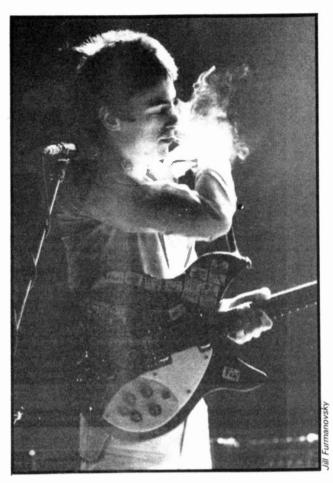


JOGGING WITH THE JAM AND GENESIS



THE JAM have set up a brief jog through Britain for the latter part of September. The trio have been touring America and will hopefully have a brand new single ready to coincide with the dates.

The list of dates and ticket details is as follows: Shepton Mallet Showering Pavilion September 21 — £5 from Bristol Virgin, Cardiff Spillers, Swansea Derricks, Bath Music Market, Midsomer Norton Records Unlimited, Weels La Monda Travel, Yeovil Acan Records, Shepton and Bath Pathway Records, Taunton Place Records.

Brighton Centre 22 — £5 from box office and usual agents; Leicester Granby Halls 23 — £5 from the box office; Liverpool Royal Court 24-25 — £5 from the box office.

Edinburgh Ingliston Royal Highland Exhibition Hall 27 — £5 from Edinburgh Playhouse, Glasgow Apollo and Liston Records, Dunde Rockpile Records, Ayr 2001, Aberdeen Other Record Shop, Carlisle Pink Panther, Stirling Other Record Shop.

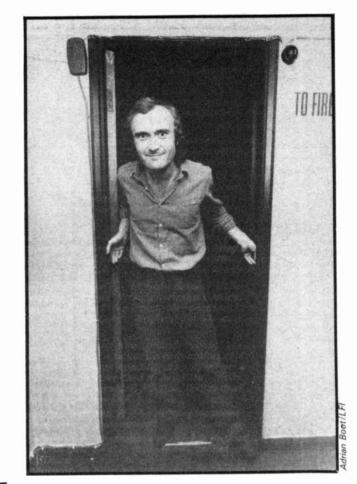
Whitley Bay Ice Rink 28-29 — £5 from Leeds Queens Hall and Virgin, Bradford HMV, York Sound Effects, Sheffield Virgin and Cavendish Travel, Middlesbrough Cavendish Travel, Hull Gough And Davey.

Stafford Bingley Hall October 1 — £5 from Bingley Hall Box Office, Birmingham Cyclops, Wolverhampton Goulds, Stafford Lotus Records, Stoke Mike Lloyd, Manchester Piccadilly Records, Derby R E Cords, Nottingham Select-a-

As usual fan club members will have priority when booking. They'll be guaranteed a ticket on production of their membership card. The same conditions apply when getting tickets by post. Send your card to MCP (to whom postal orders should be mad payable), PO Box 124, Walsall West Midlands. Don't forget the sae.

Most ticket agents for the tour will be running coaches or have details of travelling arrangements.

Sharp-eyed Jam fans in the metropolis may have noticed that there is no London date on this tour. They'll be lining up London gigs for December and details will be announced in the autumn.



NEW ORDER and the Damned are headlining the fourth Futurama festival which is being stage at Chester Deeside Leisure Centre on September 11 and 12.

It's the third venue for the even which was held at Leeds Queens Hall for the first two years and Stafford Bingley Hall

last year.
There's a markedly different flavour to each night of the festival. New Order top the bill on the 11th with Ideal from Germany and Vince Berkeley as special guests. The rest of the bill is made up of A Flock Of Seagulls, King Trigger, Blancmange, Durutti Column, Thomas Dolby, Dalek I Dislocation Dance, the Three Courgettes, Stockholm Monsters, Cook The Books, Icicle Works, Naafi Sandwich, the Cherry Boys, Blue Poland, 3D A Fish In Sea, Hooray and Sleeping

Nico and Chelsea will be the Damned's special guests on the 12th and also appearing will be Southern Death Cult, the Danse Society, Sex Gang Children, the Room, the Farmer's Boys, the March Violets, the Decorators, Gene Loves Jezebel, Orkestra Jazzera, Zanti Misfits, Punching Holes, the Membranes, the Alarm Vendino Pact, Discobolisk and Work Force.

Tickets are £6 per day or £10 for both days and they are available from the promoter



should make cheques and postal orders payable), PO Box HH9, Leeds 8, LS8 1AN. They will also be available at a variety of record stores around the country shortly. Car parking and camping facilities will be

Subs

THE UK SUBS play their first London gig since their Lyceum appearance in the Spring at the Hammersmith Club Foot on August 12. They'll be supported by Actifed and tickets will be

The band have another gig lined up at St Albans Hall on September 4 before they embark on their postponed Polish tour which will involve 10 shows in seven days. They follow that with a series of European gigs which will take them into October.

Turks

BLUE RONDO A LA TURK, who've just released their third single on Virgin called 'The Heavens Are Crying', have lined up a series of dates later this

They start at Newcastle Tiffany's on August 17 and will play a special 'under-18's' matinee before their evening show. They then move on to Sheffield Romeo And Juliets 18, Preston Clouds 19, Blackpool Scamps 20, Birmingham Cannon Hill 28. More dates in the south are currently being arranged.

the club

URBAN SHAKEDOWN open a new Thursday evening spot for bands at Monkberry's in Mayfair's Jermyn Street on August 12. The club now has an eight-track machine on the premises enabling bands to remix' their songs on the spot.

The Brixton Fridge are staging the Club Zico at their premises every Friday which is billed as 'Hot soul for cool cats and a focus for soul and style in London'. It runs from 8.30pm to 2am and admission is £3.

And the Canteen in Covent Garden is turning its premises over to be-bop for August and

FUTURE ROCK DRAT THAT STRAT

WE WISH to apologise to Mr Ivor Arbiter and to CBS and CBS/Arbiter for any misunderstanding which may have resulted from the above article, in the issue of *Sounds* dated 17 July

In particular, we are informed that CBS does not have nor has it ever had any interest or ownership whatsoever in Fernandez.

We also wish to make it quite clear that Mr Arbiter's leaving CBS/Arbiter was in no way connected with the current litigation between CBS and Blue Suede Music and Tokai Gakki of Japan.

We also apologise for any offence caused by our reference to Mr Arbiter's 'philanthropic activities outside of music'. Mr Arbiter is and will continue to be a Trustee of the Marriage Guidance Council.

has booked a resident band that includes two of the Fifties' most famous exponents of the genre tenor sax player Allen Eager and trumpet player Jon Eardley.
Out in the provinces two

more clubs are opening up. In Peterborough there's a Sunday lunchtime venue called the Glasshouse at the Key Theatre

Brighton jazz/funk band Boys White Teeth. Other names lined up are So What for the 12th, the Point 19 and Cindy And The Action Men 26.

In Hemel Hempstead the Cellar Rock Club is reopening on September 2 to provide a weekly diet of heavy rock. First night headliners are L A

King for a day



KING CRIMSON, who've just completed an American tour and are now playing a series of European dates, have arranged one London date - at the Hammersmith Palais on September 12.

by an American reviewer as 'the dance band for people with intelligent feet', recently released their new album called 'Beat' which appears to have left the reviewers more flatfooted than the record

price £4. The band, described

GENESIS have slotted in three nights at London's Hammersmith Odeon to their British tour at the end of September. And there's an extra provincial date at Leeds Queens Hall.

They play Hammersmith Odeon on September 28, 29 and 30. Tickets are all £7.50 and are available by post only from Gentour (to whom cheques and postal orders should be made payable), PO Box 4YA, London W1A 4YA.

You should enclose an sae and allow 28 days. Tickets are limited to two per

application.
The Leeds Queens Hall date is September 23. Some tickets will go on sale at the box office on August 14 at 10am and the remainder will be available by post from Gentour at the same address as before.

The British dates follow a European tour by the band

RABIN SAYS YES

completed later this year when bassist Chris Squire and drummer Alan White launch their so-far unnamed new band.

The duo have teamed up with ace South African guitarist and producer Trevor Rabin and original Yes keyboard player Tony Kay and will be releasing their first album in the new year. They've spent several months preparing material for the album which will be recorded next month with producer Bob Ezrin (who produced 'The Wall' with the Pink Floyd). They'll be touring early next year to coin the album's release although there are no details of whether they'll play Britain or America first.

Yes have now metamorphised into at least three active bands — vocalist Jon Anderson who was among the first to flee the nest is currently touring American with his band, and quitarist Steve Howe is already enjoying heady success with Asia alongside latterday Yes keyboard player Geoff Downs. Oftimes Yes keyboard player Rick Wakeman is completing work on his next album which should be released in the autumn.

Further elucidation on the activities of all past Yes members can be gained at the Yes Convention which is being held at Manchester Fagins on August 31. It will include five hours of previously unseen Yes films and unreleased Yes album material. Tickets are available from Jon Dee (who runs the Yes Music Magazine), 61A Cunningham Road, Harrow, Middlesex, and cost £1.25.

at the beginning of September. There's no news of a new studio album from the band as yet but all three members of the band have been working on solo albums and Mike Rutherford, who has just signed a solo deal with
Atlantic, will be releasing his solo album called 'Acting Very Strange' in the autumn.

MIKE RUTHERFORD, Genesis bassist and guitarist, has signed a solo deal with WEA and releases a single this weekend called 'Halfway There'. The track was written

by Rutherford and lyricist

Florrie Palmer who has written such gems as '9 To 5' for Sheena Easton.

Mike's second solo album called 'Acting Very Strange' will be released in the autumn and will feature Stewart Copeland on drums, Darryl Stuermer guitar, and Gary Barnacle sax.

Gal turns

GARY NUMAN will be releasing a new single on WEA on August 20 called 'White Boys And Heroes'. The song, which is a preview from his forthcoming album, features Roger Mason keyboards, Pino Palladino bass, Chris Slade drums and John Webb percussion.

The single is being released in 7 and 12-inch versions with 'War Games' on the B-side of both and 'Glitter And Ash

Flash rap

GRANDMASTER FLASH, 'the king of the rapping scene', has his highly acclaimed import single 'The Message' released here by PRT this weekend on a

12-inch format only. It comes in a special bag which features the 'sheer ghetto poetry' of the lyrics and judging by the reaction of the 'mature' decorators currently painting the Sounds office, the single knows no age barriers.

Nelson sunk

RIOT SQUAD have ditched guitarist Nigel Nelson after spell of 'internal dissent' which cost them a few cancellations on the recent tour for which they humbly apologise.

They've got a replacement although they haven't yet revealed his name to their manager or record company(!) But they will be touring at the end of this month to promote their recently released single on Rondolet Records called 'F**k MCP & PLP FOR WOOLTARE LTD PRESENTS



ANVII

TOMMY VANCE DONINGTON PARK SATURDAY 21st AUGUST Tickets are now available from the following outlets:

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CARDIFF Spitters Records
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CARLISLE Pink Panther Records
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WILL Gough & Day
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LANCASTER EAR RECords
LEICESSER De Montfort Hall
LINCOLN The Box Office
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LOUGHBORDUGH Castle Records
MANCHESTER Barry Ancill Ticket Agency
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Tickets are also available by post from - Woolfare Limited. PO Box 123, Walsall. WSS 400 Enclose Postal Orders or Cheques made payable to Woolfare Limited and S.A.E. Tickets are £18.00 advance inclusive of VAT. £11.00 on the day (People sending cheques should allow 21 days for clearance)

Hot Chocolate last thing at night

HOT CHOCOLATE, enjoying yet another hit with 'It Started With A Kiss', head out on a lengthy British tour later this month. There will be a new album called 'Mystery' released to coincide with the dates by RAK.

The dates begin at Kendal South Lakeland Leisure Club August 14 and continue at Southport Theatre 15, Batley Frontier Club 16, St Austell Cornwall Coliseum 18-20, Blackpool Pavilion 22-23, Chippenham Goldiggers 27-28, Poole Arts Centre 29-30, Ipswich Gaumont September 1, Coventry Theatre 2, Oxford New Theatre 3,

Birmingham Odeon 4, Croydon Fairfield Halls 5, Reading Hexagon 6, Sheffield City Hall 8, Middlesbrough Town Hall 9, Glasgow Apollo 10, Dundee Caird Hall 12, Edinburgh Playhouse 12, Newcastle City Hall 13, Warrington Spectrum 17, Stoke Burslem Queen's Theatre 18, Manchester Palace 19, London Dominion Theatre 24-25, Bristol Hippodrome 26, Brighton Dome 27, Portsmouth Guildhall 30, Eastbourne Congress Theatre October 1, Basildon Festival Hall 2, Preston Guildhall 3, Bradford St George's Hall 4, Scarborough Futurist Theatre 5.

Rock solid groovers

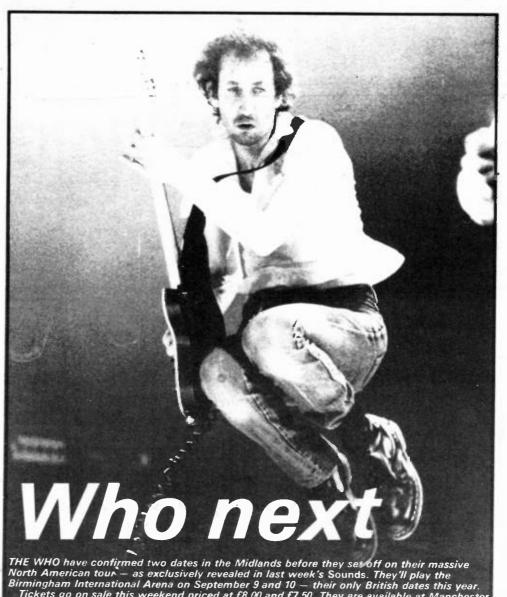


(pictured left) and Horace Andy are beign lined up for a major British and European tour this

All three artists have new albums due on Solid Groove to coincide. Matumbi, who are already in the reggae charts with their latest single 'In Daylight', will be releasing an album of the same name, Max 'Wet Dream' Romeo's new offering is called 'I Love My Music' and Horace Andy, who enjoys a cult following among the reggae fraternity, will be releasing an album called 'Exclusively'.

WANT A SONGWRITER? Then turn to

page 41



THE WHO have confirmed two dates in the Midlands before they set off on their massive North American tour—as exclusively revealed in last week's Sounds. They'll play the Birmingham International Arena on September 9 and 10—their only British dates this year. Tickets go on sale this weekend priced at £8.00 and £7.50. They are available at Manchester Piccadilly Records, Birmingham Cyclops Sounds, Stoke Mike Lloyd Music Shops, Stafford

Postal tickets are priced at £7.80 and £7.30 and are available from S&G Promotions, PO Box 4NZ, London W1A 4NZ. Cheques and postal orders should be made payable to Harvey Goldsmith Entertainments Ltd, together with a stamped addressed envelope.

The band have recently finished work on a new album, which should be released in the autumn, although there's no date set yet.

Tytan take heart

TYTAN, the heavy rock band who recently lost drummer Dave Dufort and guitarist Gary Owens after 'personal differences' with the rest of the band, have found replacements in time for the band meet recording schedules and accept the support slot to the autumn Tygers Of Pan Tang tour, dates for which will be announced soon.

The new drummer is Les Binks, who was previously with Judas Priest and Lionheart, and he is joined by fellow Lionheart guitarist Steve Mann. They complete a line-up that consists of Kevin Skidz Riddles bass, Kal Swan vocals and Stevie Gibbs guitar.

The band have signed to Kamaflage and are currently in the studio recording tracks for an EP and album for release later this year.

Duran in autumn

DURAN DURAN, who release a new single this week called 'Save A Prayer on EMI, will be touring Britain in November. Dates are now being set up for the group's first dates here for

The band have spent most of this year touring the Far East, Australia and America, but their travels have produced enough material to make a full-length video, which is likely to be released at the end of the year.

Liliputians think big

LILIPUT, who've spent the last two years undergoing line-up changes rather than making records, finally release their debut album on Rough Trade this week. It's called simply 'Liliput' and features founder members Klaudia Schiff and Marlene Marder together with Astrid Spirit

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a picture o



Ve Got Another Thing Comin? Now available as a picture disc and taken from the chart album

Also featuring—live on the B side—'Exciter'.



TWELFTH NIGHT, Reading based pomp rockers, come back from a period of inactivity caused by line-up changes and will be releasing an album on the independent Revo label in September followed by a length

A CERTAIN RATIO have a new single coming out on Factory next week called 'Knife Slits Water'. Factory also have other single releases this month by Stockholm Monsters, Minny Pops and 52nd Street.

METAL BLADE Records from California have embarked on a 'Summer Metal Assault' with released from Bitch, Demon Flight, Cirith Ungol, Malice and Avatar. There's also an anniversary issue of their HM magazine the New Heavy Metal Revue. Details from them at 22227 Avenue San Luis, Woodland Hills, CA 91364.

SMOKEY ROBINSON has a single called 'Cruisin" released by Motown this weekend. It was originally released in 1979 and rked his comeback after his mid-Seventies hits.

DUNN AND BRUCE STREET, an American soul duo, have a single called 'Shout For Joy' released this week by Satril, who've just signed a distribution deal with Spartan.

RICOCHET, a trio consisting of blonde twins Sharon and Tina Bond and Dave Lusher, have signed to Bell and release their first single this week called 'In Car Stereo'.

THE SUGARHILL GANG have a new single written by Pete Wingfield and called 'The Lover In You' released on their own Sugarhill label (through PRT) this

HOLLY BETH VINCENT, who has lost her Italian connection. releases a single on Virgin next weekend called 'Honalu'. It's from an album that's coming in the autumn.



MANOWAR, the New York rock band who play "sophisticated heavy metal music for the sophisticated listener", release their debut album on Capitol this week called 'Battle Hymns'. The band — who consist of Eric Adams vocals, Ross The Boss guitar, Donnie Hamsik drums and Joey Demaio bass - were joined in the studio by Orson Welles, who narrated on 'Dark Avenger' (see picture above).

THE DAINTEES, who are supporting Blue Rondo at the Newcastle Soul Kitchen on August 17, have a single released on Tyneside label Kitchenware this month called 'Roll On Summertime'.

VEGA, a six-piece girl/boy band who recently signed to Red Bus, release a single called 'Nostradamus' this week

INDEX, a four-piece North London band, have a single called 'The Love You've Been Fakin" on Excaliber this week.

MODERN ENGLISH release a remixed version of 'I Melf With You' as a single this week on 4AD. It features a new track called 'The Prize' on the B-side.

ERAZERHEAD, East End rockers, release their second single on Flicknife this weekend. It's their version of the Dion hit Teenager In Love'.



BIG VIEW, (above) a trio formed by Peter Todd and John Roog who recently quit the Thompson Twins and new girl singer T release their first single called 'August Grass' on Point (through PRT) this weekend.

PREFAB SPROUT fanatics searching desperately for a copy of their single 'Lions In My Own Garden' on Candle can relax.

Huang Chung

Marillion

Distribution is being handled by Red Rhino.

MARSHALL CRENSHAW releases his self-titled debut album on Warner Brothers this month. The Detroit born singer/songwriter is already rising swifty in the American charts.

CROSSFIRE, an Australian jazzrock band who've just played a series of showcase gigs in London on their way to LA from Ontreux, release an album called 'Hysterical Rochords' on WEA this week.

A&M issue four singles on their Funkamerica label this month. They are 'Keepin' Love New' by Howard Johnson, 'Sexy Body' by Magic Lady, 'Eenie Meenie' by Jeffrey Osbourne and 'Love Me Down' by Atlantic Starr.

MEDIUM MEDIUM, who now split themselves between Nottingham and Dusseldorf, have a single called 'If You Touched Her She'd Smear' released on Sound Products (through Cherry Red) this month.

FIAT LUX, a Dewsbury band, release a single called 'Feels Like Winter Again' on Bill Nelson's Cocteau label this month. It was produced by the maestro himself. They celebrate with a gig at Wakefield Raffles on August 12.

DREAM UNIT, a North East trio, release a four-track EP called 'Four Waves' on the O-Zone label

THE NEWMANTICS release a version of Smokey Robinson's 'Tears Of A Clown' on Music International (through Pinnacle) this month.

THE REDUNDANTS, a "late Seventies new wave band" who've just formed in the North East, have a cassette called 'Emergency' of mini-album length released by Jade this month. You can get it for £1:80 from Jade at 28 Greenways, Sunnybrow, Crook, County Durham DL15

'BACKTRACKIN' is a series of 15 singles put together by Dakota Records and drawn from the back catalogue of Cube and Audiofidelity. It includes hits by Procol Harum, T Rex, The Move, Dionne Warwick, Joe Cocker, The Shirelles, Gene Pitney, Johnny And The Hurricanes, John Kongos and Lloyd Price.

EYELESS IN GAZA release their third album on Cherry Red this month called 'Drumming The Beating Heart'. The Nightingales have a John Peel ession version of 'Which Hi-Fi'

released as a 12-inch single this week on the same label

MICHAEL McDONALD, keyboard player with the Doobie Brothers, released a solo album called 'If That's What It Takes' on Warner Brothers this weekend. He's written the songs with the likes of Jackie De Shannon. and Kenny Loggins and played them with the likes of Edgar Winter, Tom Scott, Steve Gadd, Dean Parks and Robben Ford.

NARADA MICHAEL WALDEN has a new single called 'Summer Lady released by Atlantic this week.

THE MOTIFS, a Southampton band celebrating their first anniversary shortly, have released a single called 'On The Inside' released on their own label and available through "all good South Coast shops'

PATTY WEAVER another rock star making it via soap opera exposure (see also Rick Springfield), has a new single called 'Shot In The Dark' released by Warner Brothers this

THE AVANT GARDENERS, "the master-mind and raison d'etre of artist/animator/ essayist/film maker Russel Murch", will have their first album released next month by Why Fi called 'The Aztec's Revenge'.

BASHFUL ALLEY, a heavy metal boogie band from Lichfield, have a single called 'Running Blind' released by Graffiti this month (through Pinnacle).

THE DARK have a live mini-album called 'The Living End' released by Fall-Out this month. It features eight songs from their last-ever gig at London's 100 Club last June.

GOAT, a collaboration between ex-Cuddly Toys vocalist Sean Purcell

RONI GRIFFITH (above), former Vogue model and Coconut who had a cult hit with a synthesised version of 'The Best Part Of Breaking Up' in America earlier this year, releases her self-titled debut album on Vanguard this

and Vane bassist Phil Pickering, have a single out this month called 'Goat' on A Real Kavoom (through Jungle).

GO FUNDAMENTAL, an electronic dub trio led by guitarist Steve Van-Deller, release a four-track 12-inch single called 'Unamerican Activities' on Da Vinci.

LAURA BRANIGAN, who started her rock'n'roll career in Leonard Cohen's backing band, releases her Americah hit 'Gloria' over here on Atlantic this week.

DEPECHE MODE, who are putting the finishing touches to their next album, have a new single called 'Leave It In Silence' released this

AFTER SOME DRUMS? Then turn to

page 41



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GENESIS

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Details & Dates as above excluding 4 Star Hotel

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 ● Cross Channel Ferry Dept. morning 26th Nov. Return morning 28th Nov. SKIPPER SHUTTLE TO ABOVE VENUE

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LONDON

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TOUR NEWS/DATES

THE SEX GANG CHILDREN warm up for an autumn tour to coincide with their new single 'Beasts' with dates at West Hampstead Moonlight Club August 12 and Brighton Xtreems 26.

THE SECT, a "77-style punk band" from Tipton, will be recreating the glories of the past at Dudley Prole Club August 11 with The Sears and West Bromwich The Sandwell 22 with The Deprived.

YR ANHREEN, "the only Welsh language anarchist band", headline the Welsh Underground Festival at Meifod near Welshpool on August 21 with The Rejected, Pretty Pretty, Green, Malice, Y Blodau, Minor Details, The Subversitives, Dean Poole, Robert Lawrence, Simon Crabtree and Stoned Rayzens. They also have other dates lined up at Rhyl August 24 with Assassin, Caernafon 25 with Peth Gwyllt, and Camarthen 26 with Eryr Wen.

LYADRIVE, a five-piece heavy rock band from Ruislip who are featured on a compilation album called 'The Bridge' play a gig at Uxbridge Brunel University August 14 with other bands on the record — Stella Rebella, North Star, Cherry Armadillo, Mint and The Jon Band.

THE ELECTED, who are causing "uncontrolled excitement" all the way from Bromley to Keston (and back), will be hoping to shake up the metropolis at London Ronnie Scott's on August 11.

THE BLOOMSBURY SET from Birmingham will be headlining an open-air show at Birmingham's Cannon Hill Park on August 21 with The Man Upstairs and Revolver.

TRAITOR, a Sussex based heavy rock band, continue their schedule this month with dates at Worthing Balmoral Bar August 12-13, Horsham Horse And Groom 14, Hailsham Crown 20, Salisbury King And Bishop 21, Crawley The Rocket September 4, Bracknell Bridge House 11, Passfield Royal Oak 17, Guildford Peasmarsh Social Club 18.

CONFLICT have a gig at the Preston Warehouse on August 12.

STRANGER COMFORTS, who describe themselves as "Who get into Jam with Police (with Cream on top)", get a chance to explain what that might mean at Baker Street Barracuda Club on August 23 when they play with the Hollywood Killers.

PATRIK FITZGERALD, Anne Clark, John Hollingsworth and Howard Hughes all play a concert at London's Leicester Square Bear And Staff on August 15

MAINSQUEEZE, a band of R&B veterans, play London 100 Club August 13.

GOLDSMITH, a band formed by Pez of Bitches Sin, headline a one-day festival at Barrow In Furness Barrow Park on August 15 with Chaser, Warp 9, Dodger and Hollywood also on the bill.



ANNETTE PEACOCK, (above) who emerged into the world of live performances again at the WOMAD Festival recently, plays her first London gig for two and a half years at London's Venue on August 19. She'll be performing with 'free-percussionist' Roger Turner.

ROMAN HOLLIDAY, fresh from their support slot with The Clash and a John Peel session, play Islington Hope And Anchor on August 18.

MIGHTIER THAN KONG, "wild popboys", have a mini-tour to promote their new single on Neon at London's Venue August 11 and Hanley Victoria Hall 17-18

PLACEBO EFFECT from Sunderland have lined up dates at Chester Le Street Lambton Arms August 11, Durham Brewer's Arms 17.

THE SUBHUMANS have London dates lined up at Skunx August 21 with A-Head and Organised Chaos and West Hampstead Moonlight Club 23 with A Flux Of Pink Indians.

SQUIRE, who've just released a single called 'Girl On A Train' on Hi-Lo (through Stage One), have additional tour dates at London 100 Club August 19 and Swindon Moonrakers Ballroom September 4.

MARILLION, who've been added to the bill at the Theakston Festival starring Jethro Tull at Wakefield on August 28, have other newly confirmed gigs at Cambridge Rock Club August 14, Gloucester Theatre 17, Nottingham Rock City

IDLE FLOWERS, a London-based "heavy pop" trio, have lined up a batch of gigs at Woolwich Tramshed August 17, Fulham Golden Lion 18, Briston Fair Deal 25, Kensington Ad Lib 27.

DUMPY'S RUSTY BOLTS, clambering up the HM charts with their 'Just For Kicks' single, tempt their drummer away from his honeymoon for dates at the Croydon Star on August 20, September 3 and 17. They also play Oxford Penny Farthing September 25.

ENGLISH ROGUES will be promoting their 'Rockworks' album with dates at Aylsham Ratling Club August 27, Folkestone Royal Norfolk September 3, Beare Green White Hart 10

TOBRUK, a lieavy metal band drawn form the remnants of Stranger, Force and Grind, will be issuing a four-track single shortly and play Alconbury USAF August 11, Woodford (Northants) Motorcycle Rally 20, Tanypandy Naval Club September 25.



KRONSTADT UPRISING (above), "a militant libertarian band from Southend" who have a track on the 'Bullshit' compilation released by Crass, play dates at Southend Thorpedean Community Centre August 14 with Hagar The Womb, Autumn Pioson, The Rancid and Boiled Eggs, and Covent Garden Basement Youth Club 21 with Hagar The Womb and Autumn Poison.

THE RED BUS ROAD SHOW featuring Kelly Marie, Splashdown, Marsha Raven and Roy Hamilton, all of whom have singles out on the Red Bus label, have added further dates to their tour at tottenham Eltons August 11, Mayfair Gullivers and High Wycombe Tuesdays 13, Stratford Pigeons and Oxford Spats 14, Brighton Bolts 15, Manchester Heroes 18, Portsmouth Some Place Else 26, Gillingham King Charles Hotel and London Lazers 30, Hastings Downtown September 3.

TOTO COELO, gnashing their way up the charts with their 'I Eat Cannibals' single on Radialchoice, play their first live gig since supporting Rose Royce and London's Beat Route Club on August 12. (See feature on page 11).

SPARTA continue their heavy metal tour with dates at Blackpool JR's Club August 14, Sheffield Penguin Club 19, Burton-On-Trent Libra Club 20, Doncaster Hawthorne Lane Club 22, Heanor Miners Welfare 26, Blackburn Bay Horse New Inns 29, Shiresbrook Village Hall September 3, Langworth Miner Institute 5, Matlock Darley Dale Northwood Club 12, Buxton Grove Hotel 17-18, Wigan Riverside Club 19





THIS WAY *OUT...*

DOING IT HIS WAY: Weeks of speculation in Sounds about the future of Pete Way as a member of UFO came to a spectacular head last week when Way admitted that he has left the band.

Speculation had followed reports of Way rehearsing with Motorhead-defector 'Fast' Eddie Clarke and Clash sackee Topper Headon. At first Way had denied rumours, then admitted them as a 'side-interest' secondary to work on the new UFO album. But at **Twisted Sister's** Marquee gig last Tuesday, Way stunned *Jaws* by 'coming out' and publicly stating that his UFO days were over for good.

Still unusually reticent, Way put the split down to musical differences. It was well known that he wasn't happy with the FMwimphem direction UFO appeared to be taking and that he was also unhappy with UFO's new management — one close friend of Way described the new UFO set-up as "a blatant joke". Rumour has it that UFO will approach Pete Farndon of the Pretenders to

Way went on to enthuse about his rehearsing with Clarke. "I'm very excited by it," he said, "we're producing excellent fiery rock 'n' roll. I think our band could make a lot of impact." Asked if Topper would be in the band Way replied "possibly". It's thought that Way and Clarke have approached some "very big" vocalists to complete the new combo, possibly making it the first "HM Supergroup" of the '80's...

FASHION ACCESSORIES FOR TIN TIN: Fashion-

conscious Brummies arriving early at last week's Swan's Way bash down the Duma Express club to catch the advertised Kanga Modes show were rewarded instead with an impromptu performance by singer Tin Tin, alias Steve Duffy, one-time member of Duran Duran. Backed by a picturesque combination of Fashion-persons Dik and

Mulligan, proving percussion and keyboards respectively, plus ex-Bureau drummer Stoker complete with cheerful ebullience and more percussion bouncing around at the back the winsome Mr Duffy turned in a passably original set of poppy, electronic songs. The crew go under the collective name of Triad, which seems wildly inappropriate given that there are four of them.





Watch out for 'BLACK METAL' later in the year "'Bloodlust' is the almost too perfect hell brew spew laden magnum opus that leaves nothing to the imagination."-'Single of the week' Sounds-July 31st '82-Edwin Pouncey.

Evans Nrum Heade in Stereo

Ginger Baker. Brian Bennett - Shadows. Paul Burgess and Stewart Tosh - 10cc. Mel Gaynor - The Nolans. Pete Gill -Saxon. Ian Mosley - Studio (Steve Hackett). Neil Peart - Rush. Stretch -Elkie Brooks Band. Preston Heyman Kate Bush Band. Jim Redhead Matchbox, Graham Ward - Cats Musical.

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DRUM STORES

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CAN'T BEAR THE PAIN

THE GRIZZLY TRUTH: Somebody's stolen Ozzy's bear! The lovable furry animal (the one on the left of the pic, that is) went AWOL after Ozzy left him at a bus stop near his manager/wife's house in Wimbledon while in pursuit of refreshment at a nearby boozer. He

was only gone half an hour (a likely tale!) but

when he returned to the bus stop, lo and behold the stuffed one was missing. Since Ozzy has become very attached to this slightly mangy item, he's offering a £200 reward for its return and no questions asked (well perhaps a couple).

If you know how to make an old man very happy, phone Roz on 01-733 6081.

THE DEFINITE ARTICLE:

Some Bizzare supremo, Soft Cell manager and fat boy wonder about town Stevo is on to another winner, having just signed latest prodigies The The to CBS for £70,000. Their first single, 'Uncertain Smile' is due out in early September, and according to Stevo, it's definitely a top 10 hit single though lots of people will hope I'm wrong out of jealousy!" Having heard an advance tape of the single, and proclaimed it "brillaint", Jaws can well understand why so many companies were chasing the band, but what of the infamous chess match Stevo played against Decca with the band as prize? "It was just a friendly, it wasn't for the band," sez he. Just as well, 'cos he lost!

LONE WOLF CAGED: James Mason, quitarist with James King And The Lone Wolves, been jailed for six months on a charge of assault and robbery, an offence which took place before the formation of the group. Since the earliest he can hope for a release is November, the band are considering suspending live work until then and concentrating on studio work. Not to worry chaps - it did Hugh Cornwell a power of

GENTLEMEN STROKE POLAROIDS: Japan manager Simon Napier Bell (known to his friends as Simon Napier Bollocks) has, er, 'taken the lid off' the Sixties rock scene in a witty little paperback scandalsheet called You Don't Have To Say You Love Me (the Dusty Springfield song he claims he wrote the lyrics for in a taxi one night). Mr Bollocks made a fortune by swinging with the Sixties and occasionally managing people like the Yardbirds and Marc Bolan. And his account of how he took record company after

record company for a high spirited but highly fraudulent ride is rock and roll's equivalent of the Les Dawson joke. And there's no reason to doubt his word. But after a while you do start wondering why most of his 'revelations' tend to concern people who are now dead. He

goes to great lengths to claim that Brian Epstein committed suicide after he'd failed to 'pull' SNB, and several of Kit Lambert's more outrageous exploits are related too, but living legends such as Robert Stigwood appear to be treated with much more caution. It

couldn't be anything to do with the fact that the dead can't sue for libel, naturally.

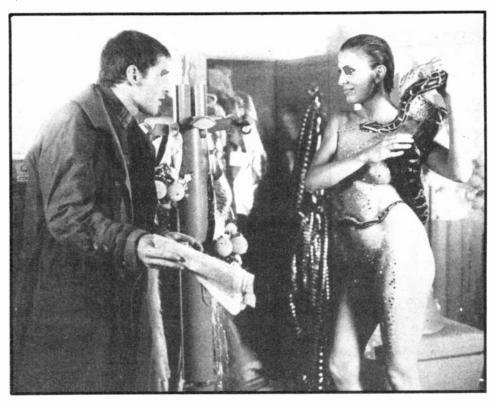
Oi! RIDES AGAIN: After Garry 'Just because you're paranoid doesn't mean they're not out to get you' Johnson's pioneering Story Of Oi paperback comes a sizzling scouse follow-up called Oil - The Fanzine featuring interviews with the Business/Bushell/Infa-Riot

Not only is it cheaper (20p plus large SAE from Mark, 28 Curzon Rd, Waterloo, Liverpool L22 0NL) and more bandorientated, but it also leaves room for further issues to tie up loose ends like Blitz, Splodge, Rejects, Test-Tube Babies,

Coming Blood und so weiter. Meantimes the Oi Organising Committee have announced that there will be a new series of Oi! albums starting next year, strictly back to the roots, pro-youth cult unity and solidly anti-Tory. Interested bands should start sending demo tapes in to the appropriate place asap.

TWISTED TURN OUT: Well darlings there were so many stars before our eyes at Twisted Sister's sooper sweaty two nights at the Marquee that Jaws thought we'd been knocked out! Let's see, there was Lemmy (who introduced the band both nights), Pete Way, Fast Eddie, Hoxton Tom, Faebean Qwestipoos, Max Splodge, Sleek, Chas Harper, Terraplane, Praying Mantis, Lee Wilson and, amazingly, a couple of boyoes from Bovver And The Boots. The first night was sabotaged by a dodgy sound due mostly to the band losing three of their amps on the way up from Hastings, but things were hunky dory by day two, although Jay Jay did reveal the shocking news that horrible sacked Halfin had beaten him at squash. "I ain't bothered," quoth the big man, "God had to give him some talent for f***ing up his body."

NO STONE UNTURNED: Nicholas Fitzgerald, author of a new book on Brian Jones, was interviewed on Capital Radio last week and revealed that when the book is published early next year the inquest into Jones' tragic death (he was found drowned in his own swimming pool just weeks after leaving the group) could be re-opened. Fitzgerald was talking about his friendship with Brian about how he believes it wasn't an accidental death and how Jagger isn't at all happy about such speculation. Still, he refuses to be bought off and, despite having 'gone into hiding', promises the book will definitely be published.



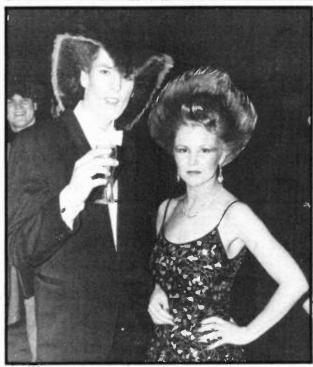
DOING A RUNNER: The latest movie directed by Ridley Scott (of Alien fame) and starring heart-throb Harrison Ford, is the futuristic thriller Blade Runner which opens in London soon. Set in Los Angeles in 2015, and based on Philip K Dick's Do Androids Dream of Electric Sheep? It features Ford (in excellent form as a Bogart-type ex-cop whose job is to hunt down and 'retire' (a euphimism for destroy) four replicants, amazing humanoid creations (one of them a stunning punkette!) that are virtually undetectable from real flesh 'n'blood.

Ford has to infiltrate an underworld of seedy clubs, desolate appartment blocks, a technological jungle of video screens, flying cars and a 700-story office pyramid all still inhabitated by the city creatures we see today — hustlers, whores, dealers, thieves and people just trying to make it from day to day in a bustling, nightmarish city centre eons away from other antiseptic future worlds. At times Blade Runner has a sense of superrealism, a larger-than-life drama in low-life setting — all enhanced by another atmospheric Vangelis soundtrack — and a fine degree of surprise, though the ending is a little corny.

HAIRCUT 2000?

AY IT, DON'T SPRAY IT: Thursday night's 'party' at the amden Palace pulled more than its fair share of cunningly piffured liggers in these austere days of post-new romanticism. napped by hirsute lensman Gabor Scott were, from top to ottom, two Coconuts looking extremely relaxed after their gorous TOTP session earlier in the week, David Essex Fetish howcase hopefuls/superglue promoters Miro Miroe with a just iscernible Stevo adopting appropriate expression in the rear; and radically shorn young gel who will doubtless never wash again aving persuaded cuddly Marc Almond to apply his moniker airly and squarely between her shoulder blades. And they said eople don't know how to enjoy themselves any more!





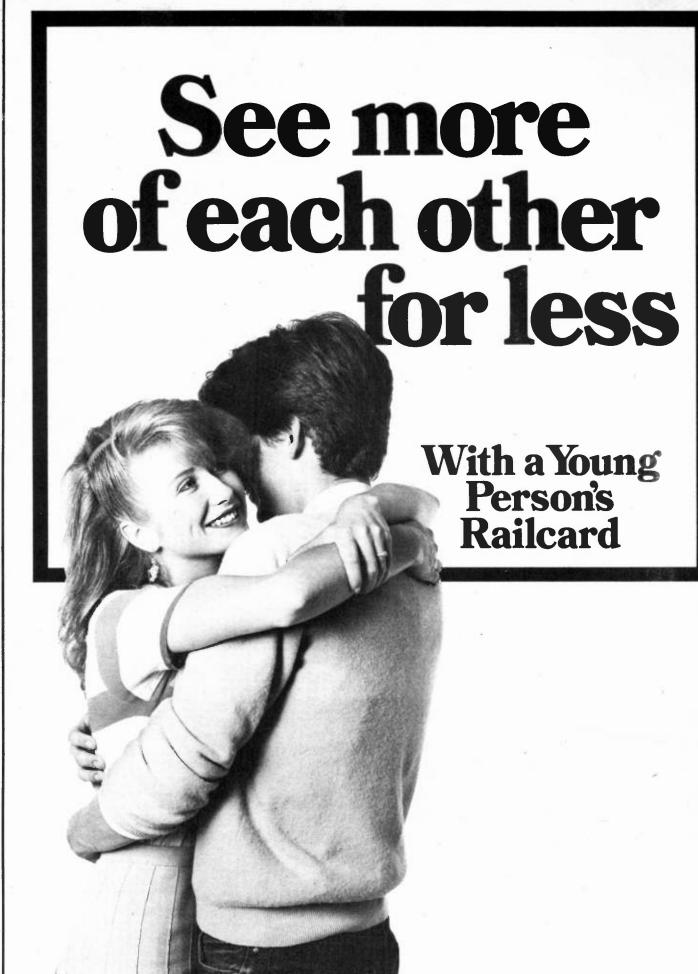


more JAWS on page 48

NEED AN AMP?
Then turn to

BAND AID CLASSIFIEDS

page 41



A Young Person's Railcard means anyone (yes, *anyone* under 24) can get half price travel on Ordinary and Awayday tickets.

You can use it to travel the length and breadth of the country – even on some Sealink ferries.

Which means you can see your boyfriend or girlfriend more often, get to watch your favourite band, go on holiday – the possibilities are endless.

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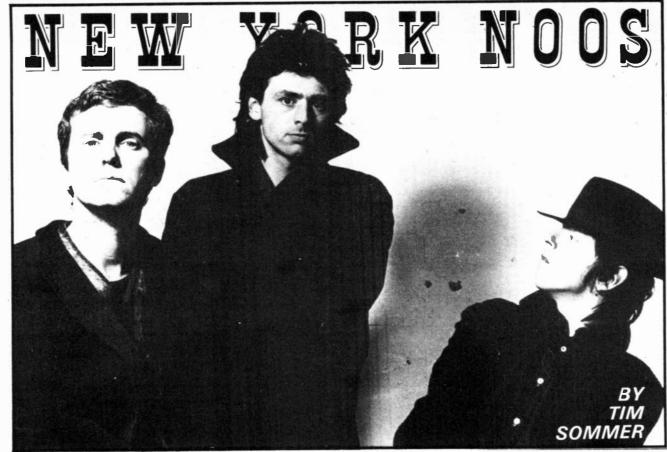
If you bring two recent passport size photos, proof you're under 24 and £10 with you, you can buy a Young Person's Railcard on the spot!

This is the age of the train



BLONDE OFF BLONDE After years of speculation, it's said that guitarist Frank Infante has finally been aced out of superstars Blondie. The departure comes as little surprise, as the Infante vs Blondie feud is local legend, and word has it that all of Infante's parts on Blondies latest, 'The Hunter', were recorded separately from the rest of the band. Infante's replacement is said to be "somebody ethnic"

WILD, WILD WEST Some interesting developments West Coast-wise. It seems that Black Flag goes through drummers the way Beki Bondage goes through bull whips; drummer Emile (who can be heard on the A-side of the new 'TV Party' single) is out, after about eight months in the band, and his replacement is Chuck Biscuits, the great smasher from Vancouver punksters
DOA. If that seems like an odd match, try this one: a fairly strong rumour has former Black Flag drummer Robo (who left Black Flag immediately after their British tour) about to join the Misfits, drummerless since Arthur Googy left 'em about eight weeks ago. And what about DOA? With Biscuits departure, they're now half the band they were when they visited England with the Kennedy[']s last fall; bassist Randy Rampage left early in '82 (he's released a very good solo EP on Friends Records) to be replaced by Dimwit, former drummer (?) for Vancouver's Subhumans. But when Biscuits left for Black Flag, Dimwit moved back over to drums, and DOA brought in Subhumans cohort Wimpy Roy to handle the bass chores. Got all that? And finally, Sounds own sometime LA correspondent and photog, Glen Friedman, makes an



THE GAS: Drifting over the Atlantic

appearance on the previously mentioned 'TV Party' 45; he can be heard shouting out "Dallas!" and "Dynasty!"

PROMOTIONAL WARFARE The Gas have emigrated from England to Toronto, where they're going to stay for as long as it takes them to record their second album. Their first LP, 'Emotional Warfare', was one of the overlooked albums of

'81. Between London and Toronto, the Gas played a sole US date at NYC's constantly improving Danceateria: they turned in two great sets of their thinking, hook-filled power-pop - hard, smart stuff that bridges the gap between the Buzzcocks and U2. The band have left Polydor, and are shopping for a deal, and hopefully will find the enthusiasm and the response

MOVING EVENT East Village hole A7, which (for better or worse) nurtured much of this city's hardcore explosion (sic) largely via their policy of giving anyone a gig (often putting on eight or more bands a night), has moved from dusky Seventh Street and Avenue A to (slightly) better Second Avenue and Houston Street, relocating at a place called 2 + 2. Inaugural gig was a fairly mediocre Kraut/Heart

Attack/Khmer Rouge Sunday afternoon show, made noteworthy via an excellent and powerful set by the up-andcoming Khmer Rouge, and the great (if obscure) DJing of punkophile Jack Rabid of Even Worse.

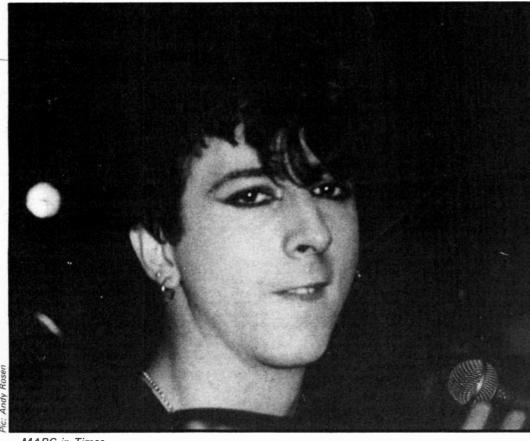
KEEP ON RUNNING TILL YOU BURN In or around NYC. Kraut are continuing to champion hard, thinking punk, with the new Even Worse

(who include Sonic Youth/Glen Branca guitarist Thurston Moore) beginning to gain ground on them. On Long Island, speed-thrashers the Misguided are claiming total devotion to Charlie Harper and his UK Subs and say they're going to make the transition from hardcore to punk; also on Long Island, there's Cracked Actor, whom I know little about, but they have a pretty decent 45 out. And in New Jersey, I've heard some promising things about the very Misfits-derived Mourning Noise, and I heard a tape of the Subs/Upstarts influenced US Chaos that simply blew me away; US Chaos include ace punk DJs Ron and Jack of Aldo's Hideaway in Lyndhurst, NJ. So maybe there's hope yet.

A SERIOUS NOTE Alfonia Tims, who (with his Flying Tigers) just released a cassette on Neil Cooper's ROIR label, died in New York on June 24. He was 26. Tims had played with Blood Ulmer, Ornette Colman, Oliver Lake, Gil Evans and others, and was making his first big solo splash (long anticipated by critics) with the release of the tape, titled Future Funk/Uncut.

KEEPING UP WITH THE WIMMEN Very nice to see the return of the Peppermint Lounge's Monday night Heavy Metal Madness, in which the Pep converts for one evening weekly entirely into a headbanger heaven, complete with all-HM DJs and video.
And if the Pep keeps Geoff Barton happy, meanwhile Tramps (a smallish downtown pub) is going after Bushell's heart; they're putting on The Vortex Dance Club every Tuesday, a free Oi/Punk oriented affair DJed by New York Noos's Tim Sommer.

VIE S N



MARC in Times

WE ARE STARDUST WE ARE MICROCHIPS: Time to iron the old kaftans and loonpants again. A massive computer company, as part of a "national awareness campaign" to promote their "US decade pf the 80s", is putting up the money for a three-day music festival to be held on 2,000 acres of parkland in California, with around 20 acts performing. Bands like the Police and the B52s are standing in as modernday Grateful Deads and Crosby Stills and Nashs. The Plasticstock festival reckons on attracting a quarter of a million people (computers never lie) who'll camp out together in a spirit of "we" instead of "us and them" or "me" - as the ad campaign describes the 60s and 70s respectively — and come home feeling purified. So far, acts slated to perform along with the above are Talking Heads, Fleetwood Mac, Tom Petty, Pat Benatar, and Woodstock leftovers Santana.

SOCKET TO ME: More of the damn things. This weekend's mini Electro-fest in Los Angeles has been organised by a bunch of experimentalists to 'stimulate a feeling of universal awareness." And those who prefer a few jahs over a

weekend get their own Reggae Fest at LA's Florentine Gardens, with Sugar Minott topping the bill . . . Finally there's tales of an upcoming new wave fest on its way, rumoured to have festivalhoppers The Police headlining, with a bunch of their labelmates opening up.

PRIMAL SCREENS: Shows you don't have to be Livvy and Travolta to get ahead in showbiz. H Highs hears that Black Flag are up for parts in an upcoming film called *The Cool Patrol*, not to mention a go at some of the soundtrack. The theme tune for the comedy movie, which should star top American comic Steve Martin, has already been penned by the Surf Punks who are back in action again. But back to Black Flag, who can be heard on a special interview album with DJ and local character Frazer-Smith, released by Freeway Records just in time for their American tour.

GOING TO A GO-GO: Selfstyled lesbian folk-singer Phranc wooed the Club Lingerie audiences with her new song, "Everywhere I Go I Hear The GoGos". Too true. The GoGos new album's just out, their single's all over the radio,

their faces (and underwear) are all over the cover of Rolling Drone, and they're getting not a little credit for the Stones new single, 'Going To A GoGo', that happening to be the very large slogan on the posters made up for them when they played on the same bill with Jagger and co last year. Still, the band will leave the States in the autumn to play dates in England and Europe

HIGHWAY TO HEALTH: We hear that Nico's been hanging out with the Dickies in some of LA's seamier quarters. Not to worry her tour manager also happens to be her doctor. Could be why the woman was in such great condition for her shows at the Whisky last week. Not such good news to report on Maureen Tucker (another ex Velvet) and Paris 1942 who pretty much bombed at Club Lingerie.

HEART OF THE GLOSS: Birthday boy Marc Almond celebrated his quarter-century while in Hollywood, and stuck around to say rude things to The Times about Depeche Mode, Duran Duran, Human League and the likes. "They're sterile bands with a lot of gloss and glamour. We're sick of robot music. It's not

human.

STRUNG OUT: If you like headbanging to Beethoven then Tank Burial's for you. The band describes itself as the first heavy metal cello act. They're among the first groups to be playing at the newly reopened Anti Club, a non-profit joint that sticks on just about everything, from poetry readings to noise to performance art. The club had to close down in the past after

15-year-olds pulled it to pieces.

TALKING HEAD: Saying that his angry young man image was getting in the way, Elvis Costello had a long chat with the LA Times while in town to play. Among the quotes: People like Asia want to be famous. They don't necessarily want to be good. I never want to be famous if it means playing music I hate."



ADVERTISEMENT AS DEATH DRAWS NEAR, ONLY CONFESSING HIS SINS CAN SAVE LORD BLANDWIMPING FROM HELL'S ETERNAL INFERNO









WE WANT TO KNOW EVERYTHING Y'VE

CANNIBELLES

Johnny Waller gets TOTO COELO taped

EY, WE'RE number 70!' screams Number 46 excitedly

"Isn't that great!" I spin round and stare in disbelief - I seem to be surrounded by at least twenty lithe, laughing lovelies peering at me expectedly, but then I realise I'm gazing at mirror reflections of the faceless entertainers who make up the group called Toto Coelo, but for all that is known about them, I might as well refer to them by number

I slump onto the floor of their dance-cum-rehearsal studio and try to temper my cynicism towards their brand of plastic commercial pop with a little genial friendliness. Give me

some history, girls.
"Well, we formed because there was nothing really happening with girl groups in this country" explains Number 2, obviously the spokesperson and leader

"We had offers from five record companies in our first two months together, but they weren't offering the right sort of deal and they wanted to put

too much emphasis on sex."
I turn my head away from Number 2's ample and revealing bosom, only to be confronted by the luscious leggy tan of Number 35, with whom I'd like

to become very good friends.
"Radialchoice (the company who also have Toni Basil) were the only company willing to take us as we are, not just to mould us into something else, she purrs

But won't you face obvious comparisons with Bananarama?

"We're a lot more energetic than them" teases 35, "and we mix more dance and music

together."
"I don't think you can categorise us with them" adds the blonde Number 15. "The only thing we have in common with them is that we're all female.

Having watched Toto Coelo perform a dance routine in leotards, I can vouch for that last statement!

'We could all get other jobs as dancers" announces Number 2 with pride. "But this group allows us the luxury of singing, dancing and acting at the same and there's no-one else doing that!

bubbly Number 46.
But with such dynamic talents in the one mixed-media group, don't you bitch and fight "We do disagree occasionally" smiles 35 sweetly. Compromise has to come into it, otherwise it would be total

Does that ever happen on stage?

'No, in rehearsal!" deadpans the dusky Number 24.

So what will you do if your bouncy, beaty debut single 'I Eat Cannibals' becomes a bit

"Celebrate!" "Get pissed . on orange juice!"

"Give half to charity!" 46: 24: "Charity begins at home!"

ND THEY all laugh like drains, these hearty, big women who are really refugees from past experiences like appearing on Opportunity Knocks, singing in stage musicals such as The King And I, The Sound Of Music and Bubbling Brown Sugar, being members of dance troupes like Legs & Co, Pan's People and Second Generation and appalling failed pop groups like Bubbles. Now they want to be pop stars.

Nobody created us, we did it all ourselves, so we react more strongly to adverse criticism" snaps Number 2.

"We really believe in what we're doing" asserts my dream-

"We love playing live — we've been doing that for a year before this single and we did a whole tour with Rose Royce . . . it was through our live work that we got all the television appearances."
"There's a lot of personality

in this group" they chorus all

too defensively.
"When we did the Rose Royce tour" expands Number 2, "there was a different member of the group for everyone in the audience to identify with."

Oh, like the Monkees you

We once drove away a whole restaurant of people with our raucous laughter" boasts

You're obviously all terribly vain and outrageously extrovert you'd have to be to wear those garish, tacky bin-liner

'But they're cheap!" protests 15. "They only cost three

Do they last long? "Mine does, but it stinks a bit" shrieks 46 collapsing into a

fit of screaming laughter.
"But they don't need to be washed" adds 24. "You just need a lot of staples.

'But be careful where you put them" advises the darling

In fact, Toto Coelo will have to be more careful than that, otherwise they'll get the wrong sort of image — already, they've been interviewed for Penthouse by someone who hadn't even heard the single. and have been photographed for TV Times wearing outfits made entirely of J-Cloths.

'It depends on us, the one single won't tag us too much"

says 15.
"And anyway" adds 35, "we have enough talent to back up the gimmick

As long as it stays that way, Toto Coelo won't become prisoners of their own image. 'We don't want to be taken seriously — we're good at being silly" rationalises Number 2

And Number 1? I don't know who he is either, but that's where 2, 15, 24, 25 and 46 are heading. Toto Coelo all want to be Number 1. mean — what next, Toto Coelo

TV series, then little dolls? "Inflatable ones" whispers 35, winking at me.

"But the point is" continues the motherly 2, "with the single taking off, we'll be able to back it up with a really vital live

What sort of material? "Very varied" they giggle. Oh. of course!

We try to be as diverse as possible without losing a sense of direction" explains the irrepressible 46, stifling a giggle that is threatening to become drain-like again.
"We want to be as

outrageous as possible, and the only cover versions are 'Walk On By' and 'The Clapping , which we've actually

been doing for a year now!'
The vivacious 35 smiles "We don't want to be limited though, the movement and dance is very important it's what makes us so

different!"
Why do you laugh and joke and flirt so much? "Oh, we're very well-behaved today" says 15.

TOTO COELO:



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Their new single

NOBODY'S FOOL

b/w OCTOBER IS ORANGE (DAY 1 AND DAY 2)

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RETHESEN

bands now and they're not going to take a back seat to all these other bands anymore. The punk movement here is really on fire.'

Fire. Hmm. That's what the Vicar on 'Praise The Lord' was on about the night I spoke to Circle Jerk Keith Morris. Punks aren't just people, punk's not just music, it's a "demonic lifestyle", the highway to Hell.

They showed footage on telly of punk concerts just like this one's most recent at the Country Club. Skinheads with clothes as wet as flood victims flying around in a stage of pure perilous fun.

Kids somersaulting, jackknifing, dive-bombing boots first down off the stage into a pool of sweat while the band on those rare moments when you get to spot them between the bodies who've jumped up to bop — looks on the edge of spontaneous combustion.

It's hot, energetic, physical music that you need humming-bird wings to dance to. You don't get to hear too many of the words, but when you do they're about punks and parents and self-conscious politics. It's powerful stuff.

And they showed footage of interviews with Real Punks, universally turning down the Vicar's offer to Show Them The Way. Admittedly all he was offering was the Good Book Punk, on the other hand, has 'Drugs, Satan worship, sadomasochism and the most filthy unbelievable orgies.

So the Vicar said. The Circle Jerks' frontman looks far too nice for that kind of stuff. Not to mention too old - at 26, seven years older than the band's youngest member. Almost boy-next-doorish in his faded jeans and T-shirt, and

hair that wouldn't get him ejected from an HM show.

"Most people don't know my age. A lot of people accuse me of being like 19. When I get around people I tend to do a bit of drinking and start acting really ridiculous and childish.

But where's the skinhead hairdo? The Mohawk? The leather? Why don't you look like a punk?

'It's become a fashion-type thing. Like the English bands you look at them and they all look the same — the leather and the boots. If you lumped them all together it would be hard to determine which band was which. Same with the sound, the music.

And it's different with LA punk bands?

"Yes — then again it would be unfair for me to say this because I don't really listen to that many of the English bands. I've got the latest Cockney Rejects album, some UK Subs singles, but not most of the newer stuff like the Exploited, Infa-Riot. I just don't pay attention to that

"Okay, a lot of kids out here look the same. But I've never been into that, the leather or any of that stuff. Levis, T-shirt and tennis shoes — that's it for That's one of the surprises.

me. That's one of the surprises "People will come up to me and say, 'You're in the Circle You don't look like a Circle Jerk! You don't look like you're in a punk band.

"And I go, 'Hey, I could be going out with your sister. Your parents like me, but they don't know what I'm doing on Friday and Saturday nights. I want to burn your home down. I want to play my record and have all your houseplants wilt and have the cat scream and jump into the air and the dog start barking and the bird start squawking and your parents run out of the room with their hands over their ears."

Keith grins a wide grin showing off a broken front tooth. Beaten up by his own audience, perhaps? There's a tendency for the hardcore LA

crowd to make mincemeat out of anyone who isn't wearing the uniform

'I've had people yell at me onstage, 'Why don't you get a haircut' and I just say 'Why don't you step out in front of the first truck that drives by.' That shuts them up real quick."

But what about the ultra-

violence stuff?
"Well," Keith thinks a while, "we're playing real aggressive music, real fast violent music, to begin with — so you're going to have people that are really working it out.

You've got a kid who works six days a week and he wants some release. He doesn't have a girlfriend and he doesn't yell at his parents, so he goes to a show and he just jumps around and screams and shouts and bounces off the wall for a couple of hours, and he's as happy as a lark. It's sort of like

a drug.
"A lot of these people" (the ones that don't look like punks) walk into these concerts not knowing what they're getting into, and then stepping right into the middle of a dog-fight or a gun-fight.

'It's like stepping out on the freeway and not looking at the cars that are coming in your direction. It happens all the time and that's one of the things that really pisses me off it's like a big gang type of thing.

"I tell these people, anybody who wants to come to our shows is more than welcome just so long as they know what they're getting into. I've seen like a girl come in wearing a miniskirt, a real beautiful beach type girl, and some girl with a Mohawk just starts spitting on her behind her back and everything. I'm not into that

But there's always a place where they can stand and hang out where they won't get

HE LA hardcore scene has always struck me as a bunch of spoilt children with chic punk hairdos

flocking in from the beaches and the suburbs smashing up Hollywood like it was some kind of playground, then filing back home to their nice clean neat family homes.

"It's not just Hollywood, because there's a lot of clubs on the outskirts. And they're not all from the beach. The Huntington Beach kids" - the ones you always read about in LA reports of punk horrors; the place that invented Swastika-d surfboards - "are the kids who put violence on the map, the spikes and all of that.

"The original punk scene in LA wasn't skinheads and Mohawks — it was the spike-haired Sex Pistols', not the leather And it was in Hollywood. Slowly the kids down at the beaches and the suburbs started coming in and they were the ones who were like - hey, we're in somebody else's back yard. Let's chop the tree down, let's throw some rocks through the windows, let's show them we're the tough ones, we'll take them on

'But now it's not really like that. There's a bunch of kids out in the Valley, a lot of kids right here in Hollywood there's a lot more kids on the scene now, and the average age is, I'd say, fourteen to nineteen. Older

Okay, but why's punk getting so big in Los Angeles? LA kids have it really easy. It seems like the only revolutions that are going on are the ones on the wheel of Daddy's Mercedes that they get to borrow to drive to the local punk gig when

they're bored. That's wrong, totally wrong Because what's happening here is that it's just as easy to revolt against an easy life style as it is to revolt against a real bad life style. A lot of people in LA are so complacent, just so happy about the way things are and that's not the way that it

"It's easy for the English kids to say that the American kids have it made. Well there's more jobs are just factory jobs too, just like whatever jobs are available for kids over in England.

We're more or less revolting against a lifestyle, just as they are over there. The life style here is like let's smoke pot, let's snort cocaine, let's sit by the swimming pool; we've got a video machine, we've got a colour TV in every room - like who needs all of that? A lot of people are just flaunting all this wealth, and it's not these kids.

"A lot of these kids' parents are rich, but they're not into that. Their families have got sports cars, palm trees out in front of the mansion, swimming pool, jacuzzi — and it's like work all your life, make as much money as you can, get all the material things.

"Everybody's got this idea of Southern California as being everybody walking around with suntans and all the girls are beautiful in their bikinis and everything's wonderful. That's not the way it is. It's like the police are really down on the kids here, the kids in the punk movement, because they see them as a threat to normal society.

Keith's been involved in the LA punk from its earliest days, when it was just a couple of hundred misfits hanging around and playing together at an underground dive called The Masque, stuck beneath a porn cinema off Hollywood Boulevard.

Influenced by the English punk scene of the time ("The Damned played the Starwood about the same time it started

 but the bands weren't like the English bands though; they had their own sound") it was one of the few places you could see rock and roll without binoculars, without having to sit in a sports arena, and without having a bouncer hit you on the head if you stepped out of line.

"Six or seven bands played a night, and you could bring whatever you wanted to bring in - whatever drugs you

wanted, whatever you wanted to drink, whatever you wanted to do was fine.

'If you wanted to pee on the walls or if you wanted to have sex in the middle of the floor it was such a 360° from having to spend seven or eight dollars to go and see an hour of music at the (16,000-seater) Forum and be herded in and out like cattle. The Masque was real cool.

S WAS Keith's band, Black Flag, which he joined after roadie-ing and a couple of Heavy Metal bands

He left the band in '78 after some bad feeling, taking guitarist Greg Hetson with him. With drummer/law student Lucky and ex Military Man Roger Rogerson as bassist he formed the Circle Jerks, figuring, "Why not play around, let's see how far we can go with this. And we started building up such a following that it went from a hobby to a

A better job than the one he'd had from the age of eight, helping his Dad out in a fishing tackle shop down in Hermosa Beach.

'I'd much rather do this than punch a clock nine to five and have to say 'Yes sir no sir'. I was going to teach art. I did real well in school in the art department.

But everyone around me my Dad has always surrounded himself with a lot of welleducated people, and they always said, 'You don't have the attitude; you're too much of f***-up'. And I just got sick of hearing that from everybody

"It's like saying, you're an idiot, why don't you go lay down on Skid Row for the rest of your life because you're never going to make it.

"Which is one of the reasons I'm doing this - to shove all that right back up their



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Id like to have Bo Derek's body and someone else's brain...



T WASN'T until my third interview in nine weeks with Toyah that I felt confident enough to broach the subject of sex. As casually as possible, I suggested to her that compared with other female artists ranging from Kim Wilde to Kate Bush to Siouxsie, her image contains virtually no sex appeal, despite being a young, vivacious, attractive girl.

"I think, supposedly on stage, there's much more sex appeal than in the photos" she counters. "But I couldn't do an Annabella, I couldn't · · · parts of my

WHAAAT!! There's that infamous pic of you with one breast bared and daubed with painted circles which has appeared almost everywhere from Sounds and Punk's Not Dead to The Sun! "Oh the 'boob photo' that's

the only one that exists, and no-one knows why that was done," she offers matter-of-

Do you want to tell? "It was a complete joke, an absolute joke! It's not what Garry Bushell thinks at all!" she laughs. "It was done because Playboy asked me to do a spread and I said, 'Look, I'm

AFTER A VOCALIST?



reveals her secret desires to Johnny Waller

not physically up to the standard of your girls', so I just painted huge spots all over myself. This was in the days when I was quite outrageous and didn't feel any sort of commitment to someone that if I did something like that now it would have hurt

"So I did a picture that was not to look glamorous at all, it was kinky and quite outrageously disgusting in a way and I sent it to them saying 'piss off', this is not what you want!' It was taken during a promotional session and I asked the photographer to do a favour by taking this one shot, but he kept the negatives and sold them to everybody as soon as I got well-known. What annoys me most is not the photo itself, but that people think it was part of a seedy session. And yet the whole point of the photo was to fight against that image!

"It's like the whole thing has back-fired on me, my own diversity has been turned around and used as a weapon against me, whereas I was trying to use it as a weapon against pornography by being sort of decadent. It just didn't work, simple as that!'

Do you regret that now! "I don't regret it — I want to kill the f***ing photographer though! Because he's selling this picture making out he's done a dirty session with me and he certainly hasn't. But I don't regret it, no.

"I regret it for my younger fans, because they don't understand it, they see it as what the papers have been saying about me and I regret that, because it's sad for them, it's like they've been betrayed. But they haven't been betrayed, so I don't regret the picture just want to kill the people who have exploited it.

O GETTING back to what we were originally talking about, is it a deliberate policy for Toyah not to have sexual image, maybe because you've got younger fans?

"No, I mean... I just haven't got any sex appeal! What's the point of trying to put across something you just haven't got? All those other wild images are part of what's in my head, so I don't feel I'm wearing a mask, I'm just portraying another side

"But lounging around in sexkitten poses or young poses because I'm not young any more by a lot of standards would be telling a blatant lie. I've got to be me.

Have you seen the lastest photo of Annabella?

Yes - someone has got to tell her that she's got enough talent and she's going to be enormous without having to do that. She doesn't have to do it through paedophilia or taking her clothes off — she's gorgeous, but she's got enough talent to avoid all that.

This was a rare flash of Toyah's anger — contrasting sharply with her patient, witty, anecdote-spilling interview manner - revealing the high esteem in which she holds Annabella of Bow Wow Wow; in a previous meeting, she'd confided she admires her almost to the point of jealousy "and so young!" she adds

laughing.
By the time I travelled up to Liverpool to see the Toyah band in action, the new LP The Changeling' had been released and I felt sorely disappointed: From the bubbling, almost evangelistic enthusiasm with which Toyah had described the songs on it, I'd been expecting a vital. awesome masterpiece, but it's not. It's just another Toyah album. Quite good over all, brilliant in isolated songs, but also embarrassingly coy in parts too.
The Liverpool show was also

something of a disappointment, as Toyah and quitarist/songwriter Joel are

quick to point out.
"The show's different every night," explains Toyah, "and you saw a more theatrical show tonight, because there was no way I was going anywhere near the bloody pit!" She laughs, referring to a huge orchestra pit at the front of the stage which all too effectively created a gaping chasm between the band and audience.

"So the only way I could convey anything was through those mime-like movements

but you should have been at

Newcastle, that was brilliant!"
"The show changes from venue to venue," adds Joe; "it has to, otherwise eveyone would get bored — we want to keep it fresh," he concludes, eyeing me with suspicion, trying to work out what my is. It's only afterwards that I discover that he'd looked in my note-book in which I'd scrawled observations like "her band simply aren't good enough for Toyah" and "audience's blind adoration"

So Joel and I spar for a while, sizing each other up, certainly wary, possibly distrustful, but both preferring to let Toyah dominate the conversation.

OU DON'T normally do interviews, Joel, why not? "Who me? Don't like

doing them. Why not?

'Journalists frighten me!'' 'No-one frightens you" laughs Toyah. "No, I don't like doing

interviews... normally. I've always wanted to keep in the background — what I enjoy doing is playing, recording and writing songs.

Isn't there any ego clash?

What, you're never jealous of

Toyah?
"No, never ever — if I was jealous of Toyah, we wouldn't have stayed together for so long, for five years now. That's not in my nature at all. As far as I'm concerned we're both

part of the same thing."
"And anyway," interrupts
Toyah, "I've noticed on this tour that when we introduce the individual members of the band, they've all got their own fans, which is great! In Manchester, Joel seems to get

all the girls screaming at him. But at the same time, it's only you on the record sleeves!

"Ah, there's a conscious change about to happen there! We've just gone through a year with a management which exploited that, they wanted me to be the front person that's why the individual face shots started appearing on covers - but we're forming a solid band."

'And because we've not had a solid line-up" adds Joel, very difficult to get band photographs.

"And with just my photo on the cover, I take the blame the whole time from the critics -I'd rather the whole band got the blame!" she says screaming with laughter at both Joel and I, despite her hoarse voice caused by a recent bout of laryngitis which had prevented me from being allowed to observe the band "on the road", thus making me wonder if they had something to hide.

For all her irresistible personality — I really do like her Toyah certainly has something to hide. For instance, there are no love songs!

" 'Brave New World'," hisses Toyah incredulously. But that's only a love song in

an abstract sense, I protest.
"Yeah, but I'm a pervert! I don't know, you cute little thing!" she teases. "But I look on 'Dance' as being a love

song."
"If you want out-and-out love songs, go and see Roxy Music," advises Joel

sarcastically.
"But to me, a love song and really filthy" Toyah clarifies.

But you don't do any! "I'd be too embarrassed — but 'Brave New World', to me, is a sad love song, because I wrote most of it in Bristol last vear after a tremendous row with my boyfriend. But I could never do a love song true to myself, because that's being selfish - I prefer what I call open lyrics, so that the kids an fit their own feelings to then

"And so 'Brave New World' is a love song, because I think everyone goes through the phase when they think no-one in the world knows how hurt they are - experiencing a loneliness that no-one knows but everyone knows it!"

Before I can follow this up, Joel advises me that Toyah "really should rest her voice," so we agree to adjourn until a few weeks later, after I've seen the band play a much more exciting, exacting show at Hammersmith Odeon... I'm getting to like Toyah's music

O WE ALL meet up again at the office of Toyah's publicist, Judy Totton, who stresses that her star can spare only half an hour, causing the said star to react in amazement, locking the door so that we can't be interrupted and telling me to take as long as I want.

So let's talk about love songs

again. . . "But I don't understand what a love song is," she wails. "A song I love singing is a love song to me!"

But isn't a love song, a song above love?

Well, I'd like to say that I think all our songs have passion in them, and passion is love. But I could never image singing about something that I call 'soppy'.

You think love is soppy? "No, but I can't stand watching people kissing in films, it's like invading someone's privacy — and when I listen to certain love songs, I feel the same. I just don't want to hear it, I don't need that. I've got a very strong relationship with the man that I live with and so I don't feel I need to listen to that sort of thing. And to write a love song, that would be weird, I can't imagine doing it. I've never felt the need to write one!

Is that partly so that you can keep your private and public lives apart?

"That helps, yeah. I just don't think I have those conventional sort of feelings, so I find it very hard to write a

conventional love song, because it would be like a virgin writing about sex! And I'm not saying I'm a virgin, but I just don't have those conventional feelings.

"I've tried to write a conventional love song and it just comes out the biggest load of crap you've every laughed at. It was just boring pap, with no natural adrenalin in the

It's a shame that this lack of "love" in Toyah might only reinforce the cynical view of the frigid child-woman who still speaks with a (childish) lisp, can't have an orgasm and sings twee musical ditties.

In fact, not only is Toyah's lisp barely noticeable, but I feel she has the talent and vision to become a hugely successful and respected artist if only she wouldn't let her romantic idealism and dreams of druids, devils and angels get in the way. But for a moment, I'll indulge her fantasies and allow her to metamorphose into anyone/thing she wants. What's your choice?

"Oh, let's see. . . (pause) . David Bowie's pillow! No, I dunno . . . it seems so sad to wish you were someone else, so I always try to hide those sort of feelings anyway. I'd like to have Bo Derek's body with someone else's brain — maybe

It's odd that you should mention Bowie, because I've come to believe - through talking to you, watching you and listening to your music that you could be as effectively brilliant as him, if only . . .

"But I'd never dream of trying to be like Bowie, because he's the greatest, do you know what I mean? I don't want a comparison like that, that would frighten me... because there was one female singer who was trying to be the female Bowie" (although she doesn't name her, I'd guess she means Hazel O'Connor), "and she failed miserably — and she's a very talented young lady. But I think trying to be

so dangerous."
I didn't mean as a replica, but on that level! You see, when you tell me how brilliant your music is, I believe you, I'm convinced by your enthusiasm but then when I go away and listen to it. .

someone who's gone before is

'You don't hear what I talk about," she concludes in anticipation and resignation. "But maybe I ruin the record for you by giving you my own interpretation when the whole point of our music is for people to make their own opinions.

Maybe, but I'm not convinced. In my defence I summon the first minute of a song called 'Angel And Me' on the new album, which to an accompaniment of just a melancholy piano and a hint of synth, Toyah sings some of the best, most personal lines I've heard all year:

'Why do you always cry when you come to see me? I always die to see you smile.

But the mood of reflective sadness is broken as soon as the band enter the song and turn it into just another

celebratory Toyah romp, all too flash and superficial for me. I wonder who the song is about though?

"In my personal life you mean? The person she's talking to is her mum - when I was in hospital and my mum visited me, she'd always start crying, so it comes from that.'

Are you close to your mother?

"I am now — I didn't used to be. I always loved her very much, but she had a weird way of loving me back. I can never remember kissing and cuddling mummy and daddy when I was small. But I love them both, my father is one of my heroes.

T THAT stage, there's a banging on the locked door and a muffled voice announces that my time's up again. One day I'm determined to spend hours with Toyah just trying to find what motivates her, to see how I can get past her preoccupation with her land of make-believe that seems to cast her as Cinderella when I want her to be Lady Macbeth!

Pausing just to admit "we're still learning about production techniques" and that "maybe we should have worked the new songs in on tour before recording them, so that 'The Changeling' would have a more natural flow," Toyah grabs Joel by the arm and skips off down the corridor, gleefully mocking the whole world and herself with a camp, cruel parody chorus of "It'th a mith-ta-wee, it'th a mith-ta-wee...

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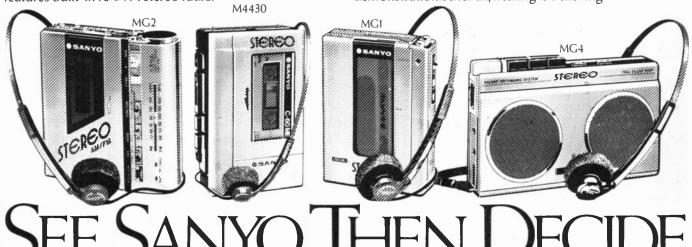
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BE PREPARED FOR THE PALE FOUNTAINS ADVISES JOHNNY WALLER

weren't so, the brilliant evocatively-named Pale Fountains are as Liverpooly as you can get, no matter how much they say they aren't.

Their sharp Scouse wit, their love of music from a time gone by (they rave and foam about Burt Bacharach "He's just a total genius" - in exactly the same tone of awe and disbelieving reverence as cope reserved for Scott Walker), their boyish enthusiasm as we grouped round the TV in Michael's house to watch Coronation Street, their irrepressible confidence oh yes, the PFs are definitely a new Wah! or a young Teardrop about to explode!

Not in a musical sense of course, for these Fountains are overflowing with a post-Postcard showering of pretty pop melodicism that all too often causes (understandable but ultimately unjust) accusations of tagging onto Orange Juice's insubstantial coat-tails, while in a previous interview they were naive enough to admit they wanted to be regarded as contemporaries of not only Weekend but also Aztec Camera.

Too limiting, too narrow! Open up the horizons and break out. I mean, this horrendous sub-Postcard twee illustration that graces the cover of the Fountains utterly adorable debut single is all part of the dubious image they seem so intent on carving out for themselves, stupid wee Haircut 100-like boyish shorts and scout hats an'all!

But for anyone able to see through all this hideously inappropriate cuteness, the music has an engaging, gorgeously commercial worth

T WOULD be great if the Fountains could harness their natural enthusiasm and super-confidence into an outward looking determination for an assault on the charts, away from the constrictive confines of any "alternative scene" — I mean, why say Weekend and Aztec Camera, worthy though they are?

Boy-genius singer/guitarist/ writer Michael rubs his head in bewilderment as I gaze at his Family At War-type severely cropped haircut.

don't know really, it's just that I was asked in an interview if there were other groups like us in Liverpool, but. turns to the others), "there's no-one is there?

"There's no-one else who plays this kind of stuff, just Aztec Camera, who we've played with twice, and we've played with Weekend in London, so I just said them!"

But why do you think it is that bands like yourselves and the Aztecs come from typically rough areas (Liverpool and Glasgow respectively) yet play a

relatively gentle type of music? 'I think it's because there are already so many groups playing the opposite, like their unbringing and punk influences come out in their music. When we played our first gig, these fellas asked us 'Why don't you play political songs?', but there's enough bands in Liverpool doing that already, whereas our individual influences are more sixties sort of things.

So why did you go back to stuff like Burt Bacharach?

"We didn't go back to it" starts Michael defensively. 'We'd always liked that sort of thing.

Quiet bassist Chris adds "Like when I met you at that party. he was into Arthur Lee and Love, and he played me a load of records he thought I'd like, and we were both really into that, so we just kept buying loads of those old records."

But why Love and not the Clash? "I don't know... I just thought it would make a nice change" offers Michael weakly, seemingly caught out by the question. "See, I knew this

bloke who had loads of great albums. "... And if you went round to his house" continues Chris enthusiastically, "he'd say 'Listen to this' and he'd play conds of some then he'd play another bit of something else, and you'd be assaulted by all sorts of brilliant

and some names

would stick out. And, just, Love was one of them Nathan, percussionist extraordinaire who also looks after business matters, recalls 'It's funny, because when Andy Diagram played trumpet with us, we discovered that he really likes Love as well, so there's a small group of people who all seemed to pick up on Love at the same time.

"For the Pale Fountains, Love was just the first influence and I suppose as musicians. you reproduce the music that you hear. The special thing about Love is that they used a lot of arrangements and orchestral themes.

It seems to be that Pale Fountains are - in their own gently self-mocking way - like the original Dexys, a gang of mates fired by an enthusiasm for old records and trying to recreate that same edge and

atmosphere. Michael: "Well, when Chris and I first met we couldn't play our instruments and so when we formed the group, it really got on our nerves because we weren't good enough musicians to play the music we wanted to

play — it was too hard!
"So we just had to practice and practice, and that's why ! think we've progressed more than any other group in Liverpool ... because their influences are contemporary artists like Joy Division — and you can't get better than Joy Division, so they come a poor second!

'But because our influences are like Burt Bacharach" he 'he's like a genic and it's really hard to write songs like him!'

Did you ever doubt you'd be able to play your instruments well enough to carry off that

style of music?
"No — we always knew we'd be good enough!"

WEEK later this boast is put to the test (albeit a grossly distorted unfair test) at a halfempty Venue where the level of interest barely rose above feigned indifference except for the sprightly encore of 'Walk On By'.

For me, both sides of their superbly evocative, mellow single stood out, but the rest of the songs were squandered on a night when The Pale Fountains natural charm and melodicism dissipated into ineffectual whimsy.

Maybe this is a case for such pop bands pulling out of the gig circuit rat race. "We're

regarded as unorthodox in Liverpool because we don't play much" Nathan tells me later

"It's not as though we're trying to build up a mystique around us, it's just that people never know if we're playing next week or if we've split up! It's just that we don't need to do that kind of groundwork of playing concerts and getting

better live — we always felt at ease not doing that." Judging by the sheer effortless class of '(There's Always) Something On My Mind' and 'Just A Girl', the Pale Fountains should concentrate on making flowing commercial pop balladry on record and leave the slogging around small clubs to the desperate, wallowing rock outfits.

Chris explains them doing cover versions is OK because they don't seem out of place with their own songs.

"Like this girl came up to us at a gig and said she really liked it but 'You should do some of your own songs!' — and there were only two cover versions''.
"You know" muses boy

wonder Michael pushing back his ludicrous scout hat like Baden-Powell-meets-Noel Coward, "if you get a really good publisher, our songs could be covered by some great artists . . . Shirley Bassey, Andy Williams - we could write songs especially for them!'

But remember we've been around for a year" shouts Chris to me as I leave, "We don't want people thinking we're just a hype, that we've appeared from nowhere!"

Nathan smiles. "We could release twelve singles in a year and every one would be a classic.

WANT A GUITAR? Then turn to





Chris Burkham raps with a Rondo

"CONTEMPORARY MUSIC, to me, is all too derivative, there is nothing that is really original. When you listen to something you can immediately hear where they took it from and I don't want to listen to that kind of stuff - it's too watered down. If I was to listen to that it would water down my music. I would much prefer to go to the sources." - Jame - James Chance (1981)

'I MEAN there's source music, isn't there, and period music, that feeds on it and just comes and goes. In England what you hear is period. Not much source.' — from The Absolute Beginers by Colin MacInnes (1959)

"I DON'T listen to much contemporary music really. I find it pollutes my brain! You see, you've got to keep a sense of purity." — Chris Sullivan (1982)

BOVE THE CONTINUOUS blare of the television Chris Sullivan, vocalist and lyricist with Blue Rondo A La Turk, poured scorn on the current assembly line of simpleton pop action — so instant, so forget-a-bubble. He also talked about taking confession as a twelve-year-old Catholic and sneaking two friends in with him as he told the Holy Father about his adultery.

He talked, enthusiastically and articulately, about numerous subjects — even about the time he managed to out-talk Malcolm Maclaren. Sullivan lasted longer than the television, which gave up with a slight 'phutt' about half way through. But enough of Sullivan's childhood exploits, we were supposed to be discussing Blue Rondo A La Turk.

Blue Rondo A La Turk: a band that was dreamed up on a drunken binge in Berlin and was named after a Dave Brubeck track. A band that can produce brilliant, rhythmic music yet is derided by the majority of 'music critics'. Blue Rondo A La Turk are, Sullivan confesses, the only reason that he continues to live in this country.

"I wouldn't like Blue Rondo to be remembered as the group that did 'That ay-ay-ay song'! I'd rather people remembered us for 'Klacto'. But 'Me And Mr Sanchez' was just a piece of Brazilian street music, carnival music. That's what they like, that's what they use . . . you saw them on the World Cup! All the chanting and drumming. The World Cup did us a great deal of good, because now people will know what I'm up to!

"When I say Latin music, our interest lies primarily in the Brazilian end of Latin music. The Bossa Novas, the Sambas as opposed to the Cuban, Puerto Rican end of it all. And our music has been somewhat mistaken as being Salsa music, but we've never been a Salsa group.

"It's just that it's the only familiar word that people can use. It gets a bit complicated when you start saying 'Biaou' or 'Batucada'. It's a question of labels, it's a question of familiarity, do you know what I mean? And it's definitely laziness, because it's an easy tag to be no to Us."

tag to hang on to us." Last year Blue Rondo released their debut single 'Me And Mr Sanchez' and it came as something of a disappointment for many. This was due, in part, to Blue Rondo's championing of Latin music and the promise of their own perversion of Musica Latina. This promise was certainly borne out on the stage, their live performances were a crafted, but not cunningly so, mixture of Northern Soul memories, Latin inventiveness, Jazz enthu and Bop fun.

The single, which Sullivan feels "was a mistake to rush out", was just the type of thing that Blue Rondo's detractors were looking for. It was weak and watery compared to their concerts, and failed to make any great impression on the charts — which had suddenly become The Yardstick Of Quality as candyfloss became the flavour of the day. Comparisons were repeatedly drawn between Blue Rondo and the more (commercially) successful Modern Romance Epitaphs were prepared for the Turkey That Laid The Rotten

Egg.
"This was purely because we'd had a lot of reviews and a lot of Press on our live performances. But all those people who were writing the bad articles about us had never actually seen us! Most of those that do see us start giving us good write-ups, those who have never seen us are always against us.

"I think that a lot of people felt that it was all a big con.

But if we'd had our first record out and it had been a huge hit — which I think would have been a disaster for us, as a group, because we hadn't fully matured by then — it would have been wrong. 'Mr Sanchez' wasn't really good enough for that, if it had been a hit it would have lulled us into a false sense of security."

Your pioneering spirit, as regards Latin music, was also seen as little more than dabbling with a fad. Blue Rondo were tarred and liberally sprinkled with feathers marked 'Dilletantes'. There was much ill-informed whispering about Musical Colonialism.

"You see, it's a threat to a lot of people, because it's not like anything else they're used to. Once you start leading people astray, they'll want to know about the music and that's risking people's jobs because they can't write about it. It takes a lot of work to get to know this sort of music.

"I was quite interested to see the Rolling Stones on the TV the other day and they were on about when they championed the cause of R'n'B. How they used to run around playing this R'n'B music and nobody wanted to know, they kept getting bad reviews. The Press hated them! The Rolling Stones were never an overnight thing, because they had to fight to get R'n'B recognised for about two years. Then people started to recognise it."

F THE trends and tastes in British music follow the same path that they are at the moment, then Blue Rondo could well be left fighting on the outside for some time. Blue Rondo are an antidote to the current rock

conservatism — they'll slap you round the face instead of patting you on the back. This is

because they mean it.

It may sound like an archaic, hippy concept, but Sullivan states that he is getting into the music more. Which is the healthiest thing he could do, for if there was no real commitment, if there was no passion and care for the music, then Blue Rondo would be another 'commodity'.

Increasing the gap between the band and the business — leaving Da Biz to a trusted human calculator named Ball — has meant that more time, energy and interest can be put into the music. And it is this energy that sets Blue Rondo aside from the lifeless puppets that haunt the charts.

"Anything that changes British music has got to be good, because it has all become so stale and boring. I don't think that the charts are particularly healthy — 75% cover versions! I mean, what kind of a sad statement is that? I like cover versions, it just seems that everybody and their mother are doing them these days. There aren't any groups trying anything new now.

trying anything new now.
"Nobody is putting
themselves out on a limb
anymore, it's all the same
commercial bets. It's big
business, it's conservative. And
we aren't living in conservative
times, I can't understand it.
Britain in 1982 is under a
Conservative government, but it
shouldn't be a conservative
country.

"The times really call for someone putting themself out on a limb, and for that reason I think it's good that we didn't have a hit last year. Because now the time is right for what

we're doing, more so than last year."

HE TELEVISION continued to spew forth an everyday tale of good cops, bad cops and drug heists. Sullivan made the tea, I light a smoke and wondered whether he ever became frustrated by it all.

"Not really, because I just really get into the music. It's different now. When we first started I used to think to myself that I was just banging my head against a wall, but now the music has got so much better as a set. Everything has improved so much that I just really enjoy playing."

If we are going to get serious about music — and we may as well, if you've nothing better to do — then it is necessary to separate the Source from the Period music. The Source music has its own definite style, a music that has the ability to surf over each fad. The Source has the strength to be remembered.

There is, today, an increasing amount of music available and it is this rising quantity that often hides the few sparks of quality. The mass is Period, a suffocating mass that feeds on the Source, but merely debases it instead of enhancing it.

The Source is the inspiration:
Machiavelli to Maclaren,
Madison Avenue to ABC and a
diverse multitude to Blue
Rondo. This Source is all
important because it is the
starting point for new
interpretations and
constructions of the original.
The majority of these
interpretations are Period
music, they are sallow
imitations. All (false) emulation
and no innovation. The true

interpretations are strong and honest (as far as anything is), the resultant music can show new angles and permutations. It is a music that recognises the intrinsic purity of the Source and one that has the power to

start a new line from itself. To say that Blue Rondo play Source music would be unfair. but they are shaping up as a pretty saucy (!) band. Standing to one side of the spotlight they are starting to create havoc in their enforced cult underground, starting to workout against the walls of disinterest. They thrive on their contrariness, there is a perverse delight in the paradoxical facts of their musical success and commercial slow-start.

'Somebody suggested to me that we study the charts, then we would be able to write a hit. And I think that is what a lot of people are doing these days, studying what's going on and slipping into the same formula. But what I think you should do is study the charts, if you really want to, and then do exactly the opposite!"

'The Heavens Are Crying', the new single, would be an ideal song to jostle the pop hierarchy with. Starting with a rush, almost too fast, it gathers itself in with horn work that is reminiscent of the soundtrack to Wellies' 'Touch Of Evil' and jumps straight into a swirling mixture of sub-tropical funk.

'We wanted it to be like a theme tune, you know, like another 'Exodus'. Our songs have always had a certain political content, but it's just that it has never been written down on paper. I'd never go out and blatantly preach the word for any cause. Like, 'Heavens Are Crying' is all about what happens when inner cities die and leave a vacuum inside, mostly full of people who haven't got any money. That's when the crime starts rising with all the wealth on the outside of the city.

Are you much more confident about yourself, and Blue Rondo, now?

'Yes, a lot more confident. The other day I saw a video of our live concert in New York. I'd never seen us before. I was surprised, I really enjoyed it, I really got into it. It was good,

because I like what everybody else plays and you don't realise that it's all there when you're onstage. I started to see that we've got some really nice bits and pieces going on in those

songs. It's getting good!"

It's the heavier, more weighty style of music that Sullivan enjoys. He casually traces his taste in music through Brazil and back to the Congo, knowledgeably discussing the different drums that the Congolese use. Pausing briefly to admit a liking for Bow Wow Wow, he then mind-hops back to Britain.

'Something has got to be done! It's getting more like America everyday. Top Of The Pops has all those people falsely dancing, it's like that on Soul Train in America - except there you have to have a little dance audition before they even let you onto the show! It's all so fake.

The trouble is that you're working within an industry that continually makes a tidy profit out of faked emotion.

That's why I think it's good just to get into the music side of things basically. It hasn't been a purposeful move, it's

more a question of necessity.'
It sounds very much as if your attitude has hardened since you started.

Very much so. When we started it was an Everything Is Rosy attitude, but now that rosiness has been replaced. Now we're getting hard, the music is getting heavier all the time. More serious. Which has its good and bad elements, but it all balances out. Like there's the funny element in our stage act, with all the dancing and everything, which can be a bit of a contrast with the music.

HIS IS THE second time that I've interviewed Chris Sullivan, the first was never published due to a certain worker/management contretemps last year. This year it seemed a better idea just to speak with Sullivan and through him to judge the present

condition of Blue Rondo. For it would be wrong to infer that Blue Rondo is just an exaggeration of Sullivan's character. The band exists on

the base of their combined humour, musical expertise, ethnic origins and savvy.

Before the interview took place Graham Ball, their manager, warned me that Sullivan was likely to "get a lot off his chest", particularly about the Press. Knowing Ball to be something of a cautious type at times, I mentioned it in passing to Sullivan wondering whether it would produce a damp squib or a thunderflash.

"It's funny that backlash, because there was all that questioning us, saying that we were just a hype. But that couldn't have been true really, because a hype is something that involves big money - I thoughtl

There was no big money there. Nobody was ever paid to write about us, we never gave anyone money. It was just the fact that people wanted to write about us, in fact people were queueing up to be the first to

write about us.
"They were more than willing to put us on their covers, to help sell their paper - then we get blamed for it. Because they put us on their front covers and because we didn't have a hit single straight away. Well . . . suppose it's rather nauseating

"If we were never to deliver anything of worth, ever, if we were only to exist for our live performances - which I don't think we've ever done an absolutely awful one of - that would be enough. That's the fundamental aim of a group really, in traditional terms. We are just there to entertain by playing live. The records and all that are just the periphery

"It just seems that these days everything is conforming to the industry, to the commercial side of things. I think it's somewhat unhealthy, because you can't spend all your time trying to sell something, you've got to spend some time thinking about it. You can't think about marketing something all the time, unless you've got something that is worth

marketing."
Blue Rondo have weathered the storm of critical derision because it does not make that

much difference to them. because they do not see the music papers as being as all important as some think they are. They lack respect for conventions and laugh at

conformity.
Forget the 'talentless clothes horse' accusations. Pah! It is only the fact that Blue Rondo pull and push from so many refreshing angles that they do frighten some. It just ain't the New Conservative Hop, babee. It's something a lot nastier, steamier and elevating.

Blue Rondo are on the way

amphetamine rush.

And what of Sullivan? The boy from Merthyr Tydfil who knew Steve Strange "when he lived on top of a mountain with his mother, his sister and his dog". The schoolyard revolutionary who narrowly missed expulsion over the selling of Workers Revolutionary Party literature in

the local pubs. A painter of pictures. A writer of words. A drinker: and I mean the man is prone to bouts of extreme hedonism.
I left this man Sullivan

Rondo's album, trying to work out what style of suit he would unveil next and hoping to find somewhere that he and Ollie (of Le Beat Route) could use for a club. "Because all the clubs are getting so boring now, it really is time for something radical

He hoped that he hadn't moaned too much, as he hates moaners. I assured him that he hadn't and left with the knowledge that Blue Rondo A

La Turk are a going concern. Mark these words: they'll be snapping round your heels



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Page 20 SOUNDS August 14, 1982 TWSTAMPWT

David Roberts meets New York's latest dolls TWISTED SISTER

Mag 'M like a battery. I absorb energy all day until I come onstage, because nothing else matters. Then I flick the switch. Why should I waste my energy anywhere else? Rock and roll's so important to me. I wanna be able to go nuts and do it for people.

"I don't care about walking along the street like I'm having a seizure. I could do that, but onstage is where it counts. They have to take a bat and beat hell out of me to calm me down sometimes!'

Twisted Sister is a phenomenon, a gloriously grossed-out vision of rock and roll as High Entertainment, dealt out with a conviction rarely seen this side of an Ovett/Coe encounter.

Personified by frontperson and vocaliser, Dee Snider, they exist to perform and

perform to exist.
"Twisted Sister is not synthetic or contrived," adds guitar handler JJ French. "When you let Dee loose on the stage, you let Dee loose on the stage; he's a ball of energy. We used to hear the phrase 'high energy' for years. We used to laugh 'cos we'd go and see bands that call themselves 'high energy' and it was just contrived movements.

'We've never been that way. Everything we've ever done has just been pent-up aggression. The band is on a full permanent Warp Ten 'get it done, kill people' attitude.

For six years that is what Twisted Sister have been doing in their home base of New York, USA. They've built up a phenomenal following in the tri-state area, released two independent singles. appeared on a national TV show, and played more clubs than Arnold Palmer.

At last things are beginning to pay off. An unlikely liaison with skunx label Secret Records has given the band the opportunity to release their first album and begin a worldwide assault on the heavy metal brigade.

FROM MANHATTAN Island to the Sussex countryside is a big (about 3,000 miles) step. A stone's throw from Hastings lies one of Britain's foremost recording studios. This is the place chosen for Twisted Sister's most important moment to date. With the aid of producer Pete Way (never 'eard of 'im!) they're coming up with an LP for release at the end of August.

At their nearby hotel the aforementioned Snider and French give the rundown on the situation:

"This is the first two weeks in six years that we've actually sat back. For six years we've slugged it out in the most disgusting conditions imaginable.

"I don't think people here realise how the clubs run in America. We don't go on 'till 11.30. We get home when the sun's coming up, go to sleep, and wake up when the sun's about to go down. Then you set off for your next gig.

'We've heen doing that constantly, and going out of our brains because we don't know if there's any light in the world. This is the circuit that kills people. We're the only band that's survived doing it for this long.

With so much room for disillusionment, particularly after coming close to signing uncounted record deals which never materialised. Twisted Sister can only be praised for sticking to their guns when many lesser bands would have thrown in the proverbial towel.

With an official fan club comprising over 6,000 members (and that's not a misprint) they've always had support where it counts most — from da Public.

Having been lucky enough to see the band at a New York club about a year ago, I could appreciate why they have so much faith in their own ability. Coming across as a grotesque abomination of heavy metal power and energy, their music is highlighted by make up 'n clothes slapped on with little regard for finesse.

The dregs of a street gutter are symbolised by five subhumans churning out a form of HM that is both mindless and basic as well as containing insistent melodies and hooks.

This is pure trash metal from the music to the characters themselves. AJ Pero and Mark ('The Animal') Mendoza form a bludgeoning rhythm section complemented by twin guitarists French and Eddin Ojeda. This is topped off with the maniacal guise of Snider, the archetypal street weirdo, perpetuating myths of street crime 'n' cheap

Snider raps non-stop between numbers, picking out members of the audience and subjecting them to verbal abuse. Although it's unconventional it's TS's way of demanding a

reaction from the audience.

JJ: "I think over a certain period of time the band evolved a stage show where Dee would confront the audience with their own hangups, and made them choose: either they're with it or they're not."

Dee continues: "Many of our fans originally hated the band. We'd say so many things to them, like pointing people out and saying, 'Why are you just standing there? Are you afraid somebody's gonna laugh at you? Are you embarrassed you might perspire?' People get offended when you say things like that. I'd pull them out and they'd get mad."

OT SURPRISINGLY Twisted Sister's relationship with their audience is one of love or hate, and that's the way they like it. But never having played on our own shores, they were looking forward to the challenge of winning over a totally untried crowd.

I see how hard British audiences work for the bands. When they see a band working just as hard for them, I think they'll

appreciate it."
Over to JJ: "I think it's safe to say that England has saved our lives. We would spend months and months pursuing record deals, and we'd get little trickles of information from England, like the singles are in the Heavy Metal Charts and Playlists. Every time we had a disappointment back home, we'd get hope from England.

To be here, doing a record in this situation, we can't begin to express how much England has saved band's life and given it a new chance to show that all the work we've done in the

past six years is justifiable. TS obviously have a great deal to prove both to themselves and to those people who will be seeing and hearing them for the first time. But JJ is again mildly confident:

"When we finally get a chance to play over here I think we'll substantiate all the pre-publicity that has been bubbling under the surface for the last year and a half. I think the band will live up to it.'

Writing this a while after having attended the Sisters' debut British gig at the Motorhead Festival in Wrexham, I have the advantage of hindsight. I was worried that UK HM fans wouldn't take to the band, decrying their visual image despite the quality of

It may be that although they wear make up, in no way do TS look effeminate. As Dee confirms, "Obviously we're not a pretty boy rock and roll band. From the first second we're grotesque city. There's no way people will look at me and say, 'This

guy's gay'. I'm a creature, let's face it."

Judging by their amazing reception at Wrexham, it looks as though he's right. I would wager that all those record companies who have rejected the band in the past are shooting their A&R people on the spot. As it is, with Twisted Sister spearheading the new shock rock/glam wave, there's going to be a rush for bands like them. But will any come close? I somehow doubt it.

Part of the attraction is that they don't hold back in any way. Whether it's live or on vinyl they give 100% in terms of effort. "I like extremes," says Sick Snider, "either extremely crazy or extremely quiet. I hate inbetweens.

"I grew up in the suburbs of Long Island which has no open space yet none of the advantages of the city. I used to sit on the step at the front of my house and want to scream. I couldn't stand

TH GLAM metal experiencing something of a revival right now, it seems that the Twisted Sisters are emerging at an opportune moment. More shock rock than glam, however, their theatrical inspiration comes from A Town Called Alice (Cooper,

that is):
"I hate the name Glam Rock," growls Snider. "It sounds so dated. I like Shock Rock. We were definitely into early Bowie, Alice Cooper and The Dolls. But originally for us the make up and the way we dressed was just to get attention.

'People in clubs in America really want to treat you like a juke box. They wanna hear songs they know, they don't wanna clap, and they want the band as background. We forced people to pay attention to us. Eventually they came to treat us as a legitimate rock and roll band, not just a juke box

But rather than fall into the trap of acknowledging his shock rock roots, Dee takes pride in placing TS in other genres:

"I'm not gonna do what a lot of bands do and say 'We're not a heavy metal band'. We are a heavy metal band, but not 100%. We have sides that are hard rock at our lightest we're hard rock, at our heaviest we're

It seems to me that much of Twisted Sister's appeal lies in their arrogance and

their energy, two traits borrowed from punk music, I venture. Dee tends to

agree: "The Sex Pistols were really an absurb HM band. A lot of heavy bands just stand on stage and play slow and heavy. I always thought that the punk attitude had its place in heavy metal rock and roll. HM's just as snotty as punk music, if not

snottier." | This arrogance of Twisted Sister's may well be off-putting to some, but it ultimately has the effect of demanding that all-important reaction. There is no chance of watching Twisted Sister and saying, "that was pretty good". It's either amazing or it's lousy, depending on your

own taste, or lack of it.

Trashy to the extreme, when Dee Snider lumbers around the stage like an over-sized stick of grease paint, churning out expletives as naturally as breathing, you cannot ignore him/it. Offstage he's calmer, but still The Mouth works overtime as if it's been switched on and won't stop until it's clamped and locked tighter than an Alcatraz cell

If you thought Dave Lee Roth was the biggest talker in r 'n' r just listen to Snider when he gets going. Littered with curse words, his sentences are never-ending tirades of fact and fiction. When he and French were together, my tape recorder was running at double speed in an attempt to decipher the ramblings of two hyper-

obsessed rappers.
If I'd included all the expletives this feature would have run to twice its current length. When they get onstage, nothing is toned down. It is not advisable to take your grandmother to a **Twisted Sister concert** unless she's the kind of person who likes no-holdsbarred gutter talk instilled with a large dose of humour and fun.

This is probably the key to their success so far. If you take it too seriously, the chances are you ain't gonna like it. However, if you go along to have a good time, enjoy yourself and watch a fine band, you will come away feeling like you've seen one of the gigs of a lifetime.

WISTED SISTER are not going to change just to impress their audience, it's the audience who have to go with the ability to compromise their own prejudices. There are not many heavy metal bands that require this of their fans, but there are not many heavy metal bands like Twisted Sister.

It's difficult to convey the feeling of a Twisted Sister live performance. It's extremely visual at the same time as providing a range of

songs from the classic HM of 'Under The Blade' to the metal anthem 'Bad Boys (Of

Rock 'N' Roll)'. If you like your music with the power of the Hoover dam, the brashness of the Artful Dodger, the sleakness of a Porsche Turbo, the melody of a nursery rhyme, and the looks of a Mad Max II extra, then Twisted Sister could well cater for your

bizarre taste.

Dee: "When we started out in New York people said, You're big here, but it's just a NY phenomenon'. So we moved into New Jersey and became big, and they'd say, 'It's just a NY/NJ phenomenon'. So we went to Connecticut and became the number one band, and they'd say, 'That's just a tri-state phenomenon'. "Now we're headed for

Pennsylvania, and at that rate it'd take us to the year 2033 to get the whole country. By the time we got to Hawaii we'd be old men on stage, and they's say, That's just a United States phenomenon!'
"It was like banging your

head against the wall," h adds. "You'd see people there coming to see you, buying the records and wearing your T-shirts. We practically blew away bands like Priest and BOC when we supported them, but the media and the record companies took no notice at

all."
Their notoriety is apparently not confined to their own fans, as Dynamo Dee points out: "A roadie of ours went to see Van Halen in Colorado. He went backstage and Dave Lee Roth was saying, 'Twisted Sister, yeah, I heard all about them'. And those guys are from the other side of the country. How'd they get to hear about Twisted Sister?"

Word is obviously reaching the top, and you don't get much higher than VH in this scribe's eyes.
"We're the band that

should be, and isn't. But we're gonna be, we're gonna come back with a vengeance.

Tough words for sure, but they come from a tough band. They should even manage to overcome the handicap of having been tipped by Garry Bushell as one of the year's success stories!

For starters there's a rush-released EP now available of old demo recordings titled 'Ruff Cuts', which includes an HM version of that Shangri Las chestnut 'Leader Of The Pack', as well as the official Falklands theme song, 'Shoot 'Em Down'. it's the first album that should provide the telling

After six years of hardship and collective enterprise it would seem that their muchoverdue record deal is the end of the story. But, of course, this is not the case. For Twisted Sister this is just the beginning. The beginning of something big.













Dave Lewis grabs RAGE by the horns...

■HINK ABOUT this. Where do you stand (no pun intended) when it comes to gazing at the Venus De Milo or the centre-fold of Playmate Of The Month? Both of them focus on the naked charms of the female form, yet by many one is considered great art and the other cheap sexism surely not just because one is rendered immortal in marble and the other celluloid?

OK, the ad nauseam abuse of scantily-clad women to sell everything from power tools (oops again!) to draft excluders is at best boring and at worst degrading, and helping to reinforce chauvenistic and unfair stereotypes, but when you consider the ripe fees models often collect and the IQ of any man who would actually be gullible enough to believe that buying a certain brand of cigars is going to get the women swarming round him, just who is fooling who?

And what about rock'n'roll? Hasn't rock music always been a very horny art form, so where do you draw the line over musicians using men or women's sexuality in their song lyrics or band image? As far as Liverpudlian rock band Rage are concerned, that line seems to run somewhere just above the pubic area. At least, that's where the two young 'models' were cut off on the front cover of their new album 'Nice 'N' Dirty' as they fondled each other's barely covered breasts for the benefit of the camera

Rage's lead vocalist and pretty-boy ladykiller Dave Lloyd: "We just thought that an album cover should catch and hold people's attention

and that one certainly holds mine!
"Anyway, the only people who complain about sexism are women really and they're all lesbians so we're not worried about it. (Don't reach for the pen and paper just yet girls, he's

"My missus didn't complain about the cover and she thinks women are better than men; I just think they're equal. You see plenty of tits on the telly and advertising stuff these days, in fact every woman I've showed the cover to thought it was great.

So whose idea was it?
Dave: "Mine, I'm afraid. The original concept
with the title 'Nice 'N' Dirty' was to have two women on the cover, one a very sweet young thing and the other like a leather-clad vamp

RAGING BULL



They're all the Rage: left to right, Mick Devonport, Terry Steers, Dave Lloyd, Keith Mulholland, John Mylett

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bastard' from the rest of the band) and they both put all this leather gear on and I thought: 'Go for it!' I'm glad they only showed the picture from the waist up, though." Why, what was underneath? Dave: "Not much!"

photographic session (mumbled asides of 'jammy

looking really rude. So I went to the

Keith Mulholland (Rage's ebullient bassist and chief joker): "Dave's head!" (Followed by much lascivious laughter.)

For the launching of the album, however, the band buried themselves even deeper in the sexism mire by posing with a whole gaggle of semi-nude 'ladies' (one of them our own Paul Suter's girlfriend I'm told!) during a record company organised party, knowing and doubtless hoping the pictures would be used in the music press gossip columns. Wasn't that just asking for trouble?

Mick Devonport (lead guitarist and another master of the one-liner): "One of the music papers described the party as a last ditch attempt for publicity, but it wasn't really that at all. I thought it was just the record company saying thanks for the album and have a good

But come on now, you must know you'll get a lot of critical flak if you use the image of women being 'dying for it' and 'available' as you did both on the album sleeve and the launch party Mick: "But women use men as well, it's a

two-way thing."

Dave: "Why don't Anne and Nancy Wilson (of Heart) go on the front cover of their album without any make-up on and when they've just got up in the morning or whatever? Cos they do both look rough in the morning, they really do, and they can't cook a decent breakfast either! (Hoots of derision from all around.)

"No, they're always done up to the nines and looking 'sexy' in their pictures.

But they're not groping at each other's tits!

Dave: "They might be, that's just incidental." Mick: "Those two girls on our cover do actually like each other, you know."

Keith: "Oi watch it, that's my sister-in-law you're talking about!'

UT, AT the end of the day, can Rage's music still win through, despite all the tit and burn rap? Well, yes. After a long, hard slog of eleven years on the rock circuit as first Nutz and now in their five-man guise as Rage, this band have forged an exciting and compelling blend of British steel and US chrome gloss, as epitomised by the opening side of the new album. This was obviously a stylised change of direction from the band?

Mick: "This album is more us, really. Some of

the songs on the last (and comparatively poorly

received) album were just backlog material."

Dave: "This album is much more the direction we want to go in."

Mick: "It's not us sounding American, it's them sounding like us."

Keith: "It's the Liverpool sound. You know,

Dave: "We did consciously put those

particular songs all on side one - that's the Foreigner side, side two is the AC/DC side.

"Seriously, side one you can get into straight away, while side two takes a few listens. But there are no real duff tracks on the album and so far we've had about ten suggestions for a single, which is always a good sign." (In the end they opted for 'Woman').

With the band's long history as Nutz and so on, have many people proved prejudiced against them and written them off as boring old

troupers?
Dave: "Certainly some of the Press have, but I don't find many kids like that.'

Mick: "The kind of people that go in for our sort of music seem to expect you to have paid your dues anyway; you have to have had the experience to play the way we play and you couldn't get Dave's sort of voice on a younger

Is it ever depressing or annoying, though, to watch comparatively upstart rock bands achieve success while you're still soldiering on?

Dave: "No it doesn't depress me, it's all a question of being in the right place at the right time, like Saxon and Iron Maiden were."

In fact, Rage played a painfully memorable gig back in late '79 in Manchester with both the Maiden and Saxon supporting them, Rage drummer John Mylett actually turned down a job with Maiden (and is still adamant that he doesn't regret it) and Paul Di'Anno and members of Saxon have even roadied for this band at various

OCK OR heavy metal or whatever nametag takes your fancy is a fairly formularised style of music and there are a lot of bands playing it, so it's very difficult to stand out from the crowd. Yet Rage seem to have deliberately avoided putting across any corporate band image.

Dave: "Projecting a mean and moody image is like a last resort really, we want the music to come across more than anyting else."

Keith: "Hard drinking boozers is our image! No seriously, I think the new album has a different sound from any other heavy rock band."

Dave: "And it's got a dirtier cover!" Mick: "Yeah, we could be the first band to do an all pornographic video!" (Lascivious laughter.)

With the exception of new-boy Terry, the lineup of the band has stuck together through thick and thin ever since Dave Lloyd joined up with the others straight from school. In fact, he can still remember the first gig they played together in a small club in Carlisle and how he managed to score with a girl in the audience and how, as he put it, sex has remained his main incentive

"Nah, don't put that in," he added after relating the gory details of his youthful conquest. "I'm a happily married man — I'm married and she's happy!" she's happy!'

Keith: "I'm a happily married man too — she left me ten years ago!"

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"Being a skinhead used to mean taking a stand — making things clear. Stop talking about challenge when you challenge nothing!" - Chris Dean of the

UST IN it for a ruck, schmuck? Still fighting for your own kind? Well a lot of us ain't! Some skins and punks have got the suss to act sharp and know who the real enemy is. Whether you like it or not, there has been a rise in music for fightback

Three examples spring to mind. Firstly, loveable spikey-tops the Sex Pistols shaking up the Royal parasites during Jubilee week; the Specials 'Ghost Town' which had 3½ million reasons to be number one during last summer; and only this spring, Rhoda's 'The Boiler' aimed at the judge who announced some women ask to be raped.

It must be said that over the last five years, after the prole punk explosion and the international recognition of reggae, beneath all the dross, a high proportion of today's music has aimed at actually making the listener think.

Like so many people of my age, I remember going to the RAR carnivals and knowing there was no need for speeches on how to fight racism after Steel Pulse had played 'Klu Klux Klan' or exposures of how YOPS were slave labour schemes after the Clash had torn through 'Career Opportunities'. The music spoke for itself.

Alas, we have seen depressing phases in music. The resurgence of dumb macho metal with only Trust and Girlschool kicking shit back into the hairies' faces; vogues for liberal anarchism with Crass-en masse armies giving out all questions and no answers, about as threatening to the norm as the Cub Scouts.

Also we have those hair-brained hedonists dancing to the groovy sounds of Ze, the Inhuman Leage à la Turkey or Mari Wilson and her international jet set - all keener to get down and boogie than stand up and fight.

But outside this cute and cosy clubland, the militant skin/punk spirit is alive and well and now not simply anti-racist but anti-nuclear and anti-Tory too. Bands like the Jam, Infa-Riot, Newtown Neurotics and of course Redskins above all putting the dialetical Doc Marten in with raw excitement

"It's a losing battle, we must all win" - the Business

With all this, I went in search of York band the Redskins and their label CNT. Both claim they are offering unlif angry pride for these times.

OUNDED IN August of last year, CNT stands for the trade union movement who were the last to hold out against Franco's fascists - sons of the people to the barricades with records comes their solidarity slogan.

Set up by Jon Langford of Mekons fame and Adrian Collins, formerly with York's Red Rhino Records and responsible for discovering the Exploited's first LP, there are no slimy deals with smarmy eels here For them, York is not a middle class paradise of majestic architecture but a city of redskins, punks and herbert hooligans

But it is not like an Oi thrash/No Future label as Adrian points out:

'We are looking for diversity all the time and bands that say something. Although it is growing now, we want to operate a totally independent label. The record industry is so profit-orientated. We want to

get away from that and get our artists involved with us so that they can almost put out their own music from cutting the single to sleeve design. I think we have some very interesting bands already."

I wondered whether the hard uncompromising political stance of Redskins is reflected on the

"Yes, both John and myself are committed to political change and this is one way of going about it. That is not to say we would exclude nonpolitical bands"

Already released on the label

is the 'Sporting Life'/'Frustration' 12", by the Mekons, the highly acclaimed Stooges-inspired single 'Body Electric' by the Sisters of Mercy, 'English White Boy Engineer' by the Three Johns (a new version of the Mekon's stormer about South Africa) and the magnificent 'Mindless Violence'/'Kick Out The Tories' double A-side from Harlow's

Newtown Neurotics

Forthcoming attractions to be distributed include a cover version of the Who's 'Won't Get Fooled Again' by elevenyear-old Vicky Talbort (eat vour heart out McClaren), a ten inch from Captain B Morgan, 'The Mekons Story' LP (a compilation of unreleased tracks) not forgetting the cracking 'Lev Bronstein'/'Peasant Army' single from Redskins.

"Intelligence should be our first weapon/Stop revelling in rejection" — the Jam

Huddled in the rehearsal rooms in Kilburn High road, I asked outspoken crop-tops Chris, Nick and Martin of Redskins what they thought about CNT.

'It's certainly shaping up into one helluva label. We have found there are bands which are at opposite ends of the

musical spectrum but are all bloody sharp," starts 19-year-old singer/guitarist Chris Dean.

"We get involved in every decision that's made — it's like the managing director of a record company coming into the studio, the cutting room and then asking you about visuals and designs. I think on the label we all help each other. We suggested the Neurotics to CNT," adds bassist Martin Militant, aged 17.

I wondered what their name stood for.
"Redskins was meant to get

across the idea that all skins are not Nazis, some can think for themselves. Although we dress like skinheads, we don't necessarily call ourselves skins; that was just Garry Bushell calling us the Redskins so we've been lumped with it. But Redskins isn't just us, it's Seething Wells, Dagenham Pete our roadie, the Sheffield skins and all those socialist skins on the right side," says

Chris.
"Although we've moved down to London, we come from up North where there is a strong left-wing tradition amongst skinheads. It's a lot different down here. But what annoys us are the trendy lefties saying skinheads are the property of the fascists they're definitely not. I bet if any of the trendies saw a Nazi they'd run a mile instead of sorting them out. What appeals to us about the image is it's cheap, healthy and easy. The boots and jeans last for years and it's the most basic haircut, coz you haven't got one at

We move onto their music, a rushing Clash/Jam 77 style sound with spitting primal scream vocals and crunching guitar, supple Motown bass and hard-hitting drumming with fluttering cymbals.

Drummer Nick King expands on this: "There are precise ways of putting ideas into

practice and music is one of the best ways of doing that. We are putting over ideas which are harder and clearer than all our influences like the Clash, Crisis and ATV."

Chris: "That's dead right. Redskins is the break from doing the Joe Strummer or Bob Dylan 'the system stinks man 'bit, and as socialists actually showing how you fight back.

Do they think music can be an important weapon for change?

"Sure it can. Soul, disco, rap, reggae, funk; you name it, it can all change ideas. Slam the lyrics, not the type of

HE BAND are quick to point out that there is no rebel chic in their stand. Chris: "Our music and politics is a commitment, not a pose. I hate all these bands who say 'Don't ask me man, I've no solutions'; Redskins say it's fucking clear. We believe that working-class people have their labour one tool that when they withdraw it, the whole system collapses. It's not good enough giving a Marxist analysis like the Gang Of Four do, people don't understand what they're on about. Just look how much better the Clash's 'Know Your Rights' is compared to 'I Love A Man in Uniform'. It's hard, aggressive and crystal clear.'

"Assemble in hate/Hot up and demonstrate/You've the choice/This is the people's Voice" — words that lash and music that bites from Redskins.

Like 'Radio DJs' (about patronising attitudes), 'Lev Bronstein' (why Russia isn't socialist), 'Skins Hate Nazis' or 'Longbridge' (about being screwed up on the factory treadmill), the message is protest backed up with concrete action.

Chris chirps up to agree: "I suppose we talk about the here and now. A new song 'Call could concern now and, of course, in our minds is the Falklands, a crazy lunatic war in the South Atlantic with workers killing workers as always happens while Thatcher and Galtieri sit pretty.

"Mindless violence what does it prove/It proves you don't know the people who're shitting on you" — Newtown Neurotics.

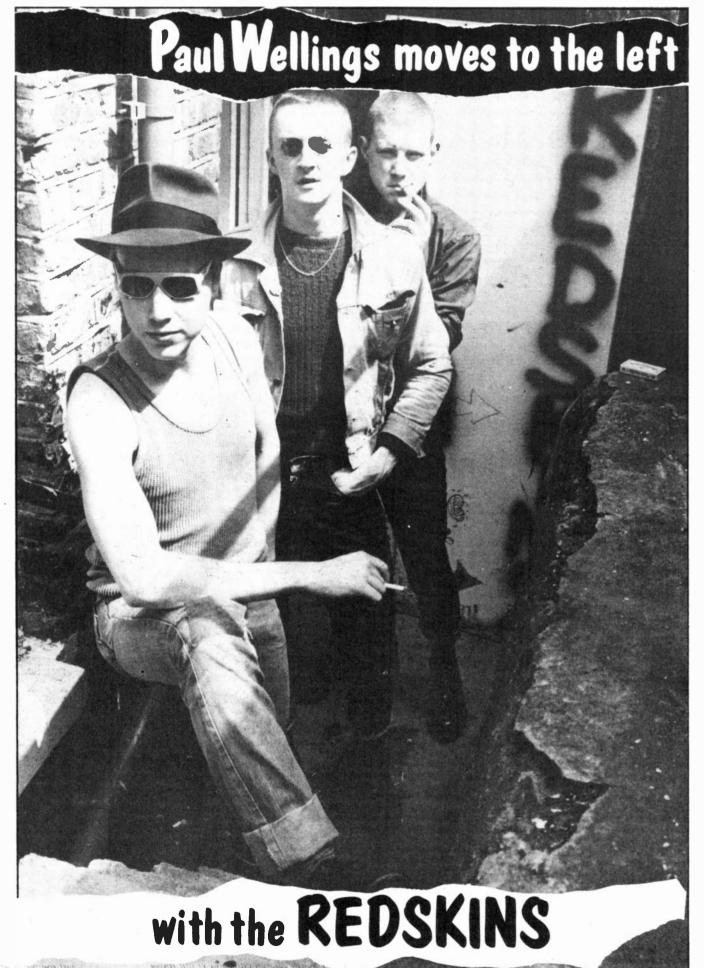
Nick: "But that is not to say we're pacifists - you can't just patch-up the system, you have to smash it. I think we've still got to be hard and determined. mean we're top of a Nazi hitlist. It would be so easy to bottle out when the trouble

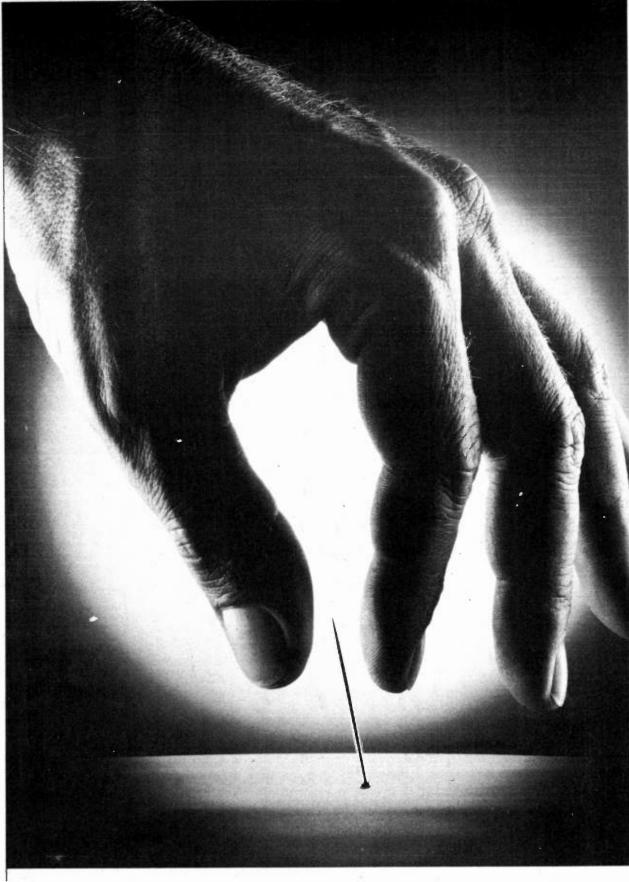
Is the purpose of the music to agitate and educate I asked? Martin: "Yeah, Redskins free adolescence of Altered Images or Haircut 100. For Christ's sake, sex is not a mystical fantasy or a kiss on the cheek, sex can be a sweaty screw in the bogs or a woman being raped. Redskins are not singing about 'boy meets girl', we'd rather sing about 'Boy meets Boy' or 'Girl meets Gorilla'.

And while grubby pseuds and armchair cynics dream of the easy life, bands like Redskins are getting off their arse and doing things. Skinheads will need this band. Just watch. Chris concludes: "We want

to make music which is exciting and makes you feel like you can take the world tomorrow. We want to play factory politics, not just street politics like the Oi bands. Yeah, sure we'll play to kids but we also want to play to organise people in factory struggles. Heh, what about a Redskins sound system during worker's lunch hours? Now that

would be something."
As they say, you don't just talk music — you live it.





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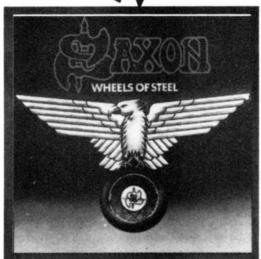


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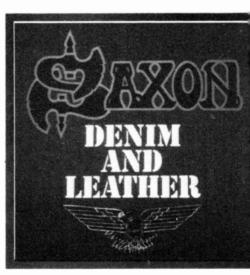
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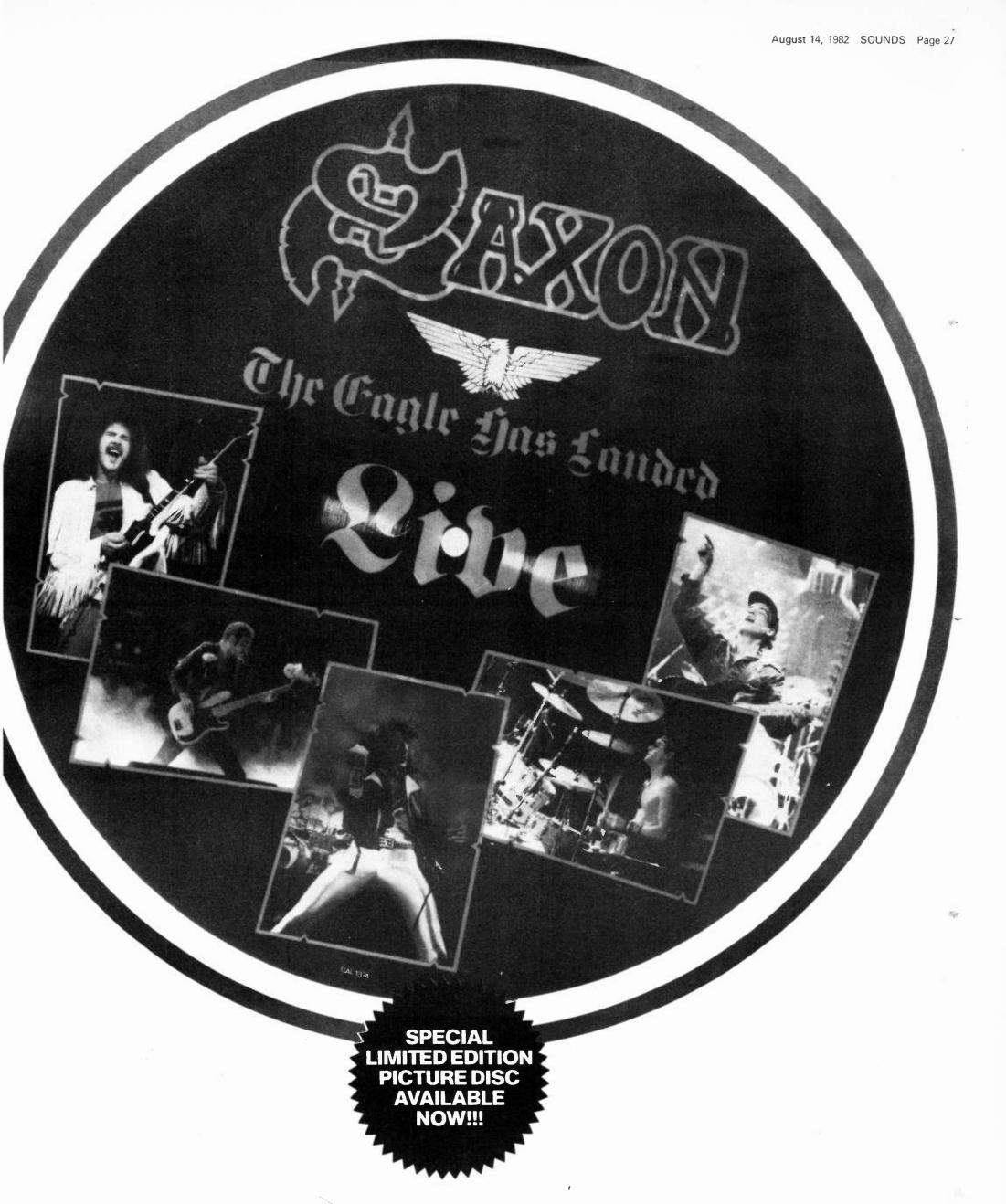
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THECRACK

FROM PAGE 25

The Crack are four Cheltenham likely lads out to make it in the Smoke, out to crack the charts open and find fame, fortune, and more bangs than Guy Fawkes Night. They really are angels with dirty faces, clean cut, crew cut and burning with a near naive enthusiasm untainted by London cynicism or Northern desperation.

By Noddy and Holder! The Crack are the new faces of rowdy rough-house rock, loaded with grins instead of scowls, and making muscle pop as fresh-faced as they are.

MAKE a meet with the boys over a plate of chips and several gallons of lager in a discreet gambling den round the

corner from RCA. There's Shane Woolridge, 19 year old, guitar and vox, Steve Jones (no relation) a year older, guitar and main vox, 20 year old bassist Dean Gifford, and 17 year old Andy 'Pip' King the dynamic beat-keeper.

Steve is demolishing lager like he's just found a fresh water stream after ten days in the Sahara. "Bloody hell, free beer," he grins, "this is a right crack, innit?" The phrase recurs as often as the pint glass gets filled up. And why not?

Maybe it is time they got something out of the biz, because despite all the big talk surrounding their winning the Battle Of The Bands last April, material rewards haven't been exactly showering down from

heaven.

If you recall our heroes stunned everybody, including the organisers, by romping home past over a thousand other entries to scoop top place. Five'll get yer ten it wouldn't have happened if those two true connoiseurs of classic rock pop Noddy Holder and Suzi Quatro hadn't been stars of the judging panel.

"We did it cos it was the

"We did it cos it was the only way we could think of to get out of Cheltenham," Steve admits. "We were really surprised to win."

But the promised four grand prize money was as forthcoming as a Cabinet Minister's pre-election pledges. They didn't even get to keep the trophy...

"All we got was a telly appearance," reveals Shane, "and we didn't even get paid for that. Still it was what we wanted."

"If you ask me the whole things run by a bunch of wallies," snorts Steve, "they seem to me like they're just business men in for a quick. They don't seem to know anything about the music biz."

Proof came with the fate of their 'victory' single, 'Don't You Ever Let Me Down' a mighty fine pop song nobbled by a mix as healthy as the before part of a Charles Atlas ad, and a dodgy BOTB fixed up distribution, roughly as well-oiled as a rusty gatlin gun, which successfully sabotaged the surprising amount of airplay the single notched up.

T ALL sounds like the biggest carve up this side of the Lord Mayor's banquet, except it got the band what they wanted — ATTENTION. They got the telly, the newspapers, and rave rewiews from the strangest people.

I mean, even John Waller

liked 'em, likening them to a 'dynamic cross between the Jam and the Business' while a more clued in Valac wet himself over their "pulsing joyous noise" and John Oppo rave reviewed 'em at Skunx with words like "Slade meet the Business with a memory of early Ramones, pure noise for anti-disco people" and more succinctly "BLOODY BRILLIANT".

The world agreed that this Crack mob sounded like a breath of fresh air, and, eventually, the reviews were rewarded with a Big Company Deal — RCA signed 'em up for 'ten tracks a year' with four option years.

Last month's 'Going Out' was the first fruits of the pairing. Why it isn't getting played to death on the radio is anyone's guess.

I personally believe Radio One's undergone a Marie Celeste style clear-out of all human life and is currently being run by a night watchman and a defect computer left over from an old Doctor Who set, but I digress

digress ...
Now, when the Crack get their management problems sorted (they got surrounded by sharks post BOTBs but thankfully got a bit of fatherly advice from the Slade camp which has seen 'em near to a proper deal) and fix up the touring . . .

"That's the only thing I can't understand," says Shane, "why put the single out now? It should come when we're on tour. But at least it proves RCA are behind us and it proves they aren't shying away from our punky stuff."

"It's gotta make a come back, ainnit," says Steve knocking back another lager. "Really gutsy music, I mean. The charts are full of rubbish at the moment and there just aren't many bands about like us on a major label and doing anything in the charts . . ."

Men after my own hearts indeed. I can't believe the record buying population would be lapping up the pile of rotting barbituates that monopolise the airwaves now if they could hear a decent alternative.

One big problem is the establishment attitude to bands that look like the Crack. So blinkered, hypocritical and bloody elitist are our myopic powers-that-be, when they see a band of young working class blokes with short hair, Fred Perry's and straight Levis they get blinded by a tidal wave of dumb prejudice.

Take the halfwit in Record Mirror who reviewed 'Going Out' with lines as perceptive as a blind navigator in a peasouper, viz "this song isn't about going out on a Friday night . . . I'm sick to death with morons moaning about the system".

"I couldn't believe it,"

Steve shakes his head. "The song IS about going out and having a good time on a Friday night full stop. It doesn't even mention unemployment or anything like that."

It's just blind prejudice.
You've got short hair so
you've got to be a lout
and/or a dangerous babyeating militant, or something
even worse.

Similar prejudices resulted in Shane getting a tug from the Lyceum manager at the BOTB final. Seems one envious slug had tipped him off that the band had two coaches of skinheads coming up to wreck the place.

place.

"We had two coaches of fans coming up from Cheltenham," Shane reveals, "And only four of 'em even had short hair. I had to go on the phone in the manager's office and pretend to cancel the coaches. They all still came but they just had to pay at the door as well cos they couldn't use the tickets they'd already bought . ."

QUICK perusal of the band's history shows that, one obvious halfwaydecent break aside, Lady Luck hasn't exactly been risking any hernias on their behalf.

Steve and Shane, the songwriters and gassers of the band, met back in January 81, doubtless in a local boozer, and got into muckabout practice sessions that eventually spawned the Crack (slang for a good time, and also the title of the Ruts' first album which they all admit to loving — quite right it was a classic).

right it was a classic).
"We had a different drummer to start with," says Shane, "but he was crap so we kicked him out and got in the best drummer in Gloucestershire . . ."

Pip grins — a fatal error. Shane shoots to a punchline: "then he left and we got Pip."

I must admit to a glaring ignorance about the location of Cheltenham. I knew it had a race course and a posh gel's school but I'd always though it was out in Essex somewhere. But as the band's near Beki Bondage style yokel accents revealed it's far nearer Bristol than the Bridge House.

"Beki Bondage tied our old drummer up and rode him," gossips Pip.

"She can ride me any time," fantasises Steve.

Since forming they've done a feeble 22 gigs in 18 months, 17 in Gloucestershire — not for want of trying y'understand, mostly 'cos they didn't have the ackers to escape from the South West gigs desert.

Out of sight and mind of the music press (though not out of touch — "Sounds is the only paper who've kept punk going" says Shane accurately) the Crack developed their very own sinewy punk-pop style.

"The Clash were a big

influence," reveals Steve, going on to admit to Slade and Ruts influences with relish.

"We're a punk band live," he says, "no doubt about it, it's one big noise live. But in the studio we do it as live as possible but we take a bit of care about it as well to get a good sound. Just cos we've got melody as well as power it doesn't mean we're not punk."

The best punk always has power and melody. What do you think of the Jam/Business comparisons?

"Well we've never seen the Business," Steve admits disgracefully, "and I'm not too sure about the Jam. 'Going Underground' was great but they peaked there."

You ain't kidding.
"We're just us," says
Shane, "we make nonferrous rock music, we're
about having a good time.
The worst thing about that
Record Mirror review was we
don't believe in writing
songs about the system
anyway. What's the point of
running society down? All of
us are part of the dole queue
but we wanna forget about
all that and have a good
time.

time.
"Everyone slags Maggie
Thatcher down," Steve
elucidates. "And she is
wrong, but what can we do?
Music won't change the
world. Let's have a laugh,
let's have a laugh against it
all. That's why we're called
the Crack. I loved the single
the Pistols did with Ronnie
Biggs. That's what we're all
about, taking the piss and
having a laugh."

Their only concession to current events is their present b-side 'The Troops Have Landed'.

"We wrote it for our troops in the Falklands war," Steve explains, "a lot of the lads from round our way were over there. One got killed with Colonel 'H' at Goose Green. We actually wrote the song when the battle of Goose Green was going on. We wanted to support 'em."

'They're all on the

'They're all on the islands/But they're not on their own/Cause they got support from everyone back home . . .'

Their only really controversial number is 'Lootin'' . . .

Steve laughs. "They'll never play that on the radio, RCA'll never put that out. It's nothing bad, it's just about this 16 year old who gets mixed up in everything going on around him.

"You oughta hear our song 'Jack The Lad', we wrote it before the 4-Skins did their's by the way, it's really heavy and stomping . . ."

Is there going to be an album soon?

Steve: "Not yet, we'll wait till we've got a single doing well."

"We've got plenty of good singles material," Shane reveals. "We've got one called 'Fun Fun Fun' which is really catchy, a perfect summer record in fact."

If only it got airplay ...
"That's the problem,"
agrees Steve. "Take a record
like Demob's 'No Room For
You', that was a brilliant
punk song, it was noisy and
catchy but no one played it.
There's not one good loud
noise on in the charts. We're
well behind the Anti-Disco
league ..." And our
fledgling campaign for punk
radio by the by, and if you
haven't started a petition yet
get moving, ma babes . . .

T SEEMS to me, I muse, that you fit into that classic Business quote, "we're not the kids on the street, we're the lads in the pub." Y'know, the old herbert crack.

"Ah yeah, herberts," Steve laughs. "Well I'm into Rose Tattoo and all that but round our way herbert means an idiot."

What? It's an outrage!
Naturally with such subjects
popping up and much ale
slopping down, the
conversation swiftly
descended into rather more
trivial matters than the
Sounds pages could possibly
regale you with, starting
with the near-legendary and
well pathetique Subject
Pigfish — all revealed as
soon as Johnny Oppo gets
on the case.

So to wind things up, I switched to the old faithful ambitions angle.

"We want a really decent tour," says Shane, "we really want to play. We need to play it's what we're all about. We've got to make it. Got to, that's what it's all

"I'd like us to be a band kids can identify with," says Steve. "There's not enough people around kids can identify with any more, and it's something kids love doing. Down our way all the young 'uns worship Suggsy. Madness have really made it."

"Only two per cent of bands make it," says Shane finally. "And we're determined to be amongst that two per cent." Against all the odds of

Against all the odds of airplay/record biz/hip media phoney logic, I've got a feeling in my guts that the Crack will be.

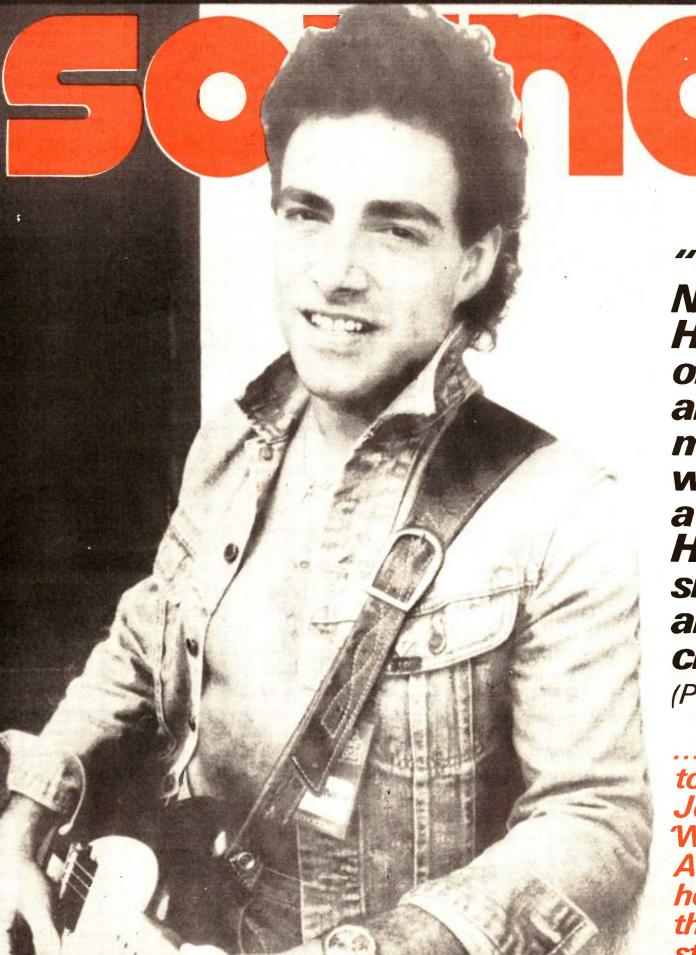
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(Pete Makowski)

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warn you.

Who's Crying Now' is available next week in a picture bag and is taken from the Journey album, 'Escape'.



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JOURNEY WHO'S CRYING NOW



As the brilliant author Kurt Vonnegut once said in a speech to college graduates (and would no doubt repeat if he were

reviewing the singles for you);
"I suppose you will all want money and true love, among other things. I will tell you how to make money: Work very hard. I will tell you how to win true love: Wear nice clothing and smile all the time. Learn the words to all the latest songs.

SINGLE OF THE WEEK

SOFT CELL 'What' (Some Bizzare)

'Tainted Love' part two - and well worth the year's wait, which has seen Soft Cell establish their commercial and aesthetic appeal whilst experimenting with new styles, new approaches and new moods

After the sleazy, soulful heartbreak balladry of 'Say Hello Wave Goodbye' and 'Torch', comes a return to the fiery, dance-floor spurned lover revenge fury.

Again, a sixties soul scorcher dredged up from Marc's mum's record collection, all flashing eyes, flashing legs and flashes of genius down on the dancefloor. There's a reaction in the Sounds office which holds reactionary bias against what has been termed the 'dance and forget mob', which is supposed to encompass the New Pop of new chartdom . . . but as far as I'm concerned, if you don't like dancing, either you're just too self-conscious ("my mates might laugh at me") or too

Dance is the rhythm of life (substitute the word 'sex' for 'dance' after about two in the morning).

Anyway, back to Kurt Vonnegut who has no new single this week, although I'm re-reading Palm Sunday. He would tell you to learn the words to 'What', since it will very soon be Number One in the charts, just as it is in my heart already

Sounding bizarrely like a male version of Dusty Springfield meets Sandy Shaw (especially on 'There's Always Something There To Remind Me'), Marc begs "won't you come back, I said, won't won't won't you come back!", just how you do in that situation — like desperate and tearful.

Starting off with a deceptive keyboard drift, the song changes gear into the stomping, anxious plea of heart-torn passion with that discordant synth noise that Dave Ball perfected on the Tainted Love' twelve-inch.

Marc Almond's vocals are a crooning, tugging throwback to the sixties torches (taking elements of 'Dock Of The Bay' 1 Close My Eyes And Count To Ten' and 'Rescue Me') as he almost shrieks, "What can I do when I still

What can I say when I still want you?

What can I do? What can I

you'll never know this

These words - even when combined with nice clothing and a permanent smile - may not win you true love, but I promise you that for the duration of this record, this pulsating, exciting record, you simply won't care!

SURPRISINGLY CLOSE **CONTENDERS**

BLITZ 'Warriors' (No Future) The massive irony about the crunching, blistering 'Warriors' is that the words are at best to be totally dismissed, at worst to

be regarded with suspicion. Whereas the sparkling Grandmaster Flash 12" of 'The



Soft Cell; "Ere, Who you screwing John?

Reviewed by JOHNNY WALLER

Message' (worth every penny of the 375p you'll have to pay on import but due for a UK release in a week or so) deals with urban deprivation, street violence and inner city tension with wit, optimism and style all tempered by a crashing realism. Blitz are still dangerously close to romanticising the mindless violence that the Newtown

Neurotics sing out against. 'Warriors', from the title onwards; retains a sense of pride but mostly through fear and mob r

Opening with a subdued bass burble and slashing hi-hat swish, the song explodes into life with a screeching guitar howl and vocal roar of almost frightening determination: the cry of revolt of a new youth.

There's no way this record can be realistically dismissed as retrogressive or out-of-date there's no time limit on youth, on fury, on passionate

outrageous protest. While lyrics such as "Our mates are diamond and we shine like steel/You can't beat us down cause the wounds will never heal/You can't take us for a ride/You can't rob a warrior of his pride." won't challenge more established wordsmiths like Costello, the sheer sense of primitive pride and undiminished determination is carried by the awesome steam-roller loud uncompromising PUNK music. And the b-side 'Youth' is almost as fierce!

No love to be won here,

DURAN DURAN 'Save A Prayer' (EMI)
Ah, this I heard on the

screamingly funny Simon Bates show this morning, and its lazy dreaminess is in direct contrast to the brisk bites of 'Hungry

Like A Wolf'.
Taken from the unfairlymaligned 'Rio' LP — which I still haven't heard — 'Prayer' mellows out through a drifting quasi-Japan melody and some stirring, soaring synth. Another hit, and I approve. This week's for 'nice clothing, smiles and

UK DECAY 'Rising From The Dread' (Corpus Christi)

The most extreme record in the pile, and despite/because of the hostile reactions it's garnered in the office, a positive effective

stab at daring to be different. The first minute or so of 'Werewolf' consists of unsettling subhuman growls and sound effects — a perfect setting for Decay's rousing, invigorating music which is beginning to draw on a deep, almost mystical strength that places them at a point almost equi-distant between the Fall and U2 if that can be imagined, lusting after a supreme physical and mental peak.

Decay are sorely misunderstood (as much by a large section of their fans as by blinkered detractors) but vocalist Abbo is predestined to

be much more influential soon. I shall interview him and put him on the cover of Sounds

but for now, this record has the spirit of Kurt Vonnegut.

THE OTHERS

Maybe I've been wrong - all the time I've said to people "be positive, lose that hip cynicism and be adventurous — there's loads of great records and bands around if you'll only look" . . . but hear me now, this week's singles are a pathetic pile of uninspiring

Why, even the Sugarhill Gang's 'The Lover In You' (Sugarhill) is a vast, mellow disappointment.

commercial slush.

Some people think a singles reviewer should attempt to cover as many singles as possible, but I tell you that's a waste of time. Surely you don't want to hear about the undiluted swamp-dross of the Brotherhood Of Man. Asia. Patty Weaver, Nazareth, Rah Band, Showaddywaddy. The Quick, Bertie Higgins, Michelle Pfeiffer (from 'Grease 2') et bloody cetera?

And I refuse to review HAIRCUT 100 'Nobody's Fool' (Arista) on the grounds that I find it too bland and superficial to be critical of . plus Nick Heyward has nicer clothing, a better smile and more love than me. But he still doesn't have any songwords worth learning and I'd rather listen to Blitz.

I would have reviewed T REX '20th Century Boy' (EMI'EP)

because it's still brilliant, but I know that you've all got it anyway, whereas no-one has THE KORGIS 'Don't Look Back' (London) - despite being produced by the brilliant Trevor Horn - and I suspect

matters will stay that way.

But it's not all gloom — I'm off to Paris this afternoon and there's a few more singles that still look appealing enough for me to at least give them a

spin. GREGORY ISAACS 'Night Nurse (Island)

A curious blend of catchy reggae with an openly commercial production that never falters to the level of being watery.

As a non-reggae fan, I find this instantly — and refreshingly — appealing. Could Kurt Vonnegut be black?

BLACK UHURU 'Mondays' (Island)

Another reggae ten-incher, another slice of welcome, warm Sunsplash refuge from the MORass of the other records.

Uhuru's 'Sensimilia' is probably the only reggae LP I'm ever likely to own, and while this seems to fall short of that glorious peak through an overemphasis on disco rhythms, it's got more punch and passion than most of the rest.

DELTA 5 'Powerlines' (Pre) Sadly disappointing once more since D5 regrouped after several original members departed (noticably the effervescent Julz), there's

definitely a vital spark missing. 'Powerlines' is merely strident and repetitive (while still just

identifiable as Delta 5), though the flip 'The Heart Is A Lonely Hunter' has more style, melody and grace, and would have been a braver choice. But I haven't given up on them yet.

JOHN FOXX 'Endlessly' (Virgin)

Imagine a whispy Thomas Dolby song that builds on the melody of Pink Floyd's 'See Emily Play' but fails to ignite before the pseudo-'Strawberry Fields' reverse-tape ending.

From the lyrics on the sleeve, Foxx seems to be in love, a condition not known for inspiring great music unfortunately

Foxx should try to rekindle the flames that burned within that 'Young Savage' breast.

QUEEN 'Back Chat' (EMI) After that dreadful pidgin-Spanish love song-dirge last time out, any new Queen 45 has to be an improvement, but this is close to being brilliant. Written by bassist John Deacon, it's a great little pop song, with a deft guitar ripple intro, a bass line that Grandmaster Flash will liberate as soon as he hears it, and a simple, catchy danceable tune.

In a sense it's custom-made disposable pop, but rises above the major morass of this week's industry waste, will soar into the charts and grace the radio for weeks on end.

Brian May's most effective guitar-playing since Queen were a group all my mates liked and one of the few discs that has lasted all the way through - in fact I played it twice.

A huge hit and deservedly so.

BILLY FURY 'Love Or Money' (Polydor)

Fury looks too elegantly tanned and healthy on the sleeve. A limp song - see John Foxx

FRIDA 'I Know There's Something Going On' (Epic) Written by the occasionally-brilliant Russ Ballard, produced in inimitable (and sympathetic) style by Phil Collins and sung by Frida of Abba — whichever way you choose to look at (or ignore) it, an impressive

pedigree. From her forthcoming solo album, this is a move away from the classic Abba vignettes into a denser, *harder*-sounding betrayal plea, whose chorus grabs you halfway through and

won't let go.
This record proves that female singers, given the right material, can still make great radio pop, and will do instead of a Kim Wilde single for me to

IRENE CARA 'Out Here On My Own' (RSO)

Again from the Fame soundtrack, but while the title song perfectly captured the film's bristling, unbridled confidence, egotism and lust for life, this ballad is more in keeping with the watered-down, overly sentimental TV series which will probably mean A HIT! (Buy the Frida single instead).

THE 3 COURGETTES 'Substitute' (Island)

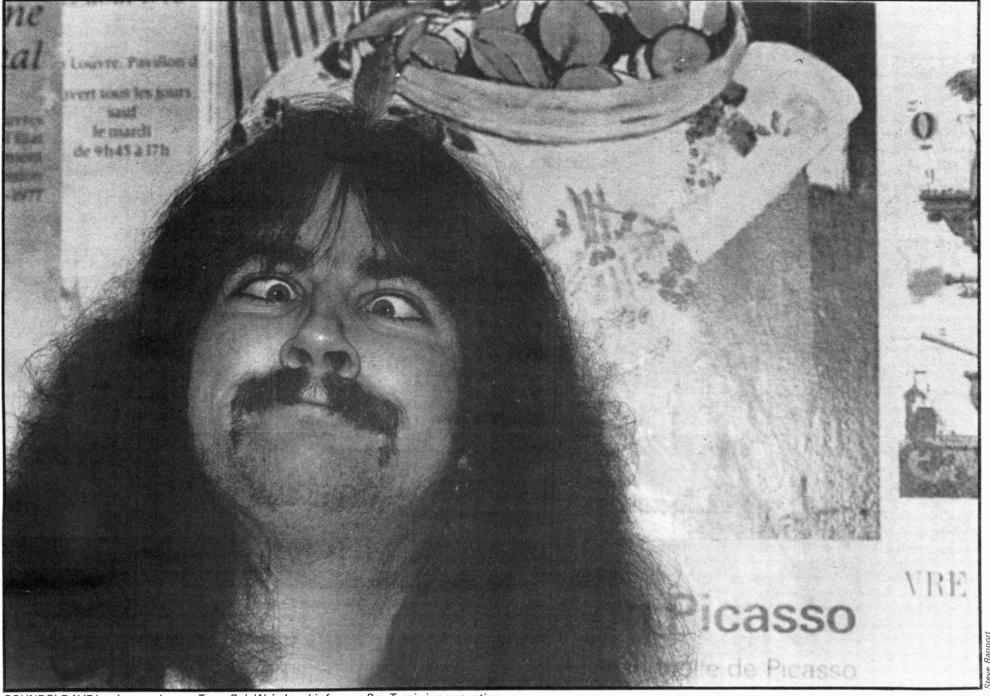
Proving that what can sound fresh, bouncy and frivolously furious on stage, can tend to come over as twee and dated on record.

LOVELY PREVIN 'The Wasted Love' (Secret)

The lovely Lovely is daughter of Dory Previn, whose husky folky style shows an influence, and famous conductor Andre

I think she'd have been better following her father's career preferably on the 31 bus (takes me straight from home to the Zig Zag Club).

ALBUMS



SOUNDS' DAVE Lewis . . . whoops, Tyger Rob Weir does his famous Ben Turpin impersonation

Zoo good to be true

TYGERS OF PAN **TANG** 'The Cage' (MCA MCF 3150)****1/2

WHAT A jolly pleasant surprise!
I'll be the first to admit that
up until recently, I regarded this
band as something of a
standing joke without even
bearing a note of their product. hearing a note of their product.

It was their moniker that got anat for starters. It sounded like an episode from Ripping Yarns (JC Carruthers meets those dastardly Tygers Of Pan Tang) and from the outset, judging by record company hype, the band seemed to be totally devoid of personality. Calling them transparent would have almost been a compliment, charisma being a quality that totally bypassed these fair souls.

In fact, I was convinced that this seemingly unstable mob were destined to plummet into instant obscurity but now this humble hack will be the first to coyly admit, underneath a thick beetroot veneer of embarrassment, that 'The Cage is nothing short of a monsterpiece. It's won the surprise of '82 award and a prediction for the predatory power-house of worldwide stardom and

conquest. It seems that their protracted absence from the biz has done the Tygers a power of good in regenerating their rock 'n' roll libido while the line-up changes have proven to be far from detrimental. Their most recent shuffle with guitarist John Sykes' departure could have spelt disaster and imminent extinction for this rare species but all was saved by the enrolment of Fred Purser who came from the unlikeliest source, the group Penetration.

On the outset, you wouldn't have been on your own in thinking that the results would be nothing short of incompatible. But just one earful of the a convince even the most stubborn sceptic that our Fred is on the case and you only have to scan the credits to see that this chap has already 'penetrated' with his influence, having contributed on twothirds of the album.

The almost arrogant confidence and dynamics that one expects from a group who know they've recorded a bloody great album become apparent after a couple of hearings. The Tygers seem to strike their way through both sides in that cocky but totally lovable manner which made early Van Halen such a joy to behold.

This newly-found metal on metal dance stance was already apparent on their brainbattering assault on the Lieber/Stoller chestnut 'Love Potion No 9', a delightfully demonic scorcher and a perfect demonstration in the exercise of transforming a golden oldie into a fresh sounding HM classic.

It also featured some searing guitar that would have shone

brightly on any product by the aforementioned Van Halen. This potion adequately proved the Tygers had more than a notion of what was going on.

The Tygers' main asset is that they pull together. This makes them capable of unleashing a frightening force of high energy, a fact totally exploited by Peter Collins who, judging from his desk work, is undoubtedly one of the most dynamic and urgent producers of the Big Sound this side of

Initially, my latent pessimistic tendencies filled me with grave doubts as to whether the band could better 'Love Potion' but iaded apprehensions were soon cast aside after hearing classic material like 'Rendevous' 'Making Tracks' and 'The Actor'. These songs not only reveal the group's artistry and craftsmanship when it comes to composition but also demonstrate their knack of closely knit harmonies and super tight arrangements which they execute with ease.

In fact, Tygers' songs possess all the qualities which are normally held responsible for the castration of rock 'n' roll (see Styx for the great white example), the only difference being that these boys have soul and are not scared of showing their feelings.

The only downfall of 'The Cage' comes in the lyrical content. If you're expecting any literal enlightenment, forget it; you'll find more poetic prose on the side of a cornflake carton

with the majority of albums in this genre, the words come strictly in the traditional format of macho nursery rhymes where Clint Eastwood meets Enid Blyton. But then they're only rhymes to lines, don't let it put you off the music.

If you're a bona fide HM fan, 'The Cage' is an essential purchase. In fact, top priority!
PETE MAKOWSKI

SONS OF JAH 'Universal Message' (Natty Congo NCLP

BOTH DUFF'n'tuff, sometimes bland but occasionally as gritty as hot Ethiopian sand, this uneven assortment of songs is the Sons' fourth album to date ('Bankrupt Morality', Burning Black' and 'Showcase' being their

previous outings) This time round though the only Son involved is mainman/composer Trevor Bow; Derek Donaldson and Howard Haughton were in Africa and elsewhere at the time of recording. In their place, it seems from the somewhat ambiguous sleeve notes, the harmony chores are handled by such luminaries as Tabby and **Bunny of the Diamonds and**

ljahman Levi. As usual, Mr Bow has

forsaken his Ladbroke Grove home and travelled to Jamaica to record the rhythms (at Harry J's and Tuff Gong) with the solid sterling help of Carlton and Aston 'Familyman' Barrett. With such star-spangled backing, a real cracker of an album should have been on the cards.

Well, Bow may have been a close Marley confidant hence the Barrett brothers connection - but unfortunately, Jah didn't see fit to bless Trevor with a pair

of golden tonsils.
And, despite the consistent excellence of his lyrics on songs like 'Might Can't Conquer Right', side one simply fails to capture attention through lack of musical hook lines, aggravated by Mr Bow's tendency to meander off

Things are altogether more interesting on the flip side. The joint jumps from the outset on 'Now Is The Time' which features the Barrett brothers stroking rough'n'tough inna rock steady style.

The momentum carries through onto the title track where, at last, Trevor's vocals gell well with the instrumental backdrop as he warns: "Tell it to Trasher, Foot, Liza, our Charles better see that justice is done". The militant lyrics are punctuated with bursts of organ swirling in a Far East scale, Carlton sparkles on drums and Familyman proves once again that he has an uncanny sense of the value of space on bass. Altogether it's the album's most satisfying cut.

JACK BARRON

STEVE WINWOOD 'Talking Back To The Night' (Island ILPS 9777)****

WITH HIS second album within 18 months, Steve Winwood is in danger of breaking out of his cosy cult/recluse status so carefully fostered by Island.

Winwood's renaissance is much much gentler but just as satisfying. After nearly a decade of somewhat aimless meandering, he finally found a style in which he could flourish effortlessly on 'Arc Of A Diver'. The follow-up is a new, improved version that has been developed into an all consistency.

While the songs are written with Will Jennings, the album is indisputably Winwood's alone. He plays all the audible instruments and the bulk of the album credits are to the electronic instrument companies who've enabled him to gain complete control over his own sound and freak out the Luddites of the Musicians Union.

But Winwood bends the technology his own way. The music is tender, consoling and all-embracing 'adult-oriented rock' lifted by Winwood's understated craftsmanship and his passionate, vulnerable vocals which are guaranteed to produce more than one prickle behind the eyeballs if you close your eyelids and go with the flow

HUGH FIELDER

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NEWS EXTRA:

BAD COMPANY have decided to prove that reports of their demise are somewhat exaggerated by releasing a brand new album called 'Rough Diamonds' on Swansong on August 20.
The band line-up remains the

same as when they were formed in 1973 and the album - their first for three years contains five songs by Paul

Raiphs, two by Boz Burrell and one by Rodgers and Simon Kirke. It was recorded at Ridge Farm Studios in Surrey and produced by the band. But true to form, there are no live dates planned by the band.

THE LAUGHING CLOWNS,

'Australia's premier independent band', have come over to Britain to base themselves here for the next year. The band was formed by Edmund Kuepper who was previously with Seventies Aussie punk band the Saints and features Louise Elliot sax and flute, Peter Doyle trumpet, Leslie Millar bass, and Jeffrey Wegner drums.

Having supported the Birthday Party at London's Venue last week, their next date is at Covent Garden Rock Garden on August 25.

Their first release over here is a single called 'Mad Mad Flies' which is released this week on their own Prince Melon label (through Rough Trade and Virgin Megastore). The band are now looking for a distribution deal to issue the two albums — 'Throne Of Blood' and 'Mr Uddich Schmuddich' - they've already released down under.

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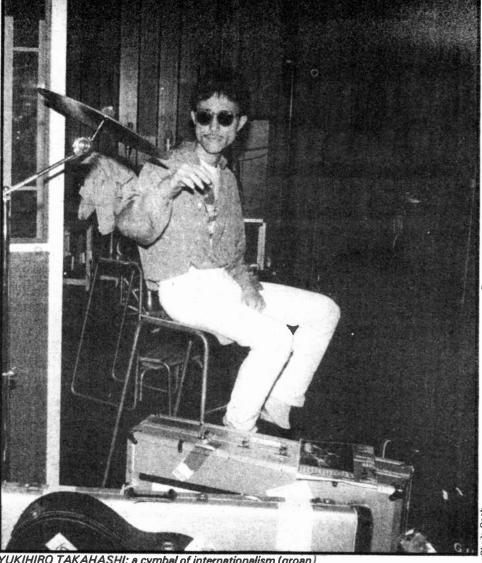
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WRH



YUKIHIRO TAKAHASHI: a cymbal of internationalism (groan)

It's all too much

YUKIHIRO TAKAHASKI 'What, Me Worry?' (Yen YLR-28003)**** 1/2

YMO DRUMMER Takahashi's fourth solo album — the first to be released on new Alfa subsidiary Yen (through CBS) — pursues the international flavour Yuki got a taste for through working with Tony Mansfield and co on 'Neuromantic' and again features Mansfield's vocals plus contributions from several other British-based musicians.

To anyone who heard and enjoyed his previous solo waxings, the overall style of 'What, Me Worry?' will be instantly recognisable and

instantly pleasing. Far from being the heavyhanded instrumental thrashes usually associated with drummers, Yuki's songs are melodic and lyrical, with more pop sensibility than YMO's albums. Though the arrangements may be more complex than previous, the accessibility of the ideas hasn't diminished and the beat - that fabulously distinctive, scalpel-sharp snare sound precisely and effortlessly disciplining even the most relaxed tunes that inevitable beat goes on.

One interesting development is that though most of the songs have English lyrics (co-written with the ubiquitous Peter Barakan), a couple of tracks are in Yuki's native tongue, something he does here with such ease and confidence that the language barrier all but disappears

The first, 'Sayonara', is rather like 'BGM'/'Technodelic'-period YMO, all introspective background keyboards and breathy synths (as copped by Japan the group off YMO the group), while 'Flashback' is a classic example of Yuki's ability to blend several distinctive ethnic styles, in this case a mid-paced skatype rhythm, hi-tech keyboards and strings Chinoise, so that you can't hear the join.

Between these, a complete contrast in the form of a Zaine Griff song called 'This Strange Obsession' features Zaine and French chanteuse Ronny itself fits snugly into the Takahashi mould, Ronny's rather manly solo vocals are a bit overpowering and it's a relief when Zaine joins her for the chorus parts even if the result is somewhat similar to Sonny And Cher.

The other major Brit collaborator is Bill Nelson, playing mostly E-bow guitar. Indeed, the album is quite Nelson-esque in concept with several brief instrumental interludes including a bit of Scotch mist over the Orient rejoicing in the title of 'My Highland Home In Thailand'! And the title track itself is but a short prelude to the first 'proper' song, 'It's Gonna Work Out', a typically vigorous piece of Takahashi optimism.

Side two opens on an equal 'up' with a bouncing bundle of intrigue called 'The Real You'. With lines like 'As you walk into the spotlight/The face I know fades out of sight/I wonder what's behind your smile/Or in the heart you've locked up tight", the old braincells immediately start sifting the possibilities. Can he be writing about Riuichi, or Harry? Surely not, as neither of them ever smile on stage . so who then, I wonder? 'Disposable Love', the

current single with Mansfield sharing the vocals, takes the tempo down and yet provides one of the album's highest points; its gentle air of resignation is evocative of Beatles sentiment at its most touching and it's just as capable of sending a shiver down the spine.

There's no wallowing in self pity here though; things are soon on the up again with 'All You've Got To Do and side two culminates in the jingle-jangle chords and classic harmonies of George Much', a nicely understated way of paying a debt to a sound which influenced a whole generation in Japan as well as the rest of the world.

There's no doubt in my mind that one day Yukihiro Takahashi will be recognised on both sides of the world as a major force in pop music. Ignorance and prejudice still mean that all-important UK airplay eludes my Japanese friends but the barriers are crumbling.

Yuki sums up his own attitude very nicely in the first and last verses of 'It's Gonna Work Out':

"I don't want anything to do with anything/That isn't going to make the world a better place/To live in, you know what I mean/There just isn't time enough for that/...I know you're thinking I've said this all before/All the same, someone's got to say it/If I keep on keeping on long enough/Maybe I'll start getting a reaction." I hope so.

TONY MITCHELL

BOB BELAND 'Bob Beland' (What Records W12-1218- Import)***

ONE MORE jigsaw for the Great American Pop League (see the Raspberries, 20/20, Dwight Twilley, Pezband for reference), underwritten musically by ex-Jules and the Polar Bears Jules Shear. David Beebe and Stephen Hague, with the latter producing. Similarities to the Bears are inevitable, evident and welcome, displaying the same brand of winsome featherweight smart pop. minus the glossy production values of Jules' major label

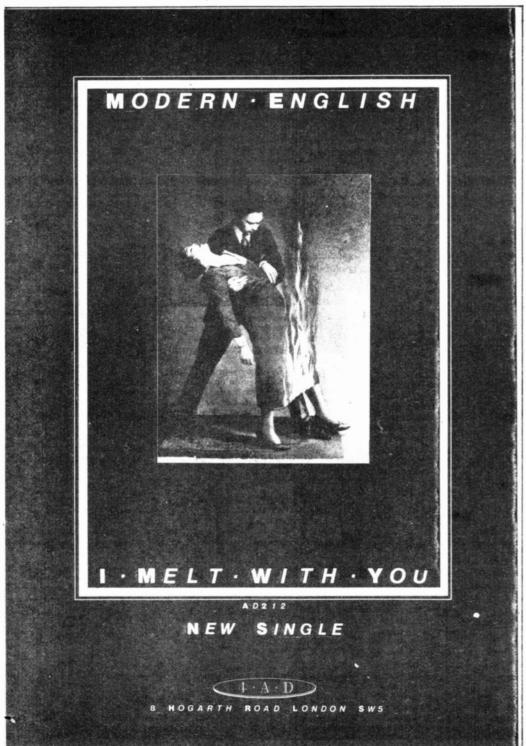
RALPH TRAITOR

MUSICIANS AVAILABLE? Then turn to

A masked ball



LONE RANGER: watch out Katie Boyle!



THE LONE RANGER 'Hi-Yo, Silver, Away!' (Greensleeves GREL 40)****

LAST DECEMBER, the freezing cold weather was temporarily thawed socially by the visitation of Anthony Waldron aka the Lone Ranger.

Ranger fever had already been steadily reaching eruption proportions with several strong single releases from Studio One, GGs and a host of other labels all of whom were hungry for his talent. His visit was welcomed but to those who loved him overlong and when he finally went home, the flame of popularity had flickered low and Yellowman had upsurped his throne.

Little has been heard since, apart from the occasional dance hall tape to confirm the man's continuing genius; until now, that is. This album comprises the 'lost' Sly and Robbie sessions that Greensleeves have sensibly unearthed and dusted down to present a selection of Ranger rhythms both old and new but thankfully not rehashed; they still manage to sound fresh even though some of the themes have since gone stale elsewhere.

'Tom Drunk' kicks off the record with the Ranger trading lines with Carlton Livingstone with elegant, sure-footed ease and spiced with his own brand of gobbledygook that will have you grinning from ear to ear. As will 'Rub'n'Scrub' that continues the nonsense lyric, echo-beaten from speaker to speaker to the eternal 'Trodding Through The Jungle' rhythm storm of the season that was unleashed in its original form by Sly and Robbie some months

Less entertaining is 'Legalise The National

Herb' which half steps on Peter Tosh's big feet and half acts as a public service announcement preferring the holy herb to filter tips etc to which stifle a yawn. The same drowsy feeling came over me during 'Gunshot Mek Daughter Drop' which does little to add to what has already been said about the big bad gun man subject.

But I'm wide awake when the Ranger gets round to telling a story because that's when he's at his best and 'Johnny Make You Bad So' is a classic that amazingly went hardly anywhere when it was first released as a 12" single. Preserved here for all time, the sad parable of Johnny's transformation from good boy to ruthless vigilante is worth hearing time after

Another tale well retold is a reworking of the Ranger's classic 'Fort X' here retitled 'Lone Ranger And Tonto' which action-replays the dynamic duo's saloon bar fight, expertly interpreted in picture form on the record sleeve. This one along with 'Love Affair Problem' where Papa Ranger ropes in the services of *The Weekly Gleaner's* problems page expert Janet Sinclair are great, bubbling mini masterpieces delivered in a cool yet fully controlled throw-away fashion that shows up just how brilliant the Ranger's

For a full blown Ranger album, this should be a billion times better, but as it stands I am still left thinking just how powerful an entertainer he is. He really is worth re-discovering and this album goes some of the way to testify that. play it and enjoy it a lot which is what it's all

Welcome back Ranger.

EDWIN POUNCEY

(Not a) riotous assembly

VARIOUS ARTISTS 'Punk And Disorderly: Further Charges' (Anagram Gram 001)***

THE PUNK river is getting deeper and dirtier. 'Further Charges' is (rather obviously) yet another punk compilation, a marginally inferior sequel to the original Punk And Disorderly' album that charted earlier this year.

In certain respects it's more interesting as the bands are less familiar but it's also more frustrating as its compilers seem to have studiously avoided all of the really interesting groups who are currently trying to re-establish some sort of originality back into the punk pig pen. Still, the record is

entertaining in its own myopic kind of way, and it's excellent value. A sort of comprehensive collection for learner punks; great for corrupting the ten-year-old next door. Unfortunately, it also has more than its fair share of thrash.

Like GBH who move from nil to 80mph in five second's flat with 'Sickboy', there's little to enjoy here in the way of actual songs — ain't that the way with splatter bands — but the chainsaw rattle of guitars is exhilarating in a minimalistic kind of way

The Expelled are similar, only they're not so afraid of dabbling with the mysteries of melody. And the wonderfully wavering female lead makes for a very palatable sound. I know little of the Expelled except that 'Dreaming' is pretty tasty.

The Insane, like many of the bands on the album, are production; their fierce lyrics are left sounding rather soppy as the accompanying muscle seems locked at least a room away. Anyway, Black Flag do this stuff so much better.

One Way System have a similar problem and their contribution, 'Stab The Judge' (don't laugh) just lacks character. But they sound like the Pistols next to the amazing Court Martial.

What an absolutely horrible horde of juvenile turkeys this lot sound! I'm sure the vocalist has some sort of speech impediment. Actually, 'Gotta Get Out' is so bad it's almost good and there's certainly plenty of biscuit tin quitar work to enjoy so I fear it's going to grow on me rather alarmingly.

Action Pact have things far more sussed. 'London Bouncers' sees vocalist George in delightfully squeaky form (George is short and female) while the word is they're soon gonna be huge as should the East

End's 'armonic 'orrors, Erazerhead. Their current single 'Shellshock' is one of the albums star turns. It's pure pinhead punk.

The Enemy, Abrasive Wheels and Riot/Clone supply more of that dreaded biscuit tin guitar and, to be honest, all three leave me feeling pretty cold although Abrasive Wheels are reprieved somewhat by a splendidly heady chorus-cum-chant on 'Vicious Circle'. I suppose while I'm at it, some mention should be given to the appalling Disorder whose 'More Than Fights' marks the low point in the set. I think I'd have serious reservations about anyone who claimed to enjoy their effort.

Still, all's not lost. Channel 3 save the unknowns (well they're unknown to me pal!) with 'I've Got A Gun', a wildly enthusiastic power drive that fondly recalls SLF and more obviously LA's greatest sons, the Dickies. And even better are the now sadly defunkt Dark. 'The Masque' is quite magnificent and as the last in a whole stream of remarkable singles, it stands out like an iceberg in a desert. Perhaps it'll prompt the world to check out 'Chemical Warfare', one of the great forgotten punk LPs.

The Violators show a similar sense of adventure with 'Gangland', a refreshing over-ambitious splash of future-Oi that runs for six minutes and is as successful as it is unexpected.
The most underrated band

on the album must be the Wall. They may be as ugly as hell but the music is literally quite breathtaking. While so many groups seem content to just paddle about in the shallows, the Wall are constantly stretching out, striving for depth and 'Hobby For A Day' is a good example. It dips and weaves and is a constant joy; with 'Resurrection', could well do with such courage

Eventually though, 'Further Charges' is an overwhelmingly safe compilation. It has its moments but I can't help feeling it should be far more extreme. Instead of a beacon of flame, we have a tower of grey smoke. I guess the flood's a long way off.
STEVE KEATON

'Trio' (Mercury 6435 163)****

THERE ARE not enough piss takers in rock and roll and I tend to have a strong liking for that particular genre not to say it is valuable. Even so, you have to have a basic admiration for Trio what with 'em racing to the top of the charts with a song as incomprehensible as it is (supposedly) many-levelled.

'Trio' is an album that defies aversion. It is completely loony. It 'takes the p' out of HM and punk, but this is only part of the perverse attraction of Trio. They are closer in spirit to the Bonzo Dogs or even 10cc in the way they maintain a flat pancake surface while wrecking songs and destroying possibilities of tunes or riffs. There is a humour and a

humanity about Trio. They can stretch you from pathos to hysterics in a split second, but most of all it is that defiance of criticism a very subtle faculty that is most pleasing. They even gee us 'critics' up with deadpan sexism. And that da da da notion of Germanic regimentation again.

A great sprawling canvas of near anarchy is the stuff of great music. Trio never go for the obvious, every song is a premature ejaculation of a tune. Initially you tend to think what with this absurd basis of rickety old guitar/bass drums this cannot be on a big label, but it is Trio at the one time extolling the virtues of youth club garageland while again having that extra level of commerciality.

It is reminiscent of Burroughs' notion of a third camera. Trio put the onus on the listener to find faults in their demoesque music, but something approaching guilt not to say suspicion if you take the obvious course and think Trio 'repulsive' and even worse (you square) 'unmusical'.

'Trio' in short is an immensely intelligent and many sided LP that longs for you to consider it indifferent and careless. It is most German(e).

DAVE McCULLOUGH

MUSICIANS WANTED?

Then turn to

1174 11 111 1

Vinyl overload

Further excursions into the murky recesses of Robbi Millar's LP review cupboard

PALAIS SCHAUMBERG 'Palais Schaumberg (Kamera KAM 006)

LIZARD DAVID Cunningham flies into the heart of German/East African funk to produce Palais Schaumberg, an uncertain ratio (if you get my meaning) of lurching neo-primitive rhythms and whimsical vocal phrasing recalling Der Plan's lung section. Fits well into the current propensity for trite 'my old man's a tribesman' weirdness that permeates the 'new' music, but as a listenable commodity PS have a lot of ground to cover.

If banging pots and pans over a ideo of 'Jungle Book Cabaret' is your idea of a swinging time then there's room for you at the Palais.

JOHN WAITE 'Ignition (Chrysalis CHR 1376)

JOHN WAITE, formerly of the Babys, appears to be seeking admission to the big boys' game with 'Ignition', a resonant slipstream of electric pop kept crisp by a policy of control and calculated energy that works though it's often politely forced

By surrounding himself with talents such as Ivan Kral (Iggy Pop, Patti Smith Group) and Donny Nossov (Patti Smith Group), he circumnavigates the common pitfall of sessionman malaise into fresh waters salted by roaring guitar dynamics and fairly rollicking adult-orientated rock. Despite disappointing lyrics, Waite's ambitious solo debut promises full delivery down the line; for now the first stop is confidently invigorating.

THE BROUGHTONS 'Superchip' (Sheet SHEET 2)

THOUGHT THE Broughtons had been consigned to the hippies dustbin, eh? The hairies who were forever getting busted playing 'Out Demons Out' from the back of a truck at free got their hair cut so they could

slip incognito into Clapham where they learnt to write songs instead of anthems.

'Superchip' proves that there is life beyond Curt Vile as the Broughtons put their acidic wit to an album that comes over like an aural heavy metal comic with a little disconcerting reality tossed in. The music is somewhere out beyond the Stranglers and the lyrics at a tangent between George Orwell and Michael Moorcock.

LEGEND 'Death In The Nursery' (Worlshop Records WR

STAND BY for the revival of the lost legendary Druid Rock

A horrid production giving all the aural edification of an Anti-Nowhere League album to this shambles, endows endearing quality equal to the very worst demo-lition tapes we hear at Sounds on this the second dose of musical clap from Jersey's 'finest' heavy metal quartet. The metal is decidedly rust-ic. Biscuit tin drums and harsh,

uninspiring religious vocals plus Peter Haworth's jangly six-strings worth, capable of reaching howling anguish but only here achieving an anguishing ache, combine in a crumbling avalanche of noise to create a dire Stone Age racket. Only two interesting

embellishments here. Haworth's touching but depressingly morbid poetry, and the bass player's silly wally name. Eggy Aubert, take a

THE CANNIBALS 'Bone To Pick (Hit Records)

AFTER WITNESSING two frenzied nights of Cannibalism recently, this album comes as a mild shock; a shock because it is so mild. Due to a bare selfproduction that hollows out the Cannibals' formidable live war canoe something cruel, the noise is too tame and both Mike Spencer's unrefined, rivetting live howl and the pillaging dual guitars of Mike McCann and Jeff Mead suffer setbacks in

transmission.
A pity, because in the genre of live fury, the Cannibals are definitely carriers. Here, their psychoses seem more akin to hypochondria than genuine disease. A severe garage cleaning is called for, some new parts and a more generous recording budget. Until that time the Cannibals' garage punk R'n'B is best seen and heard on a

CHARLIE PICKETT AND THE EGGS

'Live At The Button' (Open Records Open Long 1 Import)

GIVEN THAT Charlie Pickett makes no allusions to being anything other than a good timer, he succeeds admirably. OK, bars across America ring to the sounds of this LP but finding pealing, gritty renditions of the Flamin' Groovies' 'Slow Death' and 'Shake Some Action' side by side with the Velvet side with the Velvet
Underground's 'Lonesome
Cowboy Bill' and a load of
original and pilfered standards
played with faithful anthusiasm
and enough rough and tough
edges to keep your feet tripping,
is a rare and wholesome treat.

Hard-boiled, sunny-side up, greasy-side down and definitely scrambled. Charlie Pickett and his Eggs may never crack the big time but they ain't no yoke,

PINK FAIRIES Live At The Roundhouse (Ace Records WIK 14)

OUT OF the muddled mists of time spins 'Pink Fairies Live', a timely reminder of what heavy metal used to sound like when it was called 'high energy' Recorded at the frayed rope's end of their chemically reconstituted career, 'Live' is a bloated coma of manic guitar and heady riffola excess, perhaps



RANDY CALIFORNIA discusses Newt Wave with Red Waller (eh?)

the UK's best response to 'Grand Funk Live', the greatest double insanity of our times, and a true challenge to the weedy HM specimens now mistaken for the real thing.

Never at a loose end for a solo. Larry Wallis reels off endless wired dissertations, while the other Fairies plunder their heritage with a loving disrespect.
A lesson in history, a good look
back, a fine stereo test record... still Pink after all these years

MEN AT WORK 'Business As Usual' (Epic EPC 85669)

AUSTRALIAN POP. As fizzy as Fosters. As jumpy as a kangaroo. As cultured as Sir Les Patterson. As original as sherbert. As lively as a dead wombat!

RANDY CALIFORNIA 'Euro-American (Beggars Banquet BEGA

GUITAR HERO California goes East and, while his European and American faces as the album demarcation indicates aren't demarcation indicates aren't markedly different, the results are swift right across the fretboard. Reuniting the original members of Spirit for a sympathetic, eminent backing combo, Randy plies his West Coast trade practically peerlessly country-folk-rock'n'roll

intertwining into one thread of durable, pliable strength. "Toy Guns", 'Skull And Crossbones' and 'Feerless Leader' deserve the most praise, but overall, 'Euro-American' is a cool spool of trad Coast most. An old hippy RC may well be, but frankly I prefer him to any new hippies I've heard.

DOWNCHILD 'Blood Run Hot' (Attic LAT 1117)

LIVE IN some smoky bar-room, Downchild may be a lot of fun belting out the blues to a beerbloated audience, most of them doubtless ogling the band's stunningly attractive female piano player, but on vinyl they are just another 12-bar bore retreading old standards like 'Rocket 88', Albert King's 'Natural Ball' and Sonny Boy Williamson's 'Nine Below Zero'.

WILLIE 'LOCO' ALEXANDER AND THE CONFESSIONS 'Autre Chose' (New Rose Rose 13 Import)

FIRMLY REINSTATED and relocated in France, Bostonian Willie Alexander follows up his last excellent album 'Solo Loco with a double live set recorded across France. Never easy to pin down metaphorically, I suppose Willie is best described by a combination of his own song titles: 'Jagging', 'Hit And Run', 'Close Enough' and 'Working Hard', a many hued bluesman and inveterate rock'n'roller whose music is uncommonly unique despite its humble roots

A peculiar intoxicant that's probably much more at home in a sleazy Beantown bar than in a Continental hall, Loco-sound loses little in Transatlantic translation.

BLURT 'Blurt'

(Red Flame RF6)

BEGINS WITH 'Dog Save My Sole', a rather schoolboy punning title which epitomises the overall malaise of the Blurt 'vision'. They're a bunch of old-enough-to-know-better, pseudo avant-garde clowns. They invite an audience to share their private and precious (walking wounded as opposed to killing) joke.

Lapsing closer to seriousness by making a studio LP, they proffer music that is a onedimensional dirge. Tedious drumming, dully played guitar, utterly indecipherable may aswell-have-been-outside-the-studio vocals and That Sax, which honks indulgently and alone

The Blurt wheeze wears thin This record is rubbish.



WAXFAX

BY BARRY LAZELL



PATTI SMITH pictured during her failed audition for the lead spot in Bow Wow Wow

SMITH'S CRISP ONES

WE START this week with Phil Bennett of Bury, who says: "Any chance of a discography of releases by Patti Smith, singles and albums, but particularly singles (with B-side info) as these are obviously the harder items to locate."

Okay: with due acknowledgement to my

Okay: with due acknowledgement to my colleague and partner in crime Fred Dellar who has just put together a Smith discography along with 50-odd others for the just-released book New Women In Rock, here are the details of

Patti's Pritish releases.
Singles first: Arista ARIST 47 'Gloria'/'In
Excelsis Deo'/'My Generation' (1976); Arista
ARIST 135 'Gloria'/'In Excelsis Deo'/'My
Generation' (1977) (this was a 12" reissue of the
first single); Sire 6078 614 'Hey Joe'/'Piss
Factory' (1977); Arista ARIST 181 'Because The
Night'/'Godspeed' (1978); Arista ARIST 197
'Privilege (Set Me Free)/'Ask The Angels'
(1978); Arista ARIST 264 'Frederick'/'Fire Of
Unknown Origin' (1979); Arista ARIST 281
'Dancing Barefoot'/'5-4-3-2-1' (1979); Arista
ARIST 291 'So You Wanns Be A Rock 'n' Roll
Star'/'Frederick' (live) (1979).

The only one of these which sold in really notable quantities was, of course, 'Because The Night'. The ones which would probably set you back the most nowadays are the 12" 'Gloria' and the 12" pressing of 'Privilege', both of which are limited editions.

Imited editoris.
The albums, no trouble to obtain, are: Arista
ARTY 122 'Horses' (1975); Arista SPARTY 1001
'Radio Ethiopia' (1976); Arista SPARTY 1043
'Easter' (1978); Arista SPARTY 1086 'Wave'
(1979).

WISTLE STOP KEVIN GIBSON of Winchester, Hants, asks:

KEVIN GIBSON of Winchester, Hants, asks:
"Can you tell me whether John Entwistle of
The Who had any solo singles prior to 'Too Late
The Hero' last year on WEA? I have four earlier
albums by him, including the one by Rigor
Mortis, and it seems likely that there were
singles issued from some of these."

Fewer than you might think, apparently. The only Entwistle singles I can trace prior to 'Too Late The Hero' are the following:

'I Believe In Everything'/'My Size' was released on Track 2094 008 in May 1971, at the same time as the solo album 'Smash Your Head Against The Wall'. There was then a long gap until 'Made In Japan'/'Hound Dog' appeared on Track 2094 107 in June 1973, simultaneously to the 'Rigor Mortis Sets In' album. Both the LP and single, in fact, were credited to Rigor Mortis. Much later still, shortly after the album 'Mad Dog' was released on Decca by John Entwistle's Ox in February 1975, the title track also appeared on a single, on Decca FR 13567,

coupled with 'Dell Number Seven'.

These, I'm pretty sure, were the only Entwistle solo (or non-Who) singles issued in Britain, though there were almost certainly American and other foreign editions which would complicate things mightily. Basically, there don't seem to have been any tracks released on single by John which weren't also to be found on an album by him.

ABBA LONE

NOW HERE's an odd one from Tracy Blake of Heanor, Derbyshire. Not surprisingly, Tracy opens her letter with: "I know that this is a bit outside your usual line, but I can't think where else I could get this information.

"I know that there have been various solo albums released by various members of Abba in Sweden and other Scandinavian countries, both before and since the group was formed. Could you give me any idea about titles etc and, more to the point, whether they are available at all in Britain without having to import them from Sweden?"

I certainly don't claim any expert knowledge of Abba discs, but certainly there have been solo albums and singles, particularly by the two girls.

Agnetha Faltscog has had at least four:
'Agnetha Faltscog', 'Agnetha Vol.2', 'Elva Kvinnor, Ett Mus' and 'Som Jag Ar'. I also know of three by Anni-Frid Lynstad: 'Frida', 'Frida Ensam' and 'Elva Kvinnor, Ett Mus'.

Apart from their 1960s stuff with groups like the Hep Stars and the Hootenanny Singers, the two male members of the group have only released one non-Abba set, the duo effort 'Lycka', credited under their full names Bjorn Ulvaeus and Benny Andersson.

As you say, none of these have been officially released in Britain. Most of the vocals are in Swedish, in fact, so it's obviously been reckoned that there wouldn't be too great a market for them here. However, there are specialist dealers for almost anything if you know where to look and one retail and mail-order outlet which does stock these and other Abba imports from Japan, the Continent etc is Adrian's Records of Wickford, Essex, who import most of the stuff themselves. They advertise pretty frequently in the rock press, but also issue catalogues, and I would think that a stamped addressed envelope to them would avail you of availability and prices. The full address of the shop is: Adrian's

Records, 36 High Street, Wickford, Essex.
You could alternatively enquire at a branch of one of the major chains, like Virgin or HMV, which carry stocks of imports, but most of these tend to concentrate on rock, disco, jazz and vintage rock 'n' roll import albums rather than straighter pop material like Abba.

I HAVEN'T asked people not to enclose stamped addressed envelopes in the hope of personal replies from this column recently and they are building up again. Please, unless you're really keen on subsidising the GPO, don't!

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ON THE ROAD

There's no business like . . .

The Business/Five-O Putney

IT STARTED off very ordinary, but the blandness was deceptive. Half the problem was the White Lion's naff sound, messier than a hippy squat five minutes after an SPG raid. The other half was Five-O not having the experience to know how to overcome the problem and get an uncertain virgin audience going. Like the crowd, they looked like someone had nailed their shoes to the floor.

But if it was two out of ten for effort, it was nine out of ten for song-writing ability. Underneath the bludgeoning roar of the dodgy PA, Five-O were turning out mini-

You'd probably have had to have spent your formative years living near an international airport to be able to cut out the superfluous row and make them out, but these Bromley boys have tunes, intelligent structures, depth, driving power, neat hooks and a bit of gumption. Without question they will grow into a force for '83.

Things didn't look good for the Business either. Lack of notice, and playing on someone-else's manor had halved their usual turn-out and made for plenty of new faces in the crowd. Add that to the sound problems, and the fact that they still got the crowd eating out of their hands is all the proof you need of what a massive band they are going

They've already got a lot to live up to. It's very nice to get the likes of Mick Geggus calling 'em' the next Sham' but it means you've got to aim higher and work harder to avoid the cynicism. Thankfully, they've got the presence

and the back-up to justify the hyperbole.

The Business are a classic street-punk band, fulfilling all the tenets of the genre. They're about having a laugh, having a say and having a song. No mindless thrashes here, m'dears, the Biz have got more hooks than an angling club and they aim 'em in all the right directions.

Terrace anthem opener 'Loud Proud And Punk' cut through the apathy like a knife through warm jelly. Mick Fitz is Pursey-with-anorexia but his band have got more going for them than Sham ever did. Kev Boyce's hefty drum patterns would have left Doidie wide-eyed and, together with Lofty Mark Brennan's inventive bass lines, they make a rock-hard rhythm base for Steve Whale's gritty

All four shine on the aggressive decimation of dodgy disco crap 'Deo', but it's the new bouncy uptempo version of 'National Insurance Blacklist' that uncovers their

greatest strength, a superior grasp of the politics of living. Brand new and red hot, 'Real Enemy' builds on this sussed good sense, while aptly demonstrating the band's ever-growing musical maturity. A nagging bass line sets the song in motion before Whale thunders in with driving chords and Fitzy spells out the youth-unity lyrics that call on skins and punks to stick together against the system From beer to fraternity — a brotherhood of street herberts, not a river of blood and all of it set to a song more contagious than a leper's orgy in a VD clinic.

'S iburban Rebels' is played at the right speed again these days, and the old faithfuls 'Harry May' and 'Smash The Discos' were trotted out to round the evening off preencores, but it was the new numbers that made the most

impact on yours truly.

Next single 'Blind Justice' and the ace 'Another Rebel Dead' had raw dustbin rock'n'roll roots, while 'H-Bomb' was the Subs on sulphate. 'Law And Order' was insistently catchy, and 'Nobody Listened' was even faster and more evocative. All in all, some of the best new punk songs I've heard for donkey's years.

'Punk with vengeance has returned' is the Business boast and on their current form they'll have no trouble proving it where it really matters — in the charts.

Stuck in the mud

Thunderstick/ English Rogues Marquee

SO THERE I was, minding my own business and quite enjoying a nifty power-packed set by the early Rush-style trio English Rogues, when this nutter, looking like a regal Phantom Flan Flinger, springs onto the boards and slams on the brakes, bringing a promising evening to an abrupt shuddering halt.

Who is this man perched behind a vast array of drums marked either side by two small masked heads (I'm sure they were two football socks stuffed with rolled-up newspapers) and why are his goddamn awful band headlining the Marquee with a much better outfit supporting them?

Maybe the name Thunderstick will help explain things but how does he get away with it? OK, so it was their debut gig, but there was nothing there at all.

The twin guitar attack of Colin Heart and Ben Reeve was sadly ineffective, not a raunchy riff or inspired solo in sight. The bassist Neil Hay was plain and

faceless and female throatstrainer Vinni Munro was inaudible most of the time.

But as for Barry. oops, Thunderstick, why on earth have a million and one drums if you're not even going to use half of em? The Rogues drummer was much better but then he wasn't wearing a silly

But let's not get carried away, there must have been one good song, one glimmer of hope struggling to surface from beneath this under-rehearsed blur. Nope, 'fraid not folks, it was just one long painfully mediocre bash of lifeless rock

Of the new songs — yet to be put onto plastic — not one really cut it for me, yet it took the crucifixion of 'Eart Mother' and 'Dancin' In The Street' to finally convince my ears that Blunderstick really is onto a loser here, unless improvements are made pronto.

English Rogues I'd see again, but Thunderstick? You gotta be kiddin'!

MARK PUTTERFORD Aswad

Venue

WHO SAYS that roots reggae



is dead?

Aswad firmly proved the contrary to an ecstatic crowd at the Venue on Saturday - two sell-outs including the night before. Roots or traditional reggae is alive and kicking, moving from aiversity t diversity and moving into the realms of jazz through Aswad with some strictly percussive

An impressive horn section highlighted the wayward and incandescent live performance as Aswad led the frenzied crowd, who had waited nearly an hour for their appearance, into a track from their latest album 'Not Satisfied' and the Venue rocked to the rhythm of 'The Drum And The Bass Line', the opening number.

Songs like 'Not Satisfied', 'Girl's Got To Know' and 'Pass The Cup' left the hungry audience hollering for more but in no less than three encores, Aswad gave them enough to soothe any pangs. They reciprocated by rocking to the rhythm on available tables and seats, whilst the music boomed and the musicians let rip.

Brinsley Forde's mellow, middle-range voice added caustically to the message already lyrically powerful as

almost two hours of a musical testament was presented with dynamism and with more than a hint of traditional jazz from the warbling horn section, led by maestros Peter Soweto and Vin Gordon.

selected incorporation, gave the already vocally 'tight' performance an individuality of its own but a disappointing sequel to 'African Children' namely 'African Children 2' brought the high tension down to zero for me. The ponderous lyrics lent more to percussion and acoustic guitar than to an irritating intrusion by the bass

Nevertheless, reggae music, considered to be the music of today, was demonstrated without compromise and aided by a sophisticated and subtle blend of jazz and rock. If you're looking for the truth, check out Aswad. .

"You've got to stand up now "You ve go. and face reality"

SONIA PASCALL

The Barracudas Hope & Anchor

SOMETIMES ACTUALITIES can be superfluous, even

limiting to the emotions and the Barracudas are not for people who function on a stable emotional monotone.

The music subverts, but not with seductively negative power in the Fall/Birthday artv/I Cramps mo it's an exhortation, a riotous invitation to the ball, pulsating with optimistic excitement, coloured with a tinge of apprehension.

Characterised by a prominently fierce, driving bass and drum beat, layered over with gloriously twanging quitar in the Sixties garage psychedelic vein, the Barracudas' sound, while not exactly breaking through new musical frontiers, has a biting edge that even their oceanic namesakes would envy.

Psychedelic comparisons are easy to make, especially with the presence of Chris Wilson of the legendary Flamin' Groovies on guitar. But I argue (and I've lost friends for this theory) that psychedelia, despite its flamboyantly extravagant exterior was, by definition, an introverted, and therefore negative force.

The records were great and still are, but as a musical cycle, the influentially positive

have only been felt comparatively recently.

The Barracudas have obviously been aurally influenced by that Sixties phenomenon but their motivation and drive se divorce them from the past, sees them looking very much into the future. 'Violent Times' and 'Our Degradation' reflect a passionate aggression which somehow retains a vulnerable quality - Jeremy Gluck is like a Kerouac hero on vocals rolling a wealth of worldliness, innocence and humour into one, long party.

Gluck's sardonic, leering half-

smiles can only be compared to Nicholson's contortions in One Flew Over The Cuckoo's Nest, and it's obvious that the patrons of the gig are no strangers to the music. They leer and sing back at him as the insistent percussive beat grabs

at their feet. The Barracudas are the fiver you find in the depths of your pocket when you think you've spent all your cash. A pleasant surprise, affording hours of speculative spending pleasure, anticipation being the ultimate

HELEN FITZGERALD



BUCKS FIZZER Jay Aston: who moved that stool?

Twisted Sister Marquee

THE WORD was out and so was personal hygiene. Months of media build-up guaranteed the sizzling Sisters' debut London headline gig would be akin to a sauna in a shoebox. Anyone not sweating had already died through lacl: of air

But no-one in their right mind could've been disappointed, not even a relatively naff sound could dampen the band's impact or enthusiasm. Singer Dee Snider is a lunatic. He looks like a hitman for Max Factor. But don't take the make-up as proof of 'glam rock' status or anything as namby-pamby as that. This lot are about as soft as the Fort Knox front door.

They're more like the Mafia in mascara. And if Lemmy doing the intros wasn't enough to convince you, the sheer power of the numbers battered

'wimphem' suspicions silly Musically, you can't help but repeat the standard rock reference points. There's more than a passing pinch of AC/DC and Judas Priest in our mutant metal merchants' molotov cocktail of a set, but it's all

delivered with enough tightness

and toughness to make old ideas sound exciting and new. The Sisters write anthems; loud, raucous and totally contagious rock songs ranging from that passionate paean to perversity, 'Bad Boys Of Rock'N' Roll' to the superbly sinewy fantasy-horror trip of 'Under

The Blade' He looks like a marvel comic hero — and like the rest of the band, doesn't take anything for granted for a moment. The Sisters put more effort into their uptempo rampaging than an army of marathon walkers. Take my word for it, they are the ultimate in Shock Rock and

they will be huge.

GARRY BUSHELL

The Escape Rock Garden

BURNING BRIGHT with lustful ambition and fuelled by frustration, the Escape are a mad rush away from negative obscurity, running with a devouring passion towards fame, fury and glory. They are a pop band with guts, style and dynamic power.

They blend a muscular panache with a deft touch of lyrical optimism, forging songs such as 'Flowers In the Dark' and 'No Go' into a bright sinewy pop which has its base in the fascination they have for the Comsat Angels and Bunnymen, but often surfacing with a greater melodic sympathy for the great Scars, a truly classic pop band which disintegrated before they could

All too often though, the live Escape performance stresses their urgent, crushing pace,

neglecting their subtle sometimes fragile - natural flair for instantly memorable tunes. But beneath this murky cavern of sweat-splattered, hellhole, wall-to-wall perspiration lies real inspiration. A whole catalogue of uplifting, purposeful pop songs.

As a trio, their image is vital but they already look intriguing enough to create further interest. The bassist's Southern Death Cult-type haircut contrasts sharply with the drummer's more basic punky look and guitarist/singer Alan's slicked-back hair finalises mutation of lan McCullough and Bill Nelson.

As yet, they lack real definition sufficient to cut through the morass of supportband obstacles (muffled sound, apathetic audience etc), but it's all just bubbling under, waiting to explode in a blaze of scintillating fluorescence.

JOHNNY WALLER

Fizzical chemistry

Bucks Fizz Hammersmith Odeon

IN THE land of make believe.

At last, the very special day. Don a suit made of ostrich feathers. Hop on a number 27 bus wherein the seats are made of marzipan and a grinning marionette collects lumps of preserve ginger as travelling tariff.

Glide to Hammersmith. See Laurie Anderson flying down to the Broadway in a giant spoon. Find that the Odeon has been redesigned to resemble a multi-tiered celebration cake. Enter by sliding along a beam of starlight. Collect a free candy-floss.

Young eyes look upwards. The ceiling slides open. Jay, Bobby, Cheryl and Mike (can you image a *Clive* or a *Olive* Fizz?) parachute downwards (as per LP sleeve) with a swan-like grace. They land in perfect formation and break

In the land of six hit singles and two chart albums...
Normally level-headed critics have been known to lurch
into seemingly inexplicable acclaim where Bucks Fizz are concerned. We music paper writers are governed by this deep-rooted aversion to other people making money and Bucks Fizz are the soft surface of a hard sell but for the hard-drinking, tough-living Sounds pro-hack, seeing them is like taking a secret succulent nibble of some forbidden

They lack absolutely everything normally deemed 'necessary' by the thought-police of street-cred. No doctrine, no creed and no new-age-of-pop either. Dollar comparisons are farcical. Where little David and Thereze have soul-stirring, mind-expanding pop productions, Buck Fizz have nothing but the gritty determination of honest showbiz performers (plus the odd good tune). Bucks Fizz are all-round entertainers who knuckle down to the task of giving Joe Punter a good time.

At this they are so very adept and efficient that they can reach and tickle the enjoyment glands of those you'd expect to know better. Sorry worms, but I like Bucks Fizz.

Bachelor poise

Monochrome Set

Venue

THERE'S SOMETHING about the Monochrome Set that doesn't belong on a stage. They're insular, wrapped up in their own preoccupations and eccentricities. Their inspiration is drawn more from films — those celluloid flickerings which occupy a definite and cosy closet in time and space — than the full frontal, hardcore brutalisms of our beloved 'rock culture'.

This is the Monochrome Set re-formation or should that read 'revival'? They are undoubtedly popular. Monday night and the Venue is close to being packed solid with assorted types. All round appeal! No tribalism practised here! The group enter to

The wit, charm and imagination running through the lyrics can barely be grasped in the rough-and-tumble of the live arena but there is the physical humour.

Lester lurks in semi-darkness. His body becomes involved in an ungainly twist-and-contort routine, a neck like Hank Marvin and legs like Chuck Berry, not to mention the man being blessed/cursed with ragged, exaggerated facial features as if chiselled by a half-crazed sculptor.

Bid, hitman for the jet-set junta, makes a claim for his admittance to the aristocracy with a Hooray Henry cap perched on his noddle and jacket (tweed or maybe Bid tartan) casually drapped around his shoulders. Now wouldn't he have just loved to have sired the young Prince William?

Andy Warren stills plays bass. New person Maurice Windsor, formerly a Soft Boy, is the drummer.

The set itself contains a fair sprinkling of dapper pun-pop

pleasure from yesteryear with several selections from the first album, plus numerous and perhaps more concise observations from the forthcoming and very wonderful 'March Of The Eligible

Whatever they may once have been, the Monochrome Set are now primarily a record-making concern. Their subtleties are missed in a place like the Venue (and would be in most regular gig places). The tasteful delicacies disappear in the high volume thundering chord sequences. Hard thinking needs to be done if they are to maximise their potential in the live situation

MICK SINCLAIR

The slumber of the beast

Animal Nightlife Heaven

ONCE AGAIN the bands are starting to play; there is no more hiding behind a carefully constructed plan to pull in the interest.
The whole idea of

secretive performances was a good one — it worked for Spandau Ballet and the Sex Pistols - but it isn't a failsafe alternative. This has led to a number of London bands actually maturing and growing whilst playing live. It is not a return to the pub and crawl ethic that was so (un)popular before (during and after!) Punk. It is more a

recognition of the fact that most of the better music these days has the power to

convince a live audience.

Animal Nightlife attempt to juggle and conjure with various moods, tempos and musics, which can have the musics, which can have the effect of shattering their set into too many different forms. So, instead of creating a flow of musical ideas, there is a touchy element of stop-start and what comes next?

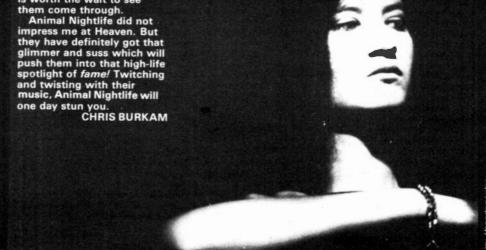
What does come next is a certain amount of

certain amount of disappointment because Nightlife hint at stretches of frantic imagery that failed to gel in Heaven. They should have, on the night at least, pumped up their work with more frenetic readings of their music. Because, if they are going to use their live performance as a springboard of sorts, they must learn to treat the music as a rather more rarified

This isn't to say that they should submerge it with respect, that would only serve to water down the urgency of their songs. These songs are gradually shaping up, grooming themselves and sharpening their edges to exaggerate their meaning. To take things to extremes.

things to extremes.

Y'see, we have to look at
Nightlife within the
boundaries of popularity and
try to relate their ideas, and
compare them with, the
mass of UK pop '82. Then,
leaving aside the fact that
Monday didn't see them in a
very impressive mood, it is
easy to notice that what easy to notice that what Nightlife attempt to do, what they play around with and pervert, is something that is worth holding onto. It is worth the wait to see



LEAH OF Animal Nightlife: methods of perversion

Cheap Trick

new album

One On One

includes the single If You Want My Love





J WALTER NEGRO: 'a fatal fascination with cock rock

Grandmaster trash

J Walter Negro And The Loose Joints Venue

"HEY, WHAT happened to the

spray-paint man?"
"Yeah and, hey man, didn't you mention humour!"

"What's that you said? Rap? Do vou call that crap rap?" Eager anticipation precedes J Walter Negro's appearance. Sugarhill has turned the wheels of rapping fervour and we await another flavour. The reports have been healthy. Someone said Negro's a Zoo York guerilla who spray-paints graffiti as a backdrop. Someone-else said he's a fast-talking 'clever

nigger' with something to say They got it wrong. A link in the chain must have been broken. Like Chinese whispers, the end result is a different

I have to say it. J Walter Negro is a pain in the arse. He overacts and underrates his audience. Like a precocious Long Island schoolboy, he has to tell you all the answers himself. He's the living example of all the bad American soapopera characters rolled into one, with Cheech and Chong thrown in for good street measure. He may think he's a

mockery; I think he's sick J Walter Negro thinks he's political so he becomes hysterical and ends up looking a fool. The only funny thing he does is to equate Reagan with a ray gun ın his hand, shooting at random. I sympathise with his cynical sentiments on America's policies towards San Salvador and nuclear weapons but his gver the top rapping technique grates on thy nerve ends. He's

like a bad drawn-out joke — an

acquired taste for the tasteless. He even manages to bring in the Queen, Prince Charles, Toxteth and Bobby Sands; it reeks of calculated opportunism.

'Shoot the Pump' is the only release. It's a funky, witty rap about fire hydrants in summer in New York. The city is cooled by leaving them on, a man is shot by the police; they think he's got a gun but it's only a monkey wrench. It's pertinent and danceable. The rest of his set is an irritating shambles of hallucinatory horror.

The music isn't funky, it's full of heavy psychedelic rock overtures. At first it's funnyabsurd, after ten minutes it's tedious-unbearable. The guitarist has a fatal fasci with cock rock. Self-indulgent solos are his idea of heaven. The riffs are ridiculous. Hendrix is the hero and I'm falling asleep.

This New York jive didn't touch any live wires. I'm distinctly free from rapture and nowhere near captured.
ROSE ROUSE

Conflict/Rubella **Ballet** 100 Club

THE BIGGEST turn-out at the 100 Club since the Rolling Stones, two 'cool' punk bands and the place is packed. Only £1.75 to get in as well. Keep it up.

Rubella Ballet's re-emergence proved them to be a cheerful improvement on their old selves, and also on their recorded work. For, on stage and without the restrictive wispyness that clouded the Sartorial Ballet gang were bright, tuneful, and at times

quite raucous although still slightly too anonymous, too insubstantial for any real impact to be made.

However, one number did strike hard: The sinister yet pretty 'Slant and Slide' from the official tape. Quite

entrancing. One day, Rubella Ballet could shock us all. One day, they could come up with some mighty music. They've got it in them; it's their job to find it, for everyone's sake.

Conflict were a shambles. Highspot of their set was the brilliantly crafted tape that introduced them, a work of genius which merged Gary Glitter, Bob Marley, the Supremes and, at its climax, 'Anarchy In The UK'

'I wanna be anarchy" croons Rotten; "Conflict!" bellowed Colin. And just as the crowd prepared for communal orgasm amongst a mammoth pogo-explosion, Conflict staggered, then collapsed into their first song. Just like the

A shambles. Chronic timekeeping, sub-standard musicianship, punk melodies of child-like simplicity and hellish vocals. I know Conflict were plagued by sound problems, but the fact remains they were one big terrible mess.

Did this lot really record the superb 'Wargames'? Did this lot really spawn the magnificent 'I've Had Enough'? It's difficult to imagine, and to be brutally frank I dread to think what they'd do to 'Wargames' if they were to attempt it live.
Their hearts might well be in

the right places, but what's worrying and also faintly ridiculous is that as Colin viciously barks out words like you can't change nothing with to one striking impression you get

is that he'll tear anyone who disagrees limb from limb! I mean what is this? An 'alternative' Exploited or something? It's certainly starting to look that way.

How Conflict have got where they are now on the strength of performances as weak as this one is beyond me. But then what do I know? I'm not part of the barmy army, and you don't

WINSTON SMITH

New Model Army Clarendon

THIRD ON the bill at Klub Foot, denied a soundcheck, forced to go on so early that the majority of the punters hadn't arrived. Recipe for disaster? Maybe. But not for this lot.

New Model Army come from Leeds, and as far as I know this was only their second gig in London. Given the problems they had to contend with, it was understandable that their opening couple of numbers should be a trifle tentative. But as the sound sorted itself out and the hall filled up. New Model Army went from OK to good, and from good to excellent.

Their sound is difficult to place, a blend of different styles with a texture all of its own. Singer/guitarist Justin spits out his words with some venom and the firm-handed three-piece manage to be hard and rhythmic without losing the melodies. I especially like 'Fashion' and the closer 'Great Expectations', and the rapidly swelling crowd obviously loved them too because New Model Army were called back for an shows, a fine victory in the Lizzel circumstances.

JOHN OPPOSITION



new album

One On One

includes the single If You Want My Love





BANLAIL SOMETHING ON THE SIDE



DP50: goodbye to coffee table keyboards

CRUMAR DP 50 DYNAMIC PIANO, US list price \$1895 QQ VV1/2

I FIRST saw the Crumar DP 50

dynamic piano amidst the hustle and bustle of the NAMM show in Anaheim earlier this year. It's another example of the plain, no nonsense variety of keyboard that finally seems

to be eclipsing our old friend the wooden coffee table specimen that has been haunting me for the last five years. The new trend, dark,

sombre blacky vinyl or metal

IELSON'S NO 1.

Since '76 when a roadie brought Bill Nelson one of the first SG2000 guitars in the country, he's hardly played anything else - until recently. Bill has added a new guitar to his collection - a brand new SG2000S (It's the green one)

Right from the start I knew it was the guitar I needed - the way it's made and the way it plays just can't be faulted

The SG2000 has been Bill's No.1 stage and studio instrument through Be Bop Deluxe. Red Noise. hundreds of gigs and sessions worldwide: (including the recent Monsoon hits), and the SG2000 can be heard on Bill's current album The Love That Whirls

Having discovered his ideal guitar Bill has gone onto explore the world of synthesizers, with the Yamaha CS70M. With Be Bop, I was impressed with the CS80 and I know the CS70M and I are going to make good music together.



Mount Avenue Bletchley Milton Keynes Bucks Tel (0908) 71771

ages. It's a change though

The Crumar is a 73 note (6 octave - E-E) electronic piano, with 12 preset tones and one free mode whereby you can create your own sounds. On the whole these tones are of a high standard, cover a wide spectrum of sound and should provide the piano player with all he or she needs. From an electronic piano you understand. The action is weighted like a 'real' piano's, so this is not one of those flappy pieces of plastic rubbish, you'll be pleased to hear. **Encouragingly enough Crumar** have done one step further and offered a dynamic touch sensitivity on the DP 50 This means that the player can

not only alter the overall sensitivity of the whole piano, to suit individual style or touch. ie light or heavy, but that the weight or force with which you hit individual keys does affect the final sound. There is a small knob at the back of the instrument for controlling overall response, which though a grand idea does mean that changing that response midway through a show or performance could be a drag. Most of us do have legs, I know, but is there a reason for the knob to be at the back?

Anyway, on to the front main control panel. From the left one encounters a volume knob, 'volume' printed above and 'level' printed underneath, for those who need further encouragement to believe that 'volume' means VOLUME. Next is a tremelo panel, featuring speed and depth controls as well as an on/off push button. This can be replaced by a footswitch - useful. This section did its job respectably, although I thought that the depth control could have been a little more responsive.

There isn't a chorus, which is a shame for such an instrument lends itself to the swirling monster, however overused the effect may be. For those days when everything you play sounds naff, and your fingers feel about as controllable as limp celery, then a chorus effect can be superb for putting Crumar obviously feel that their sounds will allow you to produce wonderful music with

what you've got.
Any and they could well be right. There are six push bottons for sound selection, in two modes — to give you the 12 varieties. Mode 1 has mainly piano orientated sounds, ranging from very dark and 'topless' — like you're listening to the instrument with your ears full of porridge - to quite bright and breezy. No 5 is a shortened, dampened sound, and No 6 is doctored with a wow' effect. On No 6 the touch sensitivity really came into play as you can vary the height to which the wow wows a good deal depending upon how hard you play.

Mode II was more harpsi or clavi sounding, though Crumar claim this to be using square wave sound generation which seems odd. All the tone can further be modified by the two tone controls - treble and bass, which lies at the far right hand side of the panel. These were most responsive, bass especially, ranging from sonic boom time to no semblance of bass whatsoever. Trebel proved a little less wild. One quick apparent when changing from sound to sound midway through playing a passage was that there appeared a jerk or delay in the proceedings which would be most unwelcome. It's not a major fault, just something to be aware of

The free mode brings the free filter into play. Here are both low and high pass filters, with resonance and range controls. A universal sensitivity knob governs the degree of filtering response. This is a neat panel, and indeed the Crumar could pass for a polyphonic synth in some settings. You don't need prior knowledge of synths though, so don't be put off by the odd 'filter' or 'low pass' etc This is incredibly basic.

The DP50 is certainly a most viable proposition. It is not jampacked full of gimmicks or worthless sounds; it does a good job of being an electronic piano plus a bit on the side And as I'm sure you're aware, we all need a little bit on the side. The price is sensible too.

I played for quite a while — in fact I had to be heaved off the instrument — which is a good sign (or is my playing getting appreciable worse?). I especially like the feel, I liked the free filter option, and I like the way Crumar have put it all together. A sustain pedal comes with the piano but you'll need to spend extra for a stand The lid clips on to the main body, as on a Fender Rhodes, and talking of Rhodes I'm not sure that the DP 50 will severely eat into their sales - maybe this instrument lacks that piece of individuality — but for those needing *some* kind of electronic



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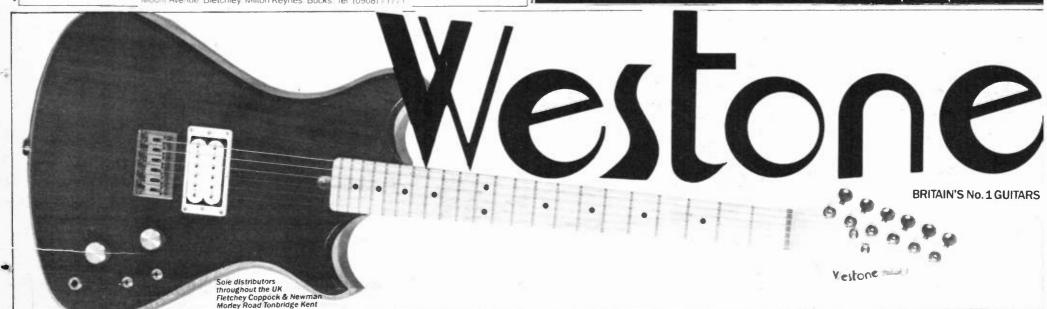
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Britain's only instrument charts

researched by MAX KAY

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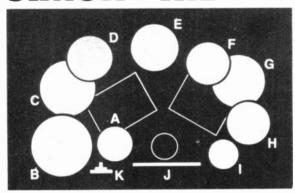
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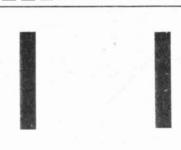
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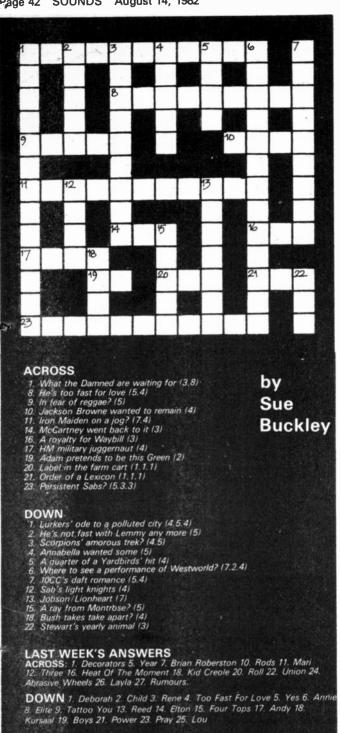
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NAME

WRH



HERE WE GO AGAIN (YAWN)

RIGHT! I'VE been so impressed by the response from real punks on the Special Duties' anti-Crass stance that, I along with drummer Stu 'Crasshater' Bray, have decided to organise a Rock Against Crass gig at 'Heroes' in Chelmsford.

Any non-hippy, Crass despising bands interested should contact Stu on Chelmsford 355677. If the gig is a big enough success then more could be organised in other areas, so how about it? I mean who needs 'punk is dead' singing, long haired, vegetable growing, drug taking, sheep-breeding hippies to follow? If at some time in your punk

times you've followed Crass you need cleansing! So join the Duties and make the Anti-Crass League a proud organisation to belong to. This is no publicity stunt so let's see some of the bigger bands (Abrasive Wheels, Partisans, Blitz etc) responding.

We could quite happily sit back releasing four track EP's every three months but what's the point? If punk is to survive we've got to get rid of the filth, we've got to be brave enough to have a go at making things work even if it means upsetting a few people!

Up till now I've given my opinions on Crass and tried not to tell others to follow, but I'm so pissed off with their rantings on about peace and bloody anarchy that I think it's time

real punk fought back.
I'm proud to be British and we did a great job in the Falklands, but no, Crass had to let their evil, perverted views out and record, yes record, release and distribute a free bloody flexi-disc with all their sodding money. Bastards! We look forward to hearing from the real punks. - Steve Arrogant, Special Duties, Colchester, Essex P.S. Fight Crass NOT PUNK

HELLO FOLKS, hands up those who've moved on from punk to something else, plenty I'll bet and I'll tell you why. Purely because you wanted nothing to do with a punk movement



riddled with hippies - like

In their words "Remove Your Mask" - Christ can't you see the hypocrisy they reek of? They're the only "Anarchists" who copyright their stuff!

The Exploited get attacked for slagging them but Crass are so childish they slag them back. Punk is punk, nothing else. One thing it is not is Anarchism! It is merely a working class/street movement opposed to exploitation, authority and other such like things.

Punk's aim is to make kids aware of people who will use them. It seeks to induce a feeling of anarchy and excitement. Steve Arrogant, Sex Pistols, and The Damned — these sum up punk. Remember this, next time you slag off the Exploited for charging £3 to get in, they have further to travel (from Edinburgh) than London based bands so their expenses are greater, also I got their new LP for a mere £2.99, so stuff that up your arse!

Crass are hippies, please don't just read their lyrics and start spouting them off - think about their implications. Also they say reject labels, fashion, rock'n'roll and much more, how many of you call yourselves punks, dress punk and enjoy punk music?

You probably also buy records from Virgin, go to work and give most of your cash back to the Govt in tax (fags and booze).

So give it deep thought and maybe you'll see. Punk's not dead, but the ever growing hippy infiltration is giving it a malignant cancer. Listen to the sounds of 77/78 and you'll see the emphasis is on fun mainly.

Once I visited the Crass commune and the first thing they asked was if I had any money. I handed over my last £5. I was then pressured into digging up potatoes for tea and during the evening's conversation I was almost denied my views on eating meat and the merits of working.

When I left next day I was dejected, let down and penniless 400 miles from home That's Crass kids, is this what you want?

Finally I wish to point out that I am a punk who believes in the concept of anarchy (equality, liberty etc) but the Crass idea of it is a non-starter and their handing out of poxy pacifist leaflets ain't gonna bring it. But neither do I side

with Garry Bushell.

Please kids for the sake of punk, think seriously about Crass's message and remember anarchy and punk are a contradiction. Crass are hippies, hypocrites, pseudos, poseurs, publicity seeking fools, enough said?? Latest score Punk 3, Crass 1 - Bodes, 77 Punk Team, Edinburgh

PSEUD'S CORNER

OF COURSE it had to happen, one halfway decent piece on Crowley has to be followed by the kind of pathetic before me in Conrad S Marlow's piece on your letter's

Yes Conrad, "Do what thou wilt" is borrowed from Rabelais, and it was used satirically. But what exactly was being satirised? "Do what thou wilt" in Rabelais was the motto of an institute known as the Abbaye de Theleme wherein whose hallowed halls the austerities and hypocrisies which are epitimised within religious societies are parodied and travestied.

I am sure you are aware of Crowley's sense of humour. If you are not you will miss the larger meaning of his writings.

Now we move on to the alleged fascist connotations of the full phrase "Do what thou wilt shall be the whole of the law". It is to be remembered that the operative word is "Wilt" and not "Want". The "Wilt" refers to one's "will" or ultimate destiny. It is not a licence to furt around rapings burning and pillaging.







ROSS HALFIN: a recent study

Warts 'n' all

SO BERTIE Dwight, (Letters, July 31st) wishes to know what is so good about Ross Halfin's photography does he? I suggest he starts using his eyes!!

Mr Halfin consistently captures the essence of each chosen subject. Moods are reflected, energy is trapped, and the image of spontaneity is produced even when shots are deliberately composed.

Look again at your own hopeless efforts and see if they are worthy of comparison: I doubt it very much. Put yours and many other professionals alongside his work in the book 'The Power Age' or any of his contributions in Sounds and they will pale into

Mr. Halfin is clearly one of the leaders in his field. I suggest your letter is merely an example of "sour grapes" good only for padding out the Letters Page. Find something else to moan about. - Mark Dorman (Visual Arts Student) Ipswich, Suffolk.

JEEZUS YOU'RE full of shit Dwight, (Letters, July 31st) what kind of jerk are you anyway? Ross Halfin's photos are just about the best thing in Sounds. Guess you'd rather it was all text or full of big white spaces.

The band aren't stupid and neither is Gross Halfwit - his "tasteless" photos are obviously jokes, man. Like, er. . . to laugh at! Not designed to get serious with your arty friends and discuss

over cocktails. Lets have MORE trouser dropping. . . MORE V-signs and MORE toilets. What we want is MORE drinking and MORE ridiculous photos. (Although not as ridiculous as the cover shot of Donny Van Zandt wasting good Jack Daniels. . . there are limits of

course). But generally let's see the photos wander a little further up the path of indecency and depravity, lunacy and decadence. Gay Half-fruit's snaps are about the only relief between the pathetic ramblings of most of the hacks. . . so don't knock him. Go sit on a 200mm zoom lens Dwight. Slartipartfast, Lowestoft.

It is not only qualified by the statement "Love is the law, love under will" but also "Every man and every woman is a star". Now if we are to believe we are still equals as the last statement implies how can this be deemed fascism? I leave this

It is easy to say, after an suffering from an unspecified psychosis. Even so, it is commonly known that many Soviet dissidents are currently locked up in Soviet mental asylums. They too suffer from psychosis (or so the authorities claim).

to your imagination.

It would be fair to say that psychosis is in the eye of the beholder and any line of thought can be labelled a symptom of psychosis if it lies outside the realms of mass thought. If it differs from the norm, lock it up. In past centuries we burned dissidents at the stake as witches.

At this point of Conrad's letter, we slip into various claims of Manson - OTO links, child molesting, ritual sacrifice, obscene rites — none of which he qualifies — in much the same was as the *News Of The* World leap in to shock-horror probe journalism.

We even find an FBI conviction as some kind of evidence. Surely you must

formed in the prohibition) spend most of their time inventing scandals to scare little old ladies in the mid-west to justify their existence. Reds under the bed ha!

would like to say one thing in closing. Crowley is not a messiah. He is not a god. To worship him is futile, but in his make him a worthy philosopher Anyone who looks deep enough will find that out for themselves. - Bob, London

MOD SOMEDAY

JOHN OPPOSITION told us at the end of his Secret Affair concert review that there was the possibility of a mod feature in Sounds soon. Now one month later there's still no sign of a mod feature, not even a mention of whether or not there would be a feature.

Doesn't Sounds realise that there are still some mods like myself who read Sounds (although I don't know why)? Week after week all we get is punk followed by more punk, not to forget heavy metal.

So how about having a little more consideration for all us mods who read Sounds, and give us something more decent to read-each week -- Peem, a

Andrones and a second s

unday August 15 942 Birthday of Pete York of the Spencer Davis Group and Hardin-York, in

Redcar, Yorkshire.
Birthday of songwriter
Jim Webb, who wrote
'MacArthur Park', 'By
The Time I Get To
Phoenix' etc, in Elk City,
Oklahoma 1946

Buddy Holly married Maria Elena Santiago, in Lubbock, Texas. The Beatles played their historic Shea Stadium

gig — 12 songs in 30 minutes in front of an audience of 56,000. First day of the Woodstock Festival on Max Yasgur's farm in upstate New York. The audience grew to over half a million through

three days. Monday August 16 Birthday of Kevin Ayers, in Herne Bay, Kent. Birthday of Gordon

'Snowy' Fleet, original drummer with Vanda and Young in the Easybeats, in Bootle, Lancs. The Beatles received 165,000 dollars for the

Shea Stadium gig, a world record up to that Second day of the Woodstock Festival, with

artists appearing including Janis Joplin Santana, the Grateful Dead, Creedance Clearwater Revival and the Who

Death of Elvis Presley, at his Gracelands home in Memphis, Tennessee. Presley was 42, the same age at which his mother had died, 19 years earlier almost to the day. Cozy Powell and Rainbow parted

Tuesday August 17 201892 Birthday of legendary actress Mae West, who

company

once actually made a rock album titled 'Great Balls Of Fire'.
The Monkees' first single 'Last Train To Clarksville' became a smash seller

only hours after release in the USA, reflecting the runaway success of the TV series. Former Temptations vocalist Paul Williams

found shot dead (ostensibly suicide) in his car in Detroit. Toyah's six-track

'alternative play' disc
'Sheep Farming In
Barnet', featuring
material she sang in the
'Shoestring' appearance,
was released in the UK.

Wednesday August 18 1939 Birthday of Johnny Preston, of 'Running Bear' fame, in Port

Arthur, Texas. Birthday of Carl Wayne, the original lead singer of the Move, in Nether Writace, Birmingham. Birthday of Vince Melouney, bass player with the Bee Gees at the

time of their original hits, in Melbourne, Australia. Marianne Faithfull 1969 attempted to commit

suicide whilst in Australia with Mick Jagger for the filming of 'Ned Kelly'. Launch of the first issue of 'Sniffin' 'Glue'; Mark Perry's prototype Punk

Marriage of Nick Lowe and Carlene Carter in Los

Thursday August 19 1939 Birthday of drummer Ginger Baker, in Lewisham, South London. Birthday of Johnny Nash of 'Hold Me Tight', 'Stir It Up' and 'I Can See 1940

Clearly Now' fame, in Houston, Texas. Birthday of Billy J Kramer (real name

William Ashton), one of the major Merseybeat stars, in Bootle, Lancs. Birthday of Ian Gillan, in Chiswick, London. Birthday of John Deacon of Queen, in Leicester. Birthday of Jason.

Starkey, son of Ringo Starr and his first wife Maureen, in Hammersmith, London The Sex Pistols began an incognito UK tour at

Wolverhampton, as 'the Spots'. The Tom Robinson band were signed to EMI.

Friday August 20

Birthday of country singer Jim Reeves, in Panola County, Texas. Birthday of Jim Pankow of Chicago, in Chicago. Birthday of Robert Plant, Kiddyminest Worse. 1947 in Kidderminster, Worcs. Death of revolutionary George Jackson in San Quentin Prison. His shooting by prison

Dylan's famous protest song.
John Lennon began the first sessions for his last album, 'Double Fantasy'

Saturday August 21

Birthday of jazz legend Count Basie, in Red Bank, New Jersey. Birthday of songwriter Ernie Maresca, who wrote 'The Wanderer' and 'Runaround Sue', and had a hit of his own with the original version of 'Shout Shout (Knock Yourself Out)' 1942

Birthday of Jackie DeShannon, singer/ songwriter and now wife of Randy Edelman, in Hazel, Kentucky. The Knebworth Festival

bill was topped by the Rolling Stones, along with 10cc, Lynyrd Skynyrd, Todd Rundgren's Utopia and BARRY LAZELL

TERS

HAIR BARE

IN YOUR July 31 edition was a letter about length of punk hair, I quote "Now punk hair is HM length". Has he seen the length of HM hair lately. It's alarmingly short!

Your average axe hero no longer has hair around his ankles, you're lucky if it covers his lugholes!!! Look at Rush for instance, they all had beautiful long hair in 1978 on the Hemispheres tour, now they look like reject skinheads!

Michael Schenker's not much better. But the final straw came in that same issue, the picture of Neal Schon, I've seen more hair on a rabbit farm!!! So come on all you HM heroes — I'm sure you can do much better than that!!!

Yours hairily Jeremiah
 Puddleduck & the Hardlivers
 P.S. GOD BLESS GILLAN!

REJECTS? THERE AIN'T NO F***ING REJECTS

AS AN avid headbanger I was amazed and intrigued by rave reviews of the new 'metal' Rejects album from *Sounds*, Pete Way, Twisted Sister and so on. But can anybody tell me where I can buy this miraculous disc?

I've been in and out of HMV for over a month and seem no closer to buying it than I was when I first read your review - Baz Green, Pete Way's Biggest Fan, Birmingham.

SYNTH BINNED

THIS IS in reply to Paul Walker's letter of July 17 which argued against the MU's proposed ban on synthesisers. Paul said that a lot of sounds can be produced on the synth and on no other insturment. I say "so f**king what"?

What a boring twit! Anybody with the faintest iota of life in them can surely see that a man standing behind a keyboard, twiddling a few knobs and pretending to be skillful while his machine emits a few 'unique' squeaks, is as exciting as a hole in the head!

This guy is a joker: in one

paragraph he talks about, of all things, orchestras being used along with synths while in the next he says synths are instruments of the future. Paul Walker, where do you get your crap from?

If synths do become the instruments of the future (which I doubt and sincerely hope not) groups like Tangerine Dream will not lead the way. How can the group's music be futuristic when a disabled monkey could do all they could except turn the synth on at the mains?

A rat running over the keyboard could create as sweet a melody! My own opinion is that synths could be used in moderation. But unfortunately we get these synth-only groups who to my mind are most definitely cashing in (at this point I must mention groups such as Yazoo, Soft Cell, etc) on an unwitting youth who believe they are being individually different.

Synthesisers have changed the music business for the worse an dl believe that this should be checked. — Ricky II Skelmorlie, Ayrshire.



NODDY AND friend demonstrate how it's done

Love and unity

AS A Yorkshire miner and a hardcore Oi! fan I couldn't be anything but a Labour man at the ballot box, but on one crucial issue I find myself drifting rudderless towards what you might call SDP middle ground politics.

I'm referring, of course, to your recent 'Sex War!' Letters Page urging war between the sexes. Sorry boys on this one I'm all for conciliation! The fools who write this sort of letter obviously can't pull anything except their own privates and this is their way of exposing their inadequacies to the world.

To them I say the real differences between people on this earth come down to money. Don't worry about sex, or race for that matter. Class is the only real division. When it comes down to men and women, who wants to waste time fighting? In the words of an old cliche, "make love, not war" — Mark Mac, the Upstarts fan, Sheffield.

TOO SILLY

CHEERS AND hail fellow readers in *Sounds* land. Just a couple of lines to satisfy the old brain that this page isn't the cause of a bonus in a journalistic wage packet.

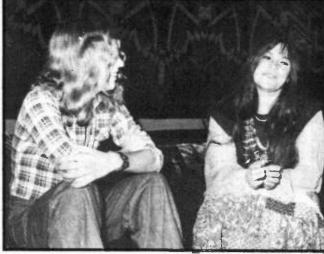
Has anyone noticed the letters on this page are all about punk factions and sexism in rock (or at rock concerts)? Come on, let's have a giggle! Will Terry Hall? Is Sheena Easton? I don't know, but why shouldn't these questions be printed? (Are you kidding? — Ed)

By the way all you female Leeds hippies, I'm looking for one of a group who was at Scamps Disco, Blackpool on Saturday 24th July 1982. She had a black headband, dark longish hair, fringed boots and was with a fellow female no nuker with a bright orangeish wig. I'm the guy who danced with you to Yazoo etc, remember me?

I'm not the best looking guy

in the world but you left before I could talk to you. Please, please get in touch, it's urgent. There was a Lorraine with you, so if you would write to me it's much appreciated. Love, peace, no nukes 'n' that. Gal Numan for king. — Gary Scott, 70 Gayne Drive, Glenboig.





BARTON 'N' Melanie: but which one's which?

Poetry Corner

Ode to Barton Whatever Happen to old GB? Who used to rock for all to see Who used to 'DEP' but now goes 'ED'

And now no longer bangs 'is 'ead

At his reviews we used to snide His smart arse comments we couldn't abide But still we used to love old Geoff Who lived with his mum who was also deaf

He lived like me for the return of Kiss Their LP's he didn't take the Five stars they always got Except Rainbow, they did not

Now it seems he's done a bunk Even more of a recluse than a

At Sounds on floor '13' where no-one dares Sits old Geoff who didn't care

To the new born Ed, all give praise To the man who never ceased

to amaze
To the man whose talk was
never all rot
To the man the world seems to
have forgot. . . ?

Anon NW10 (This is terrible — Rest of Staff)

Just pretending

Tribute to James Honeyman-Scott: Here lies a 'Kid' Who had 'Brass In Pocket' Who 'Day After Day' Dreamed of 'Swinging London'

Dreamed of 'Swinging London
He was 'Nervous But Shy'
And now his 'Private Life'
Has become the 'Talk Of The
Town'
And as a fan Loan't 'Ston Mi

And as a fan I can't 'Stop My Sobbing'

MIXED NUTS

WHY IS it that all the so-called 'Punk' venues in London treat the customers like dirt and get away with it? Last night I went to watch Conflict at the 100 Club. After the search and pushing about by the bouncers at the door we had to endure rought treatment from the bouncers at the stage who took pleasure in knocking us about until Colin from Conflict told them to go.

Skunks is worse. I can't even go there now for fear of what has happened on the way to the tube and on the tubes going back home.

The White Lion in Putney is probably the best of a bad lot although the organisation leaves a lot to be desired sometimes (re: the Flux gig last month). When there are bands on there on Thursday nights (there were a lot of concellations to begin with), at least most of them are friendly and the bands are usually good.

I won't mention token gigs like the Clarendon (Klub Foot)

On his grave should be put 'English Roses' I send to Jimmy a 'Message Of Love' Rest in peace Jimmy because you were 'Precious'

James Honeyman-Scott Born: 4th November 1951 Died: 16th June 1982 By: Carole Lionet (age 20) Maidstone, Kent

or the Marquee. They don't exist!

If this is the best the capital of Britain can do — is there hope? — Dave the Slave, Fulham.

A LESBIAN WRITES

I'D LIKE to join in the 'Mass Debate' if it's not too late. I'm a girl, but, believe it or not, I've got nothing against the so called: 'Sexist' pix that festoon your printed bog-roll. Truth be told I'm a

I ruth be told I'm a lesbian . . . but . . . don't get me wrong, I once saw my brother in the nude and I thought it was very nice. I think more attention should be paid to us . . er . . . slightly different people.

If there's anything I can't stand it's boring old heterosexuals whose sole purpose in life is to ogle David, my cock is about as big as my band, Coverdale. What a meatball eh?

Fin Lezzy, Friggshire, The island of Lesbos.

FORMAL CASUAL BEACH WEAR - IT'S GOT TO BE IMMIDICULATION TAILORED AND BLOODY EXPENSIVE AS THESE
OUALITIES NEVER GO OUT OF FASHION (**)
ALL THE BEACH PEOPLE HAVE THEIR OWN TAILORS
AND SOME OF THE ARE ONES, THEIR OWN DESIGNERS
TOO SOME OF THE ARE SELEMEN SIMPLY ASK FOR
THE LOTEO CONTROL BY SOME CURRENTLY FASHIONABLE NAME DESIGNER AND WHATEVER
HE SELLS YOU, YOU CAN BE SORE IT'S DEFINITELY
THE THING TO BE SEEN IN THAT MONTH BUT
MAKE SURE IT'S AN ESTABLISHED DESIGNER AND NOT A
YOUNG CASTALT AS SOME OF THEIR WEIRDER CREATIONS
CAN FALL EMBARRASSINGLY OUT OF DOYOUS O
NEVER WEAR THE SAME THING TWICE AND MAKE
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by the RECKLESS PEN

NEED SOME KEYBOARDS?

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Records this week include:-

COME ON EILEEN Dexys Midnight Runners & The Emerald Express

DRIVING IN MY CAR Madness

IT STARTED WITH A KISS Hot Chocolate

DA DA DA Trio

STOOL PIGEON Kid Creole And The Coconuts

I SECOND THAT EMOTION

THE ONLY WAY OUT ... Cliff Richard STRANGE LITTLE GIRL The Stranglers

*TELECOM **Guidelines**

Need some advice or a helping hand? Write to SUSANNE GARRETT at Fair Deal, Sounds, 40 Long Acre, London WC2. Or phone on 01-836 0142



I KEEP hearing in the Press about Bow Wow Wow tour booklets which are never with the records I've bought. What are they?

In a recent music paper review of 'See Jungle', mention was made of an accompanying booklet and a booklet was also mentioned in the Guardian review of 'I Want Candy'. My copies don't include these added extras and I don't know anyone else who has them either. Are they merely perks for reviewers? If so, they shouldn't be mentioned at all, or their esoteric nature should be indicated in

Anyway, where can I get them? - Alan, Beswick, Bristol

ACCORDING TO RCA, time back-tracking with the aid of a handy crystal ball, a freebie booklet was available for mass takeaway at a selected number of shops stocking 'See Jungle'. Obviously the place where you parted with some cash wasn't on the hit list. But, to make up for your chagrin, RCA are forwarding the extra, complete with lots of pretty pics of Annabelle, a strip cartoon and some lyrics. Expect it by the time you read this

Back at EMI, the power behind the 'I Want Candy' epic, they've confessed that free booklets, acquired from famous manager Malc especially for the occasion, were sent to reviewers only. But, to allay your mistrust of the Bow Wow Wow promotional machine, the EMI Empire is pulling out all stops to find you the very last freebie in the shop.

The advantages of paying your dues

and, as we are starting to gig regularly, we were about to join the Musicians Union, when we thought of several points which need clarification:

Are there any advantages to being in the Musicians Union where the booking of gigs is concerned? Or do venues book acts regardless of membership?

Is it true that you have to be a Union member in order to appear on TV? Does this apply to both the BBC and independent stations?
Does MU membership

guarantee a better rate for support acts? Or do venues pay what they like to both members and non-members alike?

Is it true that most members of the MU are cabaret artists who play the club circuit? Is there really any advantage in Steve Warwick,

WHEN IT comes to bookings, the average promoter on the small-time circuit will slot you in because of your potential crowd-pulling and beer sales quotient, as well as your musical suitability for a venue. Membership of the Musicians Union is often completely ignored, or, at best, of secondary importance for many pub

and club bookers. But once you've reached the level of recording and possible television appearances, membership is essential. Anyone who wants to appear on independent television has to be a member and the area of live or programme prerecorded television appearances or performances is a closed shop to everyone else. BBC

television also has an agreement with the Musicians Union and, while the attitude here tends to be a more flexible one, nonmembers are still taking a bit chance of being blown

Back at the nitty gritty of payment, unless they also have a firm agreement with the union, venues can and do pay support acts as they choose. The worst example we've encountered is a London club which threw a measly £1.00 the way of a four-piece band who'd worked for two solid hours!

Major theatres and rock venues have already accepted a reasonable and set rate of pay for musicians, but if your band plays a smaller gig where there is no two-way agreement, the minimum national rate suggested by the Musicians Union is £15.00 per band member

Admittedly, the majority of pubs and clubs don't pay anywhere near the standard rate, but they won't as long as groups outside the Musicians Union are prepared to accept any gig just for a chance of exposure and will work for peanuts. If every small-time band joined the MU, currently campaigning for improvements in pay and treatment for all musicians, and refused to play for less than the suggested minimum, many music places would change to disco or bingo or worse, but promoters still offering live music would have to dramatically rethink their often Scrooge-like rates.

While there is no guarantee of a better support rate for

MU members, anyone who joins a national union working in the interests of getting a better deal for each and every member is bound to have a little more selfconfidence in negotiating for payment, rather than simply accepting anything that's

offered. Who belongs to the union? Musicians. Anyone from the highest paid rock entertainer, through classical players in symphony orchestras, to session musicians, holiday camp combos and small bands playing a couple of pub or club gigs a month, if that. Membership, covering most spare-time bands and semipro line-ups, is £15.00 a person, per year, increasing

in direct relation to earnings. Advantages of joining? Free legal information as and when you want it, including advice on contracts and gig rate negotiation; instrument insurance benefits; the added power to your elbow of belonging to a nationally recognised organisation; the chance to meet a lot of other musicians; the chance to fight for your rights. Union membership and support may be especially useful in a time of recession too, when the entertainment industry is penny pinching like evervone else

Many criticisms are levelled at the MU and if you feel it could and should be a more effective body, the best way to change things is to join and exercise your membership right to put forward proposals for change. More details from Musicians Union, 60 Clapham Road, London SW9. (tel: 01-582 5566).

Have you been bellyaching lately?

to pose a little too, but we think the prices you pay for drinks and food, the kind of service you get and the quality of what's on offer are important enjoyment factors too. At some venues, drinks and food are priced way over the top and the service is lousy; at others, prices are reasonable

and a good deal is had by all.

Gastronomic rumours about some rock venues cutting your value for money by watering down the drinks, alcoholic and non-alcoholic alike, or selling less than hygienically stored and prepared food, abound. If you think you've been sold a maverick measure, liberally laced with wonder ingredient H₂O or your portion of chilli con carne came complete with green pitta bread, let us know. Our nationwide investigation of the good, the bad and the downright unpalatable needs your experiences of gig lifesupport systems.

Just complete and return the 'Gut Aches' survey form, below. If you have nothing to tell us about now, do it after your next night out so we can spread the word and, if necessary, get some action underway.

BAND(S) PLAYING DATE OF GIG WHAT DID YOU BUY? Drinks/Price
Food/Price
COOD CHAUTV2
GOOD QUALITY? If not, why not?
HOW ABOUT THE
SERVICE?
ANY OTHER COMMENTS ON THIS OR OTHER
VENUES?
NAME AND ADDRESS
S
Return to 'Gut Ache Survey', c/o Fair Deal, Sounds, 40 Long Acre, London WC2. We'd like as many experiences as possible

back by the end of August.

01836 Special Notice * SKREWDRIVER

LIVE Ads. in NME AND SOUNDS are read by more people than those in NME

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+ support

Doors Open 8.00pm Main Band 10.00pm

Thursday 19th August

CHARLIE HARPERS' **URBAN DOGS**

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FRIDAY 13th AUGUST

WATCH OUT — LONE WOLF ARE COMING TO GET YOU -

HOWWL!!: 'Kerrang'

SATURDAY 21st AUG 7.30pm

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THE ALBANY EMPIRE

ECTRIC THE METEORS

THE DANCING DID

SUNDAY 22nd AUG 7.30pm

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First ever UK appearance of

Poole Arts Centre - Friday 27th August D.J. Tony Blackburn and from the USA 'THE TIME'

> Doors open: 7.00 pm Show: 7.30 pm Tickets £3.50 in advance Tickets available at usual outlets

BARRACUDA CLUB 1 Baker Street, London W1 Tel: 01-486 2724

Monday 16th August

THE ROOM

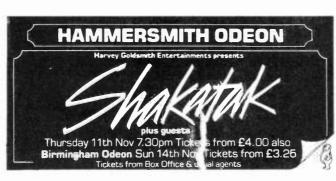
+ BAMBI KINO

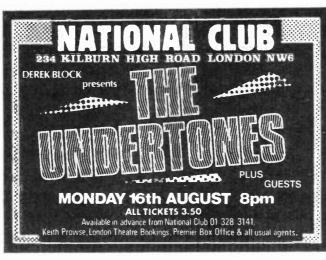
Adm £3.00

Doors Open 9.30pm

HAMMERSMITH ODEON? Derek Block 11th OCTOBER 7.30pm TICKETS 4.00 3.50 & 3.00







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Thur 12th & Fri 13th Aug (Adm £2.00) Return By Public Demand **MARILLION**

Tue 17th Aug (Adm £2.50) STEVE GIBBONS Plus support & Jerry Floyd

Plus Solstice & Jerry Floyd Sat 14th Aug (Adm £2.50) **ANGELIC UPSTARTS**

Wed 18th Aug (Adm £2.00) **SPIDER** Dumpy's Rusty Nuts

THE METEORS

LIONHEART Plus Ore & Jerry Flor

& Jerry Floyd Thurs 19th Aug (Adm £2.00)

THE DRIVERS

Plus support & Jerry Floyd

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GARY MOOR P

Ian Paice Charlie Huhn Neil Murray & Tommy Eyre

Wed 25th and Thur 26th August

All Tickets £3.00

Doors open 7.00-11.00 pm

SPIDER

+ Guests DUMPY'S RUSTY NUTS

AUGUST DATES
Wed 11th LONDON, Marquee
Fri 13th OXFORD, Penny Farthing
Sat 14th BRISTOL, Granary
Wed 18th LONDON, Marquee
New Single 'Rock'n' Roll Forever Will Last'
(RCA 268) Out Soon!!
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Kingdom Room, Uxbridge FESTIVAL OF LOCAL BANDS, TAKEAWAY, TEMPEST RIDE, NORTH STAR, THE MINT, STELLA RUBELLA, SWITCHBACK, THE JON BAND.

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Saturday 14th August **GRAND PRIX GEDDES AXE**

+ Bailey Bros Adm £2.50

Friday 20th August THE OUTCASTS + INSANE

+ **A.T.A.** Adm £2.50 Saturday 21st August

THE REGENTS **GRAND ALLIANĆE** Adm £2.50

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Saturday 14th August

THE TRUTH

Saturday 21 August

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Blues at its best £2.00

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SECOND IMAGE

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ALL TICKETS £ 4.00
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WRH

By SUSANNE GARRETT and DEE PILGRIM

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

A star denotes a gig of special interest or importance (even if it's only good for a laugh or posing or a drink after closing time).

WEDNESDAY

AUGUST 11

ALCONBURY, USAF Base, (52131), Tobruk BIRKENHEAD, Sir James Club, (051-647 8282), Phil Littler Band BIRMINGHAM, The Vine, (021-327 3705), Great

BIRMINGHAM, The Vine, (021-327 3705), Great Outdoors/X-Drone
BLACKPOOL. JR's, (26101), Grend Prix
BRISTOL, Tiffenys, (34057), Necromancy
COVENTRY, Belgrade Theatre, (20205), DT's
DUDLEY, Prole Club, The Crown, (79164), The Seers/Death Rattle
DUNDEE, Gennes, (24483), The Grip
GLASGOW, Kelvin Hall, (041-334 1185), Tight Fit
HARROW WEALD, Middlesex And Herts Country Club, (3647), Prelude (3647), Prelude HEREFORD, Market Tavern, (56325), Heavy Rock

Night
HORSHAM, Hornbrook Club, (52638), English Rogues
"JERSEY, Fort Regent, (73000), Chas And Dave
LEEDS, Royal Park, Hotel, (757494), Climate
"LEEDS, Warehouse, (468287), Delta 5
LONDON, Bridge House, Canning Town, (01-476 7889),

LONDON, Bull And Gate, Kentish Town (01-485 53558),
Diz And The Doormen
LONDON, Club Melodia, Sol Y Sombre, Charlotte Street,
Ellerbech, Sherp And Hahn/Tony Allen
LONDON, Cricketers, Oval, (01-735 3059), Breakfast Band

LONDON, Dingwalls, Camden Lock, (01-267 4967),
Dennis Bovells And The Club Band
LONDON, Dover Street Wine Bar, (01-629 9813), Dana

Gillespie LONDON, Dublin Castle, Camden, (01-485 1773), Heart Patrol

LONDON, Fair Deal, Brixon, (01-274 5242), Zeitgeist LONDON, Greyhound, Fulham Palace Road, (01-385 0526). Zabandis/SUS

(01-450 8969), Pizzaz
LONDON, Icd's Grunt, Production Village, Cricklewood,
(01-450 8969), Pizzaz
LONDON, IcA, The Mell, (01-930 0493), The Joy Of
Mooching, Duda Pukwana Zila/Swamp Children/A
Certain Ratio/The Republic LONDON, Marquee, Wardour Street, (01-437 6603),

LONDON, Maunkberrys, Jermyn Street, (01-499 4623), I

Am Alone
LONDON, Moonlight Club, Railway Hotrel, Hampstead,
(01-624 7611), Mouse And The Underdogs
LONDON, Nelsons, Wimbledon, (01-946 6311), Jackie

LYNTON LONDON, New Golden Lion, Fulham Road, (01-385)

3942), The Pencils LONDON, Old Queen's Head, Stockwell, (01-737 4904),

Filt/Blues Train LONDON, 100 Club, Oxford Street, (01-636 0933), Max

LONDON, 100 Club, Oxford Street, (01-636 0933), Max Collie Rhythm Aces
LONDON, 101 Club, Clapham, (01-223 8309), Any Trouble/The Plyboys
LONDON, Pegasus, Green Lanes, Stoke Newington, (01-226 5930), Ivory Coasters
LONDON, Pied Bull, Islington, (01-837 3218), Wild Wax LONDON, Rock Garden, Covent Garden, (01-240 3961), Ambatone
LONDON, The Ship, Plumstead Common, Satanic Prayer/Triarchy/Product Of Reason
LONDON, Venue, Victoria Street, (01-828 9441), Eyeless In Gaze/Dancing Did/Mightier Than Kong MANCHESTER, Band On The Wall, (061-832 6625), Norman Beaker's Still Life
*MANCHESTER, Drifters, Conflict MANCHESTER, Hacienda, (061-236 5221), Allez Allez MIDDLESBURGH, Cavern, (241995), Desolation Angels

NEWCASTLE-UPON-TYNE, Cooperage, (328286),

Prayer Before Birth NEW ROMNEY, Farnworth, (2016), Gary And The

Moondogs
*SHEFFIELD, Cosanostra Club, Bank Street, (24992),
Blue Rhondo A La Turk
SOUTHAMPTON, Joiner's Arms, (25612), The Story So

HURSDA

AUGUST 12

ABERDEEN, Beach Theatre, (52337), Bucks Fizz ABERDEEN, The Venue, Market Street, (22255), Blaze BIRMINGHAM, Bournebrook, (021-472 0416), Inscape BIRMINGHAM, Fighting Cocks, (021-449 2554), Blues

Power BIRMINGHAM, Golden Eagle, (021-643 5403), Fear Of Hying BIRMINGHAM, Opposite Lock Club, Gas Street

(021-643 2573), Duma Express Cabaret/The Traitors BIRMINGHAM, Pelican Hotel, (021-554 6721), Headbolt BLACKBURN, Regent Hotel, (50839), Deadly Embrace BRENTFORD, Red Lion, High Street, (01-560 6181), Uno BRIGHTON, Xtreems, New Regent, (27800), The

Jungle/Where's The W COLCHESTER, Affair, (76621), I'm Dead/Neil Big Nose

CRIEFF, Glenburn Hotel, (2180), The Grip CROYDON, The Star, London Road, (01-684 1360),

Scorpio EASTCOTE, Bottom Line, Clay Pigeon Hotel, (01-866

5358), Santrax
*EAST KILBRIDE, Bruce Hotel, (29771), Hey Elastical

FELIXSTOWE, Spa Pavilion, (3303), Chas And Dave GALASHIELS, Three J's, Overhall Street, Nassau TESHEAD, Honeysuckle, (781273), Barfly GLASGOW, Nightmoves, Sauchiehall Street, (041372), 58831, Delta 6.

For free listing, write early to Sounds at 40 Long Acre, London WC2, or phone 01-836 0142

HEANOR, Miners Welfare, (833007), Alien HIGH WYCOMBE, Nag's Head, (21758), Spiteful Child LEEDS, Haddon Hall, (751115), Rise LEEDS, Peel Hotel, (455128), Jed Thomas Blues Band LEICESTER, Windmill, (766116), Soldier



ROXY's Bryan Ferry

*LIMERICK, Savoy Theatre, (44644), Roxy Music LIVERPOOL, Warehouse, Fleet Street, (051-709 1530), **Grand Prix**

LONDON, A Club Called Style, Legends, Burlington Street, (01-437 9933), French Impressionists

CARDIFF, Top Rank, (26538), Prince Lincoln And The

Rasses
CLIFTONVILLE, Oval, (23306), Nick Turner's Inner City
Unit/Ghost/Flux
COVENTRY, Venue, Movement
CROPREDY, Home Farm, Oxon, Fairport Convention
DUBLIN, Royal Dublin society Hall, 680645 Roxy Music
DUDLEY, JB's, (53597), Le Griffe
DUNDEE, Tayside Bar, (24515), Zoe And The Zebras
DUNFERMLINE, Chimes, (32498), Persian Rugs
EASTLEIGH, Home Tayern, (612092). Crossfire

DUNFERMLINE, Chimes, (32498), Persian Rugs EASTLEIGH, Home Tavern, (612092), Crossfire FRANWORTH, Blighty's, (792022), PJ Proby FELIXSTOWE, Spa Pavilion, (3303), Chas And Dave GATESHEAD, Honeysuckle, (781273), Genes GLASGOW, Kelvin Hall, (041-334 1185), Bucks Fizz GOSPORT, John Peel, (281893), Time GRAVESEND, Prince Of Wales, Denton, (65482), Loose

Talk
GRAVESEND, Red Lion, (66127), English Rogues
GREAT SUTTON, Bull's Head, (399 5836), Deadly

*GREAT YARMOUTH, Tiffany's, (57018), Gary Glitter/Haze/DTL (Radio One Road Show GREENOCK, Victorian Carriage, (25456), The Grip HEREFORD, Market Tavern, (56325), Handsoff HITCHIN, Regal, (54332), Ruts DC

NEARLY INTO the middle of August now and the big names are beginning to emerge for the second round of tours this year. Roxy Music warm up for their forthcoming British tour by playing three dates at Dublin Royal Dublin Society Hall (Friday, Saturday and Sunday).

Delta 5 make a welcome reappearance after a lengthy absence in which they changed their line-up. They play Leeds Warehouse (Wednesday), Glasgow Nightmoves (Thursday), Manchester Hacienda (Friday), Liverpool Warehouse (Saturday) and Birmingham Holy City Zoo (Monday).

Two quick stops for Bauhaus this week when they flit from Manchester Hacienda (Saturday) to Edinburgh Coasters (Monday). Finally, a chance to jive until you drop at London Venue (Friday) when

rock'n'rollers, Matchbox, Coast To Coast and Kirsty MacColl take to the stage.

LONDON, Africa Centre, King Street, (01-836 1973),

Allen Kwela
LONDON, Bridge House, Canning Town, (01-476 2889),

Praxis/Vaguely Devine LONDON, The Broadway, The Clarendon, Hammersmith, (01-748 1454), Blue Max

LONDON, Dingwalls, Camden Lock, (01-267 4967), The Electric Bluebirds/Rye And The Quarter Boys LONDON, The Dive, The Strand, Le Mat LONDON, Dublin Castle, Camden, (01-485 1773), London Anaphas

London Apaches LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Cross/El-34

LONDON, Hog's Grunt, Production Village, Cricklewood, (01-450 8969), Sketch
LONDON, IC \(\), The Mall, Joy Of Mooching, (01-930 0493), Allez Allez/Hermine Demoriane/Afro

LONDON, Le Beat Route, Greek Street, (01-734 1470),

Toto Ceolo LONDON, Marquee, Wardour Street, (01-437 6603),

Marillion/Solstice LONDON, Musicians Collective, Gloucester Avenue, (01-722 0456), N J Smith And S Mallett/Tony Wren And Tim Powell

LONDON, New Golden Lion, Fulham Road, (01-385) 3942), The 45's LONDON, Old Queen's Head, Stockwell, (01-737 4904),

Hying Pigs LONDON, 100 Club, Oxford Street, (01-636 0933), The Deltas

LONDON, The Pavilion, Battersea Park Road, (01-622)

4001), Vane LONDON, Pied Bull, Islington, (01-837-3218), Beatroots LONDON, The Plough, Stockwell, (01-274-3879), Jeff

LONDON Rock Garden, Covent Garden, (01-240 3961), Design For Living/Out Bar Squeek LONDON, Stapleton Hall Tavern, Crouch End, (01-272

2108), Loose Talk
LONDON, Venue, Victoria, (01-828 9441), Prince
Lincoln Thompson And The Royal Rasses
MAESTEG, The Castle, Midas
MANCHESTER, Band On The Wall, (061-882 6625),

Mike Mower

Mike Mower
NEWCASTLE-UPON-TYNE, Cooperage, (328286), It Hz
NORTHAMPTON, White Elephant, (711202), Starlets
NORWICH, Flixton Rooms, Samson And Hercules,
(21541), ABH/The Dogs Of War/Distortion
NOTTINGHAM, Windmill Bar, (781316), Raymond

Froggatt NUNEATON, Camphill Working Men's Club, (392420), The Clux/Riot Squad

OXFORD, Pennyfarthing, (46007), Ward 10

PRESTON, Warehouse, (53216), Conflict

REDCAR, Nursery Inn, (68994), Partners In Crime

SOUTHALL, Heads, White Hart, (01-573 0283),

SOUTHAMPTON, Canute Hotel, (24188), The Story So

Far SOUTHAMPTON, Gaumont, (29772), Joe Jackson SOUTHPORT, Follies, (36733), Cliché SUNDERLAND, Fusion, (59548), Tight Fit SWANSEA, Dublin Arms, (55044), The Basics WESTON-SUPER-MARE, Hobbit's Hole, (32333)

Chalice WEYMOUTH, Gloucester Hotel, (786404), Crossfire WORTHING, Balmoral Bar, (36232), Traitor

Ore/Mono Pacific

AUGUST 13

ARUNDEL, The Ship, Boy Turns Animal BEAVE GREEN, (Dorking), White Hart, (711770), BEAVE GREEN, (Dorking), White hart, (711770), Physical Dignity BIRMINGHAM, Golden Eagle, (021-643 5403), Clinique

BIRMINGHAM, Junction Inn, Harbourn, Headbolt BLACKPOOL, JR's, Victoria Street, (26101), Buffalo BRADFORD, Palm Cove Club, (499895), Lady Vic BRENTFORD, Red Lion, High Street, (01-560 6181), Kim Beacon Band

Beacon Band
BRIGHTON, Dome, (682127), Joe Jackson
BRISTOL, Bridge Inn, (214606), Spot The Dog
BURTON-ON-TRENT, Libra Club, (61037), Fireclown
BUXTON, Grove Hotel, (26545), Desolation Angels
CAMBRIDGE, Fisher Hall, (3135403), The Su-Lyn
Band/Mandy Morton (Grove School Benefit)

KELSO, Cross Keys, (3303), Nassau KINGHORN, Cuinzie Neuk, (830247), Pretty Boy Floyd LEEDS, Peel Hotel, (455128), Rough Justice LEICESTER, Croft Club, (282700), DT's LIVERPOOL, Masonic, No Exit LIVERPOOL, Warehouse, Fleet Street, (051-709 1530), Lawnmower/Twisted Nervez

LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245). Liaison LONDON, Bridge House, Canning Town, (01-476 2889).

Joey McAvoy
LONDON, The Broadway, The Clarendon, Hammersmith,
(01-748 1454), Manufactured Romance
LONDON, Bull And Gate, Kentish Town, (01-485 5358),

Mickey Jupp Band LONDON, Centro Iberico, Conflict LONDON, Dingwalls, Camden Lock, (01-267 4967), Urban Blight/Popular Voice

LONDON, Dublin Castle, Camden, (01-485 1773), Swamp Creature LONDON, Feltham Football Club, (01-751 2807),

Meteors
LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Mattandan/Heavenly Bodies

USZ6), Mattandan/Heavenly Bodies
LONDON, Grosvenor Rooms, Walm Lane, (01-451 0066),
Cuttin' Loose/Palermino Band
LONDON, Half Moon, Putney, (01-788 2387), 45's
LONDON, Hog's Grunt, Production Village, Cricklewood,
(01-450 8969), 25th Street/Sanity Clause
LONDON, ICA, The Mall, The Joy Of Mooching, (01-930
0493), Animal Magic/Kray Brothers/De Gamba
LONDON, L-Shaped Room, The Coal Hole, The Strand,
(01-836 7503), The Big Heat
LONDON, Marguee, Wardour Street, (01-437 6603) LONDON, Marquee, Wardour Street, (01-437 6603),

LONDON, New Golden Lion, Fulham, (01-385 3942), Chuck Farley LONDON, 100 Club, Oxford Street, (01-636 0933),

Mainsqueeze/Dana Gillespie Band



FISH of Marillion

LONDON, 101 Club, Clapham, (01-223

8309), The Marines/The Rhythm Men LONDON, The Pavilion, Battersea Park Road, (01-622 4001), Radio Stars LONDON, Pegasus, Green Lanes, (01-226 5930) Macrami Brothers

LONDON, Pied Bull, Liverpool Road, Islington, (01-837 3218), Oxy And The Morons
LONDON, The Plough, Stockwell, (01-274 3879),

Southside LONDON, Rock Garden, Covent Garden, (01-240 3961),

Top Secret LONDON, The Ship, Plumstead, The Pope/Czechs LONDON, Skunx, Blue Coat Boy, Angel, (01-348 9547), The Crack

LONDON, Two Brewers, Clapham, (01-622 3621), Into The Blue LONDON, Venue, Victoria Street, (01-828 9441),

Matchbox/Kirsty McCall/Coast To Coast LONDON, The Wellington, Shepherd's Bush, Exclusive Model/Chilli And The Dills MANCHESTER, Band On The Wall, (061-832 6625), Badstone Band

MANCHESTER, Gallery, (061-832 3597), Foreign Press MANCHESTER, Hacienda, (061-236 5221), Delta 5/Secret 7
MIDDLESBRUGH, Rock Garden, (241995), Grand Prix NOTTINGHAM, Hearty Goodfellow, (42257), Shy Wolf OXFORD, Pennyfarthing, (46007), Spider
RETFORD, Porterhouse, (704981), Angelic Upstarts
SOUTHAMPTON, Canute Hotel, (24188), Berlin
SOUTHAMPTON, Joiners Arms, (25612), Roxoff
STOKE HANLEY, The Vine, The Bible For Dogs
SUNDERLAND, Annabel's, (59117), 21 Strangers
WALLASEY, Dale Inn, (051-639 9847), Kashmere
WELWYN GARDEN CITY, Lemsford Village Hall, Flux
Of Pink Indians Of Pink Indians WOKINGHAM, Angie's, Cantley House Hotel, (789912),

WORTHING, Balmoral, (36232), Traitor

AUGUST 14

Dave Ellis Band

BIRMINGHAM, Bournebrook, (021-472 0416), True Destination
BIRMINGHAM, Mermaid Hotel, Stratford Road

(021-772 0217), African Woman/Scratch Hi Fi BLACKPOOL, JR's, Victoria Street, (26101), Sparta BRENTFORD, Red Lion, High Street, (01-560 6181), Fast Buck

BUCK
BRISTOL, Granary, (28272), Spider
BUXTON, Grove Hotel, (26545), Desolation Angels
CAMBRIDGE, Rock Club, Marillion
CHIDDINGLEY, Six Bells Club, (227), English Rogues
CROPREDY, Home Farm, Fairport Convention

(afternoon 1 pm)

DUBLIN, Royal Dublin Society, (680645), Roxy Music DUDLEY, JB's, (53597), Ruts DC

DUNDEE, Tayside Bar, (24515), Fruit Machines

DURHAM, Fowlers Yard, Coffee Bar, (62901), Toy

Dolls/Crazed

Dolls/Crazed
FARNWORTH, Blighty's, (792022), P J Proby
FELIXSTOWE, Spa Pavilion, (3303), Chas And Dave
GLASGOW, Burns Howff, (041-332 1813), Eliot Vey
GRAVESEND, Fort Gardens, Bam Bam
GRAVESEND, Red Lion, (66127), Katcher
GRIMSBY, Centre Hall, (55796), Flux Of Pink Indians
GUILDFORD, Wooden Bridge, (572708), Soldier
HIGH WYCOMBE, Nag's Head, (21758), Howard
Jones/Dangerous Age

Jones/Dangerous Age HORSHAM, Horse And Groom, (53924), Traitor IRVINE, Magnum Leisure Centre, (78381), Bucks Fizz KENDAL, South Lakeland Leisure Centre, (29511), Hot Chocolate KINGHORN, Cuinzie Neuk, (830247), Medium Wave

LEAMINGTON SPA, Winstons, (311301), DT's
LEVEN, The Golf Tavern, (2202), The Grip/Side Effects
LEIGHTON BUZZARD, Bossard Hall, (372007), Dirt/The

Condemned LIVERPOOL, Warehouse, Fleet Street, (051-709 1530), Delta 5

LONDON, Ad Lib, Kensington, Russell Gardens, (01-603 3245), Black Rose/Mustang LONDON, Battersea Arts Centre, Lavender Hill, (01-223 8413), The Bouncing Czechs (afternoon) LONDON, Bridge House, Canning Town, (01-476 2889),

The Truth
LONDON, Bridge House, Canning Town, (01-476-2889),
The Truth
LONDON, The Broadway, The Clarendon, Hammersmith,
(01-748-1454), The Deltas
LONDON, Bull And Gate, Kentish Town, (01-485-5358),
JJ And The Jealous Guys
LONDON, Dingwells, Camden Lock, (01-267-4967),
Kovsh/The Influence

LONDON, Dublin Castle, Camden, (01-485 1773), Dana Gillespie LONDON, Gargoyle Club, Dean Street, (01-437 4484), Richard Strange/Oscar McLennon/Jools/Event

Group/Tyman Dogs
LONDON, Greyhound, Fulham Palace Road, (01-385 0526), The Bottles/Step By Step
LONDON, Hog's Grunt, Production Village, Cricklewood, (01-450 8969), The Reasons/Zut Alors
LONDON, ICA, The Mall, (01-930 0493), The Joy Of

Mooching/Eric Random/Household Names/Biting Tongues

LONDON, Musicians Collective, Gloucester Avenue, -(01-722 0456), IUD's/Femme Banale/Amy And The Angels LONDON, New Golden Lion, Fulham, (01-385 3942),

Chickenshack
LONDON, Old Queen's Head, Stockwell, Talkover
LONDON, 100 Club, Oxford Street, (01-636 0933),

Scaniazz/East Side Stompers LONDON, 101 Club, Clapham, (01-223 8309), Up/Sect/Vendetta LONDON, Pavilion, Battersea Park Road, (01-622 4001), Creamies

LONDON, Pegasus, Green Lanes (01-226 5930), Mickey Jupp LONDON, The Plough, Stockwell, (01-274 3879), Don

Randell LONDON, Ship, Plumstead Common, Sexagisma/Spy Vs Spy LONDON, Skunx, Blue Coat Boy, (01-348 9547), On

Parole/Scrooteez
LONDON, Stapleton Hall Tavern, Crouch End, (01-272 7619), Dave Ellis Band LONDON, Tramshed, Woolwich, (01-855 3371), Studio

Two LONDON, Upland Tavern, Crystal Palace Road, (01-693 2662), One Minute Past *LONDON, Venue, Victoria Kokomo/Jive Marines Victoria Street, (01-828 9441),

MANCHESTER, Band On The Wall, (061-832 6625), Secret Seven
MANCHESTER, Gallery, (061-832 3597), Foreign Press



PETER MURPHY of Bauhaus

*MANCHESTER, Hacienda, (061-236 5221), Bauhaus MANCHESTER, PSV Clubn, Prince Lincoln And The Royal Rasses

NOTTINGHAM, Union Rowing Club, (863848), Partisans/Insane/Outcasts/ATA NOTTINGHAM, The Yorker, Mansfield Road, (42739),

OXFORD, Jericho Tavern, (54502), Walking Wounded OXFORD; Pennyfarthing, (46007), Dealer PERTH, Salutation Hotel, (22166), Hey Elastica! RETFORD, Porterhouse, (704981), Grand Prix/Geddes

Axe/Bailey Brothers
ST HELENS, Royal Raven Hotel, (22509), Satanic Rites
SHOREHAM, Community Centre, Pond Road, (61787),

Cruisers/Chevy 57
SOUTHAMPTON, Canute Hotel, (24188), Ad Nauseum
SOUTHAMPTON, Park Hotel, (21169), Crossfire STOCKPORT, Woosters, Kingsway, (061-442 9833),

Sacred Alien
STOKE ON TRENT, Wagon And Horses, Shy Wolf STRATFORD-ON-AVON, Green Dragon, (3894), Guilt For Dreaming TELFORD, Town Park, Two Headed Baby/Stoned

Rayzins
UXBRIDGE, Brunel University, Kingdom Room, (39125),
Takeaway/Tempest Ride/North Star/The
Mint/Stella Rebella/Switchback/The Jon Band
WARRINGTON, Lion, (3004), Thin End Of The Wedge
WISHAW, Heathery Bar, (71726), Pallas

WORTHING, Simpsons Bar, Worthing Pier, (291560), Freedom Fighter (Young musicians benefit gig) YEOVIL, Rainbow Club, (Charlton Mackrel 3750),

AUGUST 15

ALTRINCHAM, Unicorn Hotel, (061-928 1436), GT's BLACKBURN, Bay Horse New Inns, Rishton, (48443), Desolation Angels
BOLTON, Swan Hotel, (27021), Sacred Alien

BRENTFORD, Red Lion, High Street, (01-560 6181), Fast Buck, (lunchtime) Rodeo (evening)
BRIDLINGTON, Royal Spa, (78258), David Essex

DARLEY DALE, Northwood Club, (3557), Fireclown DUBLIN, Royal Dublin Society, (680645), Roxy Music DUDLEY, JB's, (53597), Rock Rebellion Revival DUDLEY, JB's, (53597), Rock Rebellion Revival EDINBURGH, Playhouse, (031-537 2590), Bucks Fizz FELIXSTOWE, Spa Pavilion, (3303), Chas And Dave 3LASGOW, Tiffanys, (041-332 0992), Bauhaus 3LENROTHES, Rothes Arms, (753701), The Grip \$\frac{2}{3}\text{RAVESEND}, Red Lion, (66127), Hamsters \$\frac{2}{3}\text{EEDS}, Barcelona, (758622), Liquid Gold \$\frac{2}{3}\text{EEDS}, Grove Inn, (76817), Chainsaw \$\frac{2}{3}\text{IVERPOOL}, Warehouse, Fleet Street, (051-709 1530), This Find Of The Weddes

Thin End Of The Wedge
ONDON, Albany Empire, Deptford, (01-691 3333),
Second Image/Amazulu

LONDON, Bridge House, Canning Town, (01-476 2889),

Trilogy ONDON. The Broadway, The Clarendon, Hammersmith,

(01-748 1454), The Vetos/Mark Of Cain ONDON, Dublin Castle, Camden, (01-485 1773), Dave Bitelli's Onward Internationals/JJ And The Flyers LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Duffo ONDON, Hammersmith Odeon, (01-748 4081), Joe

Jackson

LONDON, Hog's Grunt, Production Village, Cricklewood, (01-450 8969), Happy Wanderers (Lunchtime) LONDON, Moonlight Club, West Hampstead, (01-624 7611), Eastern Alliance/Academic Hamiltons LONDON, Nelsons, Wimbledon, (01-946 6311), Hank

Wangford LONDON, New Golden Lion, Fulham, (01-385 3942), Dana Gillespie

LONDON, 100 Club, Oxford Street, (01-636 0933), Dixie Kings LONDON, 101 Club, Clapham, (01-223 8309), Toytown

Wide Boys/The Fascinators LONDON, Pegasus, Green Lanes, (01-226 5930), Breakfast Band

LONDON, Pied Bull, Liverpool Road, Islington, (01-837 3218), Into The Red LONDON, The Plough, Stockwell, (01-274 3979), Steve

Berry Quartet LONDON, Skunx, Blue Coat Boy, Angel, (01-348 9547),

Satellites LONDON, Torrington, Finchley, (01-445 4710), The

Truth
LONDON, Upland Tavern, Crystal Palace Road, (01-693)

2662), Steve Waller's Big Band NOTTINGHAM, Hearty Goodfellow, (42257), Dawn REDHILL, Laker's Hotel, Station Road, (61043), The

Marines SHEFFIELD, Hallamshire Hotel, West Street, (29787),

Maze SKEGNESS, Pavilion, (2395), Tight Fit SOUTHPORT, Theatre, (40404), Hot Chocolate SWANSEA, Dublin Arms, (55044), Warehouse WALLASEY, Dale Inn, (051-639 9847), Rob And Alan

WEST KINGSDOWN, King's Lodge, (21020), Silent

AUGUST 16

ALTRINCHAM, Unicorn Hotel, (061-928 1436), Eyelids/Summerhouse

BATHGATE, Greentree Hotel, (20582), Zoe And The Zebras
BATLEY, Frontier Club, Hot Chocolate

BIRKENHEAD, Sir James Club, (051 647 8282), Satanic

Rites BIRMINGHAM, Holy City Zoo, (021-233 1266), Delta 5 BIRMINGHAM, Junction Inn, Harbourne, (021-426 1838), Psikix

BRENTFORD, Red Lion, High Street, (01-560 6181), The

45's
DUNDEE, Caird Hall, (28121), Bucks Fizz
DUNSTABLE, Wheatsheaf, (62571), Solstice
EDINBURGH, Coasters Club, (031-028 3252), Bauhaus
GATESHEAD, Honeysuckle, (781273), Tokyo Treatment

KEIGHLEY, Gory Details, Funhouse, (603796), VCO/The Neutral Stars LONDON, Barracuda Club, Baker Street, (01-486 2724),

LONDON, Barracuda Club, Baker Street, (01-486 2724), The Room/Bambikino LONDON, Battersea Arts Centre, Lavender Hill, (01-223 8413), Harvey And The Wallbangers LONDON, Bloomsbury Theatre, Garden Street, (01-387 9269), The Sound Of Women Festival, Sadista

Sisters/Veronique Chalot/Joanna Bassi LONDON, Bull And Gate, (01-485 5358), Breakfast LONDON, Clarendon Hammersmith, (01-748 1454), Portion Control/Solid Space/Banadish/CF Kites LONDON, Dingwalls, Camden Lock, (01-267 4967), Sub-Titles/Hit Parade/The Blisters LONDON, Grey Horse, Kingston, (01-540 4818).

Dumpy's Rusty Bolts LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Only After Dark/The Escorts

LONDON, Half Moon, Putney, (01-788 2387), Dave Kelly

Band LONDON, Hope And Anchor, (01-350 4510), DT's LONDON, Moonlight, West Hampstead, (01-624 7611),

Top Secret LONDON, National Club, Kilburn, (01-328 3141), The

Undertones

LONDON, New Golden Lion, Fulham Road, (01-385 3942), Stolen Face

LONDON, 101 Club, Clapham, (01-222 8309), Duffo/Futile Hurling LONDON, Pegasus, Green Lanes, Mickey Jupp LONDON, Pied Bull, Liverpool Road, Islington, (01-837 2218). Palukare.

2218), Palukars
LONDON, Venue, Victoria Street, (01-828 9441), Shea
Ramah/RSVP/Bone Structure
MANCHESTER, Band On The Wall, (061-832 6625),
Frantaic Elevators

MANCHESTER, Garter, (061-437 7614), Bootleg

Beatles (all week)
MARGATE, Radio One Road Show, Chas And Dave

(guest appearance during day)
MARGATE, Winter Gardens, (622), Tight Fit
NEWCASTLE-UPON-TYNE, City Hall, (320007), David

SCUNTHORPE, Berkeley Hotel, (842333), Product Of Reason SOUTHAMPTON, Waterfront, (24320), Pete Harris

Blues Band STOCKTON, Black Cats, (553046), Gonzalez SOUTHEND, Zero Six Club, (546344), Marillion STIRLING, Avant-Garde, (813456), The Grip

AUGUST 17

BLACKBURN, Bay Horse New Inns, Rishton, (48443),

Dennis Delight
BRADFORD, Palm Cove Club, (499895), The
Outcasts/The Partisans/APA/The Insane BRENTFORD, Red Lion, High Street, (01-560 6181), Bella Donna BURY, Derby Hall, Market Street, (061-761 7107),

BURY, Derby Hall, Market Street, (061-761 7107),
Criminal Fingers/Sister Rose
COLCHESTER, Affair, (76621), Chasar
EASTBOURNE, King's Country Club, (21466), Tight Fit
EDINBURGH, Usher Hall, (031-228 1155), David Essex
GLENROTHES, Rothes Arms, (753701), X Model
GLOUCESTER, Cambridge Theatre, (36498), Marillion
GRAVESEND, Red Lion, Crete Hall Road, (66127),
Urban Dissidents/Stern Legs
LIVERPOOL, Warehouse, (051-709 1530), Cross Talk
Av/Cry/The Falcons

Av/Cry/The Falcons

LONDON, Battersea Arts Centre, Lavender Hill, (01-223
8413), Harvey And The Wallbangers

LONDON, Bloomsbury Theatre, Gordon Street, (01-387
9629), The Sound Of Women Festival, Sadista
Sisters/Veronique Chalot/Joanna Bassi

ONDON, The Products The Claracters Hemographic LONDON, The Broadway, The Clarendon, Hammersmith, (01-748 1454), Idiot Ballroom/Beach Party

0526), Transformer/Drama LONDON, Half Moon, Putney, (01-788 2387), Blues LONDON, Hog's Grunt, Production Village, Cricklewood (01-450 8969), Crossfire. LONDON, ICA, The Mall, George Lewis Group, (01-930 0493), Irene Schweizer Quartet LONDON, New Golden Lion, Fulham, (01-385 3942), Top Secret

LONDON, Dingwalls, Camden Lock, (01-267 4967),

Sylvain Sylvain LONDON, Fair Deal, Late Club, Brixton, (01-274 5243) Street Alien LONDON, Greyhound, Fulham Palace Road, (01-385

LONDON, 100 Club, Oxford Street, (01-636 0933) Discharge LONDON, 101 Club, Clapham, (01-222 8309), T.34/The

Influence
LONDON, Pied Bull, Liverpool Road, Islington, (01-837 3218), Sons Of Cain/Burma Blur

LONDON, Tramshed, Woolwich, (01-855 3371), Idle Flowers/The Grip LONDON, Venue, Victoria Street, (01-828 9441). Sad

Among Strangers/Treatment
MANCHESTER, Band On The Wall, (061-832 6625)
Alberto Y Lost Trios Paranoias



MARK SPRINGER of Rip Rig And Panic *MANCHESTER, Hacienda, (061-236 5221), Rip, Rig

MANCHESTER, Phoenix, (061-273 1971), Deadly

NEWCASTLE-UPON-TYNE, City Hall, (320007), Bucks

Fizz NEWCASTLE-UPON-TYNE, Soul Kitchen, Tiffanys (612526), Blue Rhondo A La Turk/The Daintees NOTTINGHAM, Sherwood Rooms, (50555), Alton Ellis/Mystical 13/Coxsone Sound/Quaker City PORTSMOUTH, Holiday Inn, (393151), Eclipse SHEFFIELD, Bluebell, Hackenthorpe, (484846), Haze STIRLING, Avante Garde Club, (813456), Revillos/The SWINDON, Brunel Rooms, (31384), Big Country









I'M HAVING AN ORGnun



FROM PAGE 9

PRESSING MATTER: Toyah,

having finished a sell-out UK tour, has now also set aside her running feud with the British press and accepted honorary membership of her hometown Press Club in Birmingham, which is the oldest in the world

At a special lunch she was presented with a Press Club Diary and a cartoon of herself as well as the right to visit any Press Club in the world.

Other dignitaries to be so honoured in the past include Lenny Henry and every former Prime Minister.

Great colour

STEVE MILLER

FRANK MARINO

Also in this issue:

A Discography

on HAWKWIND-

plus-a Lynyrd

Competition.

ALL AND MORE IN

Skynyard

MANOWAR

STATUS QUO

URIAH HEEP

SAXON

photos of:

GILLAN

ANVIL

DIG THAT BEAT: The Beat. having completed the recording of their third LP (working title 'Special Beat Service') and wowed the fans at Gateshead, are off to have another crack at America, where they are billed as 'The English Beat'.

A couple of months ago they toured there as support to the Clash, but now — with their new record company IRS backing them - they'll headline.

At their previous LA show, a certain Robert Zimmerman (Dylan to you!) was in the

RITAIN'S HEAVY METAL MAG-OUT NOW!

audience and reportedly enjoyed the Beat's set, but... er, he left after only four numbers by the Clash!

BOY MEETS GIRL: following the (limping) footsteps of Dave McCullough, Bono of U2 has got wed to a long time girlfriend, saying, brilliantly, that he'll be "married for the rest of my life now to this person".

Assorted congrats from various Sounds staffers waft their way across the Irish



WARNING — WET PAINT!

After last week's Jaws story about the downfall of 'Plastic

Zion', the Wet Paint Theatre

Company have found a new home for their "controversial"

Road, E3 on Monday 23rd

will be the absence of Beki

play, and will open again at The New Globe Theatre in Mile End

August. One noticeable change

Bondage who will be touring in

America with Vice Squad. Her

part will be taken by George,

female singer with the highlyrated Action Pact.

*VIDEO

DEO

#

FUR FLYING: After his, er, 'spectacular' performance at the Camden Palace the other week (see Jaws July 24), The Furs vocalist Richard Butler is now at Woodstock in New York with the legendary Todd Rundgren who has produced their current hit single 'Love My Way' and is also handling the knob-twiddling on the new Furs LP as yet untitled, due out in September.

LIFE IN THE FAST LANE:

Chelsea, apparently going down a storm Stateside, were due to support Billy Idol (and he needs all the support he can get!) at New York's Peppermint Lounge, but after the blond bombshell saw October's mob score three encores across town at the Ritz (with the audience still screaming for more as they left stage), he pulled out of the show, leaving Chelsea to headline! By way of celebration, new Chelsea guitarist Gary Cotter (sweet 20 and never before even been outside of his native

Staffordshire) got involved with a fast woman, a fast car and a bottle of Jack Daniels — and was later found by the police wandering alone along Highway 95 to New Jersey, from where they gave him a lift into town in time for the band's show at Asbury Park at a club ironically called The Fast Lane.

BLACKPOOL ROX (AGAIN):

Blackpool heroes, the Membranes, would like to inform all budding band talents out there that they have a club open in Blackpool every Monday night and are looking for bookings of all shapes and

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NOTICE TO

Open: Mon-Friday & ALL DAY SUNDAY Nearest tube Aldgate East & Liverpool Street

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KID CREOLE & THE COCONUTS — Live At The Ritz, New York BLACK UHURU — Tear It Up — Live ORCHESTRAL MANDEUVRES IN THE DARK — Live at Theatre BLACK UHURU — Taar it Up — Live
ORCHESTRAL MANDEUVRS IN THE DARK — Live at Theatre
Royal, Drury Lane
ECHO & THE BUNNYMEN — Shine So Hard — Le Via Luonge
THE JAM — Live at Bingley Hall, April 1982
GARY NUMAN — MICROMUSIC — Spectacular concert Wembley
1981
GARY NUMAN — The Touring Principle '79
ROCKERS — Regigae film featuring Gregory Isaacs, Peter Tosh etc
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MANCHESTER GIRL 19 attractive loves hairy legs. If, you are 21+ and like bikes, H/rock being free and get up n go we were made for each other. Conme soon. Photo appreciated. Box

HARDCORE PUNK seeks slim punkette Scotland. Box No 13383.



silm, non-smoker, seeks loving male Glasgow area for companionship and fun. Box No 13364.

SMALL MALE with car concerts Bruce Springsteen, photography seeks small female 21-27 for companionship anywhere. Box No 13365. JANE, DAVE wonders if you would

like to see 'The Wall'. Happy Birthday Inday. Love. TALL SLIM shy guy, 25, seeks shy

girl for sincere loving relationship. Yorkshire. Box No 13369. HIPPYISH FEMALE into B.J.H.,

Floyd, Hawkwind. Seeks M/F similars. London Box No 13368. SUNDERLAND GIRL seeks unk/ettes 15-18 anywhere meet write.

Please enclose photo. Box No 13391. MALE VEGAN, HSA/ALF Activist, urgently requires cheap(ish) lodgings (Chessington area) fellow sabs please help!!! Andy Horbury, South Hiendley,

NEWCASTLE PUNK — Seeks punk to travel with, for gigs. Box No 13371.

PUNKETTE SEEKS Punk, nywhere. Box No 13373. LONELY SHY girl 19 wants guy for friendship Box No 13374

ATTRACTIVE GUY 25 seeks nice friendly girl for good times and company to ease evening boredom, Surrey

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vants to write/meet M/F to form gang for pubs, concert's etc. Eagles Motown humour travel. Why be lonely. No gays. Box No 13372. PENPAL MAG: Singles, divorced,

widowed. Approval copy: — M CHMAKER, (A22), Chorley, Lancs. GIRL 20, Birmingham area, bored

rith unenterprising friends, seeks milar (or penfriends) into Yes, Cream, etc. View to sports, hostelling, anything

interesting!! No gays. Box No 13376.
GORGEOUS GUY will give girls aged 16-20 a better way of life. Box No

MALE 21 tall, slim, successful seeks sincere girlfriend for lasting romance.
Cambridge/anywhere. Box No 13378.
SKINHEAD 20 moving to Manchester wants skin mates and help with accommodation. Box No 13379.
DEBBIE WILLIAMSON Remember
Sara Martin, Box No 13380.

Sara Martin, Box No 13380 BUSTY/ATTRACTIVE female seeks

blonde long-haired randy guy 20-25 into HM, gigs, lust and anything that feels good. London photo pls. Box No 13381. SHY BOY wants to meet JENNY? and friend who queued with him for CLASH 30th July. Box No 13382. KIM, DUSTY. Please call Erik. 01-853-3869. 'Shattered'.

LONDON GUY 20 Runaways fanatic seeks young lady friendship, laughs,

interests. Box No 13385 FIND-A—FRIEND-Bureau (SS), 43-48 New St Birmingham. Details SAE/ Tel 021-429 6346.

Floyd, ELP, Zeppelin, Rush, Peace Surrealism etc. Seeks attractive female 17+ for friendship. Please write enclosing photo, London area, Box No 13384

JANE SCOTT for genuine friends introduction to opposite sex with sincerity and thoughfulness. Details free. Stamp to Jane Scott, 3 SOU North Street, Quadrant, Brighton, Sussex BN1 3GS.

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PENFRIENDS USA. Make lasting friendships through correspondence. Send age and interests for free reply — Harmony, Box 89X, Brooklyn, NY 11235, USA.

ARE YOU SEEKING occultists, wit ches, communes etc? Penfriends in all and throughout

area and throughout IU.S.A./worldwide. Stamp please: Baraka Secretary, The Golden Wheel, Liverpool L15 3HT.

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SHY, LONELY Slim male 25 seeks girl for genuine lasting friendship, Sur-rey area. Box No 13386.

time desperately needs punkette or Clash freak Liverpool or Merseyside. Box No 13360.

GUY 25 into most music seeks girl 19 + North Midlands area. Photo appreciated. Box No 13387.

LONELY DAVE is around 33 looking for a lonely girl same age group. Into rock, fun, cars, love. Around Essex or anywhere - write to Dave, 70 Beam bridge, Pitsea, Essex SS13 3ND.

MALE 20 seeks female into Dinosaur rock, for gigs, fun. Manchester: Box No

LONELY MALE biker seeks female or concerts etc. Stoke-on-Trent, nywhere. Box No 13389. FEMALE HEADBANGER requires

cheap accommodation (flat) preferably o/r but willing to share. London. Box No 13390.

ADAM ANT lookalike required by blonde female (20) must be quite tall, aged 22 to 30. Write perhaps meet. Box No 13393

SLIM SUN-tanned male graduate seeks friendly correspondence (sincere) (photo appreciated) straight. Box No

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- 18
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 THE BIG BEAN, Pigbag, Y Y24
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- 15 24
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- 32
- 27
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- CAGED, 1919, Red Rhino RED 14
- RUNNING AWAY, Raincoats, Rough Trade RT 093 TEARING UP THE PLANS, 23 Skidoo, Fetish EP 20 LOVE AT FIRST SIGHT, Gist, Rough Trade RT 085
- WHO'S IN CONTROL (EP), Lunatic Fringe, Resurrection

UK ALBUMS

- THE KIDS FROM FAME, Various, BBC TOO-RYE-AY, Dexy's Midnight Runners, Mercury FAME, Original Soundtrack, RSO
- LOVE AND DANCING, League Unlimited Orchestra,
- LEXICON OF LOVE, ABC, Neutron
- AVALON, Roxy Music, EG (Polydor)
 TROPICAL GANGSTERS, Kid Creole & The Coconuts, Ze
 PICTURES AT ELEVEN, Robert Plant, Swansong
- MIRAGE, Fleetwood Mac, Warner Bros SCREAMING FOR VENGEANCE, Judas Priest, CBS COMPLETE MADNESS, Madness, Stiff
- FRIENDS, Shalamar, Solar



- 13 10 STILL LIFE (AMERICAN CONCERT 1981), Rolling Stones,
- Rolling Stones
 CONCERT IN CENTRAL PARK, Simon And Garfunkel, 14 12
- CAN'T STOP THE CLASSICS, Louis Clark Conducting The 15 Royal Philharmonic Orchestra, K-tel
- ASIA, Asia, Geffen 16
- DONNA SUMMER, Donna Summer, Warner Bros ABRACADABRA, Steve Miller Band, Mercury 17 18 22 17
- 19
- A CONCERT IN CENTRAL PARK, Barclay James Harvest, 20
 - 15
- 22
- 23 24
- Polydor
 RIO, Duran Duran, EMI
 DARE, Human League, Virgin
 ARE YOU READY, Bucks Fizz, RCA
 OVERLOAD, Various, Ronco
 I WANT CANDY, Bow Wow Wow, EMI
 IMPERIAL BEDROOM, Elvis Costello, F. Beat
 NIGHT BIRDS, Shakatak, Polydor
 HARDY TOGETHER Odvscov, RCA
- 14 21 20 25 26 27 28 29 30

- NIGHT BIRDS, Shakatak, Polydor
 HAPPY TOGETHER, Odyssey, RCA
 FABRIQUE, Fashion, Arista
 ASSEMBLAGE, Japan, Hansa-Ariola
 BODY TALK, Imagination, R&B
 LOVE SONGS, Barbra Streisand, CBS
 NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare
 CHARIOTS OF FIRE, Vangelis, Polydor
 THREE SIDES LIVE Genesis Charisma 31
- 29 33 32 33 34 35
- THREE SIDES LIVE, Genesis, Charisma STAGE STRUCK, David Essex, Mercury 24 47
- WINDSONG, Randy Crawford, Warner Bros BAT OUT OF HELL, Meat Loaf, Epic TUG OF WAR, Paul McCartney, Parlophone 38 39
- NON-STOP ECSTATIC DANCING, Soft Cell, Some
- Bizzare
 COMBAT ROCK, Clash, CBS
 STEVIE WONDER'S ORIGINAL MASIQUARIUM I, 40
- Stevie Wonder, Motown
 COLLECTION, Simon And Garfunkel, CBS
 NOT SATISFIED, Aswad, CBS
- 42
- 43
- 44 45
- THE ANVIL, Visage, Polydor
 TIN DRUM, Japan, Virgin
 THE SINGLES, Roy Wood, Speed
 98.7 KISS FM PRESENTS SHEP PETTIBONE'S
 MASTERMIXES, Various, Epic
 GOOD TROUBLE, REO Speedwagon, Epic 32 48 38
- 47
- 48 49
- 50
- 51 52 53
- HOT SPACE, Queen, EMI
 WORLD RADIO, Leo Sayer, Chrysalis
 SONG AND DANCE, Marti Webb, Polydor
 THE CHANGELING, Toyah, Safari
 TROOPS OF TOMORROW, Exploited, Secret
- SWITCHED ON SWING, Kings Of Swing Orchestra, K-tel
- THE WALL, Pink Floyd, Harvest
 STILL OUT OF ORDER, Infa-Riot, Secret
 FOR THOSE ABOUT TO ROCK (WE SALUTE YOU), 55 56
- 57
- AC/DC, Atlantic THE PARTY'S OVER, Talk Talk, EMI PEARLS, Elkie Brooks, A&M
- 58
- 59
- ALL THE BEST COWBOYS HAVE CHINESE EYES, Pete 60 Townshend, Atco

Compiled by RB Research

SOUNDS PLAYLIST

Johnny Waller TOO-RYE-AY, Dexys Midnight Runners, Mercury LP SHE'S HIT, Birthday Party, from 'Junkyard' 4AD THE PRETENDER, Jackson Browne, from 'The Pretender', Asylum

A CELEBRATION, U2, Island 45 SUMMERTIME, Fun Boy Three, Chrysalis 45
UNDER THE BOARDWALK, Tom Tom Club, Island 45

I'M AFRAID OF ME, Culture Club, Do Not Erase JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard ASYLUM'S IN JERUSALEM, Scritti Politti, Rough Trade

Edwin Pouncey BABY FINGERS EP, The Residents, Ralph/WEIRD CAPTAIN SELASSIE I, Icho Candy, Jwyanza 45 HI-YO SILVER AWAY, Lone Ranger, Greensleeves

THE MESSAGE, Grandmaster Flash, Sugarhill import 12" PEACE ARTISTS, The Magnificent Gonads, Secret YOU AIN'T SEEN NOTHING YET, Infa-Riot, Secret LP track Dave McCullough
MUSCLES, The Membranes, Rondelet 45
TOO-RYE-AY, Dexys, Mercury classic LP
BLOOD ON THE TRACKS, Dylan, CBS classic album

Tony Mitchell WHAT, ME WORRY?, Yukihiro Takahashi, Yen
THE JIMI HENDRIX CONCERTS, Jimi Hendrix, CBS live double

UK SINGLES

- COME ON EILEEN, Dexy's Midnight Runners, Mercury
- FAME, Irene Cara, RSO
- DON'T GO, Yazoo, Mute
 DRIVING IN MY CAR, Madness, Stiff
 IT STARTED WITH A KISS, Hot Chocolate, RAK
- DA DA, Trio, Mobile Suit Corp SHY BOY, Bananarama, Deram I SECOND THAT EMOTION, Japan, Hansa Ariola
- 10
- STOOL PIGEON, Kid Creole And The Coconuts, Ze STRANGE LITTLE GIRL, Stranglers, Liberty ABRACADABARA, Steve Miller Band, Mercury THE ONLY WAY OUT, Cliff Richard, EMI ME AND MY GIRL (NIGHTCLUBBING), David Essex, 11
- 13 14
- 15 16 17
- Mercury
 TAKE IT AWAY, Paul McCartney, Parlophone
 ARTHUR DALEY 'E'S ALRIGHT, Firm, Stiff
 NIGHT TRAIN, Visage, Polydor
 A NIGHT TO REMEMBER, Shalamar, Solar
 THE CLAPPING SONG, Belle Stars, Stiff
 MY GIRL LOLLIPOP (MY BOY LOLLIPOP), Bad Manners, 18 19 Magnet CHALK DUST (THE UMPIRE STRIKES BACK), Brat,
- 20 25
- CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, ERC 21 30 INSIDE OUT, Odyssey, RCA LOVE IS IN CONTROL (FINGER ON THE TRIGGER), 22
- 23 Donna Summer, Warner Bros EYE OF THE TIGER (THEME FROM ROCKY III), 24
- Survivor, Scotti Bros
 BAMBOO MUSIC, Sylvian & Sakamoto, Virgin
 SUMMERTIME, Fun Boy Three, Chrysalis
 VIDEOTEQUE, Dollar, WEA 25
- 26 27 17 28 18 CARAT LOVE AFFAIR/LOVE HANGOVER.
- Associates, Associates
 TOO LATE, Junior, Mercury
 ROCK THE CASBAH, Clash, CBS
 THE HANGING GARDEN, Cure, Fiction
 JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard 29
- 31 32 24 42
- MUSIC AND LIGHT, Imagination, R&B NIGHTS IN WHITE SATIN, Elkie Brooks, A&M HURRY HOME, Wavelength, Ariola 33 34 35
- 33 43
 - IKO IKO, Natasha, Towerbell
 THE DREAMING, Kate Bush, EMI
 LOVE MY WAY, Psychedelic Furs, CBS
 WHEN THE TIGERS BROKE FREE, Pink Floyd, Harvest 36 37 38
- SECRET HEART, Tight Fit, Jive WAR CHILD, Blondie, Chrysalis 40 41
- 55 47
- 46 47
- 49
- WAR CHILD, Blondie, Chrysalis
 NOW THOSE DAYS ARE GONE, Bucks Fizz, RCA
 AFRICAN AND WHITE, China Crisis, Virgin
 JACQUES DERRIDA, Scritti Politti, Rough Trade
 MAN OUT OF TIME, Elvis Costello, F. Beat
 TODAY, Talk Talk, EMI
 MACHINERY, Sheena Easton, EMI
 BIG FUN, Kool & The Gang, De Lite
 MURPHY'S LAW, Cheri, 21/Polydor
 FEEL ME, Blancmange, London
 HAPPY TALK, Captain Sensible, A&M
 TAINTED LOVE, Soft Cell, Some Bizzare 50
- 52 53
- HAPPY TALK, Captain Sensible, A&M
 TAINTED LOVE, Soft Cell, Some Bizzare
 NO REGRETS, Midge Ure, Chrysalis
 ALWAYS ON MY MIND, Willie Nelson, CBS
 ENDLESSLY, John Foxx, Virgin
 HEART (STOP BEATING IN TIME), Leo Sayer, Chrysalis
 UNDER THE BOARDWALK, Tom Tom Club, Island
 LOVE HAS FOUND ITS WAY, Dennis Brown, A&M
 FREEBIRD, Lynyrd Skynyrd, MCA
 FOR THOSE ABOUT TO ROCK (WE SALUTE YOU),
 AC/DC Atlantic 55 56 57
- 58 59 60
- AC/DC, Atlantic IT'S NEVER TOO LATE, Diana Ross, Capitol POSTMAN PAT (THEME FROM BBC SERIES), Ken 61 62
- Barrie, Post Music IEYA, Toyah, Safari LOVE ON A SUMMER NIGHT, McCrarys, Capitol 63
- I WAS TIRED OF BEING ALONE, Patrice Rushen, Elektra LOUIS QUATORZE, Bow Wow Wow, RCA JUST WHO'S THE FIVE O'CLOCK HERO?, The Jam, 65 56 67
- Polydor I EAT CANNIBALS (PART I), Toto Coelo, 68
 - Radialchoice/Virgin 69
- SADDLE UP, David Christie, KR SAVE US, Philip Jap, A&M MARGATE, Chas And Dave, Rockney 70 WORK THAT BODY, Diana Ross, Capitol IF YOU WANT MY LOVE, Cheap Trick, Epic 72 73
- 89 RIVER, King Trigger, Chrysalis SENSITIVE, Mick Karn, Virgin RUN LIKE HELL, Peter And The Test-Tube Babies, No
- 76 HI-FIDELITY, Kids From Fame, RCA
 HARD TO SAY I'M SORRY, Chicago, Full Moon 77 78
- WHY, Carly Simon, WEA ONLY YOU, Yazoo, Mute WINDPOWER, Thomas Dolbey, Venice In Peril 80 81
- RUN AWAY, 10CC, Mercury HEAT OF THE MOMENT, Asia, Geffen 56 83 HAPPY HOUR, Deodato, Warner



- LAS PALABRAS DE AMOR, Queen, EMI 87 51
- LOVELY MONEY, Damned, Bronze
 IF YOU KNEW SOUZA (AND FRIENDS), Louis Clark 89
- Conducting The Royal Philharmonic Orchestra, RCA
 BEATLES MOVIE MEDLEY, Beatles, Parlophone
 TINY CHILDREN, Teardrop Explodes, Mercury
 HUNGRY LIKE THE WOLF, Duran Duran, EMI
 TWO HEARTS TOGETHER, Orange Juice, Polydor
 CLAP YOUR HANDS, Rocky Sharpe & The Replays,
 Chiswick 92
- - RED SKIES, Fixx, MCA KEEP ON, D. Train, Epic IMAGINATION, B.B.&Q, Band, Capitol 97
 - UNIFORMS, Pete Townshend, Atco REFUGEE, Tom Petty, MCA CHERRY PINK AND APPLE BLOSSOM WHITE, Modern Romance, WEA
 - (I'M A WONDERFUL THING) BABY, Kid Creole And The Coconuts, Ze

Compiled by RB Research

STOOL PIGEON, Kid Creale And The Coconuts, Ze 45

HEAVY METAL

Once again, to send you blind as well as deaf, we bring you Britain's only OFFICIAL HM chart, compiled from returns from 50 shops around the country.

SINGLES

- EYE OF THE TIGER, Survivor, Scotti Bros RUFF CUTS (EP), Twisted Sister, Secret FOR THOSE ABOUT TO ROCK (WE SALUTE YOU), AC/DC, Atlantic LOSING MY GRIP, Samson, Polydor
- RENDEZVOUS, Tygers of Pan Tang, MCA WHO'S GONNA WIN THE WAR, Hawklords, Flicknife
- **HEAT OF THE MOMENT, Asia, Geffen**
- CAN'T LIVE WITHOUT YOU, Scorpions, Harvest FREEBIRD, Lynyrd Skynyrd, MCA IF YOU WANT MY LOVE, Cheap Trick, Epic
- 12 13
 - AMERICAN WOMAN, Krokus, Arista
 PARANOID, Black Sabbath, NEMS
 YOU KEEP ME HANGIN' ON, Rods, Arista
 YOU'VE GOT ANOTHER THING COMING, Judas Priest, 13 **CBS**
- SPEND THE NIGHT, Cheetah, CBS
 BIG GUNS, Rory Gallagher, Chrysalis
 CRIMSON AND CLOVER, Joan Jett & The Blackhearts, 15 18 17
- 18 15 19
 - SITTING PRETTY, Silverwing, Mayhem KEEP THE FIRE BURNING, REO Speedwagon, Epic AMERICA, Bernie Tormé, Kamaflage 17 20

Compiled by MRIB

ALBUMS

20

13 14

- PICTURES AT ELEVEN, Robert Plant, Swansong SCREAMING FOR VENGEANCE, Judas Priest, CBS WILD DOGS, Rods, Arista NUGENT, Ted Nugent, Atlantic GOOD TROUBLE, REO Speedwagon, CBS THE UNEXPECTED GUEST, Demon, Carrere ALDO NOVA, Aldo Nova, CBS ASIA, Asia, Geffen 9 8 POWERPLAY, April Wine, Capitol EMOTIONS IN MOTION, Billy Squier, Capitol
 JUGGERNAUT, Frank Marino, CBS
 EYE OF THE TIGER, Survivor, Scotti Brothers import 11 19
- 12 DE
 - 10 16 KILLERS, Kiss, Casablanca GOLD AND PLATINUM — THE BEST OF LYNYRD SKYNYRD, Lynyrd Skynyrd, MCA ONE ON ONE, Cheap Trick, CBS
- 15 16 26 BEER DRINKERS, Motorhead, Milan import
- SPYS, Spys, EMI America import FOR THOSE ABOUT TO ROCK (WE SALUTE YOU), 18
- AC/DC, Atlantic
 SPECIAL FORCE, .38 Special, A&M
 TOO FAST FOR LOVE, Motley Crue, Leathur import 13 17
- 20 21 22 23 24 25 26 27 28 29 30 15
- TOO FAST FOR LOVE, Motley Crue, Leathur import EXTRATERRESTRIAL LIVE, Blue Oyster Cult, CBS VINYL CONFESSIONS, Kansas, Kirshner WIPED OUT, Raven, Neat US METAL VOLUME 2, Various, Import THE NUMBER OF THE BEAST, Iron Maiden, EMI REVENGE, Mayday, A&M import THUNDER IN ROCK, Myofist, A&M TURN OUT THE LIGHTS, Bernie Torme, Kamaflage III WISHES, Shooting Star, Virgin ONE FALSE MOVE, Harlequin, Columbia import

Compiled by MRIB

IMPORTS

- EYE OF THE TIGER, Survivor, Scotti Brothers BEER DRINKERS, Motorhead, Milan SPYS, Spys, EMI America TOO FAST FOR LOVE, Motley Crue, Leathur
- US METAL VOLUME 2, Various
- REVENGE, Mayday, A&M ONE FALSE MOVE, Harlequin, Columbia
- MEGAFORCE, 707, Boardwalk
- TECHNICAL ECSTASY, Black Sabbath, Vertigo

CONEYHATCH, Coneyhatch, Anthem

GUERNICA, Debut Album, Yen LP

Compiled by Luke Crampton/MRIB

JAPANESE

- IMMIGRANTS, Sandii And Sunsets, Yen LP
 HILHARMONY, Harry Hosono, Yen LP
 WHAT ME WORRY, Yukihro Takahashi, Alfa LP
 RICE MUSIC, Masami Tsuhiya, Epic LP
 END OF ASIA, Ryuichi Sakamoto And Danceries,
 Columbia LP Columbia LP
 MUSCLE DAUGHTER, Salon Music, Mobile Suit Corp 45
 CRESCENT MOON, Test Pattern, Yen LP
 JINJOROGE, Sandii, Alfa 45
- EXOTIC DANCE, Imitation, Kitty LP IRRIGATE AT DAWN, Zelda, Mobile Suit Corp LP PIN-UP BABY BLUES, Sheena And Rokkets, Alfa LP
- 12 13 14 15 NO COMMENTS 2, No Comments, Victor LP
 NO COMMENTS 2, No Comments, Victor LP
 JAPANESE DUB, Mind Control, Mobile Suit Corp 45
 SNOW, Debut Album, Yen 45
 THE ARRANGEMENT, Ryuichi Sakamoto, Alfa LP
 EQUASIAN, Chris Mosdell, Alfa LP
 H, Hajime Tachibana, Yen LP
 SNAKEMAN III, Various Artists, Alfa LP
 TOTSENDANIA ALL Debut Album, Trio LP
- 19 TOTSENDANBALL, Debut Album, Trio LP
 - Compiled by David Claridge, Suit Movement '82, Aoyama-Itchichome,

AMERICAN ALBUMS

- MIRAGE, Fleetwood Mac, WEA ASIA, Asia, WEA SURVIVOR, Eye of the Tiger, CBS
- AMERICAN FOOL, John Cougar, Polygram
 PICTURES AT ELEVEN, Robert Plant, WEA
 ABRACADABRA, The Steve Miller Band, Capitol
 GOOD TROUBLE, REO Speedwagon, CBS
- 10
- GOOD TROUBLE, REO Speedwagon, CBS
 TOTO IV, Toto, CBS
 ALWAYS ON MY MIND, Willie Nelson, CBS
 DAYLIGHT AGAIN, Crosby, Stills and Nash, Atlantic
 STILL LIFE, Rolling Stones, WEA
 GET LUCKY, Loverboy, CBS
 THREE SIDES LIVE, Genesis, WEA
 SPECIAL FORCES, 38 Special, RCA
 DREAMGIRLS, Original Cast, WEA
 DARE, The Human League, A&M
 ESCAPE Journey Columbia 12 13 15 16 18 16
- 17 19
- ESCAPE, Journey, Columbia
 ALL FOUR ONE, The Motels, Capitol
 GAP BAND IV, Gap Band, Polygram
 COMBAT ROCK, The Clash, CBS 18 19
- ROCKY III, Soundtrack, Capitol NON-STOP EROTIC CABARET, Soft Cell, WEA 21 22
- CHICAGO 16, Chicago, WEA
 EYE IN THE SKY, Alan Parsons Project, Arista
 HOOKED ON SWING, Larry Elgart And His Manhattan 24 Swing Orchestra, RCA
- SHIP ARRIVING TOO LATE TO SAVE A DROWNING 26 31
- WITCH, Frank Zappa, CBS
 NOW AND FOREVER, Air Supply, Arista
 A FLOCK OF SEAGULLS, A Flock Of Seagulls, Arista
 TUG OF WAR, Paul McCartney, CBS
 ALL THE BEST COWBOYS HAVE CHINESE EYES, Pete
- 29 30 20 34 Townshend, WEA

Compiled by Billboard

AMERICAN SINGLES

- EYE OF THE TIGER, Survivor, Scotti Bros
- HURTS SO GOOD, John Cougar, Polygram
 ABRACADABRA, The Steve Miller Band, Capitol
 HOLD ME, Fleetwood Mac, WEA
 HARD TO SAY I'M SORRY, Chicago, Warner Bros
- ROSANNA, Toto, Columbia
 EVEN THE NIGHTS ARE BETTER, Air Supply, Arista
 KEEP THE FIRE BURNIN', REO Speedwagon, Epic
 ONLY THE LONELY, The Motels, Capitol
 DON'T YOU WANT ME, The Human League, A&M
 WASTED ON THE WAY, Crosby, Stills And Nash,

- Atlantic VACATION, The Go-Go's, A&M 12 13 15
- 11
- LET IT WHIP, Dazz Band, Motown
 TAKE IT AWAY, Paul McCartney, Columbia
 YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU, 14 15
- Melissa Manchester, Arista
 LOVE IS IN CONTROL, Donna Summer, Warner Brothers
 TAINTED LOVE, Soft Cell, Warner Brothers
 LOVE'S BEEN A LITTLE BIT HARD ON ME, Juice 16 23
- 17 18 12
- 20
- 16
- 26 27
- Newton, Capitol
 PERSONALLY, Karla Bonoff, Columbia
 DO I DO, Stevie Wonder, Motown
 WHAT KIND OF FOOL AM 1?, Rick Springfield, RCA
 LOVE WILL TURN YOU AROUND, Kenny Rogers, Liberty
 OUT OF WORK, Gary U.S. Bonds, EMI-America
 THINK I'M IN LOVE, Eddie Money, Columbia
 AMERICAN MUSIC, Pointer Sisters, RCA
 KIDS IN AMERICA, Kim Wilde, EMI-America
 WHO CAN IT BE NOW. Men At Work, Columbia 19 20 21 22 23 24 25 26 27
- WHO CAN IT BE NOW, Men At Work, Columbia EYE IN THE SKY, The Alan Parsons Project, Arista AND I'M TELLING YOU I'M NOT GOING, Jennifer
- Holliday, Warner Brothers
 IF THE LOVE FITS WEAR IT, Leslie Pearl, RCA

Compiled by Billboard

HERBERT

- ALL THE LESSONS, Rose Tattoo, Carrere WE WILL NOT REMEMBER YOU, Anti-Nowhere League, WXYZ
- BIG BALLS, AC/DC, Atlantic THE POWER & THE GLORY, Cockney Rejects, EMI
- TNT, The Gonads, Total Noise
 BLOOD GUTS & BEER, Tank, Kamaflage
 SO WHAT?, Anti-Nowhere League, WXYZ
 ONE OF THE BOYS, Rose Tattoo, Carrere



- URBAN GUERILLA, Cockney Rejects, EMI LEADER OF THE PACK, Twisted Sister, Secret
- 10
- WOMAN, Anti-Nowhere League, WXYZ
 RAZORS IN THE NIGHT, Blitz, No Future
 RUN LIKE HELL, Peter & The Test Tube Babies, No Future 12 13
- LONG GONE, UFO, Chrysalis WHIFFY WOMAN, Splodge, old live tapes HARRY MAY, The Business, Secret 15 16

- DEIDRE'S A SLAG, The Toydolls, Decca GOING OUT, The Crack, RCA BIG OI LITTLE OI, Harry & The Herberts, demo 19 ELVIS IS DEAD, Peter & The Test Tube Babies, Attrix

Compiled by all the herberts, skunx and pathetique punx of the 'Rocky For PM'
Society, Chas 'n' Dave Villes (near Margate)

DANCE FLOOR

- KNIFE SLITS WATER, A Certain Ratio, Factory
 PROTECTION, Cabaret Voltaire, Rough Trade
 1Y, 23 Skiddoo, Fetish
 DREAMS NEVER END, New Order, Factory/Movement
 GUESS WHO, A Certain Ratio, Factory 12"



- YOU'RE MY MIND OF CLIMATE, Rip Rig and Panic, Virgin
- COME ON EILEEN, Dexy's Midnight Runners, Mercury
- BERKETEX BRIBE, Crass, Crass
 REMEMBER, Shambiko Say Wah, Warners
 PROPOGANDA, Theatre Of Hate, Burning Rome
- LUCINDA, A Certain Ratio, Factory ALLEZ ALLEZ, Allez Allez, Kamera
- ROCK THE CASBAH, The Clash, CBS
 HE'D SEND IN THE ARMY, Gang Of Four, EMI
 THE MONOCHROME SET, The Monochome Set, Cherry Red 15
- ISOLATION, Joy Division, Factory/Closer NO ESCAPE, Cabaret Voltaire, Rough Trade ROWCHE RUMBLE, The Fall, Step Forward
- 17 18 19
- BAD BABY, Public Image, Virgin COLD LIFE, Ministry, Situation 2 12'

Compiled by Warren Thompson DJ Chimes Dunfermling

PSYCHEDELIC

- THOUGHTS OF PURPLE, Tangerine Experience, Demo Tape THREE WISHES, TV Personalities, Whaam 45 LOOK THROUGH THE SQUARE WINDOW, The Daytrippers,
- Demo Tape
 STILL DREAMING, Marble Staircase, Forthcoming Whaam 45
- IN THE ROOM, Le Mat (from forthcoming LP Waltz Of The Fool) Whaam THE WITCH AND THE DEVIL, Tangerine Experience, Demo
- Tape
- AS GOD IS MY JUDGE, The Ultimate Sacrifice, Demo Tap
 THE GOATS ARE TRYING TO KILL ME, Doctor And The
 Medics, Whaam 45
- SHE IS FULL OF EVIL, The Ultimate Sacrifice, Demo Tape BRING JOY BRING LOVE, The Ultimate Sacrifice, Demo PLAYING WITH THE RAINBOWS, The Daytrippers, Demo 11
 - Tape PASS MYSELF, The Third Eye, Scarlet
- I KNOW WHERE SID BARRETT LIVES, TV Personalities,
- Rough Trade HAPPINESS IS A WARM CORPSE, The Ultimate Sacrifice,
- Demo Tape YOU'LL HAVE TO SCREAM LOUDER, The Ultimate Sacrifice,
- Demo Tape RUINED CITY, Jed Dmochowski (from Stallions Of My Heart
- LP), Whaam THE WITCH, Rattles, Decca
- NO, IT WAS NOT ME, The Ultimate Sacrifice, Demo Tape
 CHANNEL STEAMER, Nikki Sudden, Abstract 45
 ALL THE DOORS ARE LOCKED, The Ultimate Sacrifice, Demo 20

Compiled by Consciousness Expansion Fanzine.

PUNK

- LOUD, PROUD AND PUNK, The Business (from Total Noise
- VOICE OF A GENERATION (POOR NO MORE), Blitz (from
- Total Noise EP), Faulty
 KICK OUT THE TORIES, Newtown Neurotics, CNT
 REMEMBRANCE DAY, The 4 Skins (from The Good, The Bad
 And The 4 Skins), Secret
 NO SURVIVORS, GBH, Clay
 6.27 LONDON, Mick Turpin, live tape
 NO ROOM FOR YOU, Demob, Roundear
- **NEVER SURRENDER, Blitz, No Future**
- NEVER SURRENDER, Blitz, No Future
 DISCO GIRLS, The Business, Secret
 SHE CAN DANCE, Erazerhead, Flicknife
 JACK THE LAD, The 4 Skins (from The Good, The Bad And
 The 4 Skins), Secret
 MURDER IN THE SUBWAYS, Attak, advance tape
 CONFLICT, Conflict (from The House That Man Built), Crass
 MINDLESS VIOLENCE, Newtown Neurotics, CNT
- I LOST MY LIVE (TO A UK SUB), The Gonads, Secret REBEL WITH A CAUSE, The Last Resort (from Skinhead
- ANthem's LP), Last Resort NO WHERE TO HIDE, Mick Turpin, live tape
- PSYCHIC HITMEN, Cross Section, Warehouse Records SCREAMING AT THE NATION, Red Alert, No Future NEWS AT TEN, Instant Agony, Halfman, Half Biscuit

Compiled by Hippy AI on behalf of The Scouse Casuals, The Section Men and the No Solution fanzine, Liverpool.

ROCKABILLY

LAST CHANCE BABY, Restless, Nervous

WE SAY YEAH, Flipout, Demo
HEART ATTACK (NEW VERSION), Deltas, Nervous
JUMP CATS JUMP, Jesse Rogers, Rollercoaster
ROCKIN' IN THE CONGO, Hank Thompson, Capitol

RABBAGE PATCH BOOGIE, Flipout, Demo
RAGIN' SEA, Deltas, Nervous
BLACK CAT, Restless, Nervous
ALL SHE WANTS TO DO IS ROCK, Wynomie Harris, King
EVERYBODY'S MOVIN', Flipout, Demo
SEVENTEEN, Fontaine Sisters, Revival

BLUE JEANS, Glen Glenn, Ace ROCK-A-BYE BOOGIE, Davis Sisters, FED TEENAGE PARTY, Tommy Steele, Decca

ROCKIN' THE BLUES, Rusty Wellington, Rollercoaster TRUCKER FROM TENNESSEE, Link Davis, Ace
DRINKIN' WINE SPO-DEE-O-DEE, Wynomie Harris, King

BOPPIN' HIGHSCHOOL BABY, Don Willis, Satelite

MISS PEARL, Jimmy Wages, Sun **BOOGIE DISEASE**, Deltas, Nervous

Compiled by Krazy Gaz and the Mad Abbott, Krazy Katz Record Shop, March Hotel, Southampton.

