

RECORD MIRROR

REPORTS FROM
KNEBWORTH
LOCH LOMOND



SQUEEZE POSTCARD FROM AMERICA

KORGIS VAN HALEN SPLODGE
QUEEN COLOUR POSTER

The Natural Blonde.

THE FROGS proved that they're not all Maigret and berets by sticking the Stranglers in the nick for allegedly inciting a riot at their gig after the plug had been pulled or the power had conked out about three times during the concert.

Hugh Cornwell, who is obviously angling for a starring role in any sequels to 'McVicar' to be made in the future, now spends more time behind bars than playing them (tee hee). Their long suffering manager will be flying out to France to secure bail for the mischievous little combo in the next few days, although I think a few months languishing in a foreign nick on bread and snails would teach them to behave themselves like nice British boys. One also wonders how the band's own French member (!) fared, having to battle with all those policemen with his own unique brand of Notting Hill French.

IRON MAIDEN played a footie match against Radio Clyde and lost 1-7 which is pretty pathetic for such macho men. Their tactics included arriving an hour late for the kick off as they call it in sporting circles. They also arrived minus any of those sweet little spiked boots and had to send the tour manager off for a batch of sand shoes. They then ran around the field clutching cans of beer and one realised that someone had been telling fibbypoos when they said the members of Iron Maiden had been tested for Spurs.

TALKING OF heavy metal bands (as is not my wont but it fills up space), I was hearing of the terrible traumas that a certain video company were having. They've been looking for a young lady to play in a video starring heavy metal band Samson, they are making to go out with 'Breaking Glass'. Unfortunately, having combed the Corona school of acting, and bribed RADA, they were at a

terrible loose end to find a girl who would kiss the lead singer (a pulsating hunk of flesh if ever there was one). As the gentleman in question appears in the video is painted up to look like Ghandi, wearing a waist length wig, would be startlets were carried out from their auditions.

THE SPIDERS, the all girl band, have lost their lead singer Debbie who has gone off to join her boyfriend Fritz' band and left the others without a little songbird but with a single to be recorded in the near future. If you are interested all you need is to be a girl, have a good voice and be loud and extrovert. Call Sally in the daytime at 01-629 7348 or at night at 01-674 1731 and you could be the next Liza Minnelli.

■ **THE TOURISTS** staggered back to their hotel after Loch Lomond only to find that the roof was being raised by a flamboyant local wedding, complete with glass throwing contests and Highland flinging. A local band with the unfortunate name Quince was playing — anyway they asked Annie Lennox to get up and sing with them and then the rest of the band had an invigorating jam with the local hipsters.

ONE OF my Nip readers from Sheffield sent me an irate letter this week criticising my almost flawless knowledge of Japanese, as I demonstrated by my rough translation of the David Bowie saki advert last week. He refers to "glaring errors" the rotten toad — "minor mistakes" is how Paulsan of the land of the rising Clapham would put it. Apparently it's an advert for some disgusting foreign muck you drink in the winter with hot water and it's made out of potato peelings, (sounds like dinners at boarding school). Apparently their big deal is

that the elegantly packed plonk was the first to be made for drinking on the rocks and the slogan which I got a teensy bit confused means "rock changes with the times" which is exactly what I meant, but I was just testing that you were paying attention. However good my correspondent's Japanese may be his bleeding English is pretty naff as he refers to my piece in the latest addition — the word is edition. Enough of the Berlitz classes for one week.

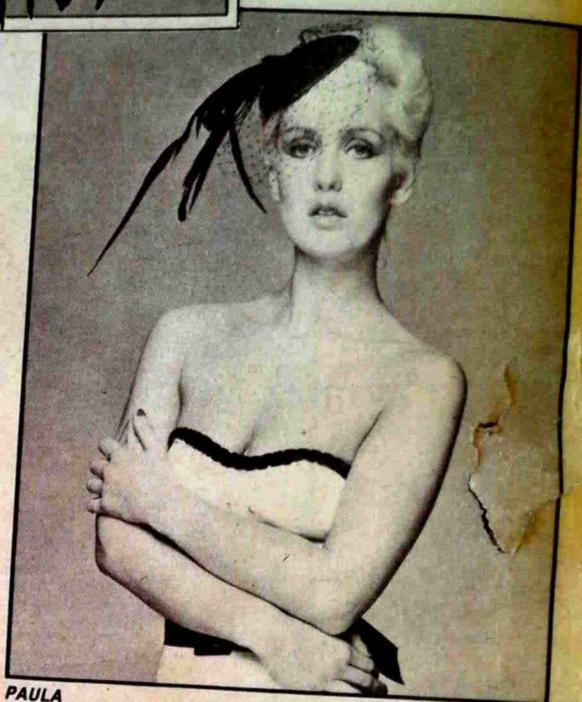
AT THE Rockabilia auction at the Hammersmith Palais you could have picked up such essentials to modern life as Gazza Numan's onstage shirt (pooley I'd imagine, as he wears the same one all the time from what I can gather), Madness' underpants (are there no limits?) Elvis Presley's trousers, (which fetched £200). Lemmy was there, flaunting his astonishing body at hoards of slaving women no doubt, and he auctioned his sunglasses for a small fortune.

THIS WEEK'S dreadful story of the year is like an outbreak from Caligula. Bad Manners were playing up in Inverness and someone threw a reindeer's head on stage. Winston, their singer, naturally thought it was a plastic display model and gave it a kick offstage onto a bouncer, who got a dreadful shock as blood and entrails cascaded down his face. The question is, where did the punter who threw it onstage in the first place get it from? What poor little reindeer did he attack? Apparently it was some kind of protest against the local council.

■ **THE BODYSNATCHERS**, that attractive bunch of girls, are desperate for a drummer (to be honest I don't think anyone should settle for anything less than a lead singer, but still). If you fancy the job, call the suave Chris Poole at Chrysalis Records (what do these people think this is? A situations vacant column?).

PHIL LYNOTT, the quiet hero of a bottle attack, flew to New York to have his injuries looked at, and have his stitches taken out. Although at the moment his sight is still blurred, an eye specialist said it should be clear in a few months time. In order that no one should worry themselves on his account, he jammed with Johnny Thunders and with Iggy Pop while in New York and the creak of his leathers could also be heard around Hurrahs nitery. And if being in there didn't give him eye-ache nothing would.

JUDAS PRIEST were on their way to San Antonio when their van broke down. They called for a helicopter on the citizen band radio, and when it arrived they all piled in and it wouldn't take



PAULA

off. This is probably because they are all too plump, but they're claiming that it is because the battery was flat. Whoever heard of a helicopter with a flat battery? Anyway they asked for another battery and the local sheriff arrived clutching one, put it in and it still wouldn't budge (poor helicopter was probably praying someone would suggest Rob Halford took his leather hat off). The band ended up arriving at the gig in style in the sheriff's shiny black number.

I WAS pelted with wind, sleet and crashes of thunder all the way to the corner shop this morning as I sped off at the crack of dawn to buy a copy of the Sun so I could find out the truth about Mick and Bianca. Actually, as the Sun once described moi as outrageous, I've always had my doubts about the accuracy of their descriptive powers but Mick Jagger talking "frankly" was just what I needed with this dreadful weather. Half way to the shop

there was a terrific clap of thunder and my inflatable propeller umbrella fell on my head, so I thought I'd be struck by lightning and nearly passed out with shock.

Mr Jagger declares he's never ever going to get married but that he'd like some more children in the future (I find myself pondering, was this worth risking life and limb to read all this?). He remarked of Bianca: "Since the divorce we're not even friends. She has been so devious that I'll never be friends with her again." He also says that the only reason she kept turning up at all those dreadful tedious court sessions during the divorce was because she had nothing to do, which is a lesson to us all darlings. I mean, what kind of a boy wants a girl who just lies on the couch all day feeding Fry's chocolate to the poodle? Charming as it may sound to moi. Poor old Mick's probably crying at this moment as the Rolling Stones had planned a party at Chelsea Barracks to promote their new



CATCH ME if you can. Look, they gave me and the rest of the boys from Police these bikes and I've got to plug them somehow.



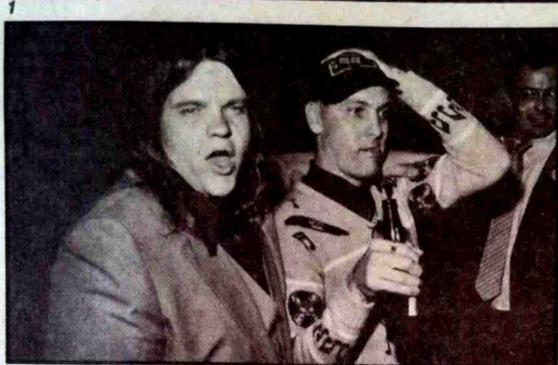
PRIOR TO Selector leaving America the band did a programme called 'Radio Radio'. I suppose they also plugged 'On My Radio'

album 'Emotional Rescue'. Because of the dreadful weather the lig had to be cancelled.

ON THE Sun's page opposite there was even more titillation as a young man complained of his girlfriend of the last year who refuses to have smutties with him even though she's (horror of horrors) done it before with other boys. Last week's problem page in that particular paper offered a spectacular bit of advice to a young man whose fiancée's little sister kept molesting him. "Dear Fred when she gets older she will find other men such as Robert Redford and Bob Geldof to have fantasies about." Robert Redford and Bob Geldof, a duo that instantly springs to mind — Redford and Streisand, Redford and Newman and now Redford and Geldof.

BLONDIE'S JIMMY DESTRI was at Tramps in New York the other night taking part in a Radio Radio interview programme, with guest American singer producerette Genya Raven. Well girls, you just won't believe this, the night was wearing on and Genya was obviously feeling the effect of the wine as she turned her blurry eyes towards Jimmy (whose close resemblance to an Italian hitman has always sent shivers up many girls' spines). She uttered the immortal words: "Gee you're cute and I'd screw you in a minute." She then pulled her T-shirt up and showed him her credentials, so to speak. Mr Destri reacted with all the savoir faire he could muster, with his mouth dropping down to his waist.

ENOUGH savage unpleasantness for one week I suppose, au revoir PAULA



ROADIE BASH

THE 'ROADIE' film starring Meatloaf, Blondie and Alice Cooper opened in the States last week to fair reviews. To celebrate the opening various stars, has-beens and hundreds of photographers turned up at a bash to promote said film. Debbie Harry and fat boy meatloaf were hounded into corners by photographers but no one seemed to mind.

Pictured above are 1: Meatloaf and Debbie. She's reading 'Cleopatra's Blonde Sex rival'. 2: Meatloaf and Rick Nielson of Cheap Trick. 3: Teddy Pendergrass, who sings in the film and Debbie and fatso again. 4: Ian Hunter, Karla 'Bat Out Of Hell' Devito,

fatty and a guy called Hilly Michaels. 5: Melissa Gilbert, the girl from the TV series 'Little House On The Prairie' apparently asked Debbie for singing lessons. ALL PICS BY CHUCK PULIN

New Releases This Month

THE COLUMN TO WATCH FOR TOP SELLING NEW RELEASES

Artist	Title	Company	Cat. No.	PRICE
WEEK ENDING JUNE 20				
Roxy Music	Flesh & Blood	Polydor	POLH002	£4.45
Motels	Careful	Capitol	EST12070	£3.99
Sniff 'N' The Tears	The Game's Up	Chiswick	CWK3014	£3.99
Toyah	The Blue Meaning	Safari	IEYA666	£3.99
Clash	Bankrobber EP	Dutch Import		£1.50
Bob Marley / Wailers	Uprising	Island	ILPS9596	£3.75
Pete Stride/John Plain	Laugh At Me 45	Beggars	BEG41	60p
Steve Hackett	Defector	Charisma	CDS4018	£3.85
Duffo	The Disappearing Boy	PLUK	PLUK2	£3.65
Quartz	Count Dracula	Logo	M0G04007	£2.99
Girlschool	Demolition	Bronze	BRONX25	£3.20
Commodores	Heroes	Motown	STMA8034	£4.40
Devo	Freedom of Choice	Virgin	V2162	£3.95
Lou Reed	Growing Up In Public	Arista	SPART.1131	£3.65
Joan Armatrading	Me Myself I	A&M	AMLH64809	£3.65
Pete Stride/John Plain	New Guitars In Town	Beggars	BEGA17	£3.65
Southside Johnny	Love Is A Sacrifice	Mercury	9111081	£3.95
Karel Falcka	Still Life	Blueprint	BLUPS003	£2.99
Sex Pistols	Rock 'N' Roll Swindle	Virgin	V2168	£3.50
Diana Ross	Diana	Motown	STMA8033	£4.40
Johnny G	G-Beat	Beggars	BEGA16	£3.65
Elvis Costello	New Amsterdam EP	F. Beat	XXSE	50p
Peter Gabriel	Peter Gabriel	Charisma	CDS4019	£3.85
Johnny G	Night After Night 45	Beggars	BEG40	90p
The Beat	I Just Can't Stop It	Go Feet	BEAT1	£3.65
Average White Band	Shine	RCA	XL13123	£3.75
FORTHCOMING RELEASE Merton Parkas Put Me In The Picture EP				

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1.50 Clash - Bankrobber EP

3.99 Motels - Careful

3.99 Toyah - The Blue Meaning

3.75 Bob Marley & The Wailers - Uprising

Beggars Banquet Stores

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8 Regent Road 01-373 2987

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RICHMOND
The Square 01-948 0514

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Kingston & Putney

KINGSTON
15, Elm Street 01-549 5813

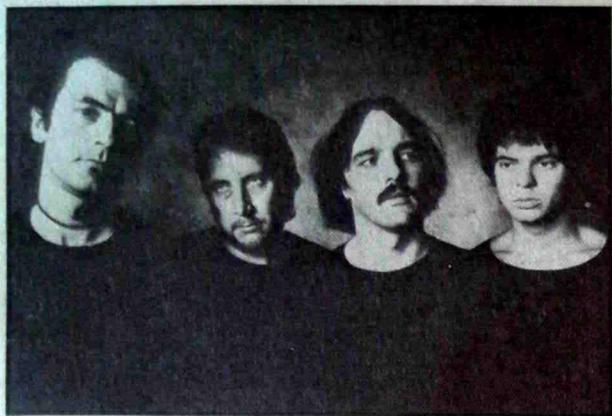
PUTNEY
14, Old Kent Road 01-788 0986

OPEN 10 till 6

Earl's Court
10 till 7.

01-370 6175

NEWS



STRANGLERS: behind bars (again).

BLACK DAY IN FRANCE

THE STRANGLERS are still being held in a French prison, after riots at Nice University at the weekend.

The trouble began when the group arrived at the university to play a concert to replace one cancelled at Cannes, only to find the provisions inadequate. After trying to rig up something more suitable, they went on stage but the power failed three times and the group walked off.

Jet Black and Jean Jacques Burnel went back to the furious audience to explain what had happened, allegedly saying "If you're sore at what happened take it out on the university, not us."

The audience began throwing crash barriers through plate glass windows, setting fire to trees and causing an estimated £10,000 worth of damage.

The Stranglers were later

arrested, charged with inciting a riot and detained. Meanwhile local magistrates were listening to a tape made of the concert to see if the Stranglers had made inflammatory comments.

Keyboard player Dave Greenfield was later released and left the country immediately for Rome, where the band are due to put the final touches to their new album. At the time of going to Press Hugh Cornwell, Jean Jacques Burnel and Jet Black are still in prison and bail is being held over to the weekend. Gigs in Athens on Thursday and Friday have been cancelled — and their concerts at the Rainbow next month could be in jeopardy as well as the release date of their new album.

The minimum sentence for inciting a riot in France is one year, the maximum is five.

WAKEMAN GOES SOLO

FOLLOWING his split with Yes, Rick Wakeman begins a major solo tour in the Autumn.

Wakeman will be playing six sets of keyboards on stage and will be going out on the road with a bass, drums and guitar line up. Wakeman is also working on a new album but a release date has not yet been set.

Tour dates are: Newcas-

tle City Hall September 18, Glasgow Apollo 19, Edinburgh Odeon 20, Manchester Apollo 21, Birmingham Odeon 22, Hanley Victoria Hall 23, Stafford City Hall 24, Coventry Theatre 26, Reading Hexagon 27, Oxford New Theatre 28, Bristol Colston Hall 29, Hammersmith Odeon 30, Guildford Civic Hall October 2.

Tickets are on sale now

from box offices with a maximum price of £4 for London gigs and £3.75 for the provinces.

• Contrary to rumours Rick Wakeman will not be writing the music for The Hitch hikers Guide To The Galaxy which opens at the London Rainbow next month. Neither will he be appearing in the production.

LAMBRETTAS ON THE ROAD

THE LAMBRETTAS, who release their debut album 'Beat Boys In The Jet Age' this week, play a major British tour next month. Dates are: London Marquee July 1, Portsmouth Locarno 15, Torquay Town Hall 16, Bournemouth Stateside Centre 17, Cardiff Top Rank 18, Bath Pavilion 19, Norwich Cromwells 21, Birmingham Top Rank 22, Nottingham Theatre Royal 23, Skegness Sands Show Bar 24, Withersea Grand Pavilion 25, Bradford St George Hall 26.

The new album includes the Lambrettas current hit single 'Da-na-a-ance' and includes all original Lambrettas material apart from their last hit 'Poison Ivy'.

IRON MAIDEN AT MARQUEE

FOLLOWING their Rainbow sell out, Iron Maiden conclude their marathon British tour with a string of dates at the Marquee next month.

Iron Maiden will be playing the Marquee on July 3, 4 and 5. They'll be supported by Raven on the opening night and then by Fist on the remaining two.

During their opening gig at the Marquee, Iron Maiden will be filmed for a television documentary and advise all their fans to get to the venue early at 8.15 pm.

The Marquee dates mean that Maiden will have played a marathon 48 date tour and shortly afterwards they'll begin a major nine week European tour.

REJECT IN COURT

MICKY GEGGUS of the Cockney Rejects and Grant Fleming of the Kidz Next Door have been bailed to appear in front of magistrates at Smethwick Court on August 15, following an incident which occurred on June 7.

Both will be charged with wounding two youths and a girl, after a gig at the Cedar Club, Birmingham. It is understood that their current tour will not be affected by the charges.

POLICE TO BE FILMED

THE POLICE and many other leading British bands are among those to be featured in a full length documentary for which filming is to commence on August 10.

Producer Michael White — who also did 'Rude Boy' — told Record Mirror: "The film is specifically aimed at the USA, Canada and Japan, and the whole point behind it is to let people who live away from the tour circuit see what kind of music is going around in Britain nowadays. Not any one band will be featured more strongly than the next, and there will be an equal percentage of unknown bands included as well."

The film entitled 'Eurgh! A Music War' will have absolutely no dialogue and around 30 groups will be filmed at concerts and clubs in London, New York and Los Angeles. The film will be released worldwide at the beginning of 1981.

THREE DATES

BOB MARLEY'S backing vocal trio the I Threes will be playing two shows in their own right at the London Venue next month.

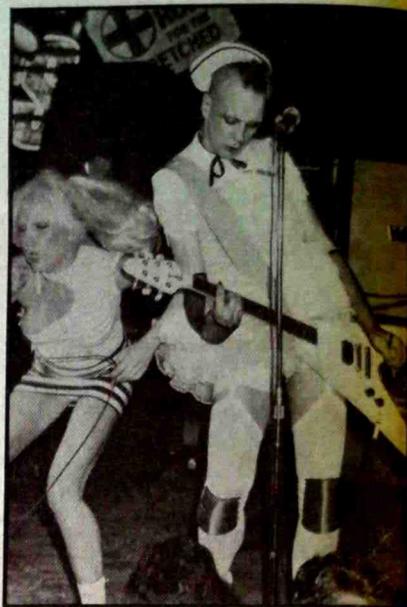
The concerts on July 15 and 16 come after the Wailers' current European tour which ends at Stafford Bingley Hall on July 13.

The I Threes will have their own backing band and tickets for the concert cost £3.75 from the box office.

DRUMMER LEAVES PiL

PUBLIC IMAGE Ltd's drummer, Martin Atkins, has left the band after nine months to pursue a solo career.

Atkins already has one single 'They've Got Me In The Bottle' under the name of Brian Brain and he's following it up with another single 'Another Million Miles', which is scheduled for release at the end of the month. He's also putting the finishing touches to his debut album and he hopes to be out on the road soon. So far he's been rehearsing with ex Cowboys International bass player Pete Jones.



PLASMATICS exploding (literally) on London's stages.

PLASM SPASM

AMERICA'S most outrageous band the Plasmatics make their long awaited British debut at the Hammersmith Odeon on August 8.

The band are renowned for their busy vocalist and former live sex show performer Wendy O Williams and their engaging habit of blowing cars up on stage.

The Plasmatics are planning some more surprises for their debut and these should be made known in the coming weeks.

The Hammersmith gig is the only concert so far announced for the band and tickets priced £3.50 and £2.50 are on sale at the box office now.

The band recently released their debut 12in single 'Butcher Baby — Three Big Songs' on Stiff Records.

BRONZE MACHINE

HAWKWIND have signed to Bronze Records for a long term contract and the band's debut Bronze album will be 'Hawkwind — Live 1979' recorded on their Autumn tour and released on July 21.

The album features the classic 'Silver Machine' and a single from the album 'Shot Down In The Night' will be released this week. The B side features a version of 'Urban Guerilla' originally released in 1973, but withdrawn from the market after two weeks.

Hawkwind are currently recording a new studio album for October release coinciding with the band's annual marathon British tour.

Meanwhile to celebrate the release of 'Hawkwind Live' the band play a one off gig at the London Lyceum on July 13. The band will be appearing in a marathon two hour set and there will also be a full roster of support bands including Nik Turner's Inner City Unit and Wah Heat.

Tickets priced £3.50 are on sale now from the box office and usual agents.

GAYE NEWS

MARVIN GAYE rounds off his British tour with a special show at the London Venue on July 4.

The show begins at 10 pm and is part of the American independence celebrations at the Venue. Gaye who recently sold out two shows at the Albert Hall and one at the Rainbow, is playing the concert so that people who missed him the first time around can see him. After the show Gaye will be flying out to the Montreux International Festival.

Tickets for the Venue are £10 and are on sale now from the box office.

BRIEFS

VIRGIN RECORDS have signed Japan to a long term worldwide contract and the band will shortly be recording an album for Autumn release. Japan were formerly with Ariola.

ANDY DAVIS has left the Korgis to pursue a solo career. The departure comes on the eve of the Korgis release of their new album 'Dumb Waiters' out this Friday. The album contains 10 new songs written by Davis and James Warren.

AFTER COMPLETING a successful tour with Whitesnake, Gary Moore's G Force will be playing a special one off gig at the London Venue on July 1.

THE ELGIN Marbles are offering big prizes when they play the London 101 Club on July 1. You could win a £20 record token by finding out when Lord Elgin brought his marbles back from Greece. The rare and valuable antiques are now on show in the British Museum. All answers must be put in the Marble Box before 9.30 pm, the second prize is a £5 record token.

A EXHIBITION of disco equipment will be held at Sandown Park Racecourse on July 6. Open from noon to 9 pm the exhibition will take place in the Claremont Suite and on show will be disco decks, lighting and accessories. Admission will be £1.

THE ENID play their last gig before October at the Hertford Castle Hall on June 29. The gig has been organised by the Enid's fan club.



LECHER LEMMY

"YOU SHOULD see where my other hand is."

Picture sharing a quiet drink are Lemmy from heavy metal megastar band Motorhead and curvaceous Karon, reputedly the world's one and only lady heavy metal disc jockey.

Karon will also be keeping the fans amused at the heavy metal extravaganza headlined by Motorhead at Stafford Bingley Hall on July 20. Other bands appearing are Saxon, Girlschool, Angelwitch, Vardis, Mythra and White Spirit.

SID SPEAKS

A NEW single featuring interviews with Sid Vicious will be released shortly by Wonderful Records.

The single will be distributed by Pinnacle

Records and features interviews with the dead Sex Pistols on both sides. The A side is titled 'Naked' while the B side is called 'I'm Ashamed.'

RELEASES

LATEST RIALTO Records signing Science, release their debut single 'Look Don't Touch' this Friday.

A&M Records have signed Split Enz, who will be releasing their debut album 'True Colours' for the label this week.

CARL PALMER'S new band PM release their second single 'Dynamite' this week. It's taken from the band's debut album 'IPM'.

THE BLADES who have been voted Ireland's most promising new band, release their first single 'Hot For You' on July 11. The single will be available on Energy Records.

VIRGIN RECORDS immediate catalogue releases two more old classics shortly. They'll be bringing out 'Tin Soldier' the Small Faces 1967 chart topper on July 18 and they'll also be releasing Rod Stewart's 'Little Miss Understood' on August 1.

HAYWARD releases album 'Night Flight' week. The album is produced by Jeff Wayne the man who also produced 'Forever Autumn', the song that took Justin to number four in the charts.

RADAR RECORDS release a 12 inch EP by Bram Tchaikovsky next month. The EP contains six tracks including 'Mr President' and 'New York Paranoia' and will sell at £1.99. The band are currently in America touring with Alice Cooper.

THE CITIZENS release their new single 'Satisfy The Citizens' on Cavalcade Records this week. Cavalcade are distributed through Pinnacle Records.

ACCEPT a German heavy metal outfit are scheduling their new album 'I'm A Rebel' for July release. The title track from the album will be released as a single on July 4.

BLACK UHURU a new Jamaican group release their new album 'Sensemilla' on July 4. The album was produced by Robbie Shakespeare and Sly Dunbar.

RELEASES

ENSIGN RECORDS have signed new British group the Motiers and they'll be releasing their debut single 'Summer Down' on July 4.

THE COCKNEY Rejects release their new single 'We Can Do Anything' on June 27. The band will be also be playing the London Electric Ballroom on the same day.

RELEASES

CAPITAL LETTERS release their new single this week. It's a four track EP called 'Bread And Water' and will be available in a special picture bag.

THE CONTACTS release their debut single 'Young Girls' on the new Small Operations label shortly.

RELEASES

EX DEXY'S Midnite Runner Andee Leek releases his debut solo single 'Move On (In Your Maserati)' on Beggars Banquet Records this Friday.

THE MERTON Parkas release their new single 'Put Me In The Picture' on July 4. They'll also be playing the London Marquee on June 29.



BLADES first single release 'Hot For You'.

AMII STEWART and Johnny Bristol combine their talents on a new single 'My Guy / My Girl' released this week. The single is a combination of twosongs both originally written by the legendary Smokey Robinson.

PRAYING MANTIS currently supporting Iron Maiden on their tour, release their new single 'Praying Mantis' on July 4.

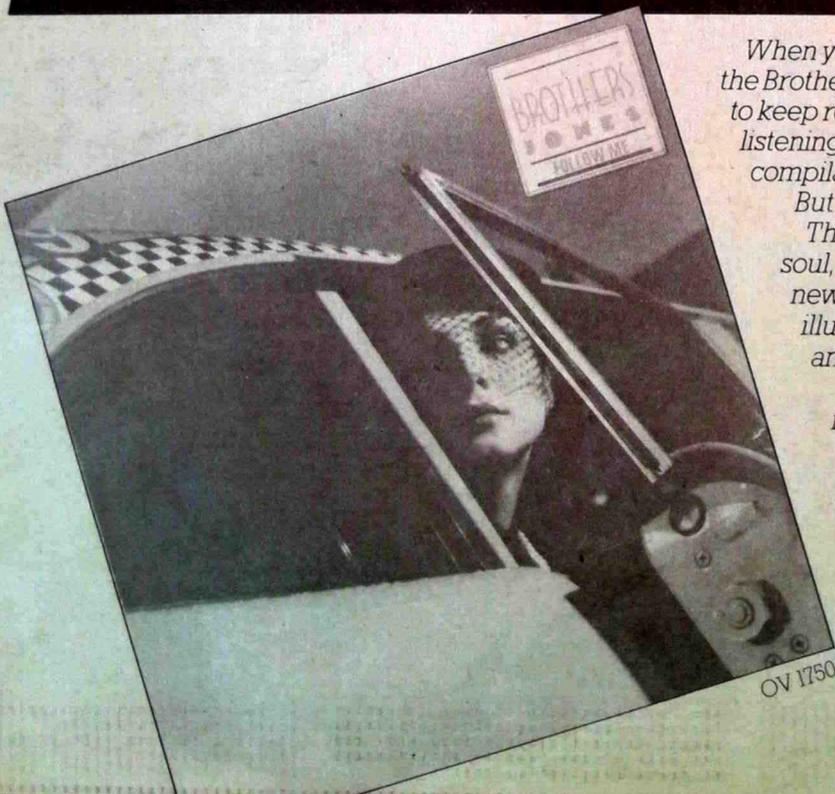
THE ELECTRIC Eels release a three track 10 inch EP on Rocket Records. Slippery Discs label next week. Tracks are 'Not In Love (With The Modern World)', 'Double Complications' and 'Jellied Reggae'.

ABE 2 who recently signed to WEA release their new single 'Frustration' on July 4. The band are planning a surprise gig in London on the same day.

THE SCREEN IDOLS release their new single 'Routine' this week. The single is available on the newly formed Superstition label.

MCA RECORDS release two classic Steppenwolf tracks on the same single this week. The tracks are 'Born To Be Wild' and 'The Pusher'. The single will also be available in a limited 12in edition with an additional track, 'Magic Carpet Ride'.

FOLLOW THAT CAB.



When you first hear "Follow Me" from the Brothers Jones, you're going to have to keep reminding yourself that you're listening to their debut album, not a compilation of their greatest hits.

But you still won't believe it.

The album features a selection of ten soul, pop and disco showstoppers from this new band, each one of which starkly illustrates the immense talent of the band, and of one man in particular - Skelly Jones.

Skelly has worked for years to create music that is so precise that the rhythm and moods he creates get to you every time.

So flag down the next cab you see, and take a trip to your record shop for the Brothers Jones album, "Follow Me."



RECORD MIRROR

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ROXY MUSIC: extra gig at Wembley

ONE MORE FOR ROXY

ROXY MUSIC will now definitely be playing an extra gig at Wembley Arena on July 31 and not August 3.

Tickets for the shows on August 1 and 2 are now sold out, but tickets are available for the July 31 date. They are £5, £4 and £3 and are available from Wembley Arena Roxy Box Office, Wembley, Middlesex HA9 0DW. Cheques or postal orders should be made payable to Wembley Stadium Ltd and don't forget to enclose a SAE.

Tickets are also available now from Wembley Arena box office.

AND TED

TED NUGENT plays an extra date at the Hammersmith Odeon on August 3.

Ted, who recently released his new album 'Scream Dream', is already playing two nights at the Odeon and tickets for his added gig are on sale now.

SPIDER

SPIDER: following London dates: Hornchurch Bull 28, Brentwood Hermit Club July 1, Windsor Castle 4.

MODETTES

MODETTES: who release their new single 'Paint It Black' this week, play the following dates: Middlebrough Rock Garden June 28, Darlington Arts Centre 29, London Marquee July 7, Coventry General Wolfe 9, London Moonlight Club 10.

THE YACHTS

THE YACHTS: who release their new album 'Yachts Without Radar' shortly, play the following London dates: Nashville July 5, Marquee July 6.

M15

M15: who recently released their new single 'Alright On The Night' on Public Records play the following dates: Guildford Woodbridge June 30, Brighton Old Queens Head July 16, Richmond Snoopys July 31.

DANGEROUS GIRLS

DANGEROUS GIRLS: Preston Warehouse July 3, Chorley Joiner's Arms 4, Blackpool Norbreck Castle 5, Nottingham Imperial Hotel 8, Ipswich Kingfisher 13, London Becket 14, Ashill Festival 18, Kidderminster Bulls Head 19, Malvern Nag's Head 22, Reading Target 24, Minehead Regal Cinema 25, Exeter Rougemont Gardens 25.

SLEDGEHAMMER

SLEDGEHAMMER: London Lyceum June 29, Richmond Brolleys July 6, Slough Alexanders 7, Croydon Greyhound 11, Retford Porterhouse 12, Hull Wellington Club 14, Peterleigh Festival 19, Camberley Agincourt 28.

TENNIS SHOES

TENNIS SHOES: Wimbledon Nelsons Club July 2, London Moonlight 4.

POSITIVE SIGNALS

POSITIVE SIGNALS: London Ronnie Scott's July 1, Middlesbrough Rock Garden 3, Tealy Hall 4, Lincolnshire Ludford Hall 5.

TOURS

SAD AMONG STRANGERS

SAD AMONG STRANGERS: following London dates, John Bull June 28, Two Brewers 29, 101 Club 30, Rock Garden July 3, Two Brewers 4, Soho Festival 8, Brecknock 8, Two Brewers 11.

THIEVES LIKE US

THIEVES LIKE US: following London dates; Windsor Castle July 4, Hammersmith Swan 5.

TWELFTH NIGHT

TWELFTH NIGHT: Bicester Red Lion June 25, Reading University 27, London Windsor Castle 28, Reading Cherries Wine Bar 30.

VOYAGER

VOYAGER: who recently released their new album 'Act Of Love' play the following London dates; Greyhound July 7, Venue 10, Golden Lion 15, Marquee 21.

TAURUS

TAURUS: Newcastle Mayfair June 27, West Runton Pavilion 28, Thornaby Club July 10, Leeds Florde Green July 11, Retford Porterhouse 12, Sunderland Locarno July 18, Liverpool Gallery 26, Middlebrough Rock Garden August 1, Nottingham Boat Club August 3.

VIP'S

VIP'S: who are currently recording their new single play the following London dates; Windsor Castle June 28, 101 Club 5, Thomas A Becket 16, Kingston Three Tuns 18, Swan 19, 101 Club 26.

MONOCHROME SET

MONOCHROME SET: Farnham West Surrey College of Art July 9, London YMCA 11.

MICKEY JUPP

MICKEY JUPP: London Barts Hospital June 27, London Venue 28, Southend Shrimpers 29, Brighton New Regents Club July 3, High Wycombe Nags Head 5, London Nashville 10, London Hope And Anchor 12, Kensington Arms 16, Woolwich Trashed 24.

SLAUGHTER AND THE DOGS

SLAUGHTER AND THE DOGS: Retford Porterhouse June 27, Edinburgh Nite Club 28, Dumfries Stagecoach 29, Grangemount International Hotel 30, Paisley Bungalow July 1, Dundee Marrayat Hotel 2, Blackpool Norbreck Hotel 3, Blackburn King George's Hall 4, Derby Ajanta Cinema 5.

ULTRAVOX

ULTRAVOX: who release their debut Chrysalis album 'Vienna' on July 11 play the following dates; Lincoln Drill Hall August 2, Blackburn King Georges Hall 3, Doncaster Rotters 4, Liverpool Rotters 5, Torquay Town Hall 6, Newport Stowaway 7, Wakefield Unity Hall 8, Brighton Jenkinson's 10, Manchester Rotters 13, Birmingham Cedar Ballroom 15, St Albans City Hall 16, London Lyceum 17.



ULTRAVOX

DOLL BY DOLL

DOLL BY DOLL: who are currently negotiating a new record deal play one London date next month, prior to a lengthy Stateside tour in August. The band will be appearing at the Herne Hill Half Moon on July 5.

THE PHOTOS

THE PHOTOS: whose debut album shot straight into the charts at number 11 have added extra dates to their current tour: Middleton Civic Hall July 17, Sheffield University 18, Brighton Jenkinson's 20. The band will be releasing a new single 'Friends' on July 4.

DEXY'S MIDNIGHT RUNNERS

DEXY'S MIDNIGHT RUNNERS: have re-scheduled their tour which now runs; Hornsey Town Hall July 5, Blackburn Golden Palms 3, Merthyr Tythe Ballroom 8, Swansea Top Rank 8, Derby Assembly Rooms 8, Cleethorpes Winter Gardens 10, Manchester New Cathedral Hall 11, Cardiff Top Rank 13, Stafford Top of the World 14, Hatfield Forum 15, Liverpool Original Club 16, Birmingham Gay Tower 17, Birmingham Cedar Ballroom 18, Oxford New Theatre 19, Ashington Metro 20. Anyone holding tickets for cancelled gigs can obtain refunds at box offices. Tickets are not transferable for other gigs.

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NEW! Bowtie 1 Button Box Jacket in black grey, navy, blue, and red. Only £24.95.

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Matching Trousers £14.50 or suit £40.

2/Tone ska jacket in blue/Tan or Green/Tan only £25. Matching trousers just £12.50 as suit £36.50.

PUNK



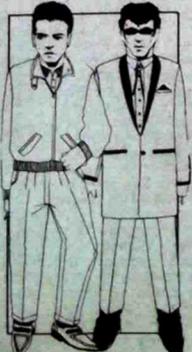
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Is this man in Seine?

Or is it just the cut of his trousers?

DAVID LEE ROTH
tells PAULA
his secrets

ONE NIGHT in Paris is meant to be like a year in any other town. After a night in the city of sin with David Lee Roth I'd be inclined to agree.

The Van Halen press agent Dave Jarrett (renowned for his mature approach to life) was chaperoning me — actually I think he was told to curb my spending spree at all cost — and virtually dragged me bodily out of a frock shop in St Germain pleading that I was pale and we'd better eat before I did the interview.

The heat in Paris was absolutely boiling and my head was throbbing before I even got my first sight of the Lee Roth wall to wall pubic hair. To add to this, we had to get to the Palais de Sport, which means having to attempt to communicate with one of the bloody Frog taxi drivers, which is a fate worse than death — especially as our complete French vocabulary amounted to three words "Oui", "Non" and "courgette". Apart from being complete toerags to everyone, the French also wander around the streets staring at each other and trying to look like extras in a Gifane advert. According to Monsieur Lee Roth the French "F— with the faces and fight with their feet," so now you know.

He swung into the room in a pair of extremely voluminous trousers (or is that voluptuous?) and a black vest that looked like a Durex had melted on his chest. I waited for him to position himself next to a good reflective surface so we could both practise pouting and flicking

our fringes during tults in the conversation (which with him come few and far between) but he lay at my feet. So darlings, what was I going to say — move, I might crush you when I faint, you hunk? The other problem with this pulsating mass of muscle, is that my notes look like they were written by a mentally subnormal armadillo, I was so busy ogling every twitch.

How's he enjoying the tour?
"I enjoy Europe and that's important as I get bored real easy, but the USA is the best place for a reaction. They react more intensely and they're less inhibited, although they don't wear European bathing suits on the beach. They also get high which makes them more prone to scream."

(European bathing suits are very skimpy by comparison with the American uniform of skin tight seersucker shorts, spread across vast acreages of bum.)

"I like touring, I like big cities and hotels, I like to know what time people get up and when they go to work and what they eat. Like in Europe they have bread sandwiches and yogurt and can drink."

Quite a little Fanny Craddock he is.

"When I first went on tour, my mother said to me 'now don't you go experimenting too much' but I said 'Mom I don't want to experiment — I wanna practise,'" he smiles seductively and continues, "of course ever since I started touring I've just been searching for a girl like you."

Both of us kept a straight face and luckily le press agents Jarret arrived with a Disprin for me.

Why do Van Halen tour the whole time?

"Because in order for us to break even the first year Van Halen had to sell over a million records. We were on tour for a straight 10 months, no time off. We didn't get any Press. The media weren't biting because we looked like everybody's kids and new wave was just happening. The radio wasn't great but where we played we sold. We sold so many they had to write about us."

What does he think of new wave music I asked, accidentally ramming him in the backside with my toe. He shifted it (his backside) around a bit and the Niagara Falls started again.

"I don't believe in the politics of despair. Go somewhere else if you don't like it, it doesn't cost anything. It's like a lot of complaining. There were a few bands I liked but then they turned disco. How can you take it seriously when they go disco? Like The Clash came on real strong in England — I'd probably be a punk too as a revolt against the people there. I just think when they complain, well, you knew that you were against when you started running."

"There are only 12 notes in the scale — there's only so much you can do, but there's a lot of clone bands. They're all trying to sound like Deep Purple. That's as bad as trying to sound like Bob Marley — you can do it in the shower, get all the drum rolls and the guitar sound but it's not original."

I was hoping I was going to see him flexing his pelvis in front of his legendary full length mirror but he claims it's not true and all he travels with is a gym mat to do his karate exercises on. I'd have settled for watching him rolling on that, but fate was against me. I was due for a recital of the band's injuries on the tour.

The drummer Alex Van Halen was dragging himself around with the bottom of his leg struck on with gaffer tape and the tour manager looked very curvy with his jeans covering a virtual bolster of bandages. A few days before, tragedy had struck David. He broke his nose, which is the kind of thing that could have easily ruined his life I'd imagine. You try vehemently pouting at everyone with your nez spread in six directions across your face.

While doing one of the album sleeves, David did one of his Olympic style leaps for the photographer (who, no doubt, had been told to blow the windmachine at the hairs on David's chest). Upon landing, he broke his footsie (by the way girls, in case you really are steaming for every detail, he's got flat feet).

"Boy I thought I'd never jump again. I had a cast on for two months, so I'd stand in the bathroom doorway and practise swivelling my hips without moving my feet."

He now does a lot of exercises. "We sound, like, 11 feet above the ground, that's what Van Halen's music is like and I feel like that. Before, I was hurting every morning from leaping around the night before. I was hurting so much I had to tape myself up before I went onstage. Also now I'm a better screw that I was — not great, but better."

The Farrah Fawcett of Van Halen flicked his mane grinned adorably and noted: "You can work that bit in somewhere I'm sure."

I was actually wondering if I should offer to Sellotape him up anytime he likes . . .
Van Halen make their albums jolly fast.

"It takes two weeks because we



A GUITAR with chest hair? . . .

do it like we play. You get people who do everything 55 times — 55 guitar solos, 55 overdubs. You'll always hear bands say that being on stage is like making love, well for Van Halen making love, being onstage and being in the studio are like the same thing. You don't get 55 takes in bed. If you're no good the first time you don't get it again."

Now I feel I know the true secret of record production. I noted Van Halen were quite loud and I wanted to know if my dress was going to be set alight with burning smoke bombs and drum kits. But after seeing the gig the only thing that seems to get really inflamed are his trousers.

"Van Halen's music is very physical. People think of Van Halen as a violent experience. We don't celebrate violence, we take them through different feelings, sexy-violent, that's why in Japan it doesn't matter that they don't understand the language. The loudness is not a device, it's not a means of success. You can either do it with spectacle or personality — Van Halen has me"

As Van Halen manage to sell millions of albums, I can only deduce after seeing the gig that people are buying them so they can leer at the free poster of David chained up. Not that anyone on earth could say that they don't work hard. They appear so professional it's incredible. And for David to endure the agonies of whatever it was he had down his pants, cantilevering his willie into that position for an hour and a half, is dedication to say the least.
I was so fascinated by this

particular feat of engineering I didn't even notice the lighting rig which is also a whopper. I was praying the drummer's leg wouldn't fall off during some particularly furious bits. I was treated to a few insights into the Lee Roth method of being interviewed.

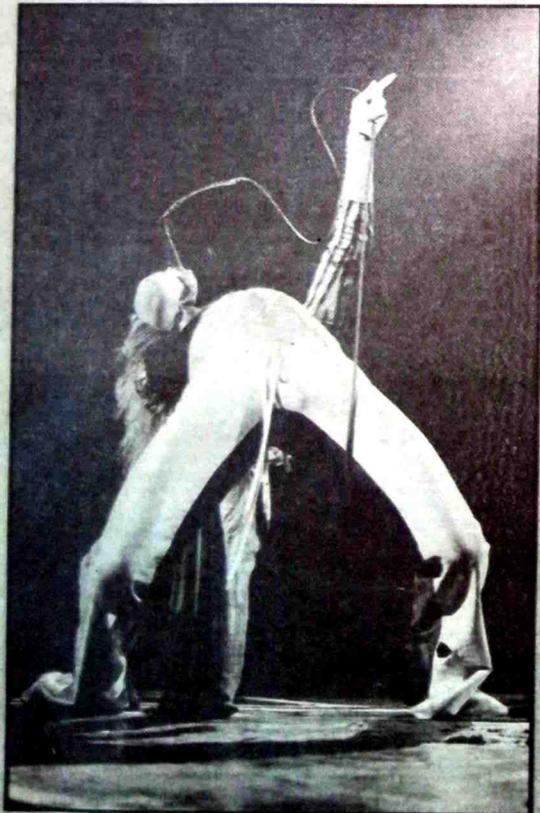
"You start the interview then you reply to every question 'I think what you're trying to ask is this' or 'before I answer this' and then you talk about anything you want."

And coming from a man who once said "Hello Lewisham, I hear you're the rock and roll capital of the world," he's quite capable of coming out with absolutely anything. Including gems like "Van Halen are more than music," or, if you prefer, try on "this is the new decade and Van Halen is for the new age. I grew up on a diet of TV and radio and I need a commercial every 10 minutes."

By this point I felt like I needed a commercial break after watching him sweating his way through two pairs of trousers and leaping in the air like Kirby's flying ballet, with the Frog audience lighting matches in the darkness everytime he did something they thought was particularly hotstuff. With him flying around, I felt like I was at a matinee of Peter Pan, and Tinkerbell was about to snuff it.

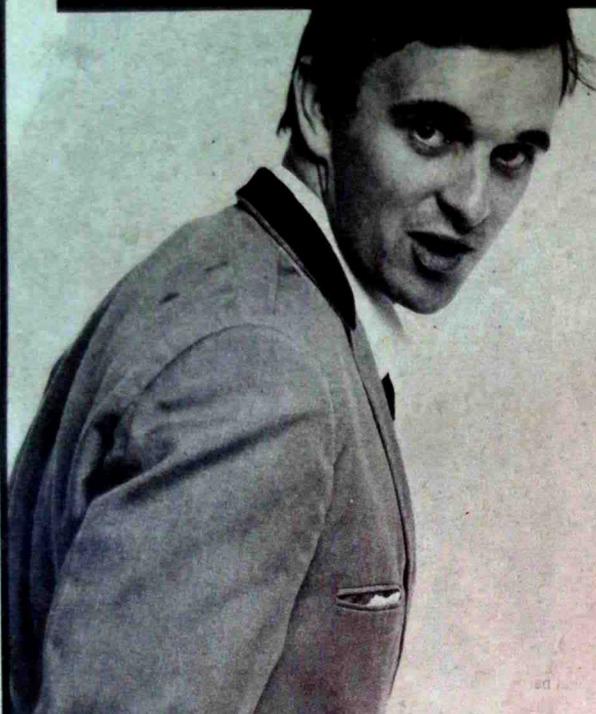
Backstage, the sweat was glistening on every mound and bulge and I asked him as one goddess to another what it was like being soooooo good looking (he thinks so even if you don't).

"Well you're not that bad yourself," he pouted . . . do you wonder we got on so well? Some interviews are made in heaven.



SPOT THE Sellotape . . .

BROKEN DREAMS



**CHRIS DIFFORD of
SQUEEZE talks to
RONNIE GURR
in Hollywood**

Chris Difford

THE POSTCARD

SIX THOUSAND miles from here, below a bromine yellow pall, lies Los Angeles, city of the angels; the eternal tinsel town. Sixty and some miles from city limit to city limit, the bay city lies in a bowl surrounded by creeping mountains and, as some of the State's most famed residents noted, there're two girls for every boy.

Myth. The place is built on precarious myth. The archetypal beautiful people that are legend in song, TV and film are, in real life, no more numerous than anywhere one could care to mention. The product, one supposes, of a Brian Wilson acid trip. Two pains for every joy would have been a fairer observation.

Sure, there's the sun and the imported palms, pines and eucalyptus trees. On the other hand there's the smog filth that no matter where you go always hangs some place else and the omnipresent threat of flood, mud land slides, quakes and the occasional hurricane. I believe that there is no such thing as an Act of God clause in the insurance policies of the Californians.

But hold. Why worry about such

things. A minor thing like an earth tremor isn't going to wreck the party. Hell no! For a mere five bucks you too can own 'The Address Book Of The Stars'. Get the address and if you're unlucky cop merely the star's manager's home and office number. Phone! Clint Eastwood direct! No fuss! No tricky alarm systems! No guard dogs! No problem! Fun for all the family! Junior can pester his fave new pop hero! Maw and paw can harass their teen idols! Even grandma can hasten the death of her old silent screen vamp!

Then there's the radio. No need to think, the numerous AM/FM jocks provide the soundtrack for your thoughts. Great stuff. For every time you hear the magnificent Dirty Looks croon the line "Don't you know that rock 'n' roll is still the best drug," you can bump into two, three, more drugged out dull young things who definitely don't concur with that dictum.

You can wander into head shops and purchase, over the counter the works to reduce cocaine into freebase, the hyper hip new drug that put Richard Pryor on the critical list. Also on sale is a white powder that perhaps sums up the state of California and LA in particular. For 12 dollars you can buy a bottle

containing one and a half grammes of a charming little plaything called Pseudocaine.

Here's the scam. One puts the powder on tin foil, heat it up with a match and breathes in the fumes. This numbs the nose, mouth and throat thus giving you a gen-yoo-wine 'freeze', though no narcotic high. What does one call a place with such useless pastimes? What do you call a nation on whose beer it's nigh on impossible to get drunk? What do you call a place full of people that can't play football and can't dance ska-style?

"It's a piss-hole," mutters Jools Holland sagaciously, "you can quote me on that."

THE GIG

THE WHISKEY A Go Go is pretty neat. Despite the fact that the clientele seem to be, almost to a man, smashed out their tiny craniums and you can bet the beer ain't to blame. After the fairly appalling US punk drivellings



Glen Tilbrook

of yet another Miles Copeland band, The Humans, whose sole saving grace is the fact that their guitarist is about 50 years of age, Squeeze take the stage to much rolling of eyes, collapsing of necks, whoops and far outs.

Jools, as ever the barroom pianist cum showman, introduces a really super song called 'Slap And Tickle'. After a slow start the stimulants really do start taking effect until after 'Slightly Drunk', which has Gilson Lavis' tom tom run — fab stuff — the crowd screams like a teen dream scream at 'Pulling Mussels', which could almost be Swahili to this crowd.

All make an effort to mouth the words but only understand 'William Tell', therefore you get 'Dum, dum dee dum William Tell dum dee dum dee etc' Rather amusing though, from the look on Chris Difford's face he feels like Ralph McTell. 'Hop Skip And Jump' is Jools at his best, choogling that piano based R&B into the ground. 'Another Nail' which was a flop, one of three Squeeze singles put out in one month Stateside, flows on with Glenn Tilbrook's beautiful choir boy like voice and meandering guitar line shining.

High point for me, both of this show and of the 'Argy Barge' album, was 'I Think I'm Go Go'. A real irony here as the band's American record company men sashay to the beat in the club of the same name. The song is a gem, one of the few agonising reappraisal rock songs that never approaches syrupy simpering. More on that later. 'Take Me I'm Yours', with its near disco ending, veers into 'If I Didn't Love You' into 'Farisa Beat' into 'Misadventure'. Another fine scenario this time on smuggling drugs, wherein Jools performs a magnificent gospel band introduction.

There's sizzling Glenn Tilbrook, "the man who put the electric in electric guitar," there's Gilson Lavis "a miracle of a human body," there's John Bentley "plays bass, percussion, talks and breathes; a great all-rounder" and there's Chris Difford, who we are reliably told is to write all the lyrics on the next Bob Dylan album as Bob had heard "Argy Barge" and thought the lyrical content was of such high quality that he might as well give up there and then.

I was tickled pink. 'Goodbye Girl' a great song that still remains criminally a flop, precedes the finale of 'There At The Top' which boils along on a near Tamla backbeat bass run. The encores were the magnificent 'Separate Beds' and the suitably frenzy whipping and manic 'Going Crazy'. They wuz pretty casual I can tell you. Shame there was no 'Up The Junction' but a perfunctory 'Cool For Cats' appeared in the second set.

THE INTERVIEW

CHRIS DIFFORD for some reason reminds me of a national service RAF conscript. His hair is neatly clipped behind the ears, he wears a smart burgundy sports shirt and V-Neck sweater and stammers nervously during interviews. A fairly unlikely pop star. We talk before the second night of shows at the Whiskey. The chalet door is open, a rodeo and Edward G Robinson flicker silently and Difford quickly flicks through the new Jim Morrison biography.

I mention that folks in these here parts seem to honour the people that their way of life kills rather than those still alive. Anyhow, back to the tack. Some of your intros to songs and asides last night were a little cynical. What are your thoughts on Los Angeles?

CD: "I think you're saying that they seem to take more interest in people that are dead than the people that are alive in this town sums it up. It thrives on the previous existence of the film studios being based in Hollywood and it seems to me that like most places that are bathed in sunlight, places like Florida and Australia this place breeds quite a variation of dumb kids who normally stand in front or sit up on the stage up to their eyeballs in quaaludes and don't seem to be able to work out what the hell's going on. It's irrelevant playing here. I don't enjoy it. Anywhere that's bathed in sun I don't enjoy."

Photos by

PADDY REYNOLDS



John Bentley



Jools Holland



Gilson Lavis

Why do you think the kids are like that? Is it because rich people automatically flock to warmer climes?

CD: "I don't think it's to do with money. I think it's the sun. I mean, we spent a couple of days in the desert in Arizona and we went out horse riding for an hour and a half and by the time we came back we were lobotomised. The sun had really affected us, it was like I'd been drinking solidly for five days or something. It's such a powerful planet it exhausts all the different cells out of your body and makes you a total numbskull."

"I don't enjoy America too much. I think it's a very backward place musically. The first time I was here was four years ago and the radio stations haven't changed at all. You can still hear The Beatles four times a day and Joe Walsh every other record. There's been no room for improvement."

The vastness of the place could be a reason for that.

CD: "The radio stations are in concentrated areas so if they wanted to they could go through trends and could change the style of things here. They just haven't got the motivation. Money talks here y' see so I think the larger record companies can easily bluff the radio stations into playing Fleetwood Mac's new album, whereas they wouldn't be so courageous as to go out and play Squeeze's new album. The system is very powerful here and it is virtually impossible to try and change it."

"I think The Knack did it to a certain point but they had a lot of

money put into them. See, the way to break this country is to get your record played on AM Top 40 stations and that takes a lot of bribery. The only thing I've enthused about on this tour is trying to break the Top 40."

We talk about a lunch that A&M had arranged the day previously for the band and local FM jocks who looked, to a man, like retired footballers and made constant cracks and references to cocaine. Obviously the FM men don't receive as much bribery as their AM pals. Chris at the lunch commented when I asked who these people were, that they were. "FM DJ's that's why we're not famous here." The whole thing seemed rather pointless. Chris agrees.

CD: "I would rather have sat indoors with my head up my arse than been at that place. If people like the record they'll play it. If they don't like the band and you have to give them a dinner to make them play it then there's something wrong. I don't believe that bribing people with meals is the right way to break an act."

"You never actually get to communicate with these people. They sit at the other end of a dining table and they don't really want to know why you're writing songs and you don't really care whether their wife's just had a miscarriage or something. There's no rapport so it's almost pointless but if all that were scrapped and you had a meeting with a guy out of that kind of environment and asked him 'do you like the album?' and if he says no, you just say OK, I don't need to talk to you."

"I don't need to spend two hours of my life pretending to like you. But unfortunately the way the record business is in this country you have

to sit through these things. Or so you're told but I'm quickly beginning to learn that that's a load of shit. I find these things extremely painful."

Whilst on the subject of da biz, I feel I should point out that the mood in the camp is that Miles Copeland, who not only manages Squeeze but some other band called The Police, is, in the band's eyes, failing perhaps slightly in his duties, tending to spend more of his time with Sting and co than with these boys. Chris hints at concern on many matters.

"Pulling Mussels" for example sold high on 200,000 but only scratched into the Top 40. "That," he states "doesn't make sense, which tells me something is wrong somewhere in the business." Diff still feels that the band aren't as big as they should be in Britain. "The first album sold 24,000. 'Cool For Cats' sold 36,000 and this one ('Argy Bargy') has already sold 80,000, so it's a nice climb but it's nowhere near what the band's going to achieve." Back to management.

The plan is to do the same tour as the Police and play India you were saying.

CD: Yeah, but I don't want to play in India. I don't see the sense in it. I mean, so what, it gets you publicity. I don't want to look like The Police and stand in front of the pyramids. So there is a difficulty between them and us shall we say. It has been a grave problem. I don't think we've had the personal managerial touch that we should have had because The Police started getting famous around this time last year and that was after 'Up The Junction'. Then we almost went into obscurity for six months while Police were touring and whipping up frenzies. Then Miles took them to India and Japan and got them press and forgot about us or so it seemed. Then we turned around and had it out with him. It still didn't make any impression. It's a very touchy subject, I hate... er

I think we've done very well without Miles. I mean, he's been with The Police for the last six months, and that's a very healthy sign."

You first came to The States four years ago and still haven't ripped it open, also, as you said, you feel that you haven't made it fully in Britain. Is the lack of success in America due to your essentially British qualities?

CD: Yeah, it's very British. "Pulling Mussels From The Shell" no one knows what that is. It's like a person in St Louis or Tulsa. Do they know where Clapham Junction is? Have they heard of The Sweeney? The answer is no, so it's not

relevant to their life. So you've got that barrier to break down too."

Don't you ever feel that making it here is a thankless, pointless task? CD: "No, because The Beatles did it and The Stones did it and I know that we can do it. It's not that hard. The Beatles were singing about 'Maxwell's Silver Hammer' and 'The Octopus' Garden' which are totally irrelevant subjects if you don't look into them too deeply. They were very successful."

After that typical Difford understatement I suggest that the careers of Squeeze and The Beatles are similar in that both bands built up from black R&B roots ('Hear The Bucket Of Three' EP) to marvellously loquaciously melodic pop music.

CD: "I think we've had a crossover career so far that resembles half towards The Who and half towards The Beatles. We've had the first three years that The Who had as far as promotion and things go and as far as writing material the first three years of The Beatles. So once we join the two ends together I think it'll work."

The conversation drifts onto The Who in general and Pete Townshend in particular. Difford describes him as "the only guy in rock 'n' roll that I respect cos he's been through it all. I was reading he took a couple of years of years off so he could be with his wife, so he could be off the road, so he could understand what it was like to be at home to write and at the end of it he was still ++++ up."

Has married life with Cindy changed you?

CD: "Yeah, I guess it has. I enjoy it a hell of a lot. It's very strenuous. I took Cindy on the last American tour for two weeks and left her with her friends in New York which was fine. But obviously I miss her like everyone misses their girlfriends on the road. Marriage hasn't changed me too much cos I still do the washing-up, still clean my own clothes and dust my record player down."

'Go Go' is obviously an 'on the road song', isn't there a danger after five months of this constant touring that that will be in danger of becoming a major theme in your lyrics?

CD: "No, I avoid that like the plague. I fell into that rut once. I wrote a lyric and thought that's a great lyric. Then I looked at it the next day and I thought, why am I writing about this and who's going to understand it? I said to myself

I'd really like to try to explain what it's like to be on the road without making it a 'Hotel California' thing. So I sat down and wrote 'Go Go' and that's the last time I'm going to write about being on the road."

"It's a very insecure feeling being on the road. It's like taking a miner out of a coalfield and putting him on a desert island for five months without his wife, his kids and his environment and surrounding him with strangers who you don't know if they are genuine or not. I'm a particularly insecure person. But it's inspiring being insecure because you're always at bay from people and you can get a 3D view of most characters."

What did you do before Squeeze? (Boring question — great answer)

CD: "I spent three years just living off a society and writing. I'm in the middle of writing yet another book. I've done a book called 'The Axe Has Fallen' which is about the last five years in this business and it's kind of biographical. I always keep a diary of things that we do and I can look up tonight's gig then go back four years and see the difference in the gigs we were doing then and compare the role of the manager then, say, to the role of the manager now. Hence the title of the book."

I tell him about a band I know who split up for 18 months to get out of a deal then reformed. Squeeze seem to have that same camaraderie.

CD: "I wouldn't mind going back to a day job for a while. I used to get more inspiration from the people I used to work beside on the docks than I do from people like those idiots in the dressing room last night. Meeting freaks is hardly inspirational. If the band ever got to the stage of The Police... They've all earned two million pounds each. If we got to that position and Miles said 'well boys, you've got to live out of the country for a year', I'd tell him to stuff it. I'd say 'I'll pay the tax and I'll live with people who are inspiring. What's moving out of Britain going to do for their musical career?' Who's to say."

"I'd rather buy something like a warehouse and get people to work in it or build a small theatre or anything stupid like that than go and live in the south of France for a year and sit under the bleedin' sun. You have to be aware of being engulfed."

THE CONCLUSION

Squeeze are go go and show no signs of being engulfed as yet. File under insecure and inspiring.

SINGLES

Reviewed by MIKE (I've been everywhere, man) NICHOLLS

SINGLES OF THE WEEK
(YAWN)

SNIPS: 'You're A Wonderful One' (EMI). Recently the object of a (raw) meaty media - orientated record company cash dissipation situation at The Venue, yet another pub rocker vies for re - emergence in a scene remaining doggedly devoid of anything newer to offer. With sidesmen like Chris Mercer and fellow teenies Graeme Douglas and rejected Record Huw Gower and possibly a rhythm section with an unusual way of spelling their first names, the ex - Shark could be in for a splash of pay - dirt with this Stax - anchored, sax - driven medium paced portion of rockin' soul.

BOK BOK: 'Come Back To Me' (Bok). Brilliantly non - condescending poptones from a former Fall drummer - a Buzzcockerian bassist and a singer called Price of Whom I know nnuuuuuhing - cept that he's got a Derivishly well controlled meandering falsetto that skates across Garvey's guitar lines like weekend piss artists on bar room tinoleum. A bolt from the blue the colour of brass.

SNATCH: 'Shopping For Clothes' (Fetish). On recently being arrested in a club by some very distinctive sounds, I discovered it was the Snatch single of '77 that was better publicised for its multi - coloured simulated silk sleeve that its ahead - of - its - time musical accomplishment. This shows the Judy Nylon / Pat Palladin pair entering cool jazz land with an every day tale about the trials and tribulations of buying a jacket and finding one's credit card out of order. Joey and 'Secret Army' on

the flip are no less adventurous, each displaying the heart, imagination, variety and soul so lacking in the naive ramblings of today's post - industrial art school boys.

GRAHAM PARKER: 'Love Without Greed' (Stiff). Though a fan of long - standing, I reckon Parker is only gets overrated when his records don't sell - particularly in America, which is what the B side is all about. Yup, it's the notorious 'Mercury Poisoning' but just because he's through with Phonogram doesn't mean he's automatically a star. 'Love Without Greed' is typically honest Grep but like 'The Up Escalator' as a whole isn't as inspired as some of the finer points of 'Squeezing Out Sparks'. Not a hit.

JOY DIVISION: 'Love Will Tear Us Apart' (Factory). 'Incubation' the first is by far the most commercial offering Joy Division have come up with and ostensibly the last, what with Ian Curtis' untimely demise. This is as different from 'Transmission' - as that was - flexible Factory 45 - unknown from the majority of 'Unknown Pleasures' though still retaining their familiar evocation of impending disaster, a rare and timeless quality which we can further look forward to on the upcoming 'Closer' LP. The 'Incubation' freebie (report to your local cop shop if it isn't!) is quintessential Joy Division and like its flip, 'Komakino', could well be an outtake.

FREE WINE IN EMPTY BOTTLES

BARRACUDAS: 'Supertun' (Wipe Out). Without a doubt the summer single, a worthy successor to 'In

The Summertime 'Seaside Shuffle' etc and so what if the 'ba ba ba's' are a little too close to the Bitch Boys, for comfort this is wondrous pop, as indisposably pure as it is purely disposable. Almost as good as **THE UNDERTONES: 'Wednesday Week'** (Sire) a crafty pull from 'Hypnotised' that has young Feargal in unusually restrained flow, coming on like Roger Chapman on 'Observations From A Hill'.

MARI WILSON WITH THE IMAGINATIONS: 'Loveman' (GTO). For those lucky enough not to remember the fifties, Ms Wilson adopts an eminently post - modernist stance and confidently bops through yet another drum - driven, sax - anchored pop tune written and co - produced by wealthy recluse Tot Taylor. Meticulously packaged and B - sided, this soulful dance music should appeal to fans of a Q - Tip persuasion.

THE BLUES BAND EP (Ariola). Seemingly Paul Jones hasn't accumulated a wrinkle since I saw Manfred Mann on Blackpool Pier in the summer of '65. In those days of the summer of '65, and now the windy evenings and high teas the highlight of the set was Dylan's 'With God On Our Side' and now with long - time sparring partner Tom McGuinness, his former other half Hughie Flint and a couple of others he gets his chops round the loony one's 'Maggie's Farm' - some lesser home - made stuff and Willy Dixon's 'Back Door Man'.

Q-TIPS: 'Tracks Of My Tears' (Chrysalis). Not a particularly inspired re - vamp which is about as much an improvement on the original as The Beat's 'Tears Of A Clown'. Nice jacket, shame about the disc.



SYREETA

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THE MAMAS AND THE PAPAS EP (MCA) includes 'Monday Monday' and 'California Dreamin'' but not 'Dedicated To The One I Love' though this priceless example of the commercially acceptable side of LA hippy idealism.

Another EP of backtracks is **AMEN CORNER'S** 'Half As Nice' (Immediate) which comes in the form of two discs which also include live versions of about four other of their hit singles but than the **GENO WASHINGTON AND THE RAM JAM BAND EP** (Pye) which with Pye's usual punctuality (Searchers, Kinks) is released many months too late. Still that voice was quite surpmin' in '67. Maybe if he could repeat the performance now, he would. Downright tinselly is 'Drive My Car' by **CRISTINA**, one of those truly avant garde Ze artistes who murders the Lennon - McCartney classic with her usual Dietrich affections. Other usual cover versions include **THE CONSPIRATORS** 'When You Walk In The Room' (Zero) — despite the fine intonation of the word 'nonchalant', rock's finest moment with regard to that word, Brian. Finally, in this 'Plundering The

RANDY VANWARMER'S 'Whatever You Decide' (Bearsville) is a load of tosh unlike **MIKE CHAPMAN'S** 'East Coast' (Criminal) which is well wrought, perfectly crafted etc etc unhampered by poor production unlike **WILD WILLY BARRETT'S** 'A Shot Of Red Eye' (Red Eye). **TONY (And Then There Was One)** **BANKS** 'For A While' (Charisma) is utter bilge but **PHILIP GAYLE'S** 'Judy In The School For Jiving' (Blueprint) is pleasantly off - - beat and is in with a chance of hit - dom.

BRITISH, AMERICAN AND EVEN, GOD HELP US, EUROPEAN STEEL

VAN HALEN'S 'And The Cradle Will Rock' (WEA) is a pain in the knob notwithstanding its fine title, **MAGNUM'S** 'Changes' (Jet) is almost wimpish in comparison and won't be a hit whilst **URIAH HEEP'S** 'Love Stealer' (Bronze) shows the kind of restraint possible after 10 years of grossing out. As for **BLACK**

tasteful 'Frisco band celebrate further national crimes as only the conscience - stricken Yanks know how. Instrumentally steaming, it goes without saying that I love it to death.

THE HITMEN: 'OK' (Urgent). A supreme synthesis of pure pop and XTC - style post modernism (there, you didn't know they were PM now, did you?) propelled along by some roasting cliches, sorry rhythms.

THE SOFT BOYS: 'Kingdom Of Love' (Armageddon). Try, they may, but I still can't get off on their sub-Only Ones vocals even if the playing is sharp. Boastfully backed by an unreleased Syd Barrett song, an economically sound proposition, I'd say.

THE PARANOIDS: 'The Love Job' (Hurricane). 'Unashamedly pop' and produced by Roy Wood this hearty chunk of Jonathan King - style chart fodder ought to go places. Otherwise **LANI HALL'S** 'I

appearance hinted and **MODERN ENGLISH'S** 'Swans On Glass' (4AD) is more pretentious scat - imagery and 'urgent' drum - beats. Finally **IN CAMERA'S** 'Final Achievement' (4AD) has 'PIL and Joy Division well in evidence and so will appeal to all those modern young men that are only seen in the most cliquish of clubs.



Archives Consignment' section is a record called just that, on Sue, the Island spin - off which preceded Virgin's Front Line and put out some remarkably 'now' stuff at the back end of the sixties. Grab an earful of Inez and Charlie Foxx or the Soul Sisters, particularly if you reckon soul began with Dexy's Midnight Runners.

SOLO IN SOHO, FOR EXAMPLE

BOZ SCAGGS: 'Jo Jo' (CBS). Darling of the over - 35's (inch waist - line, that is) CBS US were going to fly me to San Diego to see him, but being a man of integrity, I naturally declined. Actually, I didn't find out till too late. (That nearer the truth - Ed.) As for 'Jo Jo', not a note did register. And I'm not putting it in again.

BOB DYLAN: 'Saved' (CBS). A ludicrous single idea off an equally ludicrous album. **WILLY NILE:** 'Vagabond Moon' (Ariola) is not this year's model but rather last week's feature and I can't wait to see the cuddly chap over here, whilst **JOHN COOPER CLARKE:** 'Thirty Six Hours' (Epic) characteristically chunders along like the QE2 through an ocean of melted high-chairs, through the meanest set of hacking out the Submarinerian throwaway lines since 'Submarine Bedst Stews' to a beat whose dynamism is exceeded only by the audacious imagery of this spectacular one - and - a half days in the life of chemical outrage.

SABBATH'S 'New Knights' (Vertigo) nobody does it better, something that can neither be said for **KROKUS** 'Heatstrokes' (Ariola) whose weak vocals are not assisted by some neat speaker - to speaker resuscitation or **BUDGIE'S** 'Wildfire' (Active) which might feature chunky grinding guitar riffs and macho voice but which ain't arf boring, mum. **RAY GOMEZ'S** 'Summer In The City' (CBS), an HM funk annihilation of one of the most evocative pop songs ever written about Noo Yawk City should not be what today's android, schizoid, brain devoid metallo kiddies want and **SAGA'S** 'It's Time' (Polydon) is more tarted up orchestral AOR a la Jon & Vangelis custom built for the eight FM fodder than **FLASH AND THE PAN** who pinched their name from a saying that would have been better suited to **DOUG AND THE SLUGS**. Their 'Too Bad' (Pinnacle) is crash hot Canuck clout with a seething hook-line (remember them?) that is guaranteed to keep this fab 45 out of the Record Exchange. **SCREEN IDOLS:** 'No Time' (Superstition) is quality MOR that ought to be good since the band contains former members of Bowie's Spiders, Lone Star and the Hunter - Ronson band.

SLEEVES OF THE WEEK (incorporating stern faced young men in industrial settings)

DEAD KENNEDYS: 'Holiday In Cambodia' (Cherry Red). That

Don't Want You To Go (A&M) writes its own script. **LANDSCAPE'S** 'Sonja Henie' (RCA) is a soporifically stimulating syndrum syndrome. **LOCAL HEROES** 'Blast The Pop' (Junior) is well advanced for an eight - month - in Cargo Studios northerners stuck in Cargo Studios and **IQ ZERO'S** 'She's So Rare' (Logo) is good old powerpop. **LIVE WIRE** realised they were going nowhere fast by trying to be the next Dire Straits but don't altogether remedy the situation on 'Don't Bite The Hand' (A&M) and as better not tell that girl to shut up 'cos she'll still keep whackin' out product like there's not tomorrow which would be fine except we're all getting just a mite fed up with gobbledegook rantings atop irrepressibly industrial guitar and keyboard gross outs. **THE PLASMATICS:** 'Butcher Baby' — **Three Big Songs** (Stiff) is every bit as awful as their N++ Y+++



A FART BECOMES HARMONIOUS, nay voluptuous. A burp becomes breathtaking, positively melodious. Even a dainty Jack Russell's bark metamorphoses into a cream cheese croon that would make Bing Crosby emerald with envy.

Yes, the CMI is the gateway to ornate auralis and unique yo-yo sounds. CMI stands for Computerised Musical Instrument and you can find it on The Korgis new album 'Dumb Waiters'.

"Waiter, there's a CMI in my soup."
 "Is it farting, burping or doing Jack Russell progressions sir?"
 "No I think it's an oxtail ode in two movements."

The band's mascot, a Jack Russell terrier, actually sings on one of the tracks, 'Rovers Return'. His bark is fed into the computer and then, with the aid of buttons, knobs, paws and a few pints, voila! A nifty little number that would woo the knickers off Annie Walker. Or should I say wool?

Science aside, The Korgis have recently been improving their pedigree with yet another hit (that makes two) 'Everybody's Got To Learn Sometime' — Number Six even as I write this.

John Lennon lookalike James Warren, who last graced your sets with an unforgettable appearance on 'Top Of The Pops' a year ago with 'If I Had You' is back in his usual role as an old sentimental fool weeping into his wallet with a rococo romantic number to slush seats by.

"'Everybody's Got To Learn Sometime' for me isn't just a sentimental, trite love song," says James. "I always felt it was more universal. The words came totally naturally. I did try to write different words but they didn't sound right."

James admits to being a high risk romantic. "In fact, my favourite pop artist is Frank Sinatra. His voice is just so good. And writers, like Cole Porter, Irving Berlin and Sammy Cahn are my heroes. Their songs were so well crafted.



THE KORGIS: no longer barking up the wrong tree.

CLOSE TO THE BONE

BARRY CAIN doggedly pursues THE KORGIS

"My heart lies in those days. If I felt I could write like that I'd be happy."

"I'm wholly derivative when it comes to songwriting. Very few people in the pop world are original. When I sit down to write a song I think, 'It would be great to write one like such and such' and that song becomes fixed in my head."

Talking of derivations The Korgis first hit 'If I Had You' was more than loosely based on a piece by Rachmaninov. "We had to pay his heirs half the royalties," says James in his parochially posh tones. Incidentally, that particular song was written by James' partner in rhyme Andy Davies. Make that ex-partner. Andy scampered from the

Korgis earlier this year. "I've known him longer than anyone else — about 15 years. It always happens. After a period of time he gets restless and wants to move on. I knew he would leave. It was completely amicable. "He said he didn't want to be trapped in a hit single syndrome" (one when he left). "He needed to

make music which was outside the sphere of The Korgis. He's into experimentation — no matter how extreme or bizarre."

WITH the departure of Andy that leaves just three little doggies, James, Phil Harrison and Stewart Gordon.

"They've always been an integral part of the band anyway." Andy has vanished into the "depths of Ladbroke Grove" while James continues his sojourn in anodyne Bath, home of chairs, spas, salts, cubes, hats, towels, Peter Gabriel, mats, tiles, taps and Crescent Studios where The Korgis recorded the new album.

"I'd never move up to London," says James. "Oh, I might do if it meant living in a house in Hampstead. But I'd probably end up living in Wandsworth High Street and somehow that just doesn't seem to sound quite as romantic."

Cut the anticidence James and tell me straight. What is The Korgis? Huh? Tell me? "I think one of the main problems with the band is the fact that we seem to be totally devoid of any image."

Hold on, what about that unforgettable appearance of Top Of The Pops last year. Wait, I've got it wrong. That was Kevin Keegan.

"People probably find it difficult to latch onto us. The days image is more important than the record. There seems to be this strange elusive quality about The Korgis."

Slight contradiction there. Image is integral — but you're Number Six without one.

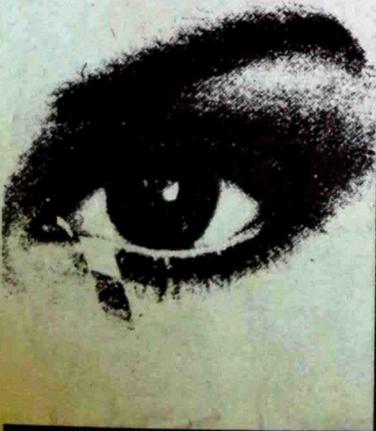
"It hasn't helped our identity by not playing any gigs. The band hasn't played live once. Consequently nobody knows what we look like. And there are no plans to tour. We're biding our time until we've had a few more hits under our belt."

Or in the CMI. To date, The Korgis have only recorded in Bath. The first album was done in a seven room apartment that belonged to producer David Lord. "I just happened to play a few drums in his flat for the record and it came out so well that we decided to do the whole album there."

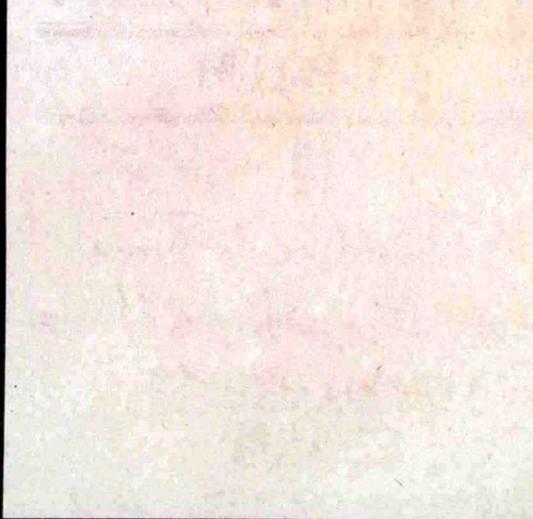
Q·TIPS

NEW SINGLE

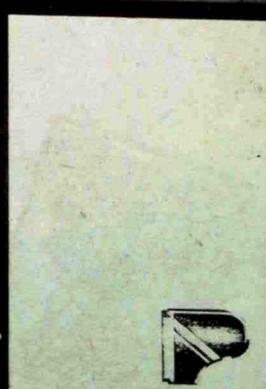
TRACKS OF MY TEARS



OUT NOW



ON TOUR	
JUNE	
25	LONDON, MARQUEE
26	COVENTRY, WARWICK UNIVERSITY
JULY	
2	COVENTRY, WEST MIDLAND COLLEGE
3	SHEFFIELD, LIMIT CLUB
4	SCARBOROUGH, PENTHOUSE
5	RETFORD, PORTERHOUSE



Chrysalis



JIMMY RUFFIN



ISLEY BROTHERS



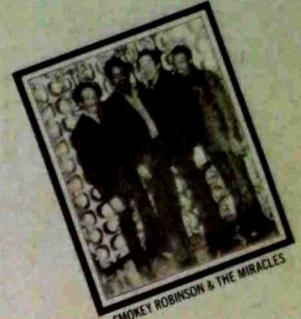
FOUR TOPS



MARTHA REEVES & THE VANDELLAS



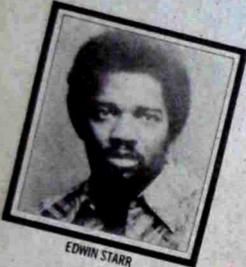
GLADYS KNIGHT & THE PIPS



SMOKEY ROBINSON & THE MIRACLES



JR WALKER & THE ALL STARS



EDWIN STARR



JACKSON 5



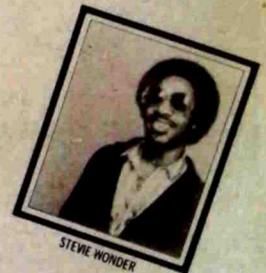
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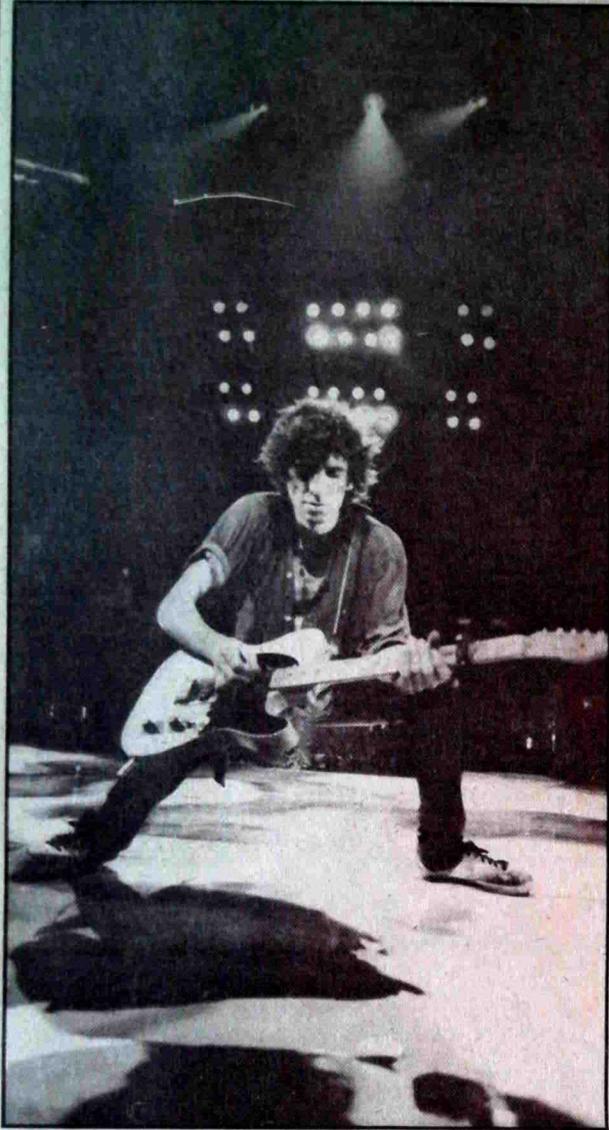


BILLY PRESTON & SYREETA



MARVIN GAYE

ALBUMS



KEEF goes down for the first time.

LAUNCH THE LIFEBOATS

THE ROLLING STONES: 'Emotional Rescue' (Rolling Stones Records CUN 3911).

THIS IS the Stones' first album in a couple of years since 'Some Girls', which was quite repellent to me, lyrically, based as it was on rock solid macho clichés. This one has been dressed up with a poster of thermographic pictures, part of a collection by Roy Adzak and titled 'Anthropometric Man' - to save you looking it up in the dictionary, anthropometry means "a measurement of the bodily form and proportions of different races, sexes, ages etc of human beings." But it would take more than this padding to pull the album out of the doldrums.

The opening track, 'Dance' is distinctively Stones, but a mediocre uptempo funk number that wouldn't entice me on to the dance floor except under exceptional circumstances.

'Summer Romance' shows more spark, galloping to a heated climax, but still not matching their best. Jagger can still sing and Richards and Wood can bend the strings, but the songwriting is tired and weary. This track improves with repeated playing though, which was a relief. 'Send It To Me' is similarly a grower with its shuffling half beat - and I have to say that Charlie Watts and Bill Wyman were excellent here, and throughout.

'Let Me Go' had more of an immediate impact, opening with a wallop and developing into hi-speed blues. The vocals are typically Jagger, with heavy pronunciation on the word "yeu", which is how "you" sounds if you come from Kent and shape your mouth like a shoebox. The wiry guitar and confident drumming blends to sound like a sophisticated Quo, heads down no nonsense etc. If the rest of the album was as good as this.

But just as I was beginning to enjoy myself, they slow down to 'Indian Girl', a song very much in the mould of 'Angie'. The moody, breathy vocals take the lead playing is superb, and immediately joins my select list of favourite guitar pieces. The lyrics were less than thrilling, but the nearest the Stones will get to singing about hardship more severe than being unable to find a lay for the night.

And on to side two... and to another good track, 'Where The Boys Go'. It's a rough brawl of a song, as you might gather from the title, though Jagger would probably be pushed to remember when he last spent a Saturday night out with the lads. It's about fighting with the boys (on a more pedestrian level than 'Street Fighting Man') and chatting up the girls. Flamboyant drums from Watts, and gloriously mangled guitar explode into a raucous bash; it'll be tremendous live. It's almost convincing in spirit, and the Stones can still cut it when they try.

But it's a pity the album has so many inconsistencies: 'Down In The Hole' is another heavy blues orientated song, which avoids the "woke up

this morning" cliché by the skin of its teeth, if it had any. At least, in its depression, it also showed signs of anger, so the spark wasn't entirely snuffed out.

The title track is a weird one, till you get used to it. The vocals are pitched at falsetto for a great part of the song and sounds uncannily like the Newbeats (remember them? No? Tough). It's echoed by (Bobby Keys' sax - dreamily perfect throughout the album - then Jagger reverts to normal tone. Lyrics like "I'll be your knight in shining armour / riding across the desert on a fine Arab charger" are thankfully kept to a minimum, even in this fantasy number. Maybe the Stones did learn something from their battles over 'Black And Blue' and 'Some Girls'... but wait, spoke too soon.

I like 'She's So Cold' despite myself. Jagger puts evangelical fire into his voice, roaring out his "religion" as convincingly as Billy Graham ever did his. He projects himself lyrically as "hot as a volcano" while (of course) the unattainable "object" of his attentions is as cold as a tombstone or an ice cream cone. The sax soars again, weaving over the background, while Watts keeps his drumming firmly on the ground.

With lines like "when you're old nobody will ever know you was (sic) a beauty but stone cold" I couldn't condone the song emotionally. But commercially, it does effect a rescue and is the best song here, better than the title track.

But the last track on the album, my God what a fiasco. Keith should have stuck to guitar playing, where he excels, and left the singing to Jagger. Mind you, I think he drew the short straw with the song, because it's a definite dork. 'All About You' sounds like the swansong of some old drunk in a run down bar. Fortunately, the sax and piano have been turned up in the mix, to obscure a large part of Richards' off key singing. "I'm so sick and tired hanging round with dogs like you" Keith drones in one immortal line. It's a sick, tired song that should never have been allowed to struggle out of the studio door. I'd be mortally embarrassed if I'd had to put my name to it. It's sad, really, and his best friend should have told him.

As with any album from an established band, it suffers from being heard in the context of previous albums. If it came from a new band, I'd say it was a damned good effort. From the Stones, I'd say it wasn't really worth the two year wait, not for three good songs out of a whole album. I wish they'd waited and come up with ideas that don't conform to the old clichés.

They're still ahead of the field, by virtue of veneration, and on the strength of a brilliant track record (no pun intended). But if they intend to push on, they should be breaking down more barriers. And in their position, I'd be casting a watching eye behind me at bands like The Jam and the Boomtown Rats, who are the ones with the tighter grip on reality, and a keener sense of lyrics that punters can identify with. And with more to gain, they're trying harder. Are the Stones ready to fight for their life? I hope so. +++ ROSALIND RUSSELL.

VARIOUS ARTISTS: 'The Immediate Story' (Virgin V2165).

"TOMORROW'S MUSIC Today!", it said. Yesterday's music today, it is. Still, if you like hearing the history of old labels, and mid - to - late sixties' music holds some memories, then this might do you good.

Immediate was an independent label founded in 1965 by Andrew Loog Oldham and Tony Calder, riding on the slogan "Happy to be a part of the industry of human happiness." Well, perhaps the industry collapsed, Immediate certainly did, in 1970, but not before they'd put out 83 singles, several of them now classics and 17 of them included here. Immediate wasn't just a singles label, but as Michael Watts points out in his fascinating sleeve notes, very few of their albums ever meant much: the Small Faces' 'Ogdens' Nut Gone Flake' was the most notable.

Their first single release was the McCoy's 'Hang

On 'Sloopy', a smasher in '65, but it wasn't indicative of any musical direction for the label, and the album reflects their diversity. The hits, big or small, include the Small Faces' 'Here Comes The Nice', neatly followed by the Nice themselves and the acid 'America' Amen Corner are there with 'Half As Nice', Chris Farlowe with 'Out Of Time', and Humble Pie with 'Natural Born Bugie'. You may or may not appreciate the subtlety of following Rod Stewart's 'Little Miss Understood' (far and away worthier than anything he's done in the last years) with PP Arnold's 'First Cut Is The Deepest', or the good 'n' sleazy 'I'm You Witch-doctor' by John Mayall's Bluesbreakers with Fleetwood Mac's masterfully melancholy 'Man Of The World'. All the same you can enjoy the memories or create some.

Other than that it's a motley crew, period one-offs like Mick Softley, Twice As Much and the Strangeoloves; Nico's first single 'I'm Not Saying' (coming in somewhere between Joan Baez and Cass Elliott), even Sam Cooke with the stylish 'That's Heaven To Me'. Not so much Immediate as eventual, but at £3.99, better sooner than later. ++++ PAUL SEXTON

SOUTHSIDE JOHNNY & THE ASBURY JUKES: 'Love Is A Sacrifice' (Mercury 9111 081).

AS SOUTHSIDE Johnny's career progresses he seems to lose more and more of his unique soul influences. On 'Love Is A Sacrifice' Southside and the band sound like a sophisticated American radio rock group.

Through this album is still superior to most of the trash reaching us from the other side of the Atlantic I expect a lot more from Southside. On stage S&TJ are dynamite and I'm sure a lot of the songs here will be far more convincing in a live setting.

Most of the usual Southside trademarks are included on this platter. 'Why' opens the album

with some fine 'Wooah' vocals, upfront horns, and a classic laid back bluesy beat.

'Love When It's Strong' is a moody ballad, while 'Long Distance' has a beautifully swaying horn-section line. The problem with most of the songs is that they are too subtle and on the first few listens they come across as sounding too predictable.

'Love Is A Sacrifice' is an album which deserves constant exposure. Southside has still got the soul but these days it's buried under the smooth production. Once the power of the songs start to hit you, you'll realise that S&TJ are still a special musical force. ++++ PHILIP HALL

KROKUS: 'Painkiller' (Mercury 6326 800 Import).

OH WELL, I suppose it had to happen. Now that Ariola are beginning to break Swiss metal demons Krokus over here, there was bound to be a mini-avalanche of their previous works starting to

appear in the import bins and 'Painkiller' to say the least, hardly ever shows any of the power the hyperdrive that makes 'Metal Rendez-Vous' such a monster in the sabre-tooth stakes.

In fact, apart from the second track 'Werewolf', a punchy cut interspersed with some nice touches of hard-hitting guitars, the whole album lacks any sort of heavy metal inspiration and left me amazed at the total transformation which took place in time for 'MR'.

Perhaps, in a way, Krokus would have been best served by 'Painkiller' remaining in obscurity, because doubtless, many recently converted fans will rush out and snap it up, expected the same sense of one-beyond-the-ultimate urgency that we've got used to with their latest platter. Hopefully though they will bear in mind the important fact that this was recorded a good couple of years ago and won't get turned off of the band by the weaknesses and deficiencies so obvious here. +++ MALCOLM DOME.

TEENA MARIE: 'Lady T' (Motown STML 12130)

IT MUST be a while since Motown Records had two singles in the same Top 10, but Jermaine Jackson and Teena Marie cracked it for them the other week. You had the feeling that JJ should have done it a long time ago, but Teena has only been challenging for about a year. 12 months to get behind the groove isn't very long in record terms.

The 'Lady T' has been on the chart before, this time last year with 'I'm A Sucker For Your Love', part of an album done in collaboration with Rick James called 'Wild And Peaceful'. Such was his influence on that record, that his apparent complete absence this time around is quite a surprise. Richard Rudolph is the producer but the songs, the last ones, are no less punk-funky. She's a suggestive lady all right, what with offering to take you to Xanadu on the hit single (Olivia Newton-John and

Jeff Lynne caught the earlier train) and some of her lyrics. Let's not mince words, on 'You're All The Boogie I Need' the word "boogie" might just as well be "nookie" or something like it.

And... "We walked in to your room and you shut the door / I've never been in this position before" on 'Young Girl In Love'. You get the picture: it all adds to the slinkiness and foxiness of the disco numbers. Her ballads, like last time, are a great contrast, innocent and gentle, and the best of them is the moody 'Aladdin's Lamp', which begins with some rich violins and develops a couple of nice tempo changes. As with her last album, I end up thinking that she's being too ambitious trying to sound dirty and refined on the same record, and judging by her words on both sleeves, she does have one or two cultured, even pseudo-religious pretensions. But that's not what we're here for. Lady T is helping to get Motown moving again and she's probably all the boogie you need. ++++ PAUL SEXTON

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THE LAMBRETTAS: 'Beat Boys In The Jet Age' (Rocket TRAIN 10).

I THINK The Lambrettas could surprise a lot of people with the quality of their new album. It's easy to dismiss them as superficial, disposable powerpoppers but this album proves quite clearly that they know how to write a sharp tune.

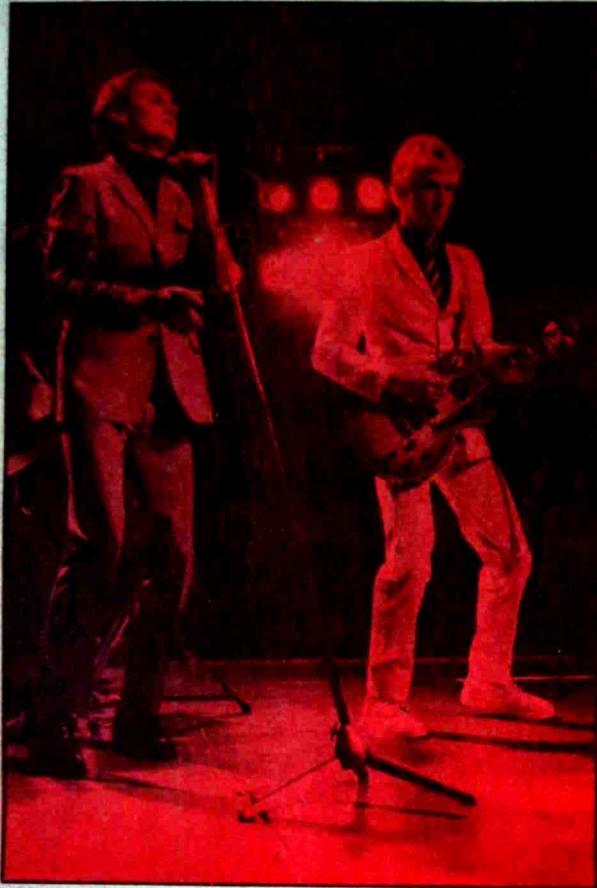
'Beat Boys In The Jet Age' (great title) is crammed full of tingling pop songs which are carried along by their energetic hooks. At times the production makes the songs sound a little thin but at least this helps to give The Lambrettas a distinctive sound.

The band's credible new single, 'Da-an-ee', is the

most accomplished track on the album while a fuller, snappy version of 'Poison Ivy' is also included here. But don't think that The Lambrettas are going to have any trouble following up their initial success.

Songs like 'Page Three' and 'London Calling', with their instantly memorable choruses are obvious hits. The Lambrettas work hard on this album, and though their lyrics are sometimes rather trite, they do create for themselves a likeable image.

At the moment the band have definitely got a good grasp of melody which means that all the songs on this album will sound great on the radio. This sparkling album helps to confirm that The Lambrettas will be with us for a while yet. + + + PHILIP HALL



LAMBRETTAS: good grasp of melody

VIC GODARD & SUBWAY SECT: 'What's The Matter Boy?' (MCA MCF 3070)

'I'm just like anyone with a different scheme of levels / I move from town to town and I love watching the devil.'

VIC GODARD is: elusive, unpredictable, annoying, endearing, gently persuasive. He is not threatening, devouring, frantic or overwhelming, particularly subversive.

Vic Godard has played hop-scotch for the past four years, and this is where he's landed. He's not landed where I expected him to land; he's landed more central than left-of-centre.

Until now, Godard & Subway Sect (Godard essentially is Subway Sect these days) have released three singles in four years, two of which were mighty, awesome pieces of postpunk rock, as much notable for their bulging instrumentation as for their lyrics...

Vic Godard is, a wordman. That's why initial exposure to 'What's The Matter Boy?' is of minimal use: almost the entire album is stripped

down to a sparse functional platform of acoustic guitar, bass, drums, piano, voice, just something to focus and guide the songs. There's nothing that over-emphasises the unimportant; nothing that acts as essential padding; nothing that sways away from the general purposeful simplicity of the album.

But where 'What's The Matter Boy?' gets complex is where it gets frustrating: Godard writes

and sings how he acts — spontaneously, elusively, vaguely — his lyrics mostly hopping about on a stream-of-consciousness that allows few concrete explanations through, and fewer curious listeners (like me) in.

Litling balladic pop-tones float around all over the place; it's a light, effervescent work that flickers around jazz, blues and R&B, then works outwards from there. The atmosphere is one of warmth and subtle vigour. It's a good job.

Songs like 'Out Of Touch' and 'Watching The Devil' and 'Vertical Integration' leave precious few clues in passing, but they're still immensely captivating, tumbling this way and that, quietly drifting around in a rock and roll world that seems more concerned with bloated, loud demonstration and reemonstration.

Vic Godard is: gifted. His album is unassuming, flat and unimposing. His words are beyond me (for the moment). 'What's The Matter Boy?' is exceptional; it doesn't try to be. There's nothing here that suggests it could be anything other than just another album.

But it's by Vic Godard. I wish I could tell you more. + + + CHRIS WESTWOOD

STEVE HACKETT: 'Defector' (Charisma CDS 4018)

THERE'S NOT much point in reviewing a disc that's already bulleted, except since it's doing so well, you can't really ignore it. Which is a shame 'cos I'm afraid young Steve's tossed out a right old clinker.

After the ethereal majesty of 'Spectral Mornings', this disappointingly says nothing at all. Clumsy instrumentation atop bombastic arrangements comprehensively honeycombed with endless neo-classical puts this on a par with ELP at their worst.

To be fair, some parts impress, particularly the opening sound and fury of 'The Steppes', but anti-climax soon sets in. Fiddly piano bits, choral harmonies and soothingly synthesised strings do little for the grey matter during this bleak summer of industrial discontent, and though it might be perfectly acceptable for yer car cassette pundits, I can't believe it's what the embroidered denim brigade that listened attentively to his exemplary Dury Lane performance last autumn really want.

'Jacuzzi' suggests he's been spending far too much time hacking around in one and whilst the quieter passages could prove useful to budding Casanovas, 'The Toast' unashamedly rips off Neil Young's 'Round & Round'. The only difference is the lyrics, which are plain embarrassing, as indeed they are throughout.

Never having been a Genesis fan, I'm not going to claim he would have been better hanging on in there. But it's impossible not to point out that to mention this in the same breath as Gabriel's latest phenomenon would be as serious a crime as this album. + + MIKE NICHOLLS

GAMMA: 'Gamma 1' (Elektra K52163)

JUST AS Sammy Hagar begins to take off in this

country another member of the semi-legendary Montrose has re-emerged: Ronnie Montrose, with his new band Gamma. Whereas Sammy Hagar has continued the spirit of Montrose with his brand of hard rocking, Ronnie Montrose has chosen a different path by merging synthesizers with his guitars a fact emphasised on the sleeve both in writing and by the artwork, which portrays a composite woman / man cut away to reveal multi-colored tendrils underneath.

Unfortunately the fusion of guitars and synthesizers that the band consider so important fails more often than not as the synthesiser tends to get lost among a collection of songs that lack the arse kicking aggression of the old band. The three exceptions to this are the first three tracks, 'Thunder And Lightning' has all the power that the title suggests and gives full range to the fine vocals of Davey Pattison, who combines the gutsy qualities of Paul Rogers with the expression of David Coverdale.

'I'm Alive' is a nice rocker, if somewhat dated and the remaining good track is the biographical 'Razor King', the only song to use the synthesiser to full effect. From there it's downhill all the way through the mundane 'No More Tears', over to side two and a collection of noises entitled 'Solar Heat' and three more tracks that are totally forgettable.

Poor songs let Gamma down. They're a band of first class musicians that play / second class music. Five out of 10. Could do better. + + 1/2 FRANK PLOWRIGHT

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CRISP BUT CAREFUL

THE MOTELS: 'Careful' (Capitol E-ST 1207).

COMPARISONS WITH other female-fronted bands are going to be inevitable, so we might as well get it over: Martha Davis is a hybrid of Debbie Harry (listen to 'Envy') and Chrissie Hynde ('Careful') without the striking distinction of her own style (as yet). But that may be less to do with her singing than the songs she's chosen.

I got the feeling she wasn't stretched as a vocalist, there was nothing that gave the impression of flat out effort, so the fault may lie with the songwriters and the producer. She wrote some of the material herself and on those, I think she's avoided exploiting her abilities to the full. The song that does her the most credit is 'Days Are OK', written by guitarist Tim McGovern. She has to push to hit the notes in it — and succeeds — and the crisp playing pulls the song up sharply.

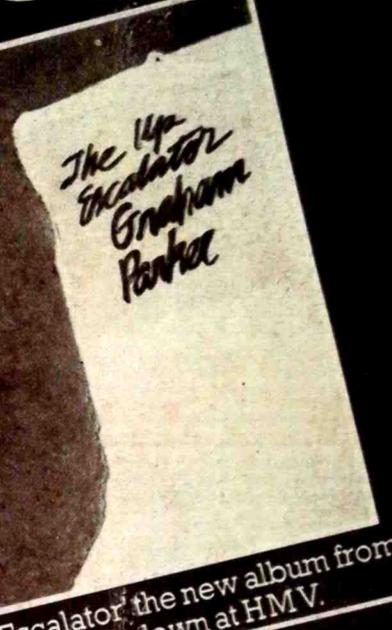
The whole album seems understated, so it's not just a problem with Martha Davis. There was nothing that suggested the charisma of Blondie or the Pretenders, only their more subtle moments. As the Motels are probably going to end up in the same market — whether they like it or not — they need to capitalise on that audience. I'd like to have seen them live before reviewing this album, to see if



MOTELS: antiseptic

they've more spark onstage. This production was hazy, there were no sharp edges and so it was a bit characterless. But it's early days yet for the Motels and it would only take a few decently punchy songs to shoot them into the right slot. Given that, and a musical toughening up, they could perhaps start nudging the Pretenders. At the moment, they're too antiseptic. + + + ROSALIND RUSSELL

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IAN MATTHEWS

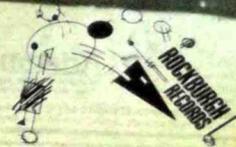
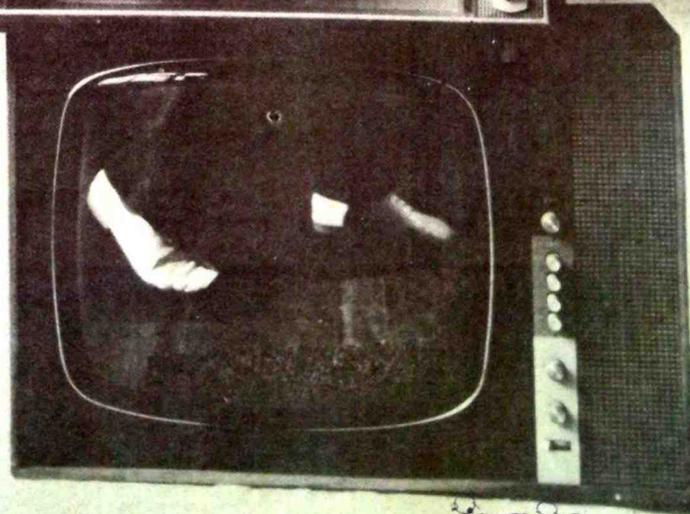
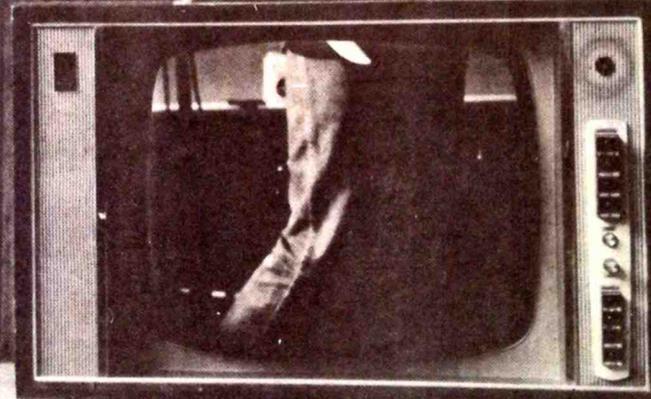
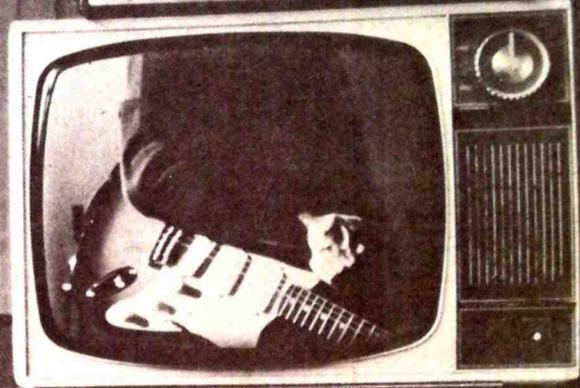
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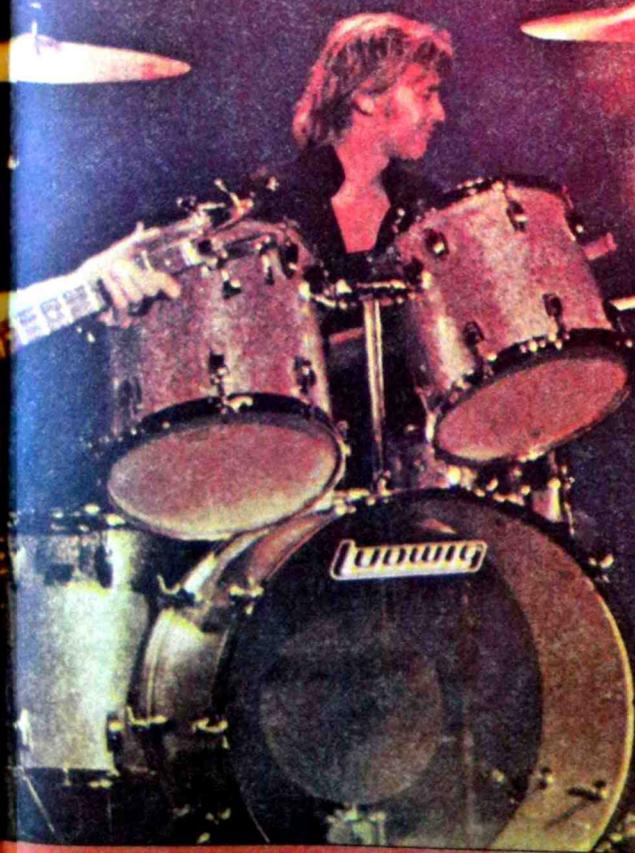
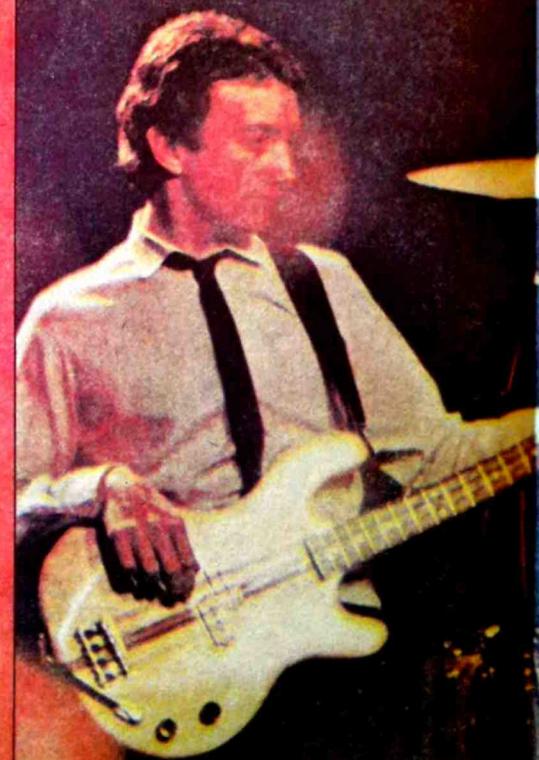
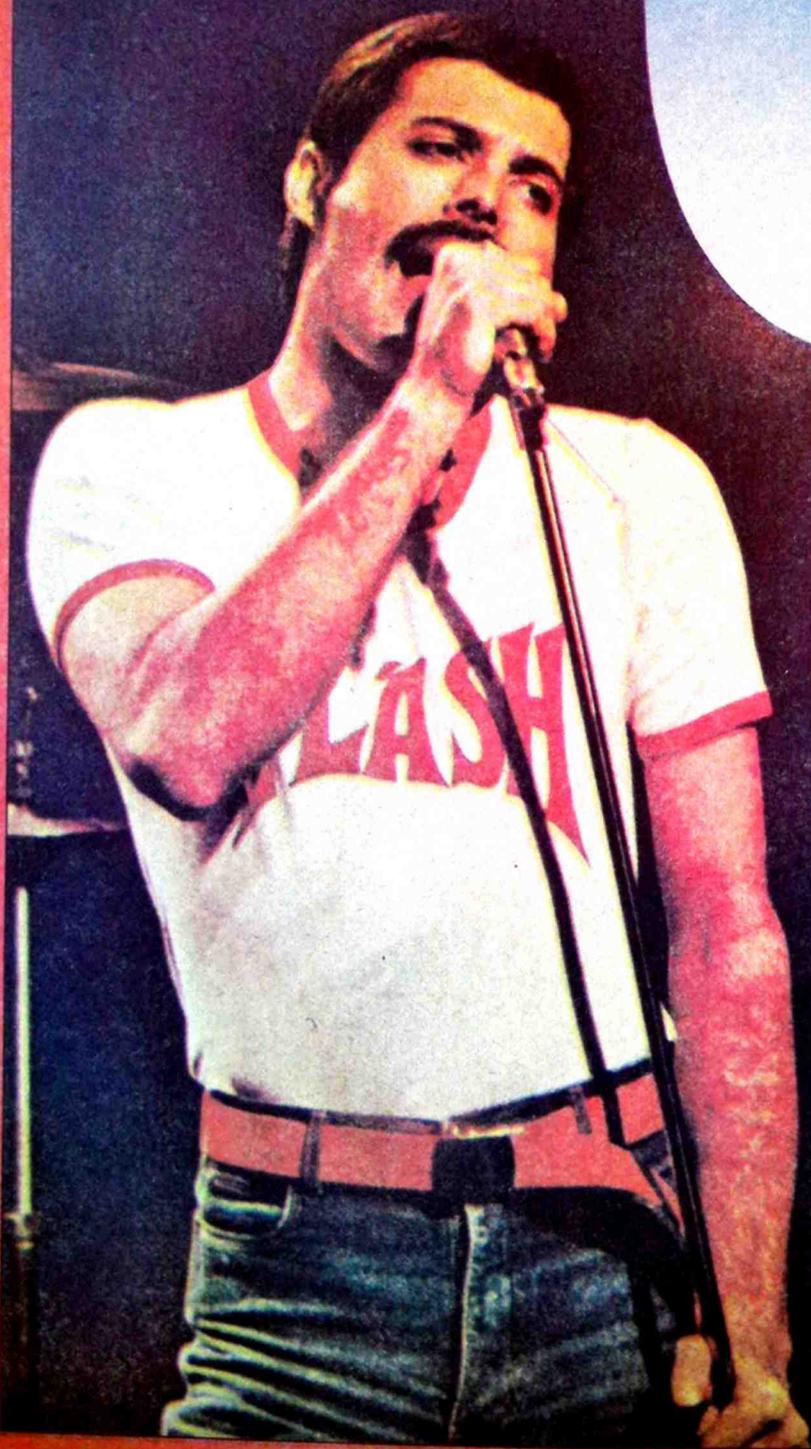
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PATHETIC

GILL PRINGLE manages to get a lager out of Splodgenessabounds

THE ART of splodging has nothing to do with pulling your trousers down and farting down a microphone.

Nor has it anything to do with Rolf Harris' wobble board, Malcolm's Mum or bombarding an audience with pilchards.

No, the real art of splodging is to throw everyone around you into such utter confusion and dumbfoundment that they totter on a precarious tightrope between belief and disbelief.

Take the most recent attack of splodging — when hapless reporters were led to believe that toilet rocker, front man and singer / songwriter of Splodgenessabounds Max Splodge had been sent down for six weeks, claiming to have asked the judge where was his hamster — "Ave you got it stuck up your bum?"

When I met Max, the excitement of his prison hoax was fast wearing off, and he was looking forward to dinner with Radio 1 DJ Paul Gambaccini that evening.

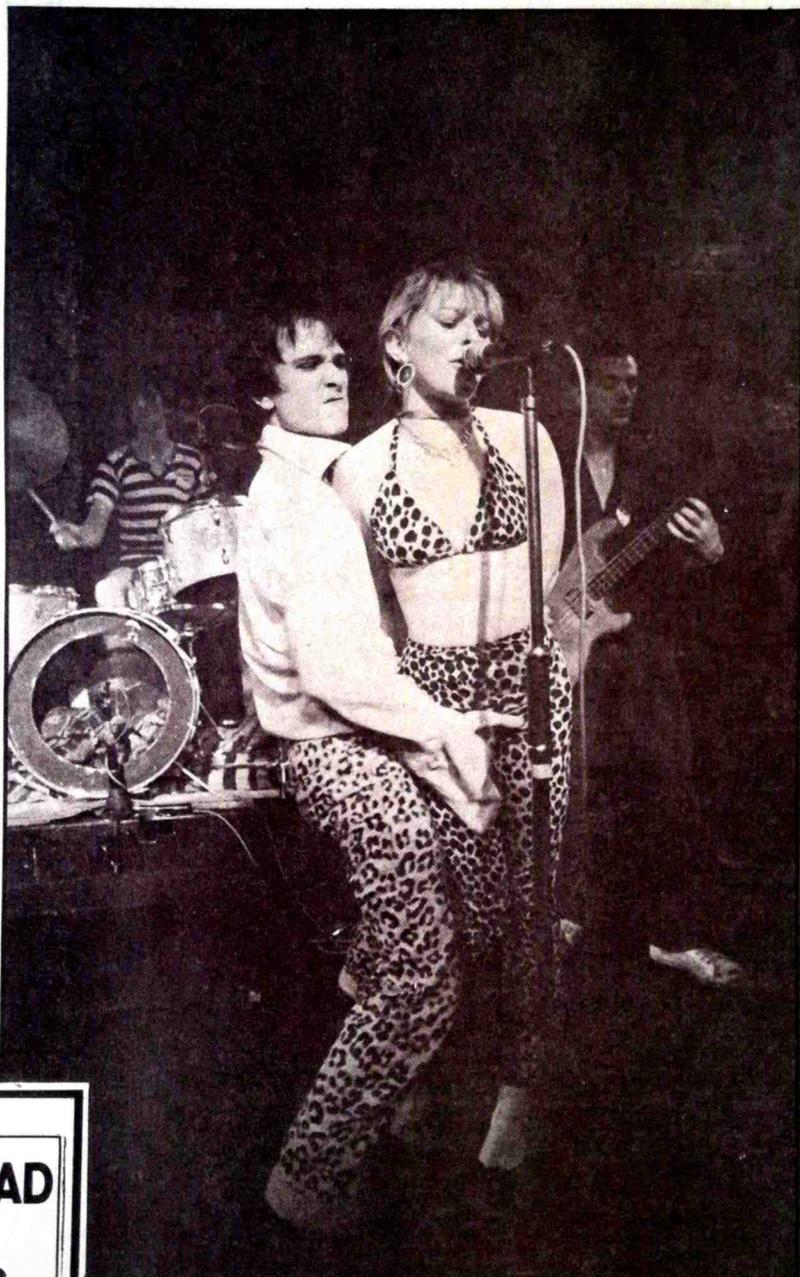
"Paul really loves the band, so we're all going to take him out to dinner at the Pie and Mash shop in Peckham."

"That sounds terribly appetising, what happens there?" I ask innocently.

"We're gonna throw pies at 'im" was Max's heart-felt reply.

"That reminds me of anuwwer dinner we 'ad," continues Max.

"We wanted Rolf Harris to promote our version of 'Two Little Boys', so we arranged to meet him one evening. We were supposed to meet at 7pm, but he phoned to say he couldn't make it till 10pm. By the time we got to meet 'im we were all really pissed, and one of



MAX SPLODGE and Christine Miller getting to grips with one another.

grinning impish mask. If I want the comedy line, any one of the frequent Splodgenessabounds gigs will satisfy that desire.

It seemed like it was going to be a long and tedious task, getting to know the other Max Splodge: "My mum made me promise I'd never tell anyone my real name, 'cause she'd be so ashamed. She phoned me up yesterday," he continues. " 'cause she'd read this article which said I was slipped a dexy, and I had to convince her that a dexy was a 'sly look'."

However, two pints of lager and a packet of crisps later, things started to click, and Max began to chat about more immediate band matters.

Splodgenessabounds are an eight-piece band, and the musicians, from a record company sense, are by no means indispensable.

"When me and Pat Thetic first got together, we went round London going to see all the nobody bands," explained Max. "We sussed out who was the worst in the band and asked them to join us. All the band was found this way, giving the present line-up of Max (lead vox), Pat Thetic (best guitar), Willy Archer (Sax), Roger Rodent (bass), Winston Forbe (keyboards), Lurch Slythe (drums), and Christine Miller who was discovered as their singer / dancer while laid up in bed having had her tonsils out.

If you're busy counting up, and find that this figure comes to only seven, it's because there isn't a replacement for Miles Flat (worst guitar) yet, so Two Pints (a likeable cross between an Old English Shaeppdog and a Bearded Collie) is standing in.

Since Two Pints is actually named after the entire lyrics of the song, it must take Max a long time to call him in at night.

Getting back to the sober side of splodging — as I've already said, Splodgenessabounds are an eight-piece set, and Max has obviously come up against hints that a band of this size aren't exactly economic or much of a financial proposition either.

This monetary side holds little pleasure for him: "Once we stop 'aving a good time, I don't want to carry on, that'll be the end of us. I don't like it when it all gets serious. I love gigging 'cause we 'ave a good laugh, but I wasn't too keen on recording."

The bravado slips out again: "Oh yeah, while we was recording, the Chords were using the same studios as us, an' we superglued the drummer to a billiard cue."

This is the real Max Splodge — an outrageous and likeable yob who delights in as obscene as he wants, and the audience are only the more endeared to him.

Max has got to leave now — he's got a pie-throwing dinner date — so I point him and Two Pints in the direction of the nearest tube. Two Pints has offered me one of his recent offsprings to look after. I think I'll take him up, because I've always wanted a dog that plays brass.

us spilt some beer which went all over his lap. It was hilarious, I ended up insulting 'im, and he left saying we were all 'cheeky trouts."

WE start chatting about Splodgenessabounds gigs — I'm amazed how Max always manages to break through on cue for Michael Booth's Talking Bum. "Oh I swear by Doctor Windbreaker," explains Max. "It tastes vile, but I pour a packet of it in my beer before I go on stage so it isn't quite so bad, it never fails."

At this stage of the concert, a blonde-haired lady usually comes and joins Max for a duet. "Ah, yes, that's Captain Sensible's missus," he says. "Captain Sensible sometimes comes and flashes 'is bum too, but that's a vile sight. 'Ave you ever seen 'is bum? — it's all spotty." I'm fascinated.

Max continues in this fashion for most of the interview, reciting some well-worn gags and anecdotes that I've read in Splodge reviews before. Even these repeats still provoke a giggle, but I'd rather know what is really going on behind that

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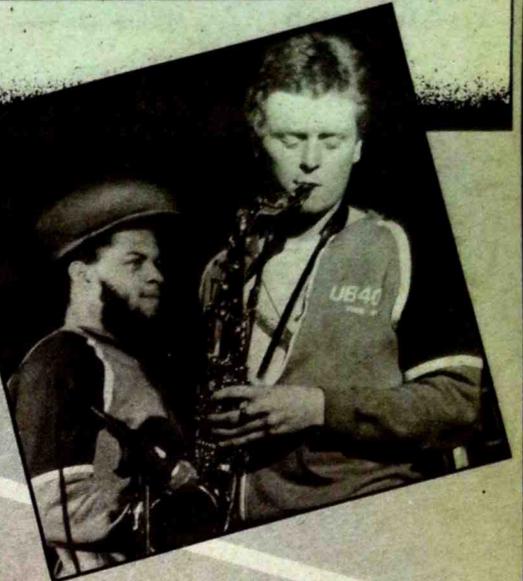
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A little harder to please me

Why tell me no (come over)
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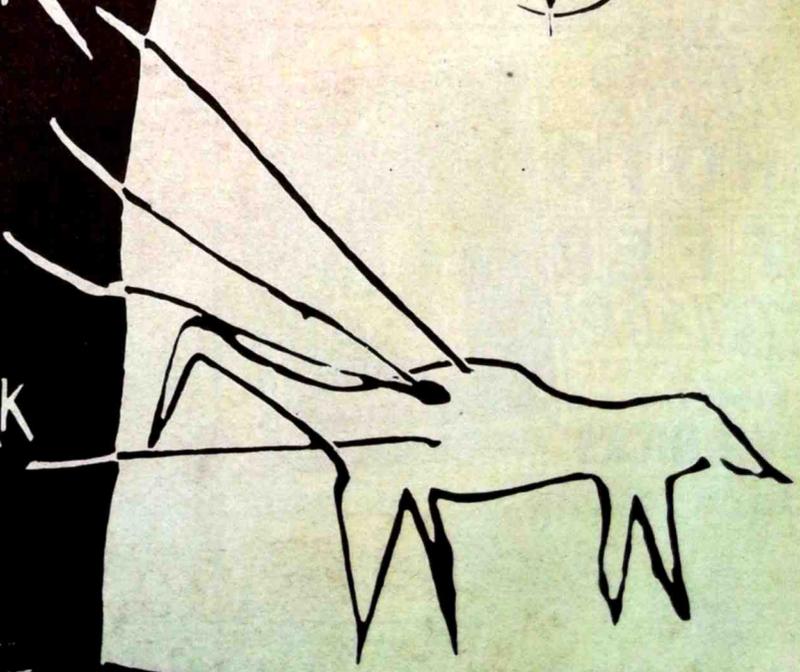
SPECIAL LIMITED EDITION

FEATURES EXTRA LIVE TRACK

ON TOUR:

JUNE: 27. RETFORD/PORTERHOUSE 28. EDINBURGH/NITE CLUB
29. DUMFRIES/STAG&COACH 30. GRANGEMOUTH/INTERNATIONAL HOTEL
JULY 1. PAISLEY/BUNGALOW 2. DUNDEE/MARRYAT HALL 3. BLACKPOOL/NORBRECK HOTEL
4. BLACKBURN/KING GEORGES HALL 5. DERBY/AGENTA CINEMA

DJS 10945



THE FACTOR

**Xplained by
MIKE NICHOLLS**

EXENE CERVENKA

A CRAMPED West Hollywood apartment; though barely a 10 minute ride from the brash neon dazzle of Sunset Boulevard, it's an inexpensive area, the ideal base for an emerging band.

The band is called X, and half its members have agreed to be interviewed at home. John Doe and Exene Cervenka are hardly your typical hedonistic sun-tanned Los Angeles. For a start they both come from the Mid West and

appear more genuinely in matters spiritual than material.

What they do own is unusual and adorn the mantelpiece: old knick-knacks, dismembered dolls' heads, a couple of guns and model skulls, a crucifix and a swastika. Significant?

"We don't mean anything by them," says Exene, abbreviated from Christine much the same way Xmas is for Christmas.

"They're just symbols people will have to learn to redefine."

Such a remark represents their attitude towards life. John and Exene

advocate change. In LA, apparently, they occupy a position similar to that of The Clash and Sex Pistols in London circa '76.

"We've been together about two and a half years," John explains, "and though we're 'big' now — our debut album sold 10,000 copies in LA the first month it was out — it's harder for a band like ours to get established here than in New York. We got gigs wherever we could but groups like 20/20 and The Knack found it easier. The people who started it didn't get much acceptance."

It's tempting to think

that X didn't start anything themselves, but merely copied what was going on in Britain. Further conversation, however, establishes that this isn't the case. John has been writing since 1974 when he lived in Baltimore. Soon afterwards he moved to California where he put in time at a "writers' workshop" on the beach at Venice.

"It was where the Californian beat poets started out before moving to San Francisco," he points out. "It was there that I got to know Exene. While everyone else was writing hippy type stuff, we were into urban things, harder-edged material altogether, really."

Exene was living in

player as a result of Steve being involved in a fatal car accident in LA.

During the interview I stumbled across the fact that the person who died was Exene's sister. Sources close to the band later told me that John and Exene were informed of the accident only minutes before appearing onstage for an important showcase at the Whisky A Go Go.

More happily, John and Exene recently got married. In Tijuana, Mexico, on Easter Sunday. So the age of romance isn't dead.

"It was a creative way of being married," Exene explains. "We weren't supporting the United States and though it was in a register office, it was

radical changes in the way artists approached the business. When you get right down to it, most acts are just part of the process."

X's DIY approach is heartily endorsed by their album's producer, Ray Manzarek, formerly of The Doors. How did the band become acquainted with him?

"Ray saw us one night at The Whisky and came backstage and raved about us," says John. He produced some demos for us and when it came to figuring out the best way of putting out a record we asked him what he thought our chances were through his connections and stuff."

And?
"He said 'I'm f---d if I know!'" John laughs, "so we suggested the idea of Slash. After all, Elektra was a small fork label when The Doors formed."

Didn't they think this was prostituting themselves to the star machine?

"Not at all," affirms John. "Like we weren't in the photograph ourselves so although the publicity was good, there was no hype. Ray is older and from a different generation so a lot of people in the audience didn't know who he was — which we like. The guy is smart and cool and friendly and generous."

Another person to whom X are indebted is their manager, Jay, a lawyer John and Exene originally met at the writers' workshop.

"We knew him as a friend before a lawyer and after doing free legal work for us for six months we agreed he should be our manager. It's much better than saying 'let's go out and find a real hot manager'. So we're all learning our

jobs together, which is cool."

One band member with the edge on experience is guitarist Billy Zoom. Apart from the inane grin which permanently creases his features onstage, the most notable fact about him is that he once played in bands with Etta James and Gene Vincent.

"He was supposed to go to England on Gene's last ever tour but it was cancelled as he owed alimony or something. Vincent died soon afterwards but Billy's still only 19. Or at least that's what he's been claiming for the past six years!"

The brightest feather in Billy's cap is his style of rockabilly guitar. This, plus John and Exene's occasionally demented onstage demeanour makes X reminiscent of The Cramps.

Exene expresses a preference for county artists like Hank Williams and George Jones through to Joe Ely and Tammy Wynette. But she also listens to records where "I might not like the music, just the words."

Lyrics are treated as essential, John and Exene describing their own as being about "human existence — things that come out of the turmoil of seeing and being." Less succinctly this refers to "love and sex and things that we see with our friends."

Try and catch them while they're in England over the next few days. Pencilled in is a Dingwalls date on Independence Day and a handful of other dates on the club circuit. And if you think I'm going to resist the temptation of concluding with an X-cellent pun, you're X-pocting an X-horbitant amount of X-parliae from this X-cited X-ceptor of X.



JOE DOE

RECORD MIRROR PHOTO OFFER ONLY £1.10
inc. p & p



THIS WEEK STEVIE NICKS

With this special Record Mirror offer you can buy a good quality, black and white photo (10" by 8") of your favourite pin-up. Each week we'll be featuring someone different.

To get this week's photo just send in £1.10 (this includes postage and packaging). Postal orders or cheques to be made payable to Record Mirror, then fill in the coupon below (name and address twice please) and send to Record Mirror Photo Offer, PO Box 16, Harlow, Essex, CM17 0HE.

COUPON

Allow 28 days for delivery.

STEVIE NICKS

Please send me photo(s). I enclose £1.10 for 1, £2.00 for 2, £2.80 for 3.

Fill in name and address twice.

NAME _____ NAME _____

ADDRESS _____ ADDRESS _____

Offer open to readers resident in the UK only.

"While everyone else was writing hippy type stuff, we were into Urban things, harder edged."

Florida in the mid-seventies which she describes as "Sammy Hagar-ville". "A friend said she was going to California," Exene continues, "and said there was room for me in the car as long as I didn't want to bring anything. So I went."

There, she met an old friend who is now engaged to Attraction Steve Naive. Though they wrote quite a few songs together, the association was to include tragedy. Not long ago I reported from Berlin that Rumour guitarist Martin Belmont was standing in for Costello's keyboard

real romantic. It was the first wedding there where the bride wore a garter and carried a bouquet of roses!"

Their mutual disdain for the Establishment extends to record companies. X's album, "Los Angeles" was released on tiny independent Slash and has just been made available here through Faulty Products.

"People like Devo and Elvis Costello haven't changed anything, even if they are different musically," John observes. "It's not like the fifties, sixties or even the psychedelic era where there were

the LAMBRETTAS

THE LAMBRETTAS

new album

Beat boys in the jet age

The Lambrettas debut album 'Beat Boys in the Jet Age' is going places. It includes their new single 'DA-A-A-ANCE' which is already a hit, as well as their previous hit single 'POISON IVY'.

WATCH THIS ALBUM GO!



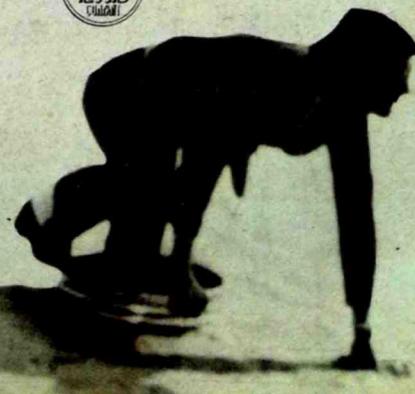
Lambrettas on tour.

- July 1 London, Marquee
- 15 Portsmouth, Locarno
- 16 Torquay, Town Hall
- 17 Bournemouth, Stateside Centre
- 18 Cardiff, Top Rank
- 19 Bath, Pavillion
- 21 Norwich, Cromwells
- 22 Birmingham, Top Rank
- 23 Nottingham, Theatre Royal
- 24 Skegness, Sands Showbar
- 25 Withernsea, Grand Pavillion
- 26 Bradford, St. Georges Hall



LP TRAIN 10
MC SHUNT 10

marketed by
phonogram



Write to Mailman, Record Mirror, 48 Long Acre, London, WC2

MAILMAN

SLEEPLESS NIGHTS

ON NIGHTSHIFT last night instead of working I sat and read your paper from cover to cover. Do I get an album for ingenuity?

Tom Frierson, Lanarkshire.
• LP Winner. You must be mad but you do get one.

TEA PARTY

THE other day I went through a time warp and had cakes and scones with Adolf Hitler. Honest!!

Mark Welsh, Transylvania.

WHAT'S IN A NAME

HOW dare you have a critic on your paper called Danuto.

Wisniewska. I'm the only person around here with a flashy Italian name. I bet he made his name up!
Federico Enzolio, Norfolk.
• He, is a she.

DEAD DOLLS

DID you know that Barbie Dolls have built in rigor mortis?

A dead person, somewhere in Brighton.
• Try washing them.

DRINK UP

WHEN Jimmy Pursey was a toddler, instead of milk did his mum give him Babycham? Get it? John Connolly the wit of New Barnet.

LOST MEMORIES

I HAVE just written this letter to myself. I can't remember doing it because I am suffering from amnesia but I will print it anyway and award myself an LP token which I will send to 14 Thompson Road, Thorpe, Norwich.

Yours sincerely, Mailman
• Oops, forgot to send the token.

WRONG AGAIN

OH dear, oh dear, oh bloody dear. How could you make such a mistake in last week's edition some nuthead drew the 'Star Spangled Banner' very badly, in an interview with Selector. Well, ok I can take black and white squares

instead of stars but only 11 stripes rather than 13, and not even 50 squares but 48. So can we please have a centre fold of the US flag, preferably with Paula in the foreground. Chaz — a flag and wine expert.

• Loin cloths she'll do, but no flags.

HEAVY PAPER

I WROTE some months back criticising your shrinking paper and its lack of interviews. I'm pleased to see it has since grown and become reasonably acceptable. My only remaining criticism is that Mr Dome, a recent singles reviewer, has been listening to too much heavy metal with the result that any HM single gets a good review. We happen to like HM but there are limits. Similarly, to give B.A. Robertson's album only two stars is a travesty of justice because it's great.

H.M. Crimwade, Harpenden, Herts

GRINNING BRIAN

MY head is still buzzing with excitement at having witnessed one of the greatest three hours of my life. Thousands of happy people danced like mad at the music — this man has created over the last 20 years, while his brothers and cousins played and sang their hearts out.

The man himself kept a watchful eye on the proceedings and now and then allowed a mischievous grin to spread across his face as he tinkled at his baby grand and listened to these thousands of happy people singing along with the songs he knows so well.

Words can't really describe that beautiful feeling which is Brian Wilson but thousands of hearts went out to him and while I'm inclined to say 'Brian is back', perhaps more fitting are the words 'Brian never really went away.'

Thanks Brian
Carole Porter, London W.14

DOZY DOME

THIS guy called Malcolm Dome! Where did you find him? — Rent a prat!! It seems to me that M Dome's musical appreciation goes no further than some cruddy headbanger trying to play a series of chords on an old out of tune guitar.

It makes me fume that a two bit punk like M Dome has the neck to say that all these rockers and headbangers are really great, when all they do is just croak and scream and bang their instruments and call it music.

Whereas, a classy group like Queen put feeling into their music. (Cut this rubbish — Mailman).

Yours honestly Kelvin Whiting, Rochester, Kent

STUFF DOME

OKAY, so Queen aren't the in group to like at the moment. But as far as all Queen fans are concerned you can take your record reviewers and their biased opinions and stuff em up your ...

Lynn, Weston-super-Mare, Avon

DOME'S RUBBISH

THIS is the first letter that I have written to your canny paper and this was brought on after reading Malcolm Dome's singles reviews, particularly Queen's 'Play The Game'

Who does this Dome guy think he is? Godd (far from it — a bit closer

to elephant shit!)
Fancy writing such rubbish, I think this new single is a typical Queen classic. Just let me get my hands on Malcolm Dome. It's always the

same, whenever Queen bring out a new single it's always down graded. Pity it doesn't help, it always goes to the top. Which proves, no matter what the music press say, Queen still and always will be, the champions of rock.

Kenny Chow, Malcolm Dome Hater, South Shields

STOP TAKING THE MICHAEL

IT SEEMS to me that whenever a singer tries to sing a ballad these days, he or she is immediately criticised and often branded as a soft and sickly performer who turns out sugary music to make millions.

On reading Geoff Blake's letter in your last issue it immediately became clear to me that he was one such jerk. I agree that this ballad is not everyone's favourite but does that mean to say this idiot Blake — who probably spent hours in his bedroom dreaming up the cruel comparison of Michael Jackson to an imitation poodle — has the right to criticise this soul singer in such a manner?

For his sins Jerk Blake — who probably resembles an overweight mongrel complete with operation — should go without his marrowbone jelly.
Stephen Wymor.

IF GEOFF Blake of Bromley were to be a top record producer such as Quincy Jones or an artist who has had eight consecutive Top 10 hits, I might respect his views on Michael Jackson's current single 'She's Out Of My Life'. Michael Jackson is one of the most consistent and professional male singers around at the moment. And Blake is in no position to criticise ...
ICA Lot, Brighton Nudist Beach.

WHO THE hell does Geoff Blake of Bromley, Kent, think he is? Listen sunshine, do you know what you're talking about (obviously not). Mr Jackson is the most naturally talented singer. Course he don't need no vibrato for his voice. If you've been to one of his concerts, you'll know he doesn't need any mechanical help whatsoever.

As for the record, well it's too good to be in the charts. So what if the songwriters wrote a million - selling disc, what songwriter doesn't want that?
Steve Hodgkinson, Birmingham.

ALL THAT stuff about Michael Jackson is not true. Geoff doesn't know what the hell he is talking about.
Bev Hirst, Askham Bryan, Nr York.

PEOPLE LIKE Geoff Blake make me sick! Who the hell does he think he is attacking Michael Jackson like that? Who made you God? Let me tell you something: When your sappy punk/ska/blue beat/heavy metal/Dooleys/Noians or any other rot you get off to is dead and forgotten, MJ will still be going strong.
Outraged Audrey, Edgware, Middlesex.

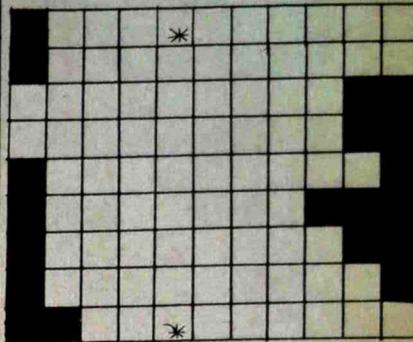
WIN AN LP

REMEMBER, you have to complete the Popagram and the X-word to be eligible for the prize of an LP token. First correct one out of the hat wins.

NAME

ADDRESS

POPAGRAM



Solve the nine cryptic clues and write the answers across the puzzle. If you're correct the starred down column will tell you where Phil gets his fried rice. Remember the clues aren't in the correct order. You have to decide what the right order is.

Gosh! Let Ann unravel this Darts' number (4,4,2)
Help to ice the mixture for moon walkers (3,6)
Iron Maiden's hide out (9)
A squeezed colloquialism (4,5)
A confused cross part transports Judie (6,3)
Tell Harry about the special person (5,4)
It's just the bond lie for Debbie (7)
Who fell flat on Michael's LP (3,2,4)
The ice slaps right into the rat racers (8)

XWORD



CLUES

ACROSS

- Ailing industry, rejuvenated by Judas Priest (7,5)
- Black tree, you may have found in Arkansas (3)
- Hello hurray for The Jam (4,6)
- Secret Affair hit (4,3,6)
- 11 & 17 Down. How The Korgis could change the world (2,1,3,3)
- Most famous of 60's producers (7)
- Mike Nesmith's favourite city (3)
- Olivia's screen debut (6)
- Carly or Paul (5)
- Gary Moore's walkways (10)

- Veteran reggae artist (1,3)
- Recently re-released George Fame No 1 (3,4)

DOWN

- What Kate is doing (9)
- One of latest heavy metal groups to have found chart success (4,6)
- Dire Straits hit (7,2,5)
- Wings LP (6,4)
- Toccata hitsters (3)
- Group that told us of the coming of the night (4)
- Trouble for Squeeze (4,5)
- Blondie hit (8)
- See 11 across
- Kinky Mr Davies (3)
- M's music (3)

LAST WEEK'S SOLUTION TO XWORD:

ACROSS: 1. When You're Young, 6. Replicas, 9. Your Song, 10. Rag, 11. Hello, 14. Beat, 15. Star Man, 16. Gimme, 17. Lodger, 19. RSO, 20. Seaside Shuffle.

DOWN: 1. War Of The Worlds, 2. Empty Glass, 3. Young Ones, 4. Under My Thumb, 5. Going For The One, 7. Cure, 8. Stomp, 12. Octave, 13. Fame, 16. Go, 18. Red.

LAST WEEK'S SOLUTION TO POPAGRAM: (in order of puzzle) The Groove, Ramones, Saxon, Johnny Logan, Mystic Merlin, Jimmy Ruffin, Genesis, Toyah Wilcox, Hot Chocolate.
DOWN COLUMN: ROXY MUSIC.

LAST WEEK'S WINNER: Nik Sands, 72 Seymour Gardens, Ilford, Essex.

STARTING NEXT WEEK ---

BROTHER GRIMM

ZERO COMIX

The time is in the future and Zero finds the going tough. Follow his exploits in Record Mirror every week, starting next week.

HELP

Edited by SUSANNE GARRETT

PETTING POSES PREGNANCY PROBLEM

MY GIRLFRIEND has not had a period for the past five weeks and we're both very anxious as we think she could be pregnant. We have never had sexual intercourse, although we have had sexual contact and heavy petting. We didn't think she could get pregnant this way, but it looks as if she has. Now we need some advice on what to do.

We're both 17 and don't want our parents to know. Could my girlfriend have an abortion, either privately or on the National Health?

Very Worried, Colchester.

FRESH sperm doesn't automatically die once you've ejaculated. It can survive outside the body on the skin for up to 18 hours or, if it enters the vagina, on your hand for instance, can live there for up to eight hours. And if just one of the 300 million or so sperm released every time you come, manages to fight its way up to the cervix (neck of the womb), it can survive there for up to four days. If this has happened, there is a chance that your girlfriend could be pregnant.

Periods can be delayed by other factors too, like illness, strain, or even general worry about getting pregnant. You must make sure by asking your girlfriend to have a pregnancy test.

It is possible to detect pregnancy conclusively two weeks after the date when her last period was due, and she should arrange a test now - either with her own doctor who will treat her visit in confidence as she's over 16 and considered to be "medically adult", or by making an appointment with the nearest Family Planning Clinic. (At Monkwick Health Service Clinic, Queen Elizabeth Way, Colchester. Tel: Colchester 78571). There's one other testing alternative. The British Pregnancy Advisory Service offer postal pregnancy tests for a small fee, only £2.00. If she is reluctant to see a doctor for any reason, she should at least take advantage of this service and send a sample of the first urine of the day in a CLEAN (well-rinsed), bottle (an aspirin or shampoo bottle will do), along with details of name, age, address and date of last period, safely packaged first class post, to British Pregnancy Advisory Service (Pregnancy Test), 8 Petty France, Victoria, London, SW1. She can phone for the result on 01-222 0885 within 24-hours of postage.

It may be that your fears will prove unfounded, but if the test shows positive, her doctor, the doctor she sees at the clinic or a BPAS counsellor will be there to discuss possibilities. As your girlfriend is over 16, she does not need parental consent if she decides to have an abortion, but does need the consent of two doctors who will take all factors into consideration - her age, her financial circumstances, her

physical health, and of course, her own right to choose.

An abortion can be arranged free of charge under the National Health Service up until the 12th week of pregnancy, and BPAS, a reputable charity, offer this service for a fee (£88 up to 14 weeks of pregnancy / £141 after 14 weeks), and will terminate up until and including the 22nd week. If your family doctor is unsympathetic, you can change doctors by asking your present doctor to sign your medical card, consenting to the change, or, if you don't want to ask, simply write to your local Family Practitioner Committee (address in phone book), saying you want to change and giving the name of the doctor who has accepted you on his / her list. Remember that this takes 14 days from the time your letter arrives at the FPC. Alternatively, if you have the finance, contact BPAS.

If your fears are unfounded, your girlfriend should take this opportunity to talk about contraception either with her own doctor or the Family Planning Clinic.

SQUEEZED

I ONLY see my girlfriend about once a week, so when we meet we always have sex. About a week ago she squeezed my genitals very tightly, and I'm worried, as, since then, I've noticed traces of blood in my sperm. Please help.

Graham, Sussex

• Traces of blood in the semen are often the result of a tiny blood vessel bursting internally. This is usually nothing whatsoever to worry about and will naturally clear - up of its own accord. But, if the slight bleeding persists, see your doctor who will be able to set your mind at rest.

UP UP AND AWAY!

I WANT some information on emigrating to Holland. Do I need a special permit to work there? Is there an address where I can send for information?

Simon, Poole

• As The Netherlands is also a member of the Common Market, where movement of labour is free, you can take up employment or move there once you've found a job, or before, if you have enough of the readies to survive on. Like Britain, the Netherlands also has its own unemployment problems, so you're back to your own resources for finding work; through friends, via newspaper advertisements or by contacting the Arbeid Bureau (Labour Exchange). You are required to register with the police in the town or city where you intend to settle. For more fax, write to The Consulate General Of The Netherlands, 38 Hyde Park Gate, London, SW7. (With a large stamped address

ed envelope for leaflets.) Most Embassies are willing to provide information on immigration requirements. Ring London Directory Enquiries (142), for the Embassy of your choice.

HOUSE TIES

I'M IN the process of buying my own house and I'm due to move in shortly. It has been the general intention that my girlfriend moves in with me, but recently a friend of mine told me that, should my girlfriend and I ever split - up after having lived together, she would be entitled to half the value of the house and furniture.

As the house is in my name, the mortgage payments will be debited to my personal account. And any new furniture being bought on hire purchase in my name too. Where do I stand from a legal point of view?

Andy Redhill

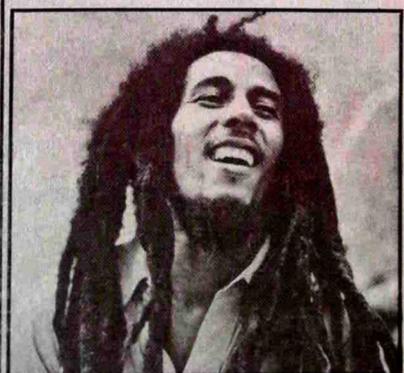
• If you're more interested in your personal possessions than your girlfriend perhaps you should break the news to her now before it's too late - for her own sake. Coldly calculating who

owns what, where, why and when isn't the best basis for any relationship. Why not finish now and leave her free to find someone with a more enlightened approach to personal relationships?

The legal fax? If this girl has been living as your common law wife and the house in your name alone, her rights are limited when and if you break up. Even if she has children, she will usually have to leave. Any part of your mutual home you care to part with will be by your own choice alone, unless she has an extremely astute solicitor and can prove that she has paid a reasonable amount towards the property and that you had agreed to marry her when the place was bought and she moved in with this intention in view. Alternatively, your girlfriend might be able to claim some rights to the property and furnishings if she could prove that she had a "beneficial interest" in the home and there was some actual or implied agreement on sharing it mutually. In other words, if she was interested in claiming a share, she could certainly make a good fight of it.

• Problems? Write to Susanne Garrett, Help, Record Mirror, 40 Long Acre, London, WC2. Please enclose a stamped addressed envelope to ensure a personal reply, as there is only space to answer a small percentage of the letters which arrive each week.

FEEDBACK BOB'S WAX FAX



BOB MARLEY: dread-ful past.

RASTA FAX on the latest in a long line of record releases are requested by Bob Marley fans old and new. 'Era goes: On the island record label: 'Catch A Fire' (ILPS 9241), 1972; 'Burnin'' (ILPS 8256), 1973; 'Natty Dread' (ILPS 9281), 1975; 'Live' (ILPS 9376), 1975; 'Jah Live' (IDJ 8), 1975; 'Rastaman Vibration' (ILPS 8383), 1976; 'Exodus' (ILPS 9498), 1977; 'Kaya' (ILPS 9617), 1978; 'Babylon By Bus' (ISLD 11), 1978; 'Survival' (ILPS 8542), 1978; 'Uprising' (ILPS 9538), 1980. Singles on island still available: 'Could You Be Loved' (WIP 6610 - 7in version / 12WIP 6610 - 12in version), 1980.

Also signed to the CBS Epic Label, Marley recorded the following albums: 'The Birth Of A Legend, Vol 1' (EPC 82968), July 1977, re-released April 1980 (31815); 'Early Music' (31584), September 1977. One single was released, 'Ragga On Broadway / Oh Lord God To Get There' (8134), May 1972, re-released January 1977 (4902).

Apart from these two major labels, Marley has been signed to a few smaller ones, and releases include: 'African Herbsman' (TRLS62) June 1978, Trojan; 'Rasta Revolution' (TRLS83), June 1978, Trojan; 'In The Beginning' (PLT 3062), (TRLS83), June 1978, Trojan; 'Bob Marley And The Wailers' (HMR 9096), October 1979, Hammer (distributed by Poly).

Don't be so much as we know but if you want any more information, contact: The Press Office, Island Records, 22 St Peter's Square, London, W1 8PW. Marley follows his recent appearance at Crystal Palace Garden Party with the Tuff Gong Uprising Tour, kicking off at Brighton Centre, (July 5-7).

The Virgin/Record Mirror



CHARTWATCHERS - HAVE A GO AT OUR COMPETITION £100 OF RECORD TOKENS TO BE WON EACH WEEK

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

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

N.B. Because the new charts are out each Tuesday, the deadline for your entry is NEXT MONDAY 30th June

COUPON

- | | | |
|----|--|--|
| 1 | CRYING Don McLean | |
| 2 | FUNKY TOWN Lipps Inc | |
| 3 | BACK TOGETHER AGAIN
Roberta Flack / Donny Hathaway | |
| 4 | THEME FROM MASH The Mash | |
| 5 | EVERYBODY'S GOT TO LEARN SOMETIME Korgis | |
| 6 | BEHIND THE GROOVE Teena Marie | |
| 7 | SIMON TEMPLAR / TWO PINTS OF LAGER
Splodgenessabounds | |
| 8 | SUBSTITUTE Liquid Gold | |
| 9 | LET'S GET SERIOUS Jermaine Jackson | |
| 10 | RAT RACE / RUDE BOYS Specials | |

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

NAME

ADDRESS



Cut out and send to
Record Mirror Chartwatch No. 10
PO Box 16 Harlow, Essex CM17 0HE
All entries must reach us by
NEXT MONDAY 30th June

Chartwatch No. 9 winner was
Kevin Faulkner
of Hassocks, Sussex

THE VIRGIN MEGASTORE 14 OXFORD STREET W1

London 14 Marble Arch Way Tel: 01 262 6885	Birmingham 18 Bull Street Tel: 021 236 9432	Coventry 11 City Arcade Tel: 0203 275 719	Leeds 148 The Wharfedale Tel: 0532 449 791
Cardiff 101 St. James Street Tel: 01 262 6885	Brighton 9 Queens Road Tel: 01 273 29167	Croydon 12a Suffolk House Tel: 01 689 2466	Liverpool 199 Market Way Tel: 051 709 0266
Nottingham 121 The Mall Tel: 052 40096	Sheffield 137 The Mall Tel: 0142 768321	Southampton 16 West Quay Street Tel: 0702 90436	Swansea 100 Victoria Street Tel: 0792 51478
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RECORDS
AND TAPES

UPFRONT

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

THURSDAY JUNE 26

ASHTON UNDER LYME, Spread Eagle (061 330 5732), Enigma
 BIRMINGHAM, Odeon (021 643 6101), Samson
 BODMIN, Jail Club, Metro Glider
 BRADFORD, Princesville (57845), White Spirit
 BRADFORD, Bradford College, Queens Hall (392712), Jebdiah Stru
 BRIGHTON, Basement Club, Art College, Grand Parade (881286), Delta 5
 BRIGHTON, New Conference Centre (203131), Black Sabbath
 BRISTOL, Tiffany's (34057), Circus Circus / Control / Joe Public
 CHATHAM, Town Hall (48564), Wire Out / Genet Rock
 COVENTRY, Dog and Trumpet (21678), Denizens
 COVENTRY, General Wolfe (88402), Chatterbox
 COVENTRY, University of Warwick (27406), Supercharge / Boss / Splodgenessounds / Tradition / The Pencils / Bill Zorn And John Vickers / Bob Hall / Polecats / Split Rivitt / O-Tips
 GALWAY, Seapoint Hall (091 62610), Joan Armatrading
 GLENROTHES, Rothas Arms (753711), Stage Three
 GLOUCESTER, Crown and Anchor, John Otway And Wild Will Barrett
 GRANGEMOUTH, International Hotel (72456), The Scars
 GUILDFORD, Civic Hall (67314), Steve Hackett
 HIGH WYCOMBE, Nags Head (21758), White Lies
 HUCKNALL, Miners Welfare Club (811225), Slade
 HULL, Wellington Club (23262), Au Pairs / Fast Relief / Derek
 KILWINNING, Claremont Hotel, Hees
 KINGSTON, Three Tuns (01 549 8601), On The Air
 LEEDS, Fan Club, Brannigans (863252), Echo And The Bunnymen
 LINCOLN, Cornhill Vaults (35113), The Needles
 LIVERPOOL, Metro Club, Scream Therapy
 LIVERPOOL, Original Club, Gatsby's Mathew Street (051 236 1118), Crass / Poison Girls
 LONDON, Bridge House, Canning Town (01 476 2889), Angelo Paladino / Chinatown
 LONDON, Clarendon Hotel, Hammersmith Broadway (01 748 1454), DAF / Naked Lunch / B Movie
 LONDON, Cock Tavern, Fulham (01 385 0021), Afghan Rebels
 LONDON, Dingwalls, Camden Lock (01 267 4967), Fabulous Poodles
 LONDON, Greyhound, Fulham Palace Road (01 385 0526), Manufactured Romance / Far Cry
 LONDON, Half Moon, Herne Hill (01 731 4580), The Cadillac
 LONDON, Hog's Grunt, The Production Village, Cricklewood Lane (01 458 8669), Mike Casimir's New Iberia Stompers
 LONDON, Hope And Anchor, Islington (01 359 4510), The Gas
 LONDON, 100 Club, Oxford Street (01 636 9933), Merger / Sunshine Steelband

LONDON, 101 Club, St John's Hill, Clapham (01 233 8309), Sore Throat / Mighty Strypes
 LONDON, John Bull, Chiswick (01 994 0082), Telemacque
 LONDON, Marquee, Wardour Street (01 437 6603), Neil Innes
 LONDON, Maunkberry's, Jermyn Street (01 493 4623), Gay Brown
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 824 7611), Rent Boys / The Leopards
 LONDON, Music Machine, Camden (01 387 0428), Bauhaus / Modern English / Burt
 LONDON, Royalty, Balloons (01 603 6071), X
 LONDON, New Golden Lion, Fulham (01 355 3942), Danny Adler Band
 LONDON, The Plough, Stockwell (01 274 2337), Ballone
 LONDON, Rock Garden, Covent Garden (01 240 3961), The Spec-trans
 LONDON, Royalty, Southgate (01 886 4112), Johnny Storm And Memphis / The Dominoes
 LONDON, The Squire, Bromley Road, Catford (01 896 8645), Yakety Yak
 LONDON, Thomas A Beckett, Old Kent Road (01 703 7152), Tenpole Tudor
 LONDON, TAMSHELD, Woolwich (01 855 3371), Alan Holdsworth Trio
 LONDON, The Venue, Victoria (01 834 5882), Steve Harley And Cockney Rebel
 LONDON, White Lion, Putney High Street (01 870 3017), Johnny Mars' 7th
 LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), Dr Kays
 MANCHESTER, Apollo, Ardwick (061 273 1112), Iron Maiden / Praying Mantis
 MANCHESTER, Band On The Wall, Swan Street (61 822 8625), Deltour
 NEWCASTLE (Staffs), University of Keele (625411), Rock Contest
 NEWCASTLE UPON TYNE, Mayfair (23109), Dexy's Midnight Runners
 NORWICH, Cromwells (612909), The Real Thing
 OXFORD, University (511732), New Musik
 PETERBOROUGH, Bull and Dolphin (53763), Sacre Bleu
 POOLE, Arts Centre (70521), David Essex
 PORT TALBOT, Troubadour (77968), The Photos
 READING, Monday Club, Fox and Hounds, Caversham
 RICHMOND, Snoopy's, Scissor Fits
 SCARBOROUGH, Taboo, Wahl Heat / Fashion
 SHEFFIELD, Limit Club (730940), Manners
 SOUTHAMPTON, Joiners Arms (25612), The Blazers
 SOUTHEAST, Scamps (40099), Outrageous Flesh
 WAKERING, Youth Centre, Steve Hooker Band
 WALSLEY, Arena (01 902 1234), Fleetwood Mac
 WINSFORD, Civic Hall (2917), Mike Harding
 WITHERNSEA, Grand Pavilion (2158), The Vapors
 WORKINGTON, Rendezvous (5365), Delegation
 WORTHING, Balmoral (36232), Idols In China

FRIDAY JUNE 27

ALSAGER, Civic Centre, Frenzy
 ARDROSSAN, Arper Recreation Club, The Heros



MINK DE VILLE: London's Venue on Friday.

After a two year break from the UK circuit, Latin nouveau wavers MINK DE VILLE zoom in for a flying one night stint, hitting London's Venue Victoria (Friday), for two shows; featuring Willy De Ville, (vocals), Richard Borgia, no relation, (guitar), Lou Cortezzi, (sax), Kenny Margolis, (keyboards), Tommy Price, (drums), and Joe Vasta, (bass), in sinc.
 Meanwhile Wings guitarist DENNY LAINE embarks on his apres Loch Lomond dates, playing Worthing Assembly Rooms (Friday), and Portsmouth Kings Theatre (Saturday), with another Wings member, Steve Holly, (drums), Andy Richards from The Strawbs, (keyboards), Mike Pig-got, (guitar and violin), and Gordon Seilar, (bass). And another rockbiz veteran STEVE HARLEY closes his brief summer stretch at London Venue (Thursday), and Sheffield University (Saturday), with a band comprising some old faces from COCKNEY REBEL and some new 'uns too - Stuart Elliot, (drums), Jo Partridge, (lead guitar), John Giblin, (bass guitar), Vince Povey, (keyboards), and Rick Driscoll, (rhythm guitar).
 From prima donnas to phenologists... the 'easy brigade are out in force again this week, as SABBAFF, back from Europe, wind-up their handful of rescheduled dates at Brighton Centre (Thursday), IRON MAIDEN seek sanctuary at major venues nationwide including Portsmouth Locomo (Tuesday), and SAMSON show their relative strength at St Albans City Hall (Saturday), Plymouth Fiestas (Monday), Cardiff Top Rank (Tuesday), and St Austell New Cornish Riviera (Wednesday). BUDGE, now comprising John Thomas, (guitar), Burke Shelley, (bass and vocals), Ray Phillips, (drums), continue their 'never mind the vomit' trek at Yeovil Johnson Hall, (Thursday), Dunstable Civic Hall, (Friday), and London Lyceum, (Sunday).
 Deftport re-emerges as THE FABULOUS POODLES wof London Dingwalls (Thursday), Bristol Trinity Community Centre (Friday), and Swindon Bruel Rooms (Tuesday). But it's goodbye to JOAN ARMATRADING climaxing her multi-dater European stint as the sun goes down in Galway - Seapoint Hall (Thursday).

BATH, Pavilion (25628), Iron Maiden / Praying Mantis
 BIRMINGHAM, Cedar Ballroom, Constitution Hall, The Photos
 BIRMINGHAM, North Worcester-shire College, Western Hysteria
 BIRMINGHAM, Polytechnic (021 236 3959), The Flatfots
 BIRMINGHAM, Top Rank (021 236 3226), The Beat / Akrylyka
 BLACKPOOL, Norbreck Castle (52341), White Spirit
 BLACKROD, Whitgate Hotel, Knapton / Crafty Skaveners
 BOURNEMOUTH, Moat House Tavern, Switch / Skaveners
 BRADFORD, Tavern in The Town (25008), God And The Devil Gods
 BRIGHTON, Alhambra (27874), Sharafie
 BRIGHTON, New Conference Centre (203121), David Essex
 CANTERBURY, Christchurch College (83759), Trimmer And Jenkins
 COVENTRY, General Wolfe (88402), Head First
 DUDLEY, JB's (53597), Fashion
 DUNSTABLE, Queensway Hall (603326), Budge / Toad The Wet Sprockett
 EXETER, University (35256), Matches / The Sleep
 FAKENHAM, Community Centre (2795), Stingsrays
 GATESHEAD, Ravenshill Club (875278), The Cruisers
 HARROGATE, Harrogate Theatre (502118), Mike Harding
 HUDDERSFIELD, Breilton Hall, No Dice / Moonwalkers
 INVERNESS, Mulrion Motel (34860), V-Disc
 KNIGHTON, Norton Arms (321), The Stains
 LEICESTER, Phoenix Arts Centre (38852), Captain Video
 LONDON, Bridge House, Canning Town (01 476 2889), Red Beans And Rice / Steve Hooker Band
 LONDON, Clarendon Hotel, Hammersmith Broadway (01 748 1454), Fad Gadget / Vice Versa / Clock DVA

LONDON, Cock Tavern, Fulham (01 385 0021), Jazz Sluts
 LONDON, Dingwalls, Camden Lock (01 267 4967), Steapside / Soft Touch
 LONDON, Electric Ballroom, Camden (01 485 9006), The Damned
 LONDON, Greyhound, Fulham Palace Road (01 385 0526), Distractions
 LONDON, Half Moon, Herne Hill (01 788 2387), Scene
 LONDON, Half Moon, Putney (01 782 2367), Chicken Shack
 LONDON, Heber Arms, East Dulwich (01 693 4986), The Vipers
 LONDON, Hope And Anchor, Islington (01 359 4510), Famous Five
 LONDON, 101 Club, St John's Hill, Clapham & 01 233 8309
 Electrotones
 LONDON, John Bull, Chiswick (01 994 0082), Rookies
 LONDON, Marquee, Wardour Street (01 437 6603), Nine Below Zero
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 824 7611), Rusted Youth / Apaches
 LONDON, Music Machine, Camden (01 387 0428), Shakin' Street / Javelin / White Noise
 LONDON, Nashville, Kensington (01 603 6071), Vibrators / Almost Brothers
 LONDON, New Golden Lion, Fulham (01 355 3942), Jackie Lynton's HD Band
 LONDON, North East London Polytechnic (01 534 7922), Dr K's Blues Band
 LONDON, Rock Garden, Covent Garden (01 240 3961), Lonesome Nomore / The Cadillac
 LONDON, Star And Garter, Putney (01 788 0345), Roger Brooks Band
 LONDON, Two Brewers, Clapham (01 622 3621), Sad Among Strangers
 LONDON, University of London Union, Malet Street (01 580 9551), The Mistakes / The Straits / Jam Today (RAS / Gay Price Benefit / wheelchair users welcome)
 LONDON, University, Regents Park (01 987 4344), Salford Jets
 LONDON, The Venue, Victoria (01 834 5882), Mink Deville (two shows)
 LONDON, Walthamstow Youth Centre, Markhouse Road, The Demons
 LONDON, Wembley Arena (01 902 1234), Fleetwood Mac
 LONDON, White Lion, Putney High Street (01 870 3017), Danny Adler Band
 LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), Spanish Castle
 MANCHESTER, Portland Bars, Piccadilly (061 236 8414), Backroom Boys
 MELKSHAM, Assembly Halls (704187), New Musik
 MIDURST, Community Centre, Chintown
 MOSELEY, Rugby Club, Slade
 NEWCASTLE UPON TYNE, New Tyne Theatre, (21551), Pink Military / Wahl Heat
 NOTTINGHAM, Greyhound Stadium, Colwick Park, Bad Publicity
 OXFORD, Oranges And Lemons (62660), Dangerous Girls
 PERTH, City Hall (54018), Rude Boys / Cheats / Megazone
 PONTARDVAE, Dynevor Arms (88750), Cromlech
 RETFORD, Porterhouse (704981), Velled Threat
 ROCHDALE, Palookas, A Sudden Sway
 ST AUSTELL, Polgoth Inn (4089), Metro Glider

SHILDON, Shildon Club (2228), Witchlynde
 SLOUGH, Merry-makers, Langley (4439), Splodgenessounds
 SOUTHAMPTON, Gaumont (29772), Steve Hackett
 SOUTHAMPTON, Gryphon, John Otway And Wild Will Barrett
 SOUTHAMPTON, Joiners Arms (25612), Blues Jam
 STALYBRIDGE, Labour Club, The Images
 SWANSEA, University (25678), Siân
 SWINDON, Grapes, Farrington Road (27446), Roaring Jelly
 WAKEFIELD, Unity Hall (25719), Gary Giltner / Cuddly Toys / Glass Torpedoes
 WATFORD, Balaies (39848), Liquid Gold
 WATFORD, Hertfordshire College Of Further Education (33173), Q-Tips
 WATFORD, Walthall College (Radlett 4961), The Hitmen
 WORKINGTON, Carnegie Theatre (5231), Richard Digence
 WORKINGTON, Rendezvous (5365), Delegation
 WROTHAMPTON, Assembly Rooms (202221), Denny Laine
 WORTHING, Balmoral (36232), Idols In China

SATURDAY JUNE 28

ASHTON UNDER LYME, Spread Eagle (061 3305732), Snatchback
 BALFOUR, Victoria, Spud And The Fabs
 BASILDON, Double Six, Whitmore Way, (20140), Chris Hunt's Cable Car
 BIRMINGHAM, Sutton Carnival, On The Streets, Helpless Huv/The Fris / Vandella
 BIRMINGHAM, Top Rank (021 236 3226), The Beat
 BLACKPOOL, Norbreck Castle, (25396), The Agents
 BRADFORD, Tavern in The Town, (25008), Oigs And The Communists
 BRIGHTON, Alhambra, (27874), Midnight And The Lemon Boys / Airlight Garage Band
 BRIGHTON, New Conference Centre (203131), Steve Hackett
 BRIGHTON, Northern Hotel, (602519), Chintown
 BURTON ON TRENT, Transport Club, Strange Days
 CAMBRIDGE, Great Northern Hotel, (60340), The Needles
 CARSHALTON, St Haller Arms, Middleton Road, (01 842 2896), Gina And The Rockin' Rebels
 CASTLEFORD, Trades Club, Linnlight
 CHESTERFIELD, Speedwell Arms, Witchlynde
 COVENTRY, Dog And Trumpet (88402), Shattered Dolls
 CUNNINGHAM, Pup Inn, Harros, Dartford, YMCA, (20521), Triarchy / Scimitar
 EDINBURGH, Playhouse, (031 665 2854), Slaughter And The Dogs
 FORTWILLIAM, Milton Hotel, (2331), Rude Boys
 GOSPORT, John Peel, (281893), Thieves Like Us
 GRAVESEND, Red Lion, Crete Hall Road (86127), Embryo
 HARROGATE, Harrogate Theatre, (2161), Mike Harding
 HASTINGS, St Clements Caves, (Single Parent Families benefit) Richard Strange
 HIGH WYCOMBE, Nags Head,

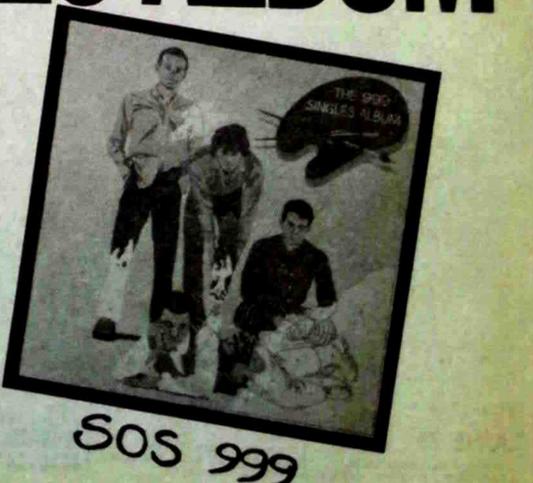
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UNITED ARTISTS RECORDS



SOS 999

(21756) The Insiders.
HORNCHURCH, The Bull, (42125).
 Spider/City Kids.
LIVERPOOL, Old Police Station, Park Lane, Accelerators.
LONDON, Acme Gallery, Shelton Street, (01 240 3947), Tony Savan/Stuart Boardman/Dave Draper/Michael Williams.
LONDON, Bridge House, Canning Town, (01 476 2689), No Dice/On The Air.
LONDON, Brixton Community Centre, Ration Road, (01 737 3503).
 Out Of Darkness/Steel Survivor/Frontline International.
LONDON, Cock Tavern, Fulham (01 355 5021), Johnny G Band.
LONDON, Crystal Palace, Anerley Hill, Upper Norwood, (01 678 6342), Spidegrassbombs.
LONDON, Dingwells, Camden Lock, (01 267 4967), Jackie Lynton's MD Band/Local Heroes.
LONDON, Greyhound, Fulham Palace Road, (01 385 0526), Voyager/Fall-Out.
LONDON, Half Moon Herne, Hill (01 783 2387), Talk.
LONDON, Hog Grunt, The Production Village, Cricklewood Lane, (01 450 8969), Jess.
LONDON, Hope And Anchor, Islington, (01 359 4510), The Rialtos.
LONDON, 100 Club, Oxford Street, (01 536 0933), Eric Gilchrist's Route 88.
LONDON, 101 Club, St Johns Hill, Clapham, (01 233 8309), Tennis Shoes/Holidays.
LONDON, John Bull, Chiswick, (01 994 0062), Sad Among Strangers.
LONDON, Leyland Youth Centre, West Ealing, (Under 21's) Decorators/Furniture.
LONDON, London School Of Economics, Houghton Street, (01 492 1977), Delta 5/The Vincent Units (Charter 80).
LONDON, Marquee, Wardour Street, (01 437 6603), Nine Below Zero.
LONDON, Moonlight, Railway Hotel, West Hampstead, (01 624 7671), The Expressos/Almost Brothers.
LONDON, Music Machine, Camden, (01 387 0428), Psychedelic Fury/Soft Boys.
LONDON, Nashville, Kensington, (01 803 6071), The Go-Go's.
LONDON, New Golden Lion, Fulham Palace Road (01 385 3942), The Bishops.
LONDON, Penn Road, Islington, Fantasy/Syndicate (Street Festival 12.00-8.00 pm).
LONDON, The Rainbow, Finsbury Park (01 263 3148), The Vapors/The Chords.
LONDON, Rock Garden, Covent Garden, (01 240 39611), Valentines/The Works.
LONDON, Royal Oak, Ealing, (01 567 5503), Space Invaders.
LONDON, Ruskin Arms, East Ham, (01 472 0377), Ophidian.
LONDON, Spencer Hall, Spencer Road, Raynes Park, Wimbledon, Six Minute War/The Proles/Cassandra.
LONDON, Stapleton Hall Tavern, Clough Hill, (01 272 2108), Sons Of Cain.
LONDON, Star And Garter, Putney, (01 786 0345), Trimmer And Jenkins.
LONDON, The Swan, Hammersmith, (01 748 1043), Jeep.
LONDON, Towers, Westminster Bridge Road (01 928 6618), Crazy Cavan And The Rhythm Rockers.
LONDON, The Venue, Victoria, (01 534 5820), Mickey Jupp.
LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), Boyce Band.
LONDON, Windsor Castle, Harrow Road (01 286 8403), Madrigal.
LONDON, Y Studios, YMCA, Tottenham Court Road, (01 536 7289), Echo And The Bunnymen.
LUTON, Baron Of Beef, (38825), Cinematics/Pneumatics.
MALVERN, Nags Head, Shader.
MANCHESTER, The Factory, Russells, (061 226 6821), The Photos.
MANCHESTER, Midland Hotel, The Crusiers.
MANCHESTER, Polytechnic, (061 273 1162), Notsensibles/Tiger Tails.
MARTLEWY, Cross Hands Inn, (022) Seventeen.
NEWCASTLE UPON TYNE, New Tyne Theatre, (21551), The Sabres/Vipers.
NORTHAMPTON, Paddock's, (51207), Bad Manners.
NOTTINGHAM, University, (51311), Top Of The Himes.
OXFORD, New Theatre, (44544), Iron Maiden/Praying Mantis.
PEBBLEDOROUGH, The Music Club, Black Horse Farm, (52951), Lost Horizon.
POOLE, Arts Centre, (70521), Steve Hackett.
PORTSMOUTH, Kings Theatre (78292), Denny Laine.
RALEIGH, Travellers Joy, Mad Chateau.
READING, Target Club, (585887), Long Tall Shorty.
ST ALBANS, City Hall, (64511), Samson/Sledgehammer.
SHEFFIELD, University (24076), Rebel.
SHIFNALL, (Salop) Star Hotel, Nased Housewives.
SOUTHAMPTON, Joiners Arms, (25212), Lone Wolf.
SOUTHAMPTON, Les Saints Col, (204167), New Theatre.
SOUTHPORT, Gary Glitter/Cuddly (40404), Gary Glitter/Cuddly (40404), Gary Glitter/Cuddly (40404).
TUNBRIDGE WELLS, Rollies Wine Bar, John Otway And Wild Willy Barrett.
TORQUAY, Pelican Inn, (22842), Metro Glider.
WARWICK, Red Lion, Dyl.
WARRINGTON, Lion Hotel, White Spirit.
WEST RUNTON, Pavilion, (203), Slade.
WEYBATH, Rock Hotel, The Switch.
WORKINGTON, Rendezvous, (3385), Delegation.



BAD MANNERS: Sheffield Limit Club on Thursday.

Vaults Bar, (392712), Mysterious Footsteps/Stuffed Badger.
BRADFORD, Princeville, (578845), Baby Tuckoo.
BRIGHTON, Jenkinsons, (25897), Bad Manners.
BRIGHTON, Top Rank, (25895), Iron Maiden/Praying Mantis.
CARDIFF, Top Rank, (26538), Steve Hackett.
COVENTRY, General Wolfe, (88402), Silmarillion.
CROYDON, Crawdadly, The Star, London Road, (01 684 1360), The Dudleys, Crown, Witchfinder General.
DUMFRIES, Stagecoach, (Collin 205), Slaughter And The Dogs.
EDINBURGH, Valentines, (031 229 515), The Fall.
EXETER, New Vic, Metro Glider (evening).
GLASGOW, Countdown Club, (041 22116), Restricted Code.
Huddersfield, Polytechnic, (81516), Wide Boys.
ILFORD, Cranbrook, (01 554 8659), Orange Cardigan.
IPSWICH, Royal William, (53385), The Needles.
KINGSTON, Waves, Three Tuns, London Road, (01 549 8601), The Features.
LEEDS, Florde Green Hotel, (490884), White Spirit.
LIVERPOOL, Mona Hotel, Breakdowns With Alexis Korner.
LIVERPOOL, Tiffany's, (051 236 7727), The Images.
LONDON, Bridge House, Canning Town, (01 476 2689), Upp.
LONDON, Dingwells, Camden Lock, (01 267 4967), Red Beans And Rice.
LONDON, Dominion, Tottenham Court Road, (01 580 9562), David Essex.
LONDON, Duke Of Lancaster, New Barnet, (01 449 0465), Moonwalkers.
LONDON, Greyhound, Fulham Palace Road, (01 385 1533), Soulyers/Hayday Stompers.
LONDON, Half Moon, Herne Hill, (01 737 4550), Johnny G.

LONDON, Hope And Anchor, Islington, (01 359 4510), Wasted Youth.
LONDON, 101 Club, St. John's Hill, Clapham, (01 223 8309), On The Air/Brainiac Five.
LONDON, Lyceum, The Strand (01 836 3715), Bugdie / Sledgehammer / Shakin' Street / Vardie.
LONDON, Marquee, Wardour Street, (01 437 6603), Merton Parkas.
LONDON, Nashville, Kensington, (01 1 9 0 3 6 0 7 1), S m a l l Brothers/Thompson Twins.
LONDON, New Golden Lion, Fulham, (01 385 3942), The Rialtos.
LONDON, Old Queens Head, Stockwell Road, (01 737 4944), The A1netes.
LONDON, Rock Garden, Covent Garden, (01 240 3961), The Dave/Birdley Party.
LONDON, Wellington, Highgate, Trimmer And Jenkins.
LONDON, White Lion, Putney High Street, (01 870 3017), Chicken Shack.
LONDON, White Swan, Blackheath Road, Greenwich, (01 691 8331), The Act.
LONDON, Windsor Castle, Harrow Road, (01 286 8403), The Adventurers.
MANCHESTER, Portland Bars, Piccadilly, (061 236 8414), Zanathus.
NOTTINGHAM, Trent Bridge Inn, (689531), Dangerous Girls.
OXFORD, Oranges And Lemons, (42660), John Otway And Wild Willy Barrett.
PETERBOROUGH, Gladstone Arms, (44388), The Villains.
PONTEFRAC, Blackamore Hotel, Knife Edge.
PRESTON, Reef Centre, The Crusiers.
READING, Cherry's Wine Bar, (355686), Vox Pop.
READING, Target, (585887), The Switch.
REDHILL, Lagers Hotel, (61043), The Marines.
ROTHERHAM, Wath And West Melton Working Men's Club, Strange Days.

SUNTHORPE, Civic Hall (65279), Mike Harding.
SOUTHAMPTON, Griffin, (772196), Scavengers.
SOUTHAMPTON, Joiners Arms, (25812), Sphere.
TORQUAY, Pelican Inn, (22842), Metro Glider (lunchtime).
WEYMOUTH, Gloucester Bars, (78604), Chintown.
WOLVERHAMPTON, Lafayette, (26285), Q-Tips.
COURT ROAD (01 580 9562), David Essex.
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Snatch 2 / Paris 3.
LONDON, Hope And Anchor, Islington (01 359 4510), Small Brothers (free).
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Sad Among Strangers.
LONDON, Jacksons Rock Club, Archway (01 340 5226), Boss.
LONDON, Marquee, Wardour Street (01 437 6603), Shakin' Street.
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7671), Delta 5/Brainiac Five.
LONDON, Music Machine, Camden (01 387 0428), Cuddly Toys / Temporary Tile / Hippie Insects.
LONDON, Nashville, Kensington (01 603 6071), Sector 27.
LONDON, New Golden Lion, Fulham Road (01 385 3942), Bob Kerr's Whoops Band.
LONDON, Rock Garden, Covent Garden (01 240 3961), Licence / The Far Cry.
LONDON, Thomas A Beckett, Old Kent Road (01 703 7152), Tony O'Malley Band / Thieves Like Us.
LONDON, Two Brewers, Clapham (01 622 3621), The Flatbackers.
LONDON, The Venue, Victoria (01 634 5852), Ian Matthews.
NOTTINGHAM, Hearty Goodfellow (42257), Bad Publicity.
PLYMOUTH, Fiesta (20077), Samson.
POOLE, Arts Centre (70521), Iron Maiden / Praying Mantis.
READING, Cherry's (585686), Twelfth Night.
RICHMOND, The Castle (01 948 4246), Directions.
SUNTHORPE, Civic Hall (65279), Mike Harding.
SOUTHEND, Rose Six (545344), Steve Hooker Band.
WALSLED, Co-op Hall, Raven / Orriest / 913 Disc.

MONDAY JUNE 30

BIRMINGHAM, Romeo And Julietts (021 641 6868), Ransom.
BOURNEMOUTH, Capones (27555), The Switch.
BRISTOL, Colston Hall (291768), Steve Hackett.
BUCKINGHAM, New Inn, Spud And The Fabs.
BURLEY, Inn Place, Mysterious Footsteps.
EDINBURGH, Tiffany's, (031 556 6292), Dazy's Midnight Runners.
GRANGEMOUTH, International Hotel (72456), Slaughter And The Dogs.
KINGS LYNN, College Of Education, The Running Dogs / Stranger Still.
LEAMINGTON, Royal Spa Centre (34418), The Photos.
LEEDS, Florde Green Hotel (490994), The Crusiers.
LIVERPOOL, Everyman Bistrot, Brand New Heroes / The Shattered Dolls.
LONDON, Bridge House, Canning Town (01 476 2689), Wasted Youth / Looseome Nomors.
LONDON, The Crown, St Johns Wood, Trimmer And Jenkins.
LONDON, Dingwells, Camden Lock (01 267 4967), Expoding Sealgu / Stingrays.
LONDON, Dominion, Tottenham

WOLLASTON, Nags Head (664204), John Otway And Wild Willy Barrett.
BIRMINGHAM, Holy City Zoo, Denizens.
BRADFORD, Vaults Bar, Bradford College (352712), Coast To Coast.
CAMBRIDGE, Great Northern Hotel (60340), John Otway And Wild Willy Barrett.
CARDIFF, Top Rank (26538), Samson.
COVENTRY, Hope And Anchor, Dyl GLENTROTHERS, Rothes Arms (753701), The Hollow Men.
LIVERPOOL, Royal Court Theatre (051-709 5163), Steve Hackett.
LONDON, Bridge House, Canning Town (01 476 2689), Roy Sundholm Band/Jayne Kennaway.
LONDON, Music Machine, Camden, (01 387 0428), Manufactured Romance/The Dark/The Wall.
LONDON, Nelson's Club, Wimbledon, (01 948 6311), Tennis Shoes.
LONDON, New Golden Lion, Fulham Road (01 385 3942), Fabulous Reed Brothers.
LONDON, New Merlins Cave, Kings Cross, (01 537 2097), Amalgam.
LONDON, Pied Bull, Liverpool Road, Islington, (01 837 3218), The King Beez.
LONDON, Rock Garden, Covent Garden, (01 240 3961), God's Toys/Time Flies.
LONDON, Thomas A Beckett, Old Kent Road, (01 703 7334), Japanese Toy/Chap Perfume.
LONDON, The Venue, Victoria, (01 834 5882), Jimmy Cliff (two shows).
LONDON, White Swan, Blackheath Road, Greenwich, (01 691 8331), T.F. Muz.
MANCHESTER, Beach Club, Ozits, Shudell, Performance.
NORWICH, Samson And Hercules, Filton Room (2514), Stingrays.
ST AUUSTELL, New Cornish Rovers, (612725), Samson.
SOUTHEND, Cliffs Pavilion, (351135), Mry Harding.
TORQUAY, 400 Ballroom, (28103), The Photos.
YORK, Unity, Haslington (0904 412328), Nine Below Zero.

TUESDAY JULY 1

Manufactured Romance / Aspects.
LONDON, University Union, Malet St. (01-580 9551), Skl Pairs/Housewives Choice.
LONDON, Uptons At Bonnies, Frih Street (01-439 0747), Positive Signals/The Strand.
LONDON, University of London Union, Malet Street (01-580 9551), Skl Control/Housewives Choice.
LONDON, White Lion, Putney High Street (01-870 3017), The Soul Band.
LONDON, White Swan, Blackheath Road, Greenwich (01-691 8334), Loose Talk.
LONDON, Windsor Castle, Harrow Road (01-286 8403), Spider.
MAIDSTONE, College Of Art (57286), The Photos/Genet Rock.
MILBORNE PORT, Tapps Club, Chintown.
PAISLEY, Bungalow Bar (041-889 87 7 7 7), Slaughter And The Dogs.
PORTSMOUTH, Locarno, (25491), Iron Maiden/Praying Mantis.
RAMMASH, Cricket Club, White Spirit.
SHEFFIELD, City (22885), Whitesnake.
SHEFFIELD, Limit Club (730940), Boss.
SWINDON, Brunel Rooms, Havelock Square (3138415), Fabulous Poodles.

WEDNESDAY JULY 2

ABERDEEN, Dee Motel, (321474), Rude Boys.
BLACKPOOL, Norbreck Castle, (52341), Flash Cats.
BRADFORD, Bradford College, Vaults Bar (5392712), Stranded.
BRADFORD, St Georges' Hall, (32513), Whitesnake.
CANTERBURY, Odeon, (62480), Steve Hackett.
COVENTRY, West Midland College, Q-Tips.
DERBY, Bell Hotel, (43701), Valley Forge.
DUNDEE, Maryatt Hall, (23181), Slaughter And The Dogs.
HARROW WEALD, Middlesex And Herts Country Club, (01 954 3647), Fabulous Poodles.
HELENSBURGH, Trident Club, HMS Neptune, Delegation.
HEREFORD, Market Tavern, (58325), Wild Boys/Sampler.
HULL, Coach House, The Chant Band.
IPSWICH, Cinderella, (216555), John Otway And Wild Willy Barrett.
LIVERPOOL, Masonic, Ellesmere Port, (051 355 5803), Asylum.
LONDON, Bridge House, Canning Town, (57845), The Spectre/Compellion.
LONDON, Cock Tavern Fulham (01 385 6021), Late Arrivals.
LONDON, Dingwells, Camden Lock, (01 267 4967), Lydia Lunch/Eight-Eyed Spy.
LONDON, Dominion Theatre, Tottenham Court Road, (01 580 9562), David Essex.
LONDON, Granville, Ealing Common, (01 992 0337), On The Air.
LONDON, Greyhound, Fulham, (01 385 0526), Fay Ray/The Expressos.
LONDON, Hope And Anchor, Islington (01 359 4510), The Works.
LONDON, Moonlight, Railway Hotel, West Hampstead, (01 624 7671), Roy Sundholm Band/Jayne Kennaway.
LONDON, Music Machine, Camden, (01 387 0428), Manufactured Romance/The Dark/The Wall.
LONDON, Nelson's Club, Wimbledon, (01 948 6311), Tennis Shoes.
LONDON, New Golden Lion, Fulham Road (01 385 3942), Fabulous Reed Brothers.
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YORK, Unity, Haslington (0904 412328), Nine Below Zero.

A history lesson written in blood!

The full horror of medieval Britain in

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01-493 6696

ROADSHOWS

FROM THE MUD FLATS OF LOCH LOMOND...

LOCH LOMOND by
SIMON (OFF THE CASE) LUDGATE
and RONNIE (WHY, AM I HERE) GURR

DAY 1 SATURDAY
AND YOU thought that you and your true love would never meet again by yon bonny banks and by yon bonny braes? Didn't we all.

Yet once again, it's that time when we tread off into another cow-crap bespattered wilderness. For the second successive year the Loch Lomond rock festival exploded with all the pizzazz of a flatulent honey bear. None of the bands here were true festival pullers.

Four years since the blistering upheaval of the new wave and finally the big boys in the eyes of the promoters are originals like The Jam et al. Excellent as they are, and were, on the night, they are still second division in comparison to any one of the six or so acts in the world that could sell out such a vast arena. Only 18,000 or so punters showed up on each day, thus making it a day to forget to remember.

The Cuban Heels and Ra Bears, two Glaswegian outfits, opened early and most folks, including us, missed out on them and that's that.

Punishment of Luxury (added at the last minute to compensate in some small way for the Only Ones and the Regents, who had pulled out with barely any notice), received no applause at all at one point in their set of modern comforted blues. Not a ripple. Bigger still. Elsewhere the appreciation was minimal. The wrong band for the wrong festival.

The Chords followed while the wind turned to driving rain. The band possess punch and certainly whip up the mod reaction. The sight of mods ruining their shot silk suits by living in the mud was a sight worth seeing. Bands like the Chords, and Bad Manners who followed, are club bands who, even in clubs, don't have any special qualities. Unlike The Jam, the Chords' songs sport weak lyrics, lots a songs about reactions and things like that but there is no hint of the certain indefinable greatness that is inherent in John Weller's boys.

Bad Manners open with their ska version of 'The Big Country' and from there on go downhill. All very danceable and entertaining, thanks to the better mountain that is Doug Treddie. Buster Bloodvessel or whatever the thing with the blue velvety tongue calls itself. Where do they go from here? Not far, I think. They left us laughing, or so it seemed.

Slur Little Fingers were up against it when their turn came on the merry-go-round. It was pouring with rain (again), the bedraggled crowd were soaked through, irritable, and leery, having quaffed endless cans of Tennents which whistled equally endlessly through the air. Festivals aren't the Fingers' forte by a long shot.

Not an enviable task then, to whip up any real enthusiasm after what

had proved to be an unmemorable day. Fingers front man, affable Jake Burns, opened with, 'Hallo, Knebworth, we're the Beach Boys.' A fair turn of wit under the circumstances.

Then the closest thing to the Ramones we've got, cracked open what proved to be the only set of the day which even came close to The Jam's later on.

'Nobody's Heroes', 'Barbed Wire Love' and 'Tommy Was' powerful, choppy anthems all followed in lightning succession. The tedious fighting amongst various factions in the crowd continued with unabated enthusiasm.

SLF are much sought after north of the border and the Scots crowd were very pleased to see them. 'Back To Front', the new single, was the set's most disappointing moment, merely a carbon copy of 'Heroes'.

'Alternative Ulster' was their last song, belted out to the furiously headbanging crowd at the end of an exciting 90 minutes set.

The Tourists' set was a hefty dose of culture shock after witnessing what SLF turned in.

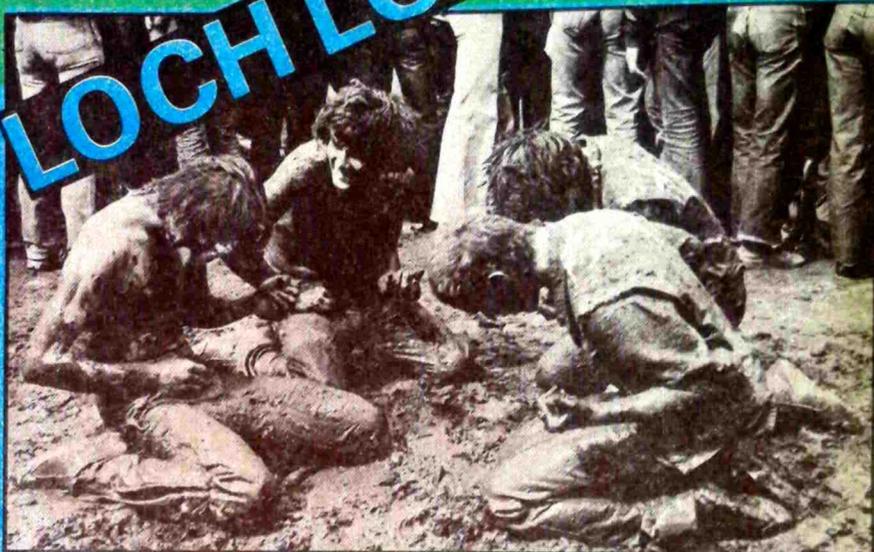
Annie Lennox looked as wonderful as ever and was determined to enjoy herself. Tough that their first gig back in her native Scotland was on such an inauspicious day. Dave Stuart was attired in his customary flower child togs and Peel Coombes just looked a mess as per usual.

There was nothing wrong particularly with their set, but they lacked the kind of strutting punch needed to project in this damp open-air environment. Annie did her level best to get everyone going, but her voice went very early on, and they attempted to conceal it with loads of echo on the vocals.

Applause at the end of each number was scattered, to say the least, and there was little or no reaction to 'Wild Among The Flowers', 'Sorrow' or 'Loneliest Man In The World'. The singles, 'I Only Want To Be With You' and 'So Good' were the encore and the only highlights of the set which was otherwise boring and mundane. The final twist of the knife was a comment by the DJ: "I wanna hear some more". It was an order not a question.

The Jam are the business. They are one of the few that could play a place like this and still give you the magical tingles that make life such a good place. They played 'Thick As Thieves', 'Saturday Kids', 'To Be Someone', 'Burning Sky', 'Pretty Green', 'Start!', 'Going Underground', 'Mr Clean', 'Private Hell', 'Dresses Of Children', 'Smithers Jones', 'Little Boy Soldiers', 'But I'm Different Now', 'When You're Young', 'Eton Rifles' and 'Tape Station At Midnight'. They encroached with 'Strange Town', 'This Is The Modern World', 'A Bomb In Wardour Street', 'All Mod Cons' and 'David Watts'.

That and the fact that they were the day's most excellent band by half are pretty much all you need to know. The only black marks, and it's no fault of the band, were the can-



SUNDAY'S jolly crew at Loch Hootsman.

Loch Lomond pix by Dot McKay



KROKUS: gaffer - taped trousers.

throwing riots that broke out during 'Burning Sky', Newies 'Start' and 'Pretty Green' incidentally sported murderously insistent bass lines a la Booker T, while 'I'm Different Now' rolls on and folds back on itself, a perfect little pop song. Bloody marvellous.

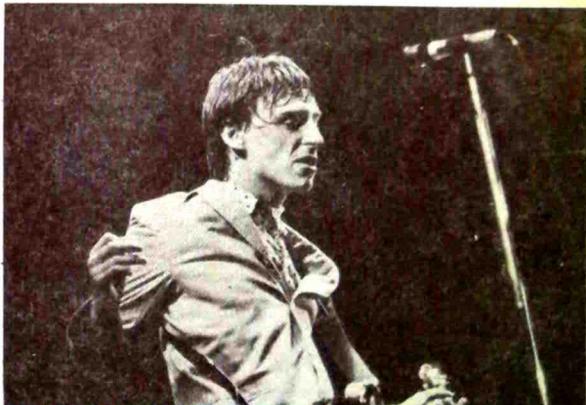
DAY 2, SUNDAY

THE ONLY band who looked and sounded as if they knew why they were there so far: Wild Horses.

Sunday's crowd were more deckchairs, ice-cream and headbanging than Saturday's punch-up and vomit types and the sun chose to shine for the greater part of the day, which helped to keep up everyone's flagging spirits.

The predominately heavy metal fans were treated to a scorching set by the Horses, despite the insulting early hour of the day - 1.30pm. The Horses' set was one of the rare highlights of the festival, but I've yet to see Horses turn in a bad performance.

The lovable, terrible twins Robertson and Bain write songs about



THE JAM'S PAUL WELLER; these boys are the business.

drugs, women, stealing cars and all the other healthy teenage pursuits with songs like 'Dealer', 'Blackmail', 'Criminal Tendencies', 'The Stash' and 'Street Girl'. There is even the occasional sentimental moment like 'Flyaway', penned by Bain in 1973 after he flew away from Rainbows.

Quite why five walking heavy metal clichés like Krokus should be above class song merchants like Wild Horses astounds me. They have hairy bodies, axious macho and poison cool. They think they're the bees' knees and one of them even has to have the tops of his leather pants gaffer-taped to stop his bum falling out. I stayed for three numbers, caught 'Beside Radio', their best song from the awful 'Metal Rendezvous' album, then left, laughing, pondering on the question that man has been asking himself since time immemorial: how does one go about wiping one's arse when there is no bog paper?

Understare on the heavy metal day? It was exactly as you would expect. They were a harder, ballier act. Understare, get still a breath of fresh

air. Sporting short, cropped hair, the Geordies did well even in the rain, which chucked it down during the 'We Can Swing Together'. The key words are still, alcohol, fun and songs and on this showing, proved that we won't be getting rid of them for a long time.

You can bet that the crowd had little or no interest in Danny Laine's decidedly mistimed set. Mecca didn't show as hopefully anticipated and we had to make do with minor league luminary Wings drummer Steve Holley.

The pair for the course here was post-451 Ocean Boulevard Clapton performed shoddily in short, Laine and pals were awful at worst and embarrassing at best.

His old lady Jo Jo took over the front person's duties and botched on most of her harmonies, maraca shaking and tambourine bashing. And then, well... they did 'Go Now', he said "I don't care" a lot, fell over, jumped off stage, fell over again and generally looked silly without really trying.

TO THE MIDDLE AGED

SPREAD OF

KNEBWORTH



VERY FAT PERSON BUSTER BLOODVESSEL.



ROBBO and JIMMY: Scorching.

Advice: don't give up your day job, son.

Gillan and Saxon were the meat! In the heavy metal sandwich. If you can swallow the metaphor (geddit). These two HM power units pounded away in almost indistinguishable style, one after the other. (I am Gillan went through all the right motions, churning out the fruits of his lengthy association with rock. 'Smoke Across The Water' and 'Sleeping On The Job' were the only evidence of real quality, but they were sufficiently loud to entertain the assembled horde of malodorous half-dead, half-mad, half-pissed punters.

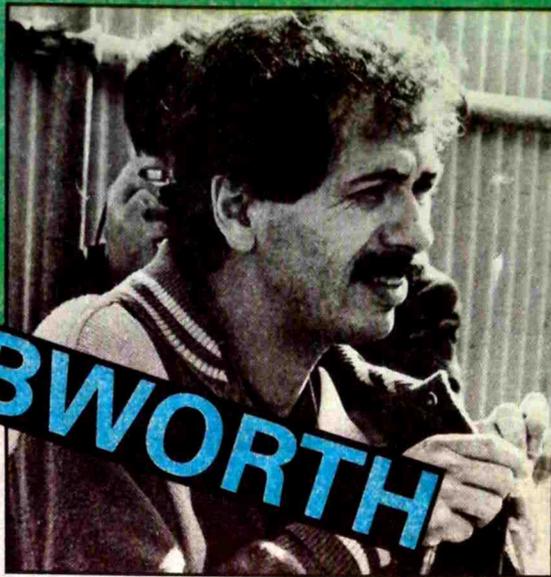
Saxon were better. And much, much louder. If that's possible, 2,000,000 megawatts blasted the fans into the next dimension. 'Wheels Of Steel' and current single 'Stallions Of The Highway' confirmed the fact that Saxon are the cream of the current crop of HM hopefuls. If the world could be ruled by sheer volume, Saxon would indeed be kings.

The Dammerung of the weekend

finally appeared on stage at 9.30 pm just as the balloon, literally, went up. Wishbone Ash are still alive and kicking after more than a decade together, with only one change in personnel. WBA, or West Bromwich Albion, as they might be known, are workmanlike and very, very practised in what they do. Which is: 'Whisky Man', 'Helpless', 'Living Proof', 'FUBB', 'Kingdom Come', 'Warrior', 'Phoenix Blowin' Free (RIH Of The Day Award) and a long, long encore 'Bad Weather Blues'. It was 11.45 on Sunday night when Ash finally quit the stage. The feeling all round was one of relief and surprise at having survived a test of musical dedication equal in intensity to a weekend spent in the middle of the Battle Of The Somme.

Ash delivered the goods, as everyone hoped they would after such a long wait, and left the faithful with the unanimous thought: "Phew. What a scorcher."

Finally, you should ask yourself this: are festivals a necessary waste of time? Do bears shit in the trees?



CARLOS SANTANA: note the absence of a kipper tie.



SOME beat group who turned up at Knebworth.

KNEBWORTH by MIKE (IT WAS SUNNY HERE) GARDNER

THE FESTIVAL hits the eighties and not only reaches middle age but appears to have all the symptoms of the menopause. This time the Knebworth festival is organised by London's Capital Radio and the programming showed.

Capital Radio, to uninlitate, is the station that has made such a success of programming music to draw in advertisers that they had a turnover of £8 million of which £5 million is clear profit (according to figures published last year) and they have been more than embarrassed to release this year's figures.

Capital obviously have a good grasp of the concepts and consequences of Adult Orientated Rock and knew which audience they wanted to calm down the inflammation left by the previous Knebworth with Hertfordshire Council.

The bill was a curious mixture of festival fodder and Capital playlist entities — music to soothe without moving.

First up was the Capital Countdown, their Top Forty, broadcast live from the site, each record was affixed with rather desperate sounding comments about the crowd enjoying themselves, designed to drag the undecided in London to the arena.

Starting a festival is always a problem for any band. The audience are still rubbing the sleep from their eyes / untangling themselves from the traffic jams / locating the toilets / staking out territory and generally doing anything except listening to the music.

The Blues Band did better than any

other opening band I've seen on any festival stage. They played with a confidence and vitality that belied the relaxed and informal arrangements surrounding their formation. The music was pure fun with an R & B base. They managed to draw an enthusiastic response, deservedly so, for their traditional interpretations of Chicago R & B from the surprisingly attentive crowd.

The Capital masterplan continued with the obligatory festival appearance of Lindisfarne. I've seen the band some eight times in the past nine years, always in the open air. I've also seen them play virtually the same set for those years, aside from selections from their most recent album.

But to give them credit they thankfully disappointed my expectations by playing a lot of less familiar material which showed that they are aware of their tendency to switch in to automatic and play the old festival favourites. However, the new material just highlighted their deficiencies and showed them as the tired, lethargic, semi-cabaret band they've become. But the older numbers like 'Lady Eleanor', 'Meet Me On The Corner', the more recent 'Run For Home' and the traditional Lindisfarne endings of 'We Can Swing Together' and a raunchy Bo Diddley styled version of 'Fog On The Tyne' saw them leave the audience with the usual Lindisfarne feeling of having consumed an appetiser and little else.

In between acts, the record selection of Elton John, Joe Walsh and The Doobie Brothers seemed to sum up the market attracted by the event.

Carlos Santana wandered on stage and limbered up with a characteristic

instrumental and tried to slip into overdrive with a torrid piece of hard rock called 'All I Ever Wanted Was To Be With You' which sounded like an amalgamation of everything that was complacent and tedious about the year 1972, both lightweight and insubstantial.

A shimmering, medium paced instrumental led into a catalogue of the glorious past of a band whose heyday has long ago left them. 'Black Magic Woman' led to 'Oye Como Va' to 'Incident At Neshubar' and a beefy helping of material from their first album.

The obligatory reference to their recent album was more than quickly passed over in preference to a persuasive and silky smooth rendition of the fire and wilderness of the past.

Carlos, proved what I'd always suspected: that he's a limited guitarist whose talent lies in his ability to force passion and power from his dextrous use of rapier like fills and the delicate harmonics of feedback. Sadly, for most of the set his guitar was kept well mixed beneath the gentle clutter of percussion.

A final volley of 'She's Not There', 'Evil Ways', 'Soul Sacrifice' and 'Samba Pa Ti' put the seal on a pleasant piece of aural wallpaper.

Elkie Brooks seemed to be fed up with being the Petula Clark of the late seventies and played a raucous set of hard rock in a manner reminiscent of Maggie Bell who'd been forced to play in the Ritz instead of the sweat soaked gin places where the music belongs.

The set was short and sweet and didn't allow for boredom but, equally didn't leave any lasting personality. On this performance Elkie seems destined to be known for a version of rock 'n' roll that appears to have been conceived in an executive boardroom and I feel she deserves better.

During the break, everybody steel-ed themselves for what promised to be the ultimate tedium — Mike Oldfield. The fact that the skies opened and poured everything it had promised to didn't help the feeling of a torture worse than death.

But Mike Oldfield was the revelation of the festival. He opened with 'Guilty' and immediately the static clinical sound of his albums was transformed into a lively effervescent piece of work. Extracts of 'Tubular Bells', 'Ommadawn' and the singles 'Portsmouth' and 'Blue Peter' were deservedly well received by the crowd. The sound was crystal clear, highlighting the new shadings and colour of his arrangements.

When a rainbow appeared during 'Ommadawn' and got brighter during the encore I was almost tempted to believe in any hippie philosophy. But one young wag quipped that Richard Branson had already bought it.

Into the chill of the Hertfordshire night came the sunshine of California. The Beach Boys. From the opening chords of 'California Girls' the reason for turning up, to what had been a fairly miserable event, was apparent.

The swoop of those lush harmonies and the sheer exuberance intrinsic in the music made me glow. By 'Darlin' it was apparent that The Beach Boys were in far better form than their recent Wembley sets. Carl Wilson, still the proud possessor of one of the sweetest voices on the planet, was in particularly bright mood.

The hits, 'God Only Knows' (The best song ever written to these ears), 'Heroes and Villains', 'Do It Again' mixed nicely with the legends like 'In My Room', 'Surfer Girl' and 'Little Deuce Coupe'. Newer songs like 'Keepin' The Summer Alive', 'Good Timing' and Santa Ana Winds (played live for the first time) proved that there is life after Phyllosan.

Brian Wilson's birthday provoked a rousing version of the traditional greeting song. But the best indication of the audience came when Bruce Johnson sang his million selling hit 'I Write The Songs' and the audience knew all the words.

Even a downpour couldn't stop the intense feeling of happiness generated by the magic pen of Brian Wilson. By 'Wouldn't It Be Nice' it had stopped and the band coasted into their final volley of 'Good Vibrations', 'Barbara Ann' and 'Fun, Fun, Fun'.

The festival reached middle age and the Beach Boys helped stave off the menopause.

STEVE HACKETT
City Hall, Newcastle

"AYE, STEVE Hackett," says one of our well informed punters. "He's the one who used to play guitar for Genesis — not the copper played by Patrick Mower on telly you understand."

Knowledge of Hackett solo albums is not one of my greatest specialties in life, but one thing is certain — they ain't barrels of fun in my language. So, not surprisingly, this gig represented a first live dousing. To begin with, the music was predictably Genesis-like. Each piece was intricately structured with various instruments constantly weaving subtle patterns within the framework, and all very cleanly executed — the only difference from Genesis being more reliance placed on Hackett's guitar rather than keyboards for the basic sound. Again, as with Genesis, the show combines a mixture of onstage visuals and lighting effects, all of which makes you wonder why he left in the first place — credibility, what else?

The opening sequence was quite dramatic — Hackett standing stage-centre among vertical red spotlights and thick billowing smoke with graveyard sounds booming from the PA. What spoils the remainder of the evening however, was that a large proportion of the songs never made it further than the graveyard either. Pity in a way, because Hackett's economical guitar playing can be quite interesting if nothing else.

"Everyday" illustrated his distinctive style well, but some shockingly dull vocals, courtesy of Hackett himself. Pete Hicks and bassist Dik Cadbury, completely whitewashed everything else. Another distraction lay in the fact that no-one was prepared to push themselves at all as a frontman. Hackett, who doesn't (or can't) play and sing together, contents himself with lurking alongside the rest of the band, most of whom hide anonymously behind banks of keyboards.

Back to the set and only the offbeat "Tower Struck Down" with its crashing finale, plus "Jaccuzi" that had some fine drumming from John Shearer (who must take the prize for having the biggest drum-hit on God's earth) were worthy of any note. The rest I shall leave in peace. AIDAN CANT

GRACE/THE PLASTIC IDOLS
Jubilee Hall, Stoke-on-Trent

MUSIC IN Stoke has, until now, been very much of an unknown quantity. But, since the arrival on the scene of locally-based Clay Records and the interest of regional magazines such as Brum Beat and Torch, the area's youth are beginning to show an interest in their own bands.

Both Grace and the Plastic Idols are signed to Clay and this gig was designed as a showcase for the not inconsiderable talents of both groups.

The Plastic Idols can roughly be cast in the same mould as Ultravox or Bowie — Gary Numan with feeling is a much more apt description. Powerful rhythm and haunting keyboards laid over the vocals that range from being threatening to mysterious — but always full of searching emotion. Highlights of a set marred by incredibly bad sound were "Adventure" and "Remix", characterised by — again — the fluid keyboards of David Windsor. Petula Clark's "Downtown" proved a weird and wonderful end to a strong set by a band that deserve great things to come their way.

Unfortunately for the Idols, most of the audience had come to see Grace, a band who had ensconced themselves in the position of Stoke's most popular band. Comparisons with Genesis — which the band themselves tend to try and avoid — are inevitable. Their style of playing is very similar, moody rhythms, phased guitar, above all the voice and stage presentation of vocalist Mac Austin. Close your eyes and you see Peter Gabriel. But the comparisons are fairly futile, apart from employing them in an attempt to describe the band. Similarities abound, but Grace can't be accused of plagiarism. Songs such as "Ricky The Rebel", "George Comber" and "Old Stories" lure you into thinking you're watching yet another rock band fall asleep when suddenly they burst into action. Not being a great lover of long, in-



JAMES YOUNG and TOMMY SHAW of STYX

STYX SAGA SO MEMORABLE

STYX
Hammersmith Odeon

AW SHUCKS, little Tommy's so cute you just want to reach out and cuddle him. Such vulnerability, such presence, such panache. Every little detail about Styx is carefully planned and cunningly crafted. Heavy metal with the crunch outside and melt in your mouth core.

Styx are a band of lovers of schmaltz and tinsel — and I make no apologies for being one of the chief subscribers. C'mon, everybody without a heart of swinging lead must have loved "Babe" when it came out. I saw Styx when they first toured

Britain some years back. For me the ideas didn't completely gel and I thought they were just another bunch of American idiot dancers striving to be heard in the then punky world. But time has seasoned them well as they gracefully trot in to the mega band stable.

"Hey London you feelin' good," says our Tom as he cranks himself for "Crystal Ball", with its frenetic acoustic build up before a megaton explosion gasp, gasp. But for unparalleled listenable sentimentality Styx run through "Sweet Madam Blue" heavy on the dry ice and that old sweet neck tingling harmony.

Yup, "The Grand Illusion" is still one hell of a song. A Barnum and Bailey's wonder show enhanced by the theatrics of Dennis De Young

who also lets his classical aspirations run riot when he sits Liberace like at a white piano. Yee hee.

Naturally though, the show's greatest moment is the aforementioned "Babe" with Dennis De Young alone on the keys before the arrow through the heart chous. Despite radio plays worldwide, the song is still as fresh as an unused Kleenex.

Support band for the evening were Saga, more riders from the Canadian cosmos and the ideal opener for Styx, Wonderous keyboards, storybook songs and the occasional piece of rampant guitar. In 45 minutes they proved that the saga of Saga is growing well in Britain. Another chapter soon please. ROBIN SMITH

mystic, "Power" opens with a vocal scream echo-ed by a distorted wah wah wail.

It stops momentarily, then is thrust on courtesy of a machine gun drum beat into a stilted solo which threatens to kiss some life into the song — before a relapse back into the leaden opening tempo. In "Remember Tomorrow" Maiden present a three dimensional identikit picture of their unoriginal appeal. Rainbow lighting providing a backdrop for lots of cascading dry ice, silhouette the individual band members against the logo backdrop. It wouldn't be so bad if the illusion was perpetrated wholeheartedly. With a name like Paul Di'anno, I expected a bronzed stallion, making good use of his natural sexuality. Instead I get a clumsy, uninspiring vocalist who looks like a brickeen in leathers. And has about as much finesse and vocal quality.

Admittedly "Remember Tomorrow" is the first occasion when Di'anno actually tries to sing, but the number's moody feel is ripped apart by a screaming terror cry, and another race against time with the same old tawdry juggernaut riffing that's been on the menu since the opening chord.

For most part, guitarists Dave Murray and Dennis Stratton seem content to merely wring the loudest, most tortured screams possible from their axes. Iron Maiden produce little that hasn't been done better musically or visually by others before them. That's what makes the "revival" so uninteresting.

On the bus home I glance over the concert programme notes penned by the misguided Geoff Barton. They read: "The benefits of the HM renewal far outweigh the disadvantages, so enjoy it. Iron Maiden are going to set the whole nation rocking and you don't want to be the odd man out, now do you?" It seems like it!

BILLY SLOAN

MINK DE VILLE
Roxy, Los Angeles, California

IN TALKING ABOUT Mink de Ville's return to Los Angeles, it's awfully tempting to review his entire wardrobe piece by piece. Willy de Ville may well be the only performer around who can have his guitar strap match his shoes and still come off looking cool rather than contrived. But restraint is necessary, for fear of minimising a truly great show.

Willy made his entrance on "Slow Drain", after his band played a sultry "Harlem Nocturne" under smoky blue floodlights. Dramatic value aside, the instrumental allowed the audience to appreciate the understated talents of a new and improved line-up before they were overwhelmed by a charismatic front man. In the course of the set, the group ran the gamut of soulful musical styles and carried every one off. From the hard rocking "Soul Twist!" to the emotive, deceptively gentle melody of "Little Girl" to the zydeco "Mazurka" these skilled musicians displayed a good sense of pace and an unerring grasp of musical drama. Although the band itself lists to the colorless side of slick, having Willy up front infuses the show with enough emotion and depth to evoke memories of the James Brown Revue.

Willy's voice is still deep and fluid, but time has increased his self-confidence and control to the point where his strengths seem effortless and his persona more genuine. More at ease than in previous LA appearances, Willy seemed pleased and touched by the enthusiastic reception of the audience on a more personal level than in the past. His aloofness of earlier dates has matured into an aristocratic veneer. Musically this progress is reflected by the wider variety of styles and by a willingness to take chances with more ethnic influences.

Even with their unforthcoming lack of a current supportive American recording contract, Mink de Ville played to a good-sized crowd who seemed familiar with every song, even those from the import-only "Le Chat Blue" (which was heavily represented in the set). Regardless of the lack of media and label attention, this is one of the best performing bands around. And incidentally, the guitar strap and high-heeled shoes were black — and — white snakeskin, accessorising a mauve dress shirt, narrow cut black three-piece suit, and skinny black tie. Not to mention a pair of silver earrings. CHRIS MARLOWE

tricate, carefully designed sets — I much prefer to see enthusiasm rather than what the lead guitarist is doing with his little finger nail on the A string — I've got to admit that at times I lost interest in Grace.

They were good, extremely good, and the flashes of genius more than compensated for the few lapses into self-indulgence. Still, who am I to comment? Three encores later and the crowd were not prepared to go home. After a last number with the sheer guts and power of "Molly Lee" I can't blame 'em.

Stoke's got a lot going for it, Grace and the Plastic Idols are the best things to happen to the place for years. STEVE COXON

THE SLITS / THE POP GROUP / THE RAINCOATS / JOHN COOPER CLARKE
"Beat The Blues" Festival, Alexandra Palace, London

AND THE rain came down, only temporarily dampening spirits soon to be lifted by one J Cooper Clarke who had even the droliest of trends smirking self-consciously to themselves. Popular classics like "I Married A Monster From Outer Space", and the finale "Beasley Street" warmed the audience through quicker than the spasmodic sunshine.

Favourite of many was a poem described by John as, "A love poem in reverse", about a girl zealously hated by all: "You put the — in Southampton, you took the rain in Spain". Next came a new autobiographical piece about a baby called Larry, mistakenly delivered to Siberia, and ending up as an English poet. The end, however, was dramatically interrupted by a punk with bleeding head scrambling onto the stage for help, after which a rotund, officious sounding head steward gave a peace-loving speech. I think I was outside the

take-away", continued a calm Cooper-Clarke.

The Raincoats started off abysmally. Out of tune, harmonies unthoughtful and somewhat confused, they didn't get into their stride until "Lola" five numbers into the set. It became obvious that The Raincoats had already done their best, with the piece de resistance two numbers from their debut E.P., "Don't Get Personal", and "No Side To Falling". So where do they go from here? The Raincoats cannot afford to be casual or uninterested but they do not seem to care.

The Pop Group, determined to liven up the "straights" in the audience put on a show hard on the ears but highly amusing. Gareth, their zany guitarist came violinist and dubious part-time vocalist provided the best of the day's antics with leaps and bounds including knocking a mike stand onto the eager photographers below.

Mark's voice was in its usual gravelly form as he blasted red-faced from the stage. Obvious songs like "We Are All Prostitutes", and "No-one is Innocent" were played with frenzied enthusiasm to the bopping punters. "For How Much Longer Do We Tolerate Mass Murder?" was introduced by Gareth with a picture of Brezhnev, to whom it was dedicated. Aimed at the supposed Socialist Morning Star contingent, this had little effect on the public who were there to see the bands, rather than to attend a political rally. In fact the only political force outwardly apparent was manifested in a few surly NF skins.

Ari couldn't see the wood for the trees, and dressed like one just to make sure that we could. Gabbling away in what sounded like some West Indian tongue, she hopped around the stage in and out of the bongo's like a tribal princess, livening the performance from the start with a rocking, if not scrappy "Heard It Through The Grapevine" but much enjoyed. The set, if a little draughty, went well, but The Slits aren't really an outdoor band, the conditions not lending

themselves to their usual intimate, whirlwind performance reserved for night-time.

The gigs were good, with surprisingly clear sound, sometimes shoddily mixed, but well organised. However, there was trouble. Three injured punters hospitalised out of nearly three thousand isn't bad, but of course, there shouldn't have been any. All in all it was an enjoyable occasion, at least a different way to spend a Sunday afternoon. By the by, did you know there is a nuclear bunker in Alexandra Park?

DANUTA WISNIEWSKA

IRON MAIDEN
Glasgow Apollo

THE HEAVY metal dinosaur is a strange species. Suddenly, like the new wave, there's all these leathers, studded upstarts doing the rounds. Did you notice is the hair length. Or is it?

Unlike The new wave, originality matters little. Which brings us to Iron Maiden.

Six months ago virtually unheard of — now they're playing the major circuit. And by the look of things — carefully sculpted if ultimately damaging Brainsby PR, hefty record company push, and a gigging schedule which brings a new meaning to the word extensive — they're planning to stick around.

The current HM climate created bands like Iron Maiden, as opposed to the reverse. All that's required is that you do the right things.

Hence Iron Maiden bare their teeth a lot, hide behind masses of unkempt hair and frequently adopt traditional macho guitar hero poses. Inevitably though it's when you scratch through the coatings and gilt wrappings that the real Iron Maiden calls lays itself bare. Sounds that would have other bands sending roadies scurrying across the stage looking for equipment malfunctions, are all part of the Maiden heavy, heavy thrill and

DISCOS

DISCO DATES

THURSDAY (26) Terry Hooper & Larry Foster hold a "doctors & nurses" fancy-dress party at Ilford Room At The Top, Paul Clark jazz-funk, Brighton Mr K's weekly, **FRIDAY (27)** Tom Holland with Steve Allen & Duane Hanson jazz-funks, Northampton Guildhall, Robbie Vincent funks Chertsey's Chertsey Lock, Morrisey/Mullen play live jazz at Chelmsford Saracens Head, Light Of The World play Slough Centre Ballroom alliter, Midnight Express play Ronnie-L's London Oxford Street 100 Club, Martin Collins jazz-funks Ilford Crankbrook Club, Peter Shauns starts some EMI disco dancing heats at Folkestone Tobys, **SATURDAY (28)** Froggy & Robbie Vincent funk Southgate Royalty, Pete Tong jazz-funks Canvey Goldmine, Eric Hearn funks Liverpool Timepiece alliter, Greg Edwards funks Didcot Rio, Jason West funks USAF **SUNDAY (29)** Steve Allen & Dave Peter hold a World War II fancy-dress "blitz" night at Peterborough Cresset Slickets, Martin Collins & Maceo Parker party with footballing tribes at Letchworth Pelayan, **MONDAY (30)** Jason West funks Watford New Penny, **TUESDAY (1)** Dave Cash with Steve Quinn & Dave Van Neger plus the "world's largest cocktail" opens London's most mobile DJ's do, the BPMs give an excellent idea of possible segues and relative speeds, and so in the hope that they may be useful here is a listing of all the more dance-orientated hits from last week's UK Top 75 - Don McLean 24/36/72, MASH 58-0, Lipps Inc 123, Flack/Hatchway 110-112, Hot Chocolate 5-14, Korgis 18/37, Teena Marie 115, Jerrmaine Jackson 110, Roxby Music 128, Crown Heights Affair 115, Specials 0-148-0, Judas Priest 163, Orchestrated Manoeuvres 130, Matchbox 0-108/216-0, Lambretta's 0-192, Liquid Gold 123, Police 94/147, Gary Numan 136, ELO 0-129-0, Jonny Lee 93-96, Splodgenessabounds "Lager" 140/Tempter 202, Thin Lizzy 0-149, Rod Stewart 0-28, Manhattan Transfer 128, Surface Music 119, BA Robertson 124, UB40 "Thinking" 70/140, "Rain" 0-136, Junior Marvin 123, AWB 126-129, Darts 0-137, Elton John 36/72, Olivia Newton-John/ELO 128-0, Saxon 133, Beat 173, Jimmy Buffet 129, Elvis Costello 55, Yellow Magic Orchestra 120, Rob Marley 104/52, Joan Armatrading 66-132, Barbara Dickson 125, Nolans 108, Johnny Logan 0-105-101, Bad Manners 147, Whitesnake 121-125, Paul McCartney 17, Dexy's Midnight Runners 170 (info)-124-123-124-131-122, Gillan 165, Odyssey 128-129, Hall & Oates 118, Freeze 130, David Essex 140, Human League 133, Bros Johnson 122, Pete Townshend 0-83/166-0, Gerard Kenny 17-34-17, Hoyt Axton 85/169, Expressos 141, Randy Crawford 104-110, Narada Michael Walden 117-115, Donna Summer 142, Gerry Rafferty Michael Lynott 139, 0-115, Lewie, 141/14, John, 159, Loggins, 16-1-0 Newton-John/ELO, 17/18 Robertson, 18-1-0 Darts, 19/111, Whitesnake, 20-1-0 Police.

DJ TOP TEN

KEV JAMES follows up his Jox Yox of last week with a timely listing of the Continentals' faves at his Thurs/Saturdays au-pair nights at Golders Green Green Expectations. Quite when he gets the chance I don't know, but Kev is also mobile with Paul Sparrey in the Copacabana Roadshow (01-869 3613 day/348 5401 night). Before you throw up your hands in horror at the Wally fodder that follows, he quite rightly adds, "If you're playing currently hip funk music and they're not enjoying it, who's the Wally?" Feed on if you dare...

- 1 I WILL SURVIVE, Gloria Gaynor Polydor 12in
- 2 GLORIA (Italian), Umberto Tozzi CBS 12in
- 3 BORN TO BE ALIVE, Patrick Hernandez Gem 12in
- 4 SPACE BASS, Slick Fantasy 12in
- 5 SUBSTITUTE, Liquid Gold Poio
- 6 MANUEVA (French), Alain Chamfort French CBS 12in
- 7 SUNDAY GIRL (French), Blondie Chrysalis 12in
- 8 FUNKY TOWN, Lipps Inc Casablanca 12in
- 9 RASPUTIN, Boney M Atlantic 12in
- 10 CHASE, Giorgio Moroder Casablanca 12in

Up-to-date bunch of ex, foreigners, aren't they?

HIT NUMBERS

AS YOU may have guessed it's my BPMs of the year, and for the first time I've actually done my BPMs for all the current and recent pop hits, which I've been finding immensely useful. While of course by no means vital to the sort of jocking that possible segues and relative speeds, and so in the hope that they may be useful here is a listing of all the more dance-orientated hits from last week's UK Top 75 - Don McLean 24/36/72, MASH 58-0, Lipps Inc 123, Flack/Hatchway 110-112, Hot Chocolate 5-14, Korgis 18/37, Teena Marie 115, Jerrmaine Jackson 110, Roxby Music 128, Crown Heights Affair 115, Specials 0-148-0, Judas Priest 163, Orchestrated Manoeuvres 130, Matchbox 0-108/216-0, Lambretta's 0-192, Liquid Gold 123, Police 94/147, Gary Numan 136, ELO 0-129-0, Jonny Lee 93-96, Splodgenessabounds "Lager" 140/Tempter 202, Thin Lizzy 0-149, Rod Stewart 0-28, Manhattan Transfer 128, Surface Music 119, BA Robertson 124, UB40 "Thinking" 70/140, "Rain" 0-136, Junior Marvin 123, AWB 126-129, Darts 0-137, Elton John 36/72, Olivia Newton-John/ELO 128-0, Saxon 133, Beat 173, Jimmy Buffet 129, Elvis Costello 55, Yellow Magic Orchestra 120, Rob Marley 104/52, Joan Armatrading 66-132, Barbara Dickson 125, Nolans 108, Johnny Logan 0-105-101, Bad Manners 147, Whitesnake 121-125, Paul McCartney 17, Dexy's Midnight Runners 170 (info)-124-123-124-131-122, Gillan 165, Odyssey 128-129, Hall & Oates 118, Freeze 130, David Essex 140, Human League 133, Bros Johnson 122, Pete Townshend 0-83/166-0, Gerard Kenny 17-34-17, Hoyt Axton 85/169, Expressos 141, Randy Crawford 104-110, Narada Michael Walden 117-115, Donna Summer 142, Gerry Rafferty Michael Lynott 139, 0-115, Lewie, 141/14, John, 159, Loggins, 16-1-0 Newton-John/ELO, 17/18 Robertson, 18-1-0 Darts, 19/111, Whitesnake, 20-1-0 Police.

JOX VOX

STUART HUGHES runs his Horror Roadshow from Yelminster in Dorset, and has his own revolting intro: "I've always been the kind of idiot who likes to run competitions of a type nobody else dares to do, the best of which being the Bogie-Picking contest... the guy or girl with the biggest getting a T-shirt as prize. Would you believe it, at Lancing Youth Club in Sussex a white back, this lad of about 13 produced three good sized bogies out of his nose, and not satisfied with the T-shirt asked if he could have them back as he liked the taste! (I like salt and vinegar on mine, how about you?) Then there's always the haemorrhoid contest..." Enough! Enough!

DORC

DORC (Dance Orientated Rock Chart): (1) Roxy, (2) Liquid Gold (12) Hot Choc, (4) ELO, (5) Man Tran, (6) MCA, (7) McCartney, (8) MASH, (9) Numan, (10) Darty's, (11) Matchbox, (12) Korgis, (13) Lewie, (14) John, (15) Loggins, (16) Newton-John/ELO, (17) Robertson, (18) Darts, (19) Whitesnake, (20) Police.

ODDS 'N' BODS

ONE WAY / Al Hudson "Pop It" / "Do Your Thang" / "Copy This" will be on UK 3-track 12in next week as will John Hardy "Hard Work", followed by a 4-tracker featuring Merry Clayton "Emotion" / Dramatics "Music Is The People's Choice" / Heat "Just Like You" / Love Committee "Boogie Papers", all via MCA. PRAT have picked up Baby "O In The Forest" for UK. Aurra "When I Come Home" is being saved as a longer US remix. It's already overdue. Taste Of Honey "Boogie Oogie Oogie" will be B-side of their next 12in here and is not actually out again yet. Stanley Clarke's disappointingly rock-orientated "Rocks Pebbles And Sand" album (Epic) will be sold here with a free promo 12in of "We Supply" for the first 10,000 copies. Phyllis Hyman's longer largely 93 then 94-95-96-97 bpm "Kiss You All Over" remix is now available as one double-A side of her still 99p 3-track 12in, "Under Your Spell" and "Hold On" being bunched up together on the other side this time. Tom Browne's full US title is "Funkin' For Jamaica (NY)" - Jamaica being part of the New York borough of Queens on Long Island (in fact it's where Kennedy Airport is situated) - this localised bit of title presumably, and probably rightly, being deemed confusing for Britain... Heatwave record their next Rod Temperton-penned LP in London over the next two months, Johnnie Wilder possibly producing... Winston Grant of Leeds won the Sheffield Top Rank-held national final of the Carling Black Label Lager disco dancer contest, getting £750. Teesvalley Roadshow's Graham Bond, a pirate radio freak, is publishing a quarterly "Disco Dance Review" magazine which, though modest in concept (and the spelling could be better!), contains some sensible info for DJs - 40p (p&p included) from Invicta Promotions, 7 Crossbeck Way, Ormsby, Middlebrough, Cleveland. Thames Valley DJ Assn members meet for a fire-fighting lecture and VCE Electric demonstration at Reading Fire Station this Sunday (28) lunchtime... Terry Lennane, who next Merseyside bus to Gullivers is on August 9, together with Tony Morgan opens his own club The Zoo in New Brighton next Friday (4). Peter Shauns has come down from the North to jazz-funk Folkestone Tobys nightly... Dave Van Slegier & Dennis Brynner both now have shows on Southampton University's campus-restricted Radio Glen (312m W/M), having been brought together by this page! Graham Gold (01 951 3285) is "getting back into it and looking for a bit of work", funky preferred... Richard Witt-Gibbs & Hill (Heddon-on-the-Walls, The Fosse 223237 / Shepton Mallet 3851), playing whatever's popular, both want extra weekly bookings... Tom Holland, Sean French and myself are only amongst a growing number of DJs on diets - mine is certainly working, but will Fatman ever join us? Froggy Royalty really make your eyelids flutter when at Southgate bass comes on - and that's not all that flutters when Froggy lets one go! Phonogram's John Waller's missus says that Chris Brown's new haircut makes him look like Len Fairclough. CJ Carlos (Soho Hombre De Bahia) was once actually playing the record he was then asked for by some bozo and yet totally befuddled answered, "Yes, OK, in just a minute!" Steve Wiggins (Barry Freddie's Bar - which has a beach party this Friday) says "brat from PRAT". Morgan Khan can try his time anytime, he's got the best pantie selection in Wales! Steven Day (Chingford), freshly back from San Francisco, says virtually the only music heard on Northern California radio is Country-Rock... Peter Young is doing Greg Edwards' Capital Radio soul show, it's Mike Allen on the Best Disco broadcast of course... Chris Klopfer (Goudhurst) is using Denise LaSalle "May The Funk Be With You" as his theme tune... Bob Jones & Chris Hill (Heddon) independently renewed Ingram "Mi Sebrina Tegana (My Sister's Daughter)" (US H&L LP), other odds for Hill being The Whole Darn Family "Seven Minutes Of Funk" (US Soul Int 12in), Pleasure "Ghetts Of Your Mind" (Fantasy LP), while Steve "I'm Again" Allen (Peterborough) has pulled the 1976's Tom Jones "I've Got A Feeling" (US H&L LP) & Sebrina Tegana (My Sister's Daughter)" (US H&L LP), other odds for Hill being The Whole Darn Family "Seven Minutes Of Funk" (US Soul Int 12in), Pleasure "Ghetts Of Your Mind" (Fantasy LP), while Steve "I'm Again" Allen (Peterborough) has pulled the 1976's Tom Jones "I've Got A Feeling" (US H&L LP) & Sebrina Tegana (My Sister's Daughter)" (US H&L LP), other odds for Hill being The Whole Darn Family "Seven Minutes Of Funk" (US Soul Int 12in), Pleasure "Ghetts Of Your Mind" (Fantasy LP), while Steve "I'm Again" Allen (Peterborough) has pulled the 1976's Tom Jones "I've Got A Feeling" (US H&L LP) & Sebrina Tegana (My Sister's 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SCARS INFORMATION SERVICE Magazine, singles, T-shirts, all details and free badge send large SAE to STATE ARTS, 80 Berwick Street, London W1.

TOM JONES official fan club. SAE to — John Moore, 52 Whymark Avenue, London N22.

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GENESIS OFFICIAL fan club send SAE for details to — Genesis Information, PO Box 107, London N6 5RU.

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

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MERTON PARKAS, thanks for superb gigs. Good luck for 'Put Me In The Picture' and forthcoming travels. Simon rules OK. Love Snoopy, xxx.

HAPPY BIRTHDAY Flora, I'll love you forever. — Colin.

SLADES, JIMMY and Noddy keep it rollin' you're still no 1, good luck with the tour and new record. See you all soon. — DJ D or mail Coldstreak, Scotland.

ROZ, FLEETWOOD photo sold, no more enquiries. Thanks.

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28	YOU'VE ALWAYS FIND ME IN THE KITCHEN, Jona Lewie	Carrere
29	I'M NOT YOUR STEPPIN' STONE, Sex Pistols	Stiff
30	USE IT UP AND WEAR IT OUT, Odyssey	Virgin
31	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT, Rod Stewart	Virgin
32	COULD YOU BE LOVED, Bob Marley & The Wailers	Riva
33	TWILIGHT ZONE/TWILIGHT TONE, Manhattan Transfer	Island
34	SIX PACK, Police	Atlantic
35	THE SCRATCH, Surface Noise	A&M
36	LET'S HANG ON, Darts	WEA
37	POLICE & THIEVES, Junior Murvin	Magnet
38	WE ARE GLASS, Gary Numan	Island
39	NEW AMSTERDAM, Elvis Costello	Beggars Banquet
40	THEME FROM THE INVADERS, Yellow Magic Orchestra	F-Beat
41	WHOLE LOTTA ROSIE, AC/DC	A&M
42	ME MYSELF I, Joan Armatrading	A&M
43	LITTLE JEANIE, Elton John	RCA
44	LIP UP FATTY, Bad Manners	Rocket
45	LOVE WILL TEAR US APART, Joy Division	Magnet
46	KING'S CALL, Phil Lynott	Factory
47	DIRTY ALIENS DONE CHEAP, AC/DC	Vertigo
48	LET'S GO ROUND AGAIN, Average White Band	RCA
49	SANCTUARY, Iron Maiden	WEA
50	IF YOU'VE LOVED YOU FOR A LONG TIME, Detroit Spinners	Atlantic
51	CUDI/DI'VE LOVED YOU FOR A LONG TIME, Spinners	Atlantic
52	SUNSET PEOPLE, Donna Summer	Casablanca
53	SHE'S OUT OF MY LIFE, Michael Jackson	Epic
54	RUNNING FROM PARADISE, Hall/Oates	RCA
55	IT'S A LONG WAY TO THE TOP, AC/DC	Atlantic
56	RUNNIN' WITH THE DEVIL, Van Halen	Warner Brothers
57	HOT LOVE, David Essex	Mercury
58	LET MY LOVE, Pete Townshend	Atco
59	MIRROR IN THE BATHROOM, The Beat	Go Feel
60	HEY GIRL, Expressos	Atlantic
61	LAST NIGHT AT DANCELAND, Randy Crawford	Warner Brothers
62	NOTHING LEFT TOULOUSE, Sad Cafe	RCA
63	EMPIRE STATE HUMAN, Human League	Virgin
64	THE OTHER SIDE OF THE SUN, Janis Ian	CBS
65	WHO WANTS THE WORLD, Stranglers	UA
66	SLEEPING ON THE JOB, Gillan	Virgin
67	THE ROYAL MILIE, Gerry Rafferty	UA
68	BIG TEASER/RAINBOW THEME, Saxon	Carrere
69	BACKS TO THE WALL, Saxon	Carrere
70	A LOVERS HOLIDAY/GLOW OF LOVE, Change	WEA
71	DOES SHE HAVE A FRIEND, Gene Chandler	20th Century
72	DELLA AND THE DEALER, Hoyt Axton	Young Blood
73	SOLDIERS SONG, Hollies	Polydor
74	WRITTEN ON YOUR BODY, Ronnie Bond	Mercury
75	SPACE STATION NO 5/GOOD ROCKING TONIGHT, Montrose	Warner Brothers

VIRGIN CHART

1	PETER GABRIEL	Peter Gabriel
2	FLESH & BLOOD	Roxy Music
3	I JUST CAN'T STOP IT	The Beat
4	READY 'AN WILLING	Whitesnake
5	MCCARTNEY II	Paul McCartney
6	DEFECTOR	Steve Hackett
7	THE PHOTOS	The Photos
8	SAVED	Bob Dylan
9	UNMASKED	Kiss
10	THE UP ESCALATOR	Graham Parker
11	HEROES	Commodores
12	CHAIN LIGHTNING	Don McLean
13	SCREAM DREAM	Ted Nugent
14	EMPIRE STATE HUMAN	Human League
15	LONG RIDER	Ry Cooder
16	ME MYSELF, I	Joan Armatrading
17	PROJECT	Joe Perry
18	DIANA	Diana Ross
19	CAUGHT YOU	Steel Pulse
20	ORCHESTRAL MANOUVRES IN THE DARK	Orchestral Manouevres In The Dark

CUT PRICE OFFERS AT MOST VIRGIN STORES NEXT WEEK

1	FLESH AND BLOOD, Roxy Music	Polydor
2	PETER GABRIEL, Peter Gabriel	Charisma
3	HOT WAX, Various	K-Tel
4	PHOTOS, Photos	CBS
5	SAVED, Bob Dylan	CBS
6	MCCARTNEY II, Paul McCartney	Parlophone
7	ME MYSELF I, Joan Armatrading	A&M
8	JUST CAN'T STOP, The Beat	Go Feel
9	DEFECTOR, Steve Hackett	Charisma
10	SKY, Sky	Ariola
11	OFF THE WALL, Michael Jackson	Epic
12	MAGIC REGGAE, Various	K-Tel
13	READY AND WILLING, Whitesnake	United Artists
14	UPRISING, Bob Marley	Island
15	THE MAGIC OF BONEY M, Boney M	Atlantic/Hansa
16	DUKE, Genesis	Charisma
17	REGATTA DE BLANC, Police	A&M
18	SHINE, Average White Band	RCA
19	THE UP ESCALATOR, Graham Parker	Stiff
20	SOMETIMES WHEN WE TOUCH, Cleo Laine/James Galway	RCA
21	CHAIN LIGHTNING, Don McLean	EMI
22	KING OF THE ROAD, Boxcar Willie	ECM
23	DIANA, Diana Ross	Motown
24	21 AT 21, Elton John	Warcick
25	ROSE ROYCE GREATEST HITS, Rose Royce	Rocket
26	CHAMPAGNE AND ROSES, Various	Whitfield
27	KILLER WATTS, Various	Polystar
28	25 12 GOLD BARS, Status Quo	CBS
29	GREAT ROCK AND ROLL SWINDLE, Osi	Vertigo
30	ONE STEP BEYOND, Madness	Virgin
31	ORCHESTRAL MANOUVRES IN THE DARK, Orchestral Manoeuvres	Stiff
32	SINGS LEIBER AND STOLLER, Elvis Presley	In The Dark
33	JUST ONE NIGHT, Eric Clapton	Dindisc
34	ROBERTA FLACK/DONNY HATHAWAY, Flack/Hathaway	RCA
35	EMPTY GLASS, Pete Townsend	RSO
36	LET'S GET SERIOUS, Jermaine Jackson	Atlantic
37	SCREAM DREAM, Ted Nugent	EMI
38	SPORTS CAR, Judie Tzuke	Motown
39	BRITISH STEEL, Judas Priest	Epic
40	GOODMORNING AMERICA, OST	Rocket
41	PRETENDERS, Pretenders	CBS
42	OUTLANDOOS D'AMOUR, Police	K-Tel
43	BAT OUT OF HELL, Meat Loaf	Real
44	WHEELS OF STEEL, Saxon	A&M
45	THE INCOMPARABLE ELLA, Ella Fitzgerald	Epic/Cleveland
46	SPECIALS, Specials	Carrere
47	IRON MAIDEN, Iron Maiden	Polydor
48	SOMETIMES YOU WIN, Dr Hook	2-Tone
49	HEAVEN AND HELL, Black Sabbath	EMI
50	GOLDEN MELODIES, National Brass Band	Capitol
51	THE WANDERERS, Osi	Vertigo
52	PARALLEL LINES, Blondie	K-Tel
53	TELL ME ON A SUNDAY, Marii Webb	GEM
54	HYPNOTISED, Undertones	Chrysalis
55	MANLOW MAGIC, Barry Manilow	Polydor
56	DREAMS, Grace Slick	Sire
57	FACADES, Sad Cafe	Ariola
58	TRAVELGUE, Human League	RCA
59	NOW WE MAY BEGIN, Randy Crawford	Virgin
60	GREATEST HITS VOL 2, Abba	Warner Brothers
61	44 WAR OF THE WORLDS, Jeff Wayne's Musical Version	RCA
62	IF YOU WANT BLOOD... AC/DC	CBS
63	UNMASKED, Kiss	Atlantic
64	THEMES FOR DREAMS, Pierre Belmonde	Mercury
65	17 SECONDS, Cure	K-Tel
66	THE BLUE MEANING, Toyah	Fiction
67	INITIAL SUCCESS, B A Robertson	Safari
68	HEROES, Commodores	Atlantic
69	BASS CULTURE, Linton Kwesi Johnson	Motown
70	BARBARA DICKSON ALBUM, Barbara Dickson	Island
71	DOWN TO EARTH, Rainbow	Epic
72	NEW CLEAR DAYS, Vapors	Polydor
73	TANGRAM, Tangerine Dream	United Artists
74	RMUR0US, Fleetwood Mac	Virgin
75	THE LAST DANCE, Various	Warner Brothers

CHARTFILE

THE MUSICAL gulf between Britain and America continues to grow apace. US AOR favourites like **Ambrosia**, **Bob Seger**, **Kim Carnes** and **Linda Ronstadt** consistently refuse to chart in Britain. Similarly America accepts only a very small percentage of the current and more vital UK output typified by **Siouxsie and The Banshees**, **Stiff Little Fingers** and **The Stranglers** at one extreme and **Saxon**, **Iron Maiden** and **Angelwitch** at the other.

In America radio programmers tend to select the 'safer' more innocuous examples of new British talent such as **Gary Numan**. Cross-collocation between the UK and US charts is becoming the exception rather than the norm. Last week only 21 of Britain's Top 75 records originated from America (although it has to be admitted that seven of them were in the Top 10). Likewise, America's Top 75 last week included just 10 British acts.

America's record buyers are predominantly middle-class, working and in their mid-twenties whereas in Britain the bulk of records are bought by working-class teenagers many of whom are either still at school or out of work. It is therefore no surprise to find that British music (and British tastes) is rather more grass-roots and basic than anything produced in America.

Most of the rock records which DO chart in America are rather tame parodies of an art form which was once exclusively American: **Kiss**, **New England**, **Boston**, **Toto** and **Angel** being just a few examples.

The one area where British and American tastes operate roughly in tandem is disco. Despite the prophets of doom it's easy to see why disco continues to be a chart-force. Think of all the classic records over the past couple of years and you'll find that most of them are what can be termed disco. Disco has in many ways taken over the role of the straight happy 'pop' record. Apart from disco it's hard to see any reconciliation between British and American tastes. Given the choice between the British charts complete with **Spidogenesis** and **Crass** and the American charts, accessible only to those who operate within its severely limited boundaries I know which one I would choose—and it's not American.

After the success of **Godsgod** earlier this year, nip-rock returns to the chart in the form of **The Yellow Magic Orchestra's** 'Computer Game (Theme From The Invaders)—Firecracker'. **Yellow Magic** is a trio consisting of **Haroumi Hosono**, **Ryhmich**

1	COMING UP, Paul McCartney	Columbia
2	FUNKY TOWN, Lipps Inc	Casablanca
3	THE ROSE, Bette Midler	Atlantic
4	IT'S STILL ROCK AND ROLL TO ME, Billy Joel	Columbia
5	AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
6	LITTLE JEANIE, Elton John	MCA
7	STEAL AWAY, Robbie Dupree	Elektra
8	BIGGEST PART OF ME, Ambrosia	Warner Bros
9	CUDI/DI'VE LOVED YOU FOR A LONG TIME, Spinners	Atlantic
10	SHE'S OUT OF MY LIFE, Michael Jackson	Epic
11	LET'S GET SERIOUS, Jermaine Jackson	Motown
12	LET ME LOVE TONIGHT, Pure Prairie League	Casablanca
13	SHINING STAR, Manhattan	Columbia
14	CARS, Gary Numan	Atco
15	CALL ME, Blondie	Chrysalis
16	MAGIC, Olivia Newton-John	MCA
17	ONE FINE DAY, Carole King	Capitol
18	TIRED OF TOEIN' THE LINE, Rocky Burnette	EMI-America
19	SHOULD'VE NEVER LET YOU GO, Neil Sedaka & Dara Sedaka	Elektra
20	DON'T FALL IN LOVE WITH A DREAMER, Kenny Rogers w/ Kim Carnes	United Artists
21	I'M ALIVE, Electric Light Orchestra	MCA
22	BRASS IN POCKET, Pretenders	Sire
23	MORE LOVE, Kim Carnes	EMI-America
24	STOMP, The Brothers Johnson	A&M
25	IN AMERICA, The Charlie Daniels Band	Asylum
26	HURT SO BAD, Linda Ronstadt	Milennium
27	WONDERING WHERE THE LIONS ARE, Bruce Cockburn	Arista
28	LOST IN LOVE, Air Supply	Atlantic
29	GIMME SOME LOVIN', Blues Brothers	Arista
30	TWO PLACES AT THE SAME TIME, Ray Parker Jr. & Raydio	Asylum
31	ANSWERING MACHINE, Jon Walsh	MCA
32	THEME FROM NEW YORK, NEW YORK, Frank Sinatra	Frank Sinatra
33	LOVE THE WORLD AWAY, Kenny Rogers	United Artists
34	MISUNDERSTANDING, Genesis	Atlantic
35	TAKE YOUR TIME, SOS Band	Tabu
36	STAND BY ME, Mickey Gilley	Asylum
37	ANGEL SAY NO, Tommy Tutone	Columbia
38	ASHES BY NOW, Rodney Crowell	Warner Bros
39	ATOMIC, Blondie	Chrysalis
40	CLONES, Alice Cooper	Warner Bros
41	SOMETHIN' 'BOUT YOU BABY I LIKE, Glen Campbell & Rita Coolidge	Capitol
42	A LOVER'S HOLIDAY, Change	RFI
43	WALKS LIKE A LADY, Journey	Columbia
44	KING OF THE HILL, Rick Pinette And Oak	Mercury
45	EVERYTHING WORKS IF YOU LET IT, Cheap Trick	RSO
46	EMPIRE STRIKES BACK, Meco	Epic
47	ALL NIGHT THING, The Invisible Man's Band	Mango
48	WE LIVE FOR YOU, Pat Benatar	Chrysalis
49	LET MY LOVE OPEN THE DOOR, Pete Townshend	Atco
50	JO JO, Box Scaggs	Columbia
51	INTO THE NIGHT, Benny Martones	Polydor
52	SAILING, Christopher Cross	Warner Bros
53	ALL OUT OF LOVE, Air Supply	Arista
54	AND THE CRADLE WILL ROCK, Van Halen	Warner Bros
55	IT'S FOR YOU, Player	Casablanca
56	SEXY EYES, Dr Hook	Capitol
57	SWEET SENSATION, Stephanie Mills	20th Century
58	MAKE A LITTLE MAGIC, The Dirt Band	United Artists
59	LANDLORD, Gladys Knight & The Pips	Columbia
60	TAKE A LITTLE RHYTHM, All Thomson	A&M
61	TWILIGHT ZONE/TWILIGHT TONE, Manhattan Transfer	Atlantic
62	RIDE LIKE THE WIND, Christopher Cross	Warner Bros
63	TULSA TIME, Eric Clapton	RSO
64	I'M HAPPY JUST TO DANCE WITH YOU, Anne Murray	Capitol
65	LET'S GO ROUND AGAIN, Average White Band	Arista
66	PLAY THE GAME, Queen	Elektra
67	FAME, Irene Cara	RSO
68	SHANDI, Kiss	Casablanca
69	ON THE REBOUND, Russ Ballard	Epic
70	SHOTGUN RIDER, Joe Sun	Ovation
71	ONE MORE TIME FOR LOVE, Billy Preston & Syreeta	Tamla
72	STOP YOUR SOBBING, Pretenders	Sire
73	I CAN'T LET GO, Linda Ronstadt	Asylum
74	OLD FASHION LOVE, Commodores	Motown

Sakamoto and **Yukihiko Takahashi**. Background info about the group is hard to come by and consists mainly of inscrutable quotes like 'Yellow Magic is energy to awaken the mind. It is not the world of white or black magic, it is the world of one, one of Abraxas (huh?)'. The only other information which is even slightly interesting is that **Takahashi** used to be with **The Sadistic Mika Band** and both **Hosono** and **Sakamoto** are classically trained musicians.

Rod Stewart's slow-rising 'If Loving You Is Wrong (I Don't Want To Be Right)' was written some nine years ago by **Homer Banks**, **Raymond Jackson** and **Carl Hampton**. In 1972 **Luther Ingram** recorded the song and scored a million-selling Top Three American hit. In 1975 **Millie Jackson** also had a minor hit with the song.

A&M report that **The Police Six-Pack** has already sold out. The fact that a single (or in this case a collection of singles) limited to only 40,000 can perform so well chartwise is indicative of the weak state of the market at the moment. For the record, five of the singles in **The Police** pack have previously been hits in their own right: 'Can't Stand Losing You/Dead End Job' (No. 42, 1978 and No. 2, 1979), 'Roxanne/Peanuts' (No. 12, 1979), 'Message In A Bottle/Landlord' (No. 4, 1979), 'Walking On The Moon/Visions Of The Night' (No. 1, 1979) and 'So Lonely/No Time This Time' (No. 6, 1980). 'The Bed's Too Soft Without You/Truth Hits Everybody' stands alone as the only non-hit in the package—mostly 'coz it's never been released as a single. 'The Bed's... is a specially re-mixed mono version of the album track and 'Truth Hits Everybody' was recorded live in Boston last year. As I'm sure you'll know by now the whole caboodle comes in a plastic wallet complete with six snaps of the band and words to all the songs. The records themselves are individually packaged in their original sleeves and are pressed in blue vinyl. Even with a rrp of \$5.99 the set is eminently collectable and will certainly appreciate in value in years to come.

Though they have a large following it was still something of a surprise to see **The Photos** eponymous debut album make such an impact on the chart last week. Consisting of **Wendy Wu** (vocals) **Steve Eagles** (guitar), **Dave Sparrow** (bass) and **Ollie Harrison** (drums), the band almost had a hit last year with their first single 'I'm So Attractive'. For a limited period a collection called 'The Blackmask Tapes', consisting of various tracks recorded in a garage early in the band's career, is included free with 'The Photos'. **ALAN JONES**

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|----|----|--|----------------|
| 1 | 1 | GLASS HOUSES, Billy Joel | Columbia |
| 2 | 2 | JUST ONE NIGHT, Eric Clapton | RSO |
| 3 | 3 | McARTNEY II, Paul McCartney | Columbia |
| 4 | 4 | AGAINST THE WIND, Bob Seger & The Silver Bullet Band | Capitol |
| 5 | 5 | MOUTH TO MOUTH, Lipps Inc. | Casablanca |
| 6 | 7 | THE EMPIRE STRIKES BACK, Soundtrack | RSO |
| 7 | 6 | THE WALL, Pink Floyd | Columbia |
| 8 | 12 | LET'S GET SERIOUS, Jermaine Jackson | Motown |
| 9 | 10 | EMPTYP GLASS, Pat Townsend | Alco |
| 10 | 8 | MIDDLE MAN, Box Scaggs | Columbia |
| 11 | 9 | WOMEN AND CHILDREN FIRST, Van Halen | Warner Bros |
| 12 | 13 | CHRISTOPHER CROSS, Christopher Cross | Warner Bros |
| 13 | 15 | DUKE, Genesis | Atlantic |
| 14 | — | HERODES, Commodores | Motown |
| 15 | 17 | SCREAM DREAM, Ted Nugent | Epic |
| 16 | 16 | SWEET SENSATION, Stephanie Mills | 20th Century |
| 17 | 11 | OFF THE WALL, Michael Jackson | Epic |
| 18 | 20 | TRILOGY, PAST, PRESENT AND FUTURE, Frank Sinatra | Reprise |
| 19 | 21 | 21 AT 33, Elton John | MCA |
| 20 | 22 | THE ROSE, Soundtrack | Atlantic |
| 21 | 25 | URBAN COWBOY, Soundtrack | Asylum |
| 22 | 34 | DIANA, Diana Ross | Motown |
| 23 | 24 | GO TO HEAVEN, Grateful Dead | Arista |
| 24 | 14 | PRETENDERS, Pretenders | Sire |
| 25 | 18 | MAD LOVE, Linda Ronstadt | Asylum |
| 26 | 28 | ONE EIGHTY, Ambrosia | Warner Bros |
| 27 | 19 | GO ALL THE WAY, Isley Brothers | T-Neck |
| 28 | 23 | GIDEON, Tenny Rogers | United Artists |
| 29 | 31 | AFTER MIDNIGHT, Manhattans | Columbia |
| 30 | 30 | ROSES IN THE SNOW, Emmylou Harris | Warner Bros |
| 31 | 26 | DEPARTURE, Journey | Columbia |
| 32 | 32 | CRASH AND BURN, Pat Travers Band | Polydor |
| 33 | 27 | THE PLEASURE PRINCIPLE, Gary Numan | Alco |
| 34 | 38 | HEAVEN AND HELL, Black Sabbath | Warner Bros |
| 35 | 29 | LIGHT UP THE NIGHT, The Brothers Johnson | A&M |
| 36 | 33 | LOVE STINKS, J. Geils Band | EMI-America |
| 37 | 40 | THE GLOW OF LOVE, Change | RFC |
| 38 | 39 | ROBERTA FLACK FEATURING DONNY HATHAWAY, Roberta Flack Featuring Donny Hathaway | Atlantic |
| 39 | 42 | IN THE HEAT OF THE NIGHT, Pat Benatar | Chrysalis |
| 40 | 41 | TWO PLACES AT THE SAME TIME, Ray Parker Jr and Raydio | Arista |
| 41 | 44 | THE UP ESCALATOR, Graham Parker & The Rumour | Arista |
| 42 | 43 | DAMN THE TORPEDES, Tom Petty & The Heartbreakers | Backstreet |
| 43 | 75 | PETER GABRIEL, Peter Gabriel | Mercury |
| 44 | 48 | BRITISH STEEL, Judas Priest | Columbia |
| 45 | 46 | DANCING IN THE DRAGON'S JAWS, Bruce Cockburn | Millennium |
| 46 | 49 | CAMEOSIS, Cameo | Chocolate City |
| 47 | 50 | POWER, Temptations | Gordy |
| 48 | 51 | FLUSH THE FASHION, Alice Cooper | Warner Bros |
| 49 | 59 | FIRIN' UP, Pure Prairie League | Casablanca |
| 50 | 47 | LOST IN LOVE, Air Supply | Arista |
| 51 | 53 | HOT BOX, Fatback | Spring |
| 52 | 56 | ON THROUGH THE NIGHT, Del Leppard | Mercury |
| 53 | 55 | ANIMAL MAGNETISM, Scorpions | Mercury |
| 54 | 57 | FREEDOM OF CHOICE, Devo | Warner Bros |
| 55 | 62 | ABOUT LOVE, Gladys Knight & The Pips | Columbia |
| 56 | 66 | ME MYSELF, I, Joan Armatrading | A&M |
| 57 | 37 | THE LONG RUN, Eagles | Asylum |
| 58 | — | KISS UNMASKED, Kiss | Casablanca |
| 59 | — | NAUGHTY, Chaka Kahn | Warner Bros |
| 60 | 68 | MUSIC MAN, Waylon Jennings | RCA |
| 61 | 35 | WARM THOUGHTS, Smokey Robinson | Tamla |
| 62 | 36 | AMERICAN GIGOLO, Soundtrack | Polydor |
| 63 | 72 | PEARLS — SONGS OF GOFFIN & KING, Carole King | Capitol |
| 64 | 45 | LADY T, Teena Marie | Gordy |
| 65 | 65 | SNAKES AND LADDERS, Gerry Rafferty | United Artists |
| 66 | 58 | EAT TO THE BEAT, Blondie | Chrysalis |
| 67 | — | THE BLUES BROTHERS, Soundtrack | Atlantic |
| 68 | — | ONE FOR THE ROAD, The Kinks | Arista |
| 69 | 67 | EXTENSIONS, Manhattan Transfer | Atlantic |
| 70 | 70 | THE WHISPERS, The Whispers | Solar |
| 71 | 71 | DREAMS, Grace Slick | RCA |
| 72 | 74 | IT'S HARD TO BE HUMBLE, Mac Davis | Casablanca |
| 73 | — | AND ONCE AGAIN, Isaac Hayes | Polydor |
| 74 | — | TOMMY TUTONE, Tommy Tutone | Columbia |
| 75 | — | ARGYBARGY, Squeeze | A&M |

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|----|----|--|---------|
| 1 | 2 | WHEELS OF STEEL, Saxon | Carrere |
| 2 | 3 | TOO LATE TOO LATE, Motorhead | Arista |
| 3 | 1 | HEATSTROKES, Krokus | Bronze |
| 4 | 7 | NEON KNIGHTS, Black Sabbath | Vertigo |
| 5 | 4 | TRANSYLVANIA, Iron Maiden | EMI |
| 6 | 6 | STEELER, Judas Priest | CBS |
| 7 | 8 | DO NOT MAKE NO PROMISES, Scorpions | Harvest |
| 8 | 5 | FOOL FOR YOUR LOVING, Whitesnake | UA |
| 9 | 11 | SANCTUARY, Iron Maiden | EMI |
| 10 | 15 | BREAKING THE LAW, Judas Priest | CBS |
| 11 | 13 | ROCK 'N' ROLL MAN, Tygers of Pang Tang | MCA |
| 12 | 10 | CHINATOWN, Thin Lizzy | Vertigo |
| 13 | 9 | ROCK BRIGADE, Def Leppard | Vertigo |
| 14 | — | SLEEPIN' ON THE JOB, Gillan | Virgin |
| 15 | — | 747 (STRANGERS IN THE NIGHT), Saxon | Carrere |
- Compiled by The Powerhouse Heavy Metal Roadshow. Tel: 01-368 9852

US SOUL

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|----|----|--|----------------|
| 1 | 4 | TAKE YOUR TIME, SOS Band | Tabu |
| 2 | 1 | LET'S GET SERIOUS, Jermaine Jackson | Motown |
| 3 | 3 | SWEET SENSATION, Stephanie Mills | 20th Century |
| 4 | 5 | LANDLORD, Gladys Knight & The Pips | Columbia |
| 5 | 7 | A LOVER'S HOLIDAY, Change | RFC |
| 6 | 2 | FUNKY TOWN, Lipps, Inc. | Casablanca |
| 7 | 6 | SHINING STAR, Manhattans | Columbia |
| 8 | 19 | CUPID, Spinners | Atlantic |
| 9 | 18 | ONE IN A MILLION YOU, Larry Graham | Warner Bros |
| 10 | 16 | SITTING IN THE PARK, G.O. | A&M |
| 11 | 9 | ALL NIGHT THING, Invisable Man's Band | Mango |
| 12 | 13 | YOU AND ME, Rockie Robbins | A&M |
| 13 | 15 | WE'RE GOIN' OUT TONIGHT, Cameo | Chocolate City |
| 14 | 8 | BACK TOGETHER AGAIN, Roberta Flack with Donny Hathaway | Atlantic |
| 15 | 11 | POWER, Temptations | Gordy |
| 16 | 10 | CLOUDS, Chaka Khan | Warner Bros |
| 17 | 12 | GOTTA GET MY HANDS ON SOME, Fatback | Spring |
| 18 | 17 | OVERNIGHT SENSATION, Jerry Knight | A&M |
| 19 | — | LIGHT UP THE NIGHT, Brothers Johnson | A&M |
| 20 | 14 | LADY, Whispers | Solar |

US DISCO

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|----|----|---|-----------------|
| 1 | 1 | GLOW OF LOVE — all cuts, Change | Warner/RFC |
| 2 | 2 | TAKE YOUR TIME (Do It Right), SOS Band | Tabu |
| 3 | 3 | IN THE FOREST, Baby O' | Baby O' Records |
| 4 | 5 | DYNAMITE/JUMP TO THE BEAT, Stacey Lattisaw | Atlantic |
| 5 | 4 | LET'S GET SERIOUS/BURNIN' HOT, Jermaine Jackson | Motown |
| 6 | 8 | HANG TOGETHER, Odysseus | RCA |
| 7 | 6 | BEHIND THE GROOVE, Teena Marie | Motown |
| 8 | 7 | BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway | Atlantic |
| 9 | 9 | TWO TONS O' FUN — all cuts, Two Tons O' Fun | Fantasy |
| 10 | 12 | CANT BE LOVE, Peter Brown | Drive/TK |
| 11 | 13 | I'M READY/HOLLY DOLLY, Kano | Emergency |
| 12 | 14 | STARS IN YOUR EYES, Herbie Hancock | Columbia |
| 13 | 10 | WHAT'S ON YOUR MIND, Watson Beasley | Warner |
| 14 | 19 | SWEET SENSATION, Stephanie Mills | 20th Century |
| 15 | 15 | HOOKED ON YOUR LOVE, Fantastic A/leams | Panorama |
| 16 | 16 | TOUCH ME WHERE IT'S HOT, Erotic Drum Band | Prism |
| 17 | 17 | I LOVE YOU DANCER/DO IT AGAIN, Voyage | Marlin |
| 18 | 17 | JUST HOW SWEET IS YOUR LOVE, Rhyze | SAM |
| 19 | 11 | I'M OK, YOU'RE OK, American Gypsy | Importe/12 |
| 20 | — | I FEEL LIKE DANCING, Fran Joli | Prelude |

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|----|----|---|-----------------|
| 1 | 1 | BACK TOGETHER AGAIN, Flack/Hathaway | Atlantic/12in |
| 2 | 3 | THE SCRATCH, Surface Noise | WEA 12in |
| 3 | 2 | LET'S GET SERIOUS, Jermaine Jackson | Motown 12in |
| 4 | 5 | BEHIND THE GROOVE, Teena Marie | Motown 12in |
| 5 | 4 | YOU GAVE ME LOVE/USE YOUR BODY & SOUL, C.H.A. | De-Lite 12in |
| 6 | 6 | FUNKYTOWN, Lipps Inc | Casablanca 12in |
| 7 | 9 | JUMP TO THE BEAT, Stacey Lattisaw | Atlantic 12in |
| 8 | 7 | KEEP IN TOUCH, Freeze | Calibra 12in |
| 9 | 8 | ISHOULDALOVED YA, Narada Michael Walden | Atlantic 12in |
| 10 | 10 | JUST CAN'T GIVE YOU UP, Mystic Merlin | Capitol 12in |
| 11 | 16 | THIS FEELIN', Frank Hooker & Positive People | DJM 12in |
| 12 | 15 | LIGHT UP THE NIGHT, Brothers Johnson | A&M 12in |
| 13 | 11 | THE GROOVE, Rodney Franklin | CBS 12in |
| 14 | 20 | YOU GOT WHAT IT TAKES, Bobby Thurston | Epic 12in |
| 15 | 23 | A LOVER'S HOLIDAY/THE GLOW OF LOVE, Change | WEA 12in |
| 16 | 17 | BRAZILIAN LOVE AFFAIR, George Duke | US Epic LP |
| 17 | 12 | SHANTE, Mass Production | Atlantic 12in |
| 18 | 14 | CHECK OUT THE GROOVE, Bobby Thurston | Epic 12in |
| 19 | 13 | IT'S ALRIGHT, Sho Nuff | Ensign 12in |

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| 20 | 19 | IN THE FOREST, Baby O | US Baby O 12in |
| 21 | 18 | BURNIN' HOT, Jermaine Jackson | Motown LP |
| 22 | 21 | LET'S GO ROUND AGAIN, Average White Band | RCA 12in |
| 23 | 22 | FOR THOSE WHO LIKE TO GROOVE/TWO PLACES AT THE SAME TIME/UNTIL THE MORNING COMES, Raydio | Arista 12in |
| 24 | 30 | USE IT UP AND WEAR IT OUT, Odysseus | RCA 12in |
| 25 | 24 | LAST NIGHT AT DANDELIN/TENDER FALLS THE RAIN, Randy Crawford | Warner Bros 12in |
| 26 | 26 | GIVE UP THE FUNK/DOES IT FEEL GOOD/TALKIN' OFF, B.T. Express | US Columbia LP |
| 27 | 28 | ON THE ONE/CAMEOSIS, Cameo | Casablanca 12in/promo remix |
| 28 | 27 | IN THE MOOD (TO GROOVE)/WHEN I COME HOME, Aura | Salsoul/US Dream 12in |
| 29 | 35 | ALL NIGHT THING, Invisable Man's Band | Island 12in |
| 30 | 25 | MY TURN TO LOVE YOU, Eddy Grant | Ice 12in |
| 31 | 29 | MUSIC, Gary Bartz | Arista 12in |
| 32 | 35 | YOU'RE A STAR/NEW YORK NEW YORK/THE GENIE/ALL THOSE THINGS, Starship Orchestra | US Columbia LP |
| 33 | 31 | STOMPI, Brothers Johnson | A&M 12in |
| 34 | 34 | OOPS UP SIDE YOUR HEAD, Gap Band | Mercury 12in |
| 35 | 53 | HANGIN' OUT, Kool & The Gang | De-Lite 12in |
| 36 | 51 | BOOTY OTTY, Johnny Guitar Watson | DJM 12in |
| 37 | 39 | WALK TALL/COLOSSUS, Mark Soskin | Prestige 12in |
| 38 | 42 | FIRECRACKER, Yellow Magic Orchestra | A&M 12in |
| 39 | 44 | DO YOU WANT TO FEEL IT (FOR YOURSELF)/DYNAMITE/ YOU KNOW I LIKE IT, Stacy Lattisaw | US Colillion LP |

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| 40 | 55 | (FALLIN' LIKE) DOMINOS, Donald Byrd ('Roxy') | US Blue Note LP |
| 41 | 47 | LET'S GET IT TOGETHER, El Coco | AVI 12in |
| 42 | 40 | DO YOUR THANG, One Way/AI Hudson | MCA |
| 43 | 36 | HOLD ON TO MY LOVE, Jimmy Ruffin | RSO |
| 44 | 37 | STRETCH IN OUT/PLAIN OUT OF LUCK/YOUR LOVE IS A LIFE SAVER/YOU BROUGHT IT ON YOURSELF, Gayle Adams | US Prelude LP |
| 45 | 33 | BODY LANGUAGE, Detroit Spinners | Atlantic 12in |
| 46 | 50 | TASTE OF BITTER LOVE, Gladys Knight & The Pips | US Columbia LP |
| 47 | 52 | SEARCHING/IT'S A GIRLS' AFFAIR, Change | US RFLC LP |
| 48 | 49 | REALLY REALLY LOVE YOU, Cecil Parker | US TEC 12in |
| 49 | 60 | FUNKIN' IN JAMAICA (NY), Tom Browne | Arista 12in |
| 50 | 41 | UNDER YOUR SPELL/KISS YOU ALL OVER, Phyllis Hyman | Arista 12in |
| 51 | 61 | UPSIDE DOWN/I'M COMING OUT/ MY OLD PIANO/NOW THAT YOU'RE GONE/TENDERNESS/HAVE FUN (AGAIN), Diana Ross | Motown LP |
| 52 | 48 | GQ DOWN, GQ | Arista 12in |
| 53 | 54 | POLICE AND THIEVES, Junior Murvin | Island 12in |
| 54 | 56 | SHE'S OUT OF MY LIFE, Michael Jackson | Epic |
| 55 | 63 | FREE AND EASY/DO YOU REALLY LOVE ME/I DON'T KNOW, Rene & Angela | Capitol LP |
| 56 | 57 | HARD WORK, John Handy | ABC/Impulse LP |
| 57 | 43 | SUPREMES' MEDLEY, Supremes | Motown 12in |
| 58 | 64 | RAG-BAG/FRIENDS AND STRANGERS/CITY NIGHTS, Dave Grusin | Japanese JVC LP |
| 59 | 38 | OVERNIGHT SENSATION, Jerry Knight | A&M/US 12in |
| 60 | 60 | GOT TO BE ENOUGH, Con Funk Shun | Mercury 12in |
| 61 | 74 | DOES SHE HAVE A FRIEND?, Gene Chandler | 20th Century-Fox 12in |
| 62 | — | GIVE PEACE A CHANCE/SPACE PRINCESS/ SUNBURST, Lonnie Liston Smith | CBS 12in |
| 63 | 59 | SAME OLD STORY (SAME OLD SONG)/ONE DAY I'LL FLY AWAY/ MY HEART IS NOT AS YOUNG AS IT USED TO BE/ BLUE FLAME, Randy Crawford | Warner Bros LP |
| 64 | 67 | WHISTLE BUMP/KNIGHTS OF FANTASY/SPACE DUST, Deodato | Warner Bros 12in |
| 65 | 58 | FUSION JUICE/LAVA LANDS/WIZARD ISLAND/SHADOWS/SWEET, Jeff Lorber Fusion | US Arista LP |
| 66 | 66 | WALK ON, Ozono | US Motown LP |
| 67 | — | POP IT/LET'S GO OUT TONITE/I WANNA BE WITH YOU, One Way/AI Hudson | US MCA LP |
| 68 | — | LET'S GET IT OFF/MAGIC OF YOU, Cameron | US Salsoul LP |
| 69 | 46 | LOVE YOU FOREVER/LET ME LOVE YOU, Bunny Mack | Roket 12in |
| 70 | 72 | BAD HABIT/FRIDAY/PHUNKIN'/NITE RIDE, Dan Siegel | US Inner City LP |
| 71 | 65 | TAKE YOUR TIME (DO IT RIGHT), The SOS Band | Tabu 12in |
| 72 | — | GIVE ME THE NIGHT/DINORAH DINORAH, George Benson | US Warner Bros |
| 73 | — | SUGAR FROSTED LOVER, Flakes | US Magic Disc 12in |
| 74 | 63 | MUSIC FRANCE, Ben E King | Atlantic 12in |
| 75 | 70 | SAY YOU LOVE ME GIRL/SPLASHDOWN TIME/LOVE OF MY LIFE/ THE ONE IN MY DREAM/YOU, Breakwater | US Arista LP |
| 76 | 62 | WAS THAT ALL IT WAS, Jean Carn | US Phil Int 12in |
| 77 | 69 | O T B A LAW/EVERY GENERATION, Ronnie Laws | UA 12in |
| 78 | — | I'M SO HOT/MAY THE FUNK BE WITH YOU, Denise LaSalle | US MCA LP |
| 79 | 68 | I WANT YOU BACK/GROOVE ME, Fern Kinney | WEA 12in |
| 80 | 78 | COULD YOU BE LOVED, Bob Marley | Island 12in |
| 81 | 82 | JUST US/GOT THE FEELING, Two Tons Of Fun | Fantasy 12in |
| 82 | 89 | LOVE CAN'T COME — LOVE HAS COME, Invisable Man's Band | US Mango LP |
| 83 | 75 | JUST HOW SWEET IS YOUR LOVE, Rhyze | US Sam 12in |
| 84 | 81 | BETTER THINGS/CAN'T MAKE YOU MINE/GHETTO LAMENT, Sylvia St James | US Elektra LP |
| 85 | 76 | IS THIS THE BEST (BOP-DOO-WAH)/WATCHING LIFE, L.A. Boppers | Mercury 12in |
| 86 | — | POWER, Temptations | Motown 12in |
| 87 | — | PEANUT BUTTER/GIT DANCIN', Lenny White | Elektra 12in |
| 88 | — | ROLLER JUBILEE, Al Di Meola | US Columbia LP |
| 89 | — | I AIN'T NEVER, Isaac Hayes | Polydor LP |
| 90 | 73 | SHADOW DANCING, Nogu & The Chocolate Jam Co | Epic 12in |

STAR CHOICE

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| 1 | 1 | CITADEL | Rolling Stones |
| 2 | 2 | ROCK AHOOLA BABY | Elvis Presley |
| 3 | 3 | GUESS I'M A FOOL | Little Walter |
| 4 | 4 | HALLELUJAH DAY | Can |
| 5 | 5 | STEEL AND GLASS | John Lennon |
| 6 | 6 | ROTARY | Andy Partridge |
| 7 | 7 | THREE COOL CATS | Coasters |
| 8 | 8 | I FEEL LIKE ACID | Capt Beelheart |
| 9 | 9 | PASSENGER | Iggy Pop |
| 10 | 10 | EMI | Sex Pistols |



JONATHAN PERKINS from the ORIGINAL MIRRORS

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| ONE YEAR AGO (JUNE 23, 1979) | |
| 1 | RING MY BELL, Anita Ward |
| 2 | ARE FRIENDS ELECTRIC, Tubeway Army |
| 3 | DANCE AWAY, Roxy Music |
| 4 | SUNDAY GIRL, Blondie |
| 5 | BOOGIE WONDERLAND, Earth Wind & Fire/Emotions |
| 6 | UP THE JUNCTION, Squeeze |
| 7 | AIN'T NO STOPPIN' US NOW, McFadden and Whitehead |
| 8 | THE LONE RANGER, Quantum Jump |
| 9 | WE ARE FAMILY, Sister Sledge |
| 10 | THEME FROM THE DEER HUNTER, Shadows |
| FIVE YEARS AGO (JUNE 28, 1975) | |
| 1 | I'M NOT IN LOVE, 10cc |
| 2 | WHISPERS GRASS, Windsor Davies and Don Estelle |
| 3 | THREE STEPS TO HEAVEN, Showaddywaddy |
| 4 | THE HUSTLE, Van McCoy |
| 5 | TEARS ON MY PILLOW, Johnny Nash |
| 6 | DOING ALRIGHT WITH THE BOYS, Gary Glitter |
| 7 | THE PROUD ONE, The Osmonds |
| 8 | DISCO STAMP, Hamilton Bohannon |
| 9 | LISTEN TO WHAT THE MAN SAID, Wings |
| 10 | MISTY, Ray Stevens |

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| TEN YEARS AGO (JUNE 27, 1970) | |
| 1 | IN THE SUMMERTIME, Mungo Jerry |
| 2 | GROOVIN' WITH MR BLOE, Mr Bloe |
| 3 | ALL RIGHT NOW, Free |
| 4 | YELLOW RIVER, Christie |
| 5 | SALLY, Gerry Monroe |
| 6 | COTTONFIELDS, Beach Boys |
| 7 | GOODYE SAM, HELLO SAMANTHA, Cliff Richard |
| 8 | HONEY COME BACK, Glen Campbell |
| 9 | ABRAHAM, MARTIN AND JOHN, Marvin Gaye |
| 10 | THE GREEN MANALISHI, Fleetwood Mac |
| FIFTEEN YEARS AGO (JUNE 26, 1965) | |
| 1 | I'M ALIVE, The Hollies |
| 2 | CRYING IN THE CHAPEL, Elvis Presley |
| 3 | THR PRIGE OF LOVE, The Everly Brothers |
| 4 | TRAINS AND BOAT AND PLANES, Burt Bacharach |
| 5 | COLOURS, Donovan |
| 6 | THE CLAPPING SONG, Shirley Ellis |
| 7 | LONG LIVE LOVE, Sandie Shaw |
| 8 | POOR MAN'S SON, The Rocking Berries |
| 9 | SET ME FREE, Marvin Gaye |
| 10 | LOOKING THROUGH THE EYES OF LOVE, Gene Pitney |