





	Las		Š	F
	1	NO SLEEP 'TIL HAMMERSMITH		
100	1	Motorhead (Bronze)	4	1
2	4	DISCO DAZE & DISCO NITES Various (Ronco)	8	2
3	6	LOVE SONGSCliff Richard (EMI)	2	3
4	2	PRESENT ARMSUB40 (Dep Int)	- 6	1
5-	19	KIM WILDE Kim Wilde (Rak)	2	5
6	6	DURAN DURANDuran Duran (EMI)	3	6
7	3	STARS ON 45Starsound (CBS)	9	-1
8	12	SECRET COMBINATION		
			-	8
100			7	1
10	8		34	1
11	10			10
				6
	-			13
			'	13
114	25	Stevie Wonder (Motown)	33	1
15	11	MAGNETIC FIELDS		
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			T.	17
			8	9
			11	9
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			13	3
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23			1	23
24	_		-	24
-	_			
			4	4
26	-	MAGIC MURDER & THE WEATHER		177
			1	26
27	And age		4	21
28	26	BAT OUT OF HELL		
		Meatloaf (Epic/Cleveland Int)	2	26
29	16	THEMESVarious (K-Tel)	7	10
30	15	THE RIVER Bruce Springsteen (CBS)	16	4
	3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 '26 27 28 29	3 6 4 2 5 19 6 6 7 3 8 12 9 5 10 8 11 10 12 9 13 — 14 25 15 11 16 — 17 17 18 18 19 28 20 22 21 19 22 23 23 — 24 — 25 — '26 — 27 — 28 26 29 16	Motorhead (Bronze) 2	1 NO SLEEP 'TIL HAMMERSMITH Motorhead (Bronze) 4 2 4 DISCO DAZE & DISCO NITES. Various (Ronco) 8 3 6 LOVE SONGS

Z		SINGLES	
1	(1)	New Life Depeche Mode (Mute)	
2	(5)	Neu Smell Flux Of Pink Indians (Crass)	
3	(3)	Papa's Got A Brand New Pigbag Pigbag (Y)	3
4	(2)	Too Drunk To Fuck	
		Dead Kennedys (Cherry Red)	9
5		Forget The Dawn Wah! (Eternal)	8
		Q QuartersThe Associates (Situation 2)	
		Wikka WrapThe Evasions (Groove)	
8		Puppets Of War EP Chron-Gen (Gargoyle)	
		Don't Let it Pass UB40 (Dep Int)	1
10		Another One Bites The Dust	1
		eral Saint & Clint Eastwood (Greensleeves)	1
		The Resurrection EP. Vice Squad (Riot City)	
		Our SwimmerWire (Rough Trade)	1
		Why Discharge (Clay)	11
		SurvivalRed Beat (Manic Machine)	10
		I Want To Be Free	ľ
		Demystification Zounds (Rough Trade) Nagasaki Nightmare	1
		Dole AgeTalisman (Recreational)	
		Candy Skin Fire Engines (Pop Aural)	11
		Go For Gold	1:
20	1///	Girls At Our Best (Happy Birthday)	H
21	(23)	Storage Case Drowning Craze (Situation)	2
		Things That Go Boom Bush Tetras (Fetish)	2
23	()	Fish Needs A Bike Blurt (Armageddon)	2
24	()	In The Greylight EP	2
		Virgin Prunes (Rough Trade)	2
		Hobby For The Day The Wall (Fresh)	1 "
		Teddy Bear Red Sovine (Starday)	2
		Born To Be Cheap Divine (Situation)	2
		Bristol RockBlack Roots (Nubian)	2
		Dreaming Of Me Depeche Mode (Mute)	2
30	()	Holiday In Cambodia	2
	_	Dead Kennedys (Cherry Red)	

FIVE YEARS AGO

1 The Roussos Phenomenon Demis Roussos (Philips)
2 A Little Bit More Dr Hook (Capitol)

1 The Roussos Phenomenon Demis Roussos (Phillips)
2 A Little Bit More Dr Hook (Capitol)
3 Young Hearts Run Free Candi Staton (Warner Bros)
4 Don't Go Breaking My Heart Etton John & Kiki Dee (Rocket)
5 You To Me Are Everything. Real Thing (Pya International)
6 Kiss And Say Goodbye Manhattane (CBS)
7 Lat's Stick Together Bryan Ferry (Island)
8 Mistry Blue Dorothy Moore (Contempo)
9 Tonight's The Night Properties Rod Stewart (Riva)
10 You Just Might See Me Cry Our Kid (Polydor)

(1) Penis Envy

.... Crass (Crass)

3	(3)	Anthem Toyan (Salari)
4	(4)	Playing With A Different Sex
		Au Pairs (Human)
5	(21)	Best Fun in Town Josef K (Postcard)
5	(6)	Punks Not DeadThe Exploited (Secret)
7	(5)	OdyshapeRaincoats (Rough Trade)
8	(9)	Closer Joy Division (Factory)
9	(8)	Provisionally Titled Colin Newman (4AD)
10	(10)	Signing OffUB40 (Graduate)
11	(16)	LiveMisty (People Unite)
12	(11)	Heart of Darkness Positive Noise (Statik)
13	(7)	Fresh Fruit For Rotting Vegetables
		Dead Kennedys (Cherry Red)

(2) Present Arms...... UB40 (Dep International)

4 (27) Dirk Wears White Sox Adam Ants (Do-it) 5 (14) Lubricate Your Living Room Fire Engines (Accessory)

6 (18) Firehouse Rock Waiting Souls (Greensleeves) 7 (12) He Who Dares Wins
Theatre Of Hate (SSSS)

8 (—) Inflammable Material Stiff Little Fingers (Rough Trade)
9 (28) How The West Was Won

Toyan (Greensleeves)

(0 (17) Prayers On Fire Birthday Party (4AD) 3 (—) Document And Eye-Witness

Wire (Rough Trade) 4 (20) Live At The Lyceum 7 (-) Live TapeJames Chance (Roir)

TEN YEARS AGO

1	Chicay Chicay Cheep Ch	eepMiddle Of The Road (RCA
		T. Rex (Fly
		Sweat (RCA
4	Me And You And A Dog	Named Boo Lobo (Philips
		Groyhound (Trojar
		Dave & Ansell Collins (Technique
		New World (Rai
		Blue Mink (Regal Zonophoni
10	Just My Imagination	Temptations (Tamla Motowr

REGGAE

	IL S ITUB DOTTING NOVOTI (SATINGOO)
2	Take Care of Yourself Junior English (Form)
3	Saturday Night's Here Again
	Conchita Latouche (Nature)
	Making Up Junior English (Form)
5	To The Foundation Dennis Brown (Music Works)
6	One Of These DaysVivian Jones (Cha Cha)
7	So in Love Paulette Walker (Arrow)
В	Another One Bits The Dust

Donne Roden (Santique)

General Saint & Clint Eastwood (Greensleeves) London W2.



12" singles

Sharon Redd (Prelude)Dynasty (Solar) 5 Chant Number One ... Spandau Ballet (Chrysalis) 8 I'm In Love Evelyn King (RCA)
9 Try It Out Gino Soccio (Atlantic)
10 Shake It Up Tonight* Cheryl Lynn (Columbia) *Denotes Import.

Chart by Tim Palmer, Groove Records, 52 Greek
Street, London W1.



INTERNATIONAL CANADA

SINGLES

1	Stars On 45	(Quality)
2	Bette Davis Eyes	(Kim Carnes (EMI)
3	All Those Years Ago., Ge	orge Harrison (Dark Horse)
4	The One That You Love	Air Supply (Big Time)
5	Sukiyaki	A Taste Of Honey (Capitol)
		Rick Springfield (RCA)
		Gary U.S. Bonds (EMI)
	The Waiting	
1	Tom Petty & The	Heartbreakers (Backstreat)
9		Hall & Oates (RCA)
		Elton John (Geffen)
		dessing Corn /Billhoard



HOLLAND

SINGLES

1	Kiap Maar In Je Handen	Peter Koelwijn (Philips)
2	How Bout Us	
3	Chequered Love	Kim Wilde (Rak)
4	Ma Quale Idea	Pino D'Angio (Telstar)
5	Don't Stop	KID (Ariola)
6	Stand And Deliver	Adam & The Ants (CBS)
7	I've Seen That Face Befo	reGrace Jones (Island)
8	Dance On	Daris D & Pins (Philips)
9	Hopeloos	Will Tura (Telstar).
10	Only Crying	
	Courtesy BUMA/S	STEMRA/Billboard 3

FIFTEEN YEARS AGO

1	Out Of Time
2	Sunny Afternoon Kinks (Pye)
	Get Away
-4	Black is BlackLos Bravos (Decca)
	River Deep - Mountain High ike and Tina Turner (London)
-8	Nobody Needs Your Love
	I Couldn't Live Without Your Love Petula Clark (Pye)
- 8	A Girl Like YouTroggs (Fontana)
	The More I See You
10	Bus StopThe Hollies (Parlophone)

1998 BENT HET HEND, WINE CONTRACTOR CONTRACTOR OF STREET CONTRACTOR OF SECURE OF SECUR

TWENTY YEARS AGO

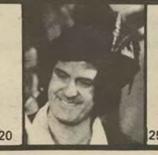
1	Well I Ask You	Eden Kans (Decca)
2	Temptation	Everty Brothers (Warner Bros)
- 3	Runaway	Del Shannon (London)
-4	Hello Mery Lou	Ricky Nelson (London)
5	A Girl Like You	Cliff Richard (Columbia)
		emperance Seven (Parlophone).
		Billy Fury (Decca)
		Malen Shapiro (Columbia)
		u Love Clarence Henry (Pye)-
		Clarence Henry (Pye)













FROM ABC TO ZE

NEWS DEREK JOHNSON

THRILLS CYNTHIA ROSE

Jerry Lee Lewis critically ill

HAVING UNDERGONE extensive abdominal surgery for the second time in ten days, Jerry Lee Lewis was said on Monday to have a 50-50 chance of survival

After complaining about severe pains, the 45-year-old singer was originally operated on for a stomach perforation on Tuesday, June 30, but Lewis' condition deteriorated and on Friday doctors again performed a five-hour operation to remove abscesses.

A spokesperson for the Memphis Methodist Hospital, where Lewis is being treated, told NME that the patient was still "in an extremely critical condition".

Jerry Lee Lewis remains the only surviving pioneering rock in roll star who refused to be tamed. Ever since he first outraged the public in 1957 with his second Sun single, 'Whole Lotta Shakin' Goin' On', the barbaric piano-pumper's career has been a succession of hedonistic hits and lurid headlines.



In 1958, Jerry Lee was kicked out of Britain by the authorities when it was disclosed that he'd taken as his third bride, his 13-year-old third cousin. A self-confessed

A self-confessed hard-drinking womaniser, Jerry Lee's personal life has been scarred by the deaths of two of his children plus divorce, frequent runs-in with the police and the tax man and, more recently, drug problems.

Indeed, Jerry Lee Lewis' current condition could be construed as being as a direct result of over two decades of hard, fast living.

- ROY CARR

Oi mascot Nick Crane revealed as convicted racist

- 4-Skins manager
 Gary Hitchcock a formerBritish Movement
 Leaderguard
- Rejects and Upstarts cancel gigs
- Sounds accused in national press
- Oi 'convention' planned



Daily Mail, Thursday

Specials blow Eire

THE SPECIALS have cancelled a projected concert in Dublin's Dalymount Park on Sunday, July 26 — because they've been advised that they would be liable to prosecution and arrest if they set foot in the Irish Republic.

The trouble stems from their charity shows with The Beat in Eire earlier this year, when they are alleged to have infringed the country's currency laws. Following those gigs, their entire £8,000 takings were confiscated by airport officials before their departure, on the grounds that they were breaking currency export controls — but they, their managers and even the Irish promoters claim to have been unaware of this legislation.

Since then, the money has been held by the Irish Government and has been unavailable — either to benefit the various charities or to cover the band's expenses. Now The Specials' lawyers have warned them of the arrest threat should they re-enter the Irish Republic, and they've been unable to secure a guarantee of immunity for the July 26 date.

Meanwhile, Ian Dury & The Blockheads and The Pretenders co-headline a two-day open-air festival at Castlebar, Co Mayo, on Saturday and Sunday, August 1-2 (Ireland's Bank Holiday weekend). Also set are The Undertones, Kata & Anna McGarrigle, Otway & Barrett and Loudon Wainwright III, plus eight Irish rock bands. It's the first of what is intended to be an annual event, and tickets are £8 (daily) and £12 (weekend.)

GLC goes live

THE GREATER London Council, often criticised in the past for its puritanical attitudes towards rock, promises to be much more sympathetic and indulgent now that Labour has taken control. And one of its first moves in this direction is to finance and co-promote a free open-air festival at the Crystal Palace Bowl on Royal Wedding Day, July 29.

Day, July 29.
Billed as "It's Only
Rock'n'Royal", it will run from
1.30 to 8pm. And to ensure a
family day out, plans are being
made for on-site entertainment
for children — with clowns,
fire-eaters, jugglers and theatre.
The full rock bill is being
announced next week.

FROM ITS obscure cult status of two weeks ago — ignored, unloved and largely unheard of

unloved and largely unheard of
— so-called Oi music has shot to
national prominence and
overnight notoriety.

When word reached Fleet Street that The 4-Skins, whose Southall gig helped set off the riot there, belonged to this mysterious 'Oi' movement, reporters could rejoice at the discovery of yet another sinister cult supposedly sweeping the nation's pop-kids. Excitement climaxed with a centre-spread in Thursday's Daily Mail, devoted to the music and its mouthpiece, a music paper called Sounds.

Headlined "The skinhead bible of

Headlined "The skinhead bible of hate from an establishment stable", the Mail article lambasted Sounds for its role in promoting Oi, describing the magazine as "Not merely a pop paper but a vehicle for viciously extremist and fascist views".

Claiming to have been contacted by an un-named Sounds staffer, the Mail's investigator Simon Kinnersley quotes instances of the paper appearing to condone the worst excesses of Oi-dom: Sounds, it is alleged, "glories in and

By PAUL DU NOYER

Oi — The Backlash

glorifies the mindless racist hooliganism of the skinhead cult".

The piece points to the irony of such material ("four letter words are everywhere") emanating from a Morgan-Grampian publication. M-G is owned by Lord Matthews' Trafalgar House company, whose other interests include the Ritz Hotel, the QE2 and — surprise surprise — the Mail's own rival, the Daily Express. Asked for his reaction to these revelations, Lord Matthews expresses horror: "I am very concerned about this sort of thing . . . This kind of thing is not on for me at all and I'm going to deal with it immediately."

Taken to task by the Mail reporter, Sounds Editor Alan Lewis and Features Editor/Oi correspondent Garry Bushell were unrepentant. While Lewis adopts the All-we're-saying-is-it-happens line, Bushell counters with: "I believe in mass demonstrations of strength. Kids are aggressive and violent and if change can only be achieved in this way then that is the way it has to be done."

Of course, NME itself has been critical of Oi. Our own "Oi — The Disgrace" editorial of last week was extensively quoted in further Oi-exposes appearing in The Times and Friday's Mail. That said, the tone of Thursday's Mail seemed

somewhat overstated. And such moral outrage sounds peculiar coming from the paper which distinguished itself by kicking off its riot coverage with the headline "BLACK WAR ON POLICE".

kicking off its riot coverage with the headline "BLACK WAR ON POLICE".

Alan Lewis, Garry Bushell and Morgan-Grampian have now issued a writ against the Daily Mail demanding heavy damages for what they regard as grossly unfair accusations. Contacted for comment, Oi the journalist Bushell was uncharacteristically tight-lipped, preferring to wait until the legal position has been resolved.

Ol'S ROLE in the instigation of recent riots might be slight, but the national press have scrutinised it keenly, seizing on it as a sensational symptom of the country's moral and economic decline. The coverage has ranged from "Oi! Oil is the battle cry" in the News Of The World to the more serious "4-Skins manager boasted of being a thug for Nazis" in Sunday's Observer.

According to the Observer, The 4-Skins' singer Gary Hodges and manager Gary Hitchcock claimed to be British Movement members in an interview with the paper last November.

ADVERTISEMENT

Continues over

THE SKOLARS

I'VE BEEN HAVING TROUBLE
RELATING TO MY AUDIENCE
LATELY SO I'VE DEVISED
THIS NEW CONCEPT ALBUM
WHICH WILL MAKE
EVERYONE SIT UP
AND LISTEN...

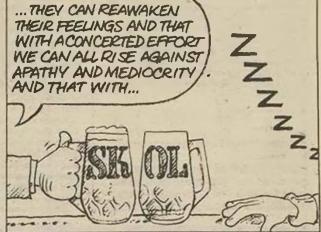


... IT EXAMINES THE CULTURAL BELIEFS HELD BY SOCIAL AND ETHNIC MINORITIES IN BRITAIN TODAY. BY RELATING THESE BACK TO THE POPULAR BELIEFS OF THE ...



... EARLY SIXTIES I HOPE
TO EXCITE IN THE YOUNGER
GENERATION ANEW DYNAMIC
FORCE THAT WILL SHATTER
THEIR HITHERTO HELD
BELIEFS AND WILL MAKE
THEM REALISE THAT...





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MOSS SIDE

Report: RAY LOWRY

NME writers look at two of Britain's

ANARCHY IN THE UK:

IT'S ALL QUIET in Moss Side on a debilitatingly hot Friday afternoon two days after the most intense night of rioting, halfway through the week of nationwide youth riots.

If the initial Southall outburst was racial in character, instigated by white skinhead provocation of Asian youth, what followed up and down the country — and certainly in Manchester's Moss Side involved youth of all colours and persuasions in confrontation with the most obvious, ever-present symbols of authority: the police.

Away from the fear and excitement and uncertainties, the lootin' and burnin' of the night's rioting, the actual property damage to Moss Side doesn't amount to much more than a couple of streets' worth of shop windows put through and one hardware store gutted and eventually bulldozed flat.

Princess Road and Claremont Road were a couple of rows of dusty, run-down shops and houses with flaking paint and rotting window frames -- now they're run-down shops with boarded-over, barricaded windows behind which business seems to be going on much as usual. "RIOTOUS BARGAINS", reads a home made poster stuck on the boarding of a general store cum

haberdashery. It's all too callous and smug sounding to report but, as so often, the violence has only damaged the rioters' own local facilities, further shredded their own battered patch. Shitting on your own doorstep is the

operative phrase.
There's little or no evident tension in the air, no edge, on this balmy afternoon. The atmosphere is laid back and lazy in the shopping crowds on Princess Road and in the nearby precinct, rather than the terrified and bewildered citizenry of local popular journalistic imagination.

A crowd of black youths is hanging out on the corner of Princess Road and Moss Lane East, becoming voluble and

derisory as the occasional police van cruises past, back doors open and bulging with watchful coppers wearing the now familiar visored riot helmets. In the shopping centre further down Moss Lane East, a couple of policemen with batons drawn speed through the indoor market looking for somebody, to the obvious scorn of the groups of mainly black youths moving through the shopping complex.

References to the previous two or three nights' events and the likelihood of further street action punctuate the grogery lists and orders in the supermarket. "Is it going off tonight? Hey, Lenny say's it's going off tonight! It's the Arndale (Manchester's central indoor shopping complex) tonight? Oh, shit!" — in the tone of one anticipating a good time to be had, a superior wheeze.

Over the road, black youngsters, many favouring red, green and gold on some bit of their clothing, congregate in and around the Youth Project building, goofing around on bikes and playing ball games, but mostly just leaning on the fence — hanging out and talking, watching. There's an obvious sense of something having been achieved, however limited and transitory. They've hit back and it feels good for the moment on this sunny afternoon.

I IMAGINE that it's much the same in the rest of the country - an initial rush of euphoria which will probably shade off into worse frustrations and strained police/youth relationships than ever as arrests are made, the kids' economic and social situation doesn't improve and they realise that the only real results that their actions have produced are even heavier policing and demands from certain quarters for some kind of police armament.

Manchester's Chief Constable James Anderton has aiready said that he has tried the "gentle touch" and that it doesn't work. "I'm convinced that the vast majority of the public want to see policemen on the streets to prevent



Moss Side: Police clear debris from a wrecked shop

disorder and from here on in that is where they are going to

The Prime Minister is still maintaining (publicly at least) that there is no going back on the policies that have helped to produce the week's events, so the situation can only deteriorate further.

LOOKING AT and listening to the kids of Moss Side, the idea that the riots were organised and orchestrated by left extremist political groups seems ridiculous. Apart from the numerous left-wing factions' well-known and deserved reputation for being incapable of organising the

legendary piss-up in a brewery - never mind a revolution most of the people involved in the fighting are at an age where they don't take anything all that seriously . . . and politics less than most things. The riots are fuelled on adrenalin and youthful anger rather than ideologies.

The political capital will be made after the events; in the short term by the Government pressing for more repressive policing policies — at the time of writing there are said to have been around 1,500 arrests and special courts are being proposed (all too reminiscent of the kind of thinking that eventually led to the notorious Diplock courts of Northern Ireland) to deal with those charged. The Labour opposition

under its present leadership is seen to offer no decent, coherent alternative; Foot and Co., making empty speeches and unconvincing gestures of opposition because they're committed to an impotent policy of piecemeal reforms rather than the massive changes to society envisioned by the left strategists of the

party.
The only constructive 'political' moves I heard of (William Whitelaw came through in a motorcade but I must have been looking the other way or something) were the Labour Party Young Socialists on the streets of Moss Side. They were there, talking to the youth about the criminal stupidity of attacking firemen and ambulancemen, and trying to point them

towards the idea of collective action through a socialist transformation of the Labour Party, as the only effective way through and out of our problems. For sure we can't dance our way out of them. End of sermon.

I was supposed to talk to Moss Side youth and ask individuals how they felt about the week's events in order to flesh out the bones of this piece, but the idea of announcing oneself as a representative of a newspaper to young people is just too patronising for me and sidling around picking up crumbs of conversation and pumping people surreptitiously is something I'm hopeless at. Quotes of the kind used by the heavy press over the weekend, illustrating the genuine hatred

Oi — The Backlash

■ From previous page

Hitchcock, who said he belonged to the BM's "leader guard", announced that he was leaving the movement, disillusioned by its shift towards 'respectability' standing in elections instead of "fighting on the streets". Gary Hodges, on the other hand, was disenchanted with racialist politics and about to quit the BM

altogether.
Sounds"Strength Thru Oi' LP, now withdrawn, also drew press interest. Both Friday's Mail and the Observer name the bootboy on its cover as Nick Crane — former singer with The Afflicted, member of the BM "leader guard", currently serving a four-year prison sentence for conspiracy to assault and incitement of racial hatred. Indeed, the Oi LP bears a dedication on its cover to "Nick in nick", even though Sounds" editor pleads ignorance of Crane's

MEANWHILE, the major casualty of Oi's new-found fame appears to be

Groups such as The 4-Skins will inevitably find gigs more difficult to come by. And The Cockney Rejects, possibly the top band of the Oi crop,

are now wondering whether to go ahead with the major tour planned to promote their new LP 'The Power And The Glory'.

Dates were due to be announced this week, but the group are holding back for fear that any appearances could be inflammatory just now. If the spate of rioting subsides, they say they'll go ahead and play, but probably omitting gigs in 'trouble' areas like the Mayflower in Manchester's Moss Side.

The Angelic Upstarts have also been hit. The group had to pull out of last friday's Middlesbrough show - which was to have been their first North-east gig in two years.

And a London venue, the Tramshed in Woolwich, decided not to open last Thursday after rumours that the district would have trouble that night. Woolwich did have a riot - hundreds of youths gathered to fight off a rumoured invasion of skinheads (which never materialised) and clashed with the police. But contrary to some national press reports, the Tramshed itself was not to be a focus for the disturbance: in fact the groups booked for the evening were Airstrip 1 and The Strict Baptists, who have no Oi connections, and a Tramshed spokesman told us it was club policy to bar obvious fascists in any case.

Other promoters are reviewing their



booking policies in the light of recent events — echoing the remarks of the Bridge House's Terry Murphy who told NME of his resolve not to have his East End pub venue associated with violent or right-wing acts. A promoter responsible for two other London clubs said: "It might be tempting to book one of those groups if you know it'll bring a load of people through the door, but in the end they're more trouble than they're worth.'

He added that "We've never gone for that sort of act right from the word go. But it would be crazy to say this trouble hasn't affected us. Obviously, in the present situation, we're going to be even more careful who we book."

Now they plan the convention

SINCE THE SOUTHALL race riot of last week, sparked by a gig involving three Oi bands - The 4-Skins, Infa-Riot and The Business - the cult succinctly described by London's Evening Standard as "pop's lowest common denominator" has been finding it extremely difficult to win friends and influence people.

Following Deram's decision to delete their 'Strength Thru Qi' album, another well known music business concern has been uncharacteristically apprehensive about supporting this stigmatised movement at such a sensitive time.

Ironically, Sounds - the paper that created and then lavished Oi with massive coverage - this week refused to accept advertisements from Paradise Promotions for a forthcoming 'Oi — The Convention', featuring Last Resort, Infa Riot, Splodge, The Business and Gary Johnson.

'They told me it would be unethical to run the ad — which is a bit of a joke," Paradise spokesman Chris Bartholomew told NME. Denying that this was an inopportune time to try to place his Oi advertisements, as the gig was booked well before the Southall riot, Bartholomew claimed that positive steps to avoid trouble would be made. 'But I expect I'll get more coverage this way because it's news now," he reasoned. NME also refused the ads.

- MICK DUFFY

latest riot centres

BRIXTON

Report: CHRIS SALEWICZ

THE REALITY



Brixton: Police arrest a suspected rioter

felt by some youth for the police — the glee felt at the plight of the police trapped for a time in Moss Side police station for instance — I've no taste for dealing with. The more thoughtful views I did solicit were definitely pessimistic and saw little of any good coming from the week's

There has been brutal behaviour from both sides in the confrontations and the government is playing a dangerous game with people's lives, the kids' lives and the policemen's lives — working class lives

One white youth put it better than most. "See, there were two big gangs out here fighting each other on Wednesday night. One of them had uniforms on, that's all



Sound system man Lloyd Coxsone - his arrest sparked the riot.

Pic: Jean Bernard Sohiez



Mensi: Why we pulled out of Middlesbro

THIS WEEKEND, The Angelic Upstarts were one of the many groups to cancel their gigging commitments in the wake of the riots sweeping the country. On Friday at EMI, Mensi spoke of his "heartbreaking decision" to pull out of that evening's Middlesbrough gig - billed as the Upstarts' homecoming — their first live appearance in their native North East from where they've been banned for over two years.

"But if the kids up there follow on from London, Liverpool and Manchester, who would be the number one scapegoat?" asked Mensi.

Whose career would be finished? The kids only need one little spark to set them off atthe moment - and your number one personality punk star's not gonna be the one to

Reflecting on Southall, Mensi commented, "I know what some skin'eads are like though I wouldn't condemn them all. But you usually find Asians are placid people, so for a whole community to go berserk, well, there must have been something serious going on to provoke them."

Not being entirely convinced about the integrity of certain Oi bands, Mensi seemed eager to ensure the Upstarts are not aligned with that movement:

'Something that really pleased me was in a Sheffield

music shop. On the wall was this big advertisement which read, 'Bass player wanted for Upstarts type band — must not be Oi influenced'. I thought that was great, man. You canna say the kids don't know we're separate from Oi."

Mensi was also quick to defend his band's live show. which lattacked in last week's review for what I interpreted as its dangerously aggressive and provocative nature

"Violence frightens me. If I thought I was inciting people to violence, I wouldn't go on with it. I'd pack it in, I tell you

"But I'm gonna keep on inciting the kids — inciting them to think!"

-- MICK DUFFY

in three months the petrol bombs were flying again in Brixton on Friday and Saturday.

SO FOR THE second time

Brixton flared up again last Friday lunchtime. The spark this time was the arrest of sound system operator Lloyd Coxsone recently featured in NME's Sound System Splashdown feature. The trouble started after Coxsone had gone to the assistance of one Malibu, who was being picked up on suspicion of having stolen the car he was driving.

Coxsone knew he'd owned the car for the last three years. "I went to reason with the police," Coxsone recalled.

So they busted him, too. The drive to nearby Brixton police station shouldn't take much more than a minute and a half. To Coxsone and Malibu, slung in the back of a police van, it seemed to take an eternity.

"I had handcuffs on, and they were beating me on the head with a truncheon," said the system operator. "It took a long time to reach the police station, a long time to beat me up .

One of Coxsome's system operators described the incident: "The police was wrong again. Lloyd Coxsone is a member of the Peace **Movement Committee of** Brixton." And so was Malibu whom the police arrested.

'LC is well known all over the country from over 20 years. Everybody knows his efforts for peace. He uses his sound system to teach the youth, choosing the right lyrics. LC grew me up from when I was a youth. He is like a father to me. He grew me up in a spirit of Love and Peace. Anybody who touch him touch me. Anybody who brutalise him, brutalise me. And many people down here feels the same."

At the station, senior officers realised a large mistake had been made in arresting such a prominent local figure. Coxsone and Malibu were released by mid-afternoon.

But by then, youth of Brixton, both black and white, had learnt of this insult to one of their figureheads. Notwithstanding Coxsone's calls for peace and calm, they started to take the place apart, looting at first the immediate area of Atlantic Avenue before moving on to the chain stores of Brixton High Street, pausing to stone Lambeth Town Hall and attempting a similar assault on

the police station itself.
"I stole what my family needs," said one 18-year-old youth, who admitted that was nis only reason for taking part. What would you do if a window is smashed down and you get the opportunity to loot without being caught?'

Another 18-year-old, employed in a local fast-food chain, had different motives for taking part. "I'm fighting the police, but I'm not looting," he claimed. "I think it's totally wrong. I fight the police and the

A 36-year-old father of four children shrugged his shoulders when asked how he would react to news of his kids being involved: "I won't say anything to my youth if they fight. As long as they fight for a right cause. How can you stop kids looting? They can't afford to buy clothes or whatever.

■ Continues over

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Thursday	23rd "	ST AUSTELL Coliseum	8.00	£3.00
Friday	24th ,,	PLYMOUTH Top Rank	8.00	£3.00
Sunday	26th "	BRISTOL Locarno	7.30	£3.00
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Wednesday	29th "	LIVERPOOL Rotters	8.00	£2.50
Friday	31st "	CARLISLE Market Hall	7.30	€2.50
Saturday	1st AUGUST	MIDDLESBROUGH Gaskins	8.00	€2.50
Sunday	2nd ,,	ABERDEEN Fusion	7.30	23.00
Monday	3rd ,,	DUNDEE Ice Rink	8.00	£2.50
Tuesday	4th ,,	GLASGOW Tiffany's	8.00	£3.00
Thursday	6th ,,	NEWCASTLE Mayfair	8.00	£2.50
Friday	7th ,,	SHEFFIELD Top Rank	8.00	€3.00
Sunday	9th ,,	DONCASTER Rotters	7.30	£2.50
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Tuesday	11th and	LONDON-		
Section 1		The Rainbow Theatre	7.30	£3.50

Tickets available from Box Office and Usual Agents Check local press for on stage and show times

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FOR THE **LONDON CINEMA GUIDE SEE PAGE 45**

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Brixton

From previous page

They don't have jobs. "And look at these fuckin' machines," he added, pointing to a line of Space Invaders machines. "They're twenty pence a go. It's as if they're just made so kids have to go out and steal handbags to play them."

Were there going to be any more riots that night?
"No, because Coxsone is

playing.

WITH ALMOST every shop boarded up by Saturday lunchtime, it seemed as though the day might be trouble-free.

"I think it's all ended now," said a white woman working in a fish and chip shop. "They've taken everything there is to take. They'll have to go somewhere else now."

By early evening, however, as a squat police helicopter hovered almost motionless over Railton Road, it seemed apparent that there was no way a further confrontation could be avoided.

At eight in the evening, Brixton police station itself was surrounded by a defensive mass of centurion-like police even though it was not here but Railton Road that the only

fighting occurred.
Without getting into any excessive assessments of all coppers necessarily being bastards, it must be stressed that some of these young bucks on the force really get into it. Which is part of the reason

why all this is happening

■ ERRATA: In NME's story 'Event Non Event?' last week, peragraph 9 should have read as follows: "The official union spokesperson added that if it became apparent that Elliott was in cahoots with Prenson to get round the full reinstatement of his employees at Time Out, Event would almost certainly find its birth blacked by the typesetting and print unions"." The intent expressed in this quote was not the opinion of the writer of the review but an NULL Indice position as the piece, but an NUJ policy position as stated by the representative dealing with the Ellion/*Time Out* Chapet negotiations

DEATH AFTER RAINBOW RIOT

VIOLENCE — and tragedy — struck at the Black Uhuru concert at London's Rainbow on Monday night. A 19-year-old black youth was stabbed to death after gangs ran riot through the theatre's foyer brandishing weapons — supposedly following arguments between rival groups of pickpockets. Two of the Rainbow's bars were damaged in the incident, and one of the barstaff was reported hurt also.

One police charge followed a blood-curdling howl sent up by dozens of cops as they ran, riot shields in front of them, up the street from the direction of Atlantic Avenue.

Standing in the middle of a street running off Railton Road was the dog-collared vicar of the local parish, a tall white man in his late forties who was visibly shaking with emotion.

"I'm not against the police at all. But I do wish they didn't have to conduct themselves in such a violent manner," he sighed, tears in his voice "About 150 of them have just gone screaming up Railton Road, chasing a gang of kids who were really only running around like kids do. Instead of dealing with them in a civilised, humane manner, they just turned it into a complete melee of assault. I saw them dragging off this white kid whose shirt was covered in blood. He's still there, lying on the bottom of a

At that moment, thirty to forty mainly black kids, none aged more than 15, came hurtling round a corner, trying to escape the area. "They've got dogs! several of them screamed, terrified.

A few seconds later, three packed police transport vans, armed to the teeth with everything William Whitelaw will give them, tore round the same corner and raced off in the direction the rapidly dispersing

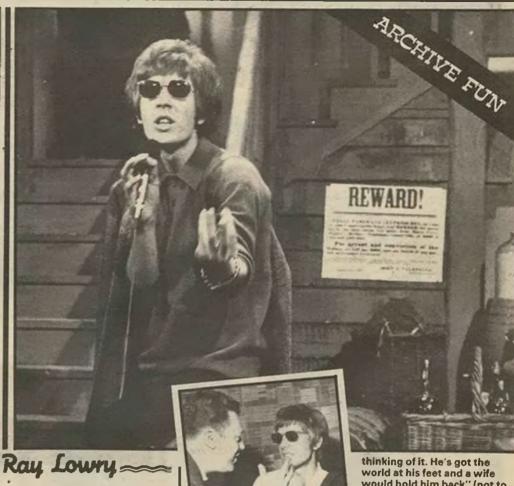
In an otherwise deserted

street parallel to Railton Road, seven or eight black youths in their mid-teens attempted to leave the area by strutting with cautious dignity around a couple of police vans that were blocking the road. As one of the smaller of them slipped speedily past, he suddenly collapsed heavily to the pavement, falling on his face tripped by a police boot. As he tried to raise himself up, blood pouring from his smashed nose, he was grabbed and tossed in the back of a police vehicle.

Meanwhile the 88C news brings in medical experts who assert that the violence in Brixton is perhaps down to the excessive amount of lead in the

FAMOUS

district's air.



" 'I'LL NOT MARRY' Deal By Scott" runs the caption to the small pic above, taken in 1966. Immensely godlike genius Scott Walker, then just "22-year-old hearthrob singer with The Walker Brothers group", listens as his manager Maurice King thrashes out the terms of a clause inserted in his contract — forbidding him to marry in the next three years, on pain of a £50,000 fine from his own pocketi in between cigar-pulls, the bossman put it this way: "We can't have Scott getting married or even

world at his feet and a wife would hold him back" (not to mention disillusion the Golden Boy's horde of teeny fans, we presume).

Scott, we learn, agreed to sign that dotty line, but he wasn't sure at all: "This clause is a medieval idea. It's just not natural... But if my marrying would harm the group, I'll sign." That's my boy! (Pic: Syndication International).

Main pic: another flash from the files. Scott experiments with prototype punk gesture... as well as putting ideas in young Julian Cope's head (note both Teardroppy heircut and Exploding song-title). (Pic: London Photo Agency).

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PEOPLE WHO'VE ASSASSINATED

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and if you want a career in a company that believes in Management Development, write - giving details of your education and work experience and 5 good reasons why we should interview you - to Miss Jane Smart, HMV Shops Ltd., Royalty House, 72/73 Dean Street,



Dave Allen left the band last week in the middle of their current American tour and flew home to England. The group were forced to cancel three gigs but are now continuing the tour with bass player Buster Cherry Jones, last seen in Talking Heads' expanded line-up, replacing Allen.

A source at Warner Bros, the Gang's American label, told NME that it was probable that Allen had not quit the group but merely left the tour.

NME was told that the band did not want to make any official statement — but they had authorised the Warners spokesperson to say whatever she wanted. Said spokesperson stated that Allen's leaving had to do with his being unable to stand "the rigours of the road" and that "halfway through the tour he just started going nuts"

The Gang's English office confirmed that Allen had returned to England because he was "suffering from nervous exhaustion". Manager Linda Neville explained he had "been under a lot of pressure" lately — he and his girlfriend split up just before the tour — and revealed that Allen had also been threatened in a car-park in Georgia. "Some guy told him 'Remember what happened to John Lennon? Well, you're next' and I think that was what sparked it all off." She added that Allen would be meeting with the rest of the band when they returned from America to 'talk over their future plans"

The straw that broke Allen's, back apparently came when the band's road crew, returning into

the US from their gig in Montreal, Canada, were turned back at the border by customs because they lacked the proper work visas. When the band arrived at the same customs station a few hours later, the officers reportedly told them, "We just busted your technicians", and laughed. The crew flew to England that night, and Allen went with them.

- RICHARD GRABEL

Floyd crash

PINK FLOYD's management gave a curt "No comment" this week over the £9 million collapse of the finance group

Norton Warburg. Floyd, who are investment clients of the company, claim to have lost over £2.5 million in the crash. They are now suing Norton for over £1 million.

A court conducting a public examination of two bankrupt Norton directors heard that the collapse was due to "gross mismanagement". Norton's affairs are also being investigated by the City of London police.

Shaven Chapman

MARK CHAPMAN, Lennon's self-confessed killer, has torn his hair out in what his lawyer described as an act of pity for Yoko and Lennon's five-year-old son Sean.

Twenty-six-year-old. Chapman began to pull out his hair in a fit of remorse in his Riker Prison cell. Then he asked a fellow prisoner to finish shaving his head with clippers

and scissors.

According to prison officers,
Chapman now looks like a 'haggard prisoner-of-war'



Raging Bull Superman 2 Morgan — A Suitable Case For Treatment Rebel Without A Cause

Scanners Billy Budd All Through The Night Mean Streets Little Caesar Fritz The Cat

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18th July, 1981 New Musical Express - Page 7

Portrait Of The Artist As A

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PRIVATE ENTERPRISE

on the alternative page

WHAT BETTER way to sell-abrate it he Royal Whatsis than with the special Royal Wedding Issue of Ayrshire's Tear It Up, a 'zine which begins "where the sidewalk ends" and is run by Eric Musgrave, who earns his lunch working for Drapers Record.

It's got an intriguing table of contents: an interview with Cuba Libre's James King (stablemate of Shakin' Pyramids and The Cuban Heels); a self-deprecating

conversation with Breton band Marquis de Sade on their Peel-plugged 'Dantiz Twist' and its successor), and another John Cooper Clarke interview.

For features there's a recap of John Cage's career and an acute assessment of Jackie Wilson's chequered career, with particular attention paid to the ramifications of "an industry which paid homage to the slogans of soul, but ignored the main premises of the music" **Author Stuart Cosgrove is** certainly to be commended for when the real facts behind rock's 'history' are being ignored in the dash from fad to fad. A good solid addition to the 'zine scene, available from: David Belcher, 8 Birkdale Close, Kilwinning, Ayrshire, for 35p.

From the Bournemouth/Poole area comes the monthly Coaster (25p), "South East Dorset's Alternative Paper" — with a big pic of local lad R. Fripp on t'cover and a long, compartmentalised piece on same fellow inside. This covers correspondent Silvie Gilbory (in his insights, especially at a time 'events' up to the formation of cinema, Poole Specialway, pubs, from: Coaster Office, 14 Exeter

Is this the end for Punk Rock...?

Sunset Gun

aphical » eady ion gs and includes locat recording upd International, S icratch. Manhatten Slide What's On genera ill as a

CYNTHIA ROSE looks through the Letratinted glasses

Road, Bournemouth (subscriptions £2.50 for six

months incl. P&P; make cheques out to SCAN). A "Special Anniversary Double Issue" from Ohio, USA's The Offense (\$1.50), now in their eighth printing. Each ish will now include a flexi-disc this one's Phantom Limb's Admission Of Guilt'. The Offense is now shooting for a bi-weekly schedule in hopes of becoming "the most important music paper in the country" — great, and good luck, for despite the tiny print there's plenty here. An extensive letters section, Bono Vox and Steve Lillywhite interviews, bad poetry, cartoons, radio and publications directories, and reviews of 45s, LPs, and city scenes (Akron, Dallas, Vancouver, and Boulder, Colorado). Biggest problem: editor 'TKA' should disabuse himself of his stated idea that 'the scene in England is generally a lot healthier than over here because there's a strong press BLAH BLAH BLAH. nothing over here is packed with relevant information" C'mon, TK — haven't you ever heard of Sub-Pop and its like? Plus I notice a heavy preponderance of UK media-pushed records (and Rough Trade product) in your reviews section. Don't imitate - INITIATE! The Offense: from 1585 N. High St, Columbus, Ohio, USA 43201. Won't find much to whet your

wondering in old-style 'zine (xeroxed 'n' stapled, that is) Voices 2 -- unless you want to hear Defiant Pose answer questions like "What's happening in Paisley?", read an outdated Spectres interview, or hear Freeez's Gordon Sharp discuss coming onstage in

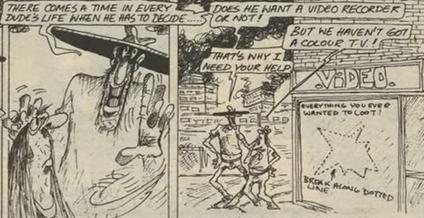
NEED RIGHT NOW IS A RIOT!



---- The Lone Groover -----







■ Continues page 11

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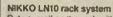
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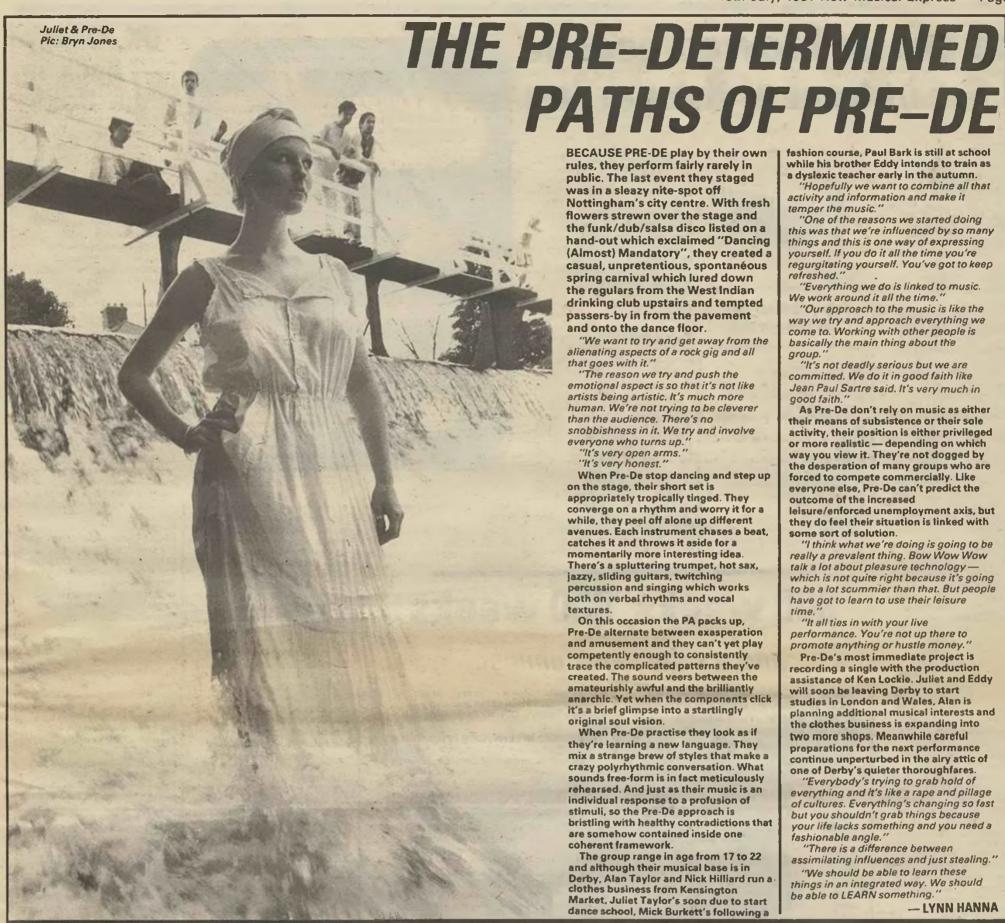
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BECAUSE PRE-DE play by their own rules, they perform fairly rarely in public. The last event they staged was in a sleazy nite-spot off Nottingham's city centre. With fresh flowers strewn over the stage and the funk/dub/salsa disco listed on a hand-out which exclaimed "Dancing (Almost) Mandatory", they created a casual, unpretentious, spontanéous spring carnival which lured down the regulars from the West Indian drinking club upstairs and tempted passers-by in from the pavement and onto the dance floor.

"We want to try and get away from the alienating aspects of a rock gig and all that goes with it."

"The reason we try and push the emotional aspect is so that it's not like artists being artistic. It's much more human. We're not trying to be cleverer than the audience. There's no snobbishness in it. We try and involve everyone who turns up.

"It's very open arms."
"It's very honest."

When Pre-De stop dancing and step up on the stage, their short set is appropriately tropically tinged. They converge on a rhythm and worry it for a while, they peel off alone up different avenues. Each instrument chases a beat, catches it and throws it aside for a momentarily more interesting idea. There's a spluttering trumpet, hot sax, jazzy, sliding guitars, twitching percussion and singing which works both on verbai rhythms and vocal

On this occasion the PA packs up, Pre-De alternate between exasperation and amusement and they can't yet play competently enough to consistently trace the complicated patterns they've created. The sound veers between the amateurishly awful and the brilliantly anarchic. Yet when the components click it's a brief glimpse into a startlingly original soul vision.

When Pre-De practise they look as if they're learning a new language. They mix a strange brew of styles that make a crazy polyrhythmic conversation. What sounds free-form is in fact meticulously rehearsed. And just as their music is an individual response to a profusion of stimuli, so the Pre-De approach is bristling with healthy contradictions that are somehow contained inside one coherent framework.

The group range in age from 17 to 22 and although their musical base is in Derby, Alan Taylor and Nick Hilliard run a clothes business from Kensington Market, Juliet Taylor's soon due to start dance school, Mick Burkett's following a

while his brother Eddy intends to train as a dyslexic teacher early in the autumn.

Hopefully we want to combine all that activity and information and make it temper the music."

One of the reasons we started doing this was that we're influenced by so many things and this is one way of expressing yourself. If you do it all the time you're regurgitating yourself. You've got to keep

"Everything we do is linked to music. We work around it all the time.

"Our approach to the music is like the way we try and approach everything we come to. Working with other people is basically the main thing about the

"It's not deadly serious but we are committed. We do it in good faith like Jean Paul Sartre said. It's very much in

As Pre-De don't rely on music as either their means of subsistence or their sole activity, their position is either privileged or more realistic — depending on which way you view it. They're not dogged by the desperation of many groups who are forced to compete commercially. Like everyone else, Pre-De can't predict the outcome of the increased leisure/enforced unemployment axis, but they do feel their situation is linked with some sort of solution.

"I think what we're doing is going to be really a prevalent thing. Bow Wow Wow talk a lot about pleasure technology which is not quite right because it's going to be a lot scummier than that. But people have got to learn to use their leisure

"It all ties in with your live performance. You're not up there to promote anything or hustle money."

Pre-De's most immediate project is recording a single with the production assistance of Ken Lockie. Juliet and Eddy will soon be leaving Derby to start studies in London and Wales, Alan is planning additional musical interests and the clothes business is expanding into two more shops. Meanwhile careful preparations for the next performance continue unperturbed in the airy attic of one of Derby's quieter thoroughfares.

"Everybody's trying to grab hold of everything and it's like a rape and pillage of cultures. Everything's changing so fast but you shouldn't grab things because your life lacks something and you need a

fashionable angle."
"There is a difference between assimilating influences and just stealing." 'We should be able to learn these things in an integrated way. We should be able to LEARN something.

- LYNN HANNA

ZINESCENE From page 8

drag. If so, write to 61 Newark St, Greenock and send 30p. A good word though for the

eighth issue of The Poser, that fanzine Face which needn't contend with that constant excuse "well no one reads it anyway". Perhaps there exists some danger of it becoming a dodgy indulgence for over-enthusiastic worshippers of rock-image-read-physique. But any photozine which spares us The Belle Stars and The Slits in favour of some nicely-coloured, CLOTHED Bodysnatchers shots (also The GoGos, Basement 5, MoDettes and more) is to be commended. 25p plus 15 P&P from Hard Lines, 64a Notting Hill Gate, London W11.

Sunset Gun have put out their own audio-'zine with music and chat from local-ish faves: Altered Images, FK9, Final Program, H20 and others. Only £1.30 for Audoxine One, but the first edition is limited to 150 and they want demos, etc, to put towards No. 2. Meanwhile, back at the stapler, Sunset Gun the mag carries a neat cover pic, a nightclubbing report from Brussels, Rema Rema 'evaluated', The Delmontes mouthing off, and a misguided tirade against Max Bell's NME series done in Japan. And if the author is by chance running Sunset Gun, then he could do better than flogging us more dead horses: overviews of



German music, 'Is Rock Dead' think-pieces, and features on ha! - Visage. Sunset Gun: 40p from 123, Moss Side Rd, Glasgow G41 3UP.

For the real grit, try the notorious and now re-activated Boston Groupie News, from the city of the same name. Scintillating, inventive and full of gossip (which won't of course mean much unless you hail from the area), including a

Fatello, and an interview with groupie 'Tontileo' (real name: Clara Gail). Plus talks with The Young Snakes, The Mighty lons, and The Late Risers Club and a flexi-disc with two numbers by The Billygoons, from Sounds Awful Productions. Only a dollar, from 77 Newbern Ave, Medford Mass. 02155 USA

Main pic: Sounds of Sunshine

and (inset) the new decapitated version on 'Fresh Fruit'

NUNS IN **FANZINE FURY!**

JOLY MacFIE'S Better Badges corporation have found themselves on the receiving end of a "threatening writ" from a power no less impressive than the Benedictine Nuns of Cockfosters!

The provocation? The Better Badges-printed fanzine God Crazy (Thrills 20.6.81), which by the Benedictine nuns of Cockfosters'

The nuns consulted solicitors Messrs Lake, Perry and Treadwell about this blasphemy, and they informed MacFie officially that "None of the illustrations in your publication is the work of our Convent nor would they wish to be connected in any way...you have gravely damaged their reputation and standing.

Joly replied with according propriety on behalf of his firm promising that the "offending words" would be struck out from remaining copies. He has also promised not to flog another copy of this pernicious pamphlet until the matter is settled to the convent's satisfaction - so don't be surprised if your copy is late.

Meanwhile, The Dead Kennedys are revelling in vet another publicity-spinning,

sub-Pistolic squabble. This time it's courtesy of a seven-piece group, The Sounds of Sunshine, who in the words of their LA lawyer are "a recording group of long-standing reputation" — and who also happen to appear on the back of The Dead Kennedys' 'Fresh Fruit For Rotting Vegetables' LP

SoS are, according to relation), "particularly well-known in the Southern California and Las Vegas areas" for their No. 1 hit 'Love Means Never Having To Say You're Sorry'. Their reaction to this incident of identity crisis has been one of "shock and humiliation. . . and anger."

But the worst thing is that SoS member Linda Wright fears purchasers of 'Fresh Fruit' are certain to assume that she still wears her hair in a bouffant!. 'Something I haven't done in ten vears!'

The DKs' response has of course been consistent with their carefully cultivated image; they've simply decapitated the offensive objectors and LP covers without the heads of The Sounds of Sunshine in the pic are in the shops this week.

So no one will have to worry about Linda's locks but Linda.

- CYNTHIA ROSE

The beetle-browed beastie at the bottom of the garden

THE WEATHER'S gotten belligerent, indelicately shedding the placid schedules of spring for summer anarchy. Our aerial responded to the shift by going T-I-M-B-E-R! and subsequently, ITV is becoming like a ghost town - which, combined with the repeat (and riot) epidemic, makes for uncomfortable

A smashing, sunny antidote is David Bellamy's new series, Backyard Safari (BBC1). As older readers may recall, I think DB is great - whatever the cartoon caricature projects, he is a presenter who never overshadows his subject matter, whilst throwing himself into it utterly and making compelling TV of the most conspicuously off-putting topic. He takes the biology text book and re-traces it as poetry:

"Armed with poison glands / and bristling with sentry hairs" - if he'd wanted to apply that as connotative rather than denotative language it would end up between the covers of a Faber & Faber anthology.

Backyard Safari reduces Bellamy to insect dimensions, and he wanders along cracks in crazy paving like an archaeologist in Roman ruins. Epic. The wonders of micro photography blow up germy bodies no fatter than a human hair to fill the screen, accordian like. Bellamy's voice is as inveigling as ever - more vulgar and voluptuous than any stand-up comic on TV lewd and rubbery, the perfect transport for a rich and oddly sensual syntax which bristles with descriptions like "Khaki jelly", "Sophisticated wrigglers", "a nice squeezy place" and more brashly humorous pointers such as the "business end of a centipede"

A classic Bellamy scene in the first of the series - Down The Garden Path - found the self-mocking scientific explorer — "the Bellamy" — stranded in a slug's fresh-cement-like sticky track, whilst the culprit speeded past like a mobile caramel 'Slug slime," whooped our hero. "is immensely interesting stuff — even when you're stuck fast in it". To cap this surrealistic rush, he discussed slug life in terms of a "useful sort of existence" and referred to his compost heap as if it were a club out of Damon Runyan a "mecca for the good sorts of

Bellamy is never condescending and always a surprise, much better than the overblown empiricism of the World About Us school of populist scientism. Well, do you know why a ladybird is bright red with black spots?

LWT's just-finished Gay Life could have done with a presenter more like the Bellamy



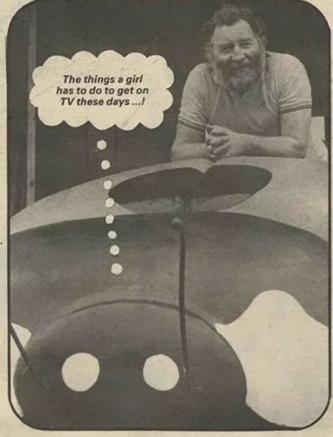
IAN PENMAN gets the Bellamy bug

- as well as a more adventurous slot than midnight-ish, Sundays, where it was tucked away like a scruffy Open University programme. The presenter was archetypal Neutral, a nought — for all we knew. The woman in question unfortunately had the air and appearance of an Ealing comedy type jolly hockey sticks PE teacher, her talking-head solidity accentuated by many of the more impressive, expressive interviewees.

Overall, the gay women came over better, regarding (their) sexuality within a much wider

circumference, investing their Movement with more political interest than many of the men, who brought movements down to something more basic. This may be an unbalanced picture. but it seemed to be the effect produced by the mini-series; one programme in particular, on male gay promiscuity, provoked suspicious echoes of heterosexual insecurity strange exaggeration of traditionally 'masculine' attributes. Perhaps, though, a magazine format isn't the best place to confront the borderline contradictions between the erotic and the everyday, the biological and the theoretical avenues of sexuality.

ITV's new USA import soap opera, on the other hand, dives straight in — The Secret Life of WASPS. Secrets Of Midland Height opens in a scrapbook sweep of pumpkins and autumnal suburbia, crying out to be deconstructed by the Bellamy. It's somewhere between Terence Malick (Badlands, Days Of Heaven) and Peyton Place, a sort of Preppy Days really — the tragedies rather than farce of smalltown



(pro) Nuclear Family sexual intrigue.

Everything is achieved in phone calls and after dark. inscribed in the rash discourse of adolescent love: "not here, not now, maybe . . . we need time." Love is constituted in gossip and consummated in motels. The woman with A Drink Problem has her radio permanently tuned to an instrumental country 'n western station. The only fun I could find in the first episode of Secrets Of Midland Height (title The Searchers but nothing to do with the John Ford movie of the same name) was by way of our latest parlour game — cross referencing cameo actors in different American imports. The Conscientious Girl in Midland

Lou Grant recently.
In between middle-American melodramas, the news of the latest riot is being broadcast like a football result: "Now, coming in from Fulham

TV coverage of this troubled area was glibly summed up for me in the visual conclusion of one report to the effect that the 'real' damage done was between the "police and the young black community". The police representative was tall, white and smiling, whilst the young black community's representative was aged about two, disengaged and being force fed what was presumably



Height was sexually harassed in

standard issue police rusk

OK, Danny — back in the Box!

AT 1.00 pm on July 19, the first programme in the new series of London Weekend Television's Twentieth Century Box will "introduce" you to the subject of the show's following seven episodes: Revolutions In Rock.

The programmes in this series will look at record producers; the record business; rockabilly and the "roots of rock and roll"; reggae in Stoke Newington; an outburst of 'New Romanticism' in Basildon, Essex; rock video; and D-I-Y recording. Programmes one, two and seven sound likely to provide useful updates of the original investigations in those areas carried out by TCB's illustrious predecessor, The

London Weekend Show.

Add to that the fact that last series TCB scored particular success in establishing its own identity with programmes on ballroom dancing, funk, heavy metal and a well-handled interview with Annabel Schild on the problems of deafness.

Debit from that, though, the fact that another TCB 'created' Spandau Ballet as a phenomenon simply through the power of TV statement: say someone has a large following and it might mushroom; say that numerous record companies are slavering and execs might start looking at each other to see if their company is missing out.

A similar note is struck in this pilot, which begins with rare footage of almost-fully-clothed Belle Stars onstage — and ends with Belle Star Jenny denying that the group has any 'image', whilst swatting gigantic diamante hoop earrings from her garland of Carmen Miranda-shops-at-Detail plastic fruit. The Belle Stars are the only current group in this Box who've been allowed to overdub their music — so it sounds a lot better than their Stiff single and that obviously lends credibility to the programme's use of them as a 'modern' group 'tipped for success"

The rest of the many clips contain moments of Presley (singing 'Blue Suede Shoes' in white ones), Haley, the Pistols, Kilburn And The High Roads, Bowie (Ms Street-Porter's famous five minutes before he walked onstage at Earls Court), The Bay City Rollers, The Jam, Siouxsie, The Stray Cats, Linx, Adam and many more. A majority of these you'll have seen before, some as recently as last season's Boxes, from which some are taken.

But there's some very good work for what is only a series pilot show. One (Granada TV) clip of Iggy Pop performing 'The Passenger' cuts straight to a wistful, watching Johnny Rotten (much as he probably looked in Pop's audience at Kings Cross in '73 if you except the costume) ... then segues straight into the Pistols performing Iggy's 'No Fun'. Then there's a later chat between the now silver-haired Lydon and Danny Baker where the former delivers the latest version of his original 'aims' with the Pistols ("It got me a foot in the door, you know? So I

No introduction can indicate the tone of specific programmes to come. But this Box pilot instructs us that, to really stay in the swim today. one has to "master" almost "a new language" — terms like Heavy Metal, Futurist, Two-Tone, New Romantic, etc. The most basic question for the series to answer, though, must be: does anvone need terms like this to enjoy all musics — or do they serve simply to structure magazines and programmes around?

But over to you and your box.

- CYNTHIA ROSE

900 weeks, 900 weeks

... and it's the same philosophy

TOP OF THE POPS celebrated its own 900th birthday last week in a predictably buoyant splutter of self-importance and True Brit gung ho spirit, The Birthday Party was prifaced by a proud boast that this little edition was being broadcast "live". Live?" It offers less apportunity for live television than The News.

Jimmy Saulli — T.O.A.P. — bulged and behaved himself and bore down upon us with the same old planto passion, resplectent in a patchwork quilt that just might have been a casual jacken. — essembled, the double by some National Health Illar. He was a fined by three other original (Inspo) knows that a day of the word) TOTP presenters—Alia Freeman, Peter Murray and Cavid Jacobs.
Their mutual haritage was celebrated in a brief — and a society dimensionless brief — and it storically dimensionless — compilation it slips and special ghost appearances by personalities from the past (this seemed to be the demning suggestion). Bill Wyman, two Hollies, Mary Hopkins and Sandy Shaw gurgled, waved to the accountants back home. Phil Lynott was back-patted for wird as the composer of a new TOTP six and the seemed to the language. new TOTP signature tune (the impression was, er, fleeting). A tey seconds of sublime Supremes and millisecond simpses of Bola and Costello were all that really bruised my

Legs & Co. provided the metaphorical highlight of the show, advertising 'feminine' docility and a-rhythmicality to the gorgeous Wordy Rappinghood' by the Weymouth Family; Red Indian garb — who'd have guessed?! As per usual, the L&C Effect operated, reducing even the flirtiest of 45s to zero pancake bounce — an appropriate symbolic illustration of the massive gap between Today's Overtly Tantalising Pop,

Imagination left everything to the abstract of the same name with a soft porn sleepwalk anniewhere between Hot Gossip and Carry
Doctor. Body Talk? They must be soul
aphaliars. Uninvited great Bob Marley sang a
spiritual on celluloid Lammy stayed vertical
(at least there was some appresentation for
drugs on the 300th TOTPI). The McCartney

trugs on the 300th **FOTP!*. The McCartney tamily sent a cake (come back Tiswas, all is forgiven). Adem Ant were a see-through blouse and seemed to be saying that he was ten the year TOTP was born.

Happy birthday to 300 weeks of hegemony over televisual pop, based on radio (One) play and bounded by sales figures. TOTP is senile, servite and inturiating. Why does it hold them? Because there's nothing to disgrace it!

Documentaries deliver a dent or two, but ITV Documentaries deliver à dent or two, but ITV is either unwilling or unable to gamble a mid-evening riposte—to provide an arrogant alternative. And if ever there was a summer

The stoned socialist Specials' shambolic Ghost Town was an apt, unlikely and subtly subversive Number One finale for No. 900. Even I, an un-fan, thought it was terrifically topical whether having as Mardi Gras style declaration for the ToTP: "Can't go on no more/Peoples and an angry ..."

Jimmy Satilla gave himself and

co-presenters commemorative plaques -"souvenirs for the boys" — and said "thank you newspapers for all the lovely coverage" What are words worth?

- IAN PENMAN =Ray Lowry ====





"IT'S ABSOLUTELY HOPELESS I'M AFBAID-ICAN'T DECIDE WHAT TO WEAR!!."



RAP:

ABC songs from over the floorboards: top pic left to right - Mark Lickley, David Robinson, Stephen Singleton, Mark White and Martin Fry. Below: Mark; far right: Martin.

ADRIAN THRILLS

BC REPRESENTS...MUSIC AS MODERN DRUGS. STIMULATE HEAD, HEART AND FEET NIGHT-BEATS PER MINUTE. FUR FABRIC. FAST MAGIC. SONGS FOR TWEED OR WORSTED

SNAPS: KEVIN CUMMINS

shared groovetime with three other local groups: Clock DVA, I'm So Hollow and The Stunt Kites. A third Vice Versa single 'Stilyagi' has recently, posthumously, appeared on the Dutch Backlash/Backstreet

Vice Versa's 'chainsaw pop' was fair as far as it went. although their spurious claims to be closer to the spirit of Northern soul than rock were pure piffle on the evidence of the live show of theirs I saw in Leeds last year. It was certainly a far cry from the much harder-hitting saxful soul machine of today.

Mark: "We know what we wanted to do with the synthesizer and towards the end of Vice Versa we were starting to get there. But.

ultimately, it was a frustrating instrument. There isn't much soul in that type of electronic music, in groups like Fad

"A lot of the synth groups didn't try to put soul into that music. We tried and we failed 'cause of the limitations, our financial limitations and

limitations of the synthesizer. Steve: "It was something we had to go through. There are not many bands who form and are completely right from day one. A lot of people go through ten bands before they find the right format. We went through our ten bands, but they were all Vice Versa.

We tried a lot of things out and then decided what we wanted to do.

Clearly dissatisfied with

IS FOR ARTICULATION: SOME

people have a way with words and some people. . .don't. The most conspicuous new Northern dance masters to emerge in recent months — the alphabetically-named

Sheffield quintet ABC belong without question in the former camp.

ABC play adventurous modern dance music — call it funk if you must have a tag of convenience — with passion and pace. To make things more original, a little more interesting and appetising, they embroider their bassline beat with a curious craving for verbal communication.

Wordy rappers and witty writers, they mix sound with showmanship, accompanying their music with plenty of bluff and blurb. They are noted for their home-baked postcards, packages, leaflets and letters - extracts from one such bulletin forming a rought framework for this piece.

As befits ABC's belief in gloss and glamour as opposed to grim garageland greyness, most of their missives are sharply packaged and presented via their own Yorkshire-based Neutron Records set-up. Singer Martin Fry self-deprecatingly calls them "the ABC manifestos"

Though these stream-of-consciousness rap-style print-outs probably convey the modd and mobility of ABC's kinetic funk much more accurately than a mundane rock interview can, the group remain keen to spell

it out person-to-person. So, picking a particularly balmy July afternoon. I take the Inter-City to Sheffield iang ang speng i of hours with singer Martin, saxophonist Stephen Singleton and guitarist Mark

In the heat of the alphabetical vocalist's cramped kitchen, the nerve centre currently doubling as Neutron Records Central, the trio reveal that their elegantly homespun production company is on the verge of concluding a major distribution deal with Phonogram. Steve: "If you believe

strongly enough in your music, you should believe in the whole concept, packaging and everything. With Neutron as it is, things started to get a bit out of hand. We were spending more time working on packages than we were on the music.

'So now we've been rehearsing solidly and forgotten about the newsletters, postcards and packages for a while

Mark: "But the packaging is still a very important part of the whole scheme for us. That's why we wanted a major marketing facility. When you have 6,000 packages to hand-fold, it stops becoming

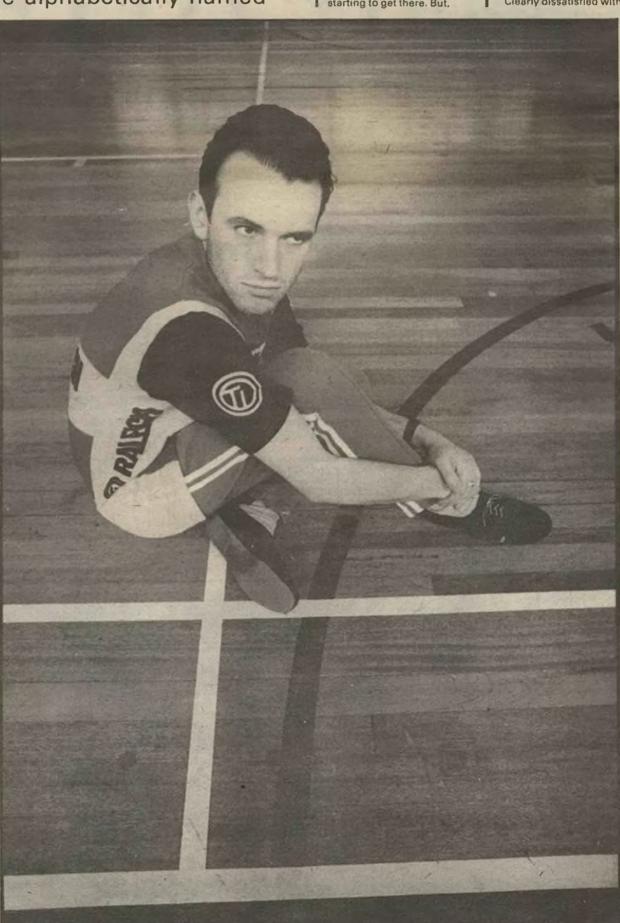
Steve: 'We needed some outside backing, some people to do that sort of thing for us. I think it's too much to ask bands to promote and distribute all their own stuff That's where a lot of independent bands fall down. They end up spending half their time ringing up Rough Trade to see if they want more

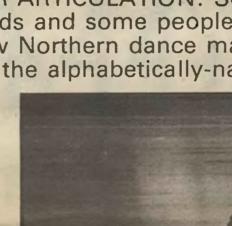
copies of their single. "ABC represents evening turned to Rap Radio 17. Danced to records by The Time Slot V, Tin Drum Gang and The Astronauts. Cycle shirt got wet. Bought crush-spray bongos and voodoo mat. Lunched with Robert Raelbrook at an Andy Mat, ate one syncro-mesh beefburger plus relish, two tone buns and a crunch bar."

IS FOR BEAT Until late last year, ABC played under a different name - Vice Versa — and with a completely different format. They were then, rather typically of their Sheffield hometown, a three-strong synthesizer crew of pre-Futurist electro-poppers.

Vice Versa was a fact-finding mission for Fry, Singleton and White, a period of dabbling with effete electronics that they now claim to be of little relevance.

They released two Neutron singles, the 1979 four-tracker 'New Girls' and the celebrated 1980: The First Fifteen Minutes' on which they





VITAMINS-A, B AND C-THAT LIFE NARCOTIC MEASURED IN FAST FOOD LOGIC AND FAKE DYE GOODBYES AND ANIMAL BLONDE OR BRUNETTE, SILK, LEATHER AND LEATHERETTE.

their synthesized schemes, the trio went into hibernation last autumn, recruited a proper rhythm section in boomerang-bassist Mark Lickley and adrenalin-drummer David Robinson, and re-emerged

harder, faster and stronger at their local art college debut as

ABC were a brand new bag of popcorn: more fiery Famous Flames than cool Kraftwerk. What they lost of their old melody and sheen, they more than gained in boldness and bodyheat. Songs like Tears Are Not Enough', 'Janet Versus John',
'Surrender', 'Date Stamp' and
'Show Me' have been
compared to the harshly rhythmic metallic funk of Bowie on 'Station To Station' and the similar plastic soul of Young Americans', and Impulsively physical dance

Paul Morley popped, Robert Elms raved, Spandau Ballet considered offering a Reformation recording contract - not that ABC would have accepted - and the trend-hungry record moguls swarmed around. But ABC held back, wary of being lasso'd into a faddish funk fashion market.

So do they consider themselves a funk group? Martin: "No, not in the slightest!"

But there are obvious influences and musical references that do suggest affinity, however tenuous.

Martin: "Well, we're taking part of the cake and baking something new maybe. I don't like the sound of a white funk movement, which some people are trying to pin us to. For a start, that's got racist connotations. It's a neat label, but I think we draw beyond that. The whole neo-funk thing is incidental to us.

Mark: "It's the sort of thing that always happens. It's inevitable but you don't let it bother you that much. There are always going to be good groups to emerge from anything like that. Like Madness emerged from the ska thing 'cause of the quality of their songs.

Steve: "On the other hand, you can't get too paranoid about it and start denying having anything to do with funk when the influences are obviously there.'

My original point exactly! Martin, however, maintains his way argument to the contrary via some more absurd gastronomic metaphors.

'We're the cherries on the blanchmange! We've got to keep on cooking new things. We don't feel like copyists. We just add different sounds from different sources.'

"ABC represents respect for in-built obsolescence and in-built adolescence. A technicolour flag. High-tech, low-tech and discotheque. Respect for the single. Revolutions happen at 45 rpm. Respect for friction and fact, sophisticated boom-boom and the status of The Song.

IS FOR CHANGE: an old Vice Versa 'manifesto',



a wordy but entertaining self-parody of a postcard, maintained that the group embraced continual change as a source of strength -"ours is a doctrine of perpetual development" — a policy, I-suppose, which they were following through in fast-forwarding their way to ABC from Vice Versa.

ABC, of course, are also part and parcel of the much wider shift that has taken place since the rot of post-punk disillusionment set in fully the move back to glamour. sex, dance-stances and that horribly over-used word style. The appearance of groups like ABC in place of groups like Vice Versa is the gloss finish to the matt undercoat.

Martin: "There are a lot of bands that are very anti-image. That whole attitude — the Oxfam duds, the groups that never wear nice clothes and never smile on stage.

"Now there's credibility in the chart. Suddenly it's cool to look good. The emphasis is back on attracting members of the opposite sex, which suits us. All I need now is a good tallor!

good things emerging in the next few months. There are already lots of pockets of activity, like ZE Records and that Kim Wilde video.'

ABC are unsurprisingly anxious to move away from the restrictive, stereo-typed format of The Rock Gig. To date, they've only played live eight times, all carefully selected venues. Before settling on the plush — by rock circuit standards -Legend's nightclub for a recent London show. Singleton and Fry spent 8 couple of evenings touring the capital's clubs searching for a suitable venue.

Steve: "The bands have got to put themselves in the audience's shoes. If you put on a bad show, you've only yourself to blame in the long run. We want to be able to introduce some sort of quality. We want it so that everybody can go to places

like The Embassy and Legends, not only the London club aristocracy.

Fry sees the Mission Impossible (?) as stretching even further — breaking down the dichotomy between the 'rock' audience and disco/soul aficionados.

"Part of the approach has got to be to take all those people out of the discos — all those great stylists - and make them realise that live bands do exist. At the same time, we also want to reach all the people who go regularly to gigs and make them realise that disco is not a dirty word.

"Discos can be great places! To a lot of people, they are still a contemptable thing, which is probably a hangover from Saturday Night Fever. But a disco is not necessarily a stupid place. You've got to be pretty sharp and intelligent to stand in one!"

Restricting themselves to playing places such as Legends — however more comfortable than the usual rock pisspots they might be does leave the likes of ABC open to charges of precious elitism and snobbery, although they maintain their objective is to bring such relative luxury within the pocket-range of Joe and Joan Public. They see themselves as a democratic dance faction.

Martin: "Some of the things we've done might be contrued as arrogant, like not giving tapes to A&R men, just letting them have a listen and then taking the tape away with us. We're just conscious of making the right moves. Things have to be done right for the sake of the audiences. The listener can always tell if a record has had a lot of time and care spent on it. They are the ones that you like the best, the ones that have commitment.

We want to keep things alphabetical. Be sharp, disciplined and logical. It is the idea that you can be intelligent and dance. Use your intelligence all the time.

'The ship's coming in. I can see it on the horizon. And you thought we'd seen the last of that flamin' Titanic?



SINGLE . DERAM .

ADVERTISEMENT

Carroll Singing. Catholic Boy.

When you grow up on the wrong side of New York City you've got to grow up fast. If you don't, you won't survive . even if you do, chances are you'll still wind up a little strange. Jim Carroll survived, but not before the City had left its mark.

The teenage suicides and the pop-eyed adolescents snatching purses to stay alive were to guitar, bass and drums. Jim Carroll what lemon popsicles and Saturday morning movies were to most other kids.

He was one of them. A kid in the jungle who ran with the pack, but a kid who from somewhere deep inside dragged a rare talent . . . the talent to write,

While still only a teenager he put together what by many was hailed as the definitive diary of coming of age on the streets graphic detail drawn from painful experience. Poems followed, together with a Pulitzer Prize Jim Carroll 'Catholic Boy' nomination.

Later still, disillusioned by his brush with New York's fashionable arts crowd. Carroll stumbled across the power of live 'Catholic Boy' is Jim Carroll's Jim Carroll is someone special. rock 'n' roll. Gigs with people first album. Ten songs. Lyrics First and foremost he is the like Lou Reed and Patti Smith that must be heard to be genuine article. Real New York that perhaps fits them best - A brilliant, brutal evocation.



Jim Carroll. A good Catholic boy

New York, New York. So

There are a thousand sides to a city like New York. And as long as the city stands there will be street corner story tellers itching to feed the fantasies of anyone who'll listen, with another anthem to cars and bars and subway brawls.

New York. New York. So bad they named it twice. New York. New York. Where the coloured girls go 'do dado do do .

But just when you think you've heard it all before, when you think there are no juke joint stories left to be told, someone special comes along and it's as if no one else got it quite right.

left him hooked, and now he believed about a life that must City McCoy. So if you think leads his own band. Tells his be lived to be understood. The you've heard it all before, hear stories up front of the backdrop sound of surviving on the edge. 'Catholic Boy'. You'll accept no substitute again.

DU MAURIER

In association with A.L.E. Ent's Ltd. and Charisma Records Ltd.

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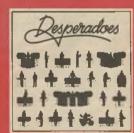
Taj Mahal,

with cameo appearance from
STANSHALL

AUGUST
30. READING FESTIVAL/Reading
31. NOTTING HILL CARNIVAL/London

SEPTEMBER

- 3. COLSTON HALL/Brighton 5. THE DOME/Brighton
- 6. COVENTRY THEATRE/Coventry
 - 8. ST. GEORGES HALL/Bradford 9. CITY HALL/Sheffield
- 10. APOLLO THEATRE/Manchester 12. GAUMONT/Southampton
- 13. ODEON/Birmingham
 14. DE MONTFORT HALL/Leicester
 - 16. FAIRFIELD HALL/Croydon 17. ODEON/Hammersmith
 - 18. THE VENUE/Victoria



NewAlbum, Single and Cassette out now on CHARISMA RECORDS & TAPES



DESERT ISLAND DISC

THIS WEEK WEA put out two big packages: 15 Classic Hits of the '60s and 15 Classic Hits of the '70s. As far as I'm concerned, they could have issued 29 identical flexi-disc excerpts from a typical boardroom meeting, as long as the other one remained.

LORRAINE ELLISON: Stay With Me (Warner Bros) Quite simply — THIS IS ONE OF THE GREATEST RECORDS EVER RE-RELEASED. This is a Classic Hit of the '60s. This is a return to the fantastic, the timeless, the glory and the memory . . . the overgrown jungle and prowling animals in Lorraine Ellison's voice. ONE OF THE MOST SOULFUL VOICES EVER HEARD. Pain and love, scuttling need and bitterloneliness, escaping from an open mouth. The irretrievable passion of the moment. 'Stay With Me' is frightening, humbling. BUY IN BULK. Cry in private.

HALF A MO

lovements (Cherry Red 12") ke a bolt out of the . Was Not Was) monster's neck? Thomas Lear — early independent of 'Private Plane', co-owner with a Rental of 'The Bridge', friend of the famous Daniel Miller has taped together a fresh and feverish nuisance of



boxes and tricks than many more overpeopled and over-produced attempts Leer's dress-defying hybrid tautens up the wild enamel of Graham Central Station-Herbie Hancock-Isleys etc., mid-70s nirvania into a violent '80s horror MOVEment Leer is thoroughly British, but close in spirit to the Was (Not Was) (not Way) holf over from a tomb deep inside Motown's memory — FLASH flush! — but the decollage has similarly indignant shock up, tunes littered with broken bottle, redundancy, heat waves, tissues, snares, steirs. Compulsion's cul de sac a commonly held remembrance of Soul bored remembrance of Soul bored and implored and boarded up and imploded. From a grin within a tin boom. 'Tight As A Drum' and 'West End' (an incredible sting) on their side. 'Don't' and 'Letter From America' on a Song stillide processing barometers. Four brees and elbows if there's a it's 'Don't' — an astute reinstatement of funktione



Cop Show theme music side. Crotchy, irritable, but still smoochy enough to turn your evening rude. This is black and white music, going mad with a lilt. A lower carthquake

CLASSIC HITS (A SLIGHT

FRANKIE VALLI AND THE FOUR SEASONS: December. 1963 (Oh, What A Night) (Atlantic/Hansa) ROBERTA FLACK Killing Mo Softly With His Song Soul Music (Atlantic)
DEAN MARTIN: Gentle On My Babe (Atlantic)
THE DOORS. Riders On The
Storm (Elektra)
FRANK SINATRA. My Way

(Reprise) ALLAN SHERMAN: Hello Muddah, Hello Fadduh (Warner Bros) .such an opportune luxury? Candi Staton is definitely runner-up to Lorraine Ellison, for her militant disco passion (blend an ear to this wide open anti-patriarch protest. Crass) and for my bashful memory of dances missed and glances darted on the mid-'70s dancefloor. Frankie Valli & The Four Seasons' elaborate anthem played with equal frequency at the same disco — my present day muse even goes so far as to claim that its grandiose shimmer should be Single Of The Week; some other year, my dear! Boney M's poetic ("Show me your motion, tra la la la la") Brown Girl In The Ring" is sadly only the underside of the inferior 'Rivers Of Babylon' chant. Roberta Flack gets in for her title, for an MOR glow title, for an MOR glow supreme and in memory of Donny Hathaway. And well, all of these historical moments got obvious (or failing that, not-so-obvious) class. If you really want to know who the other 19 are, send off a SAE to WEA But be warned, they're a grubby lot in comparison to my flawless First Eleven

VEMENTE

ASWAD: Finger Gun Style (CBS 12") Ah, sweet the latest Aswad stamp(edel of disapproval. This dub-altered statement — the first on their latest label — comes down with pretty cool timing, as a stab of conspicuously. stab of conspicuously stressful social observation As ever, of the moment. The after tone, in a trans-dub medium in step-by-stop rescalade, they ve managed to transcend bass-ic reggae ricochet — troubled, dappled, rejigged, redefined — to end up on top of a hybrid-plus sound quite their own, pure and dizzying. Listen loosely to their difference, made botween chops of cadence and dub-scored grasions, to desires Especially when — as here — religion is absent from the rallying tone and they aim for wider areas of tension, correction and dread 'Finger Gun Style' is an analytic Aswad, elaborating astutely upon a basic 70015 rush in premise Finger gun style.

serves to reproduce the system and standards you are supposedly directing your everyday acts of thoughtlessness resonate beyond their moment "What was once a children's game / No righteousness — just words to help certain ways of

DELTA 5 Shadow (Pre) The overtly political song is boobytrapped — before it even begins — in the hollow between its 'good' intentions and the inherited fact of labour flaves in a pacty. labour flaws in a nasty marketplace, it's hard being radical when you're displayed as Leisure Goods We crave bitter message under their skin forces thought out to a now far you can develop a seductively popular pattern at the same time as critically Meanwhile, the decaying faith of despondent would-be consumers lashes out at the more immediate symbols of Authority or latches onto itinerant spokesfolk for Anti-consciousness at best, a subtle confusion — the dark clothes of police uniformity blur into masses of Crasa! Acts of wordy terrorism such Acts of wordy terrorism such as the Crass 'Our Wedding' attack only provoke the' nagging response, are positive cliches really any more useful or liberating than negative ones? Sharply cut shards of unexpected syntax might better unblock the political animal — after all, the limitations of anyone's worldways are half around. the limits imposed by everyday linguistic (and) rational order Delta 5's recurrent wish is to grab back the(ir) metaphoric night and tear away the jngged layers of 'accepted' sexual injustice This latest Delta 5 is better dressed — more 'sophisticated' musical detail than before — and at least

tacking the problem of a flatly rhetorical sound. In Shadow' a cityscape of dry gulped fear and obtrusive falsehood — the personal in the Precinct — is displayed with some pretty elusive phrases and an outside uptight coating of horns. Less of a blunt plunge than I of a blunt plunge than I expected, but it's still fatally haunted by the spirits of over-determinism. 'Shadow' map. It's foo enigmatic, just a mess of arrows. Otherside, 'Leaving' is too softly softly explicit. Delta 5 rhythm and tight they end up succumbing to a traditional route words pushed too fast over too much beat, straight through alarm yell or unconscious murmur. It doesn't get any surfaces cut, it has no shocks

Birthday (Motown) Wonder singles can't fall — and this one was being aired as a 45

flaunt even before it had bee taken off the 'Hotter Than July' LP, It's the (re mixed) Martin Luther King's birthday declared a national American holiday — but you'll have heard it as a burbling chorus, and hummed it a few hours later. They play it a lot at a cocktail bar/restaurant I frequent with intimate friends and/or important clients. when it's someone's birthday out comes The Special Dessert to a loud blast of this. spirit of the song, but it does hint at the record's inevitable success: a hasty present, tangled up with the memory of your choice. (Oh, and a big HELLO to the overworked, gorgeous staff of Peppermint Park happy dacquiri to you!)

SMOKEY ROBINSON You Are Forever (Motown)

Are Forever (Motown)

Smokey Robinson
interpretation brushes over
any song with supremely
casual sensuality, like fingers
pushed slowly through a
sharp new haircut 'You Are
Forever' is practically
identical in melody, mood and
arrangement to 'Being With arrangement to 'Being With You'so it's as guaranteed a Top 30 stay as Wonder's 'Birthday' Motown grows middle-aged and yet creaketh not. You Are Forever' beams into all the just-right places a summer breeze for clammy

FLIP SIDE OVER





This week's salty selection by IAN PENMAN — the boy with the castaway eyes

FROM A SIDE

Precious Love' by Linda Jones, a stunning vocal performance by a woman who, like Lorraine Ellison, started out in Gospel and sung the buttons off Soulin fact, on Your Precious Love' she probably gets about as far as it's possible to go beyond Ellison's 'Stay With Me' climax shriek without risking a run-in with some pretty heavy Heavenly transmogrification. Anyway, Syvlia Robinson's All Platinum for the '80s is Sugar Hill and she appears to have brought Donnie Elbert with her and put him on what's so far been a New York Rap and

Rap Warp Consciousness centre. So why does this Donnie Elbert 7" earn the dubious honour of being the first Sugar Hill record to turn up unbeckoned in the Carnaby St. 45s box? I mean, some of us younger chaps may look a bit peaky - puny, even — but we can handle those thunder raps, Sylvial Why, didn't The Adventures Of Grandmaster Flash On The Wheels Of Steel' get Five in our half-year poll? I don't think it's even had a formal introduction in the Singles, either despite mass FLASHFAST! style — In a minimalist mix up! I'd just like to say that 'Wheels Of Steel'

is as IMPOSSIBLE and IMPORTANT a dance music experience as it's possible to have with a current 12" that isn't on ZE. That charred! Break the ice at parties? Keep your eyes on the nearest tarmac! The vibrations this vortex of polysyllabic hard-core-semiotique funkadelic fission sends out should have the scientific establishment pretty worried. Segue your Master motion into the Was (Not Was) 'Freaks Dub' 12" and die dancing. See you at the centre of the earth! OK? Oh, Donnie Elbert? Well, you must remember 'You Don't Have To Be A Star' and Donnie's weightless croon is sweet and spiritually together enough to catch Smokey Robinson napping one day — if such a thing were at all likely. It's nice! Something from Sugar

Hill to soothe your heartbeat back down to Healthy after one of their rap men got loose and held your fingers in their communal generator's floor socket for a stanza or ten.

JANIC PREVOST: J'Veux d'la Tendresse (Riviera LM/Barclay) We do tend to be limited and loveless in affairs of foreign language — stuck to the defences of home dennotative base. But it is nice — the sake of it hearing songs sung in alien or indecipherable tongues (Motorhead, for example). You can concentrate a little bit more than usual on a voice's pure rhythm and intonation. Dig the vocalist's chords, and what have you. Get into funky phonetics. Janic Prevost happens to be in our box this week: does her agent know (something we don't)? A look somewhere between Kim Wilde on video and the ski resort you'll never afford. 'J'Veux d'la Tendresse' (these things are a bugger to type, you know) has a curious effect: swish curtain early-Kraftwerk symphonic electrique scenery, similar slower) melody to Wonder's Happy Birthday' and Gallic histrionic phrasing. I can detect eddies and echoes of the great lost Theoretical Girls' 'US Millie' as well.

Feeling perverse? A Big Ballad with No Middle. I'm really enjoying this!

POINTER SISTERS: Slow Hand (Planet) This is a bit bold, isn't it? "I want a man with a slow hand / I want a lover with an easy touch / l want somebody who will spend some time / Not come and go in a heaving rush. That's the spirit, Sisters. Tim **Buckley Commemorative Pillow Winner and perfect** airplay-programme against Heaving Metal.

COMMERCIAL BREAK Things usually tend to get a bit run-of-the-mill around about this point in a Singles column. The tunes that would make any red-blooded citizen bound for frenzy are behind us and you can sense the reviewer treading water — or toying with a pocket calculator if s/he's freelance. So as it's summer I thought I'd recommend a few other different items to go with the groovy sounds that might help make your beach party go with a bang. Try and taste new line in condiment that Marks And Spencers have brought out — Blue Cheese Salad Dressing comes in a large jar and only costs 89p. and should have you shivering in appreciation whether you're conscientious vegetarian or compulsive carnivore. A sublime mayonaise base with huge dice squares of cheese its own or as a lightly tossed supplement, it's simply irresistible. If ever I were tempted by some corporation's payola rap it'd have to be over something like this - not dowdy lumps of plastic with grooves in. The same goes for *Carlsberg '68* the Rothschild of lagers bottled not canned and positively narcotic in effect. It must be sipped, flirted with, allowed full reign. Trouble is, it's nigh impossible to find, as is the less dangerous but equally desirable Carisberg De Luxe (tasteful blue cans with gold lettering). These two are proof that Carlsberg do indeed make "probably the best lager in the world" but it's certainly not that stuff

you 'Bergs.) Now, back to our situation comedy.

of '68 and De Luxe for this,

gulped by the gallon in pubs or out of green cans. (I think I deserve at least a crate or two

FAD'S ARMY

DURAN DURAN: Girls On Film (EMI 12") Some airplay catchy words and sufficient motion to ensure dividends SOMEBODY PLAY THEM THE **ISLEY BROTHERS** (round about 'The HEAT is On')!!! This is an innocuous and Illy delivered impersonation of a true blue funk. SOMEBODY **PUNCH ME! This is so** numbingly adequate it could make you squeal with

irritation. Duran Duran look like such Doodle Dandy partyline twits. Conclusion: something like, if the sap fits,

MODERN ROMANCE: Everybody Saisa (WEA) in the words of Kid Creole, on the Coconuts' 'Latin Music': "OH? — HO! HO! HO! HO! HO!" b-MOVIE: Marilyn Dreams (Some Bizzare 12") I don't need this precious drone.

HENRY BADOWSKI: Henry's In Love (A&M) THE MONOCHROME SET: Ten Don'ts For Honeymooners (Pre) Ten phrases which come to my mind for these records: thoroughly English, potentially funny, unbearably twee, pointlessly eccentric, admirable cheek, suspicious desires, surrogate madness, bits of Cale and Barrett. Stanshall's Bonzos without the booze or nostril hair, too cute to talk about.

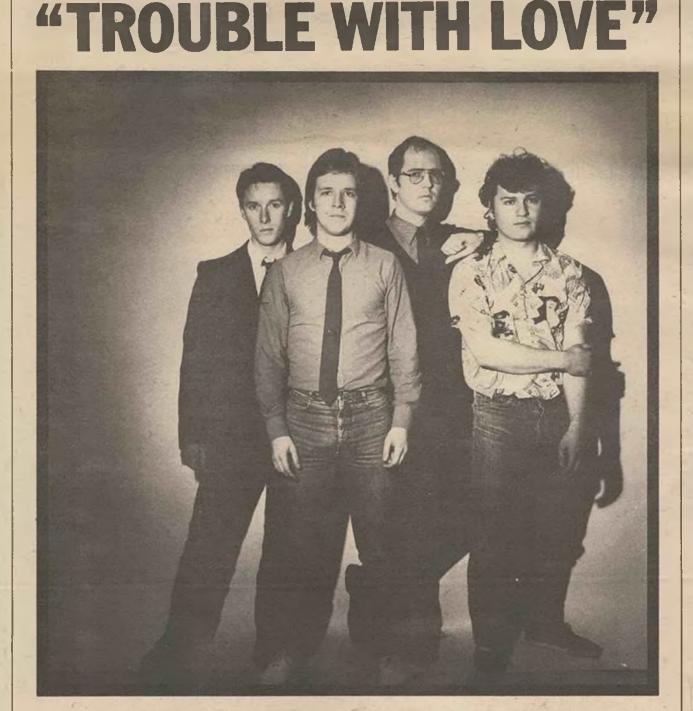
TUNNEL VISION: Watching The Hydroplanes (Factory) The wrap is simple thought condensed in (b)op art cheeky demystification spread on jammy sesthetics. The vinyl is . . . milky clear? Tunnel Vision's 'Watching Fear' are a waste of signs

The Hydroplanes' and 'Morbid their pursuit unclear. Rubbish, in fact. What is Factory up to? **CLOSEDOWN** THE PHOTOS: We'll Win METRO: America in My Head (Polydor) HUANG CHUNG: Hold Back The Tears (Arista) ANY TROUBLE: Trouble With Love (Stiff) Elbows are for supporting the reviewer's tired little body as he stoops down yet again to the turntable in order to perform

the placing on and soon thereafter the ripping off of inconsequential, platitudinuous, careerist, unbearably rotund pieces of noise in black vinyl records. Wrists are for leaning on the edge of his desk when the moment arrives to commit reviews' of the noise to paper via a typewriter. Fingernails are for suddenly grinding into the fleshy part of his palm in a moderately disturbing display of savage but catharthic auto-sadism, triggered by the sustained contemplation of the four remaining records. Not the tiniest deposit of ardour, awe, atrocity: not a soul in shot. The hygienic stench of nothingness becomes overpowering . . . I turn to 8. for guidance. 'The means by which so many cling to what they consider an adequate notion of pleasure
. . ." She had spat out the
word adequate as if it were a repulsive insect that had absent-mindedly found its

way into her mouth. So this was the Wordy Rappinghood "OK, BYE!"

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"The tenor is a rhythm instrument, and the best statements Negroes have made, of what their soul is, have been on tenor saxophone."—Ornette Coleman

"Did you ever hear a tenor sax swinging like a rusty axe, honkin' like a frog down in a hollow low, well baby, that is rock and roll!"— 'That Is Rock And Roll' by Jerry Leiber & Jerry Stoller

T'S BEEN called a lotta things over the years. We're dealing with that exciting era when it cavorted unashamedly under the title Jump Music.

The style first raised it's honkin' head around the close of the glamorous '30s: a riff rife small group off-shoot of Big Bands capitalizing on a recent boogie-woogie explosion.

As jump's mainman Louis Jordan affirmed, "With my little band, I did everything they did with a big band. I made the blues jump."

That, he did.

Jump was hot-spot hedonism. Its main characteristics were break-neck tempos fast enough to make The Ramones blanch, more self-mocking humour than a season of Bilkos, and lyrics so hip they were almost a different language — as in "Plant yer now, an' dig yer later!" It was the decade of flashing grins

It was the decade of flashing grins and neon ties with everything dominated by zoot-suited, konk-haired battling tenor sax men who feverishly honked, screamed and squealed down their saxes whilst flamboyantly 'walking the bar'—the hornman's equivalent of Chuck Berry's crowd-baiting duck

walk.
The sheer excitement these wildmen generated can best be illustrated by the outrageous antics of 'Deacon's Hop' hit hipster Big Jay McNeeley. Not only was Big Jay prone to one hour solos, ripping off his jacket and writhing around on the floor on his back before bar walking, he was also notorious for parading through ape-shit crazy audiences and out into Main Street without ever missing a note.

Once, when Big Jay decided to extend his walk as far as the nearby slammer, the local sheriff promptly invited him in and threw away the

Meanwhile, Big Jay's musicians were still on stage riffing in anticipation of their boss retracing his steps. When he didn't return on cue, they had to dash down to the jallhouse and spring him in order to avoid a full-scale riot.

It's usually easy to name the most popular practitioners in any major trend but in this instance pinpointing where the joint first jumped is more complex than Arthur Haley's Roots search.

What we do know is that the non-refined big bands headed by leaders like Lucius 'Lucky' Millinder, Jay 'Hootie' McShann, Chick Webb, Hot Lips Page, Andy Kirk, Erskine Hawkins, Milt Larkins and Walter Page's legendary Blue Devils (the latter destined to become the Count Basie Orchestra) were proving grounds for the future scene-setters.

outfits — most of whom frequently roamed the South-West States — that screamers and shouters such as hornmen Charlie (Yardbird) Parker (a bluesman to the end), Bullmoose Jackson, Illinois Jacquet, Arnett Cobb, Hal 'Cornbread' Singer, Sam 'The Man' Taylor, Eddie 'Lockjaw' Davis, Sonny Stitt, Eddie 'Cleanhead' Vinson, organist Bill Doggett and singers Wynonie Harris and Walter Brown first sprang.

However, in the celebrated cause of journalistic licence and also to add a bit of colour, we'll select 1942 as our initial line of jive.

HILE THE world at large was engaged in World War 2, across the States Harlem and Kaycee jump blasted out from the relatively new-fangled machines called Juke Boxes, whilst somewhere along the Potomac River a brightly-lit pleasure barge floated.

On board, frenzied vibraphone star and bandleader Lionel Hampton could be found goading his most celebrated sideman Illinois Jacquet — the very toughest of tenormen — through the umpteenth chorus of his current smash 'Flyin' Home', and the passengers into mass-hysteria.

Suddenly, a sweat-soaked Hamp spun around and transfixed his bassist with a wild-eyed stare and screamed, "Hit the water, Gate!" So caught up in the euphoria was the sideman that he promptly tossed aside his bass and dived, fully clothed, off the deck and into the drink.

Jump music often had an effect like this.

Hampton assembled the wildest-ever big band, stocked with the fiercest young turks of the day. Hampton's flag-waving jump always signalled a stampede: duelling tenors, screeching trumpet dog-fights and a rhythm section that could generate enough energy to run the New York subway. More than once, anxious theatre-owners called in surveyors to check out the building's foundations halfway through a Hamp session.

Musically, Hampton's was the most blackest and undisciplined gang in town and as such never attained the society endorsement afforded the more urbane bands of The Duke and The Count.

That's what always made Hamp that much more interesting.

MONG THE closely-linked aspects of jumpin' jive was the 'Hi-De-Ho' showbiz shinnanigans of the satorially slick Cab Calloway — self proclaimed Dean Of Jive — and the nonsensical 'McVoutie' hipster patois of 'Flat-Foot Floogie' protagonists Slim & Slam. Then, there was the humour-filled, go-for-broke attitude of Louis Jordan & His Tympany Five, whereas Roy Brown was rocky and Wynonie Harris just risque.

The one common denominator was concerned with letting good times roll.

And what were these times? The recurring themes of deprivation and good love gone bad that previously formed the core of urban blues took a back seat. Jump was glamour on a Cecil B DeMille scale. It preached optimism, self-respect and the prospect of something (hopefully) resembling a square deal. So what if your big-legged mana had flown the coup, a well-dressed Honeydripper could always find young chicks to fry!

Cab Calloway and Louis Jordan stand as jump's mainmen. Indeed, without their remarkable back-catalogue, such an obviously devoted fan as Joe Jackson would have found it difficult to piece together his commendable 'Jumpin' Jive' tribute.

Calloway was the first Superdude: author of the Hepster's Dictionary (1938) and one of the first black celebs not compelled to come across as the stereotyped jabbering, eye-rolling Uncle Tom figure in Hollywood musicals.

Primarily a band leader, in Hollywood Calloway successfully sold himself on his personality — NME readers will probably recall his performance as a dapper high-rolling gambler (Yeller) in the Steve McQueen movie The Cincinnattl Kid.

As a singer, he was often pure vaudeville with a repetoire ranging from hop-head ditties like 'Reefer Man' through to 'Minnie The Moocher'. And could we ever forget 'Hotche Razz-Ma-Tazz' and 'Chop-Chop Cherlie Chan'? Don't answer that!

But if most of Cab's songs were forgettable, his architectural designed suits stayed eternal in the mind's-eye. Dubbed 'zoot suits' these outrageous creations came heavily draped, boasting an excess of material. When Cab became Sportin' Life in 'Porgy And Bess' it was pure type-casting.

OUIS JORDAN'S career appears
to have been one continuous
Saturday Night Fish Fry and
established him as one of the most





important — though historically neglected — figures in black music

This excitable alto blowing singer was to Jump what Bird was to Bop and Hendrix to Rock; he defined the best aspects of the style in his own image.

Whilst the combined efforts of his Tympany Five were engaged in reproducing a boogie-woogie pianist's pounding left-hand shuffle. Jordan shucked 'n' jived mainly about the humorous side of sex and drugs and alcohol, whilst his penchant for vigorously overblowing his alto served as a springboard for Earl Bostic who enjoyed great success when pushing it into tough tenor territory for King label hits like 'Flamingo', 'Sleep' and 'Deep Purple'.

White imitators have nearly always faired much better than the black originators, but Louis Jordan proved an exception. He made Harlem juke box records and sold them in their millions to middle-class whites rather than wealthy society slummers. In 1944, Jordan even got to make a chart-buster with Bing Crosby, 'Your Socks Don't Match'.

Okay with the Ofays, whilst with his own people he was even more of a hero, during the '40s Louis Jordan topped Billboard's black music charts more than any other artist, whilst the many movie shorts he made to promote his records became so popular that they often received top billing over the hot Hollywood features of the day and were often run twice at each performance. Nobody was more popular than LJ.

Over the years, his best-known singles included million sellers 'Choo Choo Ch' Boogie' and 'Saturday Night Fish Fry' plus 'Let The Good Times Roll', 'Ain't Nobody Here But Us Chickens', 'Beware Brother Beware', 'What's The Use Of Getting Sober (When You're Gonna Get Drunk Again)', 'Five Guys Named Moe', 'Caldonia', 'Gl Jive', 'Is You Is Or Is You Ain't My Baby', 'Buzz Me' and the massive 1947 hit, 'Open The Door Richard', many of which have been covered by everyone from Bill Haley and Dizzy Gillespie through to James Brown and Van Morrison.

Anyone searching for the roots of rock, its style, its self-deprecating humour, its unbridled drive need look no further than Louis Jordan's Tympany Five.

When, in the '50s, American-Decca first signed Bill Haley & His Comets, the kiss-curled ex-country music nonentity was assigned Jordan's producer Milt Gabler to mastermind his recording career. Coincidentally, it was at a time when Jordan (now close to pushing his half-century) was plagued by ill-health, and 'Gabler sensing a potentially massive young WASP market for a bleached counterpart, began moulding Haley as a Great White Hope. Gabler recollects, "I'd sing Jordan riffs to the group (The Comets) that would be picked up by the electric guitars and tenor sax Rudy Pompelli. They got a sound that had the drive of the Tympany Five and the colour of country and western."

Bill Haley wasn't the only straw-grabber to recycle many of Jordan's best licks. Chuck Berry admits to being heavily influenced by the Jordan jive and to a lesser extent, Nat 'King' Cole.

Regarding the latter, in later years he may have enjoyed the role of a crooner, but in 1940, when signed to American-Decca, he headed a jumpy little trio and cut sides like, 'Hit That Jive, Jack'. As his career developed, Cole could be heard leading a rhythm section (including innovative electric guitarist Les Paul) that gave ground support to the notorious Illinois Jacquet-Jack McVea Jazz At The Philharmonic sax battles. Horn-to-horn confrontations took on all the furore of a Main Event Title Fight and, on occasions, climaxed in genuine blood-letting. "Cacophony," reported the

Melody Maker man on the spot.
"More!" yelled the audience who had the strange habit of chanting
"Oi, Oi, Oi" when the saxmen seized one note and proceeded to blast it into oblivion.

Hard on the heels of Jordan and Jacquet came innumerable jubilant jivers, jumpers and jitterbugs.

From Exclusive came pianist Joe Liggins & His Honeydrippers with the appropriately named 'The Honeydripper' — the first jump instrumental to exceed sales of one million copies — whilst the New



Jersey located Savoy set-up quickly followed through with hard-hitting baritone saxist Paul Williams' 'The Hucklebuck' — replete with lyrics, the cover version offered by a baggy-suited, bow-tied Frank Sinatra ensured this finger-snapper extra air-play.

Thrill again to the Sinetra aside of "Not now Moose, I'll tell ya when" followed by the encouraging cry of "Right now, Dad" as Bullmoose Jackson offers a fashionable burping tenor solo.

UMP NEVER REALLY strayed too far away from the influence of such eight-in-the-bar boogie-woogie Steinway strokers as Meade Lux Lewis, Albert Ammons and Pete Johnson; therefore keyboard kings were next in line behind iumo's tenor titans.

behind jump's tenor titans.

Amos Milburn — leader of the Chickenshackers — ran a close second to Joe Liggins as a style-setting chartbuster, after he notclied up a million seller with 'Chicken Shack Boogie' (Aladdin). His finger-buster style — like Professor Longhair's — helped shape Fats Domino's career along with those of Floyd Dixon and Little Willie Littlefield, the man whose piano triplets helped blueprint the more commercial design of mid-'50s R&B.

ONTRARY TO Wilbert Harrison's disclosures, there was much more than just "crazy little women" to be savoured in Kansas City — America's most open Sin City where gangster Tom Pendergast ran over 500 pleasure palaces where a man could go mad for five dollars.

The other attractions in town were the Shouters — usually rotund, liquor-lovin' men who roared out the blues. Boss of 'em all, and billed precisely as that, was 'Big' Joe Turner.

A 250-pound bar-tender by vocation, Turner used to stand behind the bar of the Sunset Club simultaneously serving up gut-rot and belting out the blues to Pete Johnson's piano accompaniement. Though he probably inspired almost as many vocalists as Louis Jordan, Turner's early years passed largely unappreciated outside of KC.

Turner was to cash-in during the

Turner was to cash-in during the early days of rock 'n' roll when, as an Atlantic recording artist, he waxed the smash '54 hit 'Shake, Rattle And Roll' and was promptly covered by Bill Haley who moved the song's original setting from out of the

boudoir and into the kitchen!
Wynonie Harris idolized Big Joe
Turner. In fact, he moved from
Omaha to the 'Heavenly City' so as
to learn his craft first-hand from
Turner and such other local stars as
Walter Brown and the two Jimmys
— Rushing and Witherspoon.

The doyen of the double-entendre, it wasn't long before Wynonie had his own chart-topper with 'All She Wants To Do Is Rock (Rock 'n' Roll All Night Long)' whilst future clock-rocker Bill Haley was still painfully yodellin' with The Saddlemen. He walked it like he talked it with such lascivious recordings as 'Don't Roll Those Bloodshot Eyes At Me', 'Adam Come And Get Your Rib', 'Lovin' Machine' and a cover of protege Roy Brown's 'Good Rockin' Tonight' plus 'I Love My Baby's Pudding' which wasn't about either rice or sago.

It's common knowledge that Elvis Presley copped many of his more carnal contortions from watching Wynonie on his many Memphis appearances, but the thing he failed to check out was how to make the Grand Exit with panache. When, in '69, Wynonie learned he was dying of cancer, he drew out all his money from the bank, flew in all his friends to his Oakland home, party'd non-stop for over a week, then, when the guests had split, cleaned up the debris and went upstairs and died peacefully in his sleep.

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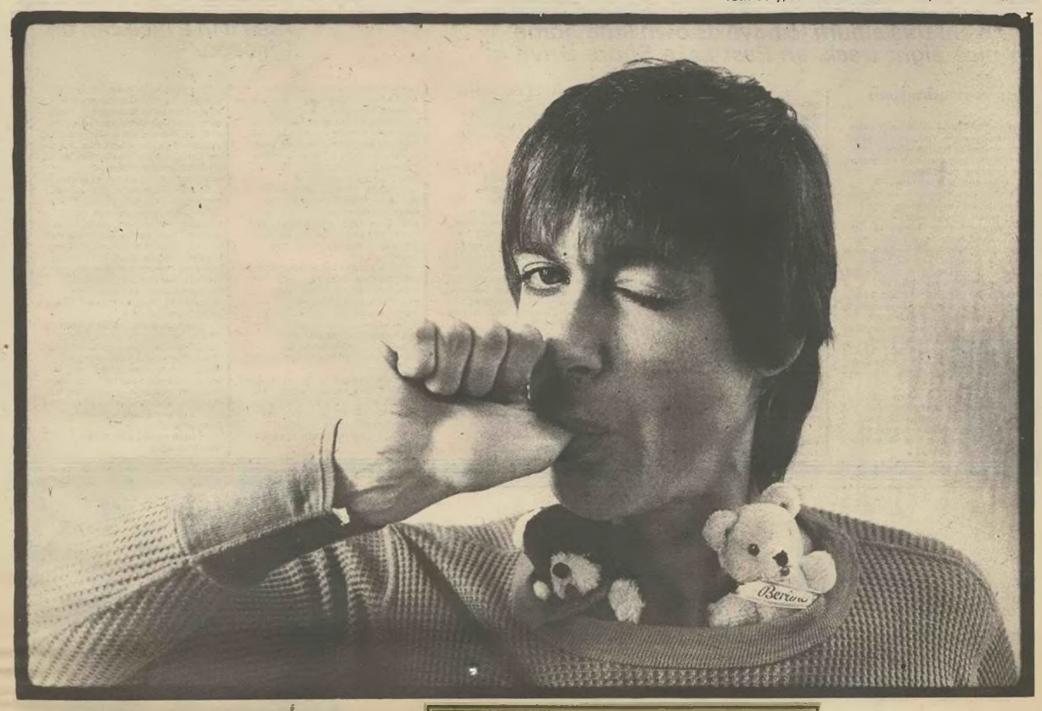
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GGY POP, American entertainer and war poet, has just issued an eleventh album, and the day we met had weathered ten promotional interviews. "So much bullshit that my mouth is brown," opines IP — as he is wont to refer to his album-siring self offstage — over a double Pernod.

In his well-loved blue suede rockabilly boots, all-American Levis, and thermal underwear top standing in for a T-shirt, IP has just gladhanded the last of a day's interviewers out his hotel door. He's lost the cap to a front tooth and his hair is for once its natural auburn, though in a few hours it will be back to black and blue. He's fit as a fiddle and sports a deep tan.

"I've just been to Jamaica. It coincided with Marley's funeral, so I went to that. It was very moving — but I noticed when the Prime Minister began his speech everybody started to

iggy has been on the loose a lot; nine months of last year on the road and before that, nine months of '79.

"I live in Manhattan now, see, but I also have an apartment in Houston, on the 'Underground Skyline'. I spat out my tooth cap in the Dallas Airport. But I put it in one of those little bins — I'm American, you know, I don't litter."

America does surface quite specifically on his new LP, 'Party'. So does an up-to-date, potted autobiog of IP himself ('Eggs On Plate') — rapped out with an imperious juxtaposition of rhythm and reality — including a potshot at one particular label Pres — only this particular former drummer could command:

"Oh Lord, I got eggs on my plate I got 'em — Damn right, I got . . . Four walls, I live in here — I LIVE in here! Now this big Jew man uptown he told me one day, he said 'Hey boy you look at that house on the hill, that cost a hundred thousand dollars, you could be up there . . . You know that. I'll put you in the hit parade. Everybody will know YOUR name ('IGGY!') . . . Ah, so who does my name belong to THEN? 'n what have I got? ('FOUR WALLSI')."

Iggy's got another rap song with a working title of 'Young Blood'. Its first-draft lyrics are extravagantly coarse, but they're likely to be replaced by the text of a news story he found in Rupert Murdoch's notorious New York Post: "DATE WITH DEATH: Girl Who Ducked Disco Stabbed 20 Times".

Bespectacled and seated cross-legged on the floor in a pool of cheap hotel wattage, Pop solemnly reads out the story — a good girl stayed in on Saturday night to write a letter, was surprised by and struggled with an unknown assailant, and died of multiple knife wounds. The twist comes at the end: "A telephone was found near the body, say police. 'It must have been her call which came through around eleven, but no car was despatched to the scene."

A tale to make the plainest thug cluck with pity, Pop's prodding voice guts it down the middle till ambiguity looms monstrously on one side and everyday death by bad luck blinks back implacably on the other, Iggy looks up, the soul of a cop's eyes behind his glasses.

"They didn't even answer the call," he observes, folding his specs and setting them aside. The central demand of 'Eggs On Plate' recurs: "Hey God, are you a bum? ARE YOU?"

HE KIND of America Iggy Pop has inhabited frightens even Americans — with good reason. The inhabitants of this world are willing to confront a savagery and violence which can and will arise and attack at any moment, and they feel a violence in themselves which responds to that without. Yet, as with other American artists (all of whom share certain concerns: family, mobility, identity, community), Pop's work tries to confront the dark realities of a harsh. urban America without sacrificing a determination towards the

IGGY: ALWAYS A SUCKER FOR A GOOD PARTY

Rock's Mr. Appollo and Dionysius learns to live with four walls and a missing tooth.

Words: Cynthia Rose
Photography: Pennie Smith

transcendental. And 'Party' finds one of its resolutions in 'Pumping For Jill'— a genuine love song without veneer or irony.

Iggy mentions that he also laid down covers of 'Quarter To Three and 'It's My Life'. He diplomatical offers that he 'learned a tremend

The difference between 'Party's' Pop/Kral collaborations (co-produced by Pop and Tom Panunzio) and its tracks produced by Tommy Boyge of Monkees fame is more than discernible. Like Iggy's two most recent managers, Boyce filtered through Arista connections: he produced an album by The Pleasers which was never released despite finished sleeve art, etc.

The choice of Boyce originated with the man who won Pop to Arista International — former Arista managing director Charles Levison, now MD at Warners.

"Charles felt that Iggy needed a producer," says an assistant, "because of the problems with James Williamson (ie: the sessions for 'Soldier'). He needed a producer that Iggy got on with to get him a hit. Jim said, "I don't mind giving it a try". He agreed to go in and lay down four tracks."

Iggy mentions that he also laid down covers of 'Quarter To Three' and 'It's My Life'. He diplomatically offers that he "learned a tremendous amount" working with Boyce and arranger Jimmy Whizner, but he prefers cackling about a "rebel cellist" sighted amidst the imported strings.

"This guy — he had long hair and all and he never said anything but! could just see him sawing away, glowering at me, thinking YOU LITTLE MUTANT, WHY THE FUCK SHOULD! BE PLAYING ON YOUR RECORD!"

At 2 am one morning, then-MD Levison turned up at the Record Plant and reportedly was "knocked out" by 'Bang Bang'. "He liked all the tracks we cut with

"He liked all the tracks we cut with Boyce," commented Iggy's manager Dennis Sheehan, "but 'Bang Bang' impressed him as the most commercial track which could still represent Iggy Pop."

Levison's enthusiasm seems to have been the deciding factor; Boyce mixed 'Bang Bang' as the single in America, then he and Sheehan came to the UK with the tapes, which Boyce EQ'd for the lacquer to be cut. When Iggy heard this single he "recalled the tapes and re-mixed 'em again for the album". The lacquer for 'Party' was then done by Pop and Panunzio.

Boyce himself is satisfied; like many Pop associates past and present, he likes to attribute his client's lack of megabuck-defined 'success' to radio prejudice.

"I've been listening to the radio the two days I've been in the UK and I'm surprised, shocked that English radio wouldn't play something so commercial. Not because it's something I've worked on but because it's just better than what I'm hearing."

Speaking from Switzerland,
Levison also aimed blame at the
airwaves: "I signed lggy because he
is one of the great originals of rock;
he's one of the greatest live
performers there is. I considered that
lggy had potential which had not
been realised before, due to lack of
freedom. He has great potential to
appeal to a far far wider audience
and I feel it's a great pity that radio
adopts a policy that they won't play
lggy no matter what he does. I was
very proud of the records he made
under me at Arista and I was proud
to release them."

But Levison, architect of Iggy's contract, is no longer at Arista. In fact, as Pop's former PR points out, "Everybody he originally went there because of isn't there any more... even the building is gone. All that's left is the company name at the top of the contract."

Which wouldn't be here or there either, except that with test pressings of 'Party' arrived a xeroxed info sheet known in the trade as "label copy" — bearing data such as publishing details, origination dates and catalogue numbers. And scrawled under 'Initial Pressing Quantity' was a handwritten "8,000". Not exactly a vote of confidence in an artist signed for his prestige?

Well, an enquiry elicited quick action. Product Management's immediate response was: "We've only pressed 6,000 because we can

CONTINUES OVER

'I want this album to have its own little home. a nice eight track, an East Lake Shore Drive in

IGGY POPPING CONTINUED .

only sell 6,000 - we've had orders for that amount. You can't say what the final sales figures will be; your initial pressing may bear no relation

to your final sales figure." True. And, as Ig's former PR verified, such numbers are "highly confidential" info, adding, "But I remember when we had an album coming up — I can't remember the artist but it wasn't Iggy Pop — and we knew it was important, and we'd got great critical response for the work. Then we found out they'd only pressed 5,000 and it was like . . . Well, put it this way: it would hardly have paid for what we were doing to get the worth of the thing across.

I needn't have worried; a day later the press office corrected their recorded estimate to 8,000 ("be sure and get that straight"). And Dennis Sheehan assured me "the plant was still pressing"

I hope so, not just because any label is lucky to host an artist of Pop's calibre and influence, but because such shifts in regime are now a real occupational hazard for artists under contract to

recession-threatened companies. iggy's 'New Values' was the number one American import for three months before Clive Davis put it out in America, as a 'prestige package' And now, after a lot of time on the road, Iggy is "happening" in

America.

He's big in all radio's temperature-testing centres (particularly Boston) and - thanks to an appearance on Tom Shyder's show with 'Champ' child star Ricky Schroeder — the Ig can no longer walk the streets of Manhattan unrecognised.

He cherishes fond memories of the Snyder show, Schroeder et al.

"I really loved doing my stuff in that great big studio. They have all these glasses with every sort of alcoholic beverage in 'em and you just move from the stage part right over to the easychair part, and I sat down and explained how my art was a fusion of the Apollonian and Dionysian impulses, la-di-da. I did two songs, then they asked me to do 'TV Eye' while they rolled the credits.

"You do it mid-afternoon, then you go home and it comes on a 12.30, just when rock people would

be listening to rock. Only halfway through my first number the telephone rings and it's my Mom and Dad, 'Jimmy, where's your tooth!?'. Halfway through my first fucking number!"

GGY READILY admits the 'gamble' of entrusting his 'American' album to the international market first (he's currently negotiating who will get 'Party' in Canada and the US). The occasional "y'all" slips into his speech as he tells of a new love affair with Chicago (the town in which his Dad grew up) and a fascination for Houston, America's bona fide city of the future', which have shaped two new songs: 'Sincerity' and 'Houston Is Hot Tonight'. The risk of misinterpretation has never been a sticking point with Iggy, but when he reiterates his view of the album, that American factor does loom as a question mark; "I want it to have its own little home; I see it in a nice car. on a nice eight-track, on East Lake Shore Drive in Chicago. I want it to give people the feeling they're DRIVING A THUNDERBIRD!"

Cars. Gas. Pumping for Jill. It all

I see it in a nice car, on Chicago."

eminds me somehow of Steve Martin in . . . "The Jerk?" lggy's eyes widen. "That was — ha! — the closest depiction of myself I have ever seen outside my own work. It stopped me getting married, you know. I had kind of developed this thing that I needed more security. And I had a succession of candidates; I tried to get married about six times. But I was sitting there and watching The Jerk and seeing myself and I just had to turn to this one girl - she was Swedish, actually — and say, 'Sorry doll, wedding's off'."

iggy's evaded more than the alter until the time should be right. For instance, making public those examples of epic songwritingogical successors to the best of 'New Values' — he performed live last February: 'Sacred Cow', 'Hassles', 'The Winter Of My Discontent' and 'The Ballad Of Billy And Danny'

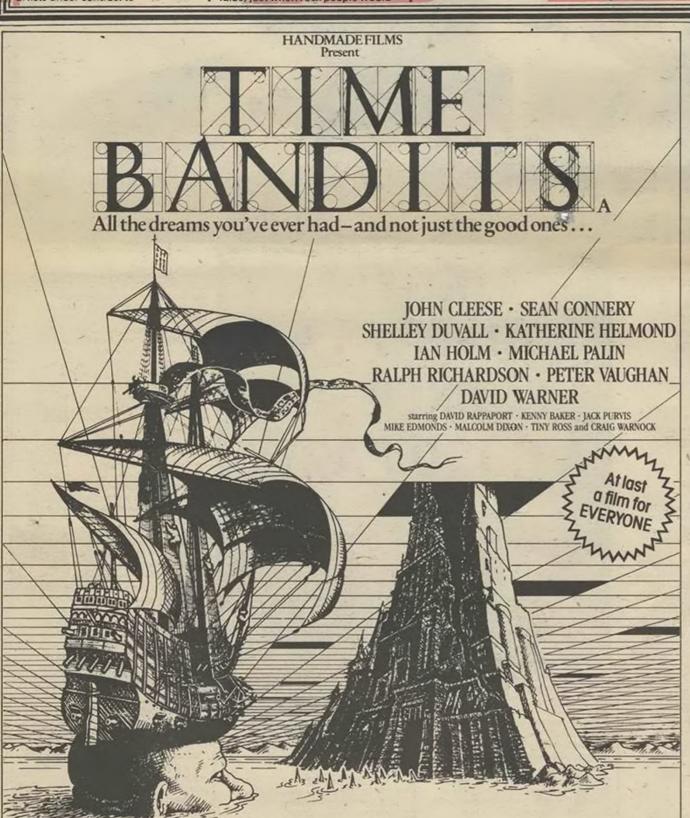
An obvious ace up the Pop sleeve? Yeah. That'll be 'Here's Iggy'. My solo album, just me and my guitar Seriously, I'll only record those when I'm absolutely satisfied conditions are optimum. But I will put 'em out.

Iggy says he is "very happy with the way my record company have treated me outside America". And most dealings with Arista's recruits of three, five and six weeks' standing indicate they are behind Pop. Just as well, since Iggy's "availability" is always the subject of much inner-industry speculation in the UK.

So the update ends: after a brief sortie down Kings Road in search of some pink leopardskin stretch trousers - you know, real asshole clothes", Iggy settles for "some nice leather trousers and a pair of Tibetan booties". His band will join him for two days' rehearsal at Shepperton Taskmaster Pop also rehearsed them on his way to the airport leaving NY), then the tour will kick off in Copenhagen.
"You know," Pop reflects quietly

after answering the phone "Jim's Used Parts" for the umpteenth time, "I construct these moments and I move from moment to moment. But sometimes you have to force things: find your moments in wine, find 'em in talking, find 'em just looking into a face. Just some little something somewhere.

So what has he got? A lot more than four walls



Produced and Directed by TERRY GILLIAM Screenplay by MICHAEL PALIN and TERRY GILLIAM Songs by GEORGE HARRISON Executive Producers GEORGE HARRISON and DENIS O'BRIEN

Music Composed and Orchestrated by MIKE MORAN Photography by PETER BIZIOU Edited by JULIAN DOYLE Associate Producer NEVILLE C. THOMPSON Music Produced by RAY COOPER Production Designer MILLIE BURNS Costumes by JIM ACHESON with HAZEL CÔTÉ

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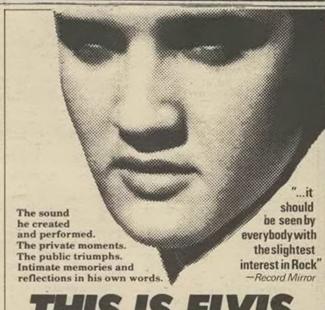
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Terry Gilliam shows how he emigrated to England in 1967.

Monty Smith meets Terry Gilliam (above), who has himself given up being a Monty in favour of scaring children with films like Time Bandits. Neil Norman (below) sits quaking in the front row.

Time Bandits

Directed by Terry Gilliam Starring Sean Connery, Ian Holm, Michael Palin and David Warner (HandMade)

IF PLAYING with toys is an essential part of the growing process than Time Bandits is remarkable audio-visual therapy for anyone who still retains the sense of wonder that is at its keenest in our childhood.

Terry Gilliam's idea for a tale told by a child in authentic imaginative terms is a concept more easily planned than executed yet, with the help of a truckload of special effects, six dwarfs and a judiciously-chosen cast, George Harrison's money and Gilliam's mediaevalist fun-factory mind, Time Bandits just about pulls it off. A full-throttle non-conformist fantasy (unlike Hawk The Slayer which was a strictly conformist fantasy), Time Bandits boldly goes where few films have been before, and certainly not all at the same time.

Having discovered one night that his wardrobe has the power to expectorate Wonderful Things (like a knight in full armour on a fully-rigged charger), young Kevin waits up with a torch to see what else will emerge. ien six tantastically dressed and rather nervous dwarfs come creeping out, attack Kevin when they discover he is not The Supreme Being from whom they are fleeing, and make off through the next available Time Hole, it seems a logical thing to do for the kid to join them.

Armed with the Map Of Time showing all the parts of the Universe in a state of disrepair ("Well, we only had seven days you know") the dwarfs intend hopping through holes in the fabric of Creation with one aim in mind: to become "stinking rich". Never mind the supermarket, let's loot the universel

Travelling through various periods of history, real and imagined, they end up looking for the 'most fabulous object in the world' which lies somewhere in the Time Of Legends. This, however, is not

quite what it seems

It would be churlish to give the game away at this stage but suffice to say that there is a certain amount of celestial manipulation going on here, both upstairs and downstairs, as Evil (David Warner) lures them into The Fortress Of Ultimate Darkness — a kind of Satanic boiler house — to get his mitts on the map, with which to remake/remodel the Universe to his own design, being more than a little dissatisfied with the job done by The Supreme Being: "Look how he spends his time! 43 different species of parrot! . . I would Nipples for ment. have started with lasers. 8am. Day one!" And herein lies the

argument. Just as Kevin's parents sit on their cellophane-wrapped living room suite in front of the colour telly after devouring their evening 'meal' ("Block of ice to Beef Bourgingnon in 8 seconds") so are all Evil's furnishings, including his henchmen, encased in tatty shrink-wrap, while they enlighten their master on matters of importance like digital watches, car telephones and subscriber trunk dialling. It's all pretty obvious stuff once it's on the line but presented with such style it becomes irresistible.

Gilliam's sense of detail is equalled by his sense of humour, such that many of the events and characters depicted in their search actually appear as toys on the floor of Kevin's room and the precise interlinking of these images are easily overlooked in the face of the more spectacular effects which cram the screen.

He is served well by the actors, too, in particular Warner and Sean Connery, with lan Holm and Ralph Richardson having a wonderful time as Napoleon and God respectively ("I am The Supreme Being, I'm not entirely dim").

All in all Time Bandits is a thoroughly enjoyable film for children of all ages and a timely warning to gadget-obsessed parents who would lose their souls for a Moderna Design Automatic

And watch out for the Lego.
I missed it the first time.

WAY BACK IN time, long before Monty Python's Life Of Brian, yea, even before the Flying Circus itself, Terry Gilliam used to be an American. An American animator, to be precise, who somehow or other got roped in by John Cleese & Co to plug the gaps in the Python series with distinctly odd sequences of surrealistic cartoon.

Twice now he's been able to loose the stranglehold of the Monty 'millstone': first with the idiosyncratic medieval caper Jabberwocky (a production so striking it has recently been required viewing for the crews of Excalibur and Dragon Slayer - a turn of events Gilliam finds both peculiar and flattering), then with the nightmarish fantasy Time Bandits (a fairy tale so bizarre you'll believe Sean Connery has a full head of hair).

Up to the last minute,
Terry's been tinkering with
Time Bandits, an obsessive
slave to technical detait: "It
worries me because I've seen
what happened to Stanley
Kubrick and I can see my
future staring me in the face."

A friendly 40-year-old with the mildest of mid-Atlantic accents, Gilliam's lived in this country since 1967. He works in an office called The British Film Industry Ltd ("Everybody's talking about it all the time so we decided to take it over"). Being perverse, he's taken the reverse route to the successful British directors who tuck one under their belt over here before high-tailing it over there.

"Hollywood is the great dream and I don't know why it should be," he says, "except that basically that's where films came from. But English



The naughty Bandits, pointing out where Gilliam took a wrong turning

WIGS AND STORIES

film-making always looks to America instead of to Europe. There doesn't seem to be a great deal of interest in what's going on in Italy or France or Germany."

Er, aren't you twigging something there, Mr Gilliam? Is that not something to do with language?

"Yeah, but it's still the same process — film-making. Hove European films. I've always been drawn Eastward and British film-makers tend to go West.

"I guess to be successful internationally means going to Hollywood. There's a lot more people in Hollywood who'll bullshit and lick your ass and you'll think you're God out there. The whole industry is made up of these awful people who're only interested in success. So if you're successful you're surrounded by it, and it's hard to keep you feet on the ground when that's going on."

when that's going on."
So even though
mind-boggling feats of fiscal
juggling are required to make
films in this country, Gilliam's

happy to continue working here. In fact, one of the biggest obstacles in the way of *Time Bandits* was dear old Ralph Richardson, who had very definite views on the way in which his part — God — should be approached.

"He's totally committed to every part he plays, and we argued over every word in the script. It took a long time to convince him that God could be a rumpled bureaucrat. He wanted to wear a blue linen sult with a panama hat because he thought God would come from a hot country. I suspect he had a suit like that hanging in his wardrobe and he just wanted to wear it on film."

In the film, Richardson does indeed wear one of his own suits, an old, ill-fitting grey iob.

"He really likes having his own things with him. It was his own tie, too, and he uses his own notebook — he brings his own props. He's extraordinary. He's not at all casual about what he does.

When he performs he looks as though he's about to forget his lines but it's been worked out very carefully."

Ralph Richardson aside, of course, Time Bandits is often surprisingly frightening. Though fairy tales do have a tradition of scaremongering: what, for instance, could be more sinister for a little girl to find surrounding her bed than seven dwarfs? And from where did Gilliam get the notion to use dwarfs in his film?

"It was a practical idea because we wanted to do the film from the child's point of view, so we needed to keep the camera down low to make everything look big. I didn't think a kid could sustain a whole film, so the thing was to surround him with a gang of people who were his height.

'And I did want to frighten kids because that's what fairy tales are all about, I hate reading the modern versions of fairy tales" — (Gilliam has two small children) -'because they're so bowdlerised there's nothing in them, all the guts have been taken out. The whole thing about fairy tales is to experience them, and to come out the other side having survived all the witches, monsters and dragons. It's an important part of education to be scared and to survive."

Good man that he is, he'll have no truck with the current crop of pernicious hack horror films

"It's the sadism in them that bothers me. I mean, I like doing nasty and unpleasant things but ultimately it's the sadism that I react strongly against. They're all the same and I think, 'Aw, come on..."

Yes, well, never mind them. What I want to know is, does Sean Connery mind wearing a wig?

wig?
"No. He has no qualms about it."

about it."
What a hero!



Buster Keaton, imperturbable as over, passes his thining test in Sherlock Jr.



and it's not hard to understand why. For one, he always devised and performed his own crackhalmed and downlight deaperous studit without filloching; he was wonderfully and, and put his talents to hismous use on some of the appealest, longest turning area even like the one within the way chased down a hillside by a rockside, his best, most precitious loke literalwed him standing completely still as — in Strumbout Bill Jr — the house he had just built collapsed on top of him fortunately he just happened to be standing where the top window fell, missing the shoulders by inches. Naturally Keaton didn't but an eyelid, but then he never did. His films survive because he avoided the overtly maudin tendencies of his peers, like Chaplin or bubylace. Langdon the Eyelici in was at odds with the general optimism of Hollywood, yet his mood has certainly stood up better that the forced cheerfulness of his contemperance in would be too simplificate to attribute he symptom to his struggles with the Hollywood studio system but his most bitter joke was saved for the film he had least pontrol over /That was College, which happily ended in marriage, except the joyful momentains curbed by the last shot of a tombstone topped by the couple's respective hats. Today Konton's films—along-with Chaplin's — are the most often revived from the steature. And many of them will be showing office again in the West London Electric Chemia's Butter Keaton season beginning this Sunday, running through to August 15 For entra authenticity plantst fischard McLaughlin will be providing the accompaniment to the main evening programmes. Check the cinema for further details. Glaris Bohn





Lauren Tewes in Eyes Of A Stranger: "Damn! Monty Smith was in the front row and I still missed him ...

Happy Birthday To Me

Directed by J. Lee Thompson Starring Melissa Sue Anderson, Glenn Ford and Lawrence Dane (Columbia)

Eyes Of A Stranger

Directed by Ken Wiederhorn Starring Lauren Tewes, Jennifer Jason Leigh and John DiSanti (Warner Bros)

Terror Eyes

Directed by Kenneth Hughes Starring Leonard Mann, Drew Snyder and Rachel Ward (Rank)

ALL THESE stupid schlocky horror shows are definitely beginning to get on my tits. Friday The 13th Part 2 you'll already know about — an abysmal, nonsensical sequel to one of the worst of last year's many grubby little exploiters; so we'll skip that. What bothers me about this latest batch has little to do with the reprehensible manner in which they toss up their cardboard cutout characters to be skittled like so many ninepins; anyone with an ounce of nous would give the dubious motivations at work here an immediate elbow. No, what really bothers me is their grinding mediocrity, relieved only by flashes of total incompetence.

of total incompetence.

To classify these supreme examples of junk as 'horror films' is to slander a noble body of work which has given much innocent vicarious pleasure over the years. The Val Lewton-RKO B-films, for instance (currently being shown on BBC2 Saturday nights) are not only well-made, if a bit quaint, little thrillers, it is also evident that the film-makers did actually care for their characters and, just as importantly, keen intelligences were at work. Similarly, John Carpenter's 'horrors' (Halloween, The Fog) can be enjoyed purely as expertly crafted cinema; it's a bonus that he, too, obviously likes his characters.

Where these three bright and shiny '80s products fall apart is in their contempt for characterisation and audience reaction alike. Hopelessly mechanical, they seriously expect their projected audience (17–22 year olds) to respond like witless, scared-shitless puppets. To enjoy any of these films, I suspect, you'd have to be some kind of zomble pervert.

Briefly, then, and in no particular order of demerit, Happy Birthday To Me is an anonymous Canadian production which, in the interests of international box office, works hard to keep its origins secret. A shaggy dog horror story, Birthday chucks in a few red herrings as a typically obnoxious group of weil-off students are murdered in ever-increasingly ludicrous ways (Memo to Columbia ad department: The jerk who gets a kebab prong pushed down his throat is called

Steve, not John).

Of little comfort to the sweet, disturbed young thing (Melissa Sue Anderson) at the centre of the mounting crises are the tired and emotional platitudes dished out by old fogey doctor Glenn Ford. We know that Melissa Sue is disturbed because not only are we treated to gruesome close-ups of a messy brain operation — a couple of critics made their excuses and left at this point — but because the camera occasionally goes on the tilt (though this could conceivably be due to the cameraman nodding off).

cameraman nodding off).

The climax hilariously aspires to dimensions of full-blown Gothic nightmare but the subsequent revelations are so badly muddled as to make the outcome merely a matter for conjecture. Don't ask me who did it — I don't care.

The most poignant moment in Eyes Of A Stranger is when our heroine (Lauren Tewes) walks past a cinema that's advertising Dawn Of The Dead — now there's apocalyptic horror for you. Our heroine, by the way, is a TV newscaster (cf. The Howling) who suspects a neighbour in her towerblock of being the Miami Strangler (a bit euphemistic, this media soubriquet, since the psycho invariably leaves the scenes of his crimes looking like an abbatoir foreman).

Instead of doing something sensible — like informing the police — Lauren goes it alone in pursuing inquiries. (Funnily enough, John Carpenter managed a similar plot a whole lot better in his 1978 TV film Someone Is Watching Me.) Characterisation of the lone loon is down to an unnaturally spotless apartment, a box full of soft porn and a cuckoo clock on the wall. Subtle!

And, according to the unlikely climax (Memo to Warner Bros ad department: Our heroine is not naked when she pulls the trigger), the best cure for rape-induced trauma is to repeat the dose. A doctor writes: Avoid like the plague.

Dear old meaninglessly titled Terror Eyes is awfully tame and conventional after the others; it is also, however, irredeemably useless. With a plot as creaky as the playschool merrygoround that situates the first slashing Terror Eyes cranks out a series of seemingly motiveless decapitations as its doozy of a plotline. The slackjawed bit player who puts the willies up a string of single girls in Boston might as well have 'red herring' tattooed on his forehead and the entire enterprise is as indifferently handled as an inferior TV production.

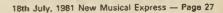
It's chiefly notable for a series of

it's chiefly notable for a series of unpleasantly protracted murders, each vicious slash gloatingly dwelt upon. Which means that, ultimately, Terror Eyes is as dangerous and irresponsible as all the other rubbishy long knife flicks.

Monty Smith

FOR THE LONDON CINEMA GUIDE SEE PAGE 45

"RUMOUR HAS IT THERE'S A NEW STEVIE NICKS ALBUM"



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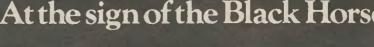
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At the sign of the Black Horse



THE REGGAEDELIC EXPERIENCE

A.K.A. SLY'N' ROBBIE, THE ALMOST LEGENDARY DREADLY RHYTHM TEAM BEHIND THE SOUND OF BLACK UHURU, GRACE JONES AND THEIR OWN TAXI LABEL. WORDS CHRIS SALEWICZ. PIX PENNIE SMITH.

HE COURSE OF 20TH CENTURY POPULAR MUSIC HAS BEEN DRIVEN ON BY A HANDFUL OF OFTEN NEAR-ANONYMOUS DRUMMERS AND BASS-PLAYERS PROVIDING THE BEAT UPON

WHICH ARE BUILT WHOLE GENRES OF MUSIC.

John Coltrane's bassist Jimmy Garrison and drummer Elvin Jones, Stax's Duck Dunn and Al Jackson, The Rolling Stones' Bill Wyman and Charlie Watts, Motorhead's Lemmy and Philthy Animal . . .

These are just some of the giants whose rhythm section double acts speak the tempo of the time and place in which their specific sound was conceived.

At the core of reggae music during the late '70s was the Kingston team of drummer Sly Dunbar and bassist Robbie Shakespeare.

During the first 18 months of the '80s, in the customary manner of such gear-shifting great combinations, the two musicians transcended the limitations of their craft to become the grand contemporary musical icon that is Sly'n'Robbie.

This happened partly because of their work with their own Taxi label, whose re-interpretations like The Tamlins' 'Baltimore' and Sheila Hylton's 'Bed's Too Big Without You' illustrate the duo's arranging and producing skills as much as their efforts with classic original material like Gregory Isaacs' 'Oh, What A Feeling', The Viceroys' 'Heart Made Of Stone', or Black Uhuru's LPs, particularly last year's 'Sinsemilla' and the current 'Red'.

Also, last year's Sly'n'Robbie's sound surged forward into a new level that Roy Carr terms as Reggaedelic — a description that amuses and pleases the prolific pair who are both George Clinton watchers — with their work on Grace Jones' 'Warm Leatherette' album. This breakthrough was cemented this year with Grace's 'Nightclubbing' and by advance reports of the imminent lan Dury LP

and an album on which they have

worked with Joe Cocker.
All four of these records have been made at Island boss Chris
Blackwell's Nassau Compass Point studio, a recording locale that is now almost rivalling the duo's customary hits home of Channel One in Kingston. Sly'n'Robbie are still the heart of the Channel One
Revolutionaries, having in the past fulfilled a similar function with similar musicians on Joe Gibbs'

productions as The Professionals.
Like good backroom boys should they shrug off suggestions that Grace's record is more representative of their current sound

than is 'Red'.
"'Red'," says Sly, "is Black
Uhuru's sound, 'Nighclubbing' is
Grace's, Joe Cocker got a different
sound, too..."

T ISLAND Records Chiswick offices, where they're waiting for a rehearsal with Black Uhuru, Sly is unable to maintain his characteristic enthusiams for the latest recorded work by Peter Tosh, with whom they've just been playing live as part of his Words, Sound And Power backing group.

"Them earlier album Peter do,"
Sly sighs, his upper fip curling and revealing a set of missing top front teeth that were perhaps the inspiration of many a reggae-influenced rock musician dedicated to dental decay, "was more... creative. You would really think you never heard such reggae

before. But I don't think this album



produces anything new."

The energetic faces of both musicians light up, though, when the name of lan Dury is invoked.
"Im great," laughs Robbie. "And

also this man 'im work with, Chess Jenkins..."

Robbie doesn't bother to mention that when Dury threw a classic wobbler, despairing at his own endeavours and storming off to catch a plane out of Nassau, it was the bass-player who rushed after him to re-bolster his confidence and persuade him to return to the studio.

"When lan comes in the studio,"
Robbie tells instead, "we say, 'What
kinda music you want?' And 'im just
say, 'Dancin' music'. So we just play
Dancing Music but Dancing Music
with a new sound . . . New style of
rhythm for dancing."

lan recorded for his new set a
Sly-composed song, 'Girl Watching',
and he himself told me how
impressed he'd been with the duo's
deep knowledge of American music.

"Yesh," nods Sly, pleased, "like, me 'n' Robbie we keep up-to-date with the *Billboard* charts. We try to track down which tune making the most advance..."

'The sound and everything . . ."

continues Robbie, drawing a Craven 'A' cigarette out of a packet. "Not really just American music. More all music. 'Ave an open mind towards evert'ing. Make every kind of music, whether it be calypso, disco, soul, boogaloo, even to music from Japan and China we listen. Just open up to evert'ing.

"You never know when you'll find a sound from that. You might hear something that hits you and you'll say, "Bwoy, I use it here—it be just right!"... Instead of have your mind on just one music. Just open up top.

"Because you never know when Mao Tse-Tung saying, 'I want you to play on some music for me, China-style'. You just don't know when.

"If you're a musician you're supposed to be able to play anything, to be versatile, creative for enything."

Sly: "Like you must have an idea

of rhythms for High Life — though you don't have to be an expert." Robbie: "Suppose Earth, Wind And Fire show up and say they want

us to produce them. 'What sorta sound?' we say. 'Earth, Wind And Fire music', they say.

'Well, if we can't do that them just

say, 'Sly and Robbie can produce but only Taxi music'. Wouldn't like to miss a opportunity like that!" What do they think of when they

think of rhythm?
Robbie: "Dance. A rhythm can make you dance, or at least . . ." (he cups his hand to his ear, panto-like)

"... stop and listen to it."

Sly: "A rhythm is sound. If you move this telephone on this desk it makes a noise that has a rhythm."

What do they think to reggae music right now?
Sly: "Well, it can go places right now, but people on all front have to come up with better material. Even people like Burning Spear have to

and good songs.

"Like, if Black Uhuru just repeat
"Red" it won't be so good, but if next
album is even stronger then they can
go right out front.

come up with stronger production

"Everyone these days have a stereoset with EQ — even a car 'ave it — so the tune and the 'ole production has to be something good and pleasing to the ear.

"Cos we're making music for the people, not just for ourselves. Got to please the poeple, not just a individual thing."

CONTINUES

REGGAEDELIC

FROM OVER

If you're living in Jamaica you must be able to see more clearly how the death of Bob Marley has

affected reggae?
Robbie: "Well, really the way it effects everybody most is that we won't be getting a new album from Bob.

Sly: "And he was the one who very often set the standard and captured everybody's ears. Got everybody interested and knowing



more about the music. But if he was still alive they'd know even more. In every way, it was a turn-on."

Robbie: "Check Bob-boy writing ability, may I tell you: The King! The

rhythm, the lyrics . . ." Sly: "I don't think there was any bad side to his songs ever.

Robbie: "The songs I really like the words, especially — are 'Concrete Jungle' and 'I Don't Want To Wait In Vain' . . . But really, all of them songs are my favourite songs. Every song, every song, every song!

Impromptu, Sly and Robbie together burst into a few lines of Wait In Vain'.

Robbie: "Im just make music for all the people: what someone in New York want, bwoy, someone in Timbuctoo, him make music for the whole world. If a Bob album have ten different songs, it go for ten different countries.

OTH KINGSTON-BORN, SIY Dunbar is 29 and Robbie Shakespeare two years

younger

They first became friends in 1974: Sly was playing four nights a week in the Jamaican capital's Tit For Tat Club; next door was another music joint, Evil People's, regularly featuring The Hippy Boys, for whom Robbie was bassist. That same year, Sly formed Taxi along with original Revolutionaries bass player, Ranchie McLean. But a lack of finance soon caused the label to close down.

"It take a good while to get where Taxi is now," he says. "We 'ave to make a lot o' sacrifices. But if you ave a bad time coming up, you just sit through it until you get to your good time.

That 'good time' first got underway about a year later when he and Robbie played together in the studio for the first time, on Jimmy

Cliff's 'Follow My Mind' LP. Robbie: "Yeah, first session together we 'ear something special, something different.

'If you really find somebody with whom you can just lock in right at the first, you 'ardly find that ever. Usually, you 'ave to work together for a while before you lock in in the

Either in the studio or on the road, they work almost non-stop. The pair use touring, in fact, to re-fuel themselves, and, as Robbie phrases it, "get back on that edge" they like to work on when in the studio.

Unlike virtually all other Jamaican musicians, neither SIV nor Robbie smokes herb.

'It would take us three or four times as long to do what we do in one hour if we smoked," claims Robbie. "Slow you up until you too, too relaxed, and can't think that

" 'Some like coffee / Some like tea / Some like smoke / Some like coke'," sniggers Sly, like a

schoolboy telling a dirty joke.

The main problem their work-load imposes, says Robbie, is that they're unable to find an engineer who can stand their pace. "Sometimes right in the middle of a mix an engineer just fall asleep and can't wake up, so you have to use someone else, and you get a different feel to the mix.

They very rarely turn down

sessions, says the bass-player. "If you get a little sufferer without much money it would be just 'im who came first to ask you, even if John Brown come along with a lot of

Robbie also doubts the traditional Jamaican tales of record company rlp-offs. "I don't know if people really get rip-off or not. So many times people say they're been ripped off, but they haven't been at all, really. It depends on the agreement they make, and then after a while them change their mind.

"For example, a singer might do a song for a producer, but he know he doesn't put 100 per cent into his singing. So him just say, 'Chaaaaarr

... It no good — just give me a fee for it'. But the producer work on it and get a hit with it. Then the bwoy come across to the producer and say you rob me and evert'ing. An 'im start to give the producer a bad

"Also, it's like if a producer wants me and Sly to come and work with him for two cents a rhythm, but he says he can only pay one cent, then it's completely up to us.

"Probably in the early times it might 'appen, but really it depend on your agreement. You have enough people call 'Wolf', though . . .

NE WONDERS if any of Robbie's knowledge of such matters comes from personal Taxi experience. This is perhaps doubtful, though: they've worked for a number of years with many of the musicians who play on Taxi sounds.

Both he and Sly enthuse particularly about the talents of The Tamlins, the three-man vocal group.

The Tamlins are like The Temptations," grins Sly, reminding you of the Jamaican group's version of the Motown outfit's 'Smiling Faces Sometimes'. 'We keep them in that sweet bag.

'Chris Blackwell would like more roots. But I wouldn't let The Tamlins

sing a rootsy sort of tune ..."
"But anyway," interrupts Robbie,
"them sing sweet, and we play
rootsy for them guys, and just put the colouring on top. Each artist has his own sound, y'know. And we

know the way a Tamlins sound should be like.

"The Tamlins to me are some of the best vocalist in Jamaica. They will sing for a long time if they get the right material and the right

rhythms. Sly 'n' me, we love them sounds together, try and help them, "But there isn't sufficient good material in Jamaica. We 'aveta try and give them an opportunity in the States or over here. Try and push them more so the people hear them.

'It isn't just Bob Marley and Peter Tosh — a 'ole 'eap o' talent in

Jamaica: just needs exposure." Robbie also insists that violence in Jamaica is what really gets over-exposed. "I tell you: if I'm in a foreign country working and we hear the news from Jamaica, it sound

well serious and eventing.
'The foreign press aren't generous to Jamaica. Because look how much killing going on in New York, and they don't make it sound

that bad. 'But if a breeze blow up a woman's dress in Jamaica, you hear it all over the world. Look how much people dead everyday still in Vietnam, or in Iran, or in Afghanistan. Earthquakes and volcanoes and plane and train crash - 'ole 'eap o' disaster. And them not really make it look that bad."

Robbie glances out of the window for a moment. "Is that part o' Island over there?" he asks.

I nod, thinking for a moment that the bass-player's considering the architectural lines of the building opposite.

Robbie rubs his chin reflectively: "Got nice girls over there. I can see a ole eap o' girls!"
Sly and Robbie get up to leave the

room, saying they need something wet and warm.

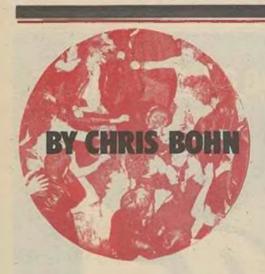
Actually, I thought they meant a cup of tea, but perhaps



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'ANARCHY IN THE UK'

"We intend to march on the police everywhere. We intend to destroy the police machine and all its records. We intend to destroy the house organ of the world police machine, that goes under the name of conservative press. We intend to destroy all dogmatic verbal systems. The family unit and its cancerous expansion into tribes, countries, nations, we will eradicate at the vegetable root. We don't want to hear any more family talk, mother talk, father talk, cop talk, priest talk, country talk or party talk. To put it country simple, we have heard enough bullshit!"

(William Burroughs: 'The Fire Breaks Out' from The Job)

OR THE APOCALYPSE NOW TOUR: "Kids are fed up. If they've got nowt to do they'll do something stupid. like vandalise, or something like that. If the only way to get money is to beat up somebody, that's what you're gonna do. If kids go straight from school to the dole, it's not their fault is it? They cannae go out and get a job. The Government creates boredom and there's no way you can protest about it. There was that right to work march with thousands of people on it and the Government didnae even bother about it. They never bother till something actually happens. .

(Wattie, lead singer of The Exploited)

HIS IS THE crisis we knew had to come, so why do we act surprised? God knows, we've been warned often enough.

The children of quaint, quiet



EXPLOITED



THE PREMATURE BURIAL

Punk's not dead yet — but as the Apocalypse Now tour groups bawl out good old anarchy, they're strangely oblivious to the real anarchy on the streets of Britain. And the ghost of Johnny Rotten has a good laugh.

Zurich and Berlin's consumer playground have been at it for the past nine months, though by conventional standards they have far less to complain about. Still nobody expected such random rioting to happen here.

Britain's complacency has been abruptly and irrevocably shattered by outbreaks in London, Liverpool, Manchester, Birmingham . . . the list goes on and on, shocking the powers that be into a mad scramble to re-assert

During each uneasy, shortlived peace, this nation of shopkeepers clears up the patrols will maintain order long enough for Parliament to come up with a more permanent solution. Naturally the deterrents come first, hard and swift, in an effort to dampen the spirits of potential rioters. Then the debates that will attempt to rationalise the irrational will begin in earnest. The worried words heard thus far have

been cliched, but nevertheless true: high unemployment, from the classroom straight onto the dole queue, inner city deprivation and urban decay, lack of parental control and loss of respect have all figured strongly. The only missing factor — briefly touched upon in a Sunday Times resume of the riots — is the sheer exhilaration kids have discovered in running wild and unchecked through the streets, oblivious to the painful consequences of their actions and not even considering the inevitable repercussions.

Otherwise last week's Commons

reports read like paraphrased Pistol songs, Rotten era of course. Five years after its release, the itching powder that

punk has snapped to attention, turning his sloppy dress into a unifrom and his sharp, throwaway jibes into tablets from



was 'Anarchy In The UK' has got everyone jumping. Punk might be dead, but the ghost of Johnny Rotten is still laughing.

That Rotten's ghost was out haunting the riots explains his absence from the new punk scene. Rotten enjoyed playing harbinger of doom, but he was never daft enough to advocate anything. "Be yourself!" is all he would snap. And instead every subsequent generation of

No real surprise, then, that the new punks were still acting like Johnny Rotten, still singing about anarchy, while chans asserted its brief reign elsewhere. Punk's not dead? Let's put the autopsy on ice for the moment while we

investigate the entropy. IRMINGHAM'S Digbeth Civic Hall is more often a wrestling mecca than a punk Roxy-by-proxy

closed a few years ago, the punks have to make do with whatever they can get anti-heroes The Exploited, Discharge, Anti Pasti and Chron Gen.

hall. So it's true they haven't got anything better to do! Young, out of work and with few chances of a job, it's easy to see why they're drawn to the perennial protest that punk has become. It might have been seen and heard

meeting place. Still, since Barbarella's and tonight it is exactly what they want: the Apocalypse Now tour featuring new

It has just turned five o'clock, but already a smattering of punks has gathered outside the

this grease monkey gloopiness and carefully wrought angst poses are pure Simonon; while guitarist Duggie's patched shirt bears more than a passing resemblance to Strummer's military phase wardrobe.

ANTI PASTI



before, but to them the experience is new The easy, cheap thrill of drawing shocked stares from nine-to-fivers deserting the city centre for the suburbs is only partially spoi by the predictability of the reaction, but in this resentful war between the have-andhave-nots so little has become satisfaction

Convinced of Society's intolerance and hostility towards them, they go out to test it severely. Acknowledging their few prospects they find consolation in accentuating the hopelessness of it all by dressing down to punk. The clothing is so familiar it is hardly worth describing: studded, painted leather torn jeans, chains and zips, spiky hair and mutilated faces.

No longer novel, maybe, but shorn of the glee attached to novelty value they come across more desperate. What's more after the Iull separating the first wave from the third (fourth?) wave, there appears to be far more of them now than ever before

Within a few hours they will be thronging this hall and, having found champions - in The Exploited in particular — as intense and as sullen as themselves, they'll be hurtling themselves at each other with startling

Ignored by the music press (Garry Bushell, aside), new punk has undoubtedly generated all its own momentum. It has developed a fiercely defensive pride that refuses to bend under the unrelenting accusations of its uselessness. On the other hand its very

intensity reinforces its aura of parody None of the groups playing tonight is doing anything that hasn't been heard before, but does that make what they're saying any less valid? Certainly not to the new hordes of violent, thrashing bodies exorcising their frustration to the primitive noises.

"PUNK's NOT DEAD!" screeches The Exploited's Wattie. Let's go watch it convulse ningham for awhile.

HE APOCALYPSE NOW tour took to the road after a successful dry run at London's Lyceum. That night the older group's equipment was put to shame by upstart Hertfordshire newcomers Chron Gen's spanking new backline of amps and drums. Cost them a £2,000 bank loan, they bemoan. Whatever, it is their system that is being used by all the groups, making it difficult not to get cynical and think that is the

reason they're on this outing Though only six months old their music comes across as a restrained version of the older thrash. At the moment too tentative by far, Chron Gen's youthfully earnest songs pay lip service to the right causes without taking them any further. However, their morbid preoccupation with the oncoming apocalypse holds up better than their polite pop punk drug numbers. Their single 'Puppets Of War' sounds better than they do live, even if you

lose out on their visual appeal. After two viewings only one couplet sticks in the memory: "Tell me what it's all about/It's all about getting out"(from 'Lies').
Their songs aside, Chron Gen are the best looking group of the night: platinum pouting blond rhythm section is fronted by two endearingly naive guitarists. Chron Gen should be the first teen pin-ups of the new blank generation

If Chron Gen are a surrogate early Buzzcocks (before the love interest), Derby's Anti Pasti would quite like to be The Clash; or at least bassist Will would.

"They're the biggest influence on me personally," he admits candidly. "I was only 15 when I first saw them, they mean a lot to me, and their influence is very hard to break away from."

So I've noticed - and this love for them manifests itself a little too strongly: his crimson sleeveless shirt and slicked back hair,

Fortunately their music pays less homage Three parts ruthless efficiency is endearingly offset by one part incompetence - i.e. singer Martin's gangling, comical dancing. More a cheerleader than a rabble rouser, his overactive slithering and sliding back and forth on a dangerously gob-wet stage sends him sprawling into the good natured brawling

of the front rows. His dopiness is offset by the seriousness of the subject matter, which doesn't mean that it can be taken too seriously. 'Another Dead Soldier' is a contagious chant, but any original compassion is unfortunately reduced to a cheap slogan. Similarly, 'No Government' is another audience jerk off rant.

But hidden away in the confusion of cliches are a few genuinely good songs, like 'St George Gets His Gun,' which associates territorial army activities with the new right. It is one of the few songs that transcends the plain griping throughout most of their set. It's a problem that Anti Pasti are aware of falling

"You can get into a rut of complaining," concurs Will, "and you could say that about our songs. But we are definitely in tune to what's going on in 1981, so from that point of

BIG JOHN & WATTIE



view we consider that our music is important That's why punk is still valid today.

"Conditions are even worse now than they were in '77. Anyway, I'm fed up with hearing people say they've heard it all before. We're only expressing ideas that are in our heads, and if people think we're neive — well, we might be, but then we're younger (Anti Pasti average 19) and these things are new to us. I know older people might think its naive to sing about war, but they're more experienced

In such an enclosed, intensely surly circle, Will's tranquil voice of reasoning is refreshing. It doesn't exactly suffuse Anti Pasti's music yet, which conforms too readily to punk blueprints to be comfortable. But buried somewhere in there is a more individual voice struggling to be heard. That might not be apparent at the moment - or indeed on their soon to be released debut LP 'The Last Call' hopefully it'll surface later. However, Anti-Pasti's presence is the most engaging of the Apocalypse Now ensemble.

If they're the humanitarian face of new punk, Discharge is its conscience

ISCHARGE'S RIGHTEOUS anger has been converted into a passionate pure force that is as brutish as Motorhead's and as moralistic as Crass, with whom they share common concerns: anarchy and peace. Unlike Crass, however, they don't preach, they bluntly state thier case and leave, taking most of their words with them. To all but the most committed they're incomprehensible their songs are so fast as to be indecipherable,

but the telegraphed emotions hit home. Liking or disliking Discharge is beside the point - one is either impressed or otherwise by their belief in themselves, which is one step on from the resignation of their fellow

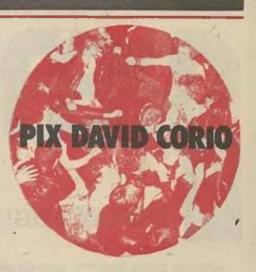
Their laconic singer Cal carries through his ardent onstage anti-hero persona into the social life of the tour, refusing to be drawn into actions that run counter to his beliefs. On the last night of the tour in Cardiff he firmly declined invitations to join in shambolic finale involving all the groups. The other three are up there, but not Cal. Likewise he won't 'conduct interviews" with the music press, adamantly yet politely declining to have his picture taken.

"I'm not into the pop star stuff, he asserts with dignity.

Okay Cal, see ya later 'Sure mate, be good. Be good?!

If punks's not dead, it is more down to the likes of Discharge than The Exploited. Discharge, or at least Cal, know that anarchy is not just synonym for chaos. The Exploited like to give the impression they don't know anything, they want to be the frontline fodder and then moan about how they're mistreated.

DINBURGH'S The Exploited have distilled the enger and protest of punk down into a long venomous whine, but



they have the instinctive sense to hold up a riff long and hard enough to drive home their compilation of cliches and half truths: 'Punk's Not Dead', 'I Hate Cop Cars', 'I Believe In Anarchy', 'Sex And Violence' and so on.

They're the good 'uns - the real cruds of their repertoire are the cute 'Ripper' prefaced with the chant "Ripper 13, wamen's lib zero on the LP version, and 'Fuck A Mod'. Yet because they're such blatant attempts to shock, they're best ignored than taken seriously. Why give them the thrill of

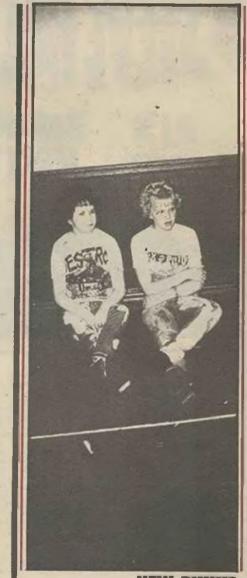
Of all the new punks, The Exploited are most responsible for reducing punk to a daft parody of its former self. Though they have effectively extricated themselves from Oil after making the mistake of contributing two tracks to 'Oil The Album' — they too rely on a heavy laddish yob appeal which falls short of condoning violence. That said, Wattie's relationship to trouble is highly ambivalent,

as we shall see.
To look at, The Exploited are admittedly entertaining — something akin to watching an animated Bash Street Kids strip with explotives heaped on. Drummer Dru is all maniacal boggle eyes and seemingly unco-ordinated movements. Bassist Gary's shock of crimson hair is uncongruously matched by little oblong John Lennon/Roger McGuinn shades. Guitarist Blg John is just that - a hulk of flesh, whose ferocious appearance is belied by the sweetness of his character. He turns out to be the one member who attempted some kind of reconciliation with the rest of the world.

That's something Wattle himself refuses to consider. His warped version of punk is grotesquely comical: a ridiculously nigh-teased Mohican cockatoo spray of hair dyed red parts his close cropped head. One ear is punctured in three different places by a set of pins — one piercing a plastic insect and a ring dangles from his nose. His torso is draped by a shredded shirt held together by its zips. More Russ Abbott than Johnny Rotten, excepting that John Lydon is funnier.

The dress is, of course, important for

CONTINUES PAGE 61



HEW PUNKS

21st NATIONAL ROCK FESTIVAL

FRIDAY AUGUST 28

SATURDAY AUGUST29

SUNDAY AUGUST30

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MILES DAVIS The Man With The Horn (CBS)

MILES DAVIS is to jazz what some claim Springsteen is to rock: the centre, the only figure who can hold all the disparate strands together and provide some sort of focal point for future development.

In sheer historical terms, his influence has been astonishing: besides giving the majority of today's leading lights their most valuable apprenticeship, he was playing with Charlie Parker in his tender teens and was instrumental in Coltrane's development both before and during the latter's tenure in his Quintet in the '50s. For close on four decades, right up to the release of 'Agharta' in 1975, musicians and fens alike have turned to Miles for pointers to the major

breakthroughs, the important changes in style and form.

Since 'Agharta', itself a live album featuring much that had been recorded before, there's been no new material from Miles apart from 'Directions' and 'Circle In The Round', a couple of collections of old, unreleased stuff from the trumpeter's earlier (largely pre-'70s) years. Tales of illness and entropy have been rife, but whatever the cause, the effect of Miles' absence on jazz as a whole has been noticeable; without him as an anchoring presence, the scene has

atomised, musicians wandering off up a variety of cul-de-sacs with mutually exclusive styles and ideals.

Under normal circumstances this would signal a quite healthy openness and experimental inquisitiveness, but, as in recent rock trends, there's been a tendency to ossification, a hardening of these specialised arteries. There's no longer "jazz" pure and simple, but a variety of qualifying terms through which the prospective listener must pick his way carefully: funk-jazz, afro-jazz, classical- or chamber-jazz, and so qh. True, there's still good music, in many areas — one thinks of Sun Ra, Weather Report, The Art Ensemble, Ornette, etc.— but there's no centre, ho yardstick. The king may have been close to death, but there's no head(s) to fit the crown

Actually, the king is far from dead. The Man With The Horn', Miles' first LP in six years, shows him still alive and kicking, if a little reticent at times. There've been a good few changes since 'Agharta' (the only musician held over from that period is drummer Al Foster, and even he's playing in a more sparse, skeletal manner), the most noticeable being the (gratifying) absence of Reggie Lucas' squalling Hendrixisms, and Miles' abandonment of the extraneous electronic trickery which made parts of that album almost unlistenable. This is a much less cluttered, frantic ensemble dealing in a raw-boned, open funk-jazz, whose main motive forces are the twin pillars

P P S

of Barry Finnerty's terse, rhythmic guitar and the marvellous Marcus Miller's fluid space-bass bounce.

That Miles should opt for a funk approach is no surprise. Just as '70s jazz in general has been a history of extension into other areas rather than dramatic breakthroughs, so Miles' '70s albums, in one sense, can be seen as a series of attempts to reach a non-jazz black audience whilst still retaining the bite and interest of jazz; Miles' funk is a far cry from the degenerate fuzak epitomised by the CTI labe! (background music for fantasies of "sophistication"), as the most cursory exposure to the dark, dense, relentless rhythms of 1973's 'On The Corner' will attest. 'The Man With The Horn' is a lighter, more restrained outing than that, with Miles himself seemingly taking fewer blows than soprano saxist Bill Evans; whether this is through fatigue or design isn't clear, but it works. Jazz purists will surely bemoan what they'll see as a "dillution", but who gives a damn about them? Certainly not Miles...

Both the British critic Michael James and the German critic Joachim Berendt have drawn attention to the sadness, resignation and essential loneliness of Miles' trumpet-playing, a unique approach for what's usually such a brash and jubilant instrument. That same tone, stripped of electronic alteration, is in evidence again, but this time the short, epigrammatic phrases are set in strange tension with the open friendliness of the funk rhythms. It's there right at the beginning, when 'Fat Time' stalks in on a loping bass figure, both cool and menacing at once, and it's the predominant atmosphere throughout the record. For 'Fat Time' Finnerty's replaced by guitarist Mike Stern, who trades subtly-altered mirror-image licks with Miles before launching into a solo which, though strangely histrionic in the context of the LP, is still more euphoric than overwrought. Bill Evans adds a soupcon of inquisitive swing, and Miles, dormant for much of the piece, eventually solos with sweet but curt restraint.

'Back Seat Betty', which follows, is bare and haunting. Apart from the occasional clutch of massive fuzz-chords signalling the beginning or end of a section, the piece consists of a spare, laidback funk interplay between bass, drums and percussion, whilst Miles sketches concise, tentative figures (in the first part) or Evans takes a tyrical solo flight (in the second). Evans' soprano blends particularly well with Miles' breathy trumpet style, the two being similar both in tone and feel — a fine example of Miles' gift for cohesive instrument combinations.

'Aida', which opens side two, is the busiest piece here — with Miles at his most extrovert — but it's still firmly within the funk framework of the album as a whole; 'Ursula', which closes, is the closest the group gets to the mainstream, with typically tentative Milesian outgrowths over another loping swing bass figure.

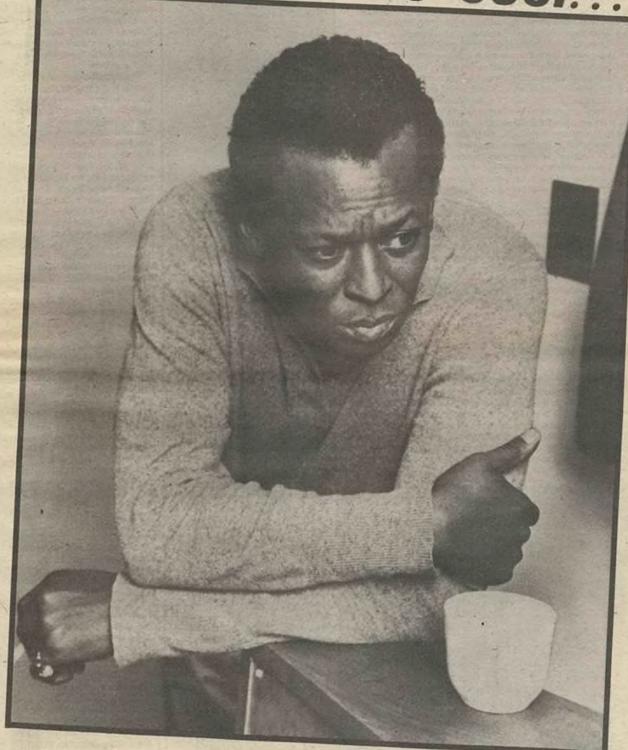
The two remaining tracks, 'Shout' and the title-track, are the most unashamedly populist pieces the trumpeter's ever done, the former an engrossing and emphatically dancefloor-orientated instrumental built on a smart, clipped rhythm guitar figure, the latter — oddity of oddities — a song, a sentimental soul tribute to some unnamed horn-blower (probably Miles himself, given his noted lack of modesty).

For these two tracks — both of which, incidentally, would be delicious spread across twelve inches (are you listening, CBS?) — Miles uses a different band, all but consigning himself to the role of backup soloist in an outlit showcasing the talents of writers / arrangers / keyboardists Randy Hall (who sings) and Robert Irving III (who doesn't). They're essentially lightweight fare, certainly the most straightforward things I've heard from Miles (can you hear those purists scream!), but they'll doubtless enable him to reach that non-jazz black audience as never before; don't be surprised to see him on both jazz and disco charts real soon.

The Man With The Horn' may not be the breakthrough expected of the man who brought us 'The Complete Birth Of The Cool', 'Sketches Of Spain' and 'Bitches Brew', but it's nice to have around — and it's likely to reach more people than all of those put together. Don't knock it — it's the rebirth of the cool! And whatever you do, don't miss it. Glad to have you back, man.

Andy Gill

Rebirth of the cool...



KIM WILDE Kim Wilde (RAK)

FOR THE MOMENT — and the moments that will gather until the implosion — Kim Wilde is the best pop star the '80s could produce: I'll swap you for a Sting, a Debbie, an Adam. Where did she come from? is not as important as where will she end up, and neither questions matter at all considering the hollow beauty of her debut LP — a true masterpiece of fake ranting, stunning guitar tiffing, suggestive trembling and pop flashin' and that. It is the classic emptiness of pop presented with serious style and not much

The rudest rock and roll (and I do mean THAT) imaginable is the b/ground for the Wilde and willing act of fidelity: draped in strait lace, with half the driving forces of the universe left to the imagination. Kim Wilde is the ultimate uniform representation of moral machine music, applying herself to someone else's sense of rebellion bleached white and ridiculous, yet she manages to disable at the same time. She coasts through the ten crafted by low numbers and drafted with fast feel songs with anonymous, bland, fantastic indifference: it's the silver physical presence,

...and the hot and cold

her appreciation of the possibility of the photograph, her implicit understanding of the shortest cut to YOUR heart that contributes to her proper and complete glam properties. The music's fifth best to all sorts of things, and that's better than getting worked up about it. The songs that are given to Kim by her brother and father mean absolutely NOTHING

The songs that are given to Kim by her brother and father mean absolutely NOTHING at all, and mean it with penetrating gusto: Wilde realises this as magnificently as she recognises the impermanence of her position. Wherever her family placed her — beat bandit, ballad wet — her determination and casual certainty would have pushed her through. A pop star without having to really try, this dazed diamond would always have shone through.

'Kim Wilde' is Ingenuous, ingenious, outstandingly zealous, devastatingly predictable, a whipped cream of cliche and fraud, desperately unambiguous... the pop LP only true innocents who fancy themselves as remarkable cynics could make, ignoring the extremes and treading the straight and narrow with benign indifference, dedicating themselves to reproducing a meticulous blend

of the agreeable, the conventional, the moderate, the warming, the hygienic and — brilliantly, flamboyantly — the wicked.

brilliantly, flamboyantly — the wicked.

'Kim Wilde' is two singles and eight fillers: most of the fillers could become singles and effortlessly adopt that particular sore 'cor' power. It's a tease and tense three-way pull between Marty Wilde's dreadful American dream, Ricky Wilde's Shelley - type cynical bouyancy and Kim Wilde's scintillating willingness to be appropriated. Old Marty and Young Ricky write all the songs, and Kim just gets on with winning her space, devouring with metaphysical might the phantasy of pop. Kim Wilde does not have to think, so to speak She makes no obvious claims: Easton, Toyah, O'Connor cannot stand up to this pressure She reveals nothing about herself, she rejects the messy exhibitionism of mock-art, she avoids appearing to be instrument, gadget or stooge, often it seems that she doesn't do ANYTHING AT ALL, and yet she lets us know that this just isn't the case. She, using Marty and Ricky's straight expertise and humdrum experience, reduces pop to its most basic components: the serviceable, captivating,

replaceable moment, the sound for the crowd, the flashiest opposite to vital concerns.

In a heaven between the boiled bland and the eternal routine of pop value . . . in e vold between manufactured Easton and man-made Harry . . . in a way between the semi - divinity and human 'happiness' of Abba and the shiniest, silliest presentation of neu-tral wave 'energy' . . . Kim Wilde is too good to be true and too true to be good, an embodiment of timeless lazy dynamism. A crazy illumination that matches old-fashioned emblems with new-fangled sophistication.

Every home should have the video of Wilde performing 'Chequered Love.' Every home in two will possess 'Kim Wilde.' It is classically flimsy and deliciously effective. It has a staying power that comes from something not even the Wilde family could manufacture: class. 'Kim Wilde' is class trash, the shrewdest shallow compilation of fillers, pleasers, hits and sly sin since 'Kings Of The Wild Frontier,' just brilliantly framed, guiltless theatre. Relent, relent!!

Paul Morley



THE MOTORS Greatest Hit (Virgin)

WHAT ARE Andy McMaster and Nick Garvey, the songwriting team behind The Motors, doing now? Does anyone really care? Did they have a greatest hit?

Actually, it was a greatest miss. Last year Radio One played 'Love And Loneliness' to death. It was high-powered melodramatic pop (straining voice, female chorus, cinemascopic chords and heavily constructed orchestrations) which, with the help of producer Jimmy lovine, showed Jim Steinman and Meatloaf the right way to make a post-Spector single with Wagnerian dynamics. It didn't do much business, though; maybe that was because, unfortunately and coincidentally, it sounded like 'Union City' in places.

Still, nice to have it on this compilation, even if other cuts from the Tenement Steps' album don't fare as well. The title track (a soured '80s McArthur Park') and 'Metropolis' get uncomfortably heavy; their city vision becomes bogged down in its own cloudiness and melancholy

The Motors dealt more deftly with such emotions in an earlier phase, represented here by 'Airport' which pulled off the pop trick of being instantly nostalgic, like the first time you heard the song was the hundredth time five years later. 'Forget About You', however, is too familiar, even tired

Before they were a songwriting team, The Motors were more of a conventional band with Bram Tchaikovsky on guitar. It's as if Nick Garvey isn't satisfied with this part of his autobiography; he's remixed the earlier material, making the compilation less a retrospective, more a re-write. 'Dancing The Night Away' has its pop-rock structure turned into a clumsy edifice, making it like a demo for later Motors. This gives the selection a circular rather than rightful linear feel. That's cheating. Or is it Garvey wanting to make all the former work sound like that greatest miss?

Paul Tickell



CARLA BLEY Social Studies (Watt) NICK MASON Nick Mason's Ficticious Sports (EMI)

CARLA BLEY'S bewildering catalogue displays a truly maverick sensibility, an insatiable thirst for new ways with old lamps tempered by an unruly imp's sense of humour if events sometimes gat out of hand, as in the overblown 'Escalator Over The Hill', the whirliglg of ideas always throws out something

The Watt album is all playing. A nine-piece band including old stalwarts like Mike Mantler, Steve Swallow and Joe Daley plus saxists Carlos Ward and Tony Dagardi and the excellent trombonist Gary Valente are paced through six engrossing tracks. The fusty books on the cover, relics of European academicism, are cunningly symbolic. The music pitters through cobwebbed ballrooms and loiters below gaslit chandellers in 'Reactionary Tango' and the arms-in-splints 'Valse Sinistre'. This is a truer, more affectionate, more cutting evocation of Old Europe than anything by the likes of Ultravox

If 'Social Studies' is a Carla Bley jazz record, then the EMI album is a Carla Bley rock record. It's got Nick Mason's name on it, but that's the privilege of the man who pays the tab - he plays functional drums and co-produces cleanly but it's all written and

arranged by Bley
This is a belly laugh of a record The lyrics pout in teasing riddles, flirt with (non)sense; the music pokes fun at your idea of traditional rock, balloons out around the vocals (superbly handled by Robert Wyatt and Karen Kraft) and spirals away in a bawling horn solo or hunches up into a big block-chorded

extravaganza It concludes with the shocking story of I'm A Mineralist', Wyatt's doom-laden voice stretched to a cathedral choi: while the group hammer out the changes You can almost see Carla grin Nobody's told her that there are barriers 'twixt jazz and rock; she doesn't

seem to know Richard Cook



Devo Live (Virgin)

STRANGE FACTS, Number 329: Devo's 'Whip It' is now the biggest-selling single ever in the state of California — location of a good few shifted units in the past.

Well, maybe not that strange, actually. 'Freedom Of Choice', the album from which 'Whip It' was culled, was the consummate meta-pop record its flawed predecessors were striving towards, an entertaining bout of cultural criticism aimed directly at the heart, feet and private parts of young America. Some measure of success was almost inevitable

Unfortunately, success came late in the life of the album, which, though it bobbed pleasingly around in the teens and twenties for some months, had long since used up its initial sales impetus and never gathered enough momentum to really take off. Facing their biggest break so far, Devo found themselves stranded between LPs: too little time to produce themasterpiece the follow-up had to be, and too little point in pushing 'Freedom Of Choice'. Problems, problems...

Hence 'Devo Live', presumably a stop-gap measure to keep things ticking over. Unlike most such offerings, which usually come as expensive gatefold doubles covering entire concerts (the warts-and-all approach), 'Devo Live' is a six-track mini-album, neatly packaged in 'Clear Spot' style transparent sleeve and card insert, whose 17 minutes of music costs £2.99. Still (relatively) expensive, but fewer warts than usual.

There's no escaping the sense of superfluity which always attaches to live albums, though. All the more so in this case, as with the exception of the new instrumental treatment of 'Freedom Of Choice', all the tracks ('Be Stiff' and five from 'FOC') are done nearly note-perfect. It's the old two-stools situation: the live versions lack the studio shine of the originals, but reproduce them too faithfully to throw new light on the songs.

It's difficult to imagine anyone - other than Devo completists, who're way beyond reason — actually wanting 'Devo Live'. If you haven't got 'Freedom Of Choice', this is a poor substitute; and if you have, you don't need these identical but inferior versions. And as a souvenir/reminder of last year's brilliantly simple stage shows, it completely misses out on the visual hooks which give their live copies an edge of freshness and immediacy. 'Devo Live' on vinyl is completely unnecessary, not to say misleading.

So where's the videotape?

Andy G

Andy Gill

GLORIA GAYNOR I Kinda Like Me (Polydor)

GEE-ELL-ohh-ahh-eye-ay! Gloria Gaynor has been good for an excellent single every so often for some years now, but this McFadden & Whitehead-produced selection fails to rise to any great heights, though it also avoids any serious descents into the awful. Apart from the odd sticky one here and there, 'I Kinda Like Me' takes its cue from the title song: bouncy, well-executed Me Generation disco with usual excellent bass, full-throated, assertive singing and reasonable tunes. In short, not recommended to people who demand the marvellous on a regular basis. Charles Shaar Murray



Stanshall on the set of his remake of The Viking.

on) and the music slots with the scenario

it's not often, though, that Stanshall reaches this kind of anarchic height. The bias of his humour is pretty tame and boring next to, say, Edward Gorey's illustrations. It's a pity that teds don't knit; it's tragi-comic that beneath all that face fuzz (and word fuss) Stanshall looks, as the sleeve photo of the artist as a young pfunster shows, like Leslie

Paul Tickell



THE PIRATES A Fistful Of Dublooms (Edsel) VARIOUS ARTISTS Modern Rockabilly (Aca)

IN CASE we forget the immortal lead guitar and bass run on Johnny Kidd's 'Shakin' All Over', his backing band are still around. Some backing band

The band have retained the early rock 'n' ro!! spirit because, however narrow their chosen ground, they're masters of the little eclectic touch. They rollercoast along, ome country here, some R&B there, and a load of Berry-inspired riffs in between You don't see the joins on the good ship. though. The same goes for Mick Green's guitar solos they'rean integral part of a number; no sore plectrums sticking out

When you stop shaking to this plastic, you might want to turn to its good advice Want to know how to do a metallic intro with heavy eats slotted in? Then listen to "Honey Hush" and drummer Frank Farley. Want to know how to play-our of thus choppy Wilko lines with a hint of the orient? Then listen to Sweet Love On My Mind And so on Even listen to the production, which avoids '50s ersatz echo while it makes a point of not going all

contemporary and fat Next to 'A Fistful Of Dublooms , the Real Thing -50s-material from Modern, p label which tried to rival Sun —is a letdown. Pat Cupp and his Flying Saucers, who take up the first side of the collection, are interesting only on the level of idle speculation ie. Pat might have shaped up if he hadn't gone and joined the US

The second side of the album carries Johnny Todd's much over-rated piece of materialism 'Pink Cadillac' What are probably meant to be the accompanying curiosities have more bite, especially Jesse James's 'Red Hot Rockin' Blues' And 'Don't Go Pretty Baby' by Danny Boy, a Chicano, has even more soulful grit. Well. Modern did push their rockabilly product through the black R&B radio Paul Tickell



SLY & ROBBIE The '60s, '70s, + '80s = Taxi (Taxi)

THE RELEASE of this LP would seem to indicate how eagerly Sly Dunbar and Robbie Shakespeare are to cash in whilst their star's in the ascendant. Unfortunately, it's records like this that could rapidly reverse the trajectory of that star.

A collection of songs from the past two decades supposedly "remodelled" '80s style, 'The '60s...' is simply a tiresome dribble of functional and perfunctory soft-centre Radio Two Reggae, so sweet and gooey it should come ready-daubed with custard.

The specific genealogy of each song escapes me — I'm no librarian - with the exception of obvious items like Herbie Hancock's 'Watermelon Man' and Curtis Mayfield's 'You Don't Care', the latter of which boasts an almost identical arrangement to the version on Big Youth's 'Dread Locks Dread'. This, and Delroy Wilson's 'Conquer Me'. are the only halfway decent pieces here, and they're far outweighed by dross like the ska rendering of 'I Should | Have Known Better', which incorporates some truly stupid nasal vocal noises in lieu of words, not unlike The Chipmunks

Everything about the package stinks of the fast-buck rationale. The cover is possibly the most appropriately unqualitative cheap hack-job in existence, and the actual "music" sounds like a grab-bag of out-takes and private jokes recorded in between session duties.

As such, they should never have been released, but kept at home for an amusing half-hour when friends drop round. On record, they merely serve to demonstrate the detrimental effect of sassion-whoring around all the time at the expense of

personal projects that matter.
If this stuff is seriously what Sly & Robbie want to do, though, then perhaps they ought to stick to session-work. To quote Sly back at himself: "When you're hot you're hot/ When you're not you're not/ USE what you got."

Andy Gill

Weird fish

COLIN NEWMAN Provisionally Entitled The Singing Fish (4 AD)

TWELVE TRACKS, six on each side and all confusingly called 'Fish' from one more Wire ex-member. Like G Lewis and B C Gilbert's collaboration on the Dome projects, Colin Newman's solo compositions echo Wire's subtle simplicity and their ability to enclose a wealth of nuance in such a stripped structure.

The tracks on 'Provisionally Entitled . . . ' are made of minimal components, often consisting of no more than a basic melodic exercise sparingly supplemented. Each one illustrates a loving preservation of space and a precise economy that makes these short soundscapes uncannily appealling. At their best they have the stark strangeness and eerily clear quality of a disturbingly

recurrent dream. Some of the album has a pushy electronic pulse not far from an entranced dance music, but the sound stays

cerebral rather than sensual, cool experimentation rather than dizzy celebration, and it keeps a sense of observation that incorporates all sorts of

Side One starts with fluting medievalism, shifts into pop drive and melts into a mellow somnolence, ending on Fish 6, just a drum-beat with the massive resonance of a primeval footfall. There's a touch of hiccoughing tropical spice on Fish 9, 10 has some of the epic proportions of a good film theme and Fish 7 is the nearest the album comes to vocals; a wordless wail that circles speech without actually articulating anything.

Colin Newman's solo territory is still similar to Lewis and Gilbert's and while his explorations aren't as detailed or evocative as those of Dome, they're thinner, simpler slices of the same sorts of theme. 'Provisionally Entitled . . . draws surreal dreamscapes whose icv beauty is unusually attractive.

Lynn Hanna

musical accompaniment rather than songs) is less a vigorous flight from, and so paradoxical comment on, reality in the manner of Edward Lear or Lewis Carroll than a melancholy retreat into cups: the monologist becomes the persona,

VIV STANSHALL Teddy Boys Don't Knit (Charisma) much in the gothic ricketty

'PON MY WORD is the philosophy of the laugh. The Bonzos, then Grunt and more recently Sir Henry Rawlinson have all been gently punning vehicles: no Pythonesque nastiness, no dark Milligan streak.

The success of the Rawlinson film means that Stanshall can be given more scope. But more scope means more puns, and more ditties about bicycle clips and phlegm

The fantastical element to Stanshall's latest album (a series of monologues with over-quaffing over-quothing dotards both. Stanshall doesn't poke fun, he stokes

puns so that the listener may fall asleep at the post-prandial hearthside. Yes, we're very English country house, and the incumbent is pissed.

To the pist-on the pun will appear dangerous, disruptive, mini-Joycean. But Joyce was cosmopolitan, a visionary of the city, whereas what's on offer here is Anglo whimsy, rural, soft and rotting - and listen to that rotter's French!

When there are hints of exuberance, they're muffled by the dozing music -- thanks Rick Wakeman, Neil Innes, Richard Thompson and others. The waltz times and loose atmospheric jazzy arrangements are less bad film scorings than dire TV sounds

The music even misses out on the punning opportunities, apart from during the best track 'Slave Valse' which starts and ends with groans and ominous Roman galley timekeeper drums. In between the rosming wordplay for once makes its point (Barbarian Cartland and so



THE NEW SINGLE STOP DRAGGIN' MY HEART

TOM PETTY and THE HEART BREAKERS



From the forth coming album STEVIE NICKS: BELLA DONNA

⊥ູ້... **we**a

Would you let these men fiddle with your stethoscope?

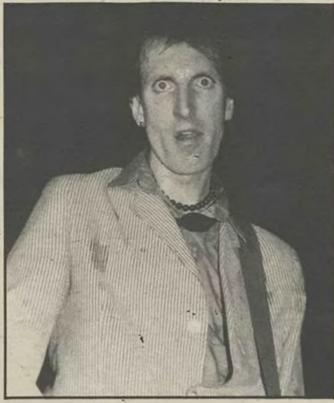
THE DOCTORS OF MADNESS Revisionism (Polydor)

RICHARD STRANGE'S back pages, spruced up and sluiced out in black sleeve with the classic shot of the gangly Kid, blue hair intact, transfixed like some gaunt Peakeian undertaker. The death of rock and roll?

That's what the Doctors Of Madness wanted to be about. With punk barely at the nascent stage they turned heavy-lidded eyes to the grey city skyline, scuffed up the grime from the gutters, stalked dank alleyways of the urban psyche, scrambled scenarios of baroque coarseness and flung it all unmercifully at whatever rock audience they could find. Then they wondered why everyone hated them.

So, now, 'Revisionism': a history, a request for reconsideration, a clarification of the Docs' messy, tangled album output. Five from the twisted debut 'Late Night. Movies, All Night Brainstorms', two from its tackily bloated successor 'Figments Of Emancipation' and four from the monochrome metal of 'Sons Of Survival'.

No doubt Strange sees it as his due. Chris Bohn's sleevenote speaks of the Doctors as "most everybody's favourite cult band" of this particular moment and of their being ahead of their time; the Kid vindicated as contemporary commentator. Maybe partly so — certainly the speedball nihilism of the Docs' particular brand of frenzy beat all the punky upstarts to it. But close examination reveals that Strange anticipated the most disposable elements of the New Wave: the facile neo-political tracts, the scrawny sub-heavy metal guitarese. Topped up with a sizeable slug of sepulchral



Strange and Brilleaux test their retinal reactions

self-pity — a theme that rings long and loud down the age-old catacombs of art rock — and blown out by the gothic gloom of Urban Blitz's violin and violectra, the Doctors reeled haplessly towards unlistenability.

Not always — sometimes they went far enough to turn excess to their advantage, as in the apocryphal angst of The Noises Of The Evening' (notably absent here), or their ragged anthem 'Mainlines'. scissored in two to open and close the record. Mostly, though, it's stiflingly oppressive. Blitz's playing aside, 'Bulletin' could be any old anti-media diatribe by any old punk band, while the gratuitous rant in 'Sons Of Survival' against religion, big

business and the state is perhaps the truest expose of Strange's desperate desire for soapbox notoriety. Or maybe this is— "Alright, I've said nothing new, just old words in a slightly new way" ("Triple Vision").

Only in the regretful sketch of an uncomprehending, hopeless coupling, 'Marie And Joe', does Strange let the personal intrude: 'They've never been in love, they just read all the books about how it should feel."

There is little precedent here for Richard Strange's Phenomenal Rise. The clearest link between the Doctors and his recent recordings is their common concern for solipsistic concept over lumbering.



slack-featured content.

The one occasion I saw The Doctors Of Madness was the night Elvis Presley died.

Richard Cook

DR FEELGOOD On The Job (Liberty)

THERE COMES a point when certain bands seem to have been around for so long and to have been playing the same sort of music for such a stretch, that their career becomes a blur: you even forget how many albums they've done. However, the future is always clear: you know what to expect. Safe and predictable: that's what institutions are all about.

It sounds like the antithesis of rock 'n' roll. And it is. But

not for the Feelgoods. They never take their status quo for granted; they build the institution anew on every

album. They function. That's the attraction: the pleasure of hearing them do it again, that persistent committed, energetic old R&B trip. Maybe it's the very form of this music (no-nonsense drums and bass, pointed guitar, and broken but resilient voice) which makes it so inexhaustible. It has to be in the right hands, though. You'll know what I mean if you saw the recent South Barg Show on the blues. The Band and Nine Below Zero were affected compared to Dr Feelgood: plodding horsepower against the taut machine, hard and

working after . . . how many albums? Eight? Nine?

'On The Job' (recorded at Manchester University) is the band's third live offering. It doesn't have the impact of 'Stupidity', but — as the tickets and beer cans and the cigarette ends and papers imply on the cover — it's there to be used. One more time one more time.

It's impractical to dwell on individual tracks: the Feelgoods are a style, not a song. Even so, their version of Rick Danko's 'Java Blue' is worth a mention: it shows that there are a multitude of ways to be funky. 'Drive Me Wild' and 'Pretty Face' are also notable — and faster. The latter song (with its looks-don't-count message) isn't a wholly convincing attempt at playing on and against Lee Brilleaux's image as hard-drinking-living womaniser.

'Nomo Do Yakomo' is sure proof of the band's stature. When four grown men make mumbo-jumbo sound so compulsive . . 'A Case Of the Shakes' is even better, its Diddleybeat menacing and clipped. Like it was meant to be, based as it is on the '30s hambone rhythm, in turn based on a West African one, sort of stripped-down minimalist Burundi.

minimalist Burundi.
Guitarist John Mayo is leaving, so this album is something of a farewell. He certainly made a job of replacing Wilko, and never participates in a dull moment, except maybe during the slow 'Shotgun Blues'. He can't be faulted for that too much, though: to these ears no whiteboy — apart from Peter Green — has sounded convincing taking it slow.

convincing taking it slow.
Faster R&B is a different
matter; there's a few done
that and Dr Feelgood are in
the club — the institution. Use
it: it's not going to wear out.

Wear out.
Paul Tickell



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ROUND-UP OF SUMMER SPECIALS

Ozzy to the rescue, as Sabbath nix Port Vale

BLACK SABBATH have pulled out of the 'Heavy Metal Holocaust' open-air concert at the Port Vale Football Ground, Stoke-on-Trent, on Saturday, August 1. But their short-notice let-down, ostensibly due to recording commitments, is more than compensated for by the Ozzy Osbourne Band stepping in to replace them — Ozzy himself, of course, was the linchpin of the original Sabbath for several years.

One further big-name act, probably a top American heavy metal outfit has still to be confirmed for the bill — negotiations were expected to be completed just after NME closed for press, and the name will be revealed in our next issue. Triumph and Vardis complete the line-up.

The concert was originally intended as a Motorhead and Black Sabbath double - header but, following the latter's drop-out, Motorhead will now be topping in their own right — which can't be bad, in view of their current No. 1 hit in the album chart.



AFTER THE FIRE and Q-TIPS have now set the London venue which will climax their double-header "Summer Hop" tour, announced two weeks ago, also featuring a special disco hosted by Radio Luxembourg DJ Stuart Henry — it's in the Big Top in Battersea Park on August 11, and there'll be a matinee for youngsters as well as an evening show. But the gig at Scunthorpe Tiffany's on August 8 is cancelled, as Q-Tips are appearing that day at Milton Keynes Bowl with Thin Lizzy.
 FAIRPORT CONVENTION have now finalised plans for their

annual reunion, which this year is a two-day event staged at Broughton Castle Park at Banbury. The main show is on Saturday, August 15 (2-11.30pm) and features Fairport in various incarnations—plus the Martin Carthy-John Kirkpatrick Band, Bert Jansch Band, Steve Ashley & Chris Leslie, Earl Okin and Captain Coco's Country Dance Band (tickets £4 advance, £5 gates). The previous evening (7.30pm) there's a concert with Ralph McTell; Richard Thompson, Dave Pegg and Dave Mattacks, plus the Fairport film In One End And Out The Other (tickets £2.50 advance, £3 gates). Advance bookings to Woodworm Music Ltd., PO Box 37, Banbury, Oxon OX1 7RR—postal orders only, and enclose s.a.e.

• WEAPON OF PEACE headline a Remembrance Festival in Hanley Park (Stoke-on-Trent) on Saturday, August 1. Organised by the Campaign for Nuclear Disarmament, it's called "No More Hiroshimas", and it commemorates the dropping of the first atom bomb on Japan 36 years ago. The concert is the climax of a march from Newcastle-under-Lyme, and among other bands appearing are Plastic Idols and Esprit de Corps.

THE SCOTTISH INVASION

TV21 set to switch on

TV21, the Scottish-based five-piece who recently finished a support spot on The Undertones' UK tour, are now playing a string of dates in their own right — including four headliners at London Marquee (July 21, August 4, 11 and 18). Other confirmed gigs are at Leeds Warehouse (August 5), Sheffield Limit Club (6), Manchester Pips (7), Liverpool Brady's (8), Edinburgh Nite Club (15) and Glasgow Maestros (16). They are currently working with producer lan Broudie on their new single 'Ticking Away', to be released in early August as the follow-up to their critically acclaimed 'Snakes & Ladders', and they're also recording tracks for their debut album.

Postcard from Josef K

JOSEF K are playing a string of dates to promote their debut album 'The Only Fun In Town', released this weekend by Postcard Records (through Rough Trade). The Scottish band visit Middlesbrough Gaskins (July 25), Grimsby Tiffany's (26), York Jaspers (27), Leeds Warehouse (28), Birmingham Cedar Club (30), Manchester De Villes (31), Liverpool Brady's (August 1), Bristol Trinity Hall (2) and Portsmouth Nero's Nightspot (4), before climaxing at London Victoria The Venue on August 5 with Aztec Camera — another Postcard band — supporting.

MORE KILLING JOKES

KILLING JOKE headline a London show at the Lyceum Ballroom on Sunday, July 26, supported by The Meteors and Talisman — and tickets are now available, all at the one price of £3. This gig is the centre piece of a four-date mini-tour by the band, also taking in Sheffield Polytechnic (July 24), Aylesbury Friars (25) and 8ath

AU PAIRS HEADLINERS

THE AU PAIRS, just back from a European tour, are headlining two major concerts coinciding with the release of their new single — at London Brixton Town Hall on July 30, with The Pinkies and The Outskirts supporting; and at Birmingham Imperial Cinema the following night (31) with Musical Youth and Tarzan 5 as support. The new single is 'Inconvenience'/'Pretty Boys', released by Human Records on July 31 — and there's also a 12-inch version which carried a bonus track, a re-mixed version of 'Headache'.

Speaking of Sabbath's withdrawal, promoter John Curd commented: "They originally approached me to do the show, and it can only say that the next time they appear in England will be in court."

The Osbourne band are at present touring North America with-Motorhead, and are due to stay on there after Lemmy & Co return to the UK — which means that they'll be flying in specially for the Port Vale event, arriving on the morning of the concert, and returning to America the next day. Now known simply as the Ozzy Osbourne Band, and no longer as Blizzard Of Oz, their line-up features Tommy Aldridge (drums), Randy Rhoades (lead guitar) and Rudi Sarzo (bass). They apparently agreed to do the show after learning of Sabbath's drop-out "because they didn't want the fans to be let down".

Tickets for the concert are £7.50 in advance, and they're available from numerous outlets around the country — or by post from Camouflage Ltd, 1 Munro Terrace, London SW10 0DL (postal orders only and enclose s.a.e.).

Reading running order, final bill

MORE ACTS have been added to the line-up of this year's Reading Festival — including The Enid, The Reluctant Stereotypes, Chicken Shack and the Jackie Lynton Band — and the organisers have now finalised the running order. Comperes for the three days will be Bob Harris and Jerry Floyd. These are the daily bills, subject to any last-minute enforced changes, and they're in reverse order of appearance:

FRIDAY, August 28 (2-11pm): Girlschool, Steve Hackett, Budgie, Telephone, Saga, The Lightning Raiders, Nightwing, 1990, Long Tall Shorty and a still-to-be-named local Reading band. SATURDAY, 29 (noon-11pm): Gillan, Trust, Billy Squier, Rose Tattoo, Climax Blues Band, Roy Wood Band, Lingheart, Stan

Tattoo, Climax Blues Band, Roy Wood Band, Lionheart, Stan Webb's Chicken Shack, The Reluctant Stereotypes, Jackle Lynton Band and The Parachutes.

SUNDAY, 30 (noon-11pm): The Kinks, Nine Below Zero, Greg Lake Band, Wishbone Ash, Midnight Oil, 38 Special, The Desperadoes, The Enid, The Thompson Twins, Afraid Of Mice and Andy Allan's Future.

and Andy Altan's Future.

NME's special offer of £1 off the price of a weekend ticket has now closed, and the price has reverted to the standard £14.50, including camping and parking.

• HARLOW TOWN PARK is the venue for two free summer concerts, organised by the local council — maintaining their praiseworthy policy of previous years — in conjunction with Pyramid Artists Management. The first is on Saturday, July 25, and is headlined by Q-Tips (taking a night off from their package tour with After The Fire) with The Fix and The Fascinators supporting; the following Saturday (August 1) is topped by the Steve Gibbons Band, with support from Stan Webb's Chicken Shack and a yet-to-be-named local band. Both shows run from 6 to 10.30pm.

yet-to-be-named local band. Both shows run from 6 to 10.30pm.

• MICK RONSON will not now be playing with the lan Hunter
Band, when they appear as special guests of Thin Lizzy in the MK2
concert at the Milton Keynes Bowl on Saturday, August 8 — this is
due to solo commitments back in the States.

 BUDGIE have been confirmed as the headliners of the South Shields Rock Festival, to be staged at the local Gypsies Green Stadium on Saturday, July 25. As reported two weeks ago, the event is in aid of handicapped children, with tickets at £1.50. Also on the bill are The Piranha Brothers, Cirkus, Burlesque, Geordie, Mendis Prey and Black Rose.

HUMBLE PIE ARE BACK FULL-TIME

HUMBLE PIE have re-formed as a permanent unit, six years after they split — and they make their UK debut with a special one-off Royal Wedding Day concert (July 29) at London's Rainbow Theatre, with all tickets priced at

The new line-up features two of the 1968 founder members, Steve Marriott (guitar and vocals) and Jerry Shirley (drums), plus two newcomers—stalwart British sideman Bobby Tench (rhythm guitar and vocals) and U.S. musician Anthony 'Sooty' Jones (bass). Besides Marriott and Shirley, the original personnel Included Greg Ridley and Peter Frampton, though the latter was subsequently replaced by Clem Clempson.

The Rainbow show was, until last weekend, intended as the opening of a ten-date British tour. But the band have now decided to scrap all the other

dates and, instead, headline a major tour here in the autumn to coincide with the release of a new album — they are signed to Atco in the States, and Jet

In the meantime, it's understood there's a chance of them playing two or three low-key club gigs in August, which would be recorded live — but details haven't yet been finalised.

• HOSTAGE are a new four-piece hard rock band, who will make their live debut on July 29 as support to Humble Pie at the Rainbow. They consist of Alan Ross (who has worked with John Entwistle and Eric Clapton, among others), Steve York (ex-Vinegar Joe), Melvyn Gale (a member of the original ELO) and Paul Elliott (ex-Trickster). They are currently in the studios recording their debut single.

Chevy in the limelight

CHEVY begin a new British tour next week, in company with another hard rock band from the Avatar Records roster, Limelight—and a third Avatar band, Dark Star, will be appearing as special guests on some nights. Dates are Aberdeen Victoria Hotel (July 22), Wick Assembly Rooms (23), Grangemouth Town Hall (24), Retford Porterhouse (25), Chester Northgate Arena (26), Colwyn Bay Dixieland Showbar (28), Bradford Gatsby's (29), Norwich St. Andrew's Hall (30), Chadwell Heath Greyhound (31), Leeds Fforde Green Hotel (August 2), Hull Tiffany's (3), Bristol Granary (4), Lincoln Drill Hall (5) and Kidderminster Town Hall (6).





SAD CAFE this week announce plans for their major 23-date concert tour in the early autumn. They visit Preston Guildhalf (September 23), Sheffield City Hall (24), Bradford St George's Hall (25), Newcastle City Hall (26), Edinburgh Odeon (27), Aberdeen Capitol (28), Glasgow Apollo (29), Birmingham Odeon (October 1), Liverpool Empire (2), Nottingham Rock City (3), Bristol Colston Hall (4), Portsmouth Guildhall (5), Poole Wessex Hall (6), Cardiff Sophia Gardens (7), Ipswich Gaumont (9), London Hammersmith Odeon (10), Croydon Fairfield Hall (11), Leicester De Montfort Hall (12), Hull City Hall (13), Manchester Appollo (14 and 15), Coventry Theatre (17) and Oxford New Theatre (18).

Ticket prices are £4, £3.50 and £3 at Hammersmith, Croydon, Manchester and Poole; £3.50, £3 and £2.75 at Hull; £3.50 only at Nottingham; £4 and £3.50 at Cardiff; and £3.50 and £3 at all other venues — and they are on sale now at all box-offices, except Croydon and Bristol where it's postal application only for the time being. Promoters are Kennedy Street Enterprises, who have yet to name a support act. Sad Cafe are currently recording a new album and single, for release to coincide with the opening of the tour.



Drawing by CLARE SWEETMAN

KIM'S CAUTION

KIM WILDE is being very wary of venturing on the concert platform, despite the huge chart success she's been enjoying in recent months. Many readers have been phoning the NME office to ask about tour dates for Kim, but the fact is that she won't be going on the road until next year — probably late winter or early spring.

The caution stems from the determination of her father Marty Wilde and recording manager Mickie Most to ensure that she is absolutely ready, and properly produced, for her live

she will have her own band and the show will be "something rather special", thus emulating the meticulous care with which Kate Bush approached her first tour.

Meanwhile, Kim is busy doing promotion abroad — she leaves for Germany today (Thursday), then goes on to Australia. Her next single, to be released by Rak at the end of August, will be a double A-sider — one of the tracks is 'Water On Glass' from her debut album, but the coupling hasn't yet been chosen.

New Feat tracks

LITTLE FEAT are back in contention with a new double album titled 'Hoy Hoy', issued by WEA on August 7. It contains previously unreleased live and studio tracks, recorded with and without the late Lowell George. The live items date from the 1976-77 period (including 'Skin It Back', 'Teenage Nervous Breakdown', 'The Fan' and 'Feats Don't Fail Me Now') to extracts from the 1979 Lowell George tribute concert in Los Angeles, featuring Linda Ronstadt and Nicolette Larsen. Most of the studio tracks were recorded for various albums, but eventually not included on them.

 The Beile Stars have a new single rush released by Stiff this week, titled 'Slick Trick'. In fact, they were in such a hurry that they issued it on Tuesday, instead of awaiting the traditional Friday release — though we're not quite sure why!

 Socond release from new independent label
 Mainstreet is the single 'Still It Feels Good' by Arthur
 Louls, best-known for his reggae version of 'Knocking
 On Heaven's Door' — and the backing musicians include
 no less a luminary than Eric Clapton on guitar. It's the title track from an upcoming album by Louis.

The Equators, who toured here last autumn in the Son

Of Stiff package, now have their first album released by that label. Titled 'Hot', it sells for £3.99 for the first 10,000 copies before reverting to the standard price of £4.99.

Birmingham singer-writer Bill Buckley is so incensed

by the sacking of Noete Gordon from Crossroads that he's recorded a single titled 'Meg Is Magic'. It's on the

local Grandstand Records label.

• Duran Duran have a new single issued by EMI this week, titled 'Girls On Film'. There's also a 12-incher which - as a bonus - includes an extended "night version" of the title track.

 Jody Street, the London band fronted by former Moon lead singer Noel McCaila, have pulled out of all live appearances for the next month in order to routine and record material for their debut album. It's scheduled for late summer release, and a major label deal is currently being finalised.

 Huang Chung, the four-piece London band who signed to Arista in April, have their first single on the label out this weekend — titled 'Hold Back The Tears', It was penned by lead singer Jack Hues, and it's coupled with 'Journey Without Maps'. The group are now in the studio working on their debut album, planned for early

 Graduate Records have become the first independen label to achieve a platinum sale, and that's with the UB40 labum 'Signing Off', which they're still selling in large quantities even though the band is no longer on their roster. Latest Graduate signing is The Chefs, whose single '24 Hours' will be issued on July 31.

 The new Fingerprintz single is 'Bohemian Dance' / 'Coffee And Screams', released by Virgin on July 24. Both tracks are taken from their upcoming album 'Beat Noir', due out at the end of August.

 Paul Gardiner was the only member of Tubeway
 Army to remain with Gary Numan's band from beginning to end, and his debut solo single has been given a big boost by his former boss. Numan produced it, co-wrote the song with Gardiner, and plays bass on the track. Titled 'Stormtrooper In Drag', it's issued by WEA next week

 Electric Light Orchestra have their first album for more than two years released by Jet on July 31 — titled Time', it comprises 11 new Jeff Lynne songs. It's preceded this weekend by a single culled from the LP. 'Hold On Tight'. And it's likely that the band will be going out oft a major tour in the not-too-distant future.

• A new single by The Polecats is scheduled for July 24

release by Mercury, coupling 'Marie Celeste' and

'Jeepster'.

The first album to be recorded by Black Uhuru in 1977, titled 'Black Sounds Of Freedom', is now available on Greensleeves Records (through Spartan and Jetstar). The group then comprised Duckle Simpson, Michael Rose and Errol Nelson, though the latter was subsequently replaced by Puma Jones — and both Sly Dunbar and Robbie Shakespeare are among backing musicians. The album was called 'Love Crisis' when originally issued, and it was re-mixed earlier this year by

Lewie invents 'raggy

JONA LEWIE is back in action with another original concept, after putting the kitchen in parties and a stop to the cavalry. His new single, issued by Stiff tomorrow (Friday) is 'Shaggy Raggy' - the first word refers to a busker who is the subject of the song, while Raggy implies a cross between ragtime and reggae! And the B-side is titled 'Shaggy Raggied', which apparently carries on from where the A-side stops. Jona is currently on an European promotional tour and, while there are no plans for British dates at present, he's likely to be in action here in the autumn.



Debbie LP release set

DEBBIE HARRY'S long-awaited solo album 'KooKoo', produced by Nile Rodgers and Bernard Edwards of Chic, is now set for release by Chrysalis on July 31
— and it's preceded on July 24 by a single culled from the LP, 'Backfired'/'Military Rap'.

Recorded in New York over the past three months, the album features ten new songs, all written by Debbie, Chris Stein and the two Chic men and among guests musicians are Chic members, Chris Stein on guitar and Spud and Pud Devo. The cover has been designed by renowned Swiss sci-fi artist H. R. Giger, who was responsible for the designs for

There are plans for Blondle to tour in the States with Chic in the near future, though exactly what form Blondie would have in this context is open to speculation — with the Chic men in attendance, the chances are that only Debbie and Stein would be involved, plus possibly drummer Clem Burke.

It's understood that Debbie and Chic are also likely to visit Britain soon — though, at this stage, only for promotional purposes.



STEVIE NICKS SOLO ALBUM

STEVIE NICKS of Fleetwood Mac has her debut solo album 'Bella Donna' released by WEA on July 31. It contains ten original songs, most of them written by Stevie, though one exception is 'Stop Draggin' My Heart Around' which was penned by Tom Petty and Mike Campbell — this particular track features a Nicks-Petty duet, and it's being issued as a single. The only other duet on the LP is 'The Highwayman', and that's between Stevie and Don Henley of The Eagles

• John Miles is back in action after two years of sorting out contractual problems and concentrating on songwriting. He's now with EMI, having previously been with Decca, and his debut single for the label is out next week — titled Turn Yourself Loose'. It's taken from his

new album 'Miles High', for rolease on August 10.

Pre Records (through Charisma) are rush releasing the Gregory issacs single 'Front Door', which has been at No.1 in the reggae import charts for three weeks. It was written, arranged and produced by Isaacs, as was the B-side 'Substitute'. Both tracks are taken from his upcoming album 'More Gregory', to be issued on August

 Youth In Asia' is the debut album by Birds With Ears, released on Brighton label Attrix Records (through Rough Trade, Pinnacle and Stage One).

Phonogram and Eagle Records have concluded a deal

Involving material by Eagle artist Gary Glitter, whereby Phonogram will be releasing his product, though records will carry the Eagle logo and name. The first is Glitter's previously reported new single 'When I'm On, I'm On' / 'Wild Horses', which appears via this outlet on July 24.

 Polydor have signed The Loved One (Dryden Hawkins and Zeb), who appeared on the recent 'Some Bizzere' compilation. The Duo's first single is a revival of The Tornadoes' 1962 chart-topper 'Telster', released on July

 Follow-ups to recent No.1 singles by Smokey Robinson and Michael Jackson have now been confirmed by Motown. As previously forecast by NME, Robinson's is 'You Are Forever', and it's out this week. Jackson's is 'We're Almost There', taken from his 'One Day In Your Life' compilation album, but never before issued as a single in the UK — release is expected in two or three weeks. Also from Motown, the new Stevie Wonder single 'Happy Birthday' is out this week, with

Teens Marle's 'Square Biz' following next Monday.

Leicester labe! S&T Records (through Rough Trade) release the debut single by five-piece local band Future Toys, who've played with Classix Nouveaux and The 4"be2"s, among others. Titled 'Perfect Strangers', it's out

• The Charge have a three-track single out this week on Test Pressing Records (through Rough Trade and Bonapartes) featuring 'Kings Cross', 'Brave New World' and 'Godz Kids'. From the same source on August 1 comes the Erazerhead single 'Apaman' / 'Rock'n'Roll

 Balaclava Records is launched this week, with distribution by PRT, and the first single is 'Khabbo & Tara' by boy and girl due Freehold — with upcoming releases featuring Steve Francis & The Rattlers, Bobby Bizarro and Ipswich band Gypp. The label is being run by Piers Ford-Crush and Philip Love, as an outlet for their company Beaumont Productions.

'Mother's Hour' / 'Patient' is the new single by Ludus,

issued this week by New Hormones, and the band will shortly be gigging to aid promotion. From the same label comes a 30-minute cassette by C.P. Lee of the Albertos - titled 'Radio Sweat', it's a sound and music

reconstruction of a commercial radio broadcast.

Ex-Korgi Andy Davis has formed a five-piece band called Slow Twitch Fibres (no kidding!), and they've been signed by Rialto Records. Their debut single This is Your Lunch' is due out next month.

 British singer, musician and producer Adrian Baker has joined The Beach Boys — and he'll be working with them in California, as well as co-producing new recordings with Bruce Johnston. It was Baker who recorded 'Beachboy Gold' two years ago under the name of Gidea Park, and the reissued Sonet single made its NME Chart debut last week.

 Top French band Telephone, who've been touring here with Iggy Pop, have been signed to a UK licensing deal by Virgin. Their album 'Au Coeur De La Nult (At The Heart Of The Night)' is out this week. The band have several No.1 hits and sell-out tours to their credit in their home country.

Liverpool band Afraid Of Mice, recently signed by Charisma, have their debut single out this week — titled 'I'm On Fire', it was produced by Tony Visconti. They play at the Reading Festival next month, and their first album is scheduled for September.

 Leading Manchester band The Out have signed to Cargo Records with distribution through Pinnacle — and their single 'Better The Devil' / 'Not Enough' is out this week. Also out on the same label is the single 'Still Not Over You' by Crewe outfit The Nigel Stonier Band.

Tenpole's Starsound

TENPOLE TUDOR follow their 'Swords Of A Thousand Men' hit with a new single titled 'Wunderbar', released by Stiff this weekend. The song originally appeared on the 'Eddie, Old Bob, Dick And Gary' album, but this is a specially re-recorded version — and it's the first to feature Munch Universe, who recently joined the band. And in the light of the 'Stars On 45' success, they've recorded their own melange on the B-side of the single, which they call Tenpole 45' - it contains six songs from their repertoire, plus a new intro, all in the space of just over four minutes.

Rainbow: three more

RAINBOW have added three more dates to their current British tour. The first is a second night at Newcastle City Hall on July THIS IS TOHOWE London concerts - this time at the Hammersmith Odeon on July 26 and 27.

JUDAS PRIEST have added another date to their previously reported autumn tour. It's at Crawley Leisure Centre on November 20, and tickets are on sale now all at the one price of

SHEENA EASTON, currently recording her second album at the Caribou Studios in Colorado, has slotted another London show into her autumn tour itinerary — at the Dominion Theatre, Tottenham Court Road, on October 18. She has also added an early evening performance (6pm) at Reading Hexagon on

October 16.

CI NICKY MOORE BAND, who supported
Wishbone Ash on their recent UK tour, have gigs in their own right at Bristol Granary (this Saturday), London Fulham Golden Llon (July 20), Burton 76 Club (24), Tonypandy Naval Club (25), Newbridge Memorial Hall (26), Tonbridge George & Dragon (27) and Maidstone The Ship

☐ THE Ak BAND, who've just released their debut album 'Manhole Kids' on RCA, have London gigs at Harrow Rd. Windsor Castle (July 21), Clapham Two Brewers (22), Tooting Castle (29), Woolwich Tramshed (30) and Fulham Golden Lion (August 11) — and out of town, they visit Bournemouth Moathouse (July 23) and Hastings Chatsworth Hotel (August 18). Their new single 'Over You' is released on August 7.



DOLL BY DOLL follow their recent London shows at The Venue and Dingwalls by headlining at the Embassy Club in Bond Street next Tuesday (21). Then they're off to Finland to top a festival, returning here in time for the release of their second Magnet single in early August.

☐ THE INMATES make a one-off appearance at London Victoria The Venue this Saturday (18). And appearing there next Monday (20) are THE THOMPSON TWINS, supported by Ski Patrol and King Trigger.

Additional Depeche

DEPECHE MODE, whose July 23 show at London Victoria The Venue was announced last week, have now added Jenkinson's (August 2) and Leeds Warehouse (6). A couple more have still to be finalised, and these will be their last gigs until autumn, when they'll be playing further dates to tie in with the release of their album.

THEATRE OF HATE, whose gig at London Oxford St. 100 Club on Tuesday this week was originally intended as a one-off, will now be returning there for a second date next Tuesday (21). The Charge and Erazerhead support.

MICHAEL SCHENKER BAND have switched the date of their concert at Wolverhampton Civic Hall, announced two weeks ago (together with their other UK dates) as September 16. It now becomes the opening date of the tour on September 1.

☐ JIMMY LINDSAY headlines a benefit concert at Huddersfield Cleopatra's this Sunday (19). It's being staged by the Black Unity Organisation, with proceeds going towards the building of a community centre and the maintenance of the newspaper. Admission is £2.50 (advance), £3 (doors) and £1.50 (dole card holders).

THE BELLE STARS have a major London date next Tuesday (21), when they headline at The Venue, Victoria — support act is OK Jive, and tickets are £2. The girls warm up with glgs at Bristol Trinity Hall (tonight, Thursday) and Cardiff Nero's (Friday).

Now it's Startrax

STARTRAX is Phonogram's answer to the success of Starsound on CBS. Under a pressing and distribution deal with Pickwick, Phonogram release an album and single this weekend, both titled 'Startrax Club Disco' and retailing at special low prices. Side One of the LP contains 64 non-stop segued titles, including a medley of 30 Bee Gees songs, and Side Two is a further selection of hit songs made famous by other artists. The seven-inch single features 14 Bee Gees songs, while the 12-incher contains these plus a sampling of other tracks from the album. Release is on the Picksy label



Devo EP precedes tour

DEVO have a 12-inch EP issued by Virgin this weekend, featuring material recorded in San Francisco during their US tour last summer — it contains 'Freedom Of Choice Theme Song', 'Whip It', 'Girl U Want', 'Gates Of Steel', 'Be Stiff' and 'Planet Earth', and it sells at £2.99. This is an interim release while we're awaiting their next album, which is due out in the autumn — and there's a good chance of them playing UK dates at the same time. Their last LP 'Freedom Of Choice' went platinum in the States.







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THURSDAY 16 MARK RYDER & THE HEROES

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THURS 23/ROCKABILLY NIGHT







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Friday 17th July **New Romantic Night featuring** MONOCHROME

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Adm £2 **FUTURIST NIGHT** SURPRISE FUTURIST BAND

Wednesday 29th July Adm only 75p Royal Wedding Celebration **PARTY NIGHT**

Saturday 18th July Adm £2 HEAVY METAL ROCK

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Saturday 25th July Adm £2 HEAVY METAL ROCK

CHEVY + LIMELIGHT

Friday 31st July

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Wednesday 15th July **LUCKY SADDLES** Thursday 18th July

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Friday 17th July BIM

Saturday 18th July £1.25 DADDYYUMYUM

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THE KEYS

Tuesday 21st July THE OUTSKIRTS

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Thursday, July 18th **BLUE ORCHIDS** + BIRTHDAY PARTY + THE NIGHTINGALES

Saturday, July 18th E3 00

THE INMATES THE THOMPSON TWINS + SKI PARTROL

+ KING TRIGGER Tuesday, July 21st £2 00

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ICE HOUSE

Thursday, July 23rd **DEPECHE MODE**

COMING SOON

SHAKATAK

Seturday, July 25th

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MISTY IN ROOTS

Wednesday, July 29th Alternative Wedding Reception €8.00 HOT GOSSIP + PASADENA ROOF ORCHESTRA + BIDDLE & EVE

Thursday, July 30th **DELTA 5**

Tuesday, August 4th KATE AND ANNA McGARRIGLE 101 CLUB 101 St John Hill Tel. 01 223 8309

MALCHIX + To the Finland Station

RYE & THE QUARTER BOYS + The Pope Priday 17th July — Private Party Saturday 18th July DUX HILL DANCE

RED LETTERS + Street Allers
Monday 20th July EYE WITNESS THE FLOOD + Tunika KATIE HEATH BAND

ALTERNATIVE T.V.

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THE PASSAGE + The french THE LEMONS + Profiles SKI PATROL + The Kindergerten
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FLYING PADOVANI'S KABALA + Artery

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THE DIVERS + Alreid of Miles the IVORY COASTERS

+ The Daughters
Club DJ's Joe Europ & Allies Hope

ANTI APARTHEID MOVEMENT PRESENTS

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Saturday August 1st at 8.00pm UNIVERSITY OF LONDON UNION, MALET ST., LONDON WC1

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Tickets available for all London Concerts of the following July 8/9 RAINBOW

LONDON CONCERTS JULY

19 Monochrome Set

19 Robert Hunter 23 Siouxsie & The Banshees

24 Bad Manners

25 Del Leppard

26 Killing Joke

26,27 Rainbow

28 The Prentenders

29 Humble Pie

29 Ian Dury

30 Mike Oldfield

30 The Pretenders

AUGUST 10 Hazel O'Conner

18 Barbara Dickson

24 Siouxsie & The Banshees 26 Foreigner

SEPTEMBER

3 Siguxsie & The Banshees 13,14 Michael Schenker **OCTOBER**

5-10 Andy Williams

11 Steve Hackett 17,18 Sheena Easton

24.25 Saxon 30,31 The Shadows

NOVEMBER

8 Styx 21,22 Judas Priest **FESTIVALS**

JULY 18, 19, 25, 26 Capital Jazz with Chick Corea, Herbie Hancock, Ella Fitzgerald

AUGUST

1 Cambridge Folk Festival with Donovan & Steeleye Span 1 Black Sabbath/Motorhead 8 Thing Lizzy/lan Hunter 15,16 Roots Rockers with Sugar

Minott & Errol Dunkley 22 AC/DC, Whitesnake, BOC 28,29 Ian Dury, Elvis Costelfo, U2, Rory Gallagher, Doctor Feelgood 28-30 Reading Rock with Gillan, Kinks, Wishbone Ash

"TELEPHONE CREDIT CARD BOOKINGS"

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Friday 17th July £150 on door £2.00 after 10 pm **FUNK**

FESTIVAL

Featuring 1st Rock City Roller Disco Championship — 1st Prize VIP Roller Disco Waekend in London + Pairs of sketes to be won Top Midland Funk D.J's

Saturday 18th July £1.00 on door £1.50 after 10 pm **FUTURIST**

DISCO IN THE LOUNGE CLUB
Special Guest D.J. Steve

Friday 24th July 23 50 Adv

HAZEL O'CONNERS MEGAHYPE 1th Special Guesta ICEHOUSE Seturday 25th July £1 50 Adv NIGHT

All the best Soul Sounds from the 60's & early 70's --- DJ's Rob Smith / Denny/Dave Evison Thursday 30th July £3.00 Adv

SPIRIT + Special Guests

Saturday 1st August £2 00 Adv THE PHOTOS

Thursday 27th August £3 00 Adv STEVE

HACKETT

Tickets from: Rock City Box Office, Virgin, Selectadisc, Victoria Bux Office, Nottingham — RE Cords, Derby — Syd Booth, Mansfield — Pride, Newark — Record Shop, Grantham — Tracks & Sanctuary, Lincoln or by Post from Rock City, Enclose SAE

Nationwide Gig Guide



Chick Corea Pic. Joe Stevens

LONDON's Capital Radio presents its second annual Jazz Festival this month, and let's hope it meets with a better fate than last year's inaugural event — when Alexandra Palace. where it was due to be staged, went up in flames the day beforehand. This year, the organisers have opted for Clapham Common in South London as the festival site, and it's spread over two successive weekends. Among the American visitors for the first half are CHUCK BERRY, CHICK COREA and LARRY CORYELL (Friday), and AL JARREAU and HERBIE HANCOCK (Saturday). The rest of the bills can be found under the daily

Not a great week for new tours starting — in fact, there's only one of any significance, and that's a double-header Summer Hop" featuring AFTER THE FIRE and Q-TIPS, with Radio Luxembourg's STUART HENRY in charge of the disco interludes. Opening dates are at Portsmouth (Sunday), Poole (Tuesday) and Southampton (Wednesday)

A couple of mini-tours worthy of note THE ROCHES are over from the States and, prior to their appearance in the Cambridge Folk Festival, play concerts in Sheffield (Friday) and Edinburgh (Saturday); and THE BELLE STARS visit Bristol (Thursday) and Cardiff (Friday), before headlining at London

The Venue on Tuesday The principal one-off of the week is on Sunday, when Grateful Dead lyricist ROBERT HUNTER makes a rare London appearance — and at a venue which rarely stages rock, Her Majesty's Theatre. And THEATRE OF HATE, whose gig at London 100 Club last week was originally intended as a

Not the most inspiring of weeks, maybe. But we're already licking our lips in anticipation of next week, when we have tours by SIOUXSIE, HAZEL O'CONNOR and BAD MANNERS plus Royal Wedding specials by IAN DURY, KILLING JOKE and HUMBLE PIE, among others



Chuck Berry Pic: Chris Walter

Thursday





Little Roosters

Aberdeen Fusion Ballroom: The Pretenders Aylesbury Chitten Club: Gonzalez Bath Nero's: Recorded Delivery Birmingham Barrel Organ: Ida-Red Birmingham Golden Eagle: 021 Birmingham Mercat Cross: Sky Diver Birmingham Mercat Cross: Sky Diver
Birmingham Raifway Hotel: The Lest Detail
Bolton The Gaiety: Katches
Bradford Manhattan Club: Xero
Bradford Tiffany's: Vice Squad / Splodge /

Bradford Tiffany's: Vice Squad / Splodge /
4-Skins
Bristol Granary: The Meteors
Bristol Stores & Stripes: Jets
Bristol Stonehouse: The Android Pups
Bristol Trinity Hall: The Belle Stars
Chadwell Heath Greyhound: Plain
Characters / Skating Vicers
Chester Troubador: Sans Culottes
Chesterfield Star Inn: Our Pete & The Wage
Silps / Jumping Jeannie & The 4½

Slips / Jumping Jeannie & The 41/2 Garden Gnomes Coventry General Wolfe: Trimmer &

Jenkins

Crewe Hunters Lodge: Vermillion Hair Croydon Ashcroft Theatre: 'Joseph & The Amazing Technicolor Dreamcoat' (until

August 8)
Eastcote Clay Pigeon: Morrisey Mullen
Edingburgh Nite Club: Magnum / Dark Star
Ellesmere Port Bulls Head: The Lulu Boys
Faversham The Phoenix: Sandy Beach &

The Deckchairs
Glasgow Dial Inn: The Dolphins Gravesend Red Lion: Legend Hastings Chatsworth Hotel: Pat Halcox -Pete York Allstars

Pete York Allsters
Hayle Penmare Hotel: The Artists
Keighley Kings Head: The Elements
Leeds Brannigans: Male Order
Leeds Fforde Green Hotel: The Byron Band
Leeds Warehouse: The Monochrome Set
Leicester Granby Halfs: Rainbow
Liverpool The Dolphin: The Chase
Liverpool The Mayllower: The Street Liverpool The Mayflower: The Rivals London Acton White Hart: The Idiot Actors

London Barons Court Tavern: The 45's London Battersea Arts Centre: Arthur 2-Stroke / The Chart Commandos / The Papers / Broadcast / The Answer ndon Camden Dingwalls: Mark Ryder &

London Canning Town Bridge House: Park

Avenue
London Clapham 101 Club: Rye & The
Quarter Boys / The Pope
London Covent Garden Rock Garden: Aerial London Covent Garden Seven Dials:

Macondo London Edmonton The Cock: Talk Like That London Euston The Pits: The Monsters / The Umpires

London Fulham Golden Lion: Bumble &

London Fulham Greyhound: The Little Roosters/Slaves Of Janet London Fulham Kings Head: The Flood London Fulham The Swan: Zitz London Greenwich White Swan: Suspect London Hampstead Giovanni's Club:

Spartacus
London Hampstead Starlight Room: Prime
Suspect / The News
London Harrow Rd. Windsor Castle:

Arrogant
London Islington Hope & Anchor: El Trains
London Kensington De Villiers Bar: Gold
Dust Twins

London Leytonstone Green Man: Crazy
Cavan & The Rhythm Rockers
London Marquee Club: The Dumb Blondes
London N.W.2 Hogs Grunt: Syco & The

New Yorkers London Putney White Lion: Jaxs London Shepherds Bush Wellington: Black

London Soho Pizza Express: Bill Greenow London Southgate Royalty Ballroom: The

Blue Cats London Stockwell Old Queen's Head: The Influence **London Stoke Newington Pegasus: Mickey**

Jupp
London Victoria The Venue: Blue Orchids /
The Birthday Party / The Nightingales
London Waterloo Royal Victoria: Fredyy's
Featwarmers
London West Hampstead Moonlight Club:

The Lemons / Profiles
London Woolwich Tramshed: Nuthin Fancy
/ The Dumples / Rusty Nuts
London W.1 Embassy Club: The Original Bucks Fizz Manchester Band on the Wall: Terry Smith

/ Joe Palin trio Manchester (Walkden) Bulls Head: Rockin'

Milton Keynes Compass Club: Not The Money Savers/The Zap Somethings/Jah Lizard

Newcastle The Cooperage: Coco Canyons Amazing R & B Spittires
Nottingham Hearty Good Fellow: Colin
Staples Breadline / Ray Gunn & The

Lasers
Oxford Pennyferthing: Vetoes
Peterborough Bull & Dolphin: The Pleasure
Peterlee Norseman Hotel: The Toy Dolfs Ramsgate Sands Hotel: Back Door Man St. Albans Horn Of Plenty: Shader Stockport Smugglers Nite Spot: Que Bono / Walter Mitty's Little White Lies Winchester Railway Inn: The Motifs

Friday

17th



Geno Washington

Aylesbury Hazel's Club: Chas & Dave Bath Moles Club: Blue Orchids Birmingham Barrel Organ: Willy & The Poor Boys

Birmingham Fighting Cocks: The Nightingales / The Great Outdoors Birmingham Mercat Cross: Situation Critical

Critical
Birmingham Rallway Hotel: Teuser
Birmingham (Sheldon) Post Office Sports
Club: Aragon / Tortured Souls / Hurt
Bournemouth Town Hall: The Cruisers
Bradford St. George's Hall: Def Leppard /
More / Lionheart
Rridnort Greybound: Nois Reiz

More / Lionheart
Bridport Greyhound: Nois Bolz
Bristol The Old Duke: Sweet Substitute /
Pat Halcox-Pete York Allstars
Broadstairs St. Peter's Hall: Naughty

Broadstairs St. Peter's Hall: Naughty
Thoughts
Burton 76 Club: Bandanna
Cardiff Grassroots Club: The Meteors
Cardiff Nero's: The Belle Stars
Chadwell Heath Greyhound: Janine / Wish
Coventry General Woffe: Limelight / 720
Coventry Ryton Bridge: Streetlite
Croydon The Cartoon: Nicky Barclay Band
Durham Brewers Arms: The Toy Dolls
Edinburgh Nite Club: The Cuban Heels
Exeter Samentha's: The Artists
Farnham Crondall Village Hall: Yakety Yak
Feltham Football Club: The Strollers
Folkestone Springfield Hotel. Pete Stacey Folkestone Springfield Hotel! Pete Stacey

Hallsham Crown Hotel: Lau Trec / Slayve Haywards Heath Taverners: Shakatak Hertford The Wolpack: Scarlet O'Hara Kingswinford The Woodman: John Kirkpatrick & Sue Harris

Lancaster Greaves Hotel: Natural Scientist Leeds Brannigans: All Over The Carpet Liverpool Royal Court Theatre: Barbara

iverpool The Masonic: The Shattered Dolls London Battersea Arts Centre: Talisman /

Talkover / Infinity
London Brentford Red Lion: Chuck Farley
London Camden Dingwalls. Jane Aire &
The Belvederes / Slaves Of Janet
London Camden Southampton Arms:
Jellyroll Blues Band

London Canning Town Bridge House: Wasted Youth/ Mad Shadows London Chalk Farm Enterprise: English Country Blues Band London City Polytechnic: Cry Shark / Tic

Douloureaux London Covent Garden Rock Garden Weapon Of Peace / Bumble & The Beez London Euston The Pits: Red Beans & Rice /

Mood Elevators London Fulham Golden Lion: The Rieltos London Fulham Greyhound: Geno Washington / Wipe Out washington / Wipe Out London Fulham Kings Head: The 45's London Hackney Pembury Tavern: Jets London Hampstead Starlight Room: Holograms / Between Pictures

London Hendon Rugby Club: Treatment / The Beards London Herne Hill Half Moon: OK Jive London Islington Hope & Anchor: BIM London Islington Screen On The Green Havans Let's Gd!

London Kentish Town Bull & Gate: Crannog London Marquee Club: T.V. Smith's Explorers
London N.1 The George: Damaged Youth /

To The Finland Station London N.W.2 Hogs Grunt: Tropicana London Putney Half Moon: Micky Jupp London Putney Star & Garter: The Feelers London Putney White Lion: Black Market London Soho Pizza Express: Velvet London Southgate Royalty Ballroom: The

Muskrats London Stockwell Old Queen's Head: Taiwan Pins / Empty Vessels London Stockwell The Plough: Southside London Stoke Newington Pegasus: Juice On The Loose

London Tottenham The Spurs: Apocalypse London Upstairs at Ronnie Scott's: Ray Carless London Victoria The Venue: Alan Price

London West Hampstead Moonlight Club: Ski Patrol/The Kindergarten London W.C.1 Action Space: This Heat / Safe House / 23 Skidoo London W.C.1 New Merlin's Cave: The D.T.'s

Manchester De Villes Club: Pigbag/The

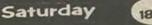
Liggers/Maximum Joy Manchester Miracle Club: Euphorics / Screw Loose & The Nuts
Manchester Night Shelter: The Freshies /
Massagana / Cinema Eluminare

Massagana / Cinema Eluminare
Manchester Pips: Oranga Julce
Manchester Polytechnic: b-Movie
Manchester (Stalybridge) Commercial
Hotel: J.G. Spois
Manchester (Tameside) Spread Eagle: A
--Formal Sigh
Newcastle Mayfair Ballroom: Magnum /
Dark Star

Newcastle Mayfair Ballroom: Magnum / Dark Star
Norwich East Anglia University: Results
Norwich Star Ballroom: Wah!
Oxford Pennyfarthing: Arrogant
Passfield Royal Oak: Paul Thane Quintet
Retford Porterhouse: The Monochrome Set
Salisbury The Grange: The Papers
Sheffield Crucible Theatre: Roaring Jelly
Sheffield Radio Sheffield Festival: The
Roches

Roches
Sheffield University Students Union:
George Melly & The Feetwarmers
Shifnal Star Hotel: The Breed Southampton (Waltham Chase) The Shad:

Dream Sequence
Wallasay Leasowe Castle Hotel: Michael Chapman
Winchester Tower Arts Centre: Drum
Culture







Larry Coryell

Balloch Roundabout Inn: Possessor Basingstoke Bass Handle: Caricature Bath Moles Club: The Beat Roots Bath St James Theatre: The Thompson

Birmingham Barrel Organ: Orphan
Birmingham Cedar Club: Blue Orchids
Birmingham Crown Hotel: Xpertz
Birmingham (Digbeth) The Soft Club: Year
Zero/Lose Control
Birmingham Fighting Cocks: Vision
Collision/Hot Pencils

Birmingham Mercat Cross: Handsome Beasts
Bolton Silverwell Leisure Centre: Que

Bono/Hot Gospels Bristol Granary: Nicky Moore Band Bude Headland Club: The Artists Canterbury Technical College: Siris/Denbigh/Mick Muff & The Divers Cardiff Chapter Arts Centre: Robin

Williamson Chadwell Heath Greyhound: The Dumb Blondes/The Whizz Kids Chesterfield Top Rank: Bingo Reg & The Screaming Jeannies/Stuttering Jack & The Heart Attacks
Codsall Crown Inn: Pat Halcox-Pete York

Alistars
Coventry General Wolfe: Wahl
Derby Assembly Rooms: Barbara Dickson
Eastbourne St Mary's Hall: Back Door Man
Edinburgh Queens Hall: The Roches
Exeter University: The Papers
Huddersfield White Lion: Natural Scientist
Ikkley Crescent Hotel: Nick Toczek & Surfin Alistars

Lancaster Greaves Hotel: Walter Mitty's

Little White Lies Leeds Brannigan's Bar: Knife Edge Liverpool Brady's: T.V. Smith's Explorers London Acton White Hart: The Ak Band London Battersea Arts Centre: The Flatbackers/The Outskirts/True Life

Contessions
London Brady Club: Pigbag/Maximum Joy
London Camden Dingwalls: The Cruisers
London Canning Town Bridge House:
Jackle Lynton Band
London Canon Hill Park Arena Theatre: The
Daglars

London Clapham Common Capital Jazz Festival: Chuck Berry/Chick Corea/Mel Torme/Basie Alumni/Morrissey Mullen/Lerry Coryell/Ronnie Scott London Clapham Two Brewers: Talk Like

London Clapham 101 Club: Dux Hill Dance/Things in Bags London Covent Rock Garden: The Cheaters/Out Of Order London Covent Garden The Basement: Mirror Co./Miles Over Matter/Rhythem

Method Landon Edmonton The Cock: Rye & The Quarter Boys London Enfield Starlight Rooms: Denise

Noian London Euston The Pits: Long Tall Shorty/Eddie Steady Go London Friern Barnet Orange Tree: Flying

Saucers Shack
London Fulham Golden Lion: Chicken
Shack
London Fulham Greyhound: Laverne

Brown Band/The Dee Tee's London Fulham Kings Head: The Feelers London Hammersmith Lyric Theatre (funchtime, free): Sphere

Condon Hampstead Starlight Room: Watts-Noys/Baby Amplifiers London Harrow Road, Windsor Castle: Accelerator London Herne Hill Half Moon: BIM/The

London Highgate Duke of Wellington:

Apocalypse
London (slington Hope & Anchor: Daddy Yum Yum London Manor Park Three Rabbits: The

Fascinators London Marquee Club: No Dice London N.14 The Stapleton: Dave Ellis

London N.W.2 Hogs Grunt: Irving Street Band

London Putney Star & Garter: Trimmer & Jenkins London Soho Pizza Express: Fred Hunt

Quintet
London Stoke Newington Pagasus: Blg

London Upstairs at Ronnie Scott's: Ray Carlesa London Victoria The Venue: The Inmates

London West Hampstead Moonlight Club: The Flying Padovanis/Blackheart London W.C.1 New Merlin's Cave: J.J. &

The Flyers
Manchester Portland Bars: Vermillion Hair
Middlesbrough Plus One: The Toy Dolls
Newcastle City Hall: Def
Leppard/More/Lionheart
Nottingham Boat Club: The Byron Band
Ossett B.R.S.A.: Rockabilly Rebs

Oxford Pennyfarthing: Sunfighter
Portsmouth Kimbals Social Club: Jeta
Redcar Coatham Bowl: The Pretenders
Retford Porterhouse: Magnum/Dark Star
Saffron Walden Market Square: The Work
Shifnal Star Hotel: The Review/Mature
Young Adults

Young Adults ...
Sidcup The Woodman: Blueprint
Stafford Bingley Hall: Rainbow
Stoke (Mier) Wagon & Horses: Grace
Wishaw Crown Hotel (Lunchtime): The

Wollaston Nags Head: C-Saim Worcester Waterside Club: 96 Tears Yeovil Carnaby's: Shakatak

Sunday

19th



Harble Hancock

Ashford Stour Centre: Sweet Substitute / Pat Halcox — Pate York Allsters Bath St. James Theatro: The Thompson Twins

Twins
Birmingham Barrel Organ: Otto's Bazaar
Birmingham Railway Hotel: The Out
Birmingham (Yardley) The Swan: Video
Bradford Manhattan Club: Xero
Bradford Morley Carr Club: Rockabilly Rebs
Brighton Jenkinsons: Wah!
Bromley The Northover (lunchtime): Bill
Scott & Ian Ellis

Scott & lan Ellis Chadwell Heath Greyhound: Steve Lynton Band

Croydon The Cartoon: Brett Marvin & The Thunderbolts (lunchtime) / The Drivers (evening)
Eccles Town Hall Tavern: Dead Giveaway

Edinburgh Ital Club: Clint Eastwood & General Saint Edingburgh Odeon: Def Leppard / More /

Lionheart
Lionheart
Falmouth The Laughing Pirate: The Artists
Gillingham King Charles Hotel: Magnum /
Marquis de Sade
Galsgow Dial Inn: The Dolphins
Glasgow Maestro's: FK9
Guildford Royal Hotel: The Mode
Hailsham Crown Hotel: Black Market
Hartlepool Birds Nest: The Toy Dolls
Huddersfield Cleopatra's: Jimmy Lindsay
Kettering Kings Arms (lunchtime): Dave
Johnson Jazz Band & Guests
Leeds Royal Park Hotel: Windows
London Bartersea Arts Centre: Wreckless
Eric / Normil Howalians / Calling Hearts /
The Big Combo / Spoon Frazer
London Battersea Nags Head; Jugular Vein
London Camden Club 94: Back Door Man
London Camden Club 94: Back Door Man
London Canning Town Bridge House:
Sunfighter / The Pone

London Canning Town Bridge House: Sunfighter / The Pope London Charing Cross Duke of Buckingham: The Invisibles (for four

days) London Clapham Common Capital Jazz Festival: Al Jarreau / Herble Hancock / Dizzy Giliespie / Lee Konitz / Shelly Menne / Bobby Lamb — Ray Premru Big Band

London Clapham 101 Club: Red Letters / Strait Allens ondon E.11 The Eagle: The Old Swan Band

London Finchley Torrington: Johnny Mars London Fulham Golden Lion: Dana

Gillespie London Fulham Greyhound: The Greatest Show On Legs
London Hackney Pembury Tavern: Flying Saucers

London Hampstead Sterlight Room: Micky Jupp / The Hit Factory London Haymarket Her Majesty's Theatro:

Robert Hunter London Herne Hill Half Moon: The Piranhas
/ Taiwan Pins

London Islington Hope & Anchor: Crown Of London Kentish Town Bull & Gate: Juice On

The Loose London Marquee Ciub: La-Rox London N.19 Wittington Park: Talk Like

London N.W.2 Hogs Grunt: Alfarhythm

London Oxford St. 100 Club: Ronnie Lane's Big Dipper London Putney Half Moon: Gordon Gittrap London Putney White Lion: Sam Mitchell

London Soho Pizza Express: Fred Hunt Trio London Southall White Hart: Relay London Stoke Newington Pegasus: The

lvory Coasters
ondon Strand Lyceum Ballroom: The
Monochrome Set / DAF / The
Weathermen / The Past Seven Days

London Stratford Green Man (lunchtime): The Funky 8's London Stratford Green Man: Wide Open

London West Hampstead Moonlight Club: Pigbag / Artery London W.1. Portman Hotel (lunchtime):

Fony Milliner Quartet ondon W.C.1 New Merlin's Cave: Brian Knight Band

Mansfield Leisure Centre: The Pretenders Newquay Central Hotel: The Winners Northampton The Romany: The World

Pontofract Blackamore Head: Dark Ster Portsmouth Tiffany's: After The Fire /

Q-Tips
Poynton Folk Centre: Ar Log / Abalon Scarborough Penthouse: Roaring Jelly Sheffield Crucible Theatre: Barbara Dickson Southampton Park Hotel: The Secret Southport Blundell Arms: John Kirkpatrick Stafford Bingley Hall: Rainbow Stevenage Fairlands Valley (afternoon):

Monday

20th



Aswad

Bath Roxpot: The Spies/The Tropics
Brimingham Barrel Organ: Mayday
Birmingham Hoty City Zoo: Doll By Doll
Birmingham Mercat Cross: The Thrillers
Birmingham Railway Hotel: Chainsaw
Bristol Granary: Magnum/Dark Star
Burton New Hall Club: Shades
Croydon The Cartoon: Sacre Bleu
Hanlay Unelin: Saternalla Hanley Vineim: Saturnalia Hemel Hemipstead Warners End Youth Club: M.S.Q./Blazing Red

Huddersfield The Jungle: Sans Culottes liford Cauliflower Hotel: Original East Side Stompers
Kendal Brewery Arts Centre: Sammy

Rimington Band Leeds Big-Top in Roundhay Park: Gary

Leeds Haddon Hall: Goff Jackson & The

Huns
London Battersea The Cricketers: The 45's
London Camden Club 94: Back Door Man
London Camden Dingwalls: The
Clocke/Martin Bessermen Band/Prisoner

Clocks/Martin Besserman Band/Prisoner
London Canning Town Bridge House: The
Purple Hearts/The Time
London Charing Cross Heaven: Wah/Last
Chant/Send No Flowers
London Clapham 101 Club: Eye
Witness/Design For Living
London Covent Garden Rock Garden:
Housewives Choice/Watch With
Mother/Room For Humans
London Euston The Pits: Animal Magnet
London Fulham Golden Lion: Nicky Moore
Band

Band London Fulham Greyhound: Rythem Method/Dan Russell Band

Method/Dan Russell Band
London Hampstead Starlight Room: Chris
Thompson & The Islands
London Islington Hope & Anchor: The Keys
London Kentish Town Bull & Gate: Big

London Kentish Town Railway Club: Mike

Weaver Band
London Knightsbridge Pizza on the Park:
Fred Hunt & Guests (for a week)
London Marquee Club: Tour De Force
London N.W.2 Hogs Grunt: The Secret Seven London Old Kent Rd: Thomas A'Beckett:

Legend
London Putney Star & Garter: Jo-Anne
Kelly's Second Line
London Southall White Hart: The
Lambrettas
London Stoke Newington Pegasus: Black

Market London S.W.18 Roundhouse: The Harloot

Brothers London Talk Of The Town: Wall Street

Crash (for four weeks)
London Victoria The Venus; The Thompson
Twins/Ski Patrol

London West Hampstead Moonlight Club: Bumble & The Beez/The Almost Brothers London W.1. Embassy Club: Jazz Sluts London W.1. Gillray's Bar: Fred Rickshaw's

Hot Goolles London W.14 The Kensington: Slaves Of Janet Northampton The Morris Man: The Work Sheffield Byron Arms: Nick Robinson's

Flying Fingers
Sheffield City Hall: Def
Leppard/More/Limelight
St Austell Cornwalt Coliseum: Rainbow
Sunderland Annabels: Erogenous Zones
Thorne The White Hart: Thin Red Line

Tuesday

21st



Belle Stars

Bath Pavilion: The Pretenders Birmingham Barrel Organ: Cromo Birmingham Mercat Cross: Vermillion Hair Birmingham Railway Hotel: Money Bolton (Bromley Cross) Railway Hotel. J. G.

Brighton The Richmond; Eye To Eye Bury The Derby Hall: Night Visitors /

Cardiff Casablanca: The Beat Roots Chadwell Heath Greyhound: Chemical Alice / The Results

Croydon The Cartoon: Italian Parcels
Jesmond The Lonsdale: Prefab Sprout /
Rockall

Leeds Parkers Wine Bar: Xero
Liverpool The Mayflower: The Icicle Works
London Camden Dingwalls: Queen Ida &
Her Bon Temps Zydeco Band
London Clapham 101 Club: The Flood / The

London Euston The Pits: The Step / The Bumpers London Fulham Golden Lion: Final Frontier

London Fulham Greybound: Spangs / The Europeans
London Hammersmith Clarendon Hotel:
Rey Shell & The Fallen Angels / Souls

Valiant / The Patrol
London Hampstead Starlight Room: The
Sax Manlax / The Fascinators
London Hornsey King's Head; Main Avenue

London Islington Hope & Anchor: The Outskirts

Outskirts
London Marquee Club: T.V. 21
London N.W.2 Hogs Grunt: Black Market
London Oxford St. 100 Club: Theatre Of
Hate / Charge / Erazerhead
London Palmers Green Intimate Theatre:
George Melly & The Feetwermers
London Putney Star & Garter: The 45's
London Soho Pizza Express: Trummy
Young / Brian Dee Trio
London Stoke Newington Pegasus: The
Idlers

Idlers
London Tottenham Prince of Wales: The
Alligators / The Wrecktangles
London Victoria The Venue: The Belle Stars

London Victoria The Venue: The Belle Stars
/ OK Jive
London West Hampstead Moonlight Club:
The Divers / The El Trains
London W.2 The Shakespeare: The Harloot
Brothers
Network Hampstead Printer Street Acts

Newcastle-under-Lyme Bridge Street Arts Centre: Grace
Poole Arts Centre: After The Fire / Q-Tips
Rawtenstall Rossendale College: The Byron

Southampton (Bishops Waltham) Jubilee Hall: Dream Sequence

Wednesday 22nd



Afton Training Centre: Sweet Substitute / Pat Halcox—Pete York Alistans Birmingham Barrel Organ: Ospray Birmingham Golden Eagle: The Soft

Asylum
Birmingham Railway Hotel: Ezra Pound
Birmingham (Yardley) Bulls Head: Roses
Cheltonham Plough Inn: Roadsters
Cobham Silvermers Golf Club: George

Melly & The Feetwarmers
Croydon The Cartoon: Basils Ballsup Band
illord Oscars Club: Remember This
Leamington Crown Hotel: 021
Leeds Pack Hourse Hotel: Xero

Leads Pack Hourse Hotel: Xero
Liverpool Royal Court Theatre: Def Leppard
/ More / Lionheart
London Battersea Arts Centre: Arkys Toast
/ John Gregory & John Townsend
London Camden Dingwalls: Queen Ida &
Her Bon Temps Zydeco Band
London Clapham 101 Club: Katy Heath
Band / The Pressure
London Covent Garden Rock Garden: Out
On Blue Six / The Close-Ups
London Euston The Pits: A Flock Of
Seaguils / Killer Wales
London Fulham Golden Lion: Metro Gilder
London Fulham Greyhound: The Directions
/ Dummies Don't Talk
London Fulham Kings Head: The Recruits

London Fulham Kings Head: The Recruits London Hampstead Starlight Room: Brian Knight Band / The Morris Band

London Islington Hope & Anchor: The Force with Deke Leonard & Sean Tyla London Knightsbridge The Grove: Fred Rickshaw's Hot Goolles London Leytonstone Green Man: Marquis De Sade London N.W.2 Hogs Grunt: the London

Apaches

London Palmers Green Intimate Theatre: George Chisholm / Keith Smith / Hefty London Peckham Newlands Tavern:

Legend London Peckham Walmer Castle: The Firm / The Elite

London Plumstead The Ship: H.G. & The 100 Years

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London West Hampstead Moonlight Club: The Ivory Coasters / The Daughters London Woolwich Tramshed: Monty Sunshine Band London W.1 Embassy Club: The Original

Bucks Fizz Manchester (Ashton) Birch Hotel: J.G.

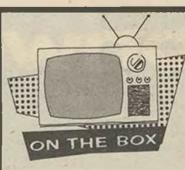
Spoils Manchester (Ashton) Shades: The

Politicians Manchester Belle Vue: Rainbow Newcastle The Cooperage: Dance Class New Romney Seahorse: Mik & Martyn Shrewsbury The Barbaric: Sans Culottes Southampton Top Rank: After The Fire /

Q-Tips Southampton (Woolston) New Bridge Inn: High Risk

South Woodford Railway Bell: Original East Side Stompers Stammore Middlesex & Herts Country Club: Shakatak St. Austell Cornwall Coliseum. The

Swinton Duke of Wellington, Rockin Horse Warsop Tudor Barn: Roaring Jelly Wigan The Pier: Magnum / Dark Star Winchester Railway Inn: The Time York Big Top at Knavesmire: Gary Glitter



Thursday July 16
ONLY ANGELS HAVE WINGS (Directed by Howard Hawks 1939). Studio-bound saga of a group of cargo pilots in a remote banana republic; Cary Grant's the boss, Jean Arthur the showgirl who falls for him, and Rita Hayworth and Richard Barthelmess are the bickering married couple. Too long at two hours, but it has its moments. (BBC 2)

Friday July 17
THE LEARNING TREE (Gordon Parks 1969). Pre-Shaft black consciousness, based on Parks' own adolescent tribulations in 1920s Kansas. Never released over here, it's lovely to look at (Parks started out as a still photographer), sensitive to a fault and, sadly, not a little dull. (BBC 1)

DR JEKYLL AND SISTER HYDE (Roy Ward Baker 1971). Ralph Bates the anguished doc, Martine Beswick his unlikely after ego-and-everything-else in a silly mixing of the Jekyll and Jack The Ripper stories. (ITV London)

Seturday July 18 NORTH WEST FRONTIER (J. Lee Thompson 1959). Colonial days, don't you know, as Kenneth More and Lauren Bacall (I) teach the Indians a few tricks. The real star of this juvenile caper is the eccentric steam train. (BBC 1)

BEDTIME FOR BONZO (Frederick de Cordova 1951). The President of the United States stars in one of his most successful vehicles, as a college prof bringing up a chimp as his own baby, to prove something or other about heredity The chimp is now Secretary of State. (BBC 2)

PARADISE CONNECTION (Michael Proces 1979). Buddy Ebsen goes to Hawaii in search of Barnaby Jones, only to find that Jed Clampett is smuggling dope. ITV love this stuff; they get it dirt cheap and they don't have to cut it. {ITV all regions}

THE SEVENTH VICTIM (Mark Robson 1943). This week's mini-masterpiece from the Val Lewton collection is genuinely bizarre, a study of diabolism in New York in which the cast appear merely to sit around and talk about death. Again, by the power of suggestion, Lewton's able to instil fear in his audience. Polanski should've watched this before making Rosemary's Baby. (BBC 2)

RACE WITH THE DEVIL (Jack Starrett 1975). Predictable witchcraft melodrama which all too soon degenerates into a mindless chase flick. Warren Oates and Peter Fonda are badly served by the humourless script and Starrett's direction relies heavily on mechanical violence. (BBC 2)

Sunday July 19 MODESTY BLAISE (Joseph Losey 1966). In the year that England won the World Cup, posey Joseph Losey turned his attentions to a precious comic strip that used to — may still do for all I know — appear in London's Evening Standard. Did Jack Charlton really foul Monica Vitti in the last minute of normal time? Was Dirk Bogarde's shot over the line in extra time? Was Russian linesman Terence Stamp the beneficiary of a sizeable back-hander? After 119 excruciating minutes you too will be able to shout They think it's all over . - 1 It is now!"

A PORTRAIT OF THE ARTIST AS A YOUNG MAN (Joseph Strick 1973). The James Joyce potboiler luridly brought to James Joyce potablier furtary brought to life by Oscar-winning Bosco Hogan as mass murderer Stephen Dedalus. John Gielgud appears by kind permission of Monte Bermans, purveyor of silly hats to the gentry. (BBC 2)

Monday July 20 VISIONS OF DEATH (Lee Katzin 1972). Prescient college prof suspected by police of being mad bomber. Telly Savalas and world famous Monte Markham lead average made-for-TV flick. (BBC 1)

Tuesday July 21 CROSSPLOT (Alvin Rakoff 1969), Roger Moore, typecast as ad exec, gets caught up in unlikely international espionage mystery; staid, static and dull. (BBC 1)

ALL NIGHT LONG (Directed by Jean-Claude Tramont). Unlikely team of Gene Hackman and Barbra Streisand battle it out in low calorie trifle from once witty scriptwriter W. D. Richter. (Distributed by CIC)

ALTERED STATES (Ken Russell). Predictably, the old fogey national critics have prospically trashed Russell's brilliant, batty epic, a preposterous mix of pseudo-intellectual sit-com and mind-battering special effects; reviewed in Silver Screen 4.7.81. (Warner Bros)

THE CANNONBALL RUN (Hal Needham). Bizarre all-star cast — from Burt Reynolds and Dean Martin to Roger Moore and Bianca Jagger — all in the ultimate cross-country car race flick. Cunning stunts galore; to be reviewed. (20th Century Fox)

CHARIOTS OF FIRE (Hugh Hudson). Survives a dodgy double flashback beginning to be a genuinely involving and inspiring story of two athletes' singleminded pursuit of ultimate glory an Olympic Gold in 1924; reviewed 18.4.81. (20th Century Fox)

CLASH OF THE TITANS (Desmond Davis). Ray Harryhausen's the hero again as he provides more wonderful creatures and creations to successfully pad out a schoolboy vision of ancient Greece. The actors. Olivier included, don't stand a chance; reviewed 11.7.81. (CIC)

DEATH HUNT (Peter Hunt). Lee Marvin's the mountie, Chartie Bronson the man he must get in the frozen wilderness of the Yukon in the '30s. A man against mob saga, it seems to exist purely for its reviewed 11.7.81. (20th Century Fox)

EXCALIBUR (John Boorman), An nnovative and magical treatment of the Arthurian legend, with Nicol Williamson in fiery form as mystic consellor Merlin: reviewed 11.7.81. (Warner Bros)

EYES OF A STRANGER (Ken Wiederhorn) Minor league Jane Fonda impersonator Lauren Tewes goes it alone against the Mlami Strangler in a Biscayr towerblock; reviewed this week (Warner Bros)

FOR YOUR EYES ONLY (John Glen). Bond's back with less bombast than before, but maybe that's because Old Moore is showing his age at last; reviewed 4.7.81. (United Artists)

HAPPY BIRTHDAY TO ME (J. Lee Thompson). A canadian college's Top Ten (snobby clique of obnoxious students) gets humoed off one by one, each in a diculous manner; reviewed this week. (Columbia)

THE LAST METRO (François Truffaut). Hypnotic study of the London Transport timetable, starring Reg Varney; reviewed 27.6.81. (Gala)



A brief guide to current releases



The agony and the ecstasy — Julia Andrews suffers for her art in hubby Blake Edwards' comedy SOB

NIGHTHAWKS (Bruce Malmuth). A brace of New York's finest (Bing Crosby and Bob Hope) take on Rutger Hauer's looney European terrorist in routinely implausible thrifler. Sylvester Stallone looks stunning in a frock; reviewed

QUARTET (James Ivory). Another impeccable, tasteful, deadly dull drama from that Shakespeare Wallah wallah; music by Fats Waller, (20th Century Fox)

S.O.B. (Blake Edwards). Frenetic farce which promises more dirt than it delivers (in true Hollywood style). The titular initials, by the way, stand for Size Of Bust; reviewed 11.7.81. (ITC)

TERROR EYES (Kenneth Hughes) Meaningless title for a mangy thriller; reviewed this week. (Rank)

TESS (Roman Polanski). Nastassia Kinski is the Hardy heroine, Peter Firth and Leigh Lawson her Laurelesque suitors, in Polanski's ponderous adaptation of *Tess* Of The D'Arbervilles; reviewed 11.4.81 (Columbia)

THIS IS ELVIS (Malcolm Leo and Andrew Soft). Col. Tom Parker's whitewash job on the Presley legend. Appropriately, a sad debacle; reviewed 11.7.81. (Warner Bros)

TIME BANDITS (Terry Gilliam), Striking fantasy extravaganza; reviewed this week. (HandMade)

Monty Smith

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Cronenberes SKIVERS (X)

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Saturdey 18th July De Polmo's CARRIE (X)

& Scorsess's NEW YORK, NEW YORK (A)

Finday 24th July Teague's THE LADY IN RED (X)

& Cohen's DEMON (X)

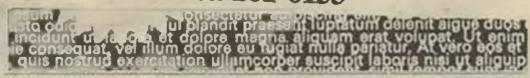


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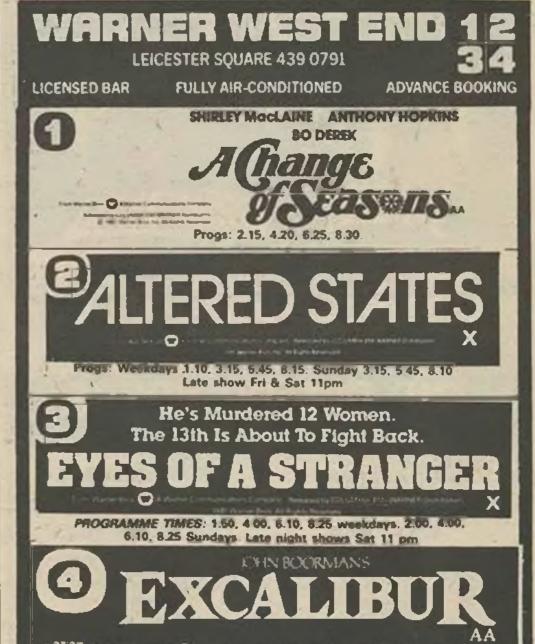




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ANGELIC UPSTARTS 2,000,000 Voices (EMI)

UNEMPLOYMENT. On the cover a working man idly leans against a wall outside closed factory gates. Current affairs. England.

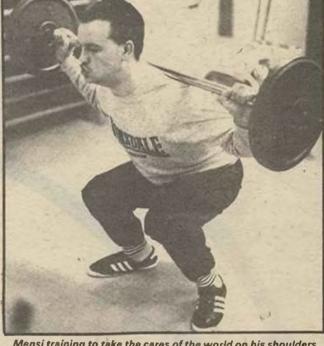
These are some of the topics about which Angelic Upstarts are singing on '2,000,000 Voices,' their third album and a good one too.

Musically they've moved away from the iron spikes and black spaces of punk and back to cultural roots, which are English, specifically Geordie. if they weren't rockers, using studios and recording for a record label, they'd be singing folksongs. Everything but the technology involved, their sense of news and their use of the rock tradition makes this a folk album.

A song like 'England', for instance, has a singalong quality and emotional appeal miles beyond the artifice of much current rock. It takes some courage to sing earnestly and honestly about one's own country without sounding pompous, or Chauvinistic, or deluded one way or the other.

The centre of their message here is "I never want to move away from these golden shores."They don't say they love England, but they'll never leave it, or betray it. This is worth saying, especially as it follows a song about being mistreated by the police, and is followed by a poem where friendship (one of the strong emotions on the album) comes into tragic conflict with involvement on the picket line, and especially in the general context of post-industrial decline.

The title track opens the album with a feeling of 1977 punk urgency. It's loud and powerful, kinetic and noisy, and its urgency is increased by the fact that the number in question now approaches



Mensi training to take the cares of the world on his shoulders Pic: Pennie Smith.

three million.

'Ghostown' offers angry testimony about unemployment in a steel town. There's not much irony here, nor indeed elsewhere; but the message - "There isn't much to live for without a working day"— is delivered starkly and articulately.

'Mensi's Marauders' is a song about the group itself, taking in the fans and the roadies as part of a larger group, and seeking to break down regional and racial differences. The feeling is 'We're the lads", and the chorus here, as on other parts of the album, has the sound of

a football chant. 'Kids on the Street' releases 1977 energy again, and brings in a sense of geography which has strangely been missing from British rock. While Chuck Berry sings about Flagstaff, Arizona ('Route 66') and Bruce

Springsteen makes Asbury Park NJ seem like a city in the sky, British rockers have shied away from Provinciality. The Upstarts break through that, and call out to Birmingham, Belfast, Geordie and Glasgow kids to unify the energy of the streets.

'Last Night Another Soldier' sketches the background to the news reports of deaths in Ulster. 'Jimmy' is an elegy to a lost friend. The guitar break articulates the sadness of the loss, the broken bond of friendship, and Jimmy's

personal glory.

Musically this LP is a great leap forward from their first album, 'Teenage Warning', with the addition of sax and folk-dance violin. It should enlarge their following from politically - minded punks to politically - minded English youth in general.

Edward L. Fox

ART BEARS The World As It Is Today (Re Records)

THE WORLD of the Art Bears' third LP is one of slavery, violence and gross injustice Hunger stalks the earth hand in hand with despair while the ulers mouth abstractions like 'democracy' and prepare to blow us into bloody oblivion.

This is the world under Capital(ism) - where people are threatened with imminent nuclear catastrophe for the sake of protecting a system in which most are exploited for the profit of a few. Here, say Art Bears, is your real freedom of choice — a quick, horrific death or a long, slow, painful one — and that's no choice at

All the power and rigour of the Bears' language, drastically stark on their first two LPs, is honed down even further here to depict their visions of desolation. And. apart from a final cryptic Albion Awake!', these so are very desolate indeed. Six tracks — 'Democracy', 'Law', 'Freedom', 'Truth', 'Peace' and 'Civilisation' - have the sardonic subtitle "six corpses in the mouth of the bourgeoisie", while the gist of the remaining 'Four Songs' of the martyrs, monopolists, capital investment overseas and the dignity of Labour under Capital (this last title bitterly ironic) - could be



Art Bears' Fred Frith. summed up by the refrain "oh as we look about us, things

seem worse than ever As before, Art Bears style seems a unique amalgam of influences: notably, a dash of mediaeval allegory and another of Brechtian cabaret, whose sour jauntiness is now turned to venomous bile

Between them, Chris Cutler Fred Frith and Dagmar Krause stir up a dense, turbulent music with an eerie subtext of hums, groans and bleeps, ghostly clangs and eruptive discords. 'Albion Awake!', the one glimmer of hope(?), is a mess of electronic sreeching in which the lyrics get completely lost. But the skill

and imagination with which this music is presented is, for me, overshadowed by the bleakness of its message.

I wonder here at Art Bears' tactics. Their press release concludes "Freedom means an end to ALL oppression and it won't fall out of the sky' and presumably the LP is designed to partake of the fight for this freedom. But its catalogue of horrors seems as likely to drive you to despair as to fight back — more so, perhaps, as the LP itself offers no hint as to how oppression might be ended. Even the Bears' own (implicit) hope in a class-based revolution is undercut by 'Song Of The Martyrs', which bewails the way the working class is now 'complacent and bought off, with scraps . . . workmen and women divided".

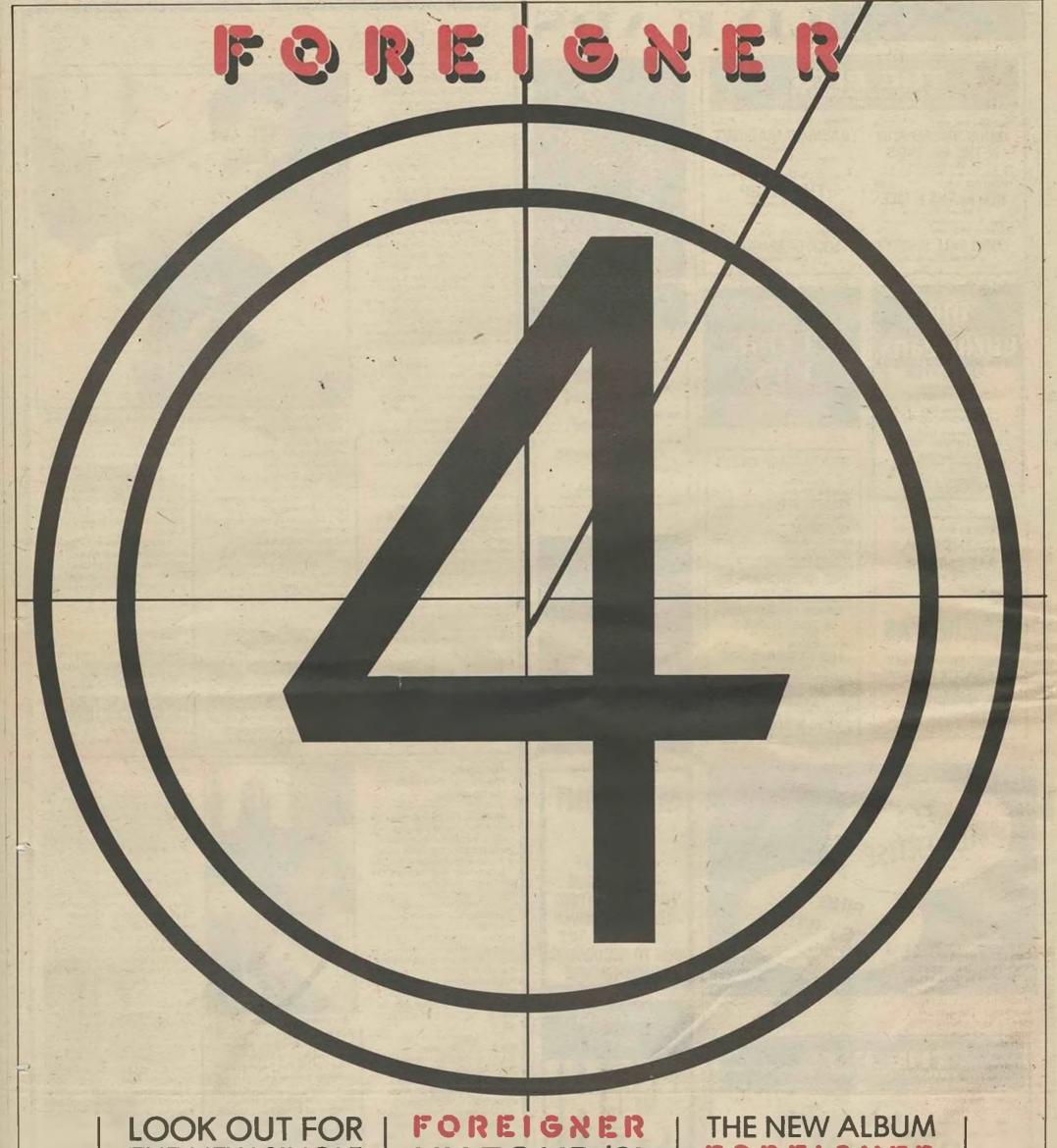
If the Bears' aim is - as I think it must be - to shock us into action, almost via a kind of desperation, this is a risky and double-edged project: for me, the LP inspired a stunned hopelessness rather than the will to revolt.

There's no doubt that the world as it is today is a fucking mess and Art Bears point beyond the mere fact to causes. This is useful and, in pop, too rare. But I still wish they'd made a little clearer the point that we can fight back we don't just have to grin and Bear it!

Graham Lock

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Joe Jackson's Jumpin' Jive

IT DON'T mean a thing if it ela't got that awing. Wall, this is what we find, and Jos jackson sure meant nothing much to me before tonight. iow, an inspired carner change finds him fronting Jumpin' Jive, a swing style biggish-band who are winning friends and

By his own frequent admissions, the man at the mike considers this Venue abow a definite brown-trousers job. "The big London gig," he keeps saying, as if about to faint. But his own nerves eside, nothing the evidence of the audience's acetain, Jackson's gambie inn paid off handsomely: the men of him and pulled him indw of full legicum a little may have been the proverbial nick of time.

The rootsin tootsic root suitai kippers look is taken abouted in whole-hearten idea fashion — but the offest is Plaintly good-time, As he says in the new LP's liner-notes, this revival isn't for the purists. It's just for fundin that respect, it works — it won't do indefinitely, of course, but for nowalse Jackson carries amplimented on rescuing a regrected sound from cui obscurity and then re-creating it with affection, honesty and

Mainly album-based, tonight's set mines a rich nastalaic vein. Some of those old titles alone convey the ats (Shall Hap Ya)', "What's the Use Of Gutting Soher When You're Gonne Get Drunk Again)', 'You Run Your Mouth (And I'll Run My recall a time when songwriting was far more of a craft than it is now, when lyrics were charlefield for wit nd deverness and the tunes for freshness and simplicity. Where I knew enough to compare, the material (chiefly se to the originals, but no less spontaneous for that

JJ's III are ordinary blokes in extraordinary ties (unless they'd all just been sick down like this: Graham Maby (a lackson Gano stalwarti on ans; Larry Tolfres on droms ate Thomas, asx; Dave Waldon, plana and Real Oliving on tremper Ories wing at things, Jee & Co

They ensure with that old standard 'Noberly Loves You played up for all it's watth left the stage, clearly no the bend had just

Paul Du Noves

Duran Duran

Glasgow

WAS IT a recession reaction?

London, last year, on pink lemonade, in pretty clothes, a latent elite, styled young and clean, individual and original. A music bred from within, select and seldom seen. Bowie was suitably back in fashion and, well, to cut a long story short, tags were slapped on, and the provinces were eager. Do you follow?

Now the High Street stores in Anytown are clearing the beaded suede jackets and fringed boots into the sales to make room on the racks for rows of frilly shirts, baggy trousers, long scarves and sashes, Depeche Mode are on TOTP, and the New Romantic / Futurist lark is business,

Duran Duran (on The Tour to promote The Album and New Single) have obviously been groomed specifically for this market. Whether they qualify (or, indeed, wish to) is now neither here nor there Lured by videos, publicity shots and a couple of catchy chart singles, the shop styled audience is out in force to flaunt their allegiance to the fashion. Under cold purple lights in Daz-white shirts they glow like fat little worms Onstage a machine belches out swirls of smoke, a Duran Duran strikes up a lengthy synth intro and the group troop on. As the smoke clears to reveal them in grey suits, suede boots, and striped T-shirts, they remind me instantly of an older, flabbier Bay City Rollers. (Remember them — young! Scottish! early futurists in tartan pedal pushers, scarves and with catchy chart singles?) Musically, Duran Duran are

a dull deceit They scrape the surface of a variety of styles without a hint of imagination. The set is laden with pompous, tedious synthesizer parts, Gillanesque guitar; their material is completely inadeqate: the performance laborious. Like the title of their first single ('Planet Earth') their music is a redundant statement of the

totally obvious

They should try out some
Racey dance routines, use backing tapes, hire songwriters. But why they ever ventured out of their videos is beyond me. As they plod on, their make-up starts to run and the clothes start to crease, I fail to understand why these imposters play live at all — these big boys cavorting clumsily around the stage, with no charm, no

dash, no panache. The oblivious crowd (we've paid, dressed-up, and we will damn well dance) wait patiently to hear the singles, which are barely recognisable. The group encore with turgid, extended versions of 'Planet Earth' and 'Girls On Film' ("our New Single"). Of Course the trend is for the transient, the disposable, (nothing particularly new, just a faster turnover), but Duran Duran have taken things too far They completely lack identity — individual or otherwise They are Anygroup and I bet you can't name one of them There's a whole host of across-the-board pop personalities: and whoever heard of nameless popstars? (And Duran Duran aren't even good looking).
Around the time that the

frills and lace start hitting the sales racks Duran Duran records will be filling the

cheap bins.

And it won't be a moment too soon

Kirsty McNeill

Simon Le Bon by Robert Sharp

DURAN DURAN OBLIVION THE FAST WAY

Mark Springer Rip Rig And **Panic**

Y BRINGS its living-room into the Venue. Two tasseled lampshades adorn the Victoria stage. Between them sits a man in a vest and running shorts. He plays an upright plano. It is Assembly for the onlookers. Elementary hymn-like melodies are struck out, accompanied by the sounds of a Namibian war

Warbling frantically Mr Springer changes style imperceptibly into bar room honky-tonk and we are in the OK Corral. However the Namibian war chants continue I couldn't quite catch the words — it was something like "Ula aleppo unayus": not quite music hall stuff. Maybe he should have brought on an elephant. Too late, the music has changed to that of the Moulin Rouge and the Can Can is kicking us in the eardrums

The assault continues with a snippet of Beach Boys either after a heavy Wipe Out or a heavy Trip. Finishing with Jarrettesque waterfall

tinkling, we had a 30 second breather before the entrance of Gareth and Bruce (ex-Pop Group), now half of Rip Rig And Panic, together with bassist Sean

At their debut gig at the Primatarium R, R & P played to a complimentary backdrop of projected jungle panoramas and swinging apes while we were carefully informed on the evolution of man. Their roots ethos stood up well in that environment; however, at the Venue they were regarded as no more and no less than another support group (to The Slits

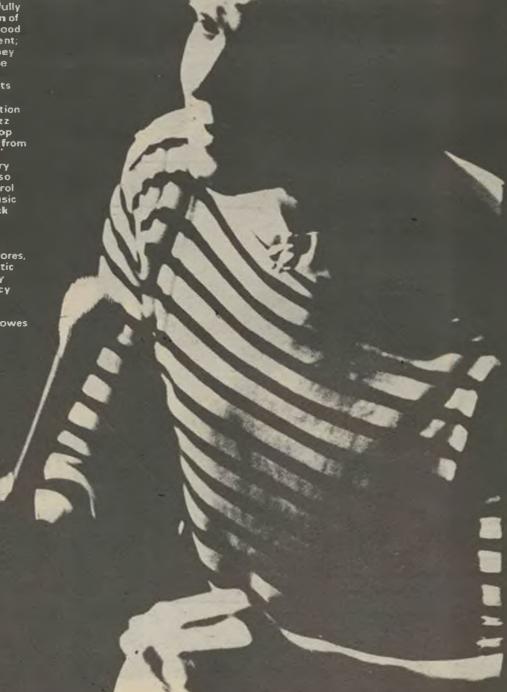
White their rhythm section is impeccable, the free jazz that screeches over the top does nothing but detract from the tribal pattern set up underneath. Their derisory attempts at vocalising also lack a discipline and control which would give the music much more pointed attack

and meaning. No doubt this would involve compromise, something the band deplores, yet without a more realistic approach they will simply fade out into a redundancy they essentially don't deserve

Simon Fellowes



Jumpin' Joe: Pic Andre Csillag



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RED ROSE — THE **NEW BLACK THORN**

Black Uhuru

Aylesbury

"FASTEN YOUR seat belts, extinguish your cigarettes. And guess who's coming to dinner?"
Black Uhuru's cooking is

equal parts fire and finesse, with all sorts of ingredients boiling in their funky-reggae brew Onstage they're wild exotic creatures flouting red, green, gold and above all buoyed up by a solid sense of uncertainty. Their faith and radiance, their air of something unsullied, is irresistibly alien. Surrendering to Black Uhuru for an evening is entering an ordered realm where everything is positioned in its

perfect rhythmic place.
Live they're harder and rougher and warmer than they seem on record. What comes over is the iron strength of their commitment, the epic size of their scale. Sly and Robbie's beat is huge and enveloping, there's a natural rapport between the group's central

Duckie Simpson is impassively leonine with slow, massive movements and, in the middle, Puma's svelte, self-contained grace is essential to Black Uhuru's balance. Bounding like a boxer, Michael Rose slinks flirts and feints through a fierce communal celebration. Watching his transported face and sublime smile, it's hard to avoid the conclusion that Black Uhuru look set to inherit Marley's mystic mantle. They have the same spirituality that translates across cultures, an eclectic sound that spans musical sensibilities.

Through 'Red', 'Sinsemilla' Through 'Red', 'Sinsemilla' and back beyond, it's a set that's caught on a constant upswing. There's a uniform excellence in the slow, sweeping waves of melody, an innate dignity in that stately rhythm. It's a righteousness that is its own reward, and a firm sense of reward; and a firm sense of inherent power tips the performance towards

greatness. The crushing emotion at the heart of Black Uhuru makes for an experience that is almost cathartic for an envious outsider who has lost the capacity for praise. Under

Modern Romance

Rock Garden

MODERN ROMANCE were formed in the part of 1980 by Geoffrey Dean (vox) and David Jaymes (bass). They are now a five-piece augmented by the obligatory congas and Max Factor. They asked me to inform you that the fact that Modern Romance just happen to look like a 100 other bands currently flying under the futurist banner is pure coincidence.

Also, that they are moving away from electronic and synthesized music towards Latin-American funk rhythms (in the wake of growing interest in Kid Creole's Coconuts and the Ze faction) is, too, entirely coincidental.

However, the group organises many of its activities on the Warhol theory of 'Business Art Productions' - a blatant testament to the callous manufacture of an art form. And if you look behind their fashions, you find an ethos of complete contrivance without a milligramme of all-redeeming wit.

Unlike the Chicano Funkateers or the Albino Socialite from New York, there is absolutely nothing organic in the work that this band produces; no soul, no balls, no sex, nothing. Simply empty gestures, sterilised stabs at reflecting some sense of human emotion. Yet the band seem too insecure to take risks, to lay themselves on the line, to chance making fools of themselves, for to do so would

these charged circumstances. it's tempting to take Black
Uhuru wholesale; bigoted
beliefs, moral certainties and
simple solutions. If, like me,
you find their stated views on sexual oppression abhorrent and their religion incomprehensible, then appreciating the pure.

poignant spirituality of a song like 'I Love King Selassie' involves rather more than a temporary suspension of disbelief

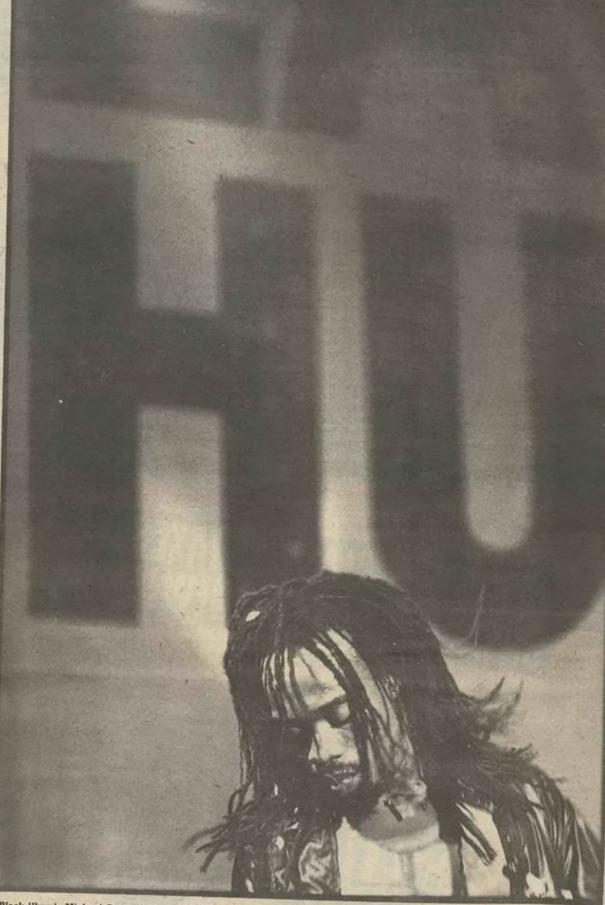
Yet if you can't accept many of the tenets central to Black Uhuru's creative impulse. then their saving grace is a general, transcendent sense of salvation, something to do with spontaneity, self respect, sympathy and resolve; a loose evocation of accepted sorrow that incorporates the need for some sort of felt hope for the future. An essential commitment to human cohesion, a scalding black and white blues, makes their music even more attractive in the current climate. Black Uhuru, Rose in

particular, personity youthful pride and vision, and the fluent grace of the Uhuru organism is an escape from drab discord into realms of romance and mystery that remain tempered by a recognition of reality. It's a sound that is fervent, sinuous and sensual with an effect which is complete and unselfconscious, imposing but never inhuman. Black Uhuru create a concert that's both testament and exhortation, an atmosphere that glows, grows and slowly

explodes.

Tonight, for a short time, there is fire.

Lynn Hanna



Black Uhuru's Michael Rose. Pic Anton Corbijn.

challenge the beautific, flawless aura needed to maintain their desire for outward individuality linked (inevitably) with the

feeling of superiority.

Warhol on the other hand has always been quick to deflate his own status: "Being famous isn't all that important. If I weren't famous, I wouldn't have been shot for being Andy Warhol. Maybe I would have been shot for being in the Army. Or maybe I would have been a fat schoolteacher. How do you ever

At the same time listen to the most influential white singers of the last decade; Bowie, Iggy, Rotten and David Byrne. They stretch their abilities often to the point of the seemingly lunatic: whines, whispers, groans and shrieks are all means by which they convey a genuine emotive link with their words and music.

Modern Romance wouldn't dare attempt this for fear of fracturing their carefully created image of the ice-cool, fragile 'New European'. This excrement has slowly turned white. It merely reflects the stagnant escapism that we naturally cling to when the going gets tough, and these boys are going into the valley dressed for the occasion but unarmed to a man.

Their songs are essentially nothing but hard rockist riffs embossed with a disco beat and executed with an insidious efficiency Numbers such as 'I Stand Alone' and 'I Can't Get Enough' are just predictable and lame imitations of Roxy before and after Eno.

They are planted on stage, showroom dummies, fringes hanging over one eye. symbols maybe of the lop-sided blindness with which they seem to approach their lives. If this is youth music then Me No Pop I.

Simon Fellowes

Talk Like That Alexei Sayle Disband

University Of London Union

RESIDENT TO the Communist Party's debate week, Disband, (ex-Sadistas, ex-Belt And) Braces, Bill Oddie (1) on drums), dedicated their opener to the nation's rioters. then embarked on a no repertoire of obvious protest ballads and boogies about race, sex and class. Surrounded by friends. Disband filled the floor. Christian lyrics would endear them to trendy vicars.

Only comedian Alexei Sayle brought insight to tonight's situation. A furious improviser, Alexei is a clumsy figure in an undersized suit. Relating his week in Liverpool, "Entertaining the troops they call me the rioters' sweetheart."), he snapped into a superb impression of Whitelaw in Toxteth, then hurtled into his frenzied comedy cocktail, wherein he battered intellectuals, the anti-brigade, rock 'n' roll too, and kicked pomposity in the teeth. No one is sacred.

His explosiveness, and gloriously foul language brought shrieks of shock from the casually seated theorists. He combines the sheer nerve

of the classic stand-up comic with the deceit of the traditional jester; whilst acting as his master's mouthpiece, he simultaneously massacres the latter's stupidity. True to the script, the believers bawled their approval without appearing to notice.

I'd have run behind Alexei's bus rather than witness star attractions, Talk Like That (formerly Red Rinse), a kind of agitprop Bucks Fizz without proad base of support. They commenced with tight, Police-type rockers before lapsing into a muddle of croons, whines and strumalongs.

A peculiar blend of cleanliness, scruffiness and baldness, Talk Like That were well appreciated. Professional benefit fodder, and nothing to do with soul, anger or cultural disruption, they are inspired by the most conformist elements of rock's past, and add only the most predictable of political messages. It's music for the converted. people for whom music is irrelevant anyway.

Tonight was a neat indication of the CP's own capacity for cosiness, missing the point, and the boat as well. Meanwhile, from Southall to Sefton, people are trying it for themselves.

But Alexer Soy. ..., righteous indignation.

Dave Hill But Alexei Sayle; now that's

Outer Art

Embassy

I CAN'T think why anyone would want to play in this chic hole, with Rusty Egan propping up the bar and a round of drinks (for two) running at nearly £4.

Anyway, Outer Art came on and did their stuff, but soon discovered that they had equipment problem American expatriate singers Debra Street and Roberta Sali informed the audience about the hitch, each repeating what the other said. Like Siamese twins!

As it happens, the band (synth, guitar, bass and drums) have their similarities to recent A&M signing Siam: uninspired rock dressed up in a bit of futurism. Although Outer Art's trappings are a lot more sophisticated, the results, in spite of a reasonable beat, are still

numbing. Do we need yet more songs about Tokyo and robots accompanied by fan dances? The B-52's meet Ultravox! The concept is noble, but the execution an embarrassment. Famous people laughed into their drinks.

I couldn't afford to do that, but now I think I've covered enough space to just about break even

Paul Tickell

THE CHAIRMAN'S PARTY LINE

Iggy Pop Telephone

Rainbow

TELEPHONE, the supporting turn from France, start their songs with an "un, deux, un-deux-trois-quatrel" and take it from there. The group's language (and they stick to it loyally) might, to English ears, be about the only twist of originality in a set of otherwise straightahead rock'n'roll.

The French idea of punque is hoodlum-chic black leather music — from Ramones and iggy, back through Velvets, Doors and Stones, all the way to Gene Vincent. And Telephone's homeland success confirms their skill at perpetuating that tradition, avoiding anything strange or new. They can write songs; numbers such as 'Fait Divers' and 'Crache Ton Venin' are memorable and attractive. Singer Jean-Louis projects his tough/pretty stance, tight

pants, T-shirt, while bass-player Corine plays a kind of tomboy female equivalent. Their star status isn't hard to credit.

In the end, it's just well-played rock ordinaire, really. It's difficult to see them having any great impact over in this country, suffering as we are from an OD of exactly the same stuff.

Iggy Pop, on the other hand, no matter what quality-control lurches his output might take, will always be unique. That might endear him to you; it might lead you to believe that he's an insufferable prat. Either way, as institutions go, his durability is deservedthe motions he goes through are his alone. The man's 1981 show, based on the 'Party' set, is more subdued than some we've seen from him before – or maybe its effect is just a little dulled by familiarity but it would be very unwise to write him off.

He opens with 'Search And Destroy' from 'Raw Power', the set's solitary not to Pop's



Iggy. Pic David Corio.

classic repertoire. And it's always good to hear numbers like that, even if he's hardly The world's forgotten boy these days. 'Eggs On Plate'

'Bang Bang' and 'Rock'n'Roll Party' take us straight up to date: minus the LP's dynamic bress, the new songs are solid and driving, rescued from

ALBUM ILPS 3668

mundanity by his own performance rather than that of the rather anonymous band.

'Pumpin' For Jill', also off 'Party', breaks the mould somewhat: it's funny and poignant and dirty. That, and 'Lust For Life' (in which he leaps on to the keyboards and apparently wrecks them in the process) and 'Knockin' 'Em Down in The City' round off a short set. He never even took his shirt off.

As if determined to test the crowd's commitment, Pop delays the encores as long as possible, finally re-emerging in his Chairman Of The Bored character, complete with some chest-beating bravado to the effect that whatever his

Johnny Osbourne

nevertheless.

JOHNNY OSBOURNE belongs to that branch of reggae known as JA Lovers Rock which has as much to do with the sugary sweet Brit version as funk has to disco.

Osbourne has a mature voice — an earthy sound. Tonight he's backed by some members of Creation Rebel, not quite

heavy enough for a singer of his stature but quite pleasant

The band come on first to play an instrumental before Osbourne bounces on stage, wearing a black sparkling

barrow boy cap and matching waist-coat, and zips straight

into his extraordinarily large repertoire which includes: 'Mr Walker,' 'Play Play Girl', 'Trenchtown School', 'Back Off' and the mighty 'Truths And Rights' Johnny Osbourne is a good humoured and amiable

performer. When JA film star and celebrity drummer, Leroy 'Horsemouth' Wallace lopes into the Venue late, Osborne

acknowledges him and even invites him on stage to do one quick number, 'Warrior'. Not the best idea as it happens,

because 'Horsemouth's drumming is a bit over-exuberant for the rest of the band. But the man has a lot of style.

The other point of the evening comes when Osbourne sings a special version of 'No Woman No Cry', which he dedicates to Bob Marley with the words, "Legends don't die

they live on". It's a very positive way to end the evening.

critics might say, he can still cut it. ("Tell those fucks at Melody Maker I'm not a washed-up drunk!"). 'Dog Food' and a lengthy version of Them's 'Gloria' conclude, the latter stressing a certain tendency to lapse into aimless, grinding boogie, even if it does climax with Iggy's Tarzan-like declaration:

I live for the Glory of Life!" Iggy Pop's shows aren't for voyeurs anymore; the orgies of self-destructive excess are long gone. Nowadays he stands or falls by the power of his own charisma and the intelligence of his newest material. Musically, it's not the most imaginative period of his career, at least off-vinyl, but what's left is still plenty.

Paul Du Noyer

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YOU DON'T CARE BUM BALL ONLY SOUTEEN YOU HAVE CAUGHT ME BAIN FROM THE SKY WHEN I FALL IN LOVE CONQUER ME SWING EASY SOUL SERENADE WHO DONE IT STAMPEDE I SHOULD HAVE KNOWN BETTER WATERMELON MAN ELPUSSY GAT SKA



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Airstrip 1 **Hope And Anchor**

The Hope's cellar echoes like a tiny art gallery, an age away from its former sweaty Airstrip 1 chat and mingle with the miniscule crowd. What is this, a private view or a gig?

However, Airstrip 1 soon got the better of adverse surroundings and appearances. They'd come to play rock - rocking rock. OK, so rock(ism) isn't exactly opening up whole new vistas, but it's premature — like 'progressive' critics damning pop in the late '60sl - to dismiss it completely. There's residual life in the beast yet, as Airstrip 1 demonstrate with a touch, but not the accomplishment, of bright U2 and dark Comsat Angels.

Tim Cox plays lyrical yet spare romantic guitar that starts high and maves on up with complete disregard for soloing. Nigel Swanson on rhythm guitar and English urgent drone vocals is forced to keep abreast of things by a

rhythm section both solid and exploratory. Drummer Mike Wickford (ex-Random Hold) and bassist John Falleti have

Roz Reines

feel - and put out feelers too. The band might not be the Next Big Thing (and nobody else is either!), but they do creep up on you — faster than their rather sluggish debut EP on Oval. Their tightness and professionalism doesn't preclude a bit of bluster and attack, as they have a go at targets as different as McCarthyite witchhunts, arms sales and fashion.

At a time when the music scene, in spite of some interesting things on offer, is somewhat run down and vacuous, it seems ludicrous to be committed to one genre, a specific style. If white rock gets itself a new edge and ditches some of its phallocratic posturings, then I'm a taker — one night a week. At least Airstrip 1 come in a package complete with its own warning: 'Dancing While London Burns' goes one song title. Are they that concerned, though? After the fire and below the rubble, there's. . . rock

Paul Tickell

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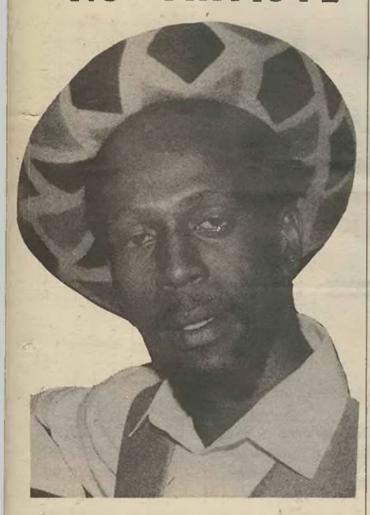
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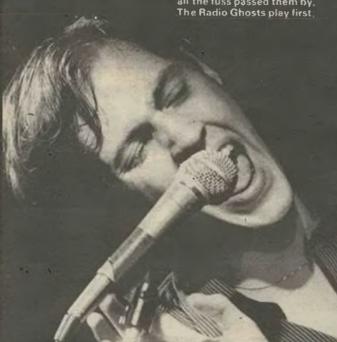
SIGN OF THE STAR/ CONGO ASHANTIE ROY Restricted Code

SHINE HARSH tungsten on a dark, shady mystery — very

unglamorous.

The Nite Club at sunset is

weak and quiet without its usual pan-stick patrons.
There's about a 100 little dramas and scenarios going on (I'm acutely aware of all of them) and there are three groups playing (I'll be insane). Indignantly wondering why all the fuss passed them by,



they are humourless and dreadful. Whatever happened to those early, tender brooding melodies? Sad singer Martin looks as though he'll burst into tears any minute, and all that bitterness and hate — yet they're not at all disturbing. Outrageous Veronica dances wildly and steals the show (as is her wont)

(Where is everyone tonight?)

The Bluebells, next on, are alive and laughing and a mess. Some girls start screaming during guitarist (and aspiring hearthrob) Russell's rendition of 'I'm Set Free' — which has the DJ shouting "It's Bluebellmania!" and then he plays 'Charm', which is heaven in this disco haze.

Comfortable in smart suits and not a bit dull, Restricted Code take a while to loosen up, exercising over the first couple of songs.

Frank Quadrelli stands hunched, intent, playing staccato guitar during 'Day After Day', while Tom leaves his guitar down to really start singing and swinging The set a short and familiar, but urged — this is a different up now; more confident, strong and full (they've grown

up). There's no longer any trace of that initial, faint, mistrust and embarrassment (of a voice with power) as Tom savours the slow, moody vocals of a love song

The last song. Michael Jackson's 'Shake Your Body Down', is loose and running all over the place. The stage spills over with eager noise makers as the group jump about and dance away... Back: they start to make apologies for the new funkier sound and Tom tries out a rap.

rap
And lord, before I know
what's happenin'

what's happenin' I find myself caught up in this rappin' Well funk is hip, and funk is

cooi And everybody's a dancin' fool

But Tom, Frank and the rest of you guys Play what you like, don't

Play what you like, don't apologise
Jump head, first, on this

bandwagon Don't hesitate for you can rely on

Your own style to make the

And we'll all enrol in the Tom (Tom) club . (I fell sound asleep travelling home)

Kirsty McNeill



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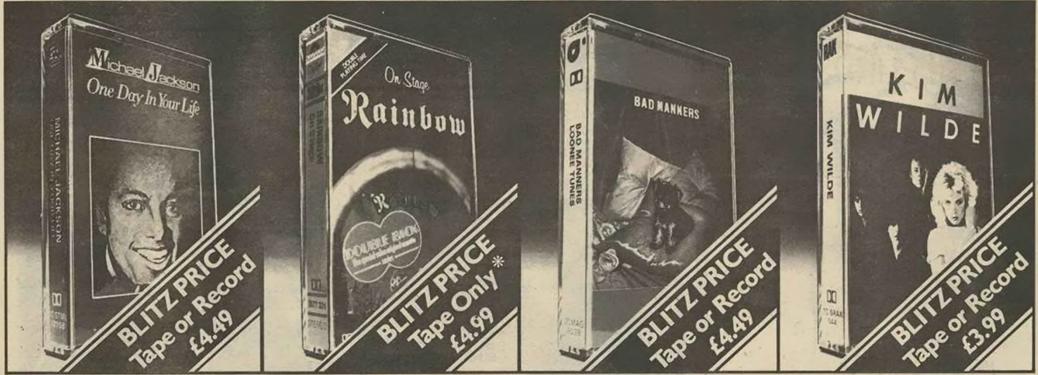
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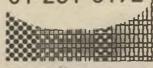
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PREMATURE BURIAL

creating the minor confrontations needed to fuel his self-justification. In Cardiff we attempted to enter two pubs and were abruptly turned away. Having been with The Exploited for two days I was accustomed to them, so I was momentarily surprised. Nevertheless such incidents are only hollow victories in which mainstream society's intolerance of people who choose to look different is proven. Yet having chosen the role of outsider, why be surprised or hurt when

he's treated as such?
"But who wants to get picked on?"
responds Wattle, in his broad Edinburgh accent. "People are always scared of something different, they always pick on the minority. I went to a Job Centre and the guys there told me not to bother goin' for an interview because of the way I dress, An' that's a guy whose job it is to find people jobs and he tells me not to bother goin'!

Thus the war goes on. The interview is conducted, incidentally, in a motorway cafe, where the staff fall over themselves to be nice to these odd looking folk. Of course, it is no more or less than one should expect, but realistically, one knows that such all embracing tolerance is a rarity. Wattle wants to inflame the situation rather than calm it under the pretence that he is acting naturally.

We just wanna live our ain life without people tellin' us what to do," he asserts. Unfortunately he refuses to recognise that his idea of his "ain life" conflicts with others. His sympathies only extend as far as others within his peer group of punks.

"I hate a lot of people — most of who aren't punks," he broadly challenges. How about

"Me Dad's alright. He's okay in fact." What makes him any different from anybody else's Dad?

I never met everybody else's dad." So how come you hate all these people you don't know?

'I just hate them, I dunno why. They just

smell, they lie."
Hhm, tolerant. His hatred fortunately doesn't manifest itself in violence.

"I like to beat their ego, humiliate them, I like embarrasing people," he says.

"But I hate folk pickin' on anybody. I wouldna pick on anybody, I wouldna fuckin' do anybody. I don't like a group of folk kicking fuck outa somebody. If you have a fight one against one, that's different, and I didna mean attacking people for no reason. That's what happens to punks. That's how I look at punks punks against the rest of society, trying to

prove you can beat the system, that you didna have to do what people tell you. Just get on an' live your ain life."

Which is roughly where his idea of individualism diverges form the Oil line of mob rule.

"Oi! is different, Oi! is a skinhead movement - music for skinheads. Some Oil bands are alright, but most of them sing about violence, glorifying it. Well, we're a punk band and we didna want to get labelled with them.

Reading back the transcript, Wattie's arguments are a mass of contradictions. On the one hand he says he hates violence and on the other he has a strong craving for war. He professes hatred of authority even though he is quite willing to fight these wars of theirs.
"I didna look at it like that," he admits.

He complains he's hard done by, yet he's selling 20,000 records. That he hasn't seen any of the money, claiming to be ripped off, only goes to show how the establishment is

As Wattie would have it, his grudge against

society is deep-rooted.
"It all depends on how you were brought up, dunnit?" he queries. "Me divorced when I was about 10, I was in a home when I was about 12. Heft school at 15, worked as a butcher for awhile and left there to join the army to stay out of trouble. I came out a there and couldna get a job for about a year until I joined this band. Punk is something that really changed my life."

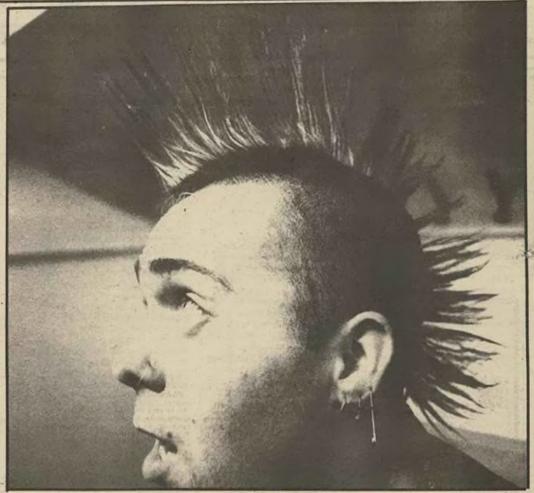
Do you feel betrayed by '77 punk?
"Aye, by The Clash and that. I still like The

Damned though. I like what they do, they're only having a laugh. They take the plas outs of everybody, which is what I like to do. They just do what they want, it's total chaos, disorder an' that."

What with all this talk about disorder, it is

surprising that The Exploited, and Wattle in particular, have remained unaffected by it ali. "I think it's a laugh, it's dead funny," he will concede adding that it took something as violent and unexpected as this to ram home to the establishment the profound dissatisfaction felt by today's dispossessed.

By the time the Apocalypse Now tour egded in Cardiff last Wednesday, the full implications of the rioting had not seeped through the cocooned unreality that most tours find themselves wrapped up in. If there was any heavy irony involved in listening to a group urging the breakdown of social order when it had already happened outside, it did not show. Suddenly, the prophesies of early punk were beginning to fulfil themselves



Just in time for a Royal celebration too. So what have the new punks got to add? Do they really have any purpose outside choosing to live as outsiders? Wattie? Has punk outlived its usefulness?

"Punk's not dead," reasserts Wattle, garrulously. "It cannae die, not until the government changes, until there are better living conditions. It will never die — I look at it as the reality of everyday living. As you said, it has been said before, but we're doing it because it is what is happening now. "It was a fashion before, but punk today is the backlash of reality, a backlash against

Government and the conditions people are living in.

UNK IS NOT DEAD, then, it is the living dead. It gains its power and momentum by blindly rushing into conflict, drawing only on the half knowledge and emotions of

its own situation. New punk is obstinate, obdurate, stupid, angry, crass — it often makes claims that defy reason or plain common sense

That said it is probably closer now than ever before to its original premises.

Rid of the artists and dilletantes sucked into '77's proposed chaos, it is a lot greyer and uglier, a lot less compromised. At last it is made by and for the people who (supposedly) spawned it. It is not The Exploited's fault that we had heard it all before they got to have their turn. It is their fault though, that their music lacks the compassion and instinctive understanding that has always fired the best punk music.

I would sympathise but they too readily console themselves by posing as martyrs, as God's little victims.

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NOTO

ACROSS

- 1 Rappin' rekkord (5,4)
- 8 Lose head digging up the hole, crypticly speaking
- Not Futura (7,8)
- Woody Allen's co-star in Annie Hall (5,6)
- 13 Wilson brother
- 15 Dennis Morris's band as
- 17 Fifties term for records: or group of same era 18 Tie-dyed troubadour ex of
- Lovin' Spoonful (4,9) 20 See 32 Is she the result of me
- following Jon?
 22 'Bang A Gong' was their real US success (1,3) The cast rose and
- reformed in R&B mode 24 Olway and Barrett, for instance
- 25 Moddy combo (3,6) 27 Rolling Stones first hit (4,2
- & 4 His old pirate radic show was known as The Perfumed Garden'
- Disco toast?
- Prolific producer who's worked with Sex Pistols and Roxy Music (5,6)
- Bowie single from 'Low' (5,3,6)

DOWN

2 'Body Talk' outfit 3 He was part of Stiffs

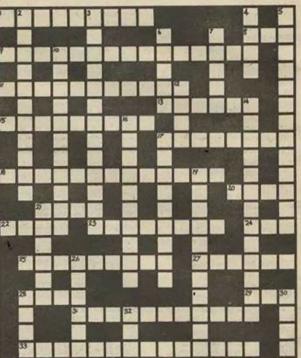
Greatest Stiffs package with Dury, Costello and Lowe (9,4)

4 See 28 across

- Long playing home of Rockabilly Guy (8,3,2) 6 & 14 Pioneers (sic) of rock's early '70s flirtation with jazz (sic) (5,5,3,5)
 - See 30 10 Currently fronting
 - Eurythmics (5,6) 12 Innes maybe

 - 14 See 6
 - 16 in popular mythology (i.e. Carry On films), they're Swedish, blonde and break up homes (3,2,5)
 - 17 On Rolling Stones Records and Tapes (5,4)
 - 19 Those qualities about EC that we feel so drawn to! 21 Tull bozo
 - 26 ... or can't can't as the case may be (3,3) 28 S. Speilberg blockbuster,
 - parts one and two 30 & 7 Oils up man (anag. 2
 - words) 32 & 20 Former mighty mouth of S. Affair

ACROSS: 1 Defunkt; 4 8ob 8 Soxx; 8 'One Day In Your Life'; 10 Davey Payne; 13 Robert (Plant); 14 'Malpractice'; 16 'One (Step Beyond); 17 Emmylou; 19 (Pete) Wylie; 20 Rick; 21 RCA; 23 Russell Mael; 26 Ten; 27 The Long Riders; 30 Amp; 32 (Robert) Plant; 33 Lol Creme.



LAST WEEK'S ANSWERS

DOWN: 1 'Doors Of Your Heart'; 2 Freddie Mercury; 3 'This Year's Model'; 5 Bill; 6 'Off The Wall'; 7 Dylan; 9 Alvin Lee; /11 Eric (Stewart); 12 '(One) Step Beyond'; 15 Cale; 18 Urigh Heep; 19 Wailers; 22 (Eric) Stewart; 24 Simon; 26 'Lucille'; 28 Hall; 29 (Marvin) Gaye; 31 Pete (Wylie).

32

"RUMOUR HAS IT THERE'S A EW STEVIE NICKS ALBUM

WHEN I read the disgusting article at the Leeds Carnival Against Racism I-was appalled.

The carnival brought black and white people together in harmony in a dance through Leeds (sorry if it was too far for you to walk Gavin). You may not have noticed that nearly all the audience walked from Woodhouse to Potter Newton Park. They weren't just there to see their favourite group for free.

If the only good comments you could make were sexist comments about Rhoda Dakar and Lesley Woods you know where you can go, mate.

If you had been in Leeds on the couple of days after the carnival you would see why it was no flop. For the next couple of days everyone (excluding the press) from old ladies to five year old kids were talking about the Carnival, which was the reawakening of the fight to kick the racists out of Leeds. We are planning mass leafleting, the cleaning up of racist graffitti and the rebirth of the RAR club.

RAR/ANL can work in Leeds and it has got more people involved in the fight. If you don't like the idea of black and white unity why not say it right out instead of disguising it in your jungle of big intellectual words.In future don't bother reviewing RAR carnivals if you're going to abuse them.

Rebecca, Leeds Leeds had more local significance than I realised but as a national carnival its organization was still lacking. Sure it's better to be protesting than sitting on your arse but it's only by criticising and arguing that the most effective methods will be found. My comments on Lesiey and Rhoda were about their sex (just like their songs) not sexist. RAR carnivals maybe worthwhile, enjoyable and productive but they aren't sacrosanct. — GM.

The way I see it the current spate of 'race riots' are just like any other war, utterly pointless. Working class people (black, white or guys that were daft enough to join the police force because they were Starsky and Hutch (ans) go out into the streets and attempt to injure each other.

The comfortable and protected middle class people like Thatcher, Webster, Redgrave and trendy left-wing journalists) sit back, safe from any real danger, and encourage the working class

to break each others' heads. Finally, when they've crippled each other and finished burning down each others' property and houses. one of the above mentioned middle-class will reveal the true nature of the conflict and declare themselves Grand Imperial Fuhrer of Great Britain. The working classes will be sent to the factories and into the dole queues where they belong' Barney (the conscientious objector), Portsmouth. A few good points, Barney. rering violence with violence never solves anything. In the present climate it can only increase state oppression and add injury to the meagre lot of those who suffer most from

In relation to Brixton. Southall, Bristol and Liverpool, don't say you weren't warned! Two years ago Tom Robinson and his mob said it all: Power In The Darkness. Pog the mod (who's not a member of any political

same - G.M.

group, just common sense). More like desperation than power in the darkness, surely. Ian Penman's article

depressed me. It was a literary shrug of indifference. Unfortunately Ray Lowry, by heading his article 'Titanic Refloated' left himself wide open to criticism particularly by addressing it in the form of an appeal, but at least he seems to care.

Penman makes sure he establishes his salt-of-the-earth credentials at the beginning of the article. So what? I've lived in soul music since I was 12. Rock music meant nothing to me until I first heard the Sex Pistols. They had the energy and desire that I had only found in black music. All music that had any meaning was capable of touching the collective soul of young people. It was music that threatened the "We know what is good for you" establishment, whether by attitude or lyrics and that included Presley, soul music and punk.

Ray Lowry seems to be searching for some sort of unity or theme amongst all the various political groups which Penman states are in existence. It is the fragmentation of these bodies, with shared feelings but divided objectives, that is so depressing fragmentation and blindness mirrored in pop music today. At least Lowry has some sort of vision whereas Penman's idea of music is only a short step away from Tony Blackburn's. Glyn Davies, Northampton.

Welcome To The Consumer's working week, Cornish version.

McEnroe and Dexys. The Undertones and Connors. Billie Holliday (ravaged and ravaging). Nighttime! (Dunk/Fazz/Jisco). Shergar and Borg (Neat but

(nwsv Renata Tomarova (Wowli). Selina Scott and Dan Maskell (22772 . . .)

John Coltrane's Blue Train (RED HOT). Elizabeth Taylor (growing old clumsily).

The Nolans are coming!! But so is BBC's Pop Quiz. AAAARRGHHII Cheers Pops, yours with a pasty and a pint. Tim Non-Emmett, Camelford,

Cornwall. P.S. Morley and Penman are OK. Who is Ray Lowry? Cornish consuming, phewee! Letter of the week, 12 inch bottle of Pop — I and Golden Soul finger winner, etc. — G.M.

You mean Paul Morley produced all those hilarious reviews without trying to be funny?
O. Dear, Wales.

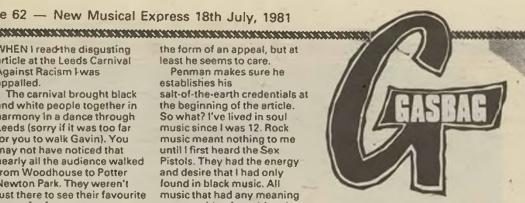
If Josef K abbreviated their name would it become Joe K? Bob Lucas, Middx. Joe K? Fine, thanks, - the schizoid-punning G.M.

In the NME (11/7/81) Gavin Martin declares his inability to understand how anyone could want to pay homage to the IRA. It is difficult for anyone who is not N. Irish, working class and Catholic to understand the reactions of a people who have been ruled in an apartheid state by a combination of force and gerrymandered elections for over 50 years.

What is surp proud determination to ignore the reasons why 30,000 people elected an IRA member to parliament (many more than voted in Thatcher as an MP). Such arrogance

breeds on ignorance. What is more surprising is that as a 'liberal' journalist GM is not discomforted by the respect the rest of the world's press has for the IRA. Even conservative papers in Europe and America recognize that Northern Ireland is England's Vietnam. In a recent Sunday Times survey of the world's press reaction to the hunger strike, only one national paper
— a Turkish fascist daily avowed total support for Thatcher's handling of the hunger strike.

The rest of the world cannot understand why Britain (that bastion of democracy) is fighting Western Europe's last colonial war, nor why England's Liberals and



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Socialists are united with England's Tories and fascists in their inability to recognize that the IRA are fighting that war on behalf of an oppressed people and Britain cannot win.

GM has an aversion to left politics and he seems to be equally hostile to RAR, voicing nothing but insults for a carnival that provided well-organized entertainment for a multi-racial audience of 20,000. Very demoralising for the few hundred fascists who marched elsewhere in Leeds that day and who, until recently, had a large base in schools in the area.

The Specials decided to only play gigs for specific reasons to rid themselves of their Nazi following: two racist murders in their



hometown left them with little choice. Now more than ever people need to take sides. Where do you stand Gavin? Are the kids in Brixton, Southall and Toxteth just bloodthirsty terrorists too? People who sit on the fence get shot by both sides.

Martin Culverwell (Au Pairs

manager). I think it's rather offensive of you to suggest that it's only "working class Catholics" who understand a destructive response to 500 years of repression and 50 years of oppression. You seem to think the only way of showing opposition to British activity in Ireland is by supporting the

Y'see, Martin, there is a difference between taking part in an organised democratic process as a form of protest, and using a festival to make a short, out of context and unexplained reference to the hunger strike, merely a part of that process. The reasoning and motivation which brought people to vote for Bobby Sands is more complicated than you suggest.

They weren't necessarily paying homage to the IRA, they could have been (a) trying to save Sands' life; (b) showing disapproval for the MPs who have served Fermanagh and South Tyrone for the last 15 years; (c) Showing a preference for political rather than paramilitary activity

And I'm sure that isn't even half the reasons. You seem to think that there is one set of rules and they apply to any situation. To call Ireland 'England's Vietnam'', f'rinstance, shows an appalling ignorance of the country's politics and its long-bloodied history. I am not familiar with foreign press coverage of N.I. but if you're going by the Sunday Times survey . . . wrong again! Opposition to Thatcher's handling of the hunger strike doesn't mean you're supporting the IRA. If the Provos are genuinely being afforded the quality of 'respect' by the foreign press then I find it as discomforting as Thatcher's handling of the hunger strike. The Specials

try harder than most and I

Ghana mega book namely pere is Bestles Band Book. If yawn shiftfill down over en voung pop picker but no! re as new book which ! ike soon — come to United singdoms (with Duenn — Sex Pistols land have lead

singer Paul Cook who so named due to his teeth. When rhythm guitar player Jimmy Rotten die in car crash with Glen Tilbrook (who like Beatles band), Crook (Har, har -I make play on words, no?) and Jones make new group called Public Mirage who are Psychedella in Liverpool such as Quarrymen, as old timer

latmost forget! Bill Gumby is famous man who is guest of Sex Hato's band on TV pop show Naver Care For Bollock.

See Ringo Spar solo disc "Too Virgin" make conceptual lakwith George Humington to sticle on cover of

combon Simuel K.B. You re fooling no-one Sam, brite eyes broken English? broken touth? you must be from botherhithe. Baker, take your friend home. — G.M.

St Pau 's, Brixton and South all, When's it going to and? Disnessiened, Swansea.

About 12.30 at Morden, mate, last stop, last train on the northern line, --- G.M.

Following the Leeds: **GAVIN MARTIN**

decisions. But

a hysterical, of course

s at Brocton, Southell

blocidthirsty terrorists', But I think you would rather

rup mindless violence in

fight a few battles of your

prically naive and all ammetory slogan with

which you end your letter.-

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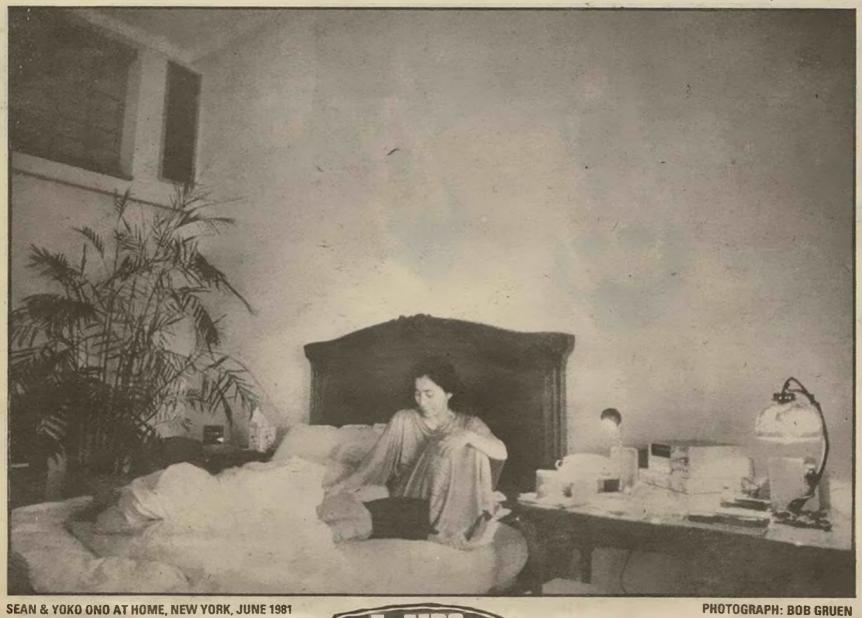
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Gashag apologies for this pun and hopes it does not cause distress to readers of nervous disposition.



SEAN & YOKO ONO AT HOME, NEW YORK, JUNE 1981

RROL HERE, to finish you off. I smell burning, but it's probably nothing important - London or my de-luxe pizza.

Let's start off the finish with praise for praise's sake: a clutch of OBEs and a box load of iced menthol mints to the all of a sudden extra special Specials who've timed it just right with 'Ghost Town' -'God Save The Queen' for these times - and who've delivered three crunching spots to Top Of The Pops. A great video show and two romps in the studio and wasn't it just the thing to round off the 9 millionth edition of the top pop show?

Such manic gaiety Lynval Golding, the guitarist now blessed with an appealing Linx type cosy of hair who is an incredible 28, told the Sunday Times this week how surprised he was 'Ghost Town' reached number one: "We've got heavier and the kids bother to listen."... The Specials think the cause of all the trouble is the government leaving the youth on the shelf". Little of me just reckons it's a chronic lack of good malt whiskeys in the pubs of the inner cities, whilst some dodgy professor swears by the amount of lead in the atmosphere . . . The Tory MP for Harrow West is obviously angling for a knighthood when he suggests the reason for the rip in society is John McEnroe's flaunting of authority at Wimbledon, McEnroe's showed us the way!!!! In keeping with his position as trouble maker John had a

skinhead cut: a number

There are also those who

blame it all on Ray Lowry's call for demonstrativeness a few weeks back, and the Daily Mail for once quite reasonably points the sick finger of blame at a favourite joke book of mine, Sounds, renamed for ever "The Skinhead Bible Of Hate" . . . The Mail fumed over The Bible Of Hate's extremist'propaganda and that was even before it got to old pal Gaz Bushole. Gaz, the old punch bag, despite his current worries, writes a chatty little note to me. you had any idea of working class reality, and if you hadn't championed Pursey at his crassest and if NME pulled up New Order or ACR for flirting with fascism and if you'd been to any oi gigs it might be worth listening to what you've got to say: As it is, let's face it you're old, middle class, out of touch and worse than that, boring. I mean is it really worth you carrying on?" Gee, Gaz, as reasonable as ever. It's worth me carrying on: I've got a private plane ready to whisk me off as soon as I'm threatened . . . As for you, Gaz, you're just a carry on soon to be carried off gibbering even more ncomprehensively. I'll send flowers to the hospital, and a nice Chablis . .

someone mix me a drink I'm still shaking after Saturday's escapade. I went up to Birmingham, to sign copies of my last column and found myself in the middle of a Rasta / skinhead charge up New Street. Of course I joined in, looting a chocolate milk shake, but I felt so quifty I went back an hour later to pay for it. I was in Birmingham to see my beautiful friends Duran Duran play a triumphant show in their home town Odeon. I have never seen a group

lan Devine, guitarist with Ludus, had a spot of bother at Thursday's fracas in Manchester's Moss Side. The poor boy was arrested and has been charged with behaviour likely to cause a breach of the peace. Wasn't

surrounded by so many little

he just walking the dog? The trial's in August, but he's just one in a million after all, so we can't really send our prayers

Gosh, I feel so working class talking about all this. Hasn't anything nice happened. Well, George, who is replacing the Jobson in this space as the face to get mentioned every two weeks, has found a new butch kid to chase after, having used up Kirk of Theatre Of Hate. He's after Billy the guitarist with haven't beens Lonesome No More. Billy's not sure whether George is a boy or a girl, but he's showing interest . . . And it was an oh happy day at the Venue on Sunday where The Staple Singers returned to Britain specifically to cheer us up. Once I'd supped a few cocktails I never stopped grinning, and it was even better when sexy David Grant of Linx, nervous but still all of a grace, duetted with Mavis taples on 'Come Go V Me'. To remind us the best pleasure cannot be measured Mighty Clouds Of Joy joined in and it's been said that what ensued was a masterly display of vocal prowess. I just grinned, the best things just happen

Funnily enough, since it was reported Kid Jensen was returning to this happy land my Kid Jensen Radio One pen, which I thought had run out of ink, started writing again. See, you can find the happy news if you look for

Staying in the fantasy land of One. Peel tells me that when he was recording his Thursday night show last Wednesday Margaret Thatcher was in the next studio. He was thinking all the while that the most important thing he could ever do, more than even giving Pink Floyd or

Adam their first ever radio break, would be to rush in and thump her one . . . He was also a little confused that last Wednesday The 4-Skins, a pop group, were recording a session for his show . . .

Mike Read has 15,000 singles. I've got twelve, but they're all hipper than his .

WHAT'S IMMORAL, illegal and leads to adultery? The answer, according to the Mayor of Washington State and a few friends, is dancing. They say that dancing encourages bed hopping. "It's easy to lust when you're dancing in the dark with a woman." I've always blamed a dozen whiskey and gingers

... Debbie Linden — think of the Page Threes of the world, Cowboys, Are You Being Served - recently had a breakdown due to over-work Now, because it's ever so easy, she wants to be a pop singer, and her first single 'Sorry, Disconnected' is out soon. "I want to become the sex symbol of the rock scene, she coos, as if there's only room for one sex symbol at a

A moustachioed radio goon called Gordon Astley is to replace Chris Tarrant for the Autumn series of Tiswas. Remember that?

Remember New York, the place to be now the walls are closing in? Over there Topper Headon (of the Clash, who should be over here now of all times) is producing the next two Bush Tetras singles. The Tetras opened for The Clash a couple of times during their current run, as did Funkapolitan ... August Darnell saw Funkapolitan, and he's producing them. Cosy, isn't it? Let's hope it lives up to the promise. While we're in New York, I'll have a long wide bourbon

Funkapolitan are now back in this country, playing arts balls and debby bashes as usual. Last seen they were all off to a teenage orgy at London's Elephant And Castle. Orgies -- so passe. and they always remind me of Iggy Pop

A magazine I used to read, Playboy, is trying to tell the world that Ginger Baker has joined Pil. I've read this somewhere before

Apparently Syd Barratt is not Nash The Slash. It's Richard Jobson, (Damn, I wasn't going to mention him

Simple Minds' next release

— this is very complicated — is a double LP that, after the requisite limited edition has run out, will be available as two separate single LPs. Such an old fashioned gimmick (someone tells me that Cream once did this) for a new

fashioned group Can someone tell me who Cream were? Thinking simply of the Simply divine Minds, they look set to be the biggest attraction of them all at Richard Strange's Time Out Benefit at the Sundown here

in London on the 28th.
If you tried to pick up Thereze Bazar of Dollar she would say to you "I can't take you home because my teddy bear gets jealous." was no one famous to see Iggy Pop at the Rainbow on Saturday, except for my friends . . . Elvis Costello is set for next season's South Bank show, after a period of discussion. According to Meivyn Bragg the programme will feature more people in pop and related thingies, possibly including me, that's Errol himself, interviewing a panel of Gaz Bushole, Lesley Woods and James Anderton

Errol here, fiddling while



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