

RECORD MIRROR

PRETENDERS
IN COLOUR

**DO THE
BEAT**

FROM THE DOLE
TO THE TOP

**CLASH
KATE BUSH
SIMPLE
MINDS**



ANOTHER FREEZING cold week enough to freeze your ears off unless you're sensible like me and wear ear muffs. Still no doubt many of you will be kept well heated up for the next three months after my appearance on Thames at Six discussing my soon - to - be - published book "Rockstars Underpants".

ELVIS COSTELLO'S single 'Can't Stand Up For Falling Down' (an old song) was supposed to be coming out on the Two Tone label but then they decided against it... after 100,000 records had been pressed, so they had to be disposed of. Elvis's record is now coming out on January 18 on his own label (with Jake Riviera) called Off Beat Records. Warners however feel that Elvis belongs to their label as they were financing Radar. Elvis disputed this, hence the injunction against his single and new LP. If Warners are successful in their case on Monday then the LP might not come out for anything up to a year.

But Elvis, brave to the end, is taking his mind off all these Perry Mason - like legal developments. Last year he recorded 'Strangers In The House' with George Jones (the lucky ex-hubby of the sexy Tammy Wynette) in Nashville, and recently he recorded with Nick Lowe's father - in - law Johnny Cash in London a new George Jones' gospel song. George recently committed himself to a institution (to dry out among other things) so the six months that Johnny Cash took off his own career to assist his friend obviously didn't have quite their desired effect.

ON TO more cheerful topics: the supposedly well endowed Steve Jones informed my reliable source he was "so skint he sold his BMW". Who to? "Paul." The man who wants to make red flock wallpaper compulsory in boudoirs is to make a film with Paul Simonon,



the delectable Paul Cook and someone from Scum whose name I've forgotten. It's to be produced by Lou Adler, who used to go out with Britt Ekland in case you're fascinated. Steve's main interest in making films seems to have nothing to do with the scripts — more to do with how many female bums he gets to see at very close quarters. He also is claiming that perhaps Malcolm McLaren is getting in some steamy filming of his own.

■ **RICHARD JOBSON**, the insecure lead singer with the Skids, is apparently sharing a flat with Steve Jones (Revlon's dreamboat). Richard is sleeping with his bottom chained firmly to the wall in case of nocturnal wanderings by any of the Kings Road locals.

■ Robin Gibb has been making overtures to the Boomtown Rats. It appears the toothy brothers are entranced by the band and long to produce their next epic. Does this mean they will all start wearing their Apocalypse then style trousers, extremely tight to get a bit of tightto?

THE POLICE, poor dears, apparently were not well prepared with the usual pop group tax schemes when they started out and so now they may have to flee to the South of France as tax exiles to avoid being hammered.

ARLO GUTHRIE, folk singing son of Woody Guthrie, is currently doing radio adverts (in between haemorrhoids commercials) for becoming a Catholic. Amidst angel voices, Arlo announced in his dulcet tones that he believes God asked him to become a Catholic. After Bob Dylan and now him God knows who'll be next... Lene Lovich will probably become a Russian Orthodox or something suitably Ukranian.

THE WORST dressed list included Princess Margaret (apparently she, unlike other women, doesn't dress to hide her age but to prove it) which I think is frightfully unjust. The list also included Debbie Harry of Blondie and Tina Onnasis of whom the compiler said dressed to actually look like one of her oil tankers.

SINCE yesterday I have been filled with yet more exciting tales of Steve and Paul's acting careers. Apparently the Marlon and Brando of the Pistols were told that they had to do a screen test for the Lou Adler project so they have been taking strenuous acting lessons for the last week in order to turn in suitably Scarlett O'Hara-ish performances.

THIS WEEK'S Sun gave a wonderful bit of coverage to the cocaine problems of Britain. Included in the many fascinating bits of information was the shocking and horrifying tale of "a 28 - year - old TV producer" who remarked "I have irreparably damaged my nose by sniffing cocaine. The doctor warned me about this but I didn't believe him." One other person, a rather unfortunately named Norwegian boiler called Gunn, said: "It makes me feel good and if I'm with the right person it makes me feel sexy." As most people seem to spend their lives complaining that their drugs are 99 per cent Vim this doesn't say much for these foreigners, who obviously get themselves aroused over anything.

■ **IF YOU** were in Brighton on Saturday morning you may have noticed a group of blue frozen looking young men hopping up and down on one foot at the end of the pier. They were the Photos freezing for the sake of their art, actually it was for the picture bag of their new single.

I WAS informed the other night that Doll by Doll's suave singer Jackie Leven used to be in a folk singing band and was called John St Field. Of course this was years and years ago in Exeter. Doll by Doll are feeling extremely cross that their new album 'Gypsy Blood' is being sold without its inside sleeve. Naturally they feel that the lyrics are extremely important, if you are lucky enough not to have an inner sleeve but still feel that

BLOODY TOURISTS



TOURISTS wrong track for making friends and influencing people

POP STARS — dontcha just luv 'em? Take The Tourists (go on, please). I mean they're pop stars already. Like one Top 10 single, which, of course, they didn't even write themselves.

For their next single, the group are resorting to the tried and trusted method of pulling a track off their last album, which, like its predecessor, didn't exactly devastate the charts.

The title is 'Good To Be Back Home' and so sure are the band of scoring another hit that their record company is going to great expense (shall we say in the region of £10,000?) of shooting a video film for Top Of The Pops. This will only be screened on the programme if the song makes the Top 10.

The filming took place on Sunday at Quainton Railway Centre, a preserved disused site near Aylesbury. Last week the band's publicist invited me to go along and join in the fun. Having written in not uncomplimentary manner about the group in the past, I agreed to get up early on Sunday morning and catch a coach from Crouch End which was stuffed full of friends and fans, many sporting fancy dress for the occasion.

A fab time was to be had by all — until the band discovered that a gent from the Press was around. Exercising their star sovereignty, the band ruled that I be removed from the premises. So three friends of the group approached me and ordered me to leave, threatening "trouble." As if to demonstrate they were for real, one of them began brandishing a rather large club.

"You're on the next train back to London," they told me "the band don't want you here."

Two days before I ran into the band at Dingwalls where at least two of them seemed glad I was coming on the trip.

One day later an apologetic ANNIE LENNOX-phoned the office to say I had been confused with another journalist from a rival paper who recently completed a hatchet job on the band. HMMMM. MIKE NICHOLLS.

your understanding of all that meaningful music is being impeded send off to Nard Ventures, 24 Clifton Villas, London, W9.

I WAS happy to receive a delightful postcard from that purveyor of romance Lee Brilleaux who, with the rest of Dr Feelgood, is resting at present on their pig farm in southern Spain. Amidst the grunts and snuffles of their

contented spic piglets, Lee and the rest are busy composing yet another opus and quaffing plenty of the local brew.

PHILLIP LYNOTT has now finished his solo album, no doubt to be entitled 'Bejazzus' of 'Moi' or something equally risqué. It's due for March or April release. In the meantime, I would imagine Phil is spending sometime having fittings for the special Superman style knickers

PAULA'S PAGES

I'm hoping he'll wear for his photo session for my book on "Rockstars Underpants" which will be published in time for Christmas. Also appearing will be **Keith Richard** (courtesy of Barbara Charone, X-rated biographer to the stars) and many more.

STATUS QUO'S John Coghlan has a makeshift band currently playing local venues on the Isle of Man. It's named after my cat (or chat as the French might say). In case you're baffled they are called The Porkies.

THE ALBERTOS wanted to advertise their show as "Now in its second great year" but as it's not strictly true they weren't allowed to.

BLONDIE'S gigs in London were well attended by various people like **Pete Townshend**, **Lemmy**, **Phil Daniels**, **Hugh Cornwell** (who some thought was walking funny since his night in Pentonville), **Gary Tibbs** and **Billy Idol**. **Lemmy** and **Joe Jackson** had a great deal of trouble getting in and had to sing a duet to prove who they were. Obviously this embarrassing experience upset Lemmy's sensitive nerves as he later spat at the MD of Chrysalis.

On Friday the band were joined by **Robert Fripp** for the encore of 'Heroes' and on Sunday the audience was treated to **Iggy** as the band encored with 'No Fun'. Actually the audience looked somewhat bemused by anyone at that point. Billy idol spent the whole time attempting to get his beak in front of anyone's camera.

SQUEEZE ARE on hollers in Australia attempting to improve their complexions with large portions of sunlight and salty water.

THREE OF BLONDIE were in Dingwalls on Thursday night, enjoying the controlled energetic excess of latest Stiff signings, the **Pointed Sticks**. Also on the case were such luminaries as **Graham Parker** and **Phil Rambow**, the latter basking in the success of his RM single of the week.

Less well-behaved was the deliciously dissolute **Wreckless Eric** who demonstrated his distaste for Hamburgers by consuming a vasefull of daffodils. And to think he sings a song called 'Personal Hygiene'.

Not around amidst her fellow Stiff stars was **Lene Lovich**, guest of the entertaining Star Choice on Radio One on Sunday night. Her choices included selections by **Nina Hagen**, a pal and co-star with her in 'Cha Cha'; **Jane Aire** and **The Meteors**, both of whom she



HAIR APPARENT?

HERE is a photo of Jimmy Pursey's new hairdo with which he is currently touring America, the rest of Sham are obviously doing their Bay City Roller impersonations again.

went on the road with; **The Sinceros**, her former backing band; **Rachel Sweet**, another refuge from the Stiff Two tour and **Fingerprint**, her old backing band. And finally **David Bowie**, who she announced as "having said fantastic things about me in America".

THOSE OF us awake enough to sit through Tiswas on Saturday morning would've doubtless been stunned by a brief - though breathtaking - guest appearance from one **Ronald McGurr** of this parish.

We can assure you that all his colleagues, nay, anyone who ever got lucky enough to meet the man, felt a warm glow of pride as the defenceless Scottish hack sat in the Tiswas stocks and found himself daubed with endless amounts of ketchup, egg, grease, boiling oil, animal waste, horse-vomit, etc. etc.

Despite his remarkable resilience, our Ronnie was helpless, and all hearts of our proud nation sobbed for him in unison.

Also present: **John Shearlaw** (our man with the Mercedes and Viking hat) who was slightly obscured by clouds as he ruminated in the Dreaded Cage, and one **E. Costello** who posed as a vicar with no trousers. Elvis died in 1977...

THE GARRULOUS **Rusty Egan** (ex **Skid**, ex **Rich Kid** and present debutante) dropped by the office, hotfoot from Gatwick airport. No jet lag for this boy



Talk about fast. Chrysalis Records fixed up a personal appearance for Blondie at Our Price Records in Kensington, London last Friday for Saturday. Put the news on Capital Radio and viola, crowds, more crowds and even crushes. And they didn't even promise kisses from Debbie Harry.

to deny he was alive to a San Francisco audience (who believed them).

Rusty, who tells me he is in love with a European lady but refuses to divulge her name (though I notice he didn't take her to the States), tells us that America is wall to wall Brits. He met **XTC**, **Fingerprint**, the **Sliits** and God knows who else, some of whom had to sit through his DJ stint at the Mudd Club in NY. He's possibly going back to DJ at Mudd's for a whole month, so we can all take a breather.

WELL, of course we're not allowed to say anything about the "dispute" as such (see news pages), but we must admit that the video of **Elvis Costello** singing that song on 'Tiswas' was absolutely wonderful. And isn't that song — 'Can't Stand

Up For Falling Down' — creating an enormous amount of interest? The original version, by Sam And Dave around about 1966, is (ahem) now virtually unobtainable in the metropolis; although John Peel has managed to play a copy. Could these rumours about a certain bespectacled gentleman buying up copies in every single oldies shop in London actually be true? (Yes — Our man at 'Rock On'). If you're looking in the deleted racks, it's either on an Atlantic compilation, or the B-side of a single called 'Soothe Me' (as far as we know released in America only), and you may yet be lucky (if Elvis hasn't got there first!).

OH MY goodness, Trojan, don't you have fun flogging a dead horse (geddit?!). Not content with some excellent reggae compilations the label are now trying to get a revival hit with **Symarip's** appalling 'Skinhead Moonstomp' from away back in 1969 (when Doc Marten's really did rule). But instead of doing their research like good boys they've put out the feeble plea to you, the music lovers of the nation. Who, or what were Symarip, they whine. And where are they now? Dear me, didn't everyone know that Symarip were really the **Pyramids** (quite a respectable Pioneer reggae group in the late sixties) who were so embarrassed at recording a silly song like 'Skinhead Moonstomp' that they spelled their name (nearly) backwards? And if they didn't own up then, I doubt if they will now!

AU REVOIR, love Paula xxx.

The pre-teen revolution



ANARCHISTIC INFANTS Dominic and Adam (school pix supplied by Fast!)

ANYONE STILL waiting for the real youth rebellion?

Early last year, Fast Product of Edinburgh issued their first Earcom, a "package" of audio-visual matchings intended to be format-free, unconfined Mutant Pop. That first edition drew together, amongst other things, notable things by **Graph** and **The Flowers**, scratchy segments of garageland beat pop and synthetic cracklings, but more notably **The Prats**, who were aged between 11 and 16, or so.

Now: **The Prats** are old larts! Flailing about an Earcom 3 are the distinctly young **Stupid Babies**, two choirs, **Dominic Tinley** and **Adam Tinley**, aged respectively five and 11.

Their neo-reactionary assaults upon the very structure of latter-day Orwellian totalitarian society are most apparent on the plinky-plonk primal scream of **Baby Sitters**, where embittered by the alarming extent of class repression in their lives, they go: "Baby sitters / Baby sitters / Baby sitters / Baby sitters / We hate baby sitters."

They sing! They use guitar! They use drums! They play kazoo! Their two songs ('**Baby Sitters**' and '**Baby Sitters**') were recorded on a cheap cassette and mastered without retouching or re-mixing. The accompanying Fast info/club sheet states: "At present Dominic is at primary school and Adam is now at a comprehensive secondary school. Likes / Influences include US Ska, Dance, Rave, Punk, Gang Of 4, Steel Pulse, Devo, and various. Prats include Steve B.

Dickies and John Lydon."

Do you realise **The Stupid Babys** could signify the final, utter abolition of the Age Barrier concept?

The Stupid Babys' work is not yet visionary, but it's quite obvious — even at this early stage — that they could well possess the ability to change the world as we know it.

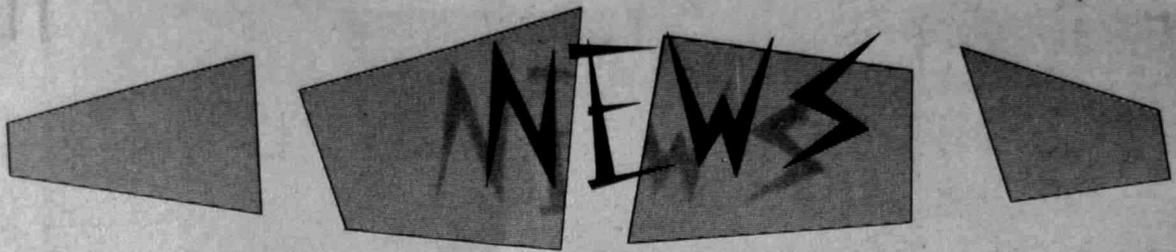
NB: The above comments oughtn't be taken too seriously.

Earcom 3 also introduces the cosmic **Frost Chorley** and their song 'Tablecloth' — the USA's manic post-punk punks **The Middle Class**, nastier, taster and more spirited than you'll ever be. **Noh Mercy**, also of USA distinction, and — especially — the brilliant **Deutsch Amerikanisch Freundschaft** (translated as "German American Freundschaft") whose solitary piece, 'Ich Und Die Wirklichkeit', was prominent on a pre-Christmas Fest session.

DAF don't half intrigue me (they should you, too) — expect more on them in the future.

The third Earcom stretches outwards more than its two predecessors, it can be distinctly flexing or rough as hell. Either way, it stands amongst Fast Product's most ambitious, most successful accessories to date.

A final thought from the inner satellite (1st Mutant): "Looks like a twisted old cop change to me" (2nd Mutant): "was understande Art? At least it keeps the citizens happy. Fast, an amazing way of making money."



News Editor: JOHN SHEARLAW

SQUEEZE SET

SQUEEZE HAVE announced forthcoming tour dates, after their last set of concerts was virtually cancelled at the end of last year, due to recording commitments on their new album.

The tour begins at Cambridge University on February 11, and continues at: Reading University 12, Southampton University 13, Canterbury University 14, East Anglia University 15, Essex University 16, Dunstable Queensway 17, Shrewsbury Music Hall 19, Liverpool University 20, venue to be announced 21, Hull City Hall 22, Strathclyde University 23, St Andrews University 24, Edinburgh Tiffany's 25, Bradford University 27, Newcastle Mayfair 28, Leeds University 29, Leicester University March 1, Bristol Locarno 2, Loughborough Town Hall 4, Brighton Top Rank 5, venue to be announced 6, Nottingham University 7, Birmingham Odeon 8, Hammersmith Odeon 9, Sheffield Top Rank 10, Wakefield University 11.

The album, which is now nearly finished, is tentatively entitled 'Argy Bargo', and set for mid-February release, along with a single.

BLONDIE ADD

BLONDIE ARE to play just one more concert in Britain, in aid of the Variety Club Of Great Britain and Music Therapy.

And the announcement of the charity show — at London's Hammersmith Odeon on January 22 — has ended all speculation that the band would be playing "several extra dates" at the London Rainbow, as reported elsewhere last week.

Blondie will be joined by the Selecter and Holly and the Italians for the show, with all proceeds going to the Variety Club fund.

Tickets are limited to FOUR per person, and are available by personal application only from the Hammersmith Odeon box office from Wednesday, January 16. Ticket prices are set at £5.50 and £5.00.

SLF SIGN

STIFF LITTLE Fingers are back on the road in March coinciding with the release of the long-awaited follow-up to 'Inflammable Material'.

The band's first album since leaving Rough Trade — where 'Inflammable Material' was the first "independent" album to chart for many years — and joining Chrysalis will be 'Nobody's Heroes'.

The 11-track album is out on March 14, preceded by a single taken from it, 'At The Edge', on February 1. The single includes a live B-side featuring two stage encores.

The 25-date tour runs as follows: Aberystwyth University March 5, Derby Kings Hall 6, Liverpool Mountfort Hall 7, Bournemouth Stateside Centre 9, Bristol Colston Hall 10, Leicester University 11, Brighton Top Rank 12, Guildford Civic Hall 13, Birmingham Civic Hall 14, St Austell New Cornish Riviera 15, Sheffield Top Rank 17, Manchester Apollo 18, Cardiff Top Rank 19, Hemel Hempstead Pavilion 20, Cambridge Corn Exchange 21, Southampton Gaumont 22, London Hammersmith Odeon 23, Bradford St George's Hall 24, Cleethorpe's Winter Gardens 25, Wakefield Community Hall 26, Edinburgh Odeon 28, Aberdeen Capitol 29, Glasgow Apollo 30.

No date in the North East is included in the tour because, the band claim, they are unable to book the Newcastle City Hall because of an "unofficial ban". Stiff Little Fingers last played in Newcastle at the Mayfair, and have also done a RAR benefit in the city, and they're still hoping to fit in a date in the North East.

SO FAR SO GOOD

THE TOURISTS, still high in the charts with 'I Only Want To Be With You', are going for two in a row with the release of their new single 'So Good To Be Back Home Again' on February 1. It's a track from their recent album.

The band have also added two extra dates to their tour, at Bridlington Spa Hall on January 19 and Aberdeen Fusion on January 21, and have revealed that they'll be recording tracks for a live EP to be released as soon as possible.

RAINBOW ON

AFTER A month of confusion it's now definitely been confirmed that Rainbow will be playing at the Wembley Arena on February 29.

The date was originally announced last year, but appeared to be withdrawn after the Arena box office denied all knowledge of the concert (as well as an expected, but unconfirmed second night on March 1), and didn't have any tickets to sell!

Apparently the problems arose due to "double booking". An American boxing promoter was originally holding the date, but has now withdrawn.

Tickets for the gig will be available from all usual agents from January 21. Tickets can also be obtained in advance from the Advance Box Office, Wembley Arena, priced at £4.50 and £4.00, or from Ticket Machine, Rainbow Concert, PO Box 47L, London, W1A 4TL. For Ticket Machine tickets, a 45 pence fee should be added to each ticket, and postal orders (made payable to 'Rainbow Concert') ONLY will be accepted.

THE NUTTY SOUND

AND HERE'S some of that nutty sound!

MADNESS, currently heading for the top with their third hit in a row, are to play five headlining gigs in February — taking in venues they missed out last time around and slotting in an exclusive gig in London for under-16's only!

They play regular concerts at: Manchester Apollo February 9, Liverpool Empire 10, Glasgow Apollo 11 and Birmingham Odeon 12.

Then, on February 15, Madness play London Hammersmith Odeon... at 11.30 am! The gig is exclusively for young — under 16 only — Madness fans who weren't able to see the group at licensed venues. The show will be over by 2.30pm and all tickets will be priced at £1.00 and are available now. Support is the Modettes.

SELECTER, who headline a 30-date tour in February, coinciding with the release of their first album on February 8.

The album is the 14-track 'Too Much Pressure', and

includes the new single 'Three Minute Hero', released on January 25.

Dates confirmed so far are: Derby Kings Hall February 14, Hanley Victoria Hall 15, Leeds University 16, Birmingham Top Rank 17, Carlisle Market Hall 19, Newcastle Mayfair 20, Glasgow Tiffany's 21, Lancaster University 23, Blackburn King Georges Hall 24, Manchester Apollo 25, Sheffield Top Rank 26, Leicester De Montfort Hall 27, Hemel Hempstead Pavilion 28.

Ticket prices are £2.50 everywhere except Manchester (£2.50, £2.00 and £1.50) and Leicester (£2.50, £2.00). Support for all dates will be the Body Snatchers.

More dates soon!

THE BEAT, will be headlining at the following dates: Newcastle University January 19, Birmingham Top Rank 23, Bournemouth Stateside 24, Brighton Polytechnic 25 and London Electric Ballroom 26. (See feature on page 6).

COSTELLO TOUR

DESPITE a legal battle with WEA Records over the release of his new single — which is being heard in court this week — Elvis Costello and the Attractions will be going ahead with a British tour.

The tour — in March — consists exclusively of towns where Costello has never previously appeared. And many of the venues have never been visited by rock bands before.

All gigs on the tour are stand-up halls. West Runton Pavilion March 1, Margate Winter Gardens 2, Folkestone Leas Cliff Hall 3, Hastings Pier Pavilion 4, Lincoln Drill Hall 6, Peterborough Wireard Stadium 7, Halifax Civic Hall 9, Matlock Pavilion 10, Shrewsbury Tiffany's 11, Merthyr Tydfil Tiffany's 13, Llanelli Glen Ballrooms 14, Aberystwyth Great Hall 16, Colwyn Bay Pier 17, Southport Floral Hall 18, Wakefield Tiffany's 19, Sunderland Mayfair 20, Lasswade Sports Centre 22, Dunfermline Kinema 23, Ayr Pavilion 24, Carlisle Market Hall 25, Stafford Stychfield Hall 27, Leamington Spa Pavilion 28, Swindon Oasis 29, Yeovil Johnson Hall 30, St Austell Riviera Lido 31.

Tickets for all concerts are priced at £3.00, and to keep the "local flavour" ticket outlets will only be advertised in local papers.

A lengthy court dispute now seems certain to surround the release of Elvis Costello's new single, 'Can't Stand Up For Falling Down' was originally scheduled for release on a new label known as Oll Beat, formed by Andrew Lauder and Elvis' manager Jake Riviera after the collapse of Radar Records.

But although the single was played on Radio 1 last week (and a video show on TV programme Tiswas) it has now dropped as WEA Records previously distributed Elvis' material though Radar, obtained an



ELVIS COSTELLO

injunction to prevent the record from being released. A High Court hearing to settle the issue was adjourned today (Tuesday) and should continue later this week.

METAL MOVES

AMERICAN HEAVY metal giant Sammy Hagar is to follow his highly successful debut appearance here last September with a full tour.

And Hagar will be releasing a live LP — featuring such "classic" as 'Bad Motor Scooter', 'Red' and 'Space Station 5' — at the beginning of next month. Entitled 'Loud And Clear', it's preceded by a single, 'I've Done Everything For You' on February 1.

Dates for the tour run as follows: Portsmouth Guild Hall February 10, Bristol Colston Hall 11, Leicester De Montfort Hall 13, Newcastle City Hall 14, Glasgow Apollo 16, Liverpool Empire 17, Manchester Apollo 18, Sheffield City Hall 19, Birmingham Odeon 21, London Hammersmith Odeon 24.

Guest artists on all dates will be highly-rated Canadian band April Wine, making their first appearance in this country.

The British heavy metal battery also continues — with a February tour by Iron Maiden, and the release of an HM compilation album on EMI.

Iron Maiden, supported by Preying Mantis, are fitting in the tour before their support slot on the Judas Priest tour later in the spring, and they're at the following venues: Aberdeen University February 1, Glasgow University 2, St Andrews University 3, Edinburgh Tiffany's 4, Grimsby Centre Halls 5, Bristol Romeo & Juliet 6, Wakefield Unity Hall 7, Huddersfield Poly 8, Manchester Polytechnic 9, London Lyceum 10, Mansfield Civic Theatre 11, Coventry Tiffany's 12, Swansea Circles 14, West Runton Pavilion 16, Redcar Coatham Bowl 17, Birkenhead Hamilton Club 18, Oldham Civic Hall 19, Blackburn King George's Hall 20, Carlisle Market Hall 21, Newcastle Mayfair Ballroom 22, Leicester University 23, Sheffield Top Rank 24, Cardiff Top Rank 26, Portsmouth Poly 27, Wolverhampton Civic 28, Hanley Victoria Halls 29, Retford Porterhouse March 1, Birmingham Top Rank 2.

The album, meanwhile, is entitled — wait for it! — 'Metal For Muthas'. Released on February 15.

GENESIS GIGS

AS EXCLUSIVELY revealed in RECORD MIRROR two months ago Genesis will begin their first major British tour for over three years in March.

It will be Genesis' first appearances since they headlined at the Knebworth Festival in 1978 and the dates read: Bournemouth Winter Gardens March 26, Hammersmith Odeon 27, 28 and 29, Oxford New Theatre 31, Ipswich Gaumont April 1, Great Yarmouth ABC 2, Peterborough ABC 3, Birmingham Odeon 4, 5, Liverpool ABC 6, Trentham Gardens 8, Cardiff Sophia Gardens 9, Southampton Gaumont 11, Brighton Centre 12, Coventry Theatre 13, Leicester De Montfort Hall 15, Derby Assembly oms 16, Sheffield City Hall 17, Manchester Apollo 18, 19, Bradford St Georges Hall 21, Edinburgh Odeon 23, Dundee Caird Hall 24, Aberdeen Capitol Theatre 25, Glasgow Apollo 27, 28, Newcastle

City Hall 29, 30, Carlisle Market Hall May 1 and Liverpool Empire May 2, 3.

HOW TO BOOK: Tickets for all venues are priced at £4, £3, and £2 except for Stoke, Cardiff and Carlisle where all tickets are £3.50. The shows all begin at 7.30 pm with the exception of Great Yarmouth where the concert will start at 7.45 pm and Brighton where the show starts at 8 pm.

Tickets for all venues will go on sale at box offices and are limited to four tickets per person. Tickets for the Edinburgh gig are available by postal application only and are again limited to four tickets per person.

Concerts are also being arranged for Paignton, Exeter, Guildford, Aylesbury, Reading and Portsmouth and details of these will be announced later.

RELEASES

THE BOOMTOWN RATS, who will be leaving for a European tour shortly, release their new single 'Someone's Looking At You' this week. The single is taken from their recent album 'The Fine Art Of Surfacing'. Following their dates in Europe the Rats will be playing Canada and the United States in March followed by dates in Australia and New Zealand in April.

EDWIN STARR releases his new single 'Stronger (Than You Think I Am)' on January 18. It was written and produced by Edwin himself. He will be supporting Marvin Gaye on his forthcoming tour.

SCARS RELEASE their new single 'They Came And Took Her' on February 15. The single will be available on the newly formed Pre independent record label.

JIMMY GRIERSON releases his first single 'This Way Up' on January 18. The single will be available on Jet Records and is taken from his forthcoming album, due for release in April.

SPARKS new single 'When I'm With You' is released on Friday. It's taken from their new album 'Terminal Jive' which is due for release on February 8. Produced by Giorgio Moroder, 'Terminal Jive' is the follow up to 'No 1 In Heaven'.

MICK JACKSON has signed a long term record deal with CBS and his new single 'You Don't Light My Fire' is released next week. Jackson was last in the charts with 'Week End'.

THE VIBRATORS step back into the limelight with 'Gimme Some Lovin'' released next week. The single was financed by the band and they will be pressing a limited edition of 5,000 before signing to a major label.

RAINBOW'S drummer Cozy Powell releases his new single 'The Loner' this week. It's taken from his recent solo album 'Over The Top'.

BARCLAY JAMES HARVEST'S new single will be 'Love On The Line' released this week.

ALICIA BRIDGES who whetted the public's appetite last year with 'I Love The Nightlife' releases her new single 'Play It As It Lays' this week. It's the title track from her forthcoming album.

ROY AYERS releases his new single 'Don't Stop The Feeling' on January 18. The track is taken from his recent album 'No Stranger To Love'. 999 release their new single 'Trouble' on January 25 and the band's new album 'The Biggest Prize In Sport' will be released on the same day.

SKA, MODS AND
SKINHEAD
MOONSTOMP
F (TICKETS) 12 (TICKETS)
OUT NOW

REGAYE

THE VENUE has secured the services of two top reggae acts for what looks like being an exciting series of concerts over the next two weekends.

Jamaican group the Gladiators, taking time off from recording a new album, will be playing one show at the London Venue on January 18 and 19. Tickets are set at £3.50.

And Eddy Grant — who is also working on the Gladiators album — will be at the Venue, along with the Front Line Orchestra, for a rare live appearance on January 29. Tickets cost £3.25.

•And if that isn't enough, there's another star attraction at the Venue on February 7, when superstar Marvin Gaye plays a "farewell concert" at the end of his European tour. Gaye himself has described the concert as "an end of tour party for all my fans."

But it's going to be a very expensive party. Ticket prices? A mere £15 each, available now!

DRAM DATES

FIDDLER'S DRAM, who crashed into the Top Five with the debut single 'Day Trip To Bangor' have lined up their first ever UK tour outside the folk clubs.

The five-piece group have gone professional since the success of the single, which was written in four hours by a Kent housewife!

Dates are: Margate Winter Gardens February 7, Eastbourne Congress Centre 8, Hatfield Forum 9, Derby Assembly Rooms 12, Ashton under Lyne's Thameside Theatre 18, Blackburn King George's 19, Chatham Central Hall 21, Bournemouth Winter Gardens 22, Horsham Capitol Theatre 27, Slough Fulcrum Theatre 28, Cheltenham Town Hall 29, Hull New Theatre March 2, Norfolk West Runton Pavilion 7, Southampton New Theatre 8, Coventry City Centre Club 13, Suffolk Snape Maltings Concert Hall 15.

The group spent Christmas finishing off their second album which is due out at the end of the month, and although it'll include 'Day Trip To Bangor', it will be more representative of the electric folk style which has already made the band one of the biggest draws on the folk circuit.

BOOTLEGS SEIZED

THE BRITISH Phonographic Institute have made their second major swoop in six months... and uncovered the pressing plant that was supplying one of the major UK bootleg manufacturing syndicates.

The factory, in Northumbria, was visited by the BPI's anti-piracy squad just before Christmas, and metalwork used for manufacturing bootleg albums was seized.

Now the owners of the factory, M&C Pressings, have given an undertaking that they would cease their bootlegging activities, pending further High Court action — both by the BPI and the representatives of the artists whose work was being bootlegged.

The factory, capable of making 12 inch LP's and singles, was discovered after the uncovering — and subsequent conviction — of the Moonbeam syndicate last year. M&C Pressings had been supplying Moonbeam with records.

WELL BOXED

PUBLIC IMAGE release their 'Metal Box' in a new form on February 22, simply entitled 'Second Edition', as a result of heavy public demand.

'Metal Box', which was initially pressed as three 12" singles, will now be released as a double album in a metallic-look gatefold sleeve.

JUST FANCY THAT

THE STRANGLERS' tour of India is on after all... despite Hugh Cornwell's recent conviction for drug possession.

Cornwell was granted leave to appeal and given unconditional bail, so the tour will now go ahead as planned. Promoted by HMV India and Harvey Goldsmith, it takes in gigs from March 1 to March 9 in Calcutta, Bombay and Delhi, with ticket prices averaging 25-30 rupees (£1.50).

WEEKENDERS

CAISTER HOLIDAY camp in Great Yarmouth — scene of soul and rock 'n' roll 'weekenders' in 1979 — will once again be best for no less than nine three-day events in 1980.

The series begins with a Rock 'n' Roll Hop on March 7, 8 and 9, and is followed by Country And Western on March 14, 15 and 16. Soul and disco weekenders have also been tentatively set for April 18-20 and April 25-27.

K-TEL CONTRIBUTE

AS REVEALED in Record Mirror before Christmas, K-Tel Records are releasing a compilation album, 'The Summit' on January 14, with all royalties going to the 'Year Of The Child' fund, as well as some of K-Tel's profits.

Tracks include 'Jet' by Wings, 'Devil Woman' by Cliff Richard, 'Sultans Of Swing' by Dire Straits, 'Baker Street' by Gerry Rafferty, and the album will be extensively advertised on national television in a £200,000 campaign.

WHOOOPS

WELL, of course you didn't spot it anyway, so what does it matter?

But, just for the record, Iggy Pop's new album is entitled 'Soldier', released to coincide with his short British tour. Not 'New Values', which you all know was out last year!

Also, Iggy will be playing an extra date — at Bournemouth Stateside Centre on February 11 — and a new single, entitled 'Loco Mosquito', is out on January 26. Now you know.

TOURS

RAMONES

THE RAMONES: have added three dates to their tour which begins this month; Bournemouth Stateside Centre February 6, London Camden Electric Ballroom 22 and 23. In addition to the tour the Ramones feature film 'Rock 'N' Roll High School' is going on release in Britain to coincide with the tour. The film is being shown in selected cinemas where the Ramones will be playing and the itinerary runs Leicester Odeon (from January 20), Brighton Odeon (January 31), Worthing Odeon (from January 31), Birmingham Odeon (from February 3), Birmingham Studio (from February 10), Bristol Gaumont (from February 10) and the following Odeons all from February 10 — Luton, Wood Green, Holloway, Exeter, Romford, Barking, Peckham, Streatham. The film will also be shown at Bath Gemini from February 10 and at Colchester Odeon from February 24.

AC/DC

AC/DC: will be returning to the UK this month to play the two cancelled dates on their last tour. They'll be playing Newcastle Mayfair on January 25 and Southampton Gaumont on January 27. New tickets are required for the Newcastle gig while the original tickets are valid for the Southampton concert. Coinciding with these dates AC/DC will be releasing a new single 'Touch Too Much' taken from their album 'Highway To Hell'. The B side comprises two live tracks 'Live Wire' and 'Shot Down In Flames' were both recorded in Britain on their last tour and this side of the single should be played at 33 rpm.

REGULARS

THE REGULARS: Sheffield Limit January 23, Retford Porterhouse 25, Oxford Polytechnic February 1, Huddersfield Cleopatra February 9, London Goldsmith College 14, London Central Polytechnic 15, London School of Economics 16, London Victoria Venue 22. The band recently had the master of their forthcoming single 'Don't Stay Out Late' stolen and would like it back with no questions asked. Contact Terry at 01-734 0542.



UNDERTONES

UNDERTONES

THE UNDERTONES: will be playing a series of Irish gigs next month at: Galway Seapoint February 1, Cork Arcadia 2, Limerick Savoy 3, Belfast Ulster Hall 6, Dundalk Imperial Hotel 7, Sligo Baymouth Hotel 8, Ballymena Flamingo 9, Dublin National Ballroom 10, Cookstown Club Royal 14, Ballyhelly Drummond Hotel 15, Omagh Knocknamee Hotel 16, Arboe Hall 17.

GANGSTERS

THE GANGSTERS: who have just signed to Big Bear Records and release a new single at the end of this month play the following dates; Birmingham Barrel Organ January 21, Newcastle Madison 26, Birmingham Top Rank 28, Coventry City Centre 30, London Islington Hope And Anchor February 1, Coventry City Centre 6, Central London Polytechnic 8, London Harrow Road Windsor Castle 14, Newcastle Madison 23, London West Kensington Nashville 26, Dudley JB's 28. More dates will be finalised later.

INMATES

THE INMATES: currently in the charts with 'The Walk' will be playing a one off date at London Victoria Venue January 23.

RONNIE LANE

RONNIE LANE: goes back on the road after an absence of three years with dates at: Durham University January 31, Edinburgh Student Centre February 1, Newcastle University Refectory Hall 2, Cleveland Coatham Bowl 3, Leeds Florde Green Hotel 4, Sheffield Polytechnic 6, Chelmsford Communal Block 7, Cambridge Corn Exchange 8, Bournemouth Winter Gardens 9, North Staffs Polytechnic 12, Manchester Debating Hall 13, London Victoria Venue 15, Hatfield Forum 16. Further dates will be announced later.

HEADBOYS

THE HEADBOYS: Last in the charts with 'The Shape Of Things To Come' will be playing the following dates: Reading University January 22, Portsmouth Polytechnic 23, London West Kensington Nashville 25, York College of Ripon and St John 26, High Wycombe Nags Head 31, Sheffield Polytechnic February 1, London Covent Garden Rock Garden February 1, London Marquee 13, Edinburgh Astoria 21.

SAD AMONG STRANGERS

SAD AMONG STRANGERS: following London dates: Clapham Two Brewers January 16, Clapham 101 Club 17, Chiswick John Bull 19, Clapham Two Brewers 23.

ANDROIDS OF MU

ANDROIDS OF MU, ZOUNDS, THE MOB: London Raindrop Club January 17, Birmingham University 18, Wolverhampton Polytechnic 20, Manchester Funhouse 21, Nottingham University 24, Letchworth Youth Club 26, Bishops Stortford Triad 27, London Thames Polytechnic 28, High Wycombe Polytechnic 29, Middlesex Polytechnic 30, Bicester Nowhere Club 31, Slough College February 1, Brighton University 2, London Acklam Hall 4, Watford Carey Club 5.

GANG OF FOUR

GANG OF FOUR: rescheduled dates: Brighton Top Rank January 23, Guildford Civic Hall 24, Birmingham University 25, Loughborough University 26. Further dates will be added.

MO-DETTES

MO-DETTES: London Marquee January 18, Liverpool Eric's 19, Stroud Subscription Rooms 25, Hastings Pier 26, London West Hampstead Moonlight Club 29, London Canning Town Bridge House 31, London University College February 1.

SALFORD JETS

SALFORD JETS: Sheffield Crazy Dazy Club January 5 and 26, February 1.

RUTS

THE RUTS: Leeds University February 16, Sheffield Top Rank 17, Newcastle Mayfair 21, Cambridge Corn Exchange 22, Reading Hexagon 23, Bristol Locarno 24, Bournemouth Village Bowl 25.

PASSIONS

THE PASSIONS: currently recording their debut album play the following dates: Liverpool Eric's January 19, London School Of Economics 25.

SCOTCH

SCOTCH: Sunderland Mayfair January 19, Paisley Bungalow 24, Banff Fife Lodge Hotel 27.

HEAT

THE HEAT: a New York band who will be releasing their single 'Instant Love' in February play the following dates: London Camden Music Machine January 31, Retford Porterhouse February 1, Port Talbot, Nine Vaults 2, Newbridge Memorial Hall 3, Swansea Circles 4, Oxford Trinity College 5, Aberystwyth University 6, Liverpool Eric's 7, Leeds Florde Green 10, Doncaster Romeo And Juliets 11, Manchester Polytechnic 12, Scarborough Penthouse 15, Middlesbrough Rock Garden 16, Jacksake Grey Topper 17, London Marquee 19.

SWELL MAPS

SWELL MAPS: University Of London Union February 1.



HEADBOYS

SLEDGEHAMMER

SLEDGEHAMMER: Bristol Granary February 5, Bishops Stortford Triad 10.

UB-40

UB-40: Sheffield Limit Club January 17, Birmingham University 18, Dudley JB's 19, Keele University 23, Derby Blue Note 24, Lafayette Club 25, London Camden Electric Ballroom 26, Carmarthen University 30, Scarborough Penthouse February 1, York College 2, London Kings College 7, Solihull Technical College 14, Shrewsbury Morris Hall 15, Sheffield Mimic Club 28, Manchester Osborne Club 28, Liverpool Eric's 29.

ELECTROTUNES

ELECTROTUNES: who release their debut album 'If This Ain't Love' on January 18, play the following London dates: Fulham Golden Lion January 17, Covent Garden Rock Garden 18, Egham Royal Holloway College 19, Clapham 101 Club 20, South Bank Polytechnic 25, Herne Hill Hall Moon 26, Fulham Greyhound 27, Camden Lock Dingwalls 28.

THE BOYS

THE BOYS: have been added as special guests on the Ramones tour which starts at Brighton Top Rank on January 16.

UFO

UFO have added an extra date to their tour at Ham-mersmith Odeon on February 7, after the first three nights sold out.

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THE BEAT

RANK 'N' FILE

IT'S JUST all happened so quickly. From the dole queue in Birmingham to Top Of The Pops in under six months. And The Beat still can't believe it.

"Early last year we did a gig with The Selecter and they liked us so they gave us some more gigs with them. Next thing you know Two Tone ask us to do a single for them and now we're number six in the charts. It's really strange 'cos everything happened so quickly," exclaims Ranking Roger in an excited outburst.

Ranking Roger is the toasting frontman with The Beat. Sitting talking to Roger and lead guitarist Andy Cox it becomes clear that they are still overcome by their rapid rise to success.

The band formed last February in Birmingham playing the same raw blend of punky reggae which has now become their hallmark. Andy, Dave Wakeling (lead vocalist / guitarist), bassist David Steele, and drummer Everett Martin formed the basic Beat line up.

Roger takes up the story in his inimitable Brummie accent: "I'd been in a punk band called The Dum Dum Boys and we'd played with The Beat. When my band broke up I asked Dave Wakeling if I could do some toasting with The Beat. At that time they had the vocals and the dub but they never had any toasting to go over it. I finally joined the band as a full time member in September.

"The band had three whites and two blacks then and we still thought something was missing. Then Saxa came along and he completed the band. We'd brought punky reggae and jazz together.

Saxa is the true father figure of the band, as Andy explains: "Saxa had been with loads of bands playing all kinds of music. We're not too sure how old he is as he won't tell anyone. I reckon he's about 50, perhaps even a bit more. We'd seen him playing in pubs in Birmingham so we just asked him to jam with us and he's never left us alone since."

The Beat realise they've had a lot of lucky breaks. Their association with Two Tone meant that they were immediately thrust into the public eye. With the release of 'Tears Of A Clown' the band kept up Two Tone's hundred per cent hit record. However The Beat's rasping version of 'Tears Of A Clown' wasn't the first choice for a single.

"It should definitely have been 'Ranking Full Stop' (the single's flip

side)," explains Roger. "But the first time we tried to record it, it just didn't work out. So we had to put back the release date. With Christmas only a few weeks away we then decided to release 'Tears Of A Clown' as we thought it would pick up more airplay."



Next time round The Beat will be all on their own. As Roger points out: "If we'd stayed with Two Tone we'd have been the babies of the bunch."

The band have signed to Arista and have set up their own label. However the group are still arguing about what their label should be called.

"We want to do to our label what the Specials have done for Two Tone," points out Roger. "But we aren't just gonna stick with ska bands. We see bands all over the country who deserve a break and we hope to help some of them."

When I refer to The Beat as a ska band Andy immediately points to the badge he is wearing. Don't call me scarse! Roger backs him up: "We're not a ska band even though we've a single out on Two Tone. We

only do two ska numbers. We are a Unity band."

Ranking Roger is a tall, stylish rude boy who contrasts strongly with Andy — a scruffy, quietly spoken, spiky haired figure. Roger has gone through a lot of different images. "I used to be a rasta but I found there was too much racism among them. They'd say 'Don't trust a white man' and I found myself agreeing with them. Then I turned punk but in the wrong way, after I heard about anarchy.

"Finally I became a peaceful punk and started to preach Unity. That's black and white together making something for themselves. I'm not a punk anymore but I still preach Unity. I'd really love to see more blacks at our gigs but the Two Tone bands seem to have just a white following."

Since young Ranking Roger joined the band The Beat have picked up a stronger reggae feel. Roger's spirited toasting has helped: "Ranking Full Stop" came straight out of the top of my head. I've made all my toasting up on stage and I haven't had to write anything down."

The Beat are down to earth Brummie boys who realise that up to now they've had success all their own way. The Two Tone magic can't be expected to last much longer.

Though second generation ska bands are sprouting up everywhere it looks as though The Beat will be the last original rude boy band to make it big.

Though 'Tears Of A Clown' was a fresh sounding cover it was still a safe single. The Beat's next single will be the important one. Roger and Andy take a realistic look at the future.

"Perhaps we won't be able to follow 'Tears Of A Clown' in terms of dynamic leaps up the chart but I think we've got enough strong songs of our own to keep us going," admits Roger.

Andy is less optimistic: "I never thought 'Tears Of A Clown' would be a hit so I'm not expecting too much from the next one."

The band's pessimism was beginning to convince me that The Beat could be very short lived. However after the rather uncertain interview Roger played me a tape of the next single, 'Hands Off She's Mine', due out next month.

One listen to this blatantly catchy piece of jingling reggae convinced me that The Beat are going to have another very big hit. It may have all happened very quickly for The Beat but who's to say they don't deserve it. PHILIP HALL



The Clash
new double album
Includes the single 'London Calling'

THE 16 TONS TOUR

January	30	Bridlington Spa, The Royal Hall	11	Cardiff, Sophia Gardens
18	31	Leeds University	12	Bournemouth, Stateside
19 & 20			13	Southampton, Top Rank
21 & 22			15 & 16	Camden Town, Electric Ballroom
23	1	Hanley, Victoria Hall	17	London, Lyceum
25	3 & 4	Manchester, Apollo	18	Lewisham, Odeon
Blackburn, King George's Hall	5 & 6	Birmingham, Top Rank	21	Derby, Kings Hall
26	7	Coventry, Tiffany's	25	Bristol, Colston Hall
27	9	Portsmouth, Guild Hall		
29	10	Poole, Wessex Centre		

A FIVER FOR TWO
*RRP ALBUM OR CASSETTE



WINNERS

Reviewed by RONNIE GURR

GOOD 'UNS

RICHARD STRANGE: 'International Language' (Cherry Red). Left fielder of the week from former Doctor Of Madness, the Kid. Always did have a soft spot for the Docs, a band who, in essence, were the premature ejaculation of all that punky hoo ha. A bass player wears out one fret of his instrument with an incessant two note shuffle while the Kid Dick weaves some tastefully restrained (or is that, psychotically manic?) guitar and keyboards. Nice to have him back and not a hit. Hunt it out.

RAMONES: 'Baby I Love You' (Sire). Due to the fact that I no longer read pop papers — (What a stunning indictment on jaded rock hacks) I know not how the Ramones latest fared under the hands of we critics. Suffice to say that this single, the old Spector / Barry / Greenwich chestnut, finds the boys plodding along and perhaps suggests that methedrine is in short supply. A gem of a song of course and at the hands of your favourite cuties it's a creamy little delight. Everyone in the office hated it, but then again I always liked dumb things. Incidentally, I know Phil Spector put his gun down long enough to produce this, along with the album that it is taken from, 'End Of The Century', but whatever happened to that guy Barry Greenwich?

ZIFFZ: 'I Wanna Boogie With You' (United Artists). One from the incurably worthless category just to keep you all on your toes. This, frankly, is incredible. A ditty that combines rock guitar, funk bass lines and a piano portion from 'Chatanooga Choo Choo'. It is also Swedish.

THE BUGGLES: 'The Plastic Age' (Island). Direct ascendants to lovable old 10 cc, this follow up to their biggie brought to mind the Sensational Alex Harvey Band's 'Tomahawk Kid' and one of Mozart's concertos. A perfect pop record.

JEEP: 'Wild Rover' (Cobra). Previously available on little Airport Records this is a barrel of laughs. A punk version of 'The Wild Rover' played by various balding and bearded ex-folkies. Truly authentic, should be a smash.

ROSETTA STONE: 'If You Could See Me Now' (Loving Arms) (Ariola). A surprising single, this, if you've never seen the band live, if you have then you'll have an idea of how raucous this rendition of the Tom Jans classic is as rendered by the young Irish ones. The release of the cover version could point towards Childhood though such thoughts are dispelled on listening to the B-side 'Boys In Action', which plinks along utilising an almost Japanese guitar riff. Neat.

SAD CAFE: 'Strange Little Girl' (RCA). Plodding funk bass line, cellos twiddling, booming echoed guitar and phased vocals point the discerning reviewer towards the aforementioned 10 cc. No surprise to learn that this is an Eric Stewart production and in no way matches the weeping pathos of 'Every Day Hurts'. A miss.

PHYLLIS HYMAN: 'Give A Little More' (Arista). A lady who Arista are trying to break in this country. Sorry I should be the last one to make cracks about names. Phyllis had one of the best disco singles of last year with the magnificent 'Living Inside Your Love'. This is a weaker song but is bolstered up no end by the lady's splendid voice.

GIRL: 'Do You Love Me?' (Jet). Brilliant! Possibly a Kiss song by a British band whose pic sleeve features the band and their one mammariated frontman. You love the bloke's seven inch leather heels, you love the concerts, you love the limos, the private jets, the guys in the band, the nefarious chemical and organic stimulants, but do you love ME? Real beaut high kitsch.

THE COMMODORES: 'Wonderland' (Motown). I've already said that The Comms pen the best smooch tunes that have slunk up since good old Burt Bacharach. This is another, 'Hey girl this is your lucky day' song. That's what I like about these slick soul dudes, such inner confidence. A hit.

WASTED YOUTH: 'Jealousy' (Bridge House).

ROLL-UPS: 'Blackmail' (Bridge House).

THE ACCIDENTS: 'Blood Spattered With Guitars' (Hook, Line And Sinker).

ZORKIE TWINS: 'Sooner Or Later' (Skeleton). Four misnomers here. Wasted Youth sound as if they should be a sulphate ravaged NF punk band. In fact they spent their formative years playing with themselves whilst fanticising about Lou Reed. Delicate guitar picking and psychotic nursery rhythms abound. This week's Velvets.

The Roll-ups merely have a naff name. Backing track and especially the guitar intro trespasses into Boz Scaggs / Toto territory and the faultless production points towards the big A and success with the colonials. Will Bridge House become the RSO of the Eighties?

The Accidents and two feisty gore encrusted titles. All good and well except the kids sound like The Outlaws playing 'Goodbye Ruby Tuesday'. I got the feeling that they, like me, preferred Little Feat to The Damned all along but kept schtum about it at the time. A rather good choogler.

The Zorkie Twins track comes from a four track EP from Birkenhead. Jangles along but lads who sound like refugees from the coast should refrain from putting 'Thank You to Noone' on their sleeves. Passe but a nice record. The other three tracks on the EP suck a big one, by the way.

ANNETTE PEACOCK: 'Love's Out To Lunch' (Aura). Dark, hard faced, looking like Chrissie Hynde without her foundation on is Annette the trendy jazzier. A great voice indeed, though speaking as an engaged man I beg to differ with her sentiments here. Fine single that again will do nothing but serve as a pointer towards the album. The guitarist here wins the Photofinish finger award of the week for his speedy perfection.

SIMPLE MINDS: 'Changeling' (Arista). Best track from 'Real To Real Cacophony'. Bass and drums make it a contender for the Blitz playlist, dahling. B side 'Premonition' recorded live at Hurrah in New York.

BETTE MIDLER: 'When A Man Loves A Woman' (Atlantic). As made famous by well known snow vehicle Percy Sledge. A false live dub one suspects. Ballsy great brass with what sounds like Stevie Wonder on harmonica. The divine Ms M concludes by telling us that it's "a man's man's world." Which brings us onto The Jags.

THE JAGS: 'Woman's World' (Island). "It's a woman's world but a woman don't think straight," croon famed Elvis clones. A statement which will cause much consternation among both scholars of the English language and feminism. Again it's as you would expect from The Jags, a competent MOR rock single that could scrape in to the thrifty fifty.

SPLIT ENZ: 'I See Red' (Illegal). Another good single, a good week this. Split Enz unfortunately were not to be, a bit like the Docs of Madness and returned to their native Oz. 'I See Red' is weirdy, incessant R&B that could just be a hit.

MATCHBOX: 'Buzz Buzz A Diddle II' (Magnet). Rockability that will do well thanks to Magnet, who seem to have it a little more together than most of the labels dealing in this stuff. I prefer Whirlwind.

ANNETTE PEACOCK

THE BOOMTOWN RATS

someone's looking at you

HOLLY AND THE ITALIANS

TELL THAT GIRL TO SHUT UP

KENNY ROGERS

'Willies' in the hope of outraging folks. And another thing, the blog was a wonderful piece of propaganda with out of context quotes from yours truly, amongst others I, according to the blurb write for Sounds. Recorded live at the scene of my escape from lobotomised loonies. I didn't miss much.

SPARKS: 'When I'm With You' (Virgin). Again produced by Moroder and a work of true modern romance though the synthetic horn passage in the middle proves that the brothers Mael blagged a copy of 'Tubular Bells' from their parent company.

BOOMTOWN RATS: 'Someone's Looking At You' (Ensign). Mellow strummed opening with Gelfof sounding like Peter Laurie in 'The Maltese Falcon'. I forgive them for ripping off The Skids ideas in the video for this. This, with a mighty Oh-oh, oh-oh hook, will be a mile more successful than 'Diamond Smiles' but won't touch top. Suffice to say that it should bring in enough moolah to buy Gelfof and Briquette a Bic razor apiece.

REX SMITH: 'Never Gonna Give You Up' (CBS). I thought Rex was a heavy metal man myself. This finds Boz Scaggs' women vocalists giving it lalily whilst Rex smiles a lot and wimps himself off like the much lamented David Cassidy. Incidentally, whatever happened to Davie boy?

HOLLY AND THE ITALIANS: 'Tell That Girl To Shut Up' (Oval). A great, great record. A three piece with a future. Holly and her two boy pals could kick the stuffing out of any Yank pop band currently around. It's typically snotty in all the right American ways and the B side is 'Chapel Of Love' by the aforementioned Phil Spector and Barry Greenwich. Incidentally, whatever happened to Barry Greenwich?

JEFFERSON STARSHIP: 'Jane' (Grunt). Gawd! A friend expressed the opinion that records like this instil a savage desire to climb into maiden's bedrooms and severely ravish them. I can see his point.

THE SPECIALS: 'The Special AKA Live!' (Two Tone). Late arrival and another prospective single of the week. Five live tracks, one side recorded at The Lyceum in London, the other in the band's home town of Coventry. Plug track is 'Too Much Too Young' from the album, also on side the first is the band's rendition of 'Guns Of Navarone'. Three other, what I believe is known as 'rude bwoy anthems', comprise the Coventry side. 'Long Shot Kick The Bucket', 'Liquidator' and 'Skinhead Moonstomp' make this a must for all porkyiped ones and a future numero uno.

THE WAR: 'Tired Of Waiting For You' (MHG). Reggae reworking of the Konk Klassic. Dreadful vocals crucify it.

TANYA HYDE: 'Herr Wunderbar' (Waldo's). Young siren who sounds akin to Marlene Dietrich having multiple orgasms on the disco floor. B-side sounds like Pink Floyd backwards. Recorded in Luton, surprisingly enough.

THE ISLEY BROTHERS: 'Fun And Games' (Epic). The riff goes on and on. The Isleys rework their own familiar tune and all one can say is that they look as if they can sustain the formula for another few years yet.

TYGERS OF PAN TANG: 'Don't Touch Me There' (Neat). Tyneside HM merchants who, if came from Alabama, would be darlings of the airwaves. As it is they are confined to an indie and pages in Sounds.

THE REVILLOS: 'Motor Bike Beat' (Dindisc). Not my fave raves by any means but probably a hit. As you would expect it's zany, wacky, tripe pop delivered in Ms Fife's best brogue. A reyll! furrreal!

KEITH MICHELL, CAPTAIN BEAKY AND HIS BAND: 'Captain Beaky' (Polydor). One to hunt foxes to, this is what they want!

THE DOLL: 'You Used To Be My Hero' (Beggars Banquet). Nouveau electric folk song. Pretty unremarkable.

JOHN ELLIS: 'Babies In Jars' (Rat Race Records). Drum machine and thrashing guitar riff fail to disguise the fact that this is Redbone's 'Witch Queen Of New Orleans'. Title matter reminds me of my public school days, grant aided I hasten to add, when the rich lads would run around shouting

RECORD MIRROR READERS POLL

1st. BEST FEMALE ARTISTE



Thanks



IF I HAD A HAMMER



Will The Clash win? Can they knock down the system. Will Joe Strummer get his head kicked in?

**Interview by BARRY CAIN
Picture BOB HOPE**

THREE YEARS ago. And it's raining in hoho Soho. The James Cagney of punk Joe Strummer stone faced, steel capped, stacked high, steers and stares, as usual. The pub crawls with music scene middle / muddle men, many of which have since made their quick buck on the shores of insincerity. They deserved to drown. Strummer swam — and found the slow buck.

Back in the buck days he would often switch on the street suss sentiment — like "If the people controlling us now haven't got control of us in the near future they've lost. Therefore they are gonna do everything in their power to increase that control."

"I know I'm never gonna be able to beat them. I don't believe in other people. They are morons. They must be to stand for all this."

"I don't see anything after ultimate control. Just bombsites and a few survivors. Roll the credits — end. You'll soon know when that control comes. Things will start BOOMING. Industry will thrive,

unemployment will come down, people will march through the streets waving banners willing to die for Queen and country. And I'll get my head kicked in."

NOW James, er Joe is holed up in the Clash house, a terraced tenement teardrop 24 hours from Tulse Hill. He sticks his gun out the window ("Political power grows from the barrel of a gun") and smiles.

Next to him Mick Humphrey Bogart Jones is looking depressed. Maybe, he thinks, maybe he wasn't really cut out for this. Casablanca is a million miles away and Claude Rains supreme.

Paul Muni Simonon — or Skaface as his Streatham Locarno lotus eaters dubbed him — sits patiently in a corner. He never did like Mondays anyway.

Edward G Headon works flat out in the basement supplying the ammo. He smiles. Whatever else may happen the humdrum sterile bum life will never snare him now.

Outside they put the batteries into the loudspeaker.

Next door Lester bangs on the wall. So predictable. So dull. He complains about the noise. It's raining. Naturally. Tonight they want to tear down this pothole. They want to re-assert their original strategy.

The guy holding the loudspeaker is wet through. The rain pours down his back after forming rivulets on his trilby. The mushrooms in his ears start to

grow larger in the wet.

"Come out with your hands up."
"Come in and get us Topper, sorry, copper," says Joe, a bead of sweat rolling down his cheek. "There's no way we're gonna appear on Top Of The Pops alive. You won't get us standing there like pricks propping up a load of old shit. How can we bash our guitars with passion when they ain't even plugged in? How can we sing at machine gun speed when the mike is phoney? The show's like an anaemic rice pudding. Give me Tiswas anyday."

Mick turns to Joe. "But we do lose out by not playing on it. I can't see us ever having a Top 10 single because of that."

"Mugs!" is bellowed around the street through the loudspeaker. Mick reacts — "We'll never change our attitude. We'll never prostitute ourselves."

"You might as well go and give someone a blow job for 10 bob than appear on Top Of The Flops," yells Joe. Lester bangs on the wall again. "Hey you guys, will you shut your noise? I'm trying to write a million word article on The Rubettes In Rock."

The loudspeaker guy decides to goad the band into making a silly move. Snieers are positioned on rooftops.

"Your new album's crap," he screams. Joe understand. "The world is full of assholes. No matter what you do or which way you turn there's always 20 people ready to slag you off — and they're always the loudest. Well they can all go and arsehole. Why should we get upset just because someone's got mushrooms in his ears?"

"When they hear our music they want to be hit over the head with a hammer. But we got kinda bored with using hammers. So now we're throwing

darts in their eyes instead. Subtlety is more effective, more powerful these days. That's better than," he bangs his fist on the windowledge. "I find the Angelic Upstarts or something like that pitiful in their effect on my emotions — absolutely nil. I've heard it all before. Somebody like Jackie Wilson has a 100 per cent effect just singing about lonely teardrops. The Angelic Upstarts are just trying to be like Jackie Wilson.

"Imagine if you saw your imitators getting hits and kudos with their imitations. Wouldn't you feel like leaving them to it and moving onto a new pasture? It makes me sick, watching all these blokes in zipped pants pissing around."

THERE'S silence from the street. Mick lights a cigarette and talks through the smoke. "Maybe we should have brought the first album out again for these idiots."

"No," replies Joe. "Maybe we should have brought out a hammer. A nice hammer. Those people who were expecting something heavy from 'London Calling' probably think we sound like Frank Sinatra. But it's a damned sight better than most of the other plastic shit like PIL or The Jam. I don't get no kicks out of listening to that."

"Yeah but that's you," says Mick. "I don't think these bands should be lumbered just because they don't move you emotionally."

"I'm not lumbering them. They're just examples. It's just their style of rock — bam bam bam."

The silence permits frantic thought.

Joe's Bubble — "I certainly feel better these days. I'm more in touch with reality — the reality of all this monkeying about. Before we were losing a ton of money, pockets of it. On our first tour everyone would just jump into the nearest hotel and smash it up then leave. It never occurred to me that they'd send the bills to just us 'cos everyone was smashing it up — all the support acts. No, WE got all the bills for it. That brings you down."

Mick's Bubble — "I used to be optimistic. Not any more. There are so many reasons. Maybe 'cos they wouldn't give me a mortgage. I'm just a misery guts these days. Those that really know me would think my misery was nothing out of the ordinary. I guess it happened ever since I started getting involved in The Clash."

Man with the loudspeaker's Bubble — "What an album. What a light show. What a concert. What a band."

In the flashing blue moonlight he raises his loudspeaker yet again. "You can't stay in there forever." There is no reply from the house. "You're just a bunch of publicity seeking posers."

"You can never have too much coverage," yells Joe. "I don't care if we're on the front of every paper and on every page inside. And we never adopted a posey stance. Things just happened naturally."

"We've always attracted a different attitude from the press anyway. That's because we're not dummies. You know when you're in a class at school and there's always a kid who's off sick — that kid was Mick. He used to spend a lot of time in bed, in hospital or somewhere, reading books. That perhaps made him more thoughtful than most."

"Yeah, we attract journalist orgasms all right. Like with Lester Bangs. See, he only ever tended to see one band and then piss off, but with us he ended up driving round in our van for six days. He must've revelled in it. But I thought all that stuff he wrote was rubbish. I couldn't face reading it. You must be able to say it better than that." He stops, realising his mistake in carrying on a conversation in this way.

From then on the guy with the loudspeaker gets no replies to his goading. He even tries a nice guy approach, without success. "Okay Father," he tells a bemocked Spencer Tracy. You can go in and make a papal point."

The Father dances in and out of the puddles as he climbs the stairs to The Clash house. The band watch him enter.

"This is no place for you," says Joe as Father Tracy walks in.

"Bejasus you're a bunch of folks. You all became too complacent too fast."

"No," says Joe, still keeping one eye on the street below. "I've never been complacent. God, that would be the end. That's the time when people start walking all over you. I always think that we're just about finished, that we're about to be flattened or blown away, or even run off the road by our lawyers. Oh, it's easy for you to say The Clash are doing all right but for us it's much more of a worry. We've never believed that."

"I'd be scared if we had a few mammoth hits. I mean, is there anyone in the whole world who can write a good song after selling a million singles? You can't say John Lennon. You can't say Bob Dylan. The proof is as soon as they make it they don't seem to be able to write decent songs anymore. Like with Leonard Cohen. I heard he wrote all this best songs when he didn't have two ha'pennies to rub together."

"He's an ol' misery guts too," interrupts Mick. "It's in his nature."

Father Tracy fondles his rosary. "But boys, don't you think you write better songs if you suffer?"

"But if you suffer and write bad songs you're suffering even more," replies Mick, philosophically.

"We never get complacent," says Paul, fed up with vegetating in the corner. "We keep checking each other out in case of that. I think the only time complacency set in was when we first signed to CBS. We all walked around in a daze for days."

"Yes my sons, but a lot of people lost faith in you. The band seemed to be doing everything they ever vilified — like touring America for example."

"Look Father, we've got to take care of business," says Joe. "Instead of sitting in this shithole not selling records we might as well go to that bigger shithole over there and not sell any."

"We haven't been to anywhere like Japan yet but we're certainly gonna try to get there this year. I hear it's a bit creepy over there."

It's only creepy," insists Paul, "because they're all down there and we're up to here."

"We've got to try and get to every place and give them a dose of Clash rock," continues Joe. "See, we wind people up deliberately. Like on the new album cover we wanted to put the most recent photos we had and they were all from the US tour. So we had little captions saying Clash in Texas, Clash in New York. It's a total wind up."

"But a lot of people may not see the joke my son."

"We see it. That's enough. I just love it when some guy writes to the papers saying 'London Calling' — yes I see, from America hohoho! I really get my kicks out of that."

OUTSIDE the loudspeaker guy grows impatient. He knows the Clash have still got it. After seeing them live only a few days before he realised their potency hadn't been pummelled by over-enthusiasm on the part of fans and over-indulgence on the part of the press. The show had been a scattatoo stormtroop serenade, both stylish and rough — The Clash secret. The new songs were just as exciting as the old — and he found that worrying. Something had to be done to fulfil those three year old predictions, this was the greatest threat to world peace since the Second World War.

"But what about the things you said: People believed in you."

Joe lightened his finger on the plectrum. "I don't care about business. I piss on it from a great height. I'm more interested in the music. If that's going great that's all that matters. It is depressing when you lose a lot of dough or when something goes wrong. But it doesn't really affect me as much as the music. If that's cool it dictates to all the rest."

"You've got to realise that we love music. I'm obsessed with it. You don't think I wander round worrying about the economy all of the time do you? Look, if I had a weekend off I'd spend it twanging a guitar — not going to Karl Marx's grave to make a brass rubbing."

"People took us the wrong way. When I sang 'Sten guns in Knightsbridge' it was about them shooting us. But people started saying 'Yeah, The Clash have got the sten guns'. But we haven't got any sten guns. The army have. That was a small detail. Oh, I tried to make that point clear in interviews afterwards but it was no good. They still kept saying 'If you ever keep that promise to go to Knightsbridge with sten guns we'll be with you'."

"And then everyone thought we used to wear army fatigues. They weren't. They were Clash trousers."

"Yeah," says Paul. "We designed them with so many pockets so you could hide your dope easily. And they were better than the bondage trousers 'cos you could run in them and hop over walls. With bondage ones you kept tripping over the chains."

"But the songs on 'London Calling'. They're, well, not as emotive as before."

"We're just expanding our subject matter," replies Joe. "We don't want to repeat ourselves. That's the most heinous crime you can commit. I mean, do we have to be like The Ramones and release seven albums of the same stuff. If people want the same all the time they can always get it from The Ruts or the UK Subs. There's plenty of groups playing good headbanging music."

"London Calling' is a musical shark attack. The saxes on it are great. Oh, it's best not to tart the songs up too much. I mean, I wouldn't put horns on everything. But one day I'd like to have a horn section on stage, not standing at one end all night just blowing but like when they have a funeral in New Orleans and walk in a long line. I'd like them always walking, maybe out into the audience. I'm getting nervous now."

Joe looks into the priest's eyes. He sees bombsites and a few survivors. He sees control. And he knows he lives by the river. He'd been smashing grapefruits into people's faces for far too long. It was time to be gunned down on the church stairs.

"Here's looking at you kid," he says to Father Tracy.

"But I'm supposed to say that," says Mick.

"Well there's no way you're gonna get me to say 'you dirty rat'."

"Roll the credits. End."

Girl

Thru the 80's

Girl live on tour as special guests of UFO

January	17 & 18	NEWCASTLE	City Hall
	19	LEEDS	University
	20	OXFORD	New Theatre
	21	LEICESTER	De Montfort Hall
	22	PORTSMOUTH	Guildhall
	24	WOLVERHAMPTON	Civic Hall
	25 & 26	BIRMINGHAM	Odeon
	27	COVENTRY	New Theatre
	28	SHEFFIELD	City Hall
	29 & 30	MANCHESTER	Apollo
	31	HANLEY	Victoria Hall
February	1	BRISTOL	Colston
	2	SOUTHAMPTON	Gaumont
	3,4,5 & 7	LONDON	HAMMERSMITH ODEON

Girl The Single 'Do You Love Me'

b/w Strawberries Jet 169 taken from their new album 'Sheer Greed' released February 1st.



HER EYES weren't quite as bright as on last week's cover. But one glance at said objet d'art soon changed that.

"Wow!" she really did exclaim on clocking the poll results. "No 1 female singer, that's incredible. Who got the best gig? Ah, not to worry - what's this? Pretentious Prat? I'm glad I'm not in there! What a great poll!"

In case you still ain't twigged, the lady in question is Ms Kate Bush, one of the wonders of the modern pop world. And don't you folks know it. After landing her with every imaginable award (eighth best record sleeve, I ask you) what else can a mad scribe do but track down the scene's numero deux sex symbol?

Not so easy, as it happens. Kate is currently ensconced in Abbey Road studios. Hence the tell-tale circles 'neath those tender young peepers. And despite the gaff being decked out with a tasteful restaurant, an oasis of a bar and countless other accoutrements, studio-life isn't just a barrel of laughs.

On Wednesday Kate didn't get to bed till 6am. By two in the morning she was up, dressed and on the other side of London. 90 minutes later and she's lost an hour of valuable studio time for the sake of an RM feature. And so ladies 'n' gentlemen, without any more ado

The Basement (of Abbey Road)

Tapes
Sixteen hours work a day and nary a glimpse of daylight. Sounds like the bad old days before the Factory Acts, does it not?

"Yeah, but it's standard in studios," she replies. "Actually, we're trying to stop by about midnight or one otherwise it gets crazy. You start looking like this - a drained flower that hasn't seen any sunshine."

Ah. But if you think mademoiselle is unhappy, read on. "But I love the studio. It's Number Two, where The Beatles apparently did a lot of their stuff, and the vibes in there are incredible. It's really got personality, as if the walls have held all those vibrations for years. No wonder Paul McCartney got such a good sound."

One of the reasons why Kate's working such long hours is that in addition to writing, arranging and recording all the material for her next album, she's also taking over the producer's chair. Had she had problems with producers imposing their own ideas about sound in the past?

"Absolutely, but that's the role of the producer, and I don't like to be told what to do with my songs 'cos they're mine. It's your own creation that you're sharing with the people you're with, so you don't want any conflict or restrictions."

Which means those artistic talents are being further enhanced by acquiring some degree of technical know-how. Staying with matters mechanical, I recall that the last time I met Kate, during her breathtaking sell-out tour, she was singing the praises of video, particularly in relation to promotional films.

Since then, the medium has gained a rapidly growing importance in our daily pop lives. Lately, even the most reluctant observer of 'Top Of The Pops' can hardly have failed to have been impressed by the video treats presented by such worthies as the Boomtown Rats, the Police, and of course, Kate herself when the 'Live EP' was riding high the charts.

Was she still excited by the potential of video?

"Oh sure, I've been watching the difference between video and film and I think video is incredible. It's like listening to a really beautiful record after a cheap cassette. The texture of what you see is unbelievable. It's a lot to do with lighting, I guess, to make sure you get all the right shadows. And the basic quality of the film because of the different signals. Video is digital and film electronic, isn't it?"

By Jove, are there no bounds to this girl's knowledge? Fancy getting a physics lesson from Kate Bush. And you thought she was just some fanciful singer, right? Oh, and a sex symbol. What about that one?

"Well," she begins, taking a characteristically professional overview of the situation, "I get two angles on this, especially from the Press, which I find fascinating. One,



Pic by Brian Aris

HAVE Leg, will flash it: A sensitive portrait of the artist as a sex symbol.

THE BASEMENT TAPES

MIKE NICHOLLS, the Tootal man meets KATE BUSH, the total woman.

that I say I'm not a sex symbol, yet encourage it, and the other that I am, but don't want to be, which apparently encourages it all the more!

"Now I don't say I'm a sex symbol, because that's a label the public put on you. If you went round saying you were one, no one would take any notice of you. The only thing that worried me when it first started happening was that it would interfere with my music. That people would treat me as a body instead of a musician and that really frightened me 'cos I'm a musician and my body's gonna go. Yet it's incredibly flattering for me to think that people do like it because I think all females feel insecure about their sexuality and it's such a buzz to think that people get off on it 'cos I don't think that I'm particularly incredible at all.

"But seeing what's happened over the last few years, it doesn't interfere and seems quite separate.

In fact, if people appreciate the music as well as the way I look, what more can I ask for?" she wonders, with typically appreciative modesty.

Well, that's certainly sorted that one out, but there's another factor connected with Kate's role as a female singer. The past 12 months has seen the rise of women in rock, covering the whole spectrum from the full-blooded attack of Chrissie Hynde to the overtly feminine charms of Annie Lennox and Judie Tzuke.

Do you think your example might have given, and will continue to give other female artists the courage and confidence to pursue their ambitions?

"Oh, it's a lovely thought, but I think it would be very arrogant of me to think that I had that sort of effect on someone, especially a person like Chrissie Hynde, who is obviously a very strong, talented

individual. Maybe she appreciates me, but I doubt if I've inspired her. "I think the situation might be different for younger fans, though. If they're still at school and like the idea of going into music, maybe they would follow my example. That's what happened to me - you think of your musical heroes and it helps you."

KATE'S own background is enshrouded in the mists of some idyllic rags-to-riches fairytale myth, our unravelling of which made for many amusing moments. How did she get into this game? Did she really pick up a recording contract while she was still at school? And how does the Pink Floyd's David Gilmour fit into all this? Was he really instrumental in propelling her to stardom? Does she even see much of him any more?

"No, not at all. I've hardly ever seen him, really. It's strange that for

someone I know so little of, he's probably done the biggest thing that anyone's done for me in my life."

One of 'Them Heavy People', no less?

"He is. I think about that, sometimes, why he did it, 'cos he hadn't any need to, but if he hadn't given me that little bit of money and the odd phone call here and there, I'd have had a hard time, I'm sure."

So how did you get started? Had you left school?

"No, 'cos it was suggested that it wasn't good for me to throw myself into the music business at such an early age. But there wasn't anything I wanted to do apart from music and when I realised that I just started dancing and working around that area."

So Kate had some tapes, which her brother Jay got to Gilmour through a friend's friend. Suitably impressed, the Floydian guitarist put up the readies for the recording of a three-track demo.

"I was supposed to be studying for my mock O-levels, but I wasn't doing any revision because I was in the studio. And I couldn't possibly tell my teachers that I was missing exams for that reason! Then when I came back, I remember freaking out over this Latin paper I didn't know a thing about while all these things like the rock world were swimming around my head.

"Anyway, David got Emi to hear the tapes and I signed up with them but I don't think they knew what to do with me, 'cos I was such a freak. I mean there's this little girl, just 16, tiny, still at school, walking into the office with her dad and hundreds of songs."

In such unusual circumstances, Emi were reluctant to take a gamble and it was another three years before they advanced her the money to record an album - three years of frustration, but an invaluable experience, all the same. One which a number of would-be stars would be well-advised to emulate.

"I got very frustrated. Every day I was just waiting for someone to ring and say 'come and do your album'. But I realised such ideas were naive rubbish, a complete illusion. That you've got to work for things and if it happens, great, and if not, tough shit. So I got into disciplining my days - dancing, writing songs, practising at the piano. I did that for three years and it was great. In the first, we got a little band together and went round the pubs. Afterwards, it was like closing the door on my previous life. But those years were valuable. If it hadn't been for them, I'd have cracked up."

THIS might all sound very well with the benefit of hindsight and in the bright light of her current success, but Kate remains totally down-to-earth and unbelievably grateful. Never has there been such a level-headed, unspoilt young star with two such spritely feet so firmly on the ground.

"In that waiting and frustration I learned a lot of realities, something especially important in this business. I was young and naive and have so much to thank. People and forces guiding me."

You mean like fate?

"You could call it that, but I don't think it is. You know, when things go wrong and then it all works out for the best, I think you could call it karma, actually. I think if you work for the right direction you get it back.

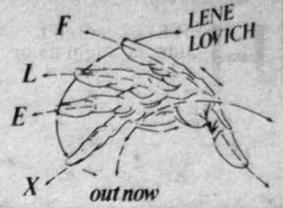
"There's a saying," she adds philosophically, "that life is yourself, it's your being. However you are is what your life will be."

And Kate is still bush-whacked by the intricacies of her sensitive psyche and the privilege of her position. "I still worry about what I do, but I think if I didn't it would show a certain arrogance and complacency. You should always be aware of what an honour it is to be in this business, 'cos everyone wants to be, don't they?"

"It's a great privilege and you should never abuse it, because as soon as you do, you might have to wait 20 years, but it will come back and go 'booi!'"

Admirable sentiments and ones which are hardly likely to be shared by many in this or any other industry. But then Kate Bush is one on her own. Even the star-studded stakes. Somehow I don't think she'll ever have to worry about any comebacks, because in 20 years she'll still be an artiste of stature, whether still at the top of the polls or otherwise. Here's to the artist of 2000.

LENE LOVICH
new album
FLEX see p. 19
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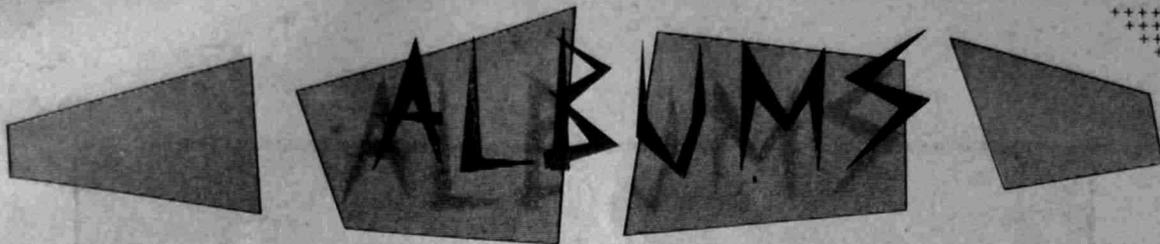
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JAPAN: 'Quiet Life' (Ariola Hansa AHA 8011)

JOHN FOX: 'Metamatic' (Metal Beat V2146)

DISCOVERING JAPAN is a rare treat. Like John Fox, David Sylvian feels the need to outstretch his palm: "Forget preconceptions," they seem to be saying, "and check out the goods."

Initially Japan burdened themselves with being a second generation New York Doll clones glam - rocking against a brave new wave. Hard work, a little imagination and more than a little opportunism have broadened their scope and they are maturing fast. Like Talking Heads, the progression between each album is unmistakable and this, their third, is their best musical statement so far.

Dreamy synthesiser passages enhance some superb sax, gliding above smooth, ever - changing layers of guitar, drums, piano and more keyboards. The sound is light but substantial, complex yet easy - listening.

Unfortunately, Sylvian then goes and discredits his undoubted compositional skills by sounding exactly like Bryan Ferry. On at least half the songs, pitch phrasing and vocal mannerisms are filched note for note, while on 'Despair' he even sings in French, a la Roxy's 'Song For Europe'. It's a sad, insensitive mistake, a bit like persuading someone to wear pilm-solls with a dinner jacket.

On the other hand, such a high - handed, mannered style suits the sound as much as the sleeve's arty photography. Plus, the fact that like Ferry, Sylvian appears to enjoy the persona of an incurable romantic, if the words to 'Fall In Love With Me' and 'In - Vogue' are anything to go by.

Overall, development takes the form of a fine cover, the Velvets' 'All Tomorrow's Parties', complete with haunting vocal delivery and all manner of mesmerising instrumental motifs.

The choppy 'Alien' is a welcome break from the occasionally overpowering mellifluousness of its

TOTO: 'Hydra' (CBS 83900)

ANOTHER ONE from the Hollywood dream factory, where platinum albums are kept on gold shelves, just waiting to be lifted down.

Dammit, Toto don't even have to work anymore. The first album went mega platinum and they could have easily retired, whiling away the time with a little genteel session work, but now the men who backed Boz Scaggs are back for another stab, hoping that blood will flow more freely at the British end of the market.

Nobody's pricked up their ears for Toto since 'Hold The Line' and I hope that's going to change. This is another one of those fantasy albums, big on everything. Escapism into a storybook world of knights and dragons and where da goils always have white dresses and blonde hair.

'St. George And The Dragon' has been lifted as the current single and I've been listening to it time and time again, letting it invade my mind first thing in the morning and last thing at night.

Meanwhile '99' is the soft track of side one, rhythms gliding lightly like mist over an early morning lake (God, what stunning imagery). 'All Us Boys' is not the disappointment a hack title like that suggests. It starts with a controlled upsurge, before some of Toto's surprising light counterpoints and a tumultuous ending. 'Mama' is a quiet crawl through moonlit avenues and a vocal that sounds not unlike Sting.

For the finale, there's the bustle of 'White Sister' and the virgin Daz whiteness of 'A Secret Love' - not as stupid as the title sounds I do assure you. Another fine album and that gold shelf is never going to be empty. ++++ **ROBIN SMITH**

PHIL DANIELS & THE CROSS: 'Phil Daniels & The Cross' (RCA PL25259)

THE FACE of '79 has decided that 1980 is the year to become a rock star after his phenomenal success in 'Quadraphania'. Phil Daniels proves that his talents are



JOHN FOX: 'Metamatic' (Metal Beat V2146)

predecessors, highlighting the rugged percussion of Steve Jansen and Mick Karn's sax.

Then comes the curtain - closer, the altogether more traumatic 'The Other Side Of Life', an aural paean to emotional complexity and an invitation to sample the finer fruits of despair. Undeniably pleasant listening, it is both relaxing and stimulating.

Thoughtful and adventurous, the band neatly summarise a lot of what has gone before them, whilst still pointing in a forward direction. So, a quiet life for Japan? Not unless they intend to retire early.

John Fox has not had the easiest of rides. Ultravox were long gone before they acquired any substantial credibility, and this only due to the acknowledgement of honest Gary Numan.

The similarities between the two are quite unnerving. Neither can really be accused of plagiarising from the other since both are quite obviously tuned into the same cold wave length. Exit people and enter machines. Screw emotions, just give us that good old sheet metal logic.

But not everything is that clear - cut. Overall, impressionism rules and there's plenty of room to move - a crucial attraction. Hide or get lost in the clouds of billowing ambiguity.

Like Numan, Fox's worldview exists within bleak horizons, occasionally dotted with people and objects. And so musically the boundless synthesiser doodlings describe large abstract soundscapes whose surfaces include oblique lyrical meanderings.

The words are there more for their effect than meaning, personal prose poems defining both the general and the specific. Some of it stirs, opens wounds and asks questions, but overall it's a resilient expression of despair, man fighting a losing battle against mankind and so on; or as David Bowie would say, 'learning to live with somebody's depression.'

He's also resisted a very pertinent temptation; you can't, thank God, dance to it. Then again, maybe in time we'll learn, just as he's learning to produce valid, alternative rock 'n' roll which won't be obsolete in the near future. For effort, integrity and ongoing determination, I'll give it + + + + + and + + + + + for 'Quiet Life'. **MIKE NICHOLS**

GRACE KENNEDY: 'Desire' (DJF 20563)

LONDON GIRL Grace Kennedy has been one of DJM's more trenchant signings in recent times, and a path of sorts in the Linda Lewis mould seems to be opening out for her. She starts for instance in 'The Apple', a UK entry for the 1980 Cannes Film Festival, and was bill-topper at the Afro-Caribbean Post Sunrise Awards. Price of fame, heh?

With an effort her second album, 'Desire' does start to show the full range of the Kennedy talents. For once she's able to belt out a heavy rocker like 'Fandango Dancin'' without any strain, while shimmering through a ballad like 'With One More Look At You'.

Trouble is, producer Phillip Swern (marshalling a gang of British jazz musicians - price of non-fame) has gone lock stock and barrel for Philadelphia-style disco. The songs are cleverly ordinary so hip you can trip! (And what a way to enter the eighties.) + + + + (for nostalgia) **SUSAN KLUTH**

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LENE LOVICH: 'Flex' (Stiff SEEZ 19)

FLEX. As the thesaurus notes on the inner sleeve state, pliant, tractile, adaptable - all words suggesting Ms Lovich is open to change. Sadly, Flex proves it isn't true, as it transpires to be a continuation rather than a progression of her masterpiece, 'Stateless'. If you're looking for startling new directions or even something slightly different, forget it - you won't find it here.

Further listening to this LP happily displays there is more to 'Flex' than propaganda from the Slavic Arts and Community Council, but it does strengthen my sad theory that all the new bands I've gone overboard for in the past three years apparently used up all their spark and verve on their first platter, each new offering being a parody of their initial triumph.

As a continuation goes, you'll find ten jolly songs

in a suitable Lene Lovich vein, but only two stand out as something out of the ordinary. 'Birdsong', which because we know it



already loses a lot of its impact, and a truly admirable version of Frankie Valli's 'The Night'. She does it so well that I'd practically advise you to buy the album on its strength alone - it could have been written specifically for those haunting tones. Her voice literally drips desolation and the cleverly crafted arrangement of piano, sax, and tolling bells gives the

song such an emotional ring that it surely takes your breath away. Why it wasn't the single instead of 'Angels' - which I find banal - I'll never comprehend.

Apart from that, I find 'Flex' a disappointment.

Surely there should be more evidence that 18 months have passed since 'Stateless'. True, the slavish overtones, Lene's extraordinary yodelling voice, the thick but echoey quality of the bass guitar, the haunting and sometimes frightening back vocals, all the things which endeared me to her in the first place are still there, but that's what's so depressing. They're there, but not doing much else.

I loved Lene Lovich because she was so different and quirky. Somehow it has turned in on her and I'm trying to produce an album of the same high calibre as 'Stateless'. Lene has trapped herself in a safe but pleasant result. Pity I expected more of her. +++ **DANIELA SOAVE**

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| 801 JUSTIN HAYWARD | Forever autumn |
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| 1122 GEORGE MCRAE | Rock your baby |
| 1143 HAROLD MELVIN & THE BLUENOTES | |
| 1161 STEVE MILLER BAND | If you don't know me by now |
| 2821 SALLY OLDFIELD | The Joker |
| 1299 RAY BAND | Mirrors |
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| 1518 ROLLING STONES | Black Betty |
| 1587 SAMANTHA SANG | Food to cry |
| 1788 SUPERTRAMP | Emotions |
| 1831 A TASTE OF HONEY | Give a little bit |
| 1890 JOE TEX | Boogie Oogie Oogie |
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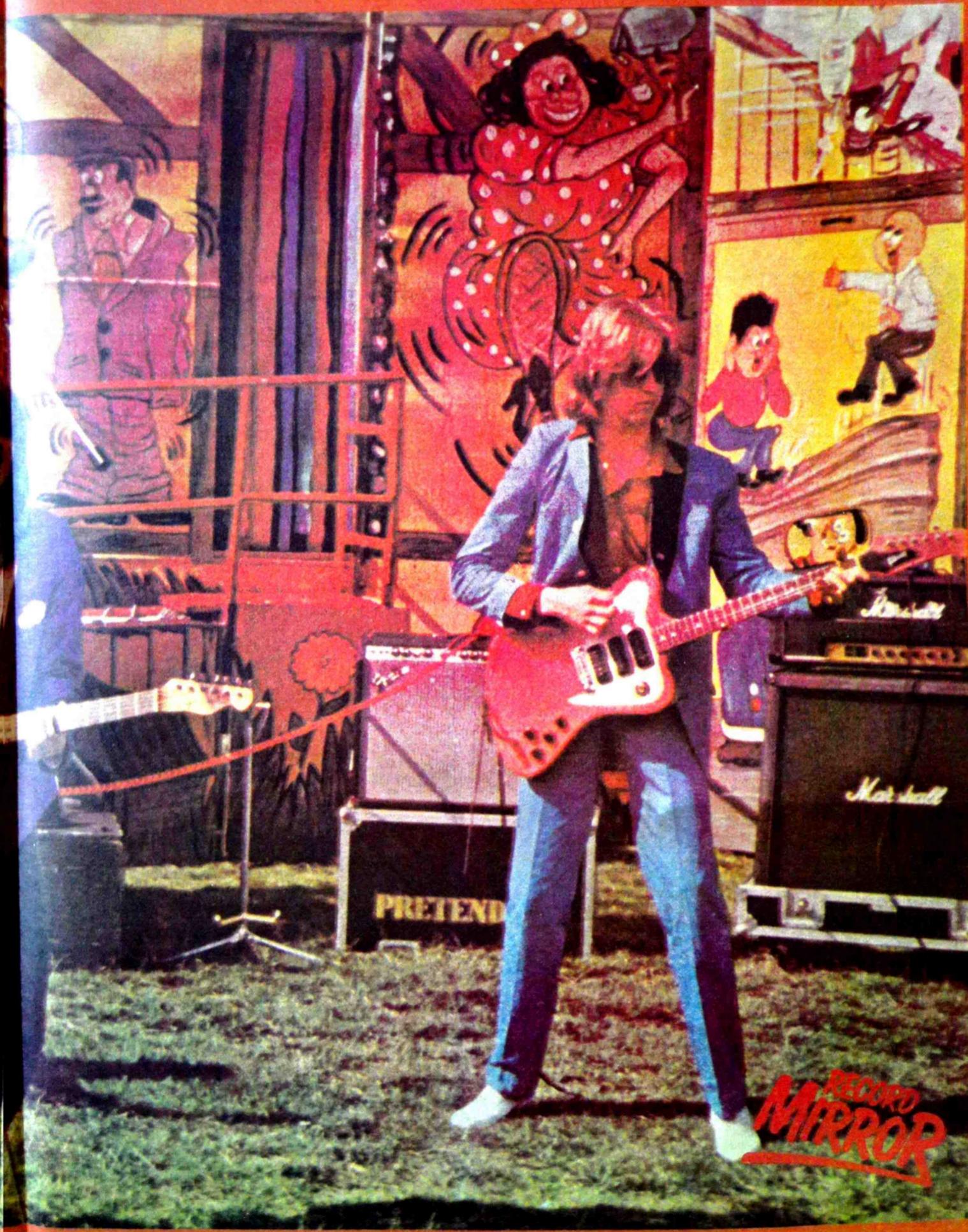
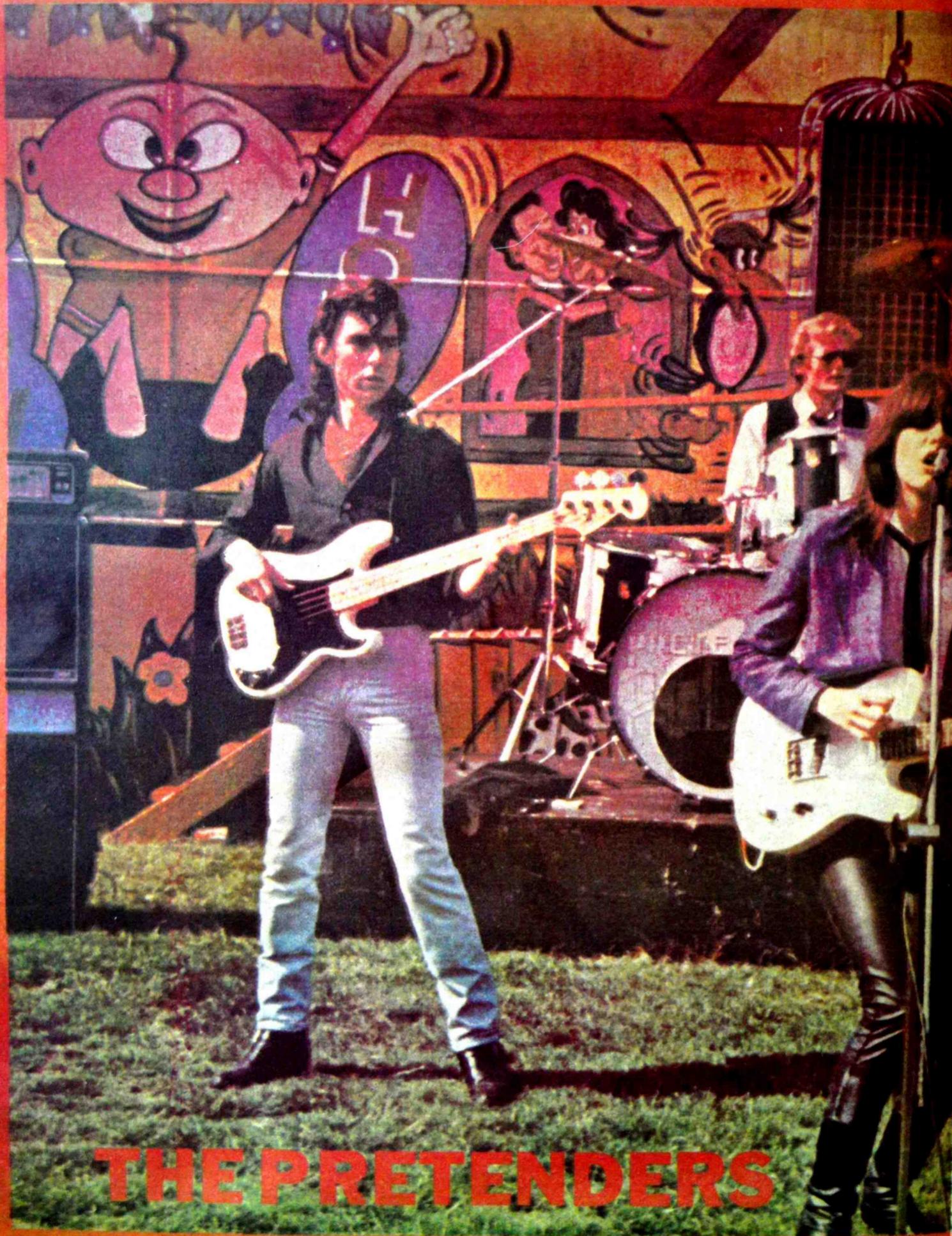
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HI, KIDS and welcome along to the ceilidh, and right away it's a very special hello to all our northern readers!

I WOULD like to send a message to The Cure and wonder if I could do so through the pages of your paper. Just go right ahead you little cutie.

What I wanted to say was Yeah, hit us with it kid. the next time you visit Northern England you may notice a small rocky outcrop jutting out from the coast. If you brave the raging blizzards and inhuman cold you may eventually discover The Scottish People. They live in caves and holes in the ground. If you manage to get close enough to these strange, little-known people you may observe a demonic ritual. Far out, kid keep going you're lookin' good! A round black disc is placed on the sacred rock. One savage runs round in a circle spinning the disc faster and faster another stands with one nail placed upon the black object thus producing a piercing hideous wail which sends the tribe into a dancing frenzy. They twist and stamp, their Sunday best yak shaking and shimmering in the firelight

Poetry, kid, pure poetry! As the Sacred Elpee reaches its climax so do the dancers. Finally they collapse exhausted at the feet of their King with just enough energy left to continue their chant: 'King Ronnie, King Ronnie, Ronnie Gurr! The king receives this adulation because of his great deeds. He has travelled to the alien land in the south and seen the Cure. Faaar out meine kleine pumpernickel! So come on Cure, swat up on glaciers and thermal underwear. It's about time you visited Scotland. Robins The Bruce, Scotland. Well, the ball as they say is right smack bang in your court all you Cure cuties. Right, moving swiftly on we give you a literacy corner. Take it away you retched little retard, ha, ha, just one of my little japes.

I'D LIKE to comment about what Elspeth Riley of Glasgow said about Gary Numan been smelly. Okay, let's hold it right

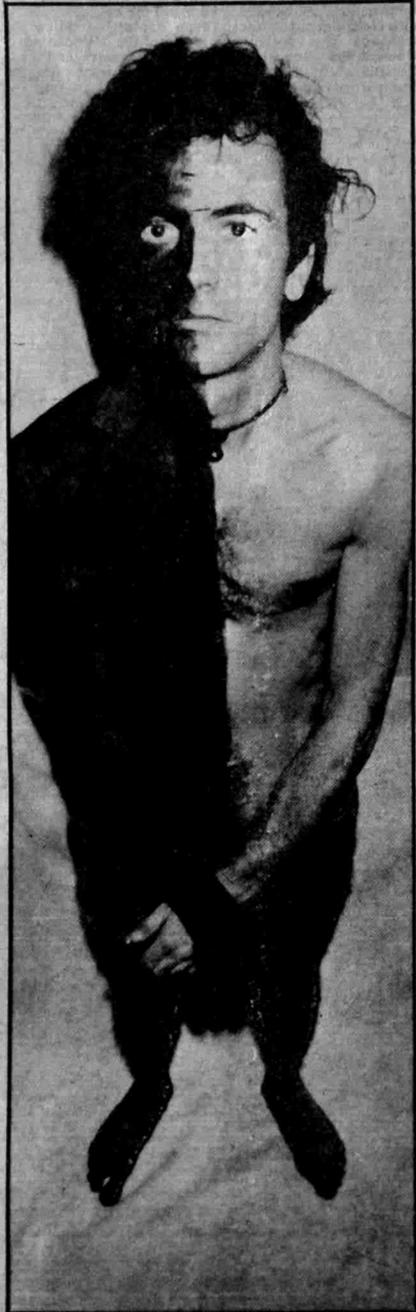
there. Okay methinks that by 'been' our cookkie correspondent means, yup, 'being' that little point cleared up let's retrace our steperonnies. If she has not smell him before and there is no handsome mans in pop music, only Stink of Polices but she did not have to said smelly Gary Numan. Elspeth Riley is a stuipst bag. Ergun Mehmet, London Weeeell, too much Ergun my old son. May your Ayatollah always Khomeini. Over to you Elspeth you stupid old bag, har, just one of my little jokes. Awright.

EVEN MUSIC dulls the mind because it involves pleasure and ecstasy, similar to drugs. and it destructs our youth who become poisoned by it and then no longer care about their country. Aya Tollah The K, 27 Mosque Road, (turn left at the bazaar then it's two camel piles after the block's scaffold), Iran. Heey! Good to hear from some of our foreign readers and you know maybe, just maybe you have a point there my old son. Anyhow for now we here at regular Record Mirror will leave you with the trad Moslem farewell. May your mother's womb dry up. Se ya pall! And the celebs just keep on coming. Now back to more mundane matters!

TO START with I might as well be truthful by saying that I am a regular subscriber to your music magazine. Nicholas Battershill, Shoreham By The Sea, Sussex. Great stuff Nick baby. Good to hear from you. But due to a lack of space it's time to cut you short and introduce this week's Queens letter!

I AM a dedicated Queen fan and I have no objection to being referred to as a half crazed punter if that is the term by which you wish to refer to people displaying such a high degree of musical taste but if this person objects strongly enough. A Queen Fan, 31 Ridgeway Road, Swindon. Hold it right there, Tedium city from Swindon. So let's cruise swiftly on.

JUST A warning to Kenny Everett. We thought you were great at one time but now that's all changed.



We want an answer now, Hugh. Are you related to Marcia Barrett?

You pushed it too far. Your pathetic attempt at copying one of the only dedicated artists that are left, namely Gary Numan were pathetic (sic). We had the honour of seeing him at the Birmingham Odeon and at the time we weren't over keen on him. We went with the view of picking out his faults but

there were none. Try listening to 'Replicas' and 'The Pleasure Principle' but that probably wouldn't change your pathetic opinion because you are so pathetic and you obviously don't appreciate good music. And here are two people signing off who won't lower themselves to watch your pathetic programme again. Adrienne Smith & Jenny Jones, Rugeley, Staffs. Consider your wrist smacked Kenny boy. The proverbial ashes and sackcloth for you lad.

JUST YOU wait 'til I get outta here, assholes. Charles Manson, California State Pen, USA. Can't wait to hear the new album Charlie baby.

HERE IS the amended clean version of Robin Smith's account of Motorhead at Hammersmith Odeon in December 8 issue of Record Mirror. "Bleedin' Motorhead, flip me they wuz amazing, fiery hell man, saw 'em at Bracknell Sports Centre coupla weeks ago and fool me they wuz good. Saxon ain't fairly bad neither... etcetera etcetera. Paul Rhodes & Simon Ware, The Rectory, Skipton, North Yorkshire. Ecclesiastical corner here, eh chums? Clean version read and understood but was little old wine drinker Robbo's review near the knuckle? But hold on it's time for Poet's Corner and this week an ode to those rinky dinky Tourists who only wanna be with you!

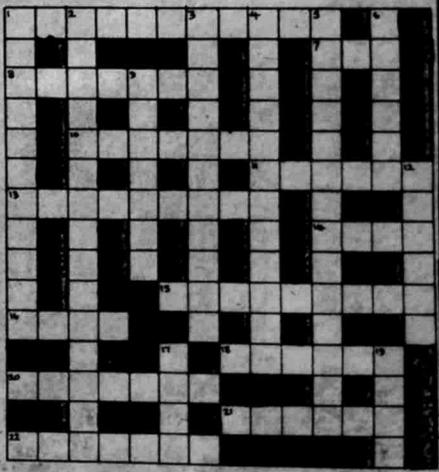
THIS DECADE I'll be spoil for choice. As to which female singer has the best voice There's petite Annie Lennox, sinister Siouxie Sioux, Warbling Lene Lovich, And a pretending to sob Chrissie Hynde To single one above the others would surely be too unkind

But it seems that my heart has been taken By a group who have caused my soul to awaken Possessed of smooth power aplenty Possessed of enough style for many futures Enough to shout out loud at those holding out only clenched fists. All you need is love, and The Tourists, Kristyan Raven, 23 Prince Street, Oswestry, Shropshire.

Great, great, great. When you think that all over the country our youth are foregoing the wicked evil televisual depravities of Blue Peter and their ham-fisted new presenters to concentrate on such magnificent verse one realises that Britain, God bless her, may be down, but with such moral strength and fortitude as marvellously displayed by young folk just like Kristyan we can look to the future with confidence and pride. Yes the same pride that helped us win two world wars. Maw, when's ma dinner ready? HRH His Royal Highness Prince Charles, Buck House, London. LP Winner

IS MARCIA Barrett of Boney M Hugh Cornwell's

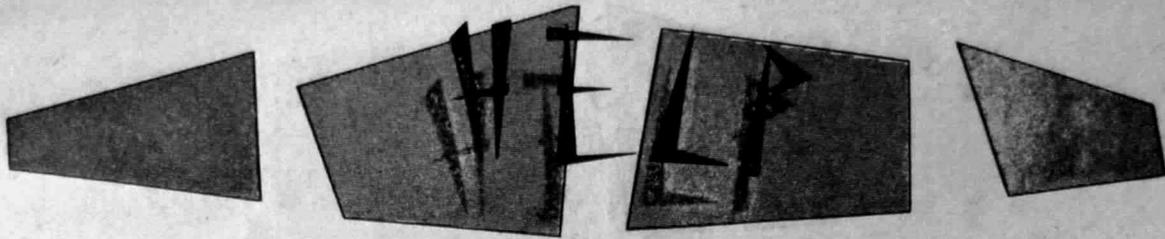
X WORD



CLUES

- ACROSS**
- Recent Kool and the Gang Hit (6,5)
 - Former Roxy Musician (3)
 - Edwin Starr made eye to eye (7)
 - They had 1977 No. 1 with 'Yes Sir I Can Boogie' (7)
 - 1966 Otis Redding classic (2,4)
 - They celebrated The Magicians Birthday in 1972 (5,4)
 - 21 Across, Early Buzzcocks single (4,2,1,3)
 - Former Cream bassman (4,5)
 - He was Transformed by David Bowie (4)
 - What Elvis was doing in The Chapel (6)
- DOWN**
- Lene Lovich hit (5,6)
 - One of ELO's recent greatest hits (4,5,2,4)
 - Early Stones single (3,4,4)
 - You may find him Squeezing Out Sparks (6,6)
 - What The Angelic Upstarts gave us in 1979 (7,7)
 - Bowie's paying guest (6)
 - Goes with Milk for Dr Feelgood (7)
 - 1967, Boxtops hit (6)
 - Status Quo's girl (4)
 - Suzi Quatro used to live at Devil... Drive (4)

twin sister? Please tell me I must know. Haggis, (J Smith), Pickering Road, Hull, N Humber-side. Well, going by the photo on this page of Hugh there could just be something in that. And now a passing pop star who we dragged in to tap out a letter. DEAR RECORD Mirror, Why is it? Richard Jobson, Skidland, Somewhere Over The Rainbow. Well, eh, right and so we leave you with the guess the Richard Jobson waist measurement competition, confused by the jodphurs? That's all part of the fun, pop kids. Well, must dash before the lad pokes my eye out with his ancient Welsh hair do, the boofan.



Edited by SUSANNE GARRETT

HOLDING THE BABY

THIS PROBLEM started in October 1978 when my mate and I moved in with three blokes. Eventually we stopped going around with them. But, a while later my mate discovered she was pregnant and decided to have the baby which was born last July.

Her parents are now thinking of chucking her out and my parents won't have anything to do with her. They've forbidden me to see her, although I do secretly. The baby's father doesn't want to see the child. Is there any way my friend can claim money from her parents or the father of the child? She's 18 - and a - a - half, by the way.

Anon, Worthing
 •Even if the father of her child refuses to see the baby, your friend is legally entitled to claim maintenance from him, assuming that he is over 18. She can claim any time within three years from the date of birth. Under the provisions of the Affiliation Proceedings Act 1957, she is entitled to apply to her nearest magistrates court who will make out an affiliation order and evaluate the

amount he has to pay, according to his income. Even if he is unemployed, the amount he can afford to pay will be assessed, and the order can be revised when and if he does find work in the future.

As a first step she should see a solicitor who will contact the father and set proceedings in motion, and she can apply for legal aid to cover advice given and action taken. Any Citizens Advice Bureau will put her in touch with the nearest legal aid centre and help her to contact a solicitor. Perhaps you could go along with her. Just for the record, any unmarried mother can also set an affiliation order in motion within three years of the last date of cohabitation, or within three years of the last voluntary payment made by the father of her child.

An appearance in court may be a painful experience for both the parents — especially if the father denies any responsibility, and even a blood test may not be conclusive proof of paternity. If the father disclaims responsibility your friend will need witnesses to

support her case. With the help of a solicitor, it may be possible to opt for a voluntary settlement out of court, although your friend shouldn't be deterred from taking the case to court if her ex-boyfriend is unwilling to shell - out without pressure being brought to bear. Her parents are not obliged to support either your friend or her baby if they don't wish to do so as she has now reached the age of majority and is legally considered an adult.

What happens if the threats of kicking her out do materialise? Where can she go from there? She should contact the Social Services or Housing Department of the local authority immediately, and register as homeless. They are obliged to offer her accommodation under the terms of the 1977 Homeless Persons Act and must find her a temporary place to stay until a council flat is vacant.

If she isn't working at the moment and isn't entitled to unemployment benefit she should be receiving a full £21.55 in social security benefit (£14.65 for herself; £1.70 as

a nominal sum towards "rent"; and £5.20 for her child). If she leaves home, even voluntarily and moves into her own place she should automatically receive the full householder rate (£18.25 for herself; full rent coverage plus the £5.20 child allowance).

For further advice, and information on bringing up a child alone, ask her to contact the National Council For One Parent Families, 255 Kentish Town Road, London NW5 2LX. (Tel: 01-267 1361).

LOVE BUT NO LOVE

I'M 16 and have been going out with my boyfriend for over a year now. We love each other very much and plan to marry when I'm 18. But I won't let him make love to me for fear of becoming pregnant. While I've been wanting to go on the pill for a long time now, I don't know where to find out more about this and aren't see my doctor for fear of my parents finding out. I can't talk about sex to my parents at all. Where can I go?

Sandra (name and address withheld).

•Visit your family doctor

to discuss all forms of contraception available, including the pill. Once you are 16, he is obliged to keep details of your personal case history in confidence, if this is what you wish, and can provide the pill, the coil or the cap and spermicide free of charge. There are more than 30 different kinds of birth control pill available, each type containing different levels of the artificial hormones oestrogen and progesterone which inhibit the growth of an egg in the ovaries. On the basis of your medical history, a doctor will decide which kind is the right one for you, although if you tend to suffer from asthma, hypertension, severe migraine headaches high or low blood pressure or diabetes, another form of contraception will be suggested.

Research into the short and long - term effects of the pill is still going on. Some women experience side effects of sickness and headaches, quickly gain weight or are generally irritable and feel a loss of libido. Often, these symptoms can be countered by changing to a pill with a lower oestrogen content. The element of risk involved in

taking the pill increases slightly with age.

As an alternative, you can make an appointment with your nearest Family Planning Association clinic (Asfordly Road, Melton Mowbray, open Wednesday evening 8.00 - 8.30 pm. Tel: 3126). FPA clinics offer free advice on contraception (to men as well). Head Office: Family Planning Association, 27-35 Mortimer Street, London W1 (Tel: 01 635 7866). Will give details of local clinics.

Free leaflets on contraception are available from 'Help', Record Mirror, 40 Long Acre, London WC2.

RIGHT ON

ONE ROCK pub in our town refuses to let in people aged under 18, and I've been turned away more than once. But I was under the impression that anyone can go into a pub at 14, as long as they don't drink alcohol. I'm 16 now and have been in other pubs with no problems. Am I right?
 Gary, Midlands

•In theory, anyone aged between 14 and 18 can go into any part of a licensed premises, including the

bar, and buy a soft drink, or have one bought for you, whether you're alone or with someone of 18 or over. But the final decision rests with the publican or club owner who has his licence and livelihood to protect and may not feel confident of being able to supervise who's drinking what, where and when, constantly. Yes, you can go into a pub, but only if the publican or licensee will let you. Same goes for clubs, which also have their own age limits.

Just for the record, when you're 16, something of an in-between age, a whole new series of rights, sometimes bizarre, are yours. You can leave school; leave home, with your parents consent; sell scrap metal; apply for social security benefit; marry, with your parent's consent, ride a motorbike, and join a trade union. You have to wait till you're 18 to leave home or marry without permission; drink alcohol in a pub or club; change your name, make a will; apply for a passport in your own right; own your own house or land fully; apply for a mortgage; sue or be sued; play a gig abroad without a special licence.

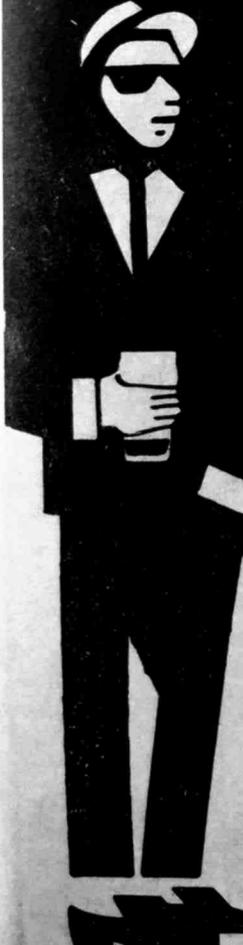
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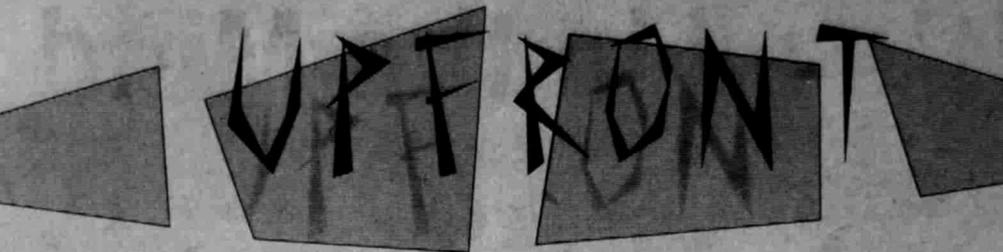


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Edited by SUSANNE GARRETT

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

THURSDAY JANUARY 17

ABERDEEN, Fashion Club (21135), The Purple Hearts
ALSAGER, Alsager College (3231), Alwoodley Jets
AYLESBURY, RAF Halton (62535), Marvelettes
BIRMINGHAM, Night Out (021 622 2233), Barron Knights
BIRMINGHAM, Railway (021 359 3491), Orphan Balm
BRADFORD, Princeville (7845), Slender Thread
CAMBRIDGE, Great Northern (80340), Hope
CANTERBURY, College Of Art (68371), The Mekons
CHORLEY, Joiners Arms (70611), Jeff Hill Band
FLINT, Raven Hotel, Last Chicken In The Shop
HARROW, Queens Arms Q-Tips
HIGH WYCOMBE, Nags Head (21758), Small Hours
ILFORD, Cranbrook (01 554 8639), The Orange Caravans
JACKSON, Grey Topper (Leabrooks 3232), White Line
LEEDS, Fan Club, Brannigans (683252), Artery / Kim So Ho / Xero / De Tian (Sheffield Street Express)
LEICESTER, De Montfort Hall (27632), The Ramones / The Boys
LIVERPOOL, Metro Club, Sweetening Street, The Neutral Cover-Ups / The Profounds
LONDON, Albany Empire, Creek Road Deptford (01 591 4552), The Dance Band / Charlie Fawn And His Band
LONDON, City Of London, Polytechnic, Whitechapel High Street (01 247 1441), Billy London, Hope And Anchor, Islington (01 359 4510), Bobby Henry And The Risk
LONDON, 101 Club, Clapham (01 223 8309), Sad Among Strangers
LONDON, Marquee, Wardour Street (01 437 6603), Original Mirrors
LONDON, Maunkeberys, Jermyn Street (01 499 4621), The Hotz
LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 0863), Mark Andrews And The Gents / Flatbacks
LONDON, Music Machine, Camden (01 387 0428), Billy Karloff And The Supremes / Reluctant Stereotypes
LONDON, Nashville, Kensington (01 603 6071), Little Roosters / The Scissors
LONDON, Pizza Express, Dean Street (01 437 9955), Jay McShann
LONDON, Raindrop Club, Freston Road (Lalmer Road Tube), The Andros Of Mu / Zounds / The Mob / The Entire Cosmos
LONDON, Rock Garden, Covent Garden (01 240 3851), Valentines / Scissor Fits
LONDON, Royal Exchange, Hartford Road (01 485 4547), Idles
LONDON, Royalty, Southgate (01 886 4112), Cruisers / Tommy And The Hot Rocks
LONDON, Scaurs, Catford (01 698 3645), Flying Saucers
LONDON, Swan, Fulham Broadway, Chatter
LONDON, Windsor Castle, Harrow Road (6403), The Carpettes
LONDON, White Swan, Blackheath, 115 The South Ager
MANCHESTER, Polytechnic (061 273 3552), Passage
MANCHESTER, UPON TYNE, City Hall (20007) UFO
NORWICH, Cromwells (612909), Gino
NORWICH, Falbot, Troubadour (77968), The St Helens, Railway Hotel (25613), Miss St Helier, Behans West Park (20302), JALN Band
SHEFFIELD, Lint Club (73040), Roy Sherriff
SHEFFIELD, The Penguin (385897), Art
WELLINGBOROUGH, British Rail Social Club, Rhythm Hawks

FRIDAY JANUARY 18

ABERDEEN, University (57275), Del Leppard
BIRMINGHAM, University (4242), The Revellies
BEDFORD, Hove And Groom, Ford End Road (61599), Force
BIRMINGHAM, Hamilton (051 647 8093), Spoonies
BIRMINGHAM, Aston University (021 359 5531), Hi-Tension
BIRMINGHAM, Golden Eagle (021 643 5403), Ramones / The Boys
BIRMINGHAM, Mercat Cross (021 622 3281), No Faith
BIRMINGHAM, Night Out (021 622 2233), Barron Knights
BIRMINGHAM, Railway (021 359 3491), Spitfire
BIRMINGHAM, University (021 472 1841), The Andros Of Mu / Zounds / The Mob
BOURNEMOUTH, Pineshill Hotel (426312), Chinatown
BRISTOL, Royal Standard (27986), Mirror Boys
BRISTOL, Lowest Road Inn, Lowest Road (502995), Crazy Cavan 'N' The Rhythm Rockers
BRISTOL, University Queens Road (35035), Matchbox
CARMARTHEN, Trinity College Screen Gems
CAMBRIDGE, Corn Exchange (68787), The Ramones / The Boys
CHORLEY, Joiners Arms (70611), Little Murders
CRANFIELD, Institute of Technology (75011), Power Exchange
CROYDON, The Star, London Road (01 864 1360), Crime / Raw Deal
DARLINGTON, Boars, Wine Cellar (62579), Carl Green And The Scene

DUDLEY, JB's (53597), Quartz
DUNDEE, Card Hut (28121), The Clash
EDINBURGH, Clouds (031 229 5353), The Purple Hearts
EXETER, University (77911), Art Failure
GRIMSBY, Community Hall (41031), Defectors
HANLEY, Victoria Hall (Stone On Trent 22618), Wishbone Ash
KIDDERMINSTER, Town Hall (23471), The Piranhas / In The Gym
KINGSTON, Grove Tavern, Wanching Road (01 549 5080), The Fade / The Panics / Bloodshot
LEEDS, Mexborough, Harrogate Road (621263), Medium Wave Band
LEDS, University (19071), Alwoodley Jets / Bombers UK
LIVERPOOL, Enca (051 236 8301), Red Beans And Rice
LIVERPOOL, Masonic, Asylum / Mistress
LONDON, Avery Hill, Eltham, Flatbackers
LONDON, Crystal Palace Hotel (01 776 6342), The Face
LONDON, Dingwells, Camden Lock (01 267 4967), Narrow Horns / Living-In-Tents
LONDON, Grayhound, Fulham (01 385 0526), Electrotunes
LONDON, Hackney College (01 985 8484), Brown Sugar
LONDON, Half Moon Club, Herne Hill, Blitzard
LONDON, Hope And Anchor, Islington (01 359 4510), The Soft Boys
LONDON, Kings College, Macadem Buildings, Surrey Street (01 836 7132), Cool Notes / Animals And Men
LONDON, Marquee, Wardour Street (01 437 6603), Mo-Dettes / AS
LONDON, Middlesex Polytechnic, Trent Park (01 388 9841), Tour De Force
LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 0863), The Crooks / Rubber Johnny
LONDON, Music Machine, Camden (01 387 0428), Billy Karloff And The Supremes / Reluctant Stereotypes
LONDON, Nashville, Kensington (01 603 6071), The Bishops
LONDON, Newlands Tavern, Stewart Road, Peckham (01 639 8201), Blind Date
LONDON, Pizza Express, Dean Street (01 437 9955), Jay McShann
LONDON, Richard of Oriental And African Studies, Malet Street (01 637 2388), The Mighty Whybes / The Vincent Unit, (RAF)
LONDON, Southampton Polytechnic, Rotary Street, (01 261 151), The Flys
LONDON, Southlands College, Wimbledon, (01 486 2234), Bumpers
LONDON, Squires, Catford, (01 688 8645), Flying Saucers
LONDON, University College Union, Gordon Square (01 387 3811), The Flys
LONDON, White Lion, Putney, (01 788 1540), The Realists
MIDDLESBROUGH, Rock Garden, (214995), Roy Sundholm
NEWCASTLE UPON TYNE, City Hall, (20007) UFO
NEWCASTLE UPON TYNE, Polytechnic, (26761), Tom Robinson's Sector 27
NEWPORT, Harper Adams Agricultural College, (181280), Supercharge
NORWICH, Village, (61949) Gitschool
NORWICH, Kings College, (46548), The Rackets
NOTTINGHAM, Imperial Hotel, (42884), The Speedy Bears
ORKNEY, Ecolphill College, (75171), The Original England Band
OXFORD, Co-Op, John, Cowley Road, Delta Five / GUY Jackson / Alien Kulture / The Jive / (RAF)
OXFORD, Nowhere Club, Bicester (2641), Berlin OXFORD, Oranges and Lemons (42660), The Boys
RETFORD, Porterhouse, (704981), UB40
ST HELIER, Behans West Park, (20302), JALN Band
SALISBURY, The Rising Sun, (20301), Toulouse
SHEFFIELD, The Broadfield, (50200), Velvet
SHEFFIELD, Firch Park WMC, Strage Duff
SHEFFIELD, (Ibeds), RAF Chicksands, (519175), Marvelettes
SHEFFIELD, Royal Victoria Hall, (519175), The Stains
SOUTHALL, White Swan, (1500), Scarlet O'Hara
SOUTH SHIELDS, Robin Lane Community Centre, The Faucets
STAFFORD, St. Staffordshire Polytechnic, Beaudesert (021 3041), Toyota
TOTTENHAM, Muzic Hall (519175), Metro Gilder
UXBRIDGE, Brunel University, (01 893 7188), The Winchesters
WINCHESTER, Art College, (64242) Program
YOVL, Technical College, Thieves Like Us

SATURDAY JANUARY 19

AYLESBURY, Friars, Deys' Midnight Runners / Capital Letters / Dolly Mixture / John Peel
BIRKENHEAD, The Gallery, Vardis
BIRKENHEAD, The Gallery, Vardis
BIRMINGHAM, Asylum Club, 115 The South Ager
BIRMINGHAM, Asylum Club, 115 The South Ager
BIRMINGHAM, Asylum Club, 115 The South Ager
BLACKPOOL, Norbreck Castle (83241), Limeright
BRISTOL, University (41031), Defectors
BRIGHTON, Polytechnic (681286), The Mekons
BRISTOL, Castle Green, Program
BRISTOL, Turnstile Nightclub (23306), Promises
BUDE, High Road, Metro Gilder
CONNAHS QUAY, Deeside Leisure Centre (167231), Blondie / Whirlwind
COVENTRY, Dog and Trout (21678), Newmatics
DUDLEY, JB's (53597), U80
DUNDEE, University (23181), Del Leppard
EDINBURGH, Odeon (031-667 3805), The Clash / The Police
EDINBURGH, Usher Hall (031-288 1155), Barclay James Harvest
GLASGOW, Queen Margaret Union (01-334 1565), The Purple Hearts
HARROGATE, Cuck And Castle, Mirrorboys
HITCHIN, College of Education (2351), Toyah
HUDERSFIELD, Polytechnic (38156), Roy Sundholm
ISLEWORTH, Maria Grey College, Jeep
LEEDS, Florida Green Hotel (490864), Turbo / Misadventure
LEEDS, Mexborough, Harrogate Road (621263), Medium Wave Band
LEEDS, Stags (01 735541), Side Effect
LEEDS, University (09071), UFO
LEWES, Community Centre, The Lambrettas

LINCOLN, Wragby Road Club (23298), Strange Days
LIVERPOOL, Enca (051 236 8301), The Passions
LIVERPOOL, University (051-709 4744), Alwoodley Jets / Bombers UK
LONDON, Adam And Eve, Hackney (01-985 3066), Flying Saucers
LONDON, The Chippenham, Shirland Road (01-624 7202), Flat Earth
LONDON, Dingwells, Camden Lock (01-267 4967), The Cruisers / The Shapes
LONDON, Green Man, Plumstead (01-854 0873), Splodgenessabounds / The Normal Heartbeats / Rodney And The Failures
LONDON, Grayhound, Fulham (01 385 0526), Electrotunes
LONDON, Half Moon Club, Herne Hill (01-359 4510), Sox
LONDON, Hope And Anchor, Islington (01-359 4510), Sox
LONDON, Marquee, Wardour Street (01-437 6603), Teenbeats / Long Tall Shorty
LONDON, Moonlight, Railway Hotel, West Hampstead (01-992 0863), Randal / Side Effects

THE ROCKIN' RAMONES roll on up to Leicester De Montfort Hall (Thursday) for the second of their 20 date tour of the country, followed by appearances at Cambridge Corn Exchange (Friday), Norwich University of East Anglia (Saturday), Exeter University (Monday), Cardiff University (Tuesday) and Asbury Friars (Wednesday). Special guests on the tour are THE BOYS who'll be playing material from their new Safari album, 'To Hell With The Gods'.
BLONDIE return from Paris via Deeside Leisure Centre (Saturday), to Hammersmith Odeon (Sunday and Monday) for a final two gigs winding up their triumphant tour of the UK, but tickets are already sold-out, as they have been throughout the tour.
The first of spuds and Guinness is the scene of a brief tour for Flexi-woman, LENE LOVICH, beginning in Belfast Queens University (Sunday), followed by gigs in Dublin Olympic Ballroom (Tuesday) and Galway Seaport Ballroom (Wednesday).
Meanwhile, back on home ground, TOYAH fronted by the highly credible Toyah Wilcox, begin their 17 venue tour at Stafford North Staffs Polytechnic (Friday), Hitchin College (Saturday), London Corn Exchange (Sunday), Cardiff Top Rank (Tuesday) and Bristol Granary (Wednesday). More special sightings as UFO play Newcastle City Hall (Friday) and Leicester De Montfort Hall (Monday), and Leeds University (Tuesday).
And, from the archives, WISHBONE ASH begin their 10 venue tour at Hanley Victoria Hall (Friday), before descending to Newcastle City Hall (Saturday and Sunday), Newcastle City Hall (Monday), Edinburgh Odeon (Wednesday).
Check out the listings for the best of the rest, but don't forget to ring before you go.

LONDON, Music Machine, Camden (01-387 0428), Billy Karloff And The Supremes / Reluctant Stereotypes
LONDON, Nashville, Kensington (01-603 6071), The Bishops
LONDON, Royal Exchange, Hartford Road (01-485 4547), Idles
LONDON, Royalty, Southgate (01-886 4112), Cruisers / Tommy And The Hot Rocks
LONDON, Scaurs, Catford (01-698 3645), Flying Saucers
LONDON, Swan, Fulham Broadway, Chatter
LONDON, Windsor Castle, Harrow Road (6403), The Carpettes
LONDON, White Swan, Blackheath, 115 The South Ager
MANCHESTER, Polytechnic (061 273 3552), Passage
MANCHESTER, UPON TYNE, City Hall (20007) UFO
NORWICH, Cromwells (612909), Gino
NORWICH, Falbot, Troubadour (77968), The St Helens, Railway Hotel (25613), Miss St Helier, Behans West Park (20302), JALN Band
SHEFFIELD, Lint Club (73040), Roy Sherriff
SHEFFIELD, The Penguin (385897), Art
WELLINGBOROUGH, British Rail Social Club, Rhythm Hawks

SUNDAY JANUARY 20

BELFAST, Queens University (45133), Lene Lovich
BIRMINGHAM, Railway (021-359 3491), Prima Donnas
BOURNEMOUTH, Pineshill Hotel (426312), The Vines Like Us
CHORLEY, Joiners Arms (70611), Orphan
EDINBURGH, Odeon (031-667 3805), The Clash
EXETER, New Victoria (77376), Metro Gilder
GLASGOW, Tiffany (041-332 0862), Del Leppard
GRAVESEND, Prince Of Wales, Rednie
HEMSWORTH, Beches (015338), The Negatives
HULL, Wellington Club, Wellington Street (23262), Blue Kitchen / The Z-Man / Sims And Tatt
JACKSALL, Grey Topper (Leabrooks 3232), Matchbox
LEEDS, Fan Club, Brannigans (683252), Tom Robinson's Sector 27
LEEDS, Haddon Hall (751151), Shake Appeal
LEICESTER, Polytechnic (52702), Roy Sundholm
LONDON, Dingwells, Camden Lock (01-267 4967), Nine Below Zero
LONDON, Half Moon Club, Herne Hill, The Blues Band
LONDON, Hammersmith Odeon (01-748 4081), Blondie / Whirlwind
LONDON, Hope And Anchor, Islington (01-359 4510), Klondike Pets And The Huskies

LONDON, 101 Club, Clapham (01-223 8309), Electrotunes
LONDON, Marquee, Wardour Street (01-437 6603), Toyah
LONDON, Nashville, Kensington, (01-603 6071), Telephone Bill And The Smooth Operators
LONDON, Torrington, North Finchley (01-445 4710), Soulyard
LONDON, Trashed, Woolwich (01-855 3371), Telephone Bill And The Smooth Operators
LONDON, Walthamstow, Thea (01-521 1111), Thea
MACCLESFIELD, Bears Head (21597), Victor Brox Blues Band
MANCHESTER, Polytechnic (061-273 1162), The Andros Of Mu / Zounds / The Mob / The Entire Cosmos
MANFIELD, New Houghton Social Club (810243), Strange Days
NEWCASTLE UPON TYNE, City Hall (20007), Barclay James Harvest
OLDHAM, Birch Hall Hotel (061-624 8875), Jay McShann

OXFORD, New Theatre (44544), UFO
ST HELIER, Behans West Park (20302), JALN Band
SHEFFIELD, City Hall (22885), Wishbone Ash
SHREWSBURY, Music Hall (52019), The Stains
STAFFORD, Bingley Hall (58050), Marvelettes
WHEYMOUTH, Gloucester Hotel (785404), Program (luhntime)
WINDSOR, Blazars (56222), The Hollies

MONDAY JANUARY 21

BIRMINGHAM, Barrel Organ, (021 622 1353), The Banders
BIRMINGHAM, Bogarts (021 643 0172), Eric Bell Band
BIRMINGHAM, Nile Out, (021 622 2233) The Chis-Lites
BIRMINGHAM, Railway (021 359 3491) Out
BRAINTREE, Institute of Higher Education, (21711) The Accidents
CARDIFF, Trenewn Hall (371861), Screen Gems
EDINBURGH, Tiffany's, (031 556 6292), Del Leppard
EDINBURGH, Usher Hall (031 228 1155), Marvin Gaye
EXETER, University (77911) The Ramones / The Boys
LEICESTER, De Montfort, (763232) UFO
LIVERPOOL, Kirklinds Wine Bar, (051 706 8303), Asylum
LONDON, Billy's, Dean Street, Long Tall Shorty / The Addicts / Disco Zombies / 23 Skidoo's / Mystersons
LONDON, Half Moon, Herne Hill, Telephone Bill And The Smooth Operators
LONDON, Hammersmith Odeon, (01 748 4081), Blondie / Whirlwind
LONDON, Hope And Anchor, Islington (01 359 4510), The Expressos
LONDON, 101 Club, Clapham (01 223 8309), Brian Auger & The Trinity
LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 0863), The Vandells / Willy And The Splinters
LONDON, Music Machine, Camden (01 387 0428), Angel Witch / White Spirit
LONDON, Nations Club, Wimbledon (01 846 5311), The Yobs
LONDON, Princess Louise, High Holborn (01 405 8816), Flatbackers
LONDON, The Swan, Hammermith (01 748 1043), The Rockers
LONDON, Thomas A'Becket, Old Kent Road (01 703 7334), The Realists
LONDON, Trashed, Woolwich (01 855 3371), Lewdown / Lorie Van Trucke
LONDON, The Venue, Victoria (01 834 5500), The Imables
MIDDLESBROUGH, Rock Garden (214995), Tam Robinson's Sector 27
NEWQUAY, St Morgan Club, Bumpers
PLYMOUTH, Polytechnic (12112), Robin Newson / Jalgines Club, X-cite
TARDEAULT, Target (585887), Eyesight
TARDEAULT, Riddings Youth Centre, The Yob
TOTTENHAM, Lint Club (73040), Reggae Regular
TOTTENHAM, RY, Cascais Club (38441), The Rockers
TOTTENHAM, Top Rank (28880), Billy Karloff And The Supremes
TOTTENHAM, The Penguin (385897), The Hollies
WINCHESTER, Bay House (52948), Marmalade

TUESDAY JANUARY 22

AYLESBURY, Friars (86948), The Ramones / The Boys
BIRMINGHAM, Bogarts (021 643 0172), Leargo
BIRMINGHAM, Night Out (021 622 2233), Chi-Lites
BIRMINGHAM, Old Reg Theatre (021 236 4459), Roy Sherriff
BIRMINGHAM, Railway (021 359 3491), Raimakett
BRISTOL, Garden (28272), Toyah
BRISTOL, Stonehouse, behind Bund of Grapes, Street
CHELMSFORD, Chelmer Institute of Higher Education (65811), The Accidents
DARLINGTON, New Imperial (82311), Carl Green And The Samsen
EDINBURGH, Odeon (031 667 3805), Wishbone Ash
ELLESMERE PORT, Buils Head (051 236 5301), The Yob
EXETER, Routes (58815), Small Hours / Terminals
LANCASTER, Sea Point Ballroom (82819), The Clash
LANCASTER, University (65021), The Clash
LIVERPOOL, Royal Philharmonic (051 709 7897), Marvin Gaye / Edwin Starr
LIVERPOOL, University (051 709 4744), Del Leppard
LOFTUS, West Road Social Club, Shake Appeal
LONDON, Dingwells, Camden Lock (01 267 4967), Mark Andrews And The Gents
LONDON, Grayhound, Fulham (01 385 0526), The Piranhas
LONDON, Hammersmith Odeon (01 748 4081), Barclay James Harvest
LONDON, Hope And Anchor, Islington (01 359 4510), The Expressos
LONDON, 101 Club, Clapham (01 223 8309), Brian Auger & The Trinity
LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 0863), The Vandells / Willy And The Splinters
LONDON, Music Machine, Camden (01 387 0428), Angel Witch / White Spirit
LONDON, Nations Club, Wimbledon (01 846 5311), The Yobs
LONDON, Princess Louise, High Holborn (01 405 8816), Flatbackers
LONDON, The Swan, Hammermith (01 748 1043), The Rockers
LONDON, Thomas A'Becket, Old Kent Road (01 703 7334), The Realists
LONDON, Trashed, Woolwich (01 855 3371), Lewdown / Lorie Van Trucke
LONDON, The Venue, Victoria (01 834 5500), The Imables
MIDDLESBROUGH, Rock Garden (214995), Tam Robinson's Sector 27
NEWQUAY, St Morgan Club, Bumpers
PLYMOUTH, Polytechnic (12112), Robin Newson / Jalgines Club, X-cite
TARDEAULT, Target (585887), Eyesight
TARDEAULT, Riddings Youth Centre, The Yob
TOTTENHAM, Lint Club (73040), Reggae Regular
TOTTENHAM, RY, Cascais Club (38441), The Rockers
TOTTENHAM, Top Rank (28880), Billy Karloff And The Supremes
TOTTENHAM, The Penguin (385897), The Hollies
WINCHESTER, Bay House (52948), Marmalade

It's all in the Mind



SIMPLE MINDS experimental pop

FORTY-FIVE minutes with Minder Jim Kerr in the foyer of the Parish Theatre. It was the unlikely end to an unlikely day which I spent chasing Jim around London as the Simple Minds tried vainly to cram a week's work into a day. *Life In A Day*, perhaps.

It was a day born in all innocence. Down from Glasgow on the sleeper, staying up all night getting bevvied. Arrive at Euston a little crusty, desperate for something to vanquish the almost inevitable Hughie.

The record company has arranged a stint on the BBC 'In Concert' programme. Sounds simple, huh? The rot sets in as the Minds are hindered by hacks and messed by meetings. In the resultant chaos I find Jim waiting uncomfortably in the theatre foyer.

"Er, hi," he shakes my claw politely. "Cozy Powell is still doing his soundcheck and it's impossible to hear anything downstairs."

No exaggeration, this. The joyful racket one associates with the man who does unlikely things to the 1812 Overture is loud enough, even in the foyer.

We wait for 'it' to finish. It doesn't and Jim mutters about the lousy lights, sound and atmosphere. We wait a bit more. I note Jim looks entirely normal without the eerie make-up he sports on stage. Two dry old ladies totter in and hassie the doorman for tickets to God knows what and some Yank journalist arrives and tells the guy with the guest list that he's me. I nod encouragingly — it's far too late to start asking questions.

The bashing from below continues unabated and we agree to commence Act One of our little comic opera right there in the foyer. The screen shimmers as we have a flashback to six years ago.

"Charlie Burchill (guitar) and I went to school together at Glasgow High. We lived in the same block of flats and we were, like, best mates. We still live in the same flats now, with our parents, and that's where we go when we are home in Glasgow."

"The first band we were involved in was one of the first real punk bands from Glasgow called Johnny And The Self-Abusers. We were pretty rough, but it didn't matter. Then this guy who worked in a record shop persuaded his boss to put up the money for us to do a single. When it eventually came out on Chiswick, in fact the very day, the Abusers split up. After that things began to slowly fall into place."

"Over the next six months, from November '77 to May '78, we worked really hard at getting the Simple Minds together. We rehearsed all the time. Bruce Findlay from Zoom Records in Glasgow saw us at a gig and really liked what we were doing and how we did it. Those six months really paid off. Bruce approached Arista, too which Zoom is licensed, and got us the deal we needed to really get on."

The nervous, shy impression from a year ago has been replaced by a confidence and ease. "I do feel a lot easier now than I used to with people. They frighten me more than anything and always have. At the same time they are the most interesting thing about life and for that reason I have forced myself to get near other people. It's also really important amongst the band, because when Mike, Charlie, Brian, Derek and I used to get together to

discuss something we used to argue and needle one another. I think that was also due to a general lack of confidence but none of us was really sure of how to deal with other people."

"Our first album, *'Life In A Day'*, reflected that lack of confidence. We were very green and felt overawed by the studio and it showed on the album."

Apart from the brilliant single of the same name, which was based on that distinctive sawing synthesiser of Mike McNeil, the album did seem to me to consist of a muddled hotchpotch of Roxy and Ultravox rip-offs. Pretentious pitfall, in fact.

Now, a year later with the time allowed for coming to terms with "the business" and "record company types" we have a new Simple Minds album, *'Real To Real Cacophony'*, which is altogether a different bunch of brain cells to *'Life'*. Jim explains:

"We had much more control over every aspect. I'm fed up with all these glossy packages around at the moment, so we went for a matt blue effect and really underplayed the graphics. We want it to reflect the fact that the music is really different, too. I would call what we're into now a kind of experimental pop that reflects what goes on around us — industry, the electronic age, war — but we don't want to lecture people about it, just tell them that it's there. We're very apprehensive about the new material, some of which continues what we started on the track *'Life In A Day'* and also introduces some experimental ideas of our own. It hasn't gone down particularly well with the audiences, but I think that's because the new stuff is just harder to get into at first."

"We chose the name because it sums up the

whole thing. It means that the only reality for us is what passes from reel to reel on the master tape."

The cynics amongst the ranks may titter at this, but the boy means

it. "For us this album is the music of the eighties. At the moment almost every single musical influence is enjoying some kind of revival, which is good. It's great

to work under conditions where you are being exposed to every kind of music at one time."

Surprisingly, for someone behind an album as hot as *'Real To Real'*, Kerr comes across

as modest and appreciative of any attention. He thanks me and departs for another sound-check. Cozy is still hammering away like a good 'un.

SIMON LUDGATE

BEST MALE ARTIST

1. GARY NUMAN

BEST SINGLE

1. ARE FRIENDS ELECTRIC, GARY NUMAN, BEGGARS BANQUET

NEW HOPE FOR 1980

1. GARY NUMAN

BORE OF THE YEAR

2. GARY NUMAN

SEX SYMBOL

4. Gary Numan

BEST BAND

10. Tubeway Army

BEST ALBUM

2. REPLICAS, GARY NUMAN, BEGGARS BANQUET

BEST RECORD SLEEVE

2. REPLICAS, TUBEWAY ARMY, BEGGARS BANQUET

PRETENTIOUS PRAT

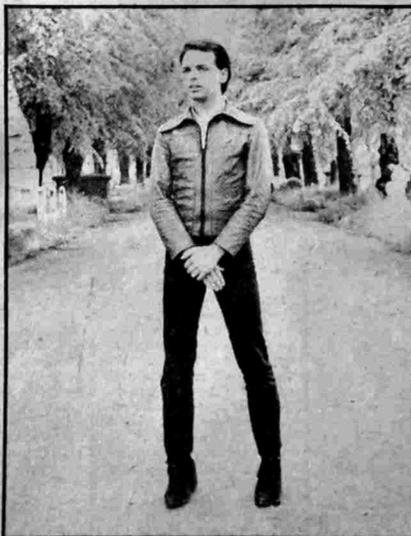
1. GARY NUMAN

BEST GIG

5. Gary Numan

DEAD ROCK STAR OF ALL TIME

9. Gary Numan



THANKS A LOT.

Gary Numan

BLONDIE

Odeon, Hammersmith

YOU'LL HAVE realised by now, if you're a regular reader of RM, that the reporters rarely agree on anything. And I certainly don't agree with Mike Nicholls' review of Blondie, printed last week. I thought they were absolutely superb on Friday night; definitely a case of singing all the songs on the way home on the bus.

And I can understand why bands get frustrated with music paper writers: the Boomtown Rats were castigated for putting on a big production number with their stage set, yet Blondie copped it for not going over the top. Heads I win, tails you lose. I thought Blondie's lights were splendid, as was their entire show. I hadn't expected much, because the last time I saw them was at Dingwalls, and they were awful. But that was before their string of hit singles. And before Debbie Harry had the chance to project herself the way she does now.

However much it may irritate the band — and as they played really well it probably does get up their collective noses — Debbie is Blondie as far as the audiences go. She is a charismatic performer who has the style and quality to carry her through the decade on an ever ascending spiral. Her voice is surprisingly strong and it never missed a note on any of the hits — which included 'Hanging On The Telephone', 'Pretty Baby', 'Sunday Girl', 'Heart of Glass', and 'Dreaming'. When they run through their set, you begin to realise that almost every Blondie track has been a hit single — that's some selling power.

Deb seems to strike the exact position between aggression and frailty, but I wondered what she thought, when she lay on the stage and kicked her legs in the air, as all the photographers in the pit nearby bust their guts trying to get pictures of her knickers. Perhaps she laughed, I hope so.

The audience stayed fairly subdued through the first part of the show — stunned maybe, by seeing Deb and the boys in the flesh — and I lost a little interest during an overlong exposure to 'Eat To The Beat'. It was when they started 'Denis' that the crowd lost its inhibitions and pressed forward. But the lucky punter that made it onto the stage to give Debbie a hug... was a girl!

Another surprise was Robert Fripp joining them onstage for an encore of David Bowie's 'Heroes'. I'm not sure if most of the audience knew him or even cared, but it was a superb rendition of the song. It was interesting too, to see that the stage line up put drummer Clem Burke to the side, instead of tucking him away at the back, the traditional hiding place for drummers.

The show was an exhilarating experience, and I take back — unconditionally — my previous opinions of Debby Harry's talent and intentions. ROSALIND RUSSELL

DEBBIE HARRY: A fair old knees-up



Pic by Simon Fowler

SECTOR 27 STRATHCLYDE UNIVERSITY GLASGOW

SECTOR 27 — hardly a name to conjure with, and that's exactly how Tom Robinson wants it. Completely meaningless, neutral and sparking off no false illusions is how he puts it when pushed.

On guitar is Stevie B, a boyish individual with carefully coiffured carrot-tipped locks. When he's allowed to break free from the solid structure of play he fires some tasty licks, but that's not often enough — for the moment anyway.

Bass duties fall to Jo Burt, co-writer of a large proportion of the material, who teams superbly with drummer Derek The Menace, whose play is the mainstay of the band.

The opener is 'Take It Or Leave It' which has a heavyweight Motors style guitar sound, and is followed by 'What Have We Got To Lose' with some nifty sustained digital guitar bleeps from Stevie B.

Half-way through, the difference between new and old is easily apparent. Each number has a simplistic, but supremely effective hook which finds the target after the first verse and chorus, there's also not a song which runs for more than four minutes, or moves at less than cruising speed. Overall they're more immediate than the last lot, and when they do a reprise of their best shot 'Look At You Kid' in the encore it feels as if you've been playing it on your Dansette for the last three months.

The absence in the set of 'Glad To Be Gay' is balanced by 'Pub Hassle', where Robinson dons a leather, tries to look mean and tells a tale which begins "Hello darling, I like your knickers, I like the way they're hanging tonight... What do you hang around bars for if it ain't to pick up men?"

When they do break into 'Glad To Be Gay' for the third encore it produces the inevitable hypocritical mass chorus from a host of students who probably wouldn't think twice about bashing the first effeminate looking being they set eyes on while waiting for the late night bus. It fits even less into the set than it did before — and surely we all know Robinson's stand by now. BILLY SLOAN

ADAM AND THE ANTS / ENGLISH SUBTITLES / SECURITY RISK / BLACK ARABS

Electric Ballroom,
London

AT ELECTRIC BALLROOM you get the doomy impression that it might just be your last, and tonight was even worse than ever. The mass proliferation of boneheads, en route to a flower pressing session round the corner, was larger than usual and at least one person got stabbed. Yeah, it's a



ALEX: He's back. Take notice.

war zone baby.

Safe inside, we gazed longingly at the English Subtitles, longing for them to hurry up and get off.

Security Risk were highly promising and got the gig going properly, led by one of the sharpest-looking punkettes around. They had a fine collection of pop/punk (ponk?) tunes on offer, tinged with humour. 'Sign Us Up', 'Action Man' and 'Letter From America' were just three of the wondrous items, and two cover versions, 'Bobby's Girl' (good) and 'Alright With The Boys' (Loads of toss). Considering it was all done without a sound-check, it was all good stuff.

The Black Arabs get the Queen's award of industrious swearing as they heaped abuse on the crowd. Unfortunately, the music hardly matched up to their bravery, a kind of groovy disco morass the like of which I never wish to encounter again.

The Ants stormed into their set and the difference between their last few London gigs was made clear, the new bassist of the disappearing plerctrum style. The music had a far sharper edge to it due basically to the force the new boy plugged into the sound. Adam himself seemed far more active and towards the set a great deal angrier than ever I've witnessed.

They won over the seasoned regulars with two oldies 'You're So Physical' and 'Deutsche Girls' (a rare treat) followed by the awe-inspiring 'Car Trouble' where even a few duff musical moves couldn't disguise the beauty of the devil's music. With the new-found fury running rampant they hurtled into a lightning fast 'Whips In My Valise', a new revamped (lyrically) 'Press Darlins' and a startling 'Table Talk' their most inspirational musical shock, where stunning white lights burst forth and cast an effective silhouette of Adam down one side of the hall. Being nearly blind onstage however has its disadvantages as Adam found out when he fell into the crowd and got some rough

treatment meted out to him. It also means you finish the gig unaware that your files are open.

By the time they'd finished it was obvious that 1980 will be the year of The Ants; the power and the spirits always have been there, it's only now reaching its full explosive potential, and despite the constant wincing the press hurt at Adam's survived and proved himself worthy of the devoted following The Ants enjoy. They've proved themselves. Real aristocrats. MICK MERCER

WILKO JOHNSON / BLAST FURNACE

The Venue, London

WHAT A place to spend a Saturday night. The Venue is a high class pit. The tickets are over priced, the heating never seems to be on, the drinks are sold at extortionate prices, everyone is squashed together behind uncomfortable tables and chairs, the audience are mindless trendies, and on top the music helps to ease the boredom.

Frustrated superstar Blast Furnace has returned with a new band, and a series of contrived originals and average R & B covers. Blast's wry commentaries, 'Rock n' Roll Fairytale' and 'Sixties Kids' were the highlights of a set which came over as being too clever and too heartless.

The raw energy of Wilko's set came as something of a surprise. Here was no burnt-out force but a convincing performer. Though the songs are limited in their scope Wilko's bluesy vocals and versatile guitar work makes them full-bodied R & B masterpieces. The slower numbers came over best with the over the top vocals bringing a sense of fun into the proceedings. With his loud three piece band Wilko looks set to win back many lost fans. Oh yeah, he still does his funny walks, machine guns the audience with his guitar, and makes madman faces. He also made me forget I was at The Venue. PHILIP HALL

RETURN OF THE STRAPPING JOCK

THE NEW ALEX HARVEY BAND: Glasgow
Apollo

"BRITAIN fought wars, and always at the front line were the Jocks. This song's about a lieutenant in the Charge of the Light Brigade who put his lance through darkies, Russians, Chinese — anybody who wisnae a Jock. Are you gonna keep voting fur that?"

Of Gaptooth is back. Tribal rhythms seep out from the darkness as Harvey, clutching his battered book of learning illuminates in his broad Scottish brogue, the distaste of the frontline.

As the verse ends, twin saxes leap out from the spacious void between band and audience, merging into a rich thick sound which scratches and tears its way to a brain numbing climax.

The song is powerful, passionate, hypnotic, compelling. Most of the things you'd want a five minute rock slice to be. As I said — Alex Harvey is back and well on the case.

It's been more than 12 months since Harvey was on a stage, and that was here in his native Glasgow. As before he's flanked by a superbly blended band of varying age, pedigree and lack of same.

Stumbling around the stage like some down at heel hood who's just finished collecting the week's measly protection money he keeps them on a very tight rein.

Most of the set is culled from 'The Mafia Stole My Guitar', a good album which with a bit more thought and endeavour could have been great.

The material although not possessing the same theatrical menace that was to become Harvey's trademark with the SAHB is not too far removed from that same old repertoire. Certainly not lyrically.

'The Whalers' is the best song that's been written so far about animal conservation and needless destruction. "Murder in the silver foam/grab the gold and sail back home... In leopard skin and tiger shoes, we all sing the dog food blues."

On cue of Harvey's anguished pleas, the band lurch into a visionary crescendo, the saxes of Don Wellar and Bill Patrick bouncing off Mathew Cang's cutting riffs.

'Back In The Depot' also sees the band take a firm grip after Harvey's transmitted his vocal message, bursting into a watertight assault again led by the impressive twin saxes, the album's title track is heralded by heavy tremolo screams, before breaking into the opening chunky riffing, as the horns take up the strain with their 'Dancing In The Streets' style refrain. All laying way for Harvey's sneering vocal, aimed at the nation's record biz moguls.

Surprisingly, Harvey went back on his word of 12 months ago and featured SAHB material. Pity he hadn't made it public before the tickets went on sale — he only managed to shift 200, and the hall management had to bump out 1000 freebies to make it look good.

Of the old stuff, the set's opener 'The Faith Healer' with keyboards player Tommy Eyre and bassist Gordon Sellar linking to form the song's throbbing pulsebeat, worked well. But it lost some of its initial impact through a tawdry saxophone joust in the middle section, used as no more than a disguise manoeuvre.

'Midnight Moses' is Harvey at his gut rockin' best, while 'Next', with Harvey spitting out the tale of sexual deprivation dressed by Eyre's loose cabaret tinkling, remains one of THE lyrics.

Lowest point of the set was the embarrassing 'Just A Gigolo'. A waste on the album, it fared much worse here with Harvey's laughable Balloo The Bear attempt at scat. It's his token "veteran" song.

"We're gonna play another two numbers, one of them's obvious — it's my big hit," he says as measly justification for an obligatory run through 'Delilah', which deteriorates into a plodding Bier kellar community chorus.

A return to excellence is saved till the closer; a loose, almost ska rendition of Bob Marley's 'Small Axe' with such a killer hook it's guaranteed top five material if he tied it up and releases it as a single.

At the moment The New Alex Harvey Band are doing 70 per cent of things right. Some bands could sit back and feel pleased about that, but they're not saddled with the "veteran" and "comeback" stigmas. It's all up hill.

Harvey's his own man; always has been and always will — that's what makes the proposition of the next album even more appealing than the first.

He's back. Take notice. BILLY SLOAN

MADNESS / BAD MANNERS / THE VIP'S / THE BODYSNATCHERS
London, Lyceum

IT'S another full-house tonight — Madness is contagious. Entertainment begins with The Bodysnatchers, who play in a similar vein to the headliners but with the significant difference that they are all-female.

Yet why is it that one style of music always drives out another? The VIP's have been together for a couple of years, but their early promise has not been realised in terms of any kind of success. They are a solid pop band whose danceability runs from the boppy 'Run Run Belinda' to the emotional intensity of 'I Believe', their magnificent first single.

Thrown in for good measure was the Hippy Hippy Shake, while another stand-out was 'She's There', a song of innocent teenage love.

And now to Bad Manners, whose ska has suddenly put them back in fashion. Like The Bodysnatchers, they too played the old Dave and Ansell Collins classic, 'Double Barrel'. They are a large, nine-piece band whose lead singer occasionally shouts "Anybody out there like ska?"

Of course they do, but they prefer the rocksteady beat of Madness and it's into 'One Step Beyond', a positively rhythmic pulsebeat. 'Believe Me', 'Mummy's Boy' and 'Swan Lake' follow, each as infatigably pounding as the last.

Their distinctive brand of dance music continues with 'My Girl' and a couple of new numbers which were loved just as much by the crowd. Whatever else, they certainly lived up to their name and proved that lunacy is back with a vengeance. Madness? You're not kidding!

DEADRINGER
Leeds Florde Grene

CHECKING out the local bands in search of heavy metal is a depressing experience. New wave is plentiful and discos positively abundant, but where are all the hairies? Then Deadringer put in an appearance, filling the pub and restoring my dwindling faith in Leeds.

Taped intros, flash-bombs and archetypal poses were all featured, plus the obligatory drum solo courtesy of Kenny Jones — no, not THE Kenny Jones — altogether making a truly enjoyable spectacle. The song title 'First Class Tonight' says it all really.

A slight complaint must be made here however, concerning the mix. The trio of axeman: bassist Lee V Faxington, Neil Hudson on lead and Al Scott on rhythm guitar made a tasty wall of sound loud enough to occasionally obscure the lyrics, but although somewhat inaudible, vocalist Johnny Hoyle certainly looked as if he meant every word.

A blues number dedicated to any unknarks saw a change in tempo and long before the last number was announced an encore was obviously imminent. Less predictable was their choice of 'Lazy Sunday Afternoon'. I doubt whether Deadringer ever stop moving, let alone take time to be idle. Most of their material is original, but hints of an AC/DC influence were strengthened as 'Whole

Lotta Rosie' brought the set to a close, before a roadie informed us that T-shirts and badges were available at a very modest price. I got a badge. The 'Support Your Local Band' revival has begun.

CUBAN HEELS
Glasgow College of Technology

"ALL they do is uninspiringly speed up old R & B. They didn't make first, second or third time around — and they won't make it now."

That's how The Cuban Heels were glibly dismissed in a recent feature — God, that's a laugh — in a misinformed journal who've only recently discovered life north of Carlisle.

Actually the Heels are now within striking distance of securing a favourable record deal, thanks to a raucously-tailored style and enviable wealth of strong, original material.

Indeed they'd have been off and running now if they'd chosen to ride in the convenient Mod slipstream. But the band are more than a here today — gone when the next fad roles in outfit.

The Cuban Heels are lead guitarist Laurie Cuffe — a surrogate Wilko Johnston with an extra dose of cocksure onstage arrogance; John Milarky on vocals — a soft spoken individual who doesn't seem to come alive until he's propped behind a mike; bassist Nick Clark — who's playing tightly binds their sound; and Al MacKenzie on drums — a critical overlord whose unflagging basic style gives them much of their punch.

Over the past 12 months they've matured from a first-rate beat group, steeped as the name suggests in mid-Sixties roots, to a powerful modern rock combo. Even now they retain just one cover version — their second number 'Mathew and Son', only it's sung with the correct measure of angry frustration, a million miles removed from Cat Stevens' singalongpop ditty. Thankfully.

Opening with 'Walk On Water', Milarky's insistent, stabbing vocals square off against Clark's synth-like bass. Throughout, Cuffe's allowed sufficient flexibility to race in and out of the basic framework. Often his choppy breaks seem lightweight and unimportant, but they're an integral part of the overall structure.

It's when he side steps to make way for Clark's dominating bass, that you start to look around for him.

If they've got any trademarks at all it's in their snappy chord changes and crisp breaks in tempo which come frequently and without warning.

'Too Much Too Loud' — a song they wouldn't dare attempt if indeed they were 1-2-3-4, heads down speed freaks — is almost acoustic, drastically revamped from a previous incarnation. And to an extent, alienated from the rest of the set by the firm emphasis on vocal harmonies. The Heels though are consciously striving for an adventurous sound — they'll survive through their mistakes.

For my cash The Cuban Heels are typical of the surge of fresh blood that is currently in evidence north of the border. They're hungry enough to work, and vibrant enough to succeed.



THE NEW BETLES?

THE HEADBOYS
Lewisham Odeon

THEY'RE BRAVE LADS, those Headboys. Few virtual unknowns have got the bottle to play a rhapsodic ymn like 'Silver Lining' onstage without a sizeable battery of studio aids and after only a 60 second soundcheck.

Not to mention melodramatically perform the song in front of an audience who haven't even come to see them. Still, they passed with flying colours and ended up delivering possibly the best support slot I've ever see.

Of course, Dire Straits fans are hardly the Sham Army, so it was really a question of making the most of a golden opportunity. The Headboys did this by liberally sprinkling their set with some of the tunes from the excellent debut album.

On 'The Shape Of Things To Come'

John Cooper Clarke lookalike Lou Lewis blasted out some fine guitar licks to match his gutsy vocals, which contrasted well with his more subdued stance on 'Silver Lining'.

Variety is the spice of The Headboys' approach and songs like 'My Favourite DJ' and the new single, 'Stepping Stone', followed, as different from each other as they are commercial.

Lewis and George Boyler form an imaginative songs-writing team and the overall strength of the outfit is enhanced by the virtuoso keyboard work of Calum Malcolm who didn't hit a bum note all night.

Add to this the vigorous percussion of drummer Davey Ross and you have one of the most spectacular new bands around. Already they are on the point of cracking the tough American charts and I can't see it being very long before they follow suit over here. MIKE NICHOLLS

They'll be down your way real soon, so why not wise up. Be the first on your block to zero in — and when it happens, impress your friends.

And Nick Lowe, if you've got five minutes... BILLY SLOAN

SAMSON
Nashville, London

THIS FOUR-man unit take their prime influences from a variety of sources. Sound-wise they at times are reminiscent of such Britrockers as Atomic Rooster, Judas Priest, and early Uriah Heep, while visually they maintain links with, inevitably, Kiss, and to a lesser extent, Alex Harvey, Alice Cooper, and Hammer Horror of the late fifties and early sixties.

Yet, what makes seeing them live so rewarding is the fact that these bands, individuals, and gothic movie-makers remain no more than influences, which Samson use as a take-off point into modern rock theatre (with the emphasis on rock), rather than nose-diving into the trap of limited and stifling derivation. Take note, Def Leppard.

And into The Nashville which on this particular evening was sadly sparsely populated. What this gig underlined is that Samson are one helluva professional band, because they worked at the less-than-responsive audience from the start and compelled them to enjoy themselves. Professionalism in its finest sense.

Mind you, how anyone could avoid getting into a foot stomping frenzy, I don't know as track 1 suited Chris Aylmer (the Sebastian Coe of the bass brigade?), Bruce Bruce (who resembles an HM Bill

Oddy yet produces vocal akin to a pint-size explosion of Coverdale and Gillan), Paul Samson and Thunderstick (rather subdued for once I thought) charged through such on-line rockers as 'Hard Times', 'Hammerhead' (their next single on Laser), 'Too Close To Rock', and 'Rock Me Baby' (which favourably reminded me of Rainbow's classic 'Starstruck').

If Samson were in The States or The Land Of The Rising Yen, they would be megastars by now. As it is the band are having to wait for The Great British Public to catch up with them. In the meantime don't miss their support engagements on Robin Trower's upcoming UK trek. Anyone care to bet on whose going to blow whom off stage?

MALCOLM DOME

NO ANGER

TOM PETTY
Oakland Coliseum, Oakland

New Year's Eve in the Bay Area and there're bands all over town. Blue Oyster Cult ever in San Francisco and the Grateful Dead doing their traditional number elsewhere in Oakland. At the Coliseum, a vast area with the seats taken out for once, there's quite a bull — the Fabulous Poodles, continuing to seek success in America rather than the UK, America's rock and roll legend Chuck Berry, just back from a few months in jug for tax reasons, and, top of the bill, Tom Petty.

Due to ticket problems, I get inside just as Berry finishes with two minutes to go to deadline, 12 o'clock. Right around time a remotely convincing replica of Father Time appears on stage staggering under the weight of a huge red heart emblazoned with the legend "1980".

And suddenly out of the roof appears TP himself, riding a large replica of the green star guitar that is his trade-mark and dispensing stardust on the heads of the crowd. A million balloons float down from the ceiling and TP lands on stage.

With an opening line like "Welcome to the eighties," you've either got it made or you've got a lot to live up to. Tom doesn't seem too worried. He's survived long legal hassles, kept the Heartbreakers together, put together his own Backstreet subsidiary record label and released a Top Ten album.

Tom Petty is the ultimate conservative, American cool, rock and roller. Conservative because he deliberately acts out his audience's fantasies of freedom, of being the unbounded wild one, not to challenge the fantasy but to encourage it. It's a way of making a living and he does it better than anyone else. His show is now an absolutely arranged ritual in which he works his willing audience by alternately teasing them and rocking them out. In doing so he exploits the language of rock and roll freedom and turns liberation into escape. "Everybody's got to

PRAYING MANTIS / XERO
Music Machine, London

THE NUMBER of good new HM bands seems to grow almost weekly, and to that list can now be added Xero. Six months old, the band, Peter (vocals), Bill Leisgang (lead guitar), Martin (rhythm guitar), Steve Jeffries (bass) and Barry Fitzgerald (drums), were playing only their eighth gig, yet did enough to show that with more experience they could be big.

As for influences, well they primarily seemed to stem from that diffuse late sixties-early seventies region where Cream and Hendrix left off and Led Zepppelin, Montrose, and Thin Lizzy took over. Remember the name; the band may be called Xero but they racked up some hefty points with this performance.

So to Praying Mantis. Frankly the more I see of them, the more impressed I am. This was their premier headlining gig, and yet another magnificent testimony to the band's huge and almost frightening potential. Drummer Mick Ramson and Bassist Chris pegged out an insistent beat that provided the platform from which Tino and Pete Moore (sadly playing his final gig with Mantis) launched needle-sharp guitar licks and gruffly effective lead vocals that invaded the senses, taking out a highly agreeable long-term lease.

Outstanding number? To be fair I would have to mention each and every one from the opener 'Golden Rainbow' to their third encore, and epic rendition of the mighty 'Captured City'. They were, in short, sensational, and if they go on like this, I'm going to be forced into re-writing the HM journalists' dictionary of superlatives!

Mantis have smitten me with their own brand of rock 'n' roll fever, and I hope they never try using Brain Salad Surgery (veiled reference to redundant "rockers" ELP) to cure me of this rather healthy "disability".

The next big test will be their vinyl debut (due to appear on the 'Metal For

Muthas' compilation album), but I'm sure the band will straddle this hurdle with the same stylish confidence that has already become the Mantis trademark. MALCOLM DOME

THE LURKERS/THE MEMBERS
The Music Machine, London

THE LURKERS, faces of '77 resurfaced to celebrate 1980. Any resolutions to change their old sound for something new were swept away by a crowd who urged the tempo to go faster and faster.

Newies among the set included 'Pick Me Up', 'Little Old Wine Drinker' and 'You Better Move On'. All Faces influenced material, but too fast for fear of displeasing the old die-hards.

Exit Lurkers. A short while later The Members are standing to attention. Nicky Tesco arrives to take the vocals, dressed in the ridiculous costume of a jester. The dressing room must have mirrors so he's obviously aware of his appearance as he wisely sheds the costume bit by bit.

The Members, prominent in the punk era, fit so easily into the ska ranks of today. The ska/reggae influence has always been the distinguishing factor in their sound. Now more than ever it becomes clearly visible among their most recent material.

New numbers include 'Clean Men' (a Tesco pronunciation upon the Government), 'Red Handed', and 'Brian Was' (more opinions on bureaucracy). All are backed by an exultant and infectious rhythm which seems to make a mockery of the semi-serious lyrics.

The evening takes off with The Members' traditional dance beat where any step fits. Rico and Rudi Thompson throw in a little jazz, and the set is completed by a couple of encores which take you right back to where the band first began — street politics and 'GLC'. The old and the new are brought together. The old is familiar, but the new will ensure that The Members come out on top in 1980. GILL PRINGLE



Photo by Justin Thomas

TOM PETTY

fight to be free," he says in 'Refugee', but he's not fighting. The show opens with 'Shadow Of A Doubt' and straightaway the sound is full; this band is meaty filling every space with Benmont Tench's piano or Mike Campbell's classic guitar work and Tench's and Stan Lynch's backing vocals. Tom himself prowls the stage, looking elegantly wasted, the vulnerable romantic who always bounces back. 'Anything That's Rock 'N' Roll' follows which gets everyone going.

And so on through a greatest hits selection of the three albums. 'Cry to Me', with a long spoken opening dedicating the tune to his mother and, of course, 'Breakdown', so slinky and sensuous as ever with Tom almost losing control and Campbell's sinuous lead cutting through the blues.

American rock and roll tends towards hokum and sentimentality. Springsteen as much as Petty. There's no English anger because freedom is always still just around the next bend or in the arms of the angel waiting somewhere in the wings. And Tom Petty has this vision down perfectly, to the extent that he even plays with his believers. They love it, and believe it or not, so do I. 'Shout' he sings at the end and we do. Note-perfect calculation. MARK COOPER

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ODDS 'N' BODS

THREE DEGREES and Earth Wind & Fire appear to be on commercial UK 12in (obviously CBS can't sell the latter!). Hi Power and Stop are both groups' names and both are in circulation on white label promos. Hi Power's long instrumental version of Brothers Johnson's 'Get The Funk Out Ma Face' being an extremely exclusive acetate due next month on HitHouse. Stop, 'I Can Feel It' being due on Elite next week but circulated on white label 12in to encourage shops around Christmas for it to hit our disco chart this week. Stop are NOT Atmosfer in disguise, incidentally (though who ARE Atmosfer in fact?). Light Of The World's forthcoming 'The Boys In Blue - This Is This' 11:50 12in is also circulating to Mallo's on acetate. Parliament 'Theme From The Black Hole' will be a rush-released UK follow-up to their brand new 'Party People'/'Flashlight' fear The Roof Off The Sucker 12in EP... Roy Ayers 'Don't Stop The Feeling' is due on UK 12in this week, while next week sees brass construction's LP and a hot 12in coupling of 'Shakti'/'Music Makes You Feel Like Dancing'. Gibson Brothers 'Cuba' will be rereleased early February on 12in back-to-back with 'Better Do It Salsa' and 'Slave' 'Just A Touch Of Love' is planned for UK 12in too. Kev Hill reports the recent Chelmsford all-day 12in too which he notes is set for February 14th, and payer Clark info that the Funk Mafia return to Brighton at Easter... Chris Britton, the Chris Brownie that was, is further protecting his reputation by taking on as manager Rocciferella Discotheques' Gavin Brock (01-808 2657). Ian Titchener, pluggier at Bocu Music, and with brother Nick a longer time chart contributor via their Wallington-based Rock Street mobile, is now heading Roger St Pierre's Funk Funktion disco promotion service (01-858 8892). Gary Alan (Liverpool McMillan's) used Henry Hall's 'The Teddy Bears' Picnic' over Christmas and his crowd went so wild that it and many more 'sillies' are becoming a regular feature. Mark Coker (Wokingham King Of Clubs) advises jazz-funk fans that Ronnie Scott's quartet is currently featuring a terrific 132-134bpm version of Freddie Hubbard's 'Little Sunflower' in their live spots at Ronnie's jazz club. Groove Records' Chris Palmer was actually responsible for last week's 'pulled a muscle' joke, telling it to Mike Allen just before he went on air. Roger Guidry, who with partner Andrew Shurrock runs the Radnage (High Wycombe)-based Diamond Dog Mobile, also plays organ in church on Sundays! Gary Oldis, as recently mentioned was running a North-Eastern roadshow with dancers Bad Girls Plus, but skidded on black ice just after Christmas, and he's smashed a lot of oldies, current stuff he's OK for, but can anyone offer him (name your price) stuff like 'Contact', 'Mighty Real', 'Got My Mind Made Up', 'Shake Your Groove Thing', either at his home (14 Neville Parade, Newton Aycliffe, Co Durham) or the nearby Greina Green disco?

MIX MASTER

PETE SEDGEBEER, mobile as Black Knight from Hildenborough (0732-852365), was surprised at the time Slick was out I'd dropped Edwin Starr, Pete, and Froggy and I was reviewing 1979's oldies - as he still continues this synched mix by running 'Contact' at the final rhythm break into the intro of Gonzalez 'Haven't Stopped Dancing Yet', into Hudson People 'Boogie On Downtown (Inst)', into first beat of Gibson Bros 'Que Sera Sera', mixing that rattle back into (minus slow start) Isley Bros 'It's A Disco Night', into Azyzmuth 'Jazz Carnival', Another 'couplet', Pete's fond of is David bendeth 'Feel The Real', mixing about three-quarters through into the first positive loud drum beat of Atmosfer 'Dancing In Outer Space', which evidently really does get applause if you get it right (and with the right crowd, I should think).

DISCO DATES

THURSDAY (17) Steve Walsh Funks Cobham Silvermere Golf Club, Froggy & Megamix go to 2001, FRIDAY (18) Chris Brown & Kappadoodle Do, Ronnie - 1 Lunk London Oxford Street 100 Club's all-nite 'rapparty', Steve Walsh Funks Bishops Stortford Clouds, Robbie Vincent Funks Didcot Rio, Bert Smith & Allen Kerr do Galston Rosie's in the Loudon Arms every Fri/Saturday, SATURDAY (19) Froggy & Greg Edwards Jazzy Southgate Royal, Steve Dees does 'Ylers Green Village Hall, John Chasade does Charming King Arthur's court, SUNDAY (20) Colin Curtis, John Grant, Paul Schofield & Ian Dewhurst ('The Blackpool Soul Festival Road Show') funk Nottingham Palais all-day, Steve Walsh 'N' now funk Glasgow Civic Center all-day.

DJ TOP TEN

STEVE CHARLES has found at his Saturday gigs in Port Talbot's Troubadour that there is a definite Motown revival going on amidst the local New Mods, who also love Prince Buster, 'Ten Commandments' and Dave & Ansel Collins' 'Double Barrel'. This is Steve's Motown medley of oldies:

- 1 NEEDLE IN A HAYSTACK, Velvelettes
- 2 TEARS OF A CLOWN, Smokey Robinson & The Miracles
- 3 MY GUY, Mary Wells
- 4 HEATWAVE, Martha & The Vandellas
- 5 DANCING IN THE STREET, Martha & The Vandellas
- 6 THIS OLD PART TIME, Isley Brothers
- 7 I CAN'T HELP MYSELF, Four Tops
- 8 SOMEDAY WE'LL BE TOGETHER, Diana Ross & The Supremes
- 9 JIMMY MACK, Martha Reeves & The Vandellas
- 10 WHERE DID OUR LOVE GO, Supremes

However, from along the coast at Cardiff Chivas, PAUL MADDEN has been pestered most Saturday by seven or eight New Mods, and to make them feel less left out have been playing the 'Specials', etc, after such records as 'Heart Of Glass' or 'Rhythm Stick', when requested, in order to make some kind of sensible progression. However, just after Christmas, I thought to myself, 'Right - let's see who's in Ska...', so I went from 'Ladies Night' into 'Herb'/'Don't watch dat watch dis' (sorry, mix-masters). Result: a mass exodus from the floor leaving just the hard core Mods, all seven or eight of them. Needless to say everyone else took an immediate interest in their tribal dance routines, so far as Chivas and myself are concerned, it's worth a laugh but not much else and I gather from other clubs around town that the story is pretty much the same. Sorry, New Mods, disco still rules in Caerdydd!

By JAMES HAMILTON

UK NEWIES

PHYLIS HYMAN: 'You Know How We Me' (Arista ARIST 12323). Big on import LP and now out here on 12in, this superb creamily whipping clapping 116-117bpm soul strutter is right in the 'Ain't No Stoppin' Us Now' and 'Young Hearts Run Free' groove. HAROLD MELVIN & THE BLUE NOTES: 'Prayin' (Source 12SRC 102). McFadden & Whitehead-penned steadily clapping smooth 124-127bpm 12in soul topper rawly emoting in gospel style has its almost angelic instrumental intro replaced for the 7in version by a shimmering deep slow deep soul vocal preamble. HERB ALPERT: 'Rotation' (A&M ANSP 7500). Tapping and synthetically booming intro with a 'Topsy-type' voice intoning the title starts this sombre strange 105bpm 12in jazz funk instrumental jiggler, which works well with careful programming, and is evidently packaged in US-style die-cut sleeve and see-through vinyl. MAXIMUM PENETRATION: 'Maximum Penetration Part 1' (Sidewalk 12SID 113). Marathon LP-length jazz-led 133/rmp 12in with snatches of disco female and gruff fella sounds just right for specialist attention and progresses through various changes without losing its 130bpm rhythm rating. The similarity varied but very different slower 100bpm B-side 'Part 2' is even jazzier. VARIOUS: 'Four Hot Imports' (Casablanca CCCL 3202). Excellent value long four-track 12in EP contains the heavily smacking 'Punky 120bpm CAMEO 'I Just Want To Be', interestingly progressing slick 127-128-129bpm 7th WONDER

'Do It With Your Body' jittery chugging thudding 121bpm VERNON BURCH 'Get Up' (most recently warm of the lot), and sub-Commodores slow 37bpm CAMEO 'Sparkle' VARIOUS: 'Get To The Source' (Source 12SRC 101). Four-track 12in EP sampler has a 1979 US soul chart topper in the dated James Brown-type 110bpm CHUCK BROWN & THE SOUL SEARCHERS 'Bustin' Loose' plus the squeakily effete Temptations-type 114-116bpm 'FLAKES' 'Miss Fine Lovin' jazzily fiddling spiky 124 (nitro)-128bpm TRAVIS BIGGS 'Solar Funk', and boring rap-less LP version of the Brass Construction-type 116bpm PLUS 7 'Bassie'. PARLIAMENT: 'Party People' (Casablanca NBL 2222). Ten minute non-stop fast 133bpm 12in P-funk chanter with backbeat clapping in the islets. More produced by 'live' 115bpm version of 'Tear The Roof Off The Sucker' and the original jiggly smacking 108bpm 'Flash Light'. 'OYE UNLIMITED: 'High Steppin' Hip Dressin' Feet' (Olive Gold ULG 816). Recently warm on import 12in, the precisely plodding 104bpm jangling tripper, like a slower chick, is here on 7in only with instrumental. ZKIFFZ: 'I Wanna Boogie With You' (UA BP 332). Sweden's Bjorn Skiffs sounds like the Isleys meet 'Hot Chocolate' as well produced pop-aloud 103-107-110-107bpm P-pseudo funky disco chugger. ISLEY BROTHERS: 'Winner Takes All' (Epic EP 7795). Excellent student-styled 119-120-121-122bpm burbling 'rock' backbeater which CBS are risking on 7in only (so far). COMMODORES:

'Wonderland' (Motown TMG 1172). Gently jolting slow 35bpm smoocher. SALLY TOWNSEND: 'Love At First Night' (OBM OBM 1003, via RK/Pye). Untidily booming and bumping 114bpm jolter is the first track on the Wrigleys jangle-interpersed promo 12in mentioned elsewhere, and is now out on its own. TRIBESMAN: 'Finabury Park' (BOA 102-12, via The Label). Bass-heavy naggingly repetitive 81bpm 12in reggae chanter (with a nice ethnic rap and accapella break leading in) to a dub on this original pressing is the second track on the Wrigleys Sponsor-Disc promo. CLEVELAND EATON: 'Birmingham Train' (Miracle M 14). Reviewed as an LP cut last week, it's now on 7in as flip to the annoyingly coy 'I'm Lonely Tonight'. SPARKS: 'When I'm With You' (Virgin VS 318). Sorta sub-'Heart Of Glass' 120bpm 7in synthesizer chugger. ROLAND AL & THE SOUL BROTHERS: 'Phoenix City' (Island WIP 8514). Classic ska oldie right in the Madness mould (though more manageable at 128bpm) on 7in with 'El Pussy Cat' as 115bpm b/w. THE SHADOWS: 'Riders In The Sky' (EMI 5027). Somewhat unpolished 126bpm semi-disco 7in twangy revival of the evocative old Western-type tune. ATLANTIS PEOPLE: 'Stormy Weather' (Ice GUY 33-12). Chix-sung zingily hustling 127-128bpm 12in disco revival of the old standard reaches a better sax break. MICK JACKSON: 'You Don't Like My Fire' (CBS 8008). Messy frantic 133bpm 7in pop thrasher.



BEEFACE CORNER - Fat Larry's certainly beefy, and together with his band (who seem to have given up the FLB abbreviation) will have the new US - issued 'Here Comes The Sun' flipped by the full version of their old 'Center City' when it comes out here on 12in next week.

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 31) with increased support are Sonny Rollins 'Harlem Boys' (Milestone 12in), Peaches & Herb 'Roller Skatin' Mate'/'I Pledge My Love' (Polydor 12in), Dan Hartman 'Relight My Fire' (Blue Sky 12in), Dance People 'Funk Attack' (Satril LP), One Way/Al Hudson 'I Am Under Your Spell'/'Tonight' (US MCA LP), Love DeLuxe 'Here Comes That Sound Again' (Atlantic/12in), Modern Sound Corporation 'Safari' (US Sunshine Sounds 12in), Sister Sledge 'Got To Love Somebody' (Atlantic 12in), Stephanie Mills 'You Can Get Over' (20th Century - Fox 12in), Donald Byrd 'Morning'/'Giving It Up'/'Pretty Baby' (Elektra LP), Rufus & Chaka 'What Am I Missing'/'Heaven Bound' (MCA LP), Funky Four Plus One More 'Rappin' And Rocking The House' (US Enjoy 12in), Teddy Pendergrass 'Turn Out The Lights'/'Come Go With Me'/'Life Is A Circle' (Phil Int LP), Destination 'Move On Up' (US Butterfly 12in), Giorgio Moroder 'What A Night'/'E-M-C' (Oasis 12in), Mr G 'Rapping Time'/'Love & Time' (US DK Sounds 12in), Younger Generation 'We Rap More Mellow' (US Brass 12in), Stevie Wonder 'Black Orchid' (Motown), Cosmo Wav & The Space Cadets 'Startrekking' (US Epic 12in), Santa Emeraldas 'Another Cha Cha' (US Casablanca LP), Jorge Santana 'Feeling Good'/'Ain't No' (US Tomato LP), Friendship 'Tighten Up'/'Bullet Train' (Elektra LP), Fat Larry's Band 'Here Comes The Sun'/'Last Chance To Dance' (US Fantasy WMOT LP), Parliament 'Theme From Black Hole'/'Party People' (US Casablanca).

POP 15 (hit titles outside the Disco 90): 1 Billy Preston & Syreeta, 2 Nolans, 3 Tourists, 4 M, 5 Moody Blues, 6 Queen, 7 Pretenders, 8 Fiddlers Drum, 9 David Bowie, 10 The Jam, 11 ELO, 12 Boney M, 13 Barry Biggs, 14 Blondie, 15 Abba.

JOX YOX

BRIAN HUTCHINSON, 15-year-old partner in the Broxbourne-based Steve 'N' Brian Roadshow (Hoddesdog 65989), encountered a tricky situation the other night. 'At a private party the young lady who was giving the party kept coming up to Steve and myself to tell us what to play. Well, all her suggestions we tried and every one killed off the atmosphere (such as there was). At the end she dismayed us all by accusing us of ruining the whole disco. For the last hour we had done what we wanted and created great dancefloor reaction without her help. So we couldn't understand why she said this, but what capped it all was she wanted a reduction! What do you do to people who think they know best and then accuse you of making a mess when you do what they want and it goes wrong? I hope you know, 'cos we don't!' Hmm... you could suggest they either put on spurs and a cowboy hat and do it themselves on their own stereo if they're that keen to be a DJ, or else let the professionals they've hired get on with the job - however that would not necessarily get you a return engagement! Anyone got any ideas?

DJ DEALER

SPEED RECORD SHOPS OF 31 Portland Street, Tron KA10 6AA (0202-312748), according to someone called Glenn, appear to be selling these UK - issued singles: 1 David Bowie 'Dancing Queen' 12in, 3 Three Degrees 12in, 4 Chic 12in, 5 Sheila B Devotion 7in, 6 Michael Jackson 7in, 7 Diana Ross 12in, 8 Koolhaas 'Ladies Night' 12in, 9 Straylight/Sunshine 'I'm In The Mood' 12in, 10 Herb Alpert 'Rise' 12in, either that or it's Glenn's own chart. Thanks anyway for the effort.

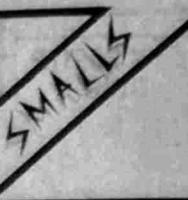
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IMPORTS

JOCKO: 'Rhythm Talk' (US Phil Int 428 3739). Jocko Henderson, famous Philadelphia rock 'n' roll radio DJ in the '50s, returns with a terrific 12in rapper that's gonna be a guaranteed hit. Why? 'cos it uses (with permission) the tune of 'Ain't No Stoppin' Us Now!' What's more, the flip is the McFadden & Whitehead-like backing track on its own as an immensely useful instrumental. 'Ain't No Stoppin' Us Now!' ALTON & JOHNNY: 'Hang On In There Baby' (US Polydor PD 2050). Johnny Bristol's original old 87-88bpm 7in swayer has interestingly been remixed leaving his own vocal in part and adding the now duetting female voice of Alton McClain, the instrumental flip being an added backing track with additional sax. DAVID SIMMONS: 'Holdin' Back' (LP 'The World Belongs To Me' US Fantasy WMOT F-9588). Warm a while back but elusive US 12in, the Teddy Pendergrass-style singer's gruffly souled 119-120-121bpm hustling clipper-clip-topper is now joined on excellent LP by the whoop-whoop and burbling synthesizer introed jiggling 124-123-124bpm 'Locked Up In A Groove', smoothly 'rocking' 117-118-119bpm 'Someday Someway', jauntily skipping 133-135bpm 'Uh Oh! Did It Again', and truly stand-out slowies the 36bpm 'All Want To Do', and 47bpm 'Hooked On You', dead slow 'Children' and 38-39bpm title track. RINDER & LEWIS: 'Blue Steel' (LP 'Warriors' US AVI AVI-6073). Out a while but broken in Bristol and now gaining specialist jazz support, this bland TV theme-type instrumental taps undemonstratively along at 125bpm and subtly builds up sweeping washes of intensity in a series of solos and emphatic shifts. BONNIE POINTER: 'I Can't Help Myself' (LP 'Bonnie Pointer' US Motown MTR-

923R1). Jeffrey Bowen-produced set of Motown revivals with a minimum of modern trappings sounds somewhat static, sometimes, with clearly clapped and uncluttered 128bpm version of the Four Tops 'Sugar Pie Honey Bunch' romper easily beating the authentically dated student-styled 134bpm 'Jimmy Mack', slowed down 100/50bpm 'When The Lovelight Starts Shining Through His Eyes', backbeat clapping 126bpm 'Come See About Me' and strangely rattling sparse 139bpm 'Nowhere To Run'. FAT LARRY'S BAND: 'Here Comes The Sun' (LP 'Lookin' For Love' US Fantasy WMOT F-9587). Jittery rhythm intro to a slyle-changing choppy 123-122(scat)-123bpm message song, also on US promo 12in, while 'Last Chance To Dance' is a repetitive rattling charmed 128-130-131bpm 'Nasty' with a 128-130-131bpm long break, and 'Everything Is Disco' is a fairly routine though well made chattering 127-128-129bpm chugger with brassy break. MANTUS: 'Love Is A Natural Thing' (US SW SM 12-403). Coolly tuneful 128-128bpm 12in chanter with cooing chix and plaintive chaps builds up a naggingly pleasant feist spiced by percussive break and outro, the flip's 'Fire' being a pleasurable melodic but chugging 125-124bpm thudder with rattling break and spacey synthetics. FREQUENCY: 'Loosen Up' (US Hard Balled LD 2001). Fast jazzy 138bpm 12in funk filler with loopy chaps singing behind the sax lead line and some short lurches in the tempo. JOHN LEE & GERRY BROWN: 'Chaser' LP (US Columbia JC 36212). The blandly speeding pleasurable melodic but ultra specialist 135bpm title track jazz sax instrumental hustler sounds nice with some Gilbert O'Sullivan touches but is hardly a normal dancer, though

some jocks are buying it. DANNY DARROW: 'Telephones' (US Mighty Records MR-007). Fast rattling 128-131bpm 12in thumper with synthesizer stabs, phonetic-sounding chaps and disco chix goes into a break in which US-style 'phone tones precede a 'dirty' caller, the whole thing being a 128-131bpm 12in. DAVID LAMPSELL: 'I Ran In' (US Prism PSD 403). Lazily joggling musically varied 108bpm 12in political rapper doesn't actually say 'Nuke the Ayatollah', but poses some interesting points without being an especially compulsive dancer. LADY D: 'Lady D' (US Reflection PT-7001). Bassily thudding 113bpm 12in female rapper goes on and on and on and on. BLAWA GREENE: 'Let Me Blow Your Whistle' (US Sound Trek ST 103). Esther Phillips-style chick emotes a pleasant enough thumping 126bpm 12in New York chanter. LOURETT RUSSELL GRANT: 'Hot To Trot' (US Alvarez ST-NC-1001). Chix-sung wicked shuffling dated 130bpm 12in disco thudder would have sounded good in the climate of a year ago. DENIE CORBETT: 'What You Won't Do For Love' (US Reflection CB 27). Basic zingy 134bpm 12in squawking New York pouncer. ARPEGGIO: 'Saturday Night - Breakout' (US Polydor PD D 515). Martin/Coulter-penned Simon Soussan-produced 133bpm 12in, the largely percussive second half not saving it from zingy Village People-derived depths. PAPER DOLL: 'Get Down Boy' (US Heavenly Star 720). Boring zingy bass burbled 125-128-127bpm 12in chunner with cooing chix and long break. LA SHE BA: 'You've Been Hunchin' (US Heavenly Star 718). Flat-singing chix on a dull stringers and vices backed 111-112bpm 12in with mainly instrumental flip.



Personal

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Helen Taylor, Secretary, Motorheadbangers, 35 Upper Accommodation Road, Leeds 9, Yorkshire.

GILLAN OFFICIAL fan club, for details send to - 376 London Road, Slough, Berks.

INTERNATIONAL BEATLES fanclub, 5 issues / year, News, reviews, convention reports, pen pals, swap pages, all so. Books, records, photos for sale. Send 2 IRCs for more info. - Beatles fanclub, 1792 Sunnyslope Lane, St. Paul, Minn, 55116 USA.

CHELSEA: BIOGS and details of posters badges, photos from - 41-B Blenheim Crescent, London W11 2EF.

BING CROSBY Photo Club, quarterly magazine, BING PICTORIAL, Details - SAE 32 Ferndale Avenue, Wallsend, Tyne and Wear.

BLONDE OFFICIAL Fan Club - SAE to PO Box 63, London W2 3BZ.

STATUS QUO official supporters' club - SAE to PO Box 63, London W2 3BZ.

THE WHO official club - Send SAE for details to The Who Club, PO Box 17A, London N6.

OFFICIAL UK Subs Fan Club - SAE to PO Box 12, Guildford, Surrey.

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All ties, black or blue print on white (cotton).

Send money and suitable size SAE to BENTS LEATHER (Dept ST) 45 Church Lane, Whitwick Coalville, Leicestershire.

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GARY NUMAN magazine, 20p + sae (Money goes to Cancer Research campaign) - Sue Harmer, 35 Milton Rise, Weston - Super - Mare Avon.

BOWIE DISCO Glasgow Jan 26th Davenport Hotel ticket £1.25 plus sae - A Neil, 54 Norfolk Court, Flat 14, House 142, Gorbals X, Glasgow.

RADIO NORD story Jack Kotschack, Numbered copy, Mint £7.50, Dee Jay and Radio Monthly issues 1 to 12, Mint 56 set - Wokingham 790084.

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THE MARC Bolan magazine (Issue 2) delayed one month because demand

overseas is overwhelming and we are concentrating our effort on this. Boogie on, Gordon and Diane.

OFFSHORE ECHOES, Double LP "The Radio Forts" featuring The Radio City, Sutcliff, Invicta, Essex, 390 and Tower stories. Available now £7.99 inc postage (money order) from OEF Le - Hamel - Vitteleur, 76540 Cany, France.

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Wanted

IN VGC '1053 Overture - ELO 'Reet Pateet' - Jackie Willson Contact Hall 041-423 1001 after 17.30.

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CASSETTES WANTED, Send lists and prices to D Stewart 134 Oxlow Lane, Dagenham, Essex.

ANY BOWIE pics your price paid - Craig, 82 Great Norbury St, Hyde, Cheshire.

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BLONDIE TICKET, Hammersmith. Your price - Fareham 285273.

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Equipment For Sale

HAZE PROFESSIONAL for sale £7.25 on also Wem Copycat, Set of cassette jingles - Phone Ricky 0639 842680 as soon as possible.

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BOLAN ITEMS - British - rare records cassettes, 8 tracks etc. Phone 0527 67492.

CASSETTES WANTED send lists and prices to D Stewart, 134, Oxlow Lane, Dagenham, Essex.

BLONDIE BOOTLEGS demos promos rarities wanted - Andy (06632) 5478.

KATE BUSH picture sleeves give details - 60 Portland Crescent, Barrow in Furness, Cumbria.

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ALL RECORDS, tapes, singles, bought / exchanged, 10p - £2.20 each paid. Absolutely NONE refused!! Bring ANY quantity in ANY condition to Record and Tape Exchange, 38 Notting Hill Gate, London W11 (01-727 3539). Cassettes may be sent with SAE for cash. Estimates on request.

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Mobile Discos

BARRISOUND STEREO disco, light show etc. - 01-985 8575 evenings.

HESPERUS, 01-328 6424.

JUST A FEELING with DJ Tony Poole and his Megawatt Lightshow spins quality US & K disco, soul & Jazz funk. Also features SATELLITE 1979 runners-up Polydor Steppin' Out disco dance finalists - 01-804 0240.

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G.P. DISCO - Preston 55382, Kendal 27672.

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STEVE DAY - 01-524 4976.

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DISCOTHEQUES - 01-965 2991 / 2826.

Disco Equipment

FOR SALE - soundout stereo console, four speakers, add-on horns, full lightshow, three projectors plus attachments, Bubble Fog + Jungle machines £1,700 on - Ilkeshall (Suffolk) 277 or 355.

For Hire

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Musical Services

ABSOLUTELY FREE, 'Twenty Songwriting Questions Answered' in a booklet explaining copyright, promotion, publishing, recording, contracts, royalties, song contests, setting lyrics to music, without payment, etc. Free from - International Songwriters Association (RM), Limerick City, Ireland.

NEW POSTER GUIDE

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SMALLS - order form

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CHARTS

UK SINGLES

1	3	BRASS IN POCKET	Pretenders	Real
2	11	WITH YOU I'M BORN AGAIN	Billy Preston/Syreeta	Motown
3	7	PLEASE DON'T GO, KC & The Sunshine Band		TK
4	14	MY GIRL	Madness	Stiff
5	1	ANOTHER BRICK IN THE WALL	Pink Floyd	Harvest
6	20	I'M IN THE MOOD FOR DANCING	Nolan	Epic
7	2	I HAVE A DREAM	Abba	Epic
8	6	TEARS OF A CLOWN/RANKING FULL STOP	Beal	2 Tone
9	4	DAY TRIP TO BANGOR	Fiddler's Dram	CBS
10	5	I ONLY WANT TO BE WITH YOU	Tourists	Dingles
11	15	LONDON CALLING	Clash	Logo
12	26	GREEN ONIONS	Booker T & The MG's	Atlantic
13	13	IS IT LOVE YOU'RE AFTER	Rose Royce	Whitfield
14	31	BETTER LOVE NEXT TIME	Dr Hook	Capitol
15	8	RAPPER'S DELIGHT	Sugarhill Gang	Sugar Hill
16	10	MY SIMPLE HEART	Three Degrees	Ariola
17	37	BABE	Styx	A&M
18	12	JOHN I'M ONLY DANCING	David Bowie	RCA
19	30	I WANNA HOLD YOUR HAND	Dollar	Carrere
20	21	WORKING FOR THE YANKEE DOLLAR	Skids	Virgin
21	22	MY FEET KEEP DANCING	Chic	Atlantic
22	28	SPECER	Sheila and B. Devotion	Carrere
23	16	QUE SERA MI VIDA	Gibson Brothers	Island
24	19	BLUE PETER	Mike Oldfield	Virgin
25	45	I HEAR YOU NOW	Jon and Vangelis	Polydor
26	38	SPIRITS HAVING FLOWN	Bee Gees	RSO
27	50	IT'S DIFFERENT FOR GIRLS	Joe Jackson	A&M
28	17	LIVING ON AN ISLAND	Status Quo	Vertigo
29	25	OFF THE WALL	Michael Jackson	Epic
30	65	JAZZ CARNIVAL	Azymuth	Milestone
31	46	7TEEN	Regents	Rialto
32	34	WE GOT THE FUNK	Positive Force	Sugar Hill
33	9	WALKING ON THE MOON	Police	A&M
34	27	ONE STEP BEYOND	Madness	Stiff
35	23	UNION CITY BLUE	Blondie	Chrysalis
36	63	YOUNG BLOOD	UFO	Chrysalis
37	41	SARAH	Fleetwood Mac	Warner Brothers
38	7	ESCAPE	Rupert Holmes	Infinity
39	33	MOONLIGHT AND MUSAK	M	MCA
40	36	THE WALK	Inmates	Radar
41	41	TOO HOT	Kool and the Gang	Mercury
42	74	IT WON'T SEEM LIKE CHRISTMAS	Elvis Presley	RCA
43	43	FREE BIRD	Lynd Skynrd	MCA
44	1	I WANNA BE YOUR LOVER	Prince	Warner Brothers
45	35	I'M BORN AGAIN	Boney M	Atlantic/Hansa
46	39	NIGHTS IN WHITE SATIN	Moody Blues	Deram
47	1	I'VE GOT TO LOVE SOMEBODY	Sister Sledge	Atlantic
48	29	NO MORE TEARS	Donna Summer/Barbra Streisand	Motown
49	32	IT'S MY HOUSE	Diana Ross	Magnet
50	1	BUZZ BUZZ A DIDDLE IT	Matchbox	GTO
51	18	WONDERFUL CHRISTMAS TIME	Paul McCartney	Parlophone
52	1	LIVING BY NUMBERS	New Musik	GTO
53	1	STRANGE LITTLE GIRL	Sad Cafe	RCA
54	1	WONDERLAND	Commodores	Motown
55	47	CONFUSION/LAST TRAIN TO LONDON	ELO	Jet
56	57	WHAT'S YOUR SIGN GIRL	Barry Biggs	Dynamic
57	1	ROTATION	Herb Alpert	A&M
58	1	THE LETTIN' PARADISE BIRD	Amii Stewart	Atlantic
59	1	ONE DAY AT A TIME	Lena Martell	Pye
60	1	DANCE STANCE	Dexy's Midnight Runners	Parlophone
61	1	ARE YOU READY	Billy Ocean	GTO
62	1	CAN'T LET GO	Earth Wind And Fire	CBS
63	1	ROCKABILLY REBEL	Matchbox	Magnet
64	1	MAMA'S BOY	Suzi Quatro	RAK
65	1	CHRISTMAS WRAPPIN'	Kurtis Blow	Mercury
66	1	MELLOW MELLOW RIGHT ON	Lowell	Avi
67	1	COMPLEX	Gary Numan	Beggars Banquet
68	1	IT'S MY HOUSE	Storm	Scope
69	1	MESSAGE TO YOU RUDI/NITE KLUB	Specials	2 Tone
70	1	CARAVAN SONG	Barbara Dickson	Epic
71	1	ETON RIFLES	Jam	Polydor
72	1	DIAMOND SMILES	Boomtownt Rats	Ensign
73	1	THE SPARROW	Ramblers	Decca
74	1	SECOND TIME AROUND	Shalamar	RCA
75	1	CRAZY LITTLE THING CALLED LOVE	Queen	EMI

OTHER CHART

1	SPACE STATION NO 5	Sammy Hagar	Capitol
2	BACKS TO THE WALL	Saxon	Carrere
3	GENOCIDE	Judas Priest	CBS
4	LADIES MAN	April Wine	Capitol
5	ROCK YOU TONIGHT	Marsaille	Mountain
6	LETTIN' GO	UFO	Chrysalis
7	SECRET OF THE DANCE	Gillian	Acrobat
8	EL CID	Cozy Powell	Ariola
9	OVER THE TOP	Motörhead	Bronze
10	ILLUSION	Iron Maiden	Rockhard
11	FREEBIRD	Lyndy Skynrd	MCA
12	FANTASY REALITY	Kracken	MCA
13	WASTED	Def Leppard	Phonogram
14	BIG BROTHER	Samson	Phonogram
15	BOMBER	Motörhead	Laser

Compiled by The Powerhouse Heavy Metal Roadshow.

UK ALBUMS

1	1	THE PRETENDERS	The Pretenders	Real
2	1	GREATEST HITS VOL 2	Abba	Epic
3	5	REGGATA DE BLANC	Police	A&M
4	3	THE WALL	Pink Floyd	Harvest
5	10	ONE STEP BEYOND	Madness	Stiff
6	2	GREATEST HITS	Rod Stewart	Riva
7	6	BEE GEES GREATEST HITS	Bee Gees	RSO
8	25	VIDEO STARS	Various	K Tel
9	11	OFF THE WALL	Michael Jackson	Epic
10	4	20 HOTTEST HITS	Hot Chocolate	Rak
11	27	SEMI DETACHED SUBURBAN	Manfred Mann	Bronze
12	9	LONDON CALLING	Clash	CBS
13	14	OUTLANDOS D'AMOUR	Police	A&M
14	7	EAT TO THE BEAT	Blondie	Chrysalis
15	15	PARALLEL LINES	Blondie	Chrysalis
16	1	NO PLACE TO RUN	UFO	Chrysalis
17	13	20 GOLDEN GREATS	Diana Ross	Motown
18	8	ELO'S GREATEST HITS	Electric Light Orchestra	Jet
19	21	SPECIALS	Specials	2 Tone
20	17	PEACE IN THE VALLEY	Various	Ronco
21	19	TUSK	Fleetwood Mac	Warner Bros
22	12	LOVE SONGS	Elvis Presley	K Tel
23	45	ASTAIRE	Peter Skellern	Mercury
24	22	SETTING SONS	Jam	Polydor
25	49	FAULTY TOWERS	Soundtrack	BBC
26	20	DISCOVERY	Electric Light Orchestra	Jet
27	40	SOMETIMES YOU WIN	Dr Hook	Capitol
28	30	THE FINE ART OF SURFACING	Boomtownt Rats	Ensign
29	38	GREATEST HITS 1972-1978	10CC	Mercury
30	31	THE BEST OF CHIC	Chic	Atlantic
31	24	PLATINUM	Mike Oldfield	Virgin
32	36	ON THE RADIO GREATEST HITS VOLS 1 & 2	Donna Summer	Capitol
33	34	THE PLEASURE PRINCIPLE	Gary Numan	Beggars Banquet
34	37	RHAPSODY IN BLACK	London Symphony Orchestra	K Tel
35	37	YOU'VE GOT	Abba	Epic
36	18	SLIM WHITMAN'S 20 GREAT LOVE SONGS	Slim Whitman	Epic
37	33	THE SECRET POLICEMAN'S BALL	Various	United Artists
38	44	WAR OF THE WORLDS	Jeff Wayne's Musical Version	Island
39	35	I AM	Earth Wind & Fire	CBS
40	51	WET	Barbra Streisand	CBS
41	54	BREAKFAST IN AMERICA	Supertramp	A&M
42	42	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland
43	26	LENA'S MUSIC ALBUM	Lena Martell	Pye
44	41	TRANQUILLITY	Mary O'Hara	Warwick
45	41	CREPES & DRAPES	Showaddywaddy	Arista
46	38	20 GOLDEN GREATS	Mantovani	Warwick
47	43	KENNY ROGERS SINGLES ALBUM		EMI
48	39	SID SINGS	Sid Vicious	Virgin
49	29	ALL ABOARD	Various	EMI
50	1	END OF THE CENTURY	Ramones	Sire
51	65	DARK SIDE OF THE MOON	Pink Floyd	Harvest
52	23	NIGHT MOVES	Various	K Tel
53	55	THE SECRET LIFE OF PLANTS	Stevie Wonder	Motown
54	32	THE UNRECORDED JASPER CARROTT	Jasper Carrott	DJM
55	62	MIDNIGHT MAGIC	Commodores	Motown
56	63	SKY SKY		Ariola
57	1	SEPTEMBER MORN	Neil Diamond	CBS
58	48	STRING OF HITS	Shadows	EMI
59	53	RUMOURS	Fleetwood Mac	Warner Bros
60	52	LAST THE WHOLE NIGHT LONG	James Last	Polydor
61	70	GLORY BOYS	Secret Affair	ISpy
62	56	WHATEVER YOU WANT	Status Quo	Vertigo
63	58	METAL BOX	Public Image Ltd	Virgin
64	59	THE LONG RUN	Eagles	Asylum
65	61	3D	Three Degrees	Ariola
66	64	REPLICAS	Tubeway Army	Beggars Banquet
67	1	NOLANS	Nolans	Epic
68	50	OCEANS OF FANTASY	Boney M	Atlantic/Hansa
69	69	NIGHTLIGHT TO VENUS	Boney M	Atlantic/Hansa
70	57	MANLOW MAGIC	Barry Manilow	Arista
71	1	SONG OF THE SEA SHORE	James Galway	Solar
72	1	I'M THE MAN	Joe Jackson	A&M
73	74	ECHOS OF GOLD	Adrian Brett	Warwick
74	71	QUADROPHENIA	Soundtrack	Polydor
75	1	JOE'S GARAGE ACTS 2&3	Frank Zappa	CBS

US SINGLES

1	2	ROCK WITH YOU	Michael Jackson	Epic
2	3	DO THAT TO ME ONE MORE TIME	The Captain & Tennille	Casablanca
3	1	ESCAPE	Rupert Holmes	Infinity
4	7	COWARD OF THE COUNTY	Kenny Rogers	United Artists
5	4	SEND ONE YOUR LOVE	Stevie Wonder	Tamla
6	12	CRUISIN'	Smokey Robinson	Tamla
7	9	WE DON'T TALK ANYMORE	Cliff Richard	EMI
8	8	LADIES NIGHT	Kool & The Gang	De-Lite
9	5	PLEASE DON'T GO, KC & The Sunshine Band		TK
10	11	COOL CHANGE	Little River Band	Capitol
11	13	THE LONG RUN	Eagles	Asylum
12	14	BETTER LOVE NEXT TIME	Dr Hook	Capitol
13	16	I WANNA BE YOUR LOVE	Prince	Warner Bros
14	15	JANE	Jefferson Starship	Grunt
15	20	SARA	Fleetwood Mac	Warner Bros
16	17	THIS IT	Kenny Loggins	Columbia
17	19	DON'T DO ME LIKE THAT	Tom Petty and The Heartbreakers	Backstreet
18	30	CRAZY LITTLE THING CALLED LOVE	Queen	Elektra
19	21	WAIT FOR ME	Darryl Hall & John Oates	RCA
20	22	DON'T LET GO	Isaac Hayes	Polydor
21	27	DEJA VU	Dionne Warwick	Arista
22	6	STILL	Commodores	Motown
23	10	BABE	Styx	A&M
24	28	YES I'M READY		A&M
25	31	ROMEO'S TUNE	Steve Forbert	Casablanca
26	26	THIRD TIME LUCKY	Foghat	Nemperor
27	18	HEAD GAMES	Foreigner	Bearsville
28	46	DAYDREAM BELIEVER	Anne Murray	Atlantic
29	33	AN AMERICAN DREAM	The Drift Band	Capitol
30	32	ROTATION	Herb Alpert	United Artists
31	40	FOOL IN THE RAIN	Led Zeppelin	A&M
32	42	WHY ME	Styx	Swan Song
33	37	FOREVER MINE	O'Jays	A&M
34	34	SAVANNAH NIGHTS	Tom Johnston	PIR
35	55	LONGER	Dan Fogelberg	Warner Bros
36	43	YOU KNOW THAT I LOVE YOU	Santana	Full Moon/Epic
37	41	VOICES	Cheap Trick	Columbia
38	24	NO MORE TEARS	Barbra Streisand & Donna Summer	Epic
39	51	SEPTEMBER MORN	Neil Diamond	Columbia/Casablanca
40	44	DO YOU LOVE WHAT YOU FEEL	Rufus & Chaka	Columbia
41	45	SHE'S IN LOVE WITH YOU	Suzi Quatro	MCA
42	54	WONDERLAND	Commodores	RSO
43	49	LOST HER IN THE SUN	John Stewart	Motown
44	50	LAST TRAIN TO LONDON	Electric Light Orchestra	RSO
45	52	DIG THE GOLD	Joyce Cobb	Jet
46	48	LONELY EYES	Robert John	Cream
47	23	YOU'RE ONLY LONELY	J D Souther	EMI
48	58	WORKING MY WAY BACK TO YOU	Spinners	Columbia
49	46	ON THE RADIO	Donna Summer	Atlantic
50	53	MONEY	The Flying Lizards	Casablanca
51	56	DIRTY WATER	The Inmates	Virgin
52	60	LOOKS LIKE LOVE AGAIN	Dann Rogers	Polydor
53	61	WHEN I WANTED YOU	Barry Manilow	International Artists
54	64	HEARTBREAKER	Pat Benatar	Arista
55	65	TOO		Chrysalis
56	95	THE SECOND TIME AROUND	Shalamar	Columbia
57	71	I DON'T WANT TO TALK ABOUT IT	Rod Stewart	Solar
58	25	I WANT YOU TONIGHT	Paula Abdul	Warner Bros
59	62	STARGAZER	Peter Brown	A&M
60	63	GLIDE	Pleasure	Drive
61	70	CAN WE STILL BE FRIENDS	Robert Palmer	Fantasy
62	66	MEMORIZE YOUR NUMBER	Leif Garrett	Island
63	72	I CAN'T HELP MYSELF	Bonnie Pointer	Scotti Bros
64	68	STAR	Earth, Wind & Fire	Motown
65	29	CHIQUITITA	Abba	ARC/Columbia
66	74	VOLCANO	Jimmy Buffett	Atlantic
67	77	DON'T MAKE ME OVER	Jennifer Warnes	MCA
68	76	FLIRTIN' WITH DISASTER	Molly Hatchet	Arista
69	82	LET ME GO	Love/Nicolette Larson	Epic
70	81	I'M ALIVE	Gamma	Warner Bros
71	81	TOO LATE	Journey	Elektra
72	1	HIM	Rupert Holmes	Columbia
73	84	REMEMBER	Aerosmith	MCA
74	75	SHOOTING STAR	Dollar	Columbia
75	79	GOODNIGHT MY LOVE	Mike Pinera	Carrere
				Spector

CHART TALK

Following discussions between the Chic Organisation and Sugarhill Records, the controversy over 'Rapper's Delight' has been settled. As you know, 'Rapper's Delight' is performed over the riff to Chic's 'Good Times' — though no permission to do so was sought or granted. To make matters worse, the record credited 'Robinson/O'Brien/Wright/Jackson' as composers with no mention of the vital part played by the music of Nile Rodgers and Bernard Edwards. Faced with the possibility of a lawsuit which they would certainly have lost, Sugarhill Records have now repented and all future copies of the disc will bear the credit 'Based On The Song "Good Times" (N Rodgers/B Edwards)'. Further investigations revealed that not only would Rodgers and Edwards now get their just desserts as composers of the music, but they would receive ALL composers' royalties leaving the writers of the words, the aforesaid Robinson/O'Brien/Wright/Jackson without a penny to show for those immortal lines 'Said a hip-hop, the hippie, the hippie by hip hip-hop, you don't stop, rock it out to the boogie de bang-bang boogie to the boogie de bang-bang'. Latest sales figures suggest UK sales of almost 500,000 for the disc including over 150,000 for the large format, beating the previous record of 140,000 set by Edwin Starr.

Latest news from Radio Caroline suggests that a daytime English language service is a strong possibility, though the Dutch service will continue on another frequency. Dave Owen, formerly with Wolverhampton's Beacon Radio, has recently joined the station which has tightened its format considerably recently, though American religious broadcasts continue to dominate its early evening programming. Unfortunately, both the Dutch service

and religious broadcasts are essential to the financial wellbeing of the station.

Over the past few years several great rock bands have emerged from Ireland including Thin Lizzy, Boomtown Rats, Horslips, Stiff Little Fingers, the Undertones and, more recently U2. The best way to check out exactly what is going on in the Emerald Isle is by tuning in to Dave Fanning's excellent rock programme between midnight and 1.50 am on RTE (490 & 529 metres medium wave).

Monday to Friday, Dave's show features interviews with the main rock band plus studio sessions and all the best new records.

Finally on this week's alternative radio front: Radio Invicta is a London-based pirate which has been on air (with the occasional interruption from HM Post Office) since 1970. Every Sunday between midday and 3pm Invicta takes to the air broadcasting pure soul/disco music on 92.4FM. Reliable estimates put its audience at 12,000. The station is manned by some of London's best and most influential disc DJs including Steve Walsh. In addition to his work for Invicta, Steve is resident at the Lyceum and is available for mobile gigs on 01-724 1555.

Geordie's latest hero is Wavy O'Shawe whose album 'Anna Ford's Bum' is picking up good sales particularly in the North East. Wavy recently made a personal appearance in the window of a Newcastle record shop, sleeping blissfully under the gaze of interminable Anna Ford videos.

44 year old Bobby Vinton notches his 43rd American hit with 'Mama Believe it's Your First Time'. Bobby's hitmaking career stretches back to 1962, when his version of Paul 'Helo, This is Joanne' Evans and Al Byron's 'Roses Are Red' sold over two million records in America. Subsequently the record became a worldwide smash — though it peaked at no 15 here in the face of stiff competition from Irishman Ronnie Carroll who hoisted his version into the top five. Vinton scored hits consistently through the sixties but only scored spasmodically in the seventies, though he did sell a million copies of 'My Melody Of Love', a Polish marching song which Peters & Lee adapted under the title of 'Don't Stay Away Too Long'. —ALAN JONES

US ALBUMS

1	3	THE WALL	Pink Floyd	Columbia
2	2	ON THE RADIO - GREATEST HITS VOLUMES ONE & TWO	Donna Summer	Casablanca
3	4	THE LONG RUN	Eagles	Asylum
4	1	GREATEST	Bea Gees	RSO
5	5	DAMN THE TORPEDOES	Tom Petty & The Heartbreakers	MCA
6	5	JOURNEY THROUGH THE SECRET LIFE OF PLANTS	Stevie Wonder	Motown
7	8	KENNY	Kenny Rogers	United Artists
8	3	OFF THE WALL	Michael Jackson	Epic
9	7	CORNERSTONE	Slyx	AM
10	7	TUSK	Fleetwood Mac	Warner Bros
11	12	PHOENIX	Dan Fogelberg	Full Moon/Epic
12	13	FREEDOM AT POINT ZERO	Jefferson Starship	Grunt
13	11	IN THROUGH THE OUT DOOR	Led Zeppelin	Swan Song
14	16	NIGHT IN THE RUTS	Aerosmith	Columbia
15	15	MASTERJAM	Rufus & Chaka	MCA
16	14	HEADGAMES	Foreigner	Atlantic
17	17	WET	Barbra Streisand	Columbia
18	18	MIDNIGHT MAGIC	Commodores	Motown
19	20	LIVE RUST	Nail Young with Crazy Horse	Warner Bros
20	19	KEEP THE FIRE	Kenny Loggins	Columbia
21	21	RISE	Herb Alpert	AM
22	23	PRINCE	Prince	Warner Bros
23	24	GOLD & PLATINUM	Lynyrd Skynyrd	MCA
24	25	I'LL ALWAYS LOVE YOU	Anne Murray	Capitol
25	27	NO NUKES	Various Artists	Asylum
26	29	THE ROSE	Soundtrack	Atlantic
27	32	LADIES NIGHT	Kool & The Gang	De-Lite
28	28	ONE VOICE	Barry Manilow	Arista
29	31	WHERE THERE'S SMOKE	Smokey Robinson	Tamla
30	30	ELO'S GREATEST HITS	Electric Light Orchestra	Jet
31	33	ONE BY ONE	Bob James & Earl Klugh	Tappan Zee/Columbia
32	51	SEPTEMBER MORN	Neil Diamond	Columbia
33	35	DEQUELLO ZZ Top		Warner Bros
34	36	MAKE YOUR MOVE	Captain's Tennille	Casablanca
35	37	PARTNERS IN CRIME	Rupert Holmes	Infinity
36	40	FLIRTING WITH DISASTER	Molly Hatchet	Epic
37	39	BREAKFAST IN AMERICA	Supertramp	AM
38	38	CANDY O	Cars	Elektra
39	41	DON'T LET GO	Isaac Hayes	Polydor
40	34	DOWN ON THE FARM	Little Feat	Warner Bros
41	48	TEDDY LIVE! COAST TO COAST	Teddy Pendergrass	PIR
42	42	WILLIE NELSON SINGS KRISTOFFERSON	Willie Nelson	Columbia
43	43	IN THE HEAT OF THE NIGHT	Pat Benatar	Chrysalis
44	44	THE GAMBLER	Kenny Rogers	United Artists
45	45	DREAM POLICE	Cheap Trick	Epic
46	50	GREATEST HITS VOL 2	Abba	Atlantic
47	55	JACKRABBIT SLIM	Steve Forbert	Nemperor
48	49	EAT TO THE BEAT	Blondie	Chrysalis
49	52	INJOY	Bar-Kays	Mercury
50	48	X-STATIC	Daryl Hall & John Oates	RCA
51	22	GREATEST HITS VOL 1	Rod Stewart	Warner Bros
52	54	ANGEL OF THE NIGHT	Angela Bolift	Arista/GRP
53	74	BIG FUN	Shalamar	Solar
54	58	JOE'S GARAGE ACTS II & III	Frank Zappa	Zappa
55	38	REGGATTA DE BLANC	Police	AM
56	56	AMERICAN GARAGE	Pat Metheny Group	ECM
57	47	MISS THE MISSISSIPPI	Crystal Gayle	Columbia
58	65	YOU KNOW HOW TO LOVE ME	Phyllis Hyman	Arista
59	80	THE MUPPETS	Soundtrack	Atlantic
60	86	DARK SIDE OF THE MOON	Pink Floyd	Harvest
61	66	WE'RE THE BEST OF FRIENDS	Natalie Cole & Peabo Bryson	Capitol
62	62	CLASSIC CRYSTAL	Crystal Gayle	United Artists
63	67	DIONNE	Dionne Warwick	Arista
64	72	STAR TREK	Soundtrack	Columbia
65	53	DO YOU WANNA GO PARTY	KC & The Sunshine Band	TK
66	73	GLORYHALLASTOOPID	Parliament	Casablanca
67	57	I'M THE MAN	Joe Jackson	AM
68	61	WHAT GOES AROUND COMES AROUND	Waylon Jennings	RCA
69	70	LIVE FROM NEW YORK	Gilda Radner	Warner Bros
70	101	PIZZAZZ	Patrice Rushen	Elektra
71	71	SOMETIMES YOU WIN	Dr Hook	Capitol
72	113	FIRST OFFENCE	The Innates	Polydor
73	77	PRETTY PAPER	Willie Nelson	Columbia
74	75	GREATEST HITS	Waylon Jennings	RCA
75	79	EVE	The Alan Parsons Project	Arista

UK SOUL

1	5	WE GOT THE FUNK	Positive Force	Sugar Hill
2	1	RAPPERS DELIGHT	Sugar Hill Gang	Sugar Hill
3	3	IS IT LOVE THAT YOU'RE AFTER	Rose Royce	Whitfield
4	9	GET TO LOVE SOMEBODY	Sister Sledge	Atlantic
5	3	OFF THE WALL	Michael Jackson	Epic
6	—	WITH YOU I'M BORN AGAIN	Billy Preston/Syreeta	Motown
7	8	I WANNA BE YOUR LOVER	Prince	Warner Brothers
8	4	MELLOW MELLOW RIGHT ON	Lowrell	Avi
9	10	ARE YOU READY	Billy Ocean	GTO
10	—	PLEASE DON'T GO	KC and the Sunshine Band	TK
11	11	CHRISTMAS RAPPIN'	Kurtis Blow	Mercury
12	16	CAN'T LET GO	EWF	CBS
13	5	MUSIC	Al Hudson	MCA
14	7	CORDON BLEU	Slix Hooper	MCA
15	—	SHAKE IT/MUSIC MAKES YOU FEEL LIKE DANCIN'		Brass Construction
16	—	JAZZ CARNIVAL	Azymuth	Milestone
17	—	TOO HOT	Kool and the Gang	Mercury
18	18	DO YOU LOVE WHAT YOU FEEL	Rufus & Chaka	MCA
19	19	MY FEET KEEP DANCIN'	Chic	Atlantic
20	—	WE GOT THE GROOVE	Players Association	Vanguard

Compiled by BLUES & SOUL 153 Praed Street, London W1 Tel 01 402 5897

US SOUL

1	1	ROCK WITH YOU	Michael Jackson	Epic
2	2	DO YOU LOVE WHAT YOU FEEL	Rufus And Chaka	MCA
3	6	PEANUT BUTTER	Tewynnyne Featuring Lenny White	Elektra
4	4	I WANNA BE YOUR LOVER	Prince	Warner Bros
5	3	MOVE YOUR BOOGIE BODY	Bar-Kays	Mercury
6	7	FOREVER MINE	O Jays	PIR
7	12	THE SECOND TIME AROUND	Shalamar	Solar
8	9	GIMME SOMETIME	Natalie Cole & Peabo Bryson	Capitol
9	13	HAVEN'T YOU HEARD	Patrice Rushen	Elektra
10	10	SPARKLE	Cameo	Choccolate City
11	11	JUST A TOUCH OF LOVE	Slave	Collition
12	15	STEPPIN'	Gab Band	Mercury
13	16	I SHOULD HAVE LOVED YA	Narada Michael Walden	Atlantic
14	5	SEND ONE YOUR LOVE	Sleevie Wonder	Tamla
15	8	CRUISIN'	Smokey Robinson	Tamla
16	20	SPECIAL LADY	Ray Goodman & Brown	Polydor
17	19	YOU KNOW HOW TO LOVE ME	Phyllis Hymah	Arista
18	17	RAPPER'S DELIGHT	Sugar Hill Gang	Sugar Hill
19	18	GLIDE	Pleasure	Fantasy
20	14	LADIES NIGHT	Kool & The Gang	De-Lite

US DISCO

1	1	VERTIGO/RELIGHT MY FIRE/FREE RIDE	Dan Hartman	Blue Sky
2	3	CAN'T STOP DANCING IN MY FANTASY	Sylvester	Fantasy
3	4	I WANNA BE YOUR LOVER/SEXY DANCER	Prince	Warner
4	2	THE SECOND TIME AROUND IN THE SOCKET	Shalamar	Arista
5	5	DO YOU LOVE WHAT YOU FEEL	Rufus and Chaka	MCA
6	6	SMACK DAB IN THE MIDDLE	Jeanie McLean	Warner/RFC
7	7	WEAR IT OUT	Stargard	Warner
8	9	I'M CAUGHT UP	Inner Life	Prelude
9	10	YOU KNOW HOW TO LOVE ME	Phyllis Hymah	Arista
10	8	DEPUTY OF LOVE	Don Armando's Second Avenue Rhumba Band	ZE A
11	11	NO MORE TEARS (Enough is Enough)		Casablanca/Columbia
12	14	EVITA (all cuts)	Festival	Polydor
13	13	DON'T LET GO	Isaac Hayes	Elektra
14	19	HAVEN'T YOU HEARD	Patrice Rushen	Spring
15	15	DANCING ALL OVER THE WORLD	Busta Jones	RSO
16	12	NIGHTDANCER	Juan Shy	Casablanca
17	16	ON THE RADIO	Donna Summer	Casablanca
18	25	LOVE INJECTION	Trussel	Elektra
19	20	HIGH ON YOUR LOVE/HOT HOT	Debbie Jacobs	MCA
20	45	I CAN'T HELP MYSELF (Sugar Pie Honey)	Bonnie Pointer	Motown

UK DISCO

1	1	RAPPER'S DELIGHT	Sugarmill Gang	Sugarmill 12in
2	2	OFF THE WALL	Michael Jackson	Epic
3	3	LADIES' NIGHT	Kool & The Gang	Mercury 12in
4	5	QUE SERA MI VIDA	Gibson Brothers	Island 12in
5	6	WE GOT THE FUNK	Positive Force	Sugarhill 12in
6	4	IT'S A DISCO NIGHT	Isley Brothers	Epic 12in
7	13	I WANNA BE YOUR LOVER	Prince	Warner Bros 12in
8	7	NO MORE TEARS (ENOUGH IS ENOUGH)		Streisand/Summer CBS 12in
9	9	MUSIC	One Way/Al Hudson	MCA 12in
10	8	MELLOW MELLOW RIGHT ON	Lowrell	AVI 12in
11	14	IS IT LOVE YOU'RE AFTER	Rose Royce	Whitfield 12in
12	12	JAZZ CARNIVAL	Azymuth	Milestone 12in
13	11	THE SECOND TIME AROUND	Shalamar	Solar 12in
14	10	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson	Epic 12in
15	19	MY FEET KEEP DANCING	Chic	Atlantic 12in
16	16	DANCING IN OUTER SPACE	Atmosfer	MCA 12in
17	15	CHRISTMAS RAPPIN'	Kurtis Blow	Mercury 12in
18	20	THE RIVER DRIVE	Jupiter Beyond	Pye 12in
19	17	I DON'T WANT TO BE A FREAK	Nasty	Solar 12in
20	26	WEAR IT OUT	Stargard	Warner Bros/US 12in
21	24	THE WORLD IS A GHETTO	War	US WCA LP
22	18	CORDON BLEU	Slix Hooper	MCA 12in
23	28	IT'S MY HOUSE/NO ONE GETS THE PRIZE/THE BOSS		Diana Ross Motown 12in
24	37	SHAKIT/MUSIC MAKES YOU FEEL LIKE DANCING/GET UP TO GET DOWN/IT'S ALRIGHT		Brass Construction US UA LP
25	33	LOVE INJECTION	Trussel	US Elektra 12in
26	36	DON'T STOP THE FEELING/NO STRANGER TO LOVE/SHOCK UP PACK UP IT'S UP/SLOYE		Ray Avers Polydor LP/12in promo
27	39	TONIGHT I'M ALRIGHT/IF SHOULD HAVE LOVED YA/YOU'RE SO GOOD		Narada Michael Walden US Atlantic LP
28	30	CAN'T LET GO	Earth Wind & Fire	CBS 12in
29	21	STILL	Commodores	Motown/LP
30	38	JUST A TOUCH OF LOVE/ARE YOU READY FOR LOVE? FUNKY LADY/SHINE		Slave US Capitol LP
31	22	RISE	Herb Alpert	AM 12in
32	29	GET UP AND BOOGIE	Freddie James	Warner Bros 12in
33	25	DANCE TO THE MUSIC	Sly Stone	Epic 12in
34	32	SPACER/DON'T GO	Sheila B Devotion	Carrera 12in
35	27	MONKEY CHOP	Dan-I	Island 12in
36	40	DO YOU LOVE WHAT YOU FEEL	Rufus & Chaka	MCA 12in
37	31	MY SIMPLE HEART	Three Degrees	Arista 12in
38	43	TOO HOT/TONIGHT'S THE NIGHT	Kool & The Gang	Mercury 12in
39	34	ROCK WITH YOU/WORKING DAY AND NIGHT/GET ON THE FLOOR/BURN THIS DISCO OUT/SHES OUT OF MY LIFE		Michael Jackson Epic LP
40	42	I WANT YOU FOR MYSELF	George Duke	Epic LP
41	35	ONE STEP BEYOND	Madness	SHR
42	23	YOU CAN DO IT	Al Hudson & The Partners	MCA 12in
43	55	HOLDIN' ON/BURNIN' ALIVE	Tony Rallo	US Casablanca LP
44	52	DANCE FREAK	Chain Reaction	US Sound Of New York USA 12in
45	79	AND THE BEAT GOES ON/LADY/OUT THE BOX/ MY GIRL		CAN YOU DO THE BOOGIE Whispers US Solar 12in LP
46	72	WE GOT THE GROOVE/THE GET DOWN MELLOW MELLOW SOUND/WE'RE ALMOST THERE		Players Association Vanguard LP Promo
47	49	YOU KNOW HOW TO LOVE ME	Phyllis Hymah	Arista US LP
48	53	CIGGELIN' HOT	Chuck Cissel	US Arista 12in
49	45	CAN'T STOP DANCING IN MY FANTASY	Sylvester	Fantasy 12in
50	44	GONNA GET ALONG WITHOUT YOU NOW		Viola Willis Arista/Hansa 12in
51	41	ROCK IT	Deborah Washington	Arista 12in
52	54	THE BREAK	Kat Mandu	US TK 12in
53	57	ANOTHER BRICK IN THE WALL	Pink Floyd	Harvest
54	62	PLEASE DON'T GO	KC & the Sunshine Band	TK
55	46	ROTATION	Herb Alpert	AM 12in
56	61	RAP O CLAP-O	Joe Bataan	US Salsoul 12in
57	59	NOT JUST KNEE DEEP	Funkadelic	Warner Bros LP
58	58	GIMME GIMME GIMME	Abba	Epic
59	50	HOW HIGH	Cognac	Emotio 12in
60	47	SWEET TALK	Robin Beck	Motown 12in
61	56	COME TO ME	France Joli	Arista 12in
62	51	BOOGIE ON DOWNTOWN (instrumental)	Hudson People	Virgin 12in
63	71	GREEN ONIONS	Booker T & The MG's	Atlantic
64	—	PRAYIN'	Harold Melvin & The Blue Notes	Source 12in
65	64	ON MY RADIO/TOO MUCH PRESSURE	Selecter	2 Tone
66	—	ARE YOU READY	Billy Ocean	GTO 12in
67	63	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN		Dr Hook Capitol/US 12in
68	76	SEXY DANCER/STILL WAITING	Prince	Warner Bros LP
69	60	RIGHT IN THE SOCKET/THE RIGHT TIME FOR US	Shalamar	Solar LP
70	70	A MESSAGE TO YOU RUDY/NITE KLUB	Specials	2 Tone
71	75	ABOVE AND BEYOND	Edgar Winter	US Blue Sky 12in
72	48	PUT A LITTLE LOVE ON ME	Delegation	Arista 12in
73	68	HAVEN'T YOU HEARD	Patrice Rushen	US Elektra LP
74	—	I CAN FEEL IT	Skop	White Label 12in
75	83	ROCKER'S CHOICE/RAPPER'S DELIGHT		Xanadu & Sweet Lady US Joe Gibbs 12in
76	74	WALKING ON THE MOON	Police	AM 12in
77	67	FLY TOO HIGH	Janis Ian	CBS 12in
78	82	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (GOSPEL) PARTY LIVES/WHO DO YOU CALL/STEPPIN' OUT		Guy Rand US Mercury LP
79	81	MOVE YOUR BOOGIE BODY UP IN HERE/MORE AND MORE		Bar-Kays US Mercury LP
80	85	IT'S MY HOUSE	Storm	Norah 12in
81	90	I JUST CAN'T CONTROL MYSELF/NATURE DIVINE		Nature's Divine Infinity 12in
82	—	LOVE GUN/COME INTO MY LIFE/FIRE IT UP	Rick James	Motown LP
83	90	YOU KEEP ON MAKING ME HOT	Busta Jones	US Spring 12in
84	85	THE YEARS OF A CLOWN/RANKING FULL STOP	The Beat	3 Tone
85	78	MY LOVE DON'T COME EASY/GIVE IT UP WHEN I FIND YOU LOVE		WHAT'S ON YOUR MIND Jean Carr US Phil LP
86	73	WHAT IS YOUR FANTASY	Billy Cobham	US Columbia 12in
87	69	MOVIN' CHANGIN'	Brass Construction	UA LP
88	—	WONDERLAND	Commodores	Motown
89	—	LOOKIN' GOOD/SHAKE YOUR BODY	Eddie Choba	US Tree Line 12in
90	—	STREET LIFE/1988	Herb Alpert	AM LP

STAR CHOICE



GYPY MAYO of Dr Feelgood

1	HOW SWEET IT IS	Manry Gays
2	ROAD RUNNER	Junior Walker and the All Stars
3	LIKE A ROLLING STONE	Bob Dylan
4	THE STRANGER	The Shadows
5	TAKE A HEART	The Sorrows
6	TEARS OF A CLOWN	Smokey Robinson
7	TELSTAR	The Tornados
8	IT'S ALL OVER NOW	Rolling Stones
9	007	Desmond Dekker
10	TRAIN TO PHOENIX CITY	Rudolph Altonso

YESTER YEAR

ONE YEAR AGO (JANUARY 26, 1979)		TEN YEARS AGO (JANUARY 17, 1970)	
1	YACCA	1	TWO LITTLE BOYS
2	HIT ME WITH YOUR RHYTHM STICK	2	SUSPICIOUS MINDS
3	LAY YOUR LOVE ON ME	3	ALL I HAVE TO DO IS DREAM
4	SEPTEMBER	4	RUBY DON'T TAKE YOUR LOVE TO TOWN
5	A LITTLE MORE LOVE	5	TRACY
6	HELLO THIS IS JOANNIE	6	SUGAR SUGAR
7	LE FREAK	7	MELTING POT
8	SONGS FOR GUY	8	GOOD OLD ROCK 'N ROLL
9	ONE NATION UNDER A GROOVE	9	REFLECTIONS OF MY LIFE
10	CAR 67	10	COME AND GET IT
FIVE YEARS AGO (JANUARY 18, 1975)		FIFTEEN YEARS AGO (JANUARY 16, 1965)	
1	DOWN DOWN	1	TEH YEH
2	STREETS OF LONDON	2	I FEEL FINE
3	THE BUMP	3	GO NOW
4	NEVER CAN SAY GOODBYE	4	TERRY
5	MS GRACE	5	GIRL DON'T COME
6	I CAN HELP	6	SOMEWHERE
7	STARDUST	7	WALK TALL
8	LONELY THIS CHRISTMAS	8	DOWNTOWN
9	GET DANCING	9	FERRY CROSS THE MERSEY
10	ARE YOU READY TO ROCK	10	CAST YOUR FATE TO THE WINDS