON**, Dingwalls Camden Lock (01 267 4967), The Records  
**LONDON**, Duke of Lancaster, New Barnet (01 449 0465), Sons Of Cain  
**LONDON**, Greyhound, Fulham Palace Road (01 385 0528), The Valentines  
**LONDON**, Hammersmith Odeon (01 748 4081), Joan Armatrading  
**LONDON**, Hammersmith Palais (01 748 2812), The Clash  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), The Mice  
**LONDON**, I.C.A., The Mall (01 930 6393), Wahl Heat / Modern Era  
**LONDON**, Institute of Education, Bedford Way (01 836 1500), Johnny Mars' 7th Sun  
**LONDON**, The Kensington, Russell Gardens (01 603 3245), The Realists

**LONDON**, Marquee Wardour Street (01 437 6603), Little Roosters  
**LONDON**, Moonlight Club Railway Hotel West Hampstead (01 624 7611), '80 Pop / Locators  
**LONDON**, Music Machine Camden (01 387 0428), Lonesome Nomore  
**LONDON**, Nashville Kensington (01 603 6071), Sinceros  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942), The Pencils  
**LONDON**, New Merlins Cave, Margery Street (01 837 2097), City Limits  
**LONDON**, Old Queens Head Stockwell (01 274 3829), Shrink  
**LONDON**, Rock Garden Covent Garden (01 240 3961), Viewers / The Mighty Strypes  
**LONDON**, Upstairs At Ronnie's, Frith Street (01 439 0747), The Athletes  
**LONDON**, School of Economics, Three Tuns Bar (01 405 1977), The Step  
**LONDON**, Two Brewers, Clapham (01 622 2621), The Cavalry  
**LONDON**, The Venue Victoria (01 834 5882), Snips  
**LONDON**, Wembley Arena (01 902 1234), Frank Zappa  
**LONDON**, White Lion, Putney Bridge (01 870 3017), Soulbard  
**LONDON**, White Swan, Greenwich (01 891 8331), Shadowfox  
**MANCHESTER**, Apollo, Ardwick (061 273 1112), Rush / Quartz  
**MARGATE**, Winter Gardens (21348), The Specials / The Bodysnatchers  
**NEWCASTLE UPON TYNE**, City Hall (20007), Van Halen  
**NORTHAMPTON**, Nene College (714326), New Musik

**PAISLEY**, Bungalow Bar (041 889 6657), Dick Smith Band  
**PORTSMOUTH**, Locarno (25491), The Beat  
**RAMMARSH**, Cricket Club (3850), Lighthouse  
**SHEFFIELD**, City Hall (22885), Steve Hackett  
**SHEFFIELD**, Limit Club (730940), Echo And The Bunnymen  
**SHEFFIELD**, Polytechnic (738954), Spider  
**SOUTHEND**, Cliffs Pavilion (351135), David Essex  
**SOUTHEND**, Scamps (40099), Love Affair  
**STAFFORD**, Bingley Hall (58060), Fleetwood Mac  
**STONEHENGE**, Free Festival, Stonehenge, White Bird On Red Ice / And Friends  
**SUNDERLAND**, Empire (73274), Lindisfarne  
**WARRINGTON**, Britannia (31527), Fireclown

**WEDNESDAY  
JUNE 18**

**BIRMINGHAM**, Barrel Organ (021 622 1353), Speed Limit / The Lasers  
**BIRMINGHAM**, Bogarts (021 643 0763), Money  
**BIRMINGHAM**, College of Food (021 235 2774), Danizens  
**BLACKPOOL**, Norbreck Castle (52341), Slade  
**BRADFORD**, Bradford College, Vaults Bar (392 712), Night Shift / The Cadillac  
**BRIGHTON**, New Regent (27300), McPhee's Turbo  
**BRISTOL**, Trinity Hall (551544), Crass / Poison Girls (Ashton Court Free Festival and Bristol Race Riot Defence Committee)  
**CHATHAM**, Central Hall (Medway 402020), Iron Maiden / Praying Mantis

**GLASGOW**, Apollo (041 332 9221), Van Halen  
**GLASGOW**, Burns Howff Officer  
**GLASGOW**, College of Technology (041 332 7090), The Vapors  
**GLASGOW**, Doune Castle (041 649 2745), Bite The Pillow  
**GUILDFORD**, Wooden Bridge (72708), Dangerous Girls  
**HALIFAX**, Good Mood Club, Eclipse  
**IPSWICH**, Gaumont (53641), David Essex  
**LONDON**, Albany Empire, Deptford (01 891 4562), Ebanijo Players  
**LONDON**, The Beckett, Old Kent Road (01 703 7334), Japanese Toy / Steel Survivor  
**LONDON**, Bridge House Canning Town (01 476 2889), Real To Real / The Flatbackers  
**LONDON**, Cock Tavern, Fulham (01 385 6021), Radical Sheik  
**LONDON**, Dingwalls Camden Lock (01 267 4967), Rocket 88  
**LONDON**, Hammersmith Odeon (01 748 4081), Joan Armatrading  
**LONDON**, Hope and Anchor Islington (01 359 4510), Curious Signals / The Failed Romantics  
**LONDON**, Hope and Anchor Islington Soft Boys  
**LONDON**, 101 Club St John's Hill, Clapham (01 223 8309), The Sinceros  
**LONDON**, ICA, The Mall (01 930 3647), The Fall / Ludus  
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**MIDDLESBROUGH**, Town Hall (245432), Lindisfarne  
**NEWCASTLE UPON TYNE**, City Hall (20007), Whitesnake  
**NEWCASTLE UPON TYNE**, University (28402), Dick Smith Band  
**NORWICH**, University of East Anglia (56161), Dexy's Midnight Runners / Echo And The Bunnymen  
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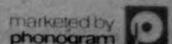
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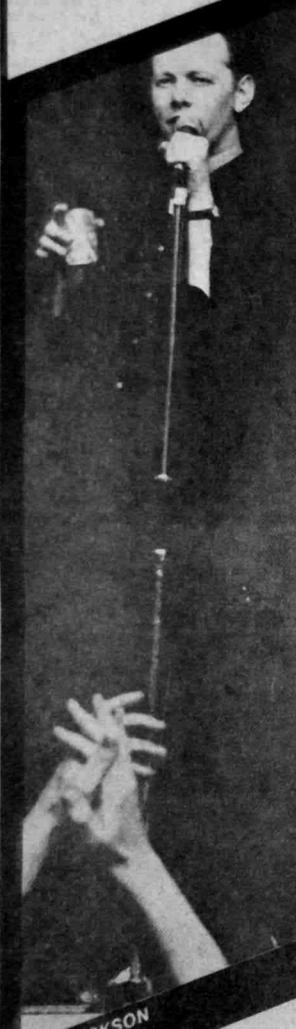
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# ROADSHOWS

## BOWLED OVER



JOE JACKSON



BOB MARLEY



AVERAGE WHITE BAND



Q-TIPS

Crystal Palace report ROBIN SMITH Pictures JUSTIN THOMAS

JAH SAT on his cloud, combed his silvery dreadlocks and smiled on the sweet soul children.

Hey cats, what a venue! Acres of rolling parkland, weeping willows and rhododendron bushes, patrolled by security men armed with walkie talkies and alsatians. Nobody but nobody tried to get over the fence and squeeze themselves into the concert bowl at the front of the stage.

Peace and love gentle children. The spirit of Woodstock rode again, as girls and boys stripped off frolicking naked in the brackish water that passes for a pond in front of the sheltered stage. For some perverse reason I imagined tipping a tank full of piranha fish in there for a bit of fun.

The sun shone, the bees buzzed and the ducks evacuated themselves from the pond. It was so civilised compared with Knebworth or Reading. None of that awful stomach churning smell of rancid hot dogs and spilt beer frying in the sun. Even the toilets didn't overflow and if you wanted to go for a walk there was plenty of space to breathe and ease your aching limbs.

But without further graphic description, let's get on with the show. Wah hey, the Q-Tips were faced with the daunting task of dealing with a crowd tucking into lunch time egg sandwiches and crisps. At that time in the afternoon they risked getting as much attention as a piano player in a brothel. But they shrugged off that early afternoon lethargy, lining up a 12 bore and pulling the trigger collectively. The Tips aren't your average bunch of soul initiators, they feel it from the toes of their little feet to the top of their perspiring foreheads.

The brass section crooned

through 'Some Kinda Wonderful' and blasted through 'Soul Man' as the first of the lakeside revellers clambered into the pond. 'Tears Of A Clown' laid me out all over the grass, handled with the skill of young artists restoring an old master. It paid dividends by the end of the set they were wringing out applause like water out of a soggy towel.

And then along came the Average White Band. With this bunch you could amble off into the hills, have a cup of tea and still not miss anything. For the first half hour the crowd sat stone faced as the lads and their two girl chorus line ran sedately through their repertoire.

The Whites have grown old in the sunshine, turning out aural wallpaper only equalled in its dullness by the hapless Spyro Gyra. Yeah, yeah they did 'Pick Up The Pieces' but even this failed to make much of a ripple. Surprisingly it was old standards like 'Walk On By' which got the crowd shuffling their bums. At the end the old dogs whipped up quite a response as they at last came out of the super smooth closet.

Meanwhile Joe Jackson was adjusting his bald patch and took to the stage looking like a lanky



BOB MARLEY

Mohican in a red jacket. Underneath his cool gauche image and heavy South London accent I'm sure there lurks a shy guy who was kicked around at school and has never lived it down. I just can't take Joe seriously, he looks like a Bendy Toy and writes mechanical songs. My rare JJ rave 'It's Different For Girls' wasn't featured but they played 'Is She Really Going Out With Him'. This was absolutely immaculate, especially with the new look shoo-bee doo wah vocal lines.

Joe massacred 'The Harder They Come' like a butcher hacking into a piece of meat and he received a lot of flak from the punters out front. He took it good naturedly at first as he was showered with bunches of smelly pond weed. But then somebody threw a dead duck on stage and he cracked. "You c....." he yelled but he was powerless to do anything rather than wade into half a foot of filthy water. The security men stood by powerless too.

Incidentally duck lovers shouldn't worry about this incident. Despite rumours that the hapless bird had been pushed under water and strangled to death before being thrown, the creature had been dead for several days and has since been decently buried.

From the duck incident on, old Joe couldn't seem to gain any ground and the crowd sat down and switched off. Maybe the man shouldn't have ventured out of concert halls.

While Joe was on, Bob Marley arrived in a plush coach that seemed to go on forever disgorging road crew kids and other personnel. It was like the Pope arriving in Ireland as fans pressed their noses up against the barrier. Our man gave his benediction before disappearing into a tent at the back of the press enclosure.

Bob came on as the sun set and the bathers shivered. You've got to hand it to him, he's got this regal attitude. Prince Philip couldn't have done a better job in talking to the crowd. I can never understand all this rasta stuff myself, but all he had to do was open his mouth, clutch his head and make a few benedictions and the crowd went bananas. Real sermon on the mount stuff as Bob talked of peace and working together, oppression from slavery etc. No stone was left unturned.

After weeks of heavy metal gigs Marley was as refreshing as a bucket of cold water over the head. The effortlessness of it all rising and falling with the breeze. 'Greatest' came 'I Shot The Sheriff' with those pelvic thrusts of rhythm. Into more sombre tones with 'Zimbabwe' before the peacock strut of 'Natty Dread'.

But the real killer was inevitably 'No Woman No Cry', sweet soulful and a hundred other different qualities all proudly played. This is what festivals should be all about as Bob broke down inhibitions knocking back 'Lively Up Yourself'. After two hours it was all over and Bob and entourage clambered on to the coach for a flight to Switzerland.

And that was it, the crowds filed off orderly into the distance while the security dogs eyed them hungrily. Not even a beer can was thrown in anger all day. Peace and love to you all.

**SECTOR 27**  
Hammersmith  
Clarendon, London

UNCEREMONIOUSLY booted out by EMI, and turned down by Factory and Zoo, Tom Robinson's Sector 27 set out to prove just why they should be taken seriously — playing numbers from an album which by rights should be out this month, but instead is condemned to a shelf somewhere. Hopefully not for long.

Going under the anonymous banner of Sector 27, it might be reasonable to ask, what is Tom Robinson up to? The four members of Sector 27 certainly provide an incongruous yet effective line-up.

Stevie B on guitar is the perfect mannequin. Dressed immaculately in white with matching guitar he adds a splash of red to his tips and tips of hair, and staring unswervingly into the audience, he plays some excellent leads.

On drums there's Derek the Menace. With baseball cap and headphones, he keeps everything together, and on bass, ex-Trogs Joe Burt, who also helps out with some singing. Then at the microphone, there's the man himself.

The first thing to notice about Sector 27 is that each song uses a different theme and a different effect. 'Maryllyn' is a hard rocky number with fast guitar and shaking heads in the audience. Where Can We Go Tonight? is a romantic one, but the tempo hardly slows. 'Total Recall' is futuristic appeal aided by flashing lights which could list the whole

set, but that'll take up too much space.

To be honest, the hall wasn't full, but those who were there made up for this absence. In reply to the die-hards among the audience, Robinson smiles and says: 'Glad to be gay was for last year — this year's for Sector 27'. So that's what he's up to. It's time more people took some notice GILL PRINGLE

**EVEREST THE HARD WAY, Eric Brown's, Edinburgh / FUN CITY, Napier College, Edinburgh**

SOMETHING must be happening round here. The fact that an outpost such as Edinburgh, 500 miles from the hubbub of music biz activity can boast two such potentially interesting gigs in one evening is surely worth something.

Everest The Hard Way boast a fine name that is the initial hook. A five piece, they are perhaps writing the most complete songs of all the numerous new hopefuls currently on the blossoming scene in Scotland. Opening with 'Shot In The Head' the middle ground is drawn from nouveau blues bands as in 'Talking Heads'. Co-vocalist Pamela Kovachich asserts herself by some fine percussive thrashing of two pieces of tubular scaffolding.

Bad Boy immediately highlights the fact that this rhythm section is something very special. John Robinson loads the music heavily with his faultless insistence while Mike Peden's bass playing is simply superb utilising his vibrato technique to the full and making

the instrument another lead on occasions. Jim Telford who plays a complex wedge of keyboards when he is audible is again accomplished, whilst main vocalist David Service rips at his six strings suitably indignantly.

ETHW simply are one of the tightest bands walking the line between the left field and commerciality and that can only be a good sign for the future.

Fun City meanwhile haven't made up their mind as to whether they want to be PIL or the Rolling Stones. Though the band are rock solidly tight, the rhythm section of Stuart and Gary McCormick (drums and bass respectively) showing just how well two brothers can read and work with each other. Guitarist Ronnie McKinnon looking dapper in Peter Gabriel haircut and Meadowbank Thistle FC shirt made more than a few mistakes. His playing runs the gamut from being Page influenced as on 'I Swear' where vocalist Dave Christy reads from Crowley to straight ahead Pistolero three chord feedback winning slides as on 'Avalanche'.

Best complete all round song is 'I Turn My Back On Everything' which takes droning guitar and bolts along furiously into the other best of the night 'Take It In Your Own Hands' which utilises the insistent archetypal Stones guitar riff.

The vital ingredients are all here and when perhaps Christy decides to sing something which he on occasion hints at and when a directional strength asserts itself then both bands will clean up RONNIE GURR



BEACH BOYS or is it men?

# BRILLIANT!

THE BEACH BOYS  
Wembley Arena,  
London

SURFING INTO the Wembley Arena on a wave of beer that was all head and no body, it was obvious that the majority of the audience had come all tanked up to enjoy a band that's a legend in their own lunchtime.

As an exercise to restore Brian Wilson's self confidence it worked supremely well, as a show it got off to a quiet start. They opened with 'Califor-

nia Girls', a song they must have sung more than a thousand times before, and which brought forcibly to mind the Jan and Dean film shown on TV a couple of months ago.

Mike Love, lead vocalist and MC, looked like a bearded JR in his white suit and matching stetson and has much the same dry sense of humour. The Legend, Brian, sat at the white baby grand, enveloped for most of the show in a cloud of cigarette smoke and looking as if he'd be happier playing in a pub.

But they were still brilliant, still as good as

they were when I saw them a few years ago, one hot summer's day in the Wembley Stadium Out of their vast ocean of classic songs, they played 22, plus three for the encore. This included a few from the new album 'Lady Linda' (written for Al Jardine's wife), 'Some Of Your Love' and 'Keepin' The Summer Alive'.

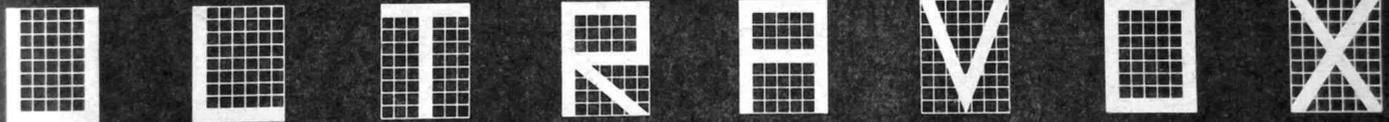
The Beach Men (seems a little silly calling them Boys) were through 'Sloop John B', 'Darlin', 'Do It Again' and several others before the audience realised they were allowed to stand up and

get into it. That's what comes of having a crowd that's old enough to behave itself. By this stage, Brian felt able to display some cheeriness and stood up to take a bow.

Reeling from the strong aroma of dope drifting over my head, I was able to get lost in 'Coltonfields' and 'Heroes And Villians', which happen to be among my favourites. Everyone had their own memories, all the more peculiar when you think of our common nostalgia for a past that didn't even belong to us. The Beach Boys are the closest most of us will ever get to a surf board, and Southend isn't much compensation for Malibu.

Onto 'Help Me Rhonda' and at last the place was going nuts, all the way back to the rear of the auditorium, from where the band must have looked like white dots. Even the stewards were singing 'Rock 'n' Roll Music' and the mass of bodies at the front danced through 'I Get Around' and 'Surfin' USA'.

As the band lined up for their encore numbers - 'Good Vibrations', 'Barbara Ann' and 'Fun Fun Fun', some of the wives tried to persuade Brian to join them, but he stayed firmly by his piano. It was an inspiring concert, and a rare treat in this draughty and very un-Californian island. And as someone said to me later - it's the first time I've been stuck in a traffic jam coming out of Wembley - and the tube station has been practically deserted. C'est la vie, said the old folks, it goes to show you never can tell ROSALIND RUSSELL



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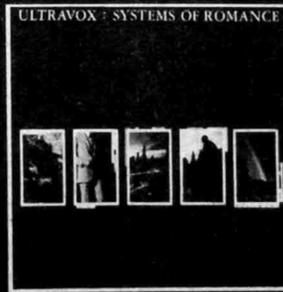
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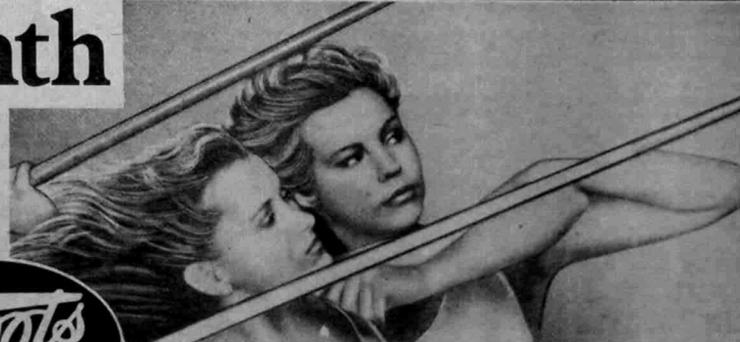
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# LOU'S ACE

LOU REED  
Bottom Line, New York

HEY, YOU. How do you deal with vague comprehensions? With your classically neurotic style? Qld Louie isn't afraid to ask, y'know? He just slits open his soul — in public — waging that by heaven or hell the answer will come pretty swift, like.

Course, he's been doing that for some time now and the process can be severely hit and miss, but this time he's hit A bull's eye. Maybe his recent marriage has made him as happy as he makes out, but he's certainly not got smug. No sirree. He's on form.

First impressions were, "Christ, that gut!" though it hardly impedes his movements or ability to communicate in any way. Shadeless and squinting he opened by launching his crack troops into 'Sweet Jane', smiling, fooling around and not looking too bad at all.

'Waiting For The Man' and 'Vicious' were more going-through-the-motions but two other greatest hits shone with a dazzle. 'Heroin' still emits brilliantly built-up tension and probably because of its local significance received outrageous applause from the respectable audience at the end. Then more mention of Long Island on 'Walk On The Wild Side' created more furor. Nothing like getting off on self-identification, huh?

It goes without saying that Reed personifies the rock 'n' roll heartland of NY and he sure loves clubs, long lines of tables an' all. He's not so insecure that he needs people dancing to his music to be assured of their appreciation, which is fortunate since most of the material from the new album played requires attention.

'Growing Up In Public' really is quite an intriguing record and the amount of expression put into its songs ran far beyond zealous self-promotion. Most of the lyrics are as coolly cutting and deadpan as ever and his delivery of the line "Who wants to know about how you hate men?" on 'So Alone' was nothing short of superb.

'Standing On Ceremony' could also paralyse a puma in its tracks as it attacks hypocritical etiquette, though never without delicious twists of humour, but it's 'How Do You Speak To An Angel?' that takes the cake. Incorporating even more convoluted questions than



LOU REED: no holds barred

those posed at the beginning, the layers of his psyche are stripped relentlessly as the band maintain a wrenching out of no-holds-barred virtuosity.

"Moose" Boles on straw hat and bass hogs the limelight for a while and wins Lou's approval, while Mike Fonfara (keys) and Stuart Heinrich (lead guitar) are conspicuously and commendably understated throughout.

After the raw sincerity of 'My Old Man' and the droll simplicity of 'The Power Of Positive Drinking' — "Some people drink to unleash their libidos / And other people drink to prop up their egos" — 'Street Hassle' and 'Berlin' ("an old depressing song but perfect for a Sunday evening") found themselves eclipsed though by no means could this two-and-a-half hour show be described as less than exceptional.

About a year ago Dylan remarked with regard to his own situation that pretty soon everyone's gonna have to put their cards on the table. As usual Lou Reed has shown his hand first and come up ace high. History sometimes repeats itself, thank God MIKE NICHOLLS

## MADNESS Lewisham Odeon, London.

"YOU'RE ALL IN uniform!" as Zappa once observed. The Lemma-once-like pseudo-skanking was bad enough but the constant 'Sieg Heil!' was pathetic, made all the more so by the morons grunting them 1) while (correctly) applauding Desmond Dekker and 2) while he was singing the immaculate 'Israelites', hardly a race the BM/IF (does it really matter?) are known to have endeared themselves to.

Madness did little to discourage the chanting but introduced about 10 new songs. Some, like 'The Young And The Old' and 'Baggy Trousers' will find off the hatchets for a while but generally they were disappointing.

The classic Chas Smash dance steps have loosened too much, presumably because of the concentration required in backing up Suggs's vocals. Like Mike Barson's keys and Woody Woodsey's drums, these were well up to scratch, but poor pacing deflated much of the show.

After the impressive 'Nightboat To Cairo' opening, complete with foghorn sax and lighting that cast all seven members as

quintets, too many new numbers were featured too soon. And although clearly appreciated by the crowd, lack of familiarity forbade them holding a candle to the better-known 'In The Middle Of The Night', whose knicker-thief was regaled with some fun acappella.

The band are evidently still bent on wooing the early teen market, hence the constant references to school and daff coppers like 'Beat Pete' but their

ace cards are still the first two singles great lighting accompanying 'The Prince' and 'One Step Beyond' being as magnetically rebel-rousing as ever.

Yet overall there was a lack of all that adrenalin and excitement which so characterised the early gigs and turned me into an instant fan. Maybe it was because of the cavernous auditorium and lame brains within. Or maybe Madness aren't lean and hungry enough any more. Probably a combination of the two, but if the songs stay as good as the new ones suggest maybe that can be overlooked MIKE NICHOLLS

## THE MOONDOGS, Apollo, Glasgow

THE MOONDOGS are three in number, fresh faced naive adolescents, weaned on a staple diet of sixties pop.

They're also knocking 'em dead on the current 'Undertones' tour, and poised to ink the parchments with Sire. No surprise really when you get to sample their abrasive brand of modern pop tones—designed to pound on your head, pummel your heart, set your feet dancing and win you over at all cost.

A drum sound reminiscent of Paul Cook's unflagging, tumbling style—heavy on the tom-toms—lays the foundation for a dominating, melodic bass and a sharp guitar sound, given sufficient flexibility to cut through the rhythms at will. They also possess simplistic, yet marvellously effective vocal harmonies courtesy of their twin frontmen.

Moondogs' songs have titles like 'Babysnatcher', 'Two Timed' and 'Schoolgirl Crush'. About things every acned-

teenager experiences but seldom own up to let alone write about. They've still to lose their virginity in more ways than one.

'Boys' sounds like an out-take from The Beatles' Hamburg sessions, booming drum beats colliding with a deep rooted, early sixties beat club a go go bass line. They close with 'Talking In The Canteen', another three minutes worth containing the vital danceability factor, and lots of anthemic, tribal "ooh oohs" which guarantee maximum audience participation. Probably some kind of ancient Celtic death call.

And The Moondogs don't duck punches. Even with frequent equipment breakdowns which disrupt the flow of the set, their enthusiasm—calculated to make sure YOU have a good time—keeps the audience on their side, and as soon as they storm the next number the energy level automatically jumps another notch.

They probably blew all their pocket money on Searchers, Buzzcocks/Herman's Hermits/Beatles and Shadows 45's, and they unwittingly—or is it?—summarise their sound and attraction when they encore with The Boys' 'The First Time' and 'The Fab Four's 'She Loves You' Straight pop.

They're destined to become the darlings of the youth club set. And to make some convincing and exciting pop records by the sound of it BILLY SLOAN

## BROKEN HOME Music Machine, London

BY IGNORING the Music Machine on a Monday

night you could miss some good bands. Broken Home was one of them. They played to an echoey cavern, thinly populated by what looked like the regular crowd. But the show they produced was worthy of a far wider hearing.

Singer Dicken is a refugee, a product of a broken (musical) home, Mr Big, where his songs were more streamlined and mellow. However, in Broken Home, he's worked up a bit of steam and given his material more of a wallop. He still hasn't come totally out of his shell as far as presentation goes, but he seems to be getting there. And perhaps that won't be so important now, with fellow guitarist Rory Willson to take off some of the heat.

Dicken is a much underrated songwriter, I think probably because he hasn't been able to project his personal image very well until now. The single 'Death Of Gog' comes over much better live than it does on record but there are stronger songs. 'China In Your Heart' (from the debut album) is a perfectly crafted number, as is 'Run Away From Home'.

It's still early days for BH, I think they're still settling their line up. With Dicken, is Pete Crowther on bass (also a runaway from Mr Big), drummer Peter Barnacle who was previously with the Gillan band and the aforementioned Rory Willson. Last night, there was an unknown keyboard player there, presumably because Crowther couldn't take on keyboards as well as bass, as he does on the album.

But though they've a bit to go on live shows, they appear to have a head start with good material. ROSALIND RUSSELL

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# HIT AND MISS ERIC

**WRECKLESS ERIC**  
Bottom Line, New York

OLD PUB rockers never die — they just get pushed across the water for improbable showcases. Eric enjoys a similar status in America as he did here about two years ago — ie cuttish oddity worthy of promotion due to possessing that element of playful eccentricity with which we're all supposed to be able to identify with.

Even seated executives apparently though here the Wreckless One draws the line. Rapturous applause might greet 'Pop Song' and its cynical sentiment, but the absence of more physical appreciation provoked such tirades as 'don't get excited, you've got work tomorrow — in your record company offices.'

In fact the continual taunting of the rent-a-crowd was the night's saving grace, since though competent, the band never worked up the enthusiasm of, say, recent sweaty nights at the Marquee.

Semaphore Signals 'Reconnex Cherie' and 'Little Miss Judy' sounded fresh enough, but the polite atmosphere proved an almighty dampener. On 'Broken Doll' Eric tried to come on with the aggression of a Parker or Jackson and in falling well short of that mark revealed the greatest obstacle to his success: languishing in the shadow of such peers at a time when this kind of sound can only succeed on its own merits as opposed to being part of the going trend.

Maybe the answer would be for his troops to utilise more of the guitar fire — power revealed in the final metallic jam and go totally HM. Since this is about as likely as Eric ever matching epics like 'Whole Wide World', the real solution is to put down the pint pot and get back to the drawing board — before the momentum of his initial inspired burst dissipates altogether. **MIKE NICHOLLS**



Pic by Dave Svirour

**WRECKLESS ERIC, across the water**

And yes there's UB40 themselves, almost pushing themselves ahead — so seriously! — ahead of their time. This tour if nothing else, has proved that they've got the confidence to do that and that they can never be regarded as imitators.

Their own description of the music as well as covering most of the angles, covers them very well. A jazz dub reggae band — no obliques and it's a line that they're learning to deliver very well. With percussion worthy (nearly) of Rokofill, the bright towering light of that sax stage centre and vocals dancing rhythm and exuberance that owes a lot to reggae and even jazz but nothing whatsoever to the mania of Two-Tone (and all who sail with her) UB40 trundle along with serious faces and big ideals. One minute they're tedious. The next bang back on course.

In go the dubs, in goes a heavy re-work of 'Summer Time', and 'King' — drifting around the hall with the right balance of light and shade — is perhaps the best song. Elsewhere? True some of the dubs don't come off (Astro semi-toaster semi-dancer is as yet formulating an act) some of the lengthy jams go nowhere for a long time and perhaps no one even noticed just how fast 'Food For Thought' — both the introduction and encore — had to be played to get the dancers moving.

But it's all there, and still the best part is watching UB40 change even as they play. The creases and the vacuums and there are plenty may not be there tomorrow. Too much too same? Don't believe it yet. **JOHN SHEARLAW**

## SPECIALS/GO GOS/BODYSNATCHERS

Leeds University

FIRST on were the Go Gos who despite numerous mini-skirts failed to hold anyone's attention beyond four to five numbers. The reason being that all songs sounded exactly the same but masqueraded under a different title. Time, I decided to recline gracefully against the wall and let the show go on without me.

By comparison the superbly named Bodysnatchers got everyone dancing within minutes. This reggae orientate band includes a keyboard section which was played more at home than at a fairground concert. Still live and let live. 'Let's Do Rock Steady' is the Bodysnatchers at their best, a jolly little number.

Then of course we have the Specials, a very energetic bunch they proved to be Tracks from their album featured heavily unfortunately my pet hate on record 'Stupid Marriage' sounded much better live as Terry Hall lost his painfully strident tone. Good thing too. Other album tracks were 'Monkey Man', 'Blank Expression' and almost the whole of their repertoire while some new songs like 'Hey Little Rich Girls' were slotted in between them.

Watching them, it's easy to see that they believe in what they're doing and I respect them for that. Like the second encore when the stage was full of dancing fans and the band played on delighted. Dedication like that has just got to be admired.

'Gangsters' and 'Concrete Jungle' I like, the rest I can do without. My attitude is summed up in the words of 'It's Up To You', which is ironical as I rather like that one too. Take it or leave it, it will carry on regardless. **LESLEY STONES**

## LINTON KWESI JOHNSON

The Venue, London

THE IRONIC thing about seeing Linton Kwesi Johnson, is that everyone's paid £3.50 for their slice of black awareness education. Outside the Venue doors, all will be forgotten, and Johnson's admirable stand against racism becomes mere fashion. Reggae is a fashion, and also a good excuse for some to pass a joint and be black-conscious citizens for the evening.

Johnson recites his poetry over pre-recorded reggae tapes, while three friends dance behind him. When the tape breaks down half way through, Johnson carries on and the intonation of his voice is so deceptive it's almost as if the bass line is still playing.

'Reggae Fi Peach' is a topical subject that needs no explaining. 'Sonny's Lettish' is about a son writing to his mother to tell her his brother is dead. Piercing and uncompromising. All of Johnson's poetry deals with some aspect of black youth — police aggression, SUS, violence. It's an uncomfortable idea that these poetic thoughts are not just rhyming stanzas — they are inherent to the black community and way of life. **GILL PRINGLE**

## UB 40

Electric Ballroom, London

A GROUP you could say poised on the verge of major acclaim. And on this evidence, justifiably so. Fully deserving their headlining status and speeding themselves up

sufficiently to send a surprisingly moderate (even sedate) Ballroom crowd home happy.

But the hurdles — unimaginable only six months ago when they climbed out of virtually nowhere to support the Pretenders (and even on several occasions blow

them off stage) — are already looming large.

There's the follow up single the disappointing (on stage and off) 'My Way Of Thinking' — still totally eclipsed as 'Food For Thought' is now firmly embedded in the sub-conscious of the music-loving populace. There's

the search for the new album now all but complete, when there's talent and material in profusion but the volume (of said material) is still eclipsing the distinction. There's the support slot with Police at Milton Keynes, a leap that should be lower than most.



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# SMALL ADS

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**WANT A friend Guy** into music photography. General seeks mates. Free Accommodation / hospitality friends visiting London Box no 2468.

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**LIVERPOOL GUY, Paul 26**, likes rock music cinema sport, seeks girl for friendship, any age. All letters answered. Box 2457.

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**MOTORHEAD TIES**, black print on white leatherlook tie, £1 a set - Bent-leather, 45 Church Lane, Whitwick, Coalville, Leics.

**WHO T-SHIRTS** Badges, stickers - Send SAE to The Who Club, PO Box 107A London N6 5RU.

**PERSONALISED BANNERS** SEND ANY CUTTINGS PHOTOGRAPHS DRAWINGS TO BE PROFESSIONALLY MADE IN TO 1 1/2" metal badges, 30p each, 5 different £1, 12 different £2 post paid - Photobadges, 55 Netherfield Avenue Eastbourne.

**DAVID SOUL** David Soul in concert, 6 colour close-up photographs all different taken on March 22, 1980 CLIFF RICHARD, 1980 LUFF 1979 Rod Stewart 1979 Elvis Costello 1980 David Essex 1980 DIANA ROSS x 8 £12.50, 8 x 6 £6, 10 x 8 £12. Please state artist and send to - Robert Cleaver Actacon, The Green Wingham, Nr Canterbury Kent.

**STUDDER BELTS** in black or brown, £1.90 a set - Bent-leather, 45 Church Lane Whitwick, Coalville, Leics.

**BLONDIE TEESHIRTS**, £2.50 smt Starprints (R), 202 Main Street, Newbold, Verdon, Leicestershire.

**KISS TIES**, black print on white leatherlook tie, £1 a set - Bent-leather, 45 Church Lane Whitwick, Coalville Leics.

**GENESIS, KISS**, new colour concept photographs now available, £4 for 10, 45p each. - Send SAE for complete list of groups or with order to ALAN PERRY, PO Box 4, Upton, Wirral Merseyside.

**REBEL FLAGS**, 20in x 11in, £4.95 REBEL PATCHES 8in x 5in, £1.50 SWASTIKA ARMBANDS, £1.95 NAZI IRON CROSS £1.50 SWASTIKA RINGS £2.50 HAND GRENADES (REPLICA), £3.95 POLICE TEESHIRTS, £2.50 smt - Starprints (R), 202 Main Street Newbold Verdon Leicestershire.

**PIL** huge logo, black on white t-shirts, £3.50, s/shirts, £5.95 SML - TITS, 12 Blenheim St, Newcastle on Tyne.

**F.K.** t-shirts and s/shirts as in Ford design and worn by H. Cornwall esq £3.50 and £5.95, SML - TITS, 12 Blenheim St, Newcastle on Tyne.

**PINK FLOYD - THE WALL** t-shirts, £3.50, s/shirts, £5.95, SML - TITS, 12 Blenheim St, Newcastle on Tyne.

**DAMNED** t-shirts, £3.50, s/shirts, £5.95, SML - TITS, 12 Blenheim St, Newcastle on Tyne.

**ABBA FREE** catalogue with free picture - 19 Northfields Portlhead, Nr Bristol, Avon. Enclose SAE.

**PUNK SEWONS** pack of five assorted, £1.75 - Boober (R), 9 Mill Lane, Newbold Verdon Leics.

**MODS SEWONS**, pack of five assorted, £1.75 - Boober, 9 Mill Lane, Newbold Verdon Leics.

**PUNK TIES** in shiny pvc only £1 a set - Bent-leather, 45 Church Lane Whitwick Coalville Leics.

**WRIST BANDS** in black £1 - Sae (please state wrist measurement) - Bent-leather, 45 Church Lane Whitwick Coalville Leics.

**MADNESS TEESHIRTS**, £2.50 smt Starprints (R), 202 Main Street, Newbold Verdon Leicestershire.

**PISTOLS SWINDLE** card pic complex 12 inch subs Stranglehold red offers, cash or Numan rarities - Philip (0476 66468).

**50'S - 70'S** hundreds secondhand hits rarities SAE - Rec 94 Fitzpain Road Ferndown, Dorset.

**LP'S AND SINGLES** from £1 upwards SAE - Paul Baker Carlton Terrace St Judes Plymouth.

**HEAVY METAL**, Punk, Golden Oldies, single Zepplin, Floyd, Purple, Blondie, Pistols etc. European, American, Japanese imports 22p stamp (overseas £1.75) for complete catalogue including Bargain rarities lists - 1 - Rock Machine, 391c Mile End Road London E3 4QS.

**DO YOU collect records?** My latest catalogue lists hundreds of top hits from the fifties, sixties and seventies - all brand new! SAE to Tim Heath, 112 Stonedale Sutton Hill, Telford Salop.

**IRON BUTTERFLY** in a Gadda da Vida £15. Police Losing (blue) Devo still (black) offers? - East Kilbride 33993.

**CARS IT PICTURE DISC** Mint rare Pretenders kit picture cover - Philip 021-7733311.

**COMPLEX £6** Other Numan rarities SAE offers - Richard 20 Llynwbraun Villas Howey Llan-drindod, Wells Powys.

**P R E T E N D E R S** AUTOGRAPHED LP £12.95, Mispress double b-side £25, Numan 12in complex £7.95 Pic discs Kate Bush £12.50 Sad Cafe £5 B52's £3 coloured vinyls Police (green) £5 Squeeze (pink) £5 Strangle (pink) £5 XTC (clear) £5 Dickies (white) £5 Uncensored Regents 17 (very limited edition) £7.50 Ultravox double sided promo £10. Several copies of each record. All cash offers considered. Send offers + SAE to - Mark 52 Woodside Leigh on sea Essex SS9 4QU.

**ROXY MUSIC** Manifesto (picture) £15, Police Message (green) £4, Dickies Silent Night (white) £10 also Eva of Destruction (pink) offers ELO Sweet Talkin (purple) offers Generation X King Rocker mispress £10 - 3 Winston Place, Bucknell Stoke on Trent.

**POLICE BADGE** disc £50, write to - Sam, 58 Packington Ave, Allesley Coventry.

**ABBA RARITIES** imports etc free lists from - B Johnson 51 Salisbury Road, Blackpool FY1 5DU.

**SAD CAFE** 'Everyday' picture disc £6 Sabbath 'Vibrations' 1p on Italian Nems label £10 both extremely rare - 021-7733311.

**DUNCAN BROWNE** two good albums on Logo records - Box 2469.

**BRASS INCORPORATED** Swinging cymbal. Old pick of the pops, theme c/w Terry Young theme, very rare. VGC offers - Box 2470.

**COMPLEX 12INS** £8 - 038-081 2214.

**ELVIS 78'S** - 640 2526.

**DELETED LP'S** singles our speciality SAE for details - Skeleton Records (ITC) PO BOX 4 Birkenhead Merseyside.

**TEN DIFFERENT** singles £1, 10 different 12in discos £8. Prices include p&p - Juan Zeumull Records, Valley Rise Castle Close, Castle Heddingham Essex.

**BLUE BEAT**, Ska Reggae, Stax, R'n'R, Rockabilly, Heavy Music, Mid 60s and 70s, chart deletions, Doo Wopp, plus 10,000 singles in stock. Most are original mint pressings - THE JIV DIVE, 1 Hampton Road, Hampton Hill, Middlesex.

Located at Crossroads A311 and A313, 25 minutes BR train from Clapham Junction to Fulwell Station 45 minutes walk. CLOSED Monday and Tuesday OPEN Wednesday to Saturday 10 am - 5 pm Telephone 01-977 6715.

**LP'S FROM 35p**, 45s from 10p - SAE Pat 24 Beaufort Avenue, Blackpool.

**MOLDLESS OLDIES!** 1000s available, 1955-79 imports, deletions, collector's originals, UK labels, singles, EPs, LPs - SAE Diskery, 80-87 Western Road, Wove, Sussex. Callers welcome.

**SIXTIES SINGLES** reasonable prices, 1000 different originals SAE / IRC 64 St Peter Ave, Caversham 1 Berks.

**PROBABLY THE** cheapest secondhand jukebox records around. Huge selection from 10p SAE - 63 Jervoise Drive Northfield, Birmingham.

**ROUTE 66 OLDIES DEPT** Send 50p for our new 1000 title catalogue of golden oldies.

**IMPORTS DEPT** Send LARGE SAE for lists of Japanese imports, singles, EP's and LP's, E.G. Bowles, Blondie, Presley, Stones, Beatles, Heavy, etc., etc.

**CHEAPO DEPT (LP's)** POLICE, Reggae in Stone, £2.99 CASPIAN, Single album 1974-78, £2.99 ELECTROFUNK, Tech (double), £2.99 BLACK SABBATH, Greatest Hits, £2.99 MICHAEL JACKSON, Best of, £1.99 BEACH BOYS, Live in London, £1.99 BUSH, Revue of the Wreckless, £2.99. Postage and packing, 1 LP, 50c, 2 LP's, 80c, 3 or more at 30p each LP.

30 1/2" Heavy Gauge PVC Covers £3.99 post paid 30 7" Heavy Gauge PVC Covers £1.99 post paid.

**ROUTE 66** Prepost South Ockendon, Essex RMT5 1BR (No stamps needed on envelopes)

**NEW POSTER GUIDE** KATE BUSH (7) £1.95 GIANT BOWIE £1.35 DEBBA JO £1.95

GENESIS LATEST TOUR £1.35 20 x 30 B/W ART DRAWINGS £1.95 each DER ELVIS NEW QUEEN ABBA GIRLS New set of 11 1978 glass 5 1/2" girls only concert photos £8.95 BO DEREK Nos 1-2-3 £1.35 each J.R. DALLAS £1.35

NEW RUSH £1.30 'CARDS & POSTERS' 22 MOOR STREET BIRMINGHAM ADD 45p post/pecking for 1/2 Posters, 5p each extra one

**Records For Sale**

**PISTOLS SWINDLE** card pic complex 12 inch subs Stranglehold red offers, cash or Numan rarities - Philip (0476 66468).

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**PISTOLS SWINDLE** Picture, sleeve Numan Complex same label both sides offers - Chris 0326 290388 evenings.

**600 SOUL** singles, very good condition, offers to - Steve Bennet 11 Cromwell Close Old Hall Estate Bently, Walsall West Midlands WS2 0L2.

**NEW BOOKS AND PATCHES FOR HARLEQUIN** BOOKS Postage in brackets

- BOWIE - David Robert Jones Bowie £5 95 (40p)
- BOWIE - The 1980 Floor Show Programme inc 32 pages 40p drawings and photos £5 95 (40p)
- BOWIE - The Man Who Fell To Earth Paperback £1 25 (30p)
- BOWIE - Photo magazine (20 pages) £1 25 (30p)
- BOWIE - Picture Magazine (Japanese) 16 pages £2 95 (40p)
- BOWIE - Photo File Fold 50p (35p)
- BOWIE - His Private Life - Japanese £3 95 (65p)
- BOWIE - Songs of £4 95 (65p)
- BOWIE - Words and Pictures £2 50 (60p)
- BOWIE - Live (Station to Station) £4 35 (85p)
- BOWIE - State Anthology £4 95 (65p)
- BOWIE - Life And Times £1 25 (40p)
- BOWIE - Lodger £5 50 (65p)
- PINK FLOYD - A Visual Documentary £5 95 (95p)
- PHILIP LYNNOTT - A Collection of works £11 50 (100p)
- RUSH - Words and Pictures £1 35 (60p)
- CLASH - Song Book No 2 £2 95 (65p)
- STING - Police Songs £2 50 (65p)
- ROCK FAMILY TREES £3 95 (80p)
- QUEEN - Live Killers £5 95 (70p)
- MODS! (100s of pics from the 60's) £3 95 (60p)
- The Rolling Stone Record Guide £5 25 (55p)
- BLONDIE - The Boy Looked At Johnny £1 95 (60p)
- SILOUSIE & THE BANSHIES Songbook £1 95 (60p)
- SECRET AFFAIR Glory Boys £2 50 (60p)
- SEX PISTOLS Live £2 50 (60p)
- SEX PISTOLS Double Mag £5p (20p)
- GENESIS - Evolution of a rock band £5 95 (95p)
- WINGS OVER THE USA £1 25 (40p)
- The Concerts (featuring 100s of heavy metal bands) £5 00 (51.50)
- STONES - On Tour £4 95 (95p)

**SEW ON PATCHES 60p each + sae** (No in brackets indicate number of designs available) Madness (3) Beat (2) Specials (3) Jam (3), Who (4) Ska (2) Secret Ruff (5), Motorhead (5) Queen (4) Rainbow (10) Whitesnake (2) UFO (3) Deep Purple (3) Led Zepplin (4) Genesis (3) Thin Lizzy (3) Stranglers (2) Sex Pistols (2) Clash (2) Scorpions (2) Bowie (2) Stones (3) AC/DC (3) Whitesnake (2) Sabbath (2) Zoflo Status Quo (3) Kiss (2), Hawkwind (2) Pretenders (1) ALSO Heavy Metal Fans! Wool type scarves £3.50 each (post 20p) Metal Fans! Queen AC/DC Rainbow Sammy HAGAR JUDAS Priest U Heep, ANTI! Special Offer 10 x 8 b/w photos - 8 diff of Bowie as Ziggy only £5.50 post free!

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**new for 1980** The latest in top metal bands. Clear the air (see poster) for the top bands! The most comprehensive range of metal bands ever! Includes the new world 1 cent with 1000's of £1.00 each on P210. (Artists: M. J. & N. M. & S. & B. & C. & D. & E. & F. & G. & H. & I. & J. & K. & L. & M. & N. & O. & P. & Q. & R. & S. & T. & U. & V. & W. & X. & Y. & Z. & AA. & AB. & AC. & AD. & AE. & AF. & AG. & AH. & AI. & AJ. & AK. & AL. & AM. & AN. & AO. & AP. & AQ. & AR. & AS. & AT. & AU. & AV. & AW. & AX. & AY. & AZ. & BA. & BB. & BC. & BD. & BE. & BF. & BG. & BH. & BI. & BJ. & BK. & BL. & BM. & BN. & BO. & BP. & BQ. & BR. & BS. & BT. & BU. & BV. & BV. & BW. & BX. & BY. & BZ. & CA. & CB. & CC. & CD. & CE. & CF. & CG. & CH. & CI. & CJ. & CK. & CL. & CM. & CN. & CO. & CP. & CQ. & CR. & CS. & CT. & CU. & CV. & CW. & CX. & CY. & CZ. & DA. & DB. & DC. & DD. & DE. & DF. & DG. & DH. & DI. & DJ. & DK. & DL. & DM. & DN. & DO. & DP. & DQ. & DR. & DS. & DT. & DU. & DV. & DW. & DX. & DY. & DZ. & EA. & EB. & EC. & ED. & EE. & EF. & EG. & EH. & EI. & EJ. & EK. & EL. & EM. & EN. & EO. & EP. & EQ. & ER. & ES. & ET. & EU. & EV. & EW. & EX. & EY. & EZ. & FA. & FB. & FC. & FD. & FE. & FF. & FG. & FH. & FI. & FJ. & FK. & FL. & FM. & FN. & FO. & FP. & FQ. & FR. & FS. & FT. & FU. & FV. & FW. & FX. & FY. & FZ. & GA. & GB. & GC. & GD. & GE. & GF. & GG. & GH. & GI. & GJ. & GK. & GL. & GM. & GN. & GO. & GP. & GQ. & GR. & GS. & GT. & GU. & GV. & GW. & GX. & GY. & GZ. & HA. & HB. & HC. & HD. & HE. & HF. & HG. & HI. & HJ. & HK. & HL. & HM. & HN. & HO. & HP. & HQ. & HR. & HS. & HT. & HU. & HV. & HW. & HX. & HY. & HZ. & IA. & IB. & IC. & ID. & IE. & IF. & IG. & IH. & II. & IJ. & IK. & IL. & IM. & IN. & IO. & IP. & IQ. & IR. & IS. & IT. & IU. & IV. & IW. & IX. & IY. & IZ. & JA. & JB. & JC. & JD. & JE. & JF. & JG. & JH. & JI. & JJ. & JK. & JL. & JM. & JN. & JO. & JP. & JQ. & JR. & JS. & JT. & JU. & JV. & JW. & JX. & JY. & JZ. & KA. & KB. & KC. & KD. & KE. & KF. & KG. & KH. & KI. & KJ. & KL. & KM. & KN. & KO. & KP. & KQ. & KR. & KS. & KT. & KU. & KV. & KW. & KX. & KY. & KZ. & LA. & LB. & LC. & LD. & LE. & LF. & LG. & LH. & LI. & LJ. & LK. & LL. & LM. & LN. & LO. & LP. & LQ. & LR. & LS. & LT. & LU. & LV. & LW. & LX. & LY. & LZ. & MA. & MB. & MC. & MD. & ME. & MF. & MG. & MH. & MI. & MJ. & MK. & ML. & MN. & MO. & MP. & MQ. & MR. & MS. & MT. & MU. & MV. & MW. & MX. & MY. & MZ. & NA. & NB. & NC. & ND. & NE. & NF. & NG. & NH. & NI. & NJ. & NK. & NL. & NM. & NN. & NO. & NP. & NQ. & NR. & NS. & NT. & NU. & NV. & NW. & NX. & NY. & NZ. & OA. & OB. & OC. & OD. & OE. & OF. & OG. & OH. & OI. & OJ. & OK. & OL. & OM. & ON. & OO. & OP. & OQ. & OR. & OS. & OT. & OU. & OV. & OW. & OX. & OY. & OZ. & PA. & PB. & PC. & PD. & PE. & PF. & PG. & PH. & PI. & PJ. & PK. & PL. & PM. & PN. & PO. & PP. & PQ. & PR. & PS. & PT. & PU. & PV. & PW. & PX. & PY. & PZ. & QA. & QB. & QC. & QD. & QE. & QF. & QG. & QH. & QI. & QJ. & QK. & QL. & QM. & QN. & QO. & QP. & QQ. & QR. & QS. & QT. & QU. & QV. & QW. & QX. & QY. & QZ. & RA. & RB. & RC. & RD. & RE. & RF. & RG. & RH. & RI. & RJ. & RK. & RL. & RM. & RN. & RO. & RP. & RQ. & RR. & RS. & RT. & RU. & RV. & RW. & RX. & RY. & RZ. & SA. & SB. & SC. & SD. & SE. & SF. & SG. & SH. & SI. & SJ. & SK. & SL. & SM. & SN. & SO. & SP. & SQ. & SR. & SS. & ST. & SU. & SV. & SW. & SX. & SY. & SZ. & TA. & TB. & TC. & TD. & TE. & TF. & TG. & TH. & TI. & TJ. & TK. & TL. & TM. & TN. & TO. & TP. & TQ. & TR. & TS. & TT. & TU. & TV. & TW. & TX. & TY. & TZ. & UA. & UB. & UC. & UD. & UE. & UF. & UG. & UH. & UI. & UJ. & UK. & UL. & UM. & UN. & UO. & UP. & UQ. & UR. & US. & UT. & UY. & UZ. & VA. & VB. & VC. & VD. & VE. & VF. & VG. & VH. & VI. & VJ. & VK. & VL. & VM. & VN. & VO. & VP. & VQ. & VR. & VS. & VT. & VU. & VV. & VW. & VX. & VY. & VZ. & WA. & WB. & WC. & WD. & WE. & WF. & WG. & WH. & WI. & WJ. & WK. & WL. & WM. & WN. & WO. & WP. & WQ. & WR. & WS. & WT. & WU. & WV. & WW. & WX. & WY. & WZ. & XA. & XB. & XC. & XD. & XE. & XF. & XG. & XH. & XI. & XJ. & XK. & XL. & XM. & XN. & XO. & XP. & XQ. & XR. & XS. & XT. & XU. & XV. & XW. & XX. & XY. & XZ. & YA. & YB. & YC. & YD. & YE. & YF. & YG. & YH. & YI. & YJ. & YK. & YL. & YM. & YN. & YO. & YP. & YQ. & YR. & YS. & YT. & YU. & YV. & YW. & YX. & YY. & YZ. & ZA. & ZB. & ZC. & ZD. & ZE. & ZF. & ZG. & ZH. & ZI. & ZJ. & ZK. & ZL. & ZM. & ZN. & ZO. & ZP. & ZQ. & ZR. & ZS. & ZT. & ZU. & ZV. & ZW. & ZX. & ZY. & ZZ. & AA. & AB. & AC. & AD. & AE. & AF. & AG. & AH. & AI. & AJ. & AK. & AL. & AM. & AN. & AO. & AP. & AQ. & AR. & AS. & AT. & AU. & AV. & AW. & AX. & AY. & AZ. & BA. & BB. & BC. & BD. & BE. & BF. & BG. & BH. & BI. & BJ. & BK. & BL. & BM. & BN. & BO. & BP. & BQ. & BR. & BS. & BT. & BU. & BV. & BV. & BW. & BX. & BY. & BZ. & CA. & CB. & CC. & CD. & CE. & CF. & CG. & CH. & CI. & CJ. & CK. & CL. & CM. & CN. & CO. & CP. & CQ. & CR. & CS. & CT. & CU. & CV. & CW. & CX. & CY. & CZ. & DA. & DB. & DC. & DD. & DE. & DF. & DG. & DH. & DI. & DJ. & DK. & DL. & DM. & DN. & DO. & DP. & DQ. & DR.

# CHARTS

## SINGLES

1	THEME FROM MASH	The Mash	CBS
2	CRYING	Don McLean	EMI
3	FUNKY TOWN	Lipps Inc	Casablanca
4	NO DOUBT ABOUT IT	Hot Chocolate	RAK
5	OVER YOU	Roxy Music	Polydor
6	BACK TOGETHER AGAIN	Roberta Flack/Donny Hathaway	Atlantic
7	RAT RACE/RUDE BOYS OUTA JAIL	Specials	2 Tone
8	LET'S GET SERIOUS	Jermaine Jackson	Motown
9	WE ARE GLASS	Gary Numan	Beggars Banquet
10	YOU GAVE ME LOVE	Crown Heights Affair	Mercury
11	SHE'S OUT OF MY LIFE	Michael Jackson	Epic
12	D-A-A-ANCE	Lambert	Rocket
13	LET'S GO ROUND AGAIN	Average White Band	RCA
14	MESSAGES	Orchestral Manoeuvres In The Dark	Dindisc
15	MIDNITE DYNAMOS	Matchbox	Magnet
16	YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES	Jona Lewie	Stiff
17	BEHIND THE GROOVE	Teena Marie	Motown
18	BREAKING THE LAW	Johns Priest	CBS
19	EVERYBODY'S GOT TO LEARN SOMETIME	Korgis	Rialto
20	I'M ALIVE	Electric Light Orchestra	Jet
21	SUBSTITUTE	Liquid Gold	Polo
22	CHRISTINE	Slovic & The Banishes	Polydor
23	POLICE & THIEVES	Junior Merlin	Island
24	JUST CAN'T GIVE YOU UP	Mystic Merlin	Capitol
25	TWILIGHT ZONE TWILIGHT ZONE	Manhattan Transfer	Atlantic
26	MIRROR IN THE BATHROOM	The Beat	Go Feet
27	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT	Rod Stewart	Riva
28	THE SCRATCH	Surface Noise	Wea
29	SANCTUARY	Iron Maiden	EMI
30	CHINATOWN	Thin Lizzy	Vertigo
31	SIX PACK	Police	A&M
32	WHAT'S ANOTHER YEAR	Johnny Logan	Epic
33	HOLD ON TO MY LOVE	Jimmy Ruffin	RSO
34	PLAY THE GAME	Queen	EMI
35	GENO DEXY'S	Midnight Runners	Parlophone
36	NEW AMSTERDAM	Elvis Costello	F Beat
37	LITTLE JEANIE	Elton John	Rocket
38	FOOL FOR YOU LOVING	Whitesnake	United Artists
39	WHO WANTS THE WORLD	Stranglers	UA
40	TO BE OR NOT TO BE	B Robertson	Asylum
41	DON'T MAKE WAVES	Nolans	Epic
42	SIMON TEMPLER/TWO PINTS OF LAGER AND A PACKET OF CRISPS PLEASE	Splojdgenessabounds	Deram
43	IF I'M NOT YOUR STEPPIN' STONE	Sex Pistols	Magnet
44	LET'S HANG ON	Darts	Virgin
45	I SHOULD HAVE LOVED YA	Narada Michael Walden	Atlantic
46	NOBODY'S HERO/TIN SOLDIERS	Shif Little Fingers	Chrysalis
47	LIGHT UP THE NIGHT	Brothers Johnson	A&M
48	DELLA & THE DEALER	Hoyt Axton	Young Blood
49	KEEP IN TOUCH	Freeze	Caribu
50	BODY LANGUAGE	Detroit Spinners	Atlantic
51	IN THE NIGHT	Barbara Dickson	Epic
52	WRITTEN ON YOUR BODY	Ronnie Bond	Mercury
53	PULLING MUSSELS	London	A&M
54	ME MYSELF I	Joan Armatrading	A&M
55	SEE YOU LATER	Regents	A&M
56	NO SELF CONTROL	Peter Gabriel	Charisma
57	JUMP TO THE BEAT	Stacy Lattisaw	Atlantic
58	LIP UP FATTY	Bad Manners	Magnet
59	IT'S ALRIGHT	Sho Nuff	Ensign
60	SILVER DREAM MACHINE	David Essex	Mercury
61	DREAMS	Grace Slick	RCA
62	HOT LOVE	David Essex	Mercury
63	THEME FROM THE INVADERS	Yellow Magic Orchestra	A&M
64	SLEEPIN' ON THE JOB	Ian Gillan	Virgin
65	TOCCATA	Sky	Ariola
66	COMING UP	Paul McCartney	Parlophone
67	SOLDIERS SONG	Hollies	Polydor
68	ASHES AND DIAMONDS	Zaine Griff	Automatic
69	BUBBLES	Cockney Rejects	Zonophone
70	DUCHESSE	Genesis	Charisma
71	RUNNING FROM PARADISE	Daryll Hail & John Oates	RCA
72	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN	UB40	Graduate
73	TEENAGE	UK Subs	Gem
74	THE GROOVE	Rodney Franklin	CGS
75	GOLDEN YEARS (LIVE EP)	Mothead	Bronze

## VIRGIN CHART

1	PETER GABRIEL	Peter Gabriel	Peter Gabriel
2	THE UP ESCALATOR	Graham Parker	Graham Parker
3	I JUST CAN'T STOP IT	The Beat	The Beat
4	FLESH & BLOOD	Roxy Music	Roxy Music
5	MCCARTNEY II	Paul McCartney	Paul McCartney
6	READY A WILLING	Whitesnake	Whitesnake
7	NEW CLEAR DAYS	The Vapors	The Vapors
8	METAL RENDEZVOUS	Krokus	Krokus
9	ME MYSELF I	Joan Armatrading	Joan Armatrading
10	SKY 2	Sky	Sky
11	DANGER ZONE	Sammy Hagar	Sammy Hagar
12	BASS CULTURE	Linton Kwesi Johnson	Linton Kwesi Johnson
13	17 SECONDS	Genesis	Genesis
14	DUKE	Jermaine Jackson	Jermaine Jackson
15	LET'S GET SERIOUS	The Distractions	The Distractions
16	NOBODY'S PERFECT	Sex Pistols	Sex Pistols
17	THE GREAT ROCK N ROLL SWINDLE	Tangerine Dream	Tangerine Dream
18	TANGRAM	The Chords	The Chords
19	SO FAR AWAY	The Human League	The Human League
20	TRAVELOGUE	The Human League	The Human League

Out price offers at most Virgin Stores next week

1	PETER GABRIEL	Peter Gabriel	Charisma
2	FLESH AND BLOOD	Roxy Music	Polydor
3	MCCARTNEY II	Paul McCartney	Parlophone
4	I JUST CAN'T STOP IT	The Beat	Go Feet
5	ME MYSELF I	Joan Armatrading	A&M
6	READY A WILLING	Whitesnake	United Artists
7	CHAMPAGNE & ROSES	Various	Polystar
8	SKY 2	Sky	Ariola
9	OFF THE WALL	Michael Jackson	Epic
10	THE MAGIC OF BONEY M	Boney M	Atlantic/Hansa
11	THE UP ESCALATOR	Graham Parker & The Rumour	Stiff
12	21 AT 33	Elton John	Rocket
13	THEMES FOR DREAMS	Pierre Belmonde	K Tel
14	JUST ONE NIGHT	Eric Clapton	RSO
15	DUKE	Genesis	Charisma
16	GREAT ROCK & ROLL SWINDLE	Original Soundtrack	Virgin
17	GREATEST HITS	Rose Royce	Whitfield
18	REGGATA DE BLANC	Police	A&M
19	MAGIC REGGAE	Various	K.Tel
20	SOMETIMES WHEN WE TOUCH	Cleo Laine/James Galway	RCA
21	TWELVE GOLDEN BARS	Staluis Quo	Vertigo
22	LET'S GET SERIOUS	Jermaine Jackson	Motown
23	GOOD MORNING AMERICA	Various	K Tel
24	TELL ME ON A SUNDAY	Marli Webb	Polydor
25	DANGER ZONE	Sammy Hagar	Capitol
26	HOT WAX	Various	Kel Tel
27	SHINE	Average White Band	RCA
28	DREAMS	Grace Slick	RCA
29	ORCHESTRAL MANOEUVRES IN THE DARK	Orchestral Manoeuvres	In The Dark
30	SPORTS CAR	Judie Tzuke	Rocket
31	ONE STEP BEYOND	Madness	Stiff
32	WHEELS OF STEEL	Saxon	Carriere
33	SOMETIMES YOU WIN	Dr Hook	Capitol
34	HYPNOTISED	Udertones	Sire
35	SPECIALS	Specials	2 Tone
36	TANGRAM	Tangerine Dream	Virgin
37	HEAVEN & HELL	Black Sabbath	Vertigo
38	GOLDEN MELODIES	National Brass Band	K Tel
39	OUTLANDS D'AMOUR	Police	A&M
40	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland
41	TRAVELOGUE	Human League	Virgin
42	EMPTY GLASS	Peter Townshend	Alco
43	PRETENDERS	Pretenders	United Artists
44	NEW CLEAR DAYS	Vapors	Epic
45	BARBARA DICKSON ALBUM	Barbara Dickson	Safari
46	BLUE MEANING	Toyah	Safari
47	IRON MAIDEN	Iron Maiden	EMI
48	ROBERTA FLACK/DONNY HATHAWAY	Roberta Flack/Donny Hathaway	Atlantic
49	SNAKES & LADDERS	Gerry Rafferty	United Artists
50	BASS CULTURE	Linton Kwesi Johnson	Island
51	HAPPY DAYS	Various	K Tel
52	FREEDOM OF CHOICE	Devo	Virgin
53	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS
54	LITTLE DREAMER	Peter Green	PVK
55	17 SECONDS	Cure	Fiction
56	THE LAST DANCE	Various	Motown
57	CHAIN LIGHTNING	Don McLean	EMI
58	METAL FOR MUTHAS VOL 2	Various	EMI
59	SUZI QUATRO'S GREATEST HITS	Suzi Quatro	RAK
60	MANLOW MAGIC	Barry Manilow	Arista
61	BRITISH STEEL	Judas Priest	CBS
62	BY REQUEST	Lena Martell	Ronco
63	SCREAM DREAM	Ted Nugent	Epic
64	EA T TO THE BEAT	Bonnie Tyler	Chrysalis
65	BRAND NEW AGE	UK Subs	Gem
66	DOWN TO EARTH	Rainbow	Polydor
67	HOTTEST HITS	Hot Chocolate	RAK
68	STRING OF HITS	Shadows	EMI
69	FROM A TO B	New Musik	GTO
70	TEARS & LAUGHTER	Johnny Mathis	CBS
71	PARALLEL LINES	Slovic	Chrysalis
72	ARGY BARGY	Squeeze	A&M
73	FACADES	Sad Cafe	RCA
74	BOBBY VEE SINGLES ALBUM	Bobby Vee	United Artists
75	IF YOU WANT BLOOD YOU'VE GOT IT	AC/DC	Atlantic

1	FUNKY TOWN	Lipps Inc	Casablanca
2	COMING UP	Paul McCartney	Columbia
3	BIGGEST PART OF ME	Amrosia	Warner Bros
4	THE ROSE	Bette Midler	Atlantic
5	AGAINST THE WIND	Bob Seger & The Silver Bullet Band	Capitol
6	CALL ME	Blondie	Chrysalis
7	IT'S STILL ROCK AND ROLL TO ME	Billy Joel	Columbia
8	LITTLE JEANIE	Elton John	MCA
9	CARS	Gary Numan	Alco
10	STEAL AWAY	Robbie Dupree	Elektra
11	SHE'S OUT OF MY LIFE	Michael Jackson	Epic
12	DON'T FALL IN LOVE WITH A DREAMER	Kenny Rogers	United Artists
13	CUPID	Spinners	Atlantic
14	LET'S GET SERIOUS	Jermaine Jackson	Motown
15	HURT SO BAD	Linda Ronstadt	Asylum
16	BRASS IN POCKET	Pretenders	Sire
17	STOMP	The Brothers Johnson	A&M
18	LET ME LOVE YOU TONIGHT	Pure Prairie League	Casablanca
19	SEXY EYES	Dr Hook	Capitol
20	LOST IN LOVE	Air Supply	Arista
21	WONDERING WHERE THE LIONS ARE	Bruce Cockburn	Millennium
22	SHINING STAR	Manhattans	Columbia
23	STOLEN VE NEVER LET YOU GO	Neil Sedaka & Dara Sedaka	Elektra
24	RIDE LIKE THE WIND	Christopher Cross	Warner Bros
25	BREAKDOWN DEAD AHEAD	Boyz Scaggas	Columbia
26	TIRED OF TOEIN THE LINE	Rocky Burnette	EMI
27	WE LIVE FOR LOVE	Pat Benatar	Chrysalis
28	LADY THE WHISPERS	The Whispers	Solar
29	ONE FINE DAY	Carole King	Capitol
30	TWILIGHT ZONE	Manhattan Transfer	Atlantic
31	WE WERE MEANT TO BE LOVERS	Photogio	20th Century
32	THEME FROM NEW YORK	NEW YORK	Frank Sinatra
33	ANOTHER BRICK IN THE WALL	Pink Floyd	Columbia
34	TWO PLACES AT THE SAME TIME	Ray Parker Jr & Raydio	Arista
35	ANSWERING MACHINE	Rupert Holm	MCA
36	MAGIC	Olivia Newton John	MCA
37	MORE LOVE	Kim Carnes	EMI
38	ALL NIGHT LONG	Joe Walsh	Asylum
39	NEW ROMANCE	Spider	Dreamland
40	I'M ALIVE	Electric Light Orchestra	MCA
41	ANGEL SAY NO	Tommy Tutone	Columbia
42	COMING DOWN FROM LOVE	Bobby Caliwell	Clouds
43	POWER	The Temptations	Gordy
44	ATOMIC	Blondie	Chrysalis
45	CLONES	Alice Cooper	Warner Bros
46	STAND BY ME	Mickey Gilley	Asylum
47	GIMME SOME LOVIN	The Blues Brothers	Atlantic
48	ASHES BY NOW	Rodney Crowell	Warner Bros
49	MISUNDERSTANDING	Genesis	Atlantic
50	IS THIS LOVE	Pat Travers	Polydor
51	SOMETHIN' BOUT YOU BABY LIKE	Glen Campbell & Rita Coolidge	Capitol
52	LOVER'S HOLIDAY	Change	RFC
53	ALL NIGHT THING	The Invisible Man's Band	Mango
54	WALKS LIKE A LADY	Journey	Columbia
55	CHICKENHEAD	The Hill	Mercury
56	BACK TOGETHER AGAIN	Roberta Flack w/Donny Hathaway	Atlantic
57	AND THE GRADLE WILL ROCK	Van Halen	Warner Bros
58	IN AMERICA	The Charlie Daniels Band	Epic
59	EVERYTHING'S IF YOU LET IT	Cheap Trick	Epic
60	I CAN'T HELP IT	Andy Gibb & Olivia Newton-John	RSO
61	TRAIN IN VAIN	The Clash	Epic
62	GREEN WHIZ	Bernadette Peters	MCA
63	IDON'T WANT TO WALK WITHOUT YOU	Barry Manilow	Arista
64	WITH YOU I'M BORN AGAIN	Billy Preston & Syreeta	Motown
65	TAKE YOUR TIME	SOS Band	Tabu
66	LOVE STINKS	The J Geils Band	EMI
67	TAKE YOU TONIGHT	Ozark Mountain Daredevils	Columbia
68	EMPIRE STRIKES BACK	Meco	RSO
69	LET MY LOVE OPEN THE DOOR	Pete Townshend	Atco
70	SUPREMACY	Allan Clarke	Elektra
71	ALL OUT OF LOVE	Air Supply	Arista
72	IT'S FOR YOU	Player	Casablanca
73	SHOTGUN RIDER	Joe Sun	Ovation
74	HO J	Boyz Scaggas	Columbia
75	YOU MAY BE RIGHT	Billy Joel	Columbia

## CHARTFILE

BBC's Radio One continues to playlist inferior covers of 'Theme From M\*A\*S\*H' by Francisco Yglesia and New Markets whilst virtually ignoring The Mash's chart-topping original. The situation is made all the more bizarre by the fact that Radio One's Noel Edmonds was initially responsible for breaking the single. Apparently Radio One has a policy of not playlisting oldies - hits or not - and, anyway, finds the lyrics of 'Theme From M\*A\*S\*H' ('Suicide is painless'), objectionable.

As a sort of compromise Yglesia's instrumental and New Markets semi-instrumental versions are played except on chart shows where playing the original is unavoidable. The lyrics for the song were written in 1970 by Mike Altman, the then-teenage son of the film's producer Robert Altman. Though the identity of the backing musicians remains a mystery, it has been established that the records vocals are shared by Ron Hickman, Gene Longford and John Bahler - collectively the Ron Hickman Singers - and Ian Freebairn - Smith Hickman, Morford and Bahler are long-established LA sessioners whose previous credits include supporting Gary Lewis on his string of mid/late-sixties American hits and providing virtually all Partridge Family vocals with the exception of David Cassidy and Shirley Jones.

After a positive avalanche of unnecessary and unviable 12-inch singles last year, Chartfile suggested Don McLean's 8 min 27 sec version of 'American Pie' as a worthy candidate for a re-issue in large format. Following good response from readers (thank you both!) UA decided to seek McLean's approval. As a result, they will be re-issuing 'American Pie' together with 'Empty Chairs and D'neirdel on July 4 - the 20th anniversary of the American declaration of independence. Now for 'MacArthur Park'.

After 'unprecedented demand' Carrere Records have released 'Que Est Grand Corbeau Noir' (literally translated as 'Who is big black crow?'), the French language version of Video Killed The Radio Star as recorded by Ringo. The demand dates back to last winter when King Jensen's show spent a week in France and played the record several times. Whilst the record is bound to attract a certain amount of sales on novelty value it seems unlikely to chart. Meanwhile Ringo's estranged wife Sheila (together with her devotion) looks more likely to score with her rather belated follow up to the excellent 'Spacop' 'Another Rodgers' Edwards masterpiece the new single is called 'K n J Of The World' and will also be available as an extended 12 in.

At the age of 42 Hoyt Axton finally scores a much-deserved hit of his own with Della And The Dealer. Axton is probably best

known in this country for writing Three Dog Night's 1970 hit 'Joy To The World' but his songs have been recorded by a wide cross-section of artists including The Kingston Trio, Joan Baez, Tiny Tim and Steppenwolf. During his career Axton has written several anti-drug songs the most successful being 'The Pusher' recorded by Steppenwolf and Ringo Starr's 1975 American top three hit 'No No Song' which combines attacks on marijuana, cocaine and moonshine whiskey. Axton's only American hit was 'When The Morning Comes' in 1974, though his record company's outrageous advert would have us believe that 'Della & The Dealer' is a 'US Number One hit single'. Maybe it's a prediction!

Incidentally, Hoyt's mother, Mae Boren Axton co-wrote Elvis Presley's first American hit 'Heartbreak Hotel' which spent seven weeks at Number One and sold over a million copies.

The Clash are currently enjoying much success in America and Holland with 'Train In Vain (Stand By Me)' and 'Bank Robber' respectively. Both are excellent singles although neither is in the traditional Clash style. Whilst Clash fans are obviously familiar with the situation, it's worth pointing out for the benefit of casual record-buyers who have heard the tracks that though 'Train In Vain (Stand By Me)' is not listed on either the sleeve or label of the 'London Calling' album it does appear as the final track on side two. On the other hand 'Bank Robber' has not been released in the UK in any form and is currently the largest selling import rock single. The single is a 33 rpm 7-inch featuring a five-minute Clash version of 'Bank Robber' followed by a four-minute Mikey Dread interpolation of the same song which features The Clash in supportive roles. The flip is 'Train Vain (Stand By Me)'. The single is in the Dutch Top 30 but is unlikely to be released over here.

Splojdgenessabounds' single, officially 'Simon Templar is charting on the strength of the appalling flip 'Two Pints Of Lager And A Packet Of Crisps, Please' and yes, Splojdgenessabounds is the longest word ever to appear in the name of a chart act.

Latest heavy metal outfit to break into the chart is Angel Witch, Kevin Heybourne (lead guitar and vocals), Kevin Riddies (bass and backing vocals) and Dave Hogg (drums). Angel Witch was formed in 1976 by Heybourne and after a couple of personnel changes in its earlier stages has had the same line-up for the last two years. The band was originally known as Lucifer. Anybody who has bought and liked the single 'Sweet Danger' might like to know that the only other Angel Witch track currently available is 'Baphomet' which was their recorded debut and can be found on EMI's 'Metal For Muthas Volume 1' album (EMC 3318). ALAN JONES

# US ALBUMS

- 1 3 GLASS HOUSE, Billy Joel Columbia
- 2 1 AGAINST THE WIND, Bob Seger & The Silver Bullet Band Capitol
- 3 4 JUST ONE NIGHT, Eric Clapton RSO
- 4 3 THE WALL, Pink Floyd Columbia
- 5 6 MOUTH TO MOUTH, Lipps, Inc. Casablanca
- 6 8 WOMEN AND CHILDREN FIRST, Van Halen Warner Bros
- 7 7 CHRISTOPHER CROSS, Christophe Cross Warner Bros
- 8 16 MIDDLE MAN, Boz Scaggs Columbia
- 9 9 PRETENDERS, Pretenders Sire
- 10 17 THE EMPIRE STRIKES BACK, Soundtrack RSO
- 11 14 EMPTY GLASS, Patsy Townsend A&M
- 12 15 OFF THE WALL, Michael Jackson Epic
- 13 15 LET'S GET SERIOUS, Jermaine Jackson Motown
- 14 11 MAD LOVE, Linda Ronstadt Atlantic
- 15 16 DUKE, Genesis Atlantic
- 16 - MCCARTNEY II, Paul McCartney Columbia
- 17 19 SWEET SENSATION, Stephanie Mills 20th Century
- 18 8 GO ALL THE WAY, Isley Brothers T-Neck
- 19 32 SCREAM DREAM, Ted Nugent Epic
- 20 23 TRILogy, PAST, PRESENT AND FUTURE, Frank Sinatra Reprise
- 21 31 WARM THOUGHTS, Smokey Robinson Tamla
- 22 12 GIDEON, Kenny Rogers Artists
- 23 30 THE PLEASURE PRINCIPLE, Gary Numan Alco
- 24 26 21 AT 33, Elton John MCA
- 25 27 GO TO HEAVEN, Graefu Dead Arista
- 26 26 DEPARTURE, Journey Columbia
- 27 29 URBAN COWBOY, Soundtrack Asylum
- 28 18 LIGHT UP THE NIGHT, The Brothers Johnson A&M
- 29 32 THE ROSE, Soundtrack Atlantic
- 30 33 ONE EIGHTY, Ambrosia Warner Bros
- 31 3 LOVE STINGS, J Geils Band EMI
- 32 34 CRASH AND BURN, Pat Travers Band Polydor
- 33 40 ROSES IN THE SNOW, Emmylou Harris Warner Bros
- 34 39 AFTER MIDNIGHT, Manhattan Columbia
- 35 35 MICKEY MOUSE DISCO, Mickey Mouse Disney and Polydor
- 36 30 AMERICAN GIGOLO, Soundtrack Polydor
- 37 77 THE LONG RUN, Eagles Artyum
- 38 74 PHOENIX, Dan Fogelberg Full Moon/Epic
- 39 26 ROBERTA FLACK FEATURING DONNY HATHAWAY Atlantic
- 40 36 RARITIES, The Beatles Capitol
- 41 41 DAMN THE TORPEDOS, Tom Petty & The Heartbreakers Backstreet
- 42 42 TWO PLACES AT THE SAME TIME, Ray Parker Jr and Raydio Arista
- 43 44 IN THE HEAT OF THE NIGHT, Pat Benatar Chrysalis
- 44 10 HOT BOB, Fatback Spring
- 45 46 THE GLOW OF LOVE, Change RFC
- 46 46 LADY T, Teena Marie Gordy
- 47 51 DANCING IN THE DRAGON, S JAWS, Bruce Cockburn Millennium
- 48 49 LOST IN LOVE, Air Supply Arista
- 49 49 CATCHING THE SUN, Spyro Gyra MCA
- 50 59 THE UP ESCALATOR, Graham Parker & The Rumour Arista
- 51 56 POWER, Temptations Gordy
- 52 42 ALL THAT JAZZ, Soundtrack Casablanca
- 53 18 SPIRIT OF LOVE, Con Funk Shun Mercury
- 54 43 LONDON CALLING, The Clash Epic
- 55 47 THE WHISPERS, The Whispers Solar
- 56 63 FLUSH THE FASHION, Alice Cooper Warner Bros
- 57 65 BRITISH STEEL, Judas Priest Columbia
- 58 54 EAT TO THE BEAT, Blondie Chrysalis
- 59 54 BEBE LE STRANGE, Heart Epic
- 60 60 ANIMAL MAGNETISM, Scorpions Mercury
- 61 71 ON THROUGH THE NIGHT, Del Leppard Mercury
- 62 45 EXTENSIONS, Manhattan Transfer A&M
- 63 - HEAVEN AND HELL, Black Sabbath Warner Bros
- 64 - CAMEOSIS, Cameo Chocolate City
- 65 - FREEDOM OF CHOICE, Devo Warner Bros
- 66 - DIANA, Diana Ross Motown
- 67 57 LADIES NIGHT, Kool & The Gang De Lite
- 68 70 LET THE MUSIC DO THE TALKING, The Joe Perry Project Columbia
- 69 69 SKYY, Skyy Salsoul
- 70 63 DREAMS, Grace Slick RCA
- 71 - FIRIN' UP, Pure Prairie League Casablanca
- 72 - ABOUT LOVE, Gladys Knight & The Pips Columbia
- 73 73 COAL MINER'S DAUGHTER, Soundtrack RCA
- 74 74 DOLLY DOLLY, Dolly Parton RCA
- 75 - SNAKES AND LADDERS, Gerry Rafferty United Artists

# HEAVY METAL

- 1 5 HEATSTROKES, Krokus Ariola
  - 2 3 WHEELS OF STEEL, Saxon Carere
  - 3 2 FOOL FOR YOUR LOVING, Whitesnake UA
  - 4 1 ROCK BRIGADE, Del Leppard Verigo
  - 5 7 TOO LATE TOO LATE, Motorhead Bronze
  - 6 6 TRANSYLVANIA, Iron Maiden EMI
  - 7 9 STEELER, Judas Priest CBS
  - 8 4 I LIVE FOR THE WEEKEND, Triumph RCA
  - 9 11 NEON KNIGHTS, Black Sabbath Verigo
  - 10 10 DON'T MAKE NO PROMISES, Scorpions Harvest
  - 11 - CHINATOWN, Thin Lizzies Verigo
  - 12 13 MACHINE GUN, Storm MCA
  - 13 8 WAITING FOR THE TAKING, Riot Capitol
  - 14 15 DEATH AND DESTINY, Mythra Guardian
  - 15 - ROCK 'N ROLL MAN, Tygers of Pan Tang MCA
- Compiled by The Powerhouse Heavy Metal Roadshow Tel 01 368 9852

# US SOUL

- 1 1 LET'S GET SERIOUS, Jermaine Jackson Motown
- 2 2 FUNKY TOWN, Lipps Inc Casablanca
- 3 3 SWEET SENSATION, Stephanie Mills 20th Century
- 4 4 SHINING STAR, Manhattan Columbia
- 5 14 TAKE YOUR TIME, SOS Band Tabu
- 6 6 GOTTA GET MY HANDS ON SOME, Fatback Spring
- 7 8 LANDLORD, Gladys Knight & The Pips Columbo
- 8 9 BACK TOGETHER AGAIN, Roberta Flack with Donny Hathaway Atlantic
- 9 10 ALL NIGHT THING, Invisible Man's Band Mango
- 10 11 CLOUDS, Chaka Khan Warner Bros
- 11 12 POWER, Temptations RSO
- 12 13 A LOVER'S HOLIDAY, Change Gordy
- 13 5 LADY WHISPERS Solar
- 14 7 LET ME BE THE CLOCK, Smokey Robinson Tamla
- 15 15 DON'T SAY GOODNIGHT, Isley Brothers Arista
- 16 16 TWO PLACES AT THE SAME TIME, Ray Parker Jr & Raydio T-Neck
- 17 19 OVERNIGHT SENSATION, Jerry Knight A&M
- 18 22 SITTING IN THE PARK, GO Arista
- 19 21 WE RE GOIN OUT TONIGHT, Cameo Chocolate City
- 20 26 YOU AND ME, Rock e Robbins A&M

# US DISCO

- 1 1 LOVER'S HOLIDAY, Change Warner
- 2 3 TAKE YOUR TIME (Do It Right), SOS Band Tabu
- 3 2 LET'S GET SERIOUS, Jermaine Jackson Motown
- 4 4 BEHIND THE GROOVE, Teena Marie Motown
- 5 8 IN THE FOREST, Baby O Baby O Records
- 6 6 BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway Atlantic
- 7 7 TOUCH ME WHERE IT'S HOT, Eric & Drum Band Prism
- 8 9 TWO TONS O FUN, Two Tons O Fun Fantasy
- 9 12 DYNAMITE, Stacey Lattisaw Atlantic
- 10 10 HANGING OUT, Kool & The Gang RCA
- 11 11 I'M OK YOU'RE OK, American Gypsy Importe/12
- 12 5 SWEET SENSATION, Stephanie Mills 20th Century
- 13 26 I'M READY/HOLLY DOLLY, Kano Emergency
- 14 14 STARS IN YOUR EYES, Herbie Hancock Columbia
- 15 15 CAN'T BE LOVE, Peter Brown Drive/TK
- 16 16 HOOKED ON YOUR LOVE, Fantastic Aalems Panorama
- 17 36 I LOVE YOU DANCER, Voyage Marlin
- 18 21 JUST HOW SWEET IS YOUR LOVE, Rhyze Sam
- 19 30 WHAT'S ON YOUR MIND, Watson Beasley Warner
- 20 39 GOT TO BE ENOUGH, Con Funk Shun Mercury

# UK DISCO

- 1 4 LET'S GET SERIOUS, Jermaine Jackson Motown 12in
- 2 1 I SHOULD HAVE LOVED YA, Narada Michael Walden Atlantic 12in
- 3 6 BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway Atlantic 12in
- 4 5 YOU GAVE ME LOVE, USE YOUR BODY & SOUL, Chaka Khan De Lite 12in
- 5 3 JUST CAN'T GIVE YOU UP, Mystic Merlin Capitol 12in
- 6 11 THE SCRATCH, Surface Noise WEA 4in
- 7 2 THE GROOVE, Rodney Franklin CBS 12in
- 8 8 BEHIND THE GROOVE, Teena Marie Calibre 12in
- 9 9 BEHIND THE GROOVE, Teena Marie Motown 12in
- 10 19 FUNKYTOWN, Lipps Inc Casablanca 12in
- 11 7 CHECK OUT THE GROOVE, Bobby Thurston Epic 12in
- 12 16 JUMP TO THE BEAT, Stacy Lattisaw Atlantic 12in
- 13 14 IT'S ALRIGHT, Shonuff Enigma 12in
- 14 10 STOMP!, Brothers Johnson A&M 12in
- 15 12 SHANTE, Mass Production Atlantic 12in
- 16 27 LIGHT UP THE NIGHT, Brothers Johnson A&M 12in
- 17 17 FOR THOSE WHO LIKE TO GROOVE/TWO PLACES AT THE SAME TIME/UNTIL THE MORNING COMES, Raydio Arista 12in
- 18 15 BURNIN' HOT/YOU GOT TO HURRY GIRL, Jermaine Jackson Motown LP
- 19 13 DON'T PUSH IT DON'T FORCE IT, Leon Haywood 20th Century Fox 12in
- 20 13 BRAZILIAN LOVE AFFAIR, George Duke US Epic LP
- 21 30 IN THE FOREST, Baby O US Baby O 12in
- 22 21 LET'S GO ROUND AGAIN, Average White Band RCA 12in
- 23 22 A LOVER'S HOLIDAY, THE GLOW OF LOVE/SEARCHING CHANGE US RFC LP
- 24 36 THIS FEELIN', Frank Hooker & Positive People DJM 12in
- 25 25 IN THE MOOD (TO GROOVE)/WHEN I COME HOME, Aurra US Dream 12in
- 26 24 GIVE UP THE FUNK/DOES IT FEEL GOOD/TAKIN' OFF/HAVE SOME FUN/FUNK THEORY, BT Express US Columbia LP
- 27 20 HOLD ON TO MY LOVE, Jimmy Ruffin RSO
- 28 34 BODY LANGUAGE, Detroit Spinners Atlantic 12in
- 29 26 ON THE ONE/CAMEOSIS/SHAKE YOUR PANTS WE'RE GOIN OUT TONIGHT/WHY HAVE I LOST YOU, Cameo US Chocolate City LP
- 30 40 LAST NIGHT AT DANCELAND, Randy Crawford Warner Bros 12in
- 31 18 WORKING MY WAY BACK TO YOU, Detroit Spinners Atlantic 12in
- 32 41 MY TURN TO LOVE YOU/USE IT OR LOSE IT, Eddy Grant Ice 12in
- 33 37 DON'T YOU WANT TO FEEL IT/DYNAMITE/LET ME BE YOUR ANGEL, Stacy Lattisaw US Cotillion LP
- 34 33 MUSIC, Gary Barz Arista 12in
- 35 45 PLAIN OUT OF LUCK/STRETCH IN OUT/YOUR LOVE IS A LIFE SAVER/YOU BROUGHT IT ON YOURSELF, Gayle Adams US Prelude LP
- 36 29 OVERNIGHT SENSATION, Jerry Knight A&M US 12in
- 37 42 WALK TALL/COLOSSUS, Mark Sossan Prestige 12in
- 38 23 SUPREMES MEDLEY/LOVE HANGOVER, Supremes/Ross Motown 12in
- 39 44 USE IT UP AND WEAR IT OUT/DON'T TELL ME TELL HER, Odyssey RCA 12in
- 40 28 LOVE YOU FOREVER/LET ME LOVE YOU, Bunny Mack Rocket 12in
- 41 50 LET'S GET IT TOGETHER, El Coco AVI 12in
- 42 35 YOU GOT WHAT IT TAKES, Bobby Thurston Epic 12in
- 43 68 GO DOWN/LIES GO, Arista 12in
- 44 71 ALL NIGHT THING, Invisible Man's Band Island 12in
- 45 32 HOLD ON/BURNIN' ALIVE, Tony Ratio Calibre 12in
- 46 60 FIRECRACKER, Yellow Magic Orchestra A&M 12in
- 47 59 (FALLIN' LIKE) DOMINOES, Donald Byrd US Blue Note LP
- 48 61 POLICE AND THIEVES, Junior Murvin Island 12in
- 49 54 HANGIN' OUT, Kool & The Gang US De Lite 12in
- 50 49 SHE'S OUT OF MY LIFE, Michael Jackson Epic
- 51 46 IN THE THICK OF IT/GOOD SO RIGHT, Brenda Russell A&M 12in
- 52 39 RIGHT IN THE SOCKET (REMIX)/THE SECOND TIME AROUND, Shalamar Solar 12in
- 53 66 OOPS UP SIDE YOUR HEAD, Gap Band Mercury 12in
- 54 69 GOT TO BE ENOUGH, Con Funk Shun Mercury 12in
- 55 70 GO ALL THE WAY/DON'T SAY GOODNIGHT/PASS IT ON/SAY YOU WILL, Isley Brothers Epic LP
- 56 73 BOOY OOTY, Johnny Guitar Watson DJM 12in
- 57 51 THE SEDUCTION/NIGHT DRIVE, James Last Band Polydor 12in
- 58 77 TASTE OF BITTER LOVE/BURGIE, BURGIE Gladys Knight & The Pips US Columbia LP
- 59 83 JUST HOW SWEET IS YOUR LOVE, Rhyze US Sam 12in
- 60 62 WAS THAT ALL IT WAS, Jean Carn US Phil Int 12in
- 61 63 FUSION JUICE/LAVA LANDS/WIZARD ISLAND/SWEET SHADOWS/CAN'T GET ENOUGH, Jeff Lorber Fusion, US Arista LP
- 62 67 WALK ON, Ozone US Motown LP
- 63 - BAD HABIT/FRIDAY/PHUNKIN', Dan Siegel US Inner City LP
- 64 57 CALIBRE CUTS, Vanocse Calibre 12in
- 65 72 DO YOUR THANG/POPPIT/COOPY THIS, One Way/AI Hudson US MCA LP
- 66 65 STAY THE NIGHT, Billy Ocean GTO LP
- 67 53 SAY YOU LOVE ME GIRL/SPLASH/DOWN TIME/YOU BREAKAWAY, US Arista LP
- 68 58 MUSIC TRANCE/HIRED GUN/TOUCHED BY YOUR LOVE, Ben E King US Atlantic LP
- 69 - REALLY REALLY LOVE YOU, Cecil Parker US TEC 12in
- 70 64 SAME OLD STORY (SAME OLD SONG)/ONE DAY I'LL FLY AWAY/WHEN YOUR LIFE WAS LOW/BLUE FLAME, Randy Crawford Warner Bros LP
- 71 90 HARD WORK, John Handy ABC/Impulse LP
- 72 - YOU'RE A STAR/NEW YORK, NEW YORK/THE GENIE, Starship Orchestra US Columbia LP
- 73 55 SEXY DANCER, Prince Warner Bros 12in
- 74 81 I WANT TO DANCE WITH YOU/WE OUGHT TO BE DANCING/TONIGHT IS THE NIGHT/LET THIS MOMENT BE FOREVER, Kwick US EMI America LP
- 75 85 O.T.B.A./EVERY GENERATION, Ronnie Laws UA 12in
- 76 78 ARE YOU READY FOR LOVE, Slave Atlantic 12in
- 77 79 I'M SO HOT, Denise LaSalle US MCA LP
- 78 75 CLOUDS, Chaka Khan Warner Bros 12in
- 79 - UNDER YOUR SPELL/KISS YOU ALL OVER, Phyllis Hyman Arista 12in
- 80 - WHISTLE BUMP, Deadtoe Warner Bros 12in
- 81 - SHADOW DANCING, Ndugu & The Chocolate Jam Co Epic 12in
- 82 - UPSIDE DOWN/IMY OLD PIANO, Diana Ross Motown LP
- 83 - TAKE YOUR TIME (DO IT RIGHT), The SOS Band Tabu/US 12in
- 84 74 12 HOUR STRETCH/CHAMELEON/BLUE STEEL/LOS ANGELES, Renzo Fiesole/La Pregunta/Rinder & Lewis/David Benoit Pye 12in EP
- 85 84 AFTER THE LOVE HAS GONE/NEED YOUR LOVE/ROCKIN' ALL NIGHT/AFTER GLOW, Gary Barz US Arista LP
- 86 - FREE AND EASY/DO YOU REALLY LOVE ME/TURN IT OUT, Rene & Angela US Capitol LP
- 87 87 IS THIS THE BEST (BOO-DOO-WAH)/WATCHING LIFE, La Boppers Mercury 12in
- 88 86 DON'T CRY FOR ME ARGENTINA/BUENOS AIRES, Festival RSO 12in
- 89 - DOES SHE HAVE A FRIEND?, Gene Chandler 20th Century-Fox 12in
- 90 89 I LOVE YOU DANCER, Voyage US Marlin LP

# STAR CHOICE

- 1 PUSHIN' TOO HARD, The Seeds
- 2 96 TEARS, ? & The Mysterons
- 3 POMP & PRIDE, Toots & The Maytels
- 4 THE SUIT, PIL
- 5 COMPLETE CONTROL, The Clash
- 6 SWAY, The Rolling Stones
- 7 IT'S A MAN'S WORLD, James Brown
- 8 STAR FUCKER, The Rolling Stones
- 9 CONCRETE JUNGLE, The Specials
- 10 1977, The Clash



GENE OCTOBER

# YESTERYEAR

- ONE YEAR AGO (JUNE 9, 1979)
  - 1 SUNDAY GIRL, Blondie
  - 2 DANCE AWAY, Roxy Music
  - 3 POP MUZIK, M
  - 4 REUNITED, Peaches & Herb
  - 5 BOOGIE WONDERLAND, Earth Wind & Fire
  - 6 DOES YOUR MOTHER KNOW, Abba
  - 7 BOYS KEEP SWINGIN', David Bowie
  - 8 BRIGHT EYES, Art Garfunkel
  - 9 THEME FROM DEER HUNTER, Shadows
  - 10 PARISIENNE WALKWAYS, Gary Moore
- FIVE YEARS AGO (JUNE 14, 1975)
  - 1 WHISPERING GRASS, Windsor Davies and Don Estelle
  - 2 THREE STEPS TO HEAVEN, Showaddywaddy
  - 3 I'M NOT IN LOVE, 10cc
  - 4 THE SUIT, The Stylistics
  - 5 STAND BY YOUR MAN, Tammy Wynette
  - 6 THE PROUD ONE, The Osmonds
  - 7 TRY TO REMEMBER/THE WAY WE WERE, Gladys Night & The Pips
  - 8 SEND IN THE CLOWNS, Judy Collins
  - 9 THE HUSTLE, Van McCoy
  - 10 LISTEN TO WHAT THE MAN SAID, Wings

- TEN YEARS AGO (JUNE 13, 1970)
  - 1 IN THE SUMMERTIME, Mungo Jerry
  - 2 YELLOW RIVER, Christie
  - 3 BACK HOME, The England World Cup Squad
  - 4 GROOVIN' WITH MR BLOE, Mr Bloe
  - 5 HONEY COME BACK, Glen Campbell
  - 6 QUESTION, The Moody Blues
  - 7 COTTONFIELDS, The Beach Boys
  - 8 UP THE LADDER TO THE ROOF, The Supremes
  - 9 EVERYTHING IS BEAUTIFUL, Ray Stevens
  - 10 ABC, The Jackson Five
- FIFTEEN YEARS AGO (JUNE 12, 1965)
  - 1 LONG LIVE LOVE, Sandie Shaw
  - 2 CRYING IN THE CHAPEL, Elvis Presley
  - 3 WORLD OF OUR OWN, The Seekers
  - 4 THE PRICE OF LOVE, The Everley Brothers
  - 5 POOR MAN'S SON, The Rocking Berries
  - 6 TRAINS AND BOATS AND PLANES, Burt Bacharach
  - 7 THE CLAPPING SONG, Shirley Ellis
  - 8 THIS LITTLE BIRD, Marianne Faithfull
  - 9 WHERE ARE YOU NOW MY LOVE, Jackie Trent
  - 10 I'M ALIVE, The Hollies