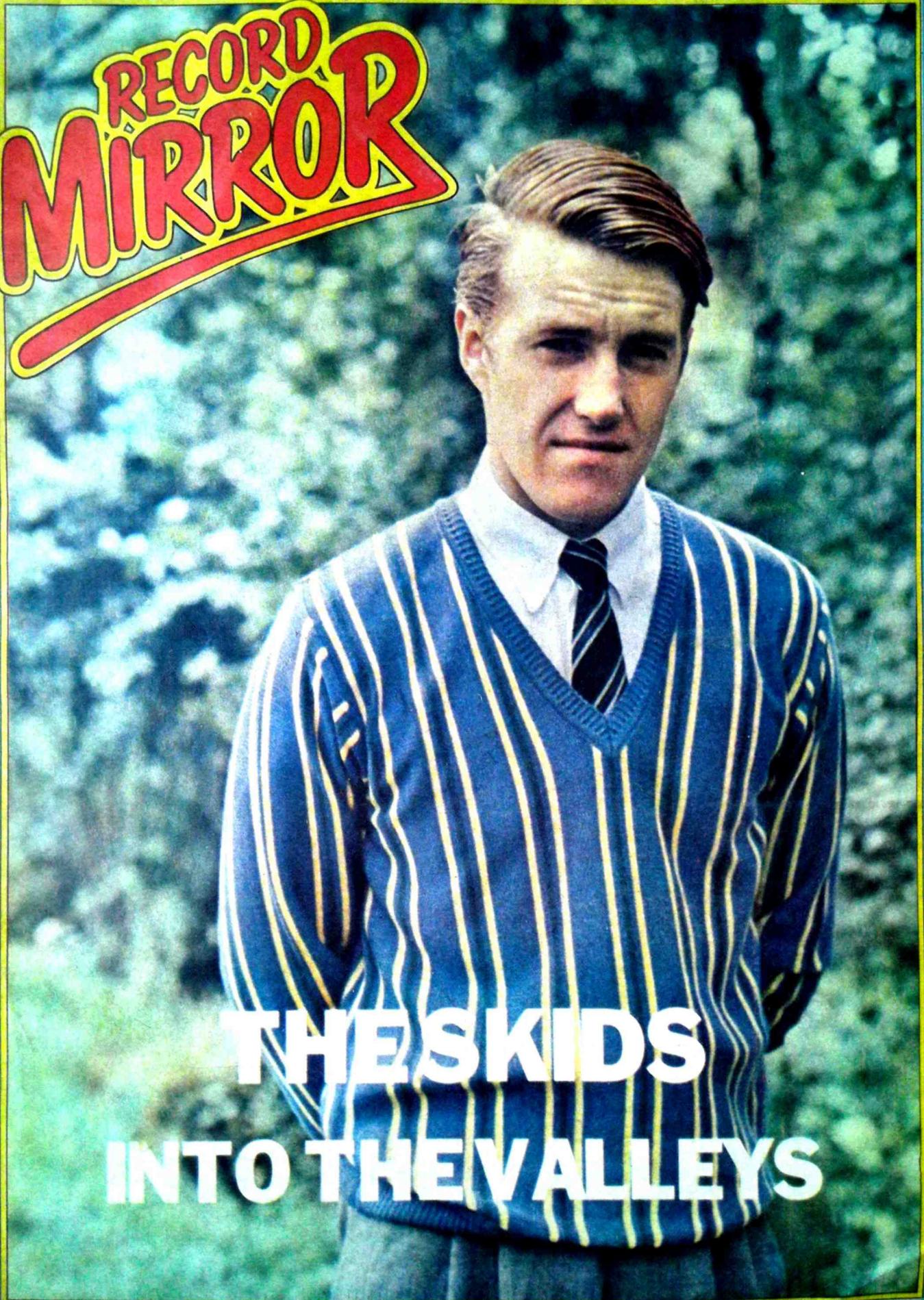


**CLASH • VILLAGE PEOPLE**

# RECORD MIRROR

**SUE WILKINSON • GRACE JONES**

**YELLOW MAGIC ORCHESTRA**



## **THE SKIDS INTO THE VALLEYS**

**CASTLE DONNINGTON REPORT**

# The Natural Blonde.



**PAULA**  
**A**NOTHER DAY, another dollar, and the only thing keeping me going is the thought of three peanut flips at Fortnum and Mason when I finish this. The awful temptation with this column at this time of the year, when rockstars are all either away or have hay fever, is to start writing it like Teenage Confidential... "the terrible drug Siouxsie cannot give up" (nicotine of course, loves)... "Pete Farndon's lurid secret" (the Pretenders have a member with a tattoo on his bottom)... and so on and so forth.

The only thing that puts me off it a bit is the thought of all the ladies who'd then ring me up asking things like "Why am I not in love with Gary Numan?" and "Does he have a lurid secret as well?"

■ **IF** you were planning to go and see Billy Preston and Syreeta at the Venue last week and wondered why it was suddenly cancelled, here's the reason. Billy threw a wobbler, decided he'd had more than enough of touring in Europe and flew back to the States leaving poor little Syreeta stranded in Italy, a place no normal woman would want to be left alone in.

**ON** the other hand, the reason that Marvin Gaye is still in England after his last tour, is that he's now planning another tour in the autumn (obviously he couldn't be bothered to unpack). Why does he want to tour again so quickly — this is a real mystery. Does he feel some kinship with the inside of Holiday Inns?

**TEENA MARIE** is in the country for a promotional visit. She has been suffering rather badly from insomnia

(which, if you're used to all-nite TV and pizzas, can be very irritating to discover in London where everything shuts at midnight). At a dinner party at the Fulham restaurant, Septembers, she looked frightfully tired and drawn as she'd apparently only had about two hours' sleep.

Teena's also very religious and has been going to church every Sunday since she arrived in Britain. This means that the Tamla Motown lady that's been looking after her has to go as well, which is probably a totally new experience for any record company executive. Liverpool Cathedral appears not to have realised what a chance they had for a really strong voice in the choir.

**ONE** of the Undertones, John O'Neill, has got married. So that's another one gone, ladies. Get out the hankies.

**STEVIE WONDER'S** tickets are being snatched up by lots of gripping people. Paul McCartney has a whole row. Kate Bush has half a block, and Elton John and Jack Nicholson both have a handful. Stevie will be using the same sound system as Pink Floyd, who did so much for brick laying last week.

Stevie signed the contract for the gigs with a thumb print — this minor point has resulted in moi having rows with various people who said he did it because he felt like it. I think he was probably being artistic.

**I HAVE** been told that all that follows is absolutely trooop but I didn't actually see it with my very own eyes but I'm, willing to believe it. The new film 'Caddyshack' had its preview last week at the Columbia Cinema and various strange people arrived, including the Beverley Sisters' daughters, (now a group in their own right), Arthur Mullard, Diane Keen looking for all the world like a young wife.

In order to keep everyone amused in the interval, a competition was announced, a golfing one in keeping with the movie of course. Guests were asked to knock a golf ball into a silver cup. After everyone had had a bash at this feat of dexterity, a special guest was announced, Jack Nicklaus? But no, it was Jockey Monthly's very own Davey Jones who used to be a Monkee. Anyway, he announced that he was going to knock the ball in to the cup in the nude. But I can't believe he



**IN CASE** you didn't recognise this face, it's **JOE JACKSON**, showing off his high forehead.

removed every single article of clothing. Would he dare? But he knocked the ball into the cup, proving that nudity doesn't put him off his stroke at all.

■ **I KNOW** that Ellen Foley and Mick Jones are good chums, but I was amazed to hear she might be doing backing vocals on The Clash's new album.

**JOCK McDONALD** rang me this morning, to tell me he was as Irish as Phillip Lynott. I had a little trouble swallowing that but did so in the interest of safety. He also told me that 4 be 2 will be appearing in Michael White's epic pop movie 'Urg'h A Music War', which should mean that the film now leaps into the realms of Oscar-dom.

**TED NUGENT** thumped a punk rocker over the head with his mike stand in Newcastle. What gave the loin clothed guitar hero a fit of pique

was a spray of saliva from the pogoing youngster, obviously keen on giving Teddypos a bout of hepatitis. The headbanger banged?

**ACCORDING** to several papers, Hazel O'Connor has achieved her heart's desire. She has found out where her father's council flat is, after not seeing him for three whole years. Certain cynics have been heard to mutter that Miss O'Connor knew perfectly well where he's been stationed all that time, but far be it for moi to throw a damper on such a touching family reunion. Hazel's father will be made redundant from BL on the night he goes to see Hazel at the premier of 'Breaking Glass'.

**WITH** her single in the charts, Grace Jones has been over in London giving many male journalists some of the shocks of their lives. About time too. Ronald Gurr for once had his Scottish beak firmly shut after she asked him if he'd like to give her a massage (see centre pages). Apart from the fact her son is called Apollo and she claims to always feel sexy in everything she does (how can anyone feel sexy when they've got the Domestos out?).

**SCOTT GORHAM** has been dreadfully ill and was rushed to the hospital after his appendix burst (ugggh!). After an emergency operation, the healthy ox is on the road to recovery, no doubt because of his girl friend's regular doses of

## Play male of the week(?)



**WELL,** it WOULD have been a sexy pose (perhaps) if RICKIEBOOTS JOBSON hadn't got his underpants showing in his glam pin-up. And if he'd left his cigarette somewhere else. Isn't it jolly dangerous smoking when you're wearing next to nothing?

# FINGERPRINTZ AMAZING NEW ALBUM

## DISTINGUISHING MARKS

Produced by Nick Garvey

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**FINGERPRINTZ**  
 10 MARKS SCORE 100  
 10 OUT OF 10 GREAT SONGS!



Austrian chicken soup. He'll be kept in for another 10 days. However, this is not going to interfere at all in the release date for *Thin Lizzy's* album which comes out in October.

IN the interview with *Viv Neaves*, one of the first ever *Page Three* girls, she came up with this intriguing quote: "My bust isn't very big but I know what to do with it". I am, of course, going to race home and practice doing things with mine.

■ **LOU REED** makes his (sic) acting debut in *Paul Simon's 'One Trick Pony'* due to be seen in the States soon.

AS the Star succinctly put it, *Baby City Rollers'* fans never saw anything like this before (even if *Bay City Roller* employees did). Members of the *Ian Mitchell Band* have made a blue movie. Titled 'Going Crazy' it's about a group and the sex hungry groupies that pursue them.

Unfortunately, the whole event seemed to have been sadly marred by technical hitches. First the girls felt queasy, which is hardly flattering to poor Ian, stripped to the waist and ready for action. Then "Rod Stewart look-alike" *Lindsay Honey* couldn't get his trousers off over his boots. The poor chap was obviously over heated by the lights. At long last his trousers were off and he apparently coaxed her into a zillion positions on the sofa.

At this point I couldn't bear to read any more, but I caught a glance of *Mr Mitchell's* final comment: "Our life is one long love-in, sex, sex and more sex". What I want to know is if they both had so much practise how come they didn't know you have to take your boots off before you take your trousers down or you fall over.

ONE of the original *Mamas & Pappas*, *John Phillips*, was arrested on drug dealing charges in New York. John pleaded not guilty.

IN the spring, *Yes* tickets went on sale for the September shows at *Madison Square Gardens* — in June some of the old time *Yes* fans started returning their tickets, after finding out *Jon Anderson* and *Rick Wakeman* had left the group. Now they're still trying to sell tickets for the three shows.

WITH a few nights off, *Joe Jackson* has been making the same round of *NY Clubs*. He's been at the *Ritz*, seeing the *Yachts* and the *Records*, at the *Bottom Line* seeing *Taj Mahal* and, following his *Central Park* show, *Joe* headed down to the *Ritz* to see *Rocky Burnette*.

**BLACK SABBATH's Tony Iommi** has had his guitar (with 13 crosses inlaid) stolen. . . . Iommi says there's a curse on the guitar, which caused a former thief to have nightmares and return the guitar. Believe that and you'll believe anything.

■ **ALICE COOPER** wanted to purchase some guard uniforms used by *Richard Nixon's White House Guard*. However, the States' government said 'no', and loaned them to a marching band instead.

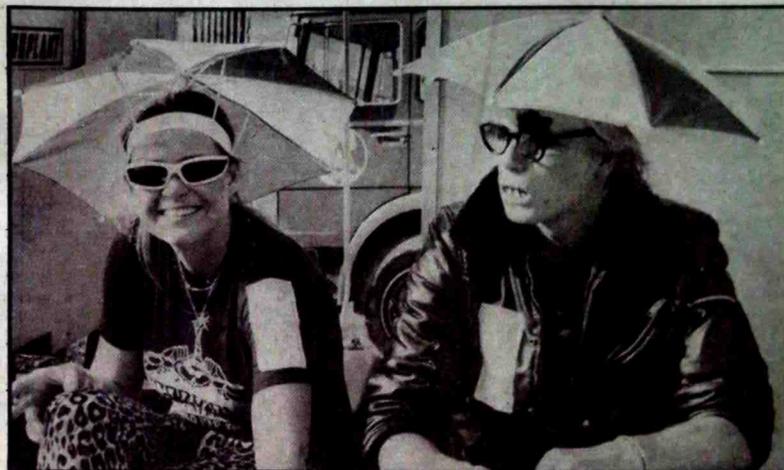
**RICHARD HELL** is suing everyone in sight in *New York State* supreme court for a million dollars. Hell is suing for breach of contract, unpaid royalties and failure to promote him and his work. Hell claims he never was paid for songs of his that were released in anthologies in the US.

**DISMAL** reviews is what *Olivia Newton John's* latest film 'Xanadu' received by the *New York press*. The film company wouldn't even allow press to see the flick and reviewers had to purchase tickets for the film.

**THANKS** to *Cheap Thrills* for their flowers. I stuck them in my hair when I went to the bank. Until next week again, then goodbye, love Paula. XXX



AT THE *Albany Empire*, *Squeeze* played a farewell - to - *Jools* gig and a million broken hearts turned up to cheer him away. *ELVIS COSTELLO* played with the band, but there's no truth in the rumour that he's replacing *Jools*.



TO ALL of you that thought *MICHAEL SCHENKER* was bonkers to leave *UFO* — here's proof that he obviously isn't. And his friend doesn't think he's bonkers either. (See *Castle Donnington* report on page 30).

*The Rendezvous Cafe, Birmingham*  
- Wednesday 6th August 1.00 am

*Present: A few taxi drivers, a drunken middle-aged man, a reluctant tea sales-lady and most of Dexy's Midnight Runners.*

We want to explain ourselves as best we can.

We formed two years ago because we were tired of unemotional insincere music. We were genuinely inspired (too mild a word) by some records from the sixties. These have been well highlighted in pages like these, so we won't go into that.

We see things from a different angle to the original soul artists, so it's natural that we should sound, look and feel very different.

We don't consider ourselves to be musicians. Fortunately *JB* and *Big Jimmy* have a strong musical knowledge and are usually around to help the rest of us. The group is made up of stylists and technicians, with the style constantly feeding the technique.

We came together as people because we had a lot in common. Frustration, intense emotion, confusion, but most of all a new soul vision. An intense vision that encompassed the above feelings, but with enough warmth and passion to be soulful. We all share a lack of confidence and a total disinterest in insensitive people.

We believe soul is honesty and our music is honest,

therefore we are asking our audience for an honest approach when listening to our records or watching our live shows, because at some shows we've been quickly disillusioned by ecstatic audiences who think they are encouraging us when we have done no more than walk out onto the stage. Thanks but no thanks. We just need an honest "credit where due" approach. We need to summon up our own passion from our own pain and to be given the freedom to work it up to a more intense level. Please try and understand that soul can't exist amid rowdy celebrations in the way that rock and roll can.

Recently we've been asked some very confusing questions about a hunt for young soul rebels. We'd like to clarify the situation. Searching for the Young Soul Rebels is the title of our LP and we have already found the soul rebels; they made the record. We're very suspicious of cults, and while quite a few of us believe clothing to be a very important way of expressing ourselves, we are far from flattered by people dressing up like us. Why don't they dress up like themselves? Goodnight



the midnight runners

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**NEWS**



JAM October tour

**JAM MAKE NEW START**

THE JAM, currently recording a new album at London's Townhouse studios, will be playing a full British tour in October.

The group are booked in to the Townhouse until September 15, and have already laid down enough material for an album. And RECORD MIRROR can exclusively reveal that they're aiming for an October release — with a major tour to promote the

album running from October through November. Several dates have already been "leaked", including concerts at the Glasgow Apollo on October 20 and the Edinburgh Playhouse on October 29. But it's stressed that, until all the dates have been finalised — probably within the next few weeks — no ticket application details will be available.

**OZZY TOUR**

OZZY OSBOURNE's Blizzard Of Ozz have lent their weight to the autumn tour bonanza — with a full-scale attack on the nation's major venues.

And although the band has been forced to pull out of Reading Festival this weekend, Ozzy has promised that the new stage show will be "something of an extravaganza".

Beginning at Glasgow Apollo on September 12, the Blizzard Of Ozz tour runs as follows: Dundee Caird Hall September 13, Edinburgh Odeon 15, Newcastle City Hall 17, Bradford St Georges Hall 18, London Hammersmith Odeon 20 and 21, Manchester Apollo 23, Coventry Theatre 24, Liverpool Royal Court 26, Birmingham Odeon 28, Leicester De Montfort Hall 29, Oxford New Theatre October 1, Southampton Gaumont 2, Blackburn King Georges Hall 6, Sheffield City Hall 7, Cardiff Sophia Gardens 9.

The band's debut album, 'Blizzard Of Ozz', will be released in mid-September, with a single taken from it, 'Crazy Train', out on August 29.



THE B-52'S... STROBE LIGHT

**POLICE — LP & GIGS**

THE POLICE'S new album will be in the shops at the end of September.

And there's now a "fair chance", according to sources close to the band, that the group will be playing some more British dates this year.

The album bears the unlikely (and apparently meaningless) title of 'Zenyatta Mondatta', and it's been scheduled for release on September 26 — although final mixes and a track listing have yet to be finalised.

While the news of possible live dates comes as something of a surprise, given that Police will be playing in Europe during the autumn, and could run into tax problems playing in Britain again this year. But the possibility does exist, and according to current rumour the gigs will take the form of Police "Christmas specials"!



UFO: L-R Neil Carter, Paul Chapman, Phil Mogg, Pete Way and Andy Parker

**NEW UFO LINE UP**

UFO HAVE ended all speculation about their future line-up with the announcement this week that Neil Carter of Wild Horses will be joining the band full-time.

Carter, 22, was a founder member of Wild Horses — and he replaces Paul Raymond, who recently left to join Michael Schenker's new band. His appointment brings UFO back up to a five-piece, just in time for Reading.

The new-look UFO make their debut with two warm-up gigs this week, at Taunton Odeon on August 21 and St Austell New Cornish Riviera on August 22, before headlining at Reading on August 23.

Further live dates are expected in the autumn to promote UFO's new album, now almost completed and scheduled for October release.

**ROOSTER BOOSTER**

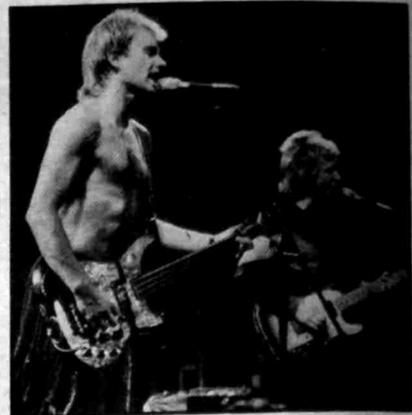
GINGER BAKER has returned after several years out of the limelight — to join Atomic Rooster!

Baker, who played a secret warm-up gig with the band in Gastonbury last week, fills the place originally held by Carl Palmer in 1970, and he joins Vincent Crane and John DuCann in the three-piece line-up.

With the band's "debut" album, 'Atomic Rooster', out on September 8, they play: Liverpool Brady's September 16, West Runton Village Inn 20, Horsham Capital 21, Leeds Florde Grene Hotel 25, Scarborough Penthouse 26, Retford Porterhouse 27, Manchester Middleton Civic Hall October 1, Bournemouth Winter Gardens 8, Bristol Granary 9, Sheffield Genevieve's 13, Preston Polytechnic 17, Redcar Coatham Bowl 26, Colchester University 30, Durham Bede College November 4.

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**JOURNEY**  
+Special Guests  
**JANIS JOPLIN**  
Monday 22nd Sept. 8.00pm  
Tickets £3.50 £3.00 £2.50  
Available from B.O. Tel. 263 3148-9, I.T.B. Premier and Virgin Ticket Unit

Edited by JOHN SHEARLAW



POLICE: album in shops by the end of September

**SCORPIONS BITE BACK**

THE SCORPIONS return to Europe after a successful American summer tour to play a month of British dates in October.

They'll be playing: Bristol Colston Hall October 5, Liverpool Empire 6, Newcastle City Hall 7 and 8, Glasgow Apollo 9, Hanley Victoria Hall 13, Bradford St Georges Hall 14, Wolverhampton Civic Hall 15, Leicester De Montfort Hall 16, Manchester Apollo 18 and 19, Sheffield City Hall 20 and 21, Portsmouth Guildhall 23, Birmingham Odeon 24

and 25, London Hammersmith Odeon 27 and 28.

All tickets are available immediately, except at Bristol (£3.50 and £4.00) and Bradford (£3.50 only), where postal applications only are being accepted. Box offices will open at both these venues on September 4.

A second single from the Scorpions' album 'Animal Magnetism' (released earlier this year), will be out on August 22, entitled 'The Zoo'.

**ULTRAVOX**

ULTRAVOX, WHO pulled out of their gig at Manchester Mayflower last week in order to play the "new improved" 'Top Of The Pops', have re-scheduled the date.

They now play there on August 27, and have also added the following dates: Nottingham Theatre Royal August 21, Dundee Caird Hall 23, Edinburgh Tiffanys 25, Glasgow Tiffanys 26, Manchester Mayflower 27.

**NO COMMENT**

CLAIMS THAT the BRMB/Music Week chart (used by RECORD MIRROR) was regularly and systematically "hyped" by major record companies were answered with a series of "No comment's" by the companies involved today.

The allegations were made on Granada's 'World In Action' programme on Monday night.

The programme included interviews with a former sales representative from WEA Records, Avis Liguard, who said that dealers had been asked to place false "ticks" in their chart return diaries in return for "favours", which included free LP's and other gifts.

She claimed that records like the Pretenders' 'Brass In Pocket', Gary Numan's 'Cars' and Fleetwood Mac's 'Tusk' had been helped into the charts in this way.

But the British Phonographic Industry, who recently introduced a Code Of Conduct — signed by all the major companies, and effectively illegalising hyping — said on the programme that they had no evidence of chart rigging, and that if any was presented that they would have no hesitation in passing the information to the police and the Director of Public Prosecutions.

John Fruin managing director of WEA and also chairman of the BPI, was "abroad and unavailable for comment" as we went to press. But he told 'World In Action' researchers that: "Any falsification of a record's real sales in the charts is immoral."

While all the other major record companies named in the programme — including EMI and United Artists — said today that they would not comment until they had studied the allegations, Music Week, the trade magazine, have demanded an immediate probe into what it describes as "very serious allegations of illegal activity".

# SPLIT NZ

NEW ZEALAND-based band Split Enz make their first visit to Britain since 1977, in September. They'll be playing four concerts at: Bristol The Berkeley September 23, Leeds Fan Club 25, Retford Porterhouse 26, London Hammersmith Odeon 27. All tickets are available now. Both a single, 'I Got You', and an album 'True Colours' (already double platinum in Australasia) are currently available.

# US SNAPS

THE PHOTOS have added several dates to their summer schedule, before flying off for a debut American tour. They're at: East Retford Porterhouse August 29, Liverpool Eric's 30, Edinburgh Tiffanys September 1, Manchester Middleton Civic Hall 2, Wolverhampton Civic Hall 3. The group will be back to record a new single in September, and will be playing a full British tour in November and December.

# RUTS RALLY ROUND

THE RUTS, Sean Tyla and Black Slate are among the acts lined up for concerts in aid of the Release organisation. The Ruts will be appearing at the London Venue on August 25, and its probably the last time the three remaining band members will use the name. Sean Tyla follows with a benefit at the Venue on August 26. And Black Slate will be rallying round for Release with a benefit concert in Leeds before playing the Venue on August 27.

# DIY 'COCKS

THE BUZZCOCKS are back - on record at least - after 11 months of near silence. And to celebrate their return they'll be releasing no less than three singles over the next two months. But there's very little likelihood of any British dates before next year. Instead, the three singles, 'Part One', 'Part Two' and 'Part Three', will be released at approximately six week intervals; with two sets of covers for each giving equal prominence to both sides. 'Part One', out next week, contains 'Are Everything' (written by Pete Shelley) and 'Why She's A Girl From The Chainstore'. The releases are described by Buzzcock Pete Shelley as "a mix and match do-it-yourself LP!"

# G-FORCE OUT

THE FINAL CHANGES have been announced for this year's Reading Festival. In come Slade (1), White Spirit and Angelwitch and OUT go Angel City, G-Force and Blizzard of Ozz. Don't forget the wellies and the plastic bags.



SECRET AFFAIR

# SECRET RETURN

SECRET AFFAIR have returned from their first American tour, and immediately embark on a 22-date British tour. The trek coincides with a new Secret Affair album, 'Behind Closed Doors'. It includes their last two singles and is due out on September 12, but there's no new single scheduled. The 'Sound of Confusion' begins at Guildford Civic Hall on September 11, and continues at: Margate Winter Gardens 23, Brighton Top Rank 24, Hanley Victoria Hall 26, Swindon Oasis 27, Poole Arts Centre 28, Birmingham Odeon 29, Newcastle City Hall 30, Leeds Polytechnic October 1, Sheffield City Hall 2, London Rainbow Theatre 4, Bristol Colston Hall September 13, Hemel Hempstead Pavilion 14, Bradford St Georges Hall 15, Manchester Apollo 16, Preston Guild Hall 17, Glasgow Apollo 18, Edinburgh Odeon 19, Cardiff Top Rank 21, Leicester De Montfort 22.



PRETENDERS; success in States

# MORE BRASS IN POCKET

THE PRETENDERS will be back playing live dates in Britain in October, after six months consolidating their success in America. But it's not yet certain whether there will be any new Pretenders material ready for the tour. The band have been recording in London recently, but no firm decision is likely on a new single, although new material will be previewed during the 15-date tour.

The tour runs as follows: Newcas-

tle City Hall October 6, Bradford St Georges Hall 7, Bristol Colston Hall 8, Portsmouth Guild Hall 10, Brighton Dome 11, Leicester De Montfort Hall 12, Birmingham Odeon 13, Edinburgh Playhouse 15, Glasgow Apollo 16, Sheffield City Hall 17, London Hammersmith Odeon 19, London Hammersmith Palais 20, Stoke Victoria Hall 21, Manchester Apollo 22, Coventry Theatre 23. Support for all dates will be Tenpole Tudor, and tickets are available immediately.



HAZEL O'CONNOR (seen left) in a scene from *Girls Come First*

# HAZEL COMES FIRST

HAZEL O'CONNOR is to be seen in the flesh again... this time in a video cassette of a film she made four years ago.

The film, which went on general release, was 'Girls Come First' - and Hazel is just one of five girls who can be seen in the sex scenes.

She plays a model in the film. A spokesman for the makers, Oppidan Films, said this week: "Hazel is by far the most attractive girl in the film. And she also appears in the most explicit scene - in a bath-tub." 'Girls Come First' will be available from World Of Video from next month.

# HENDRIX SET

JIMI HENDRIX, who died on September 18, 10 years ago, is to be commemorated with a special box set of singles and albums. The singles' set contains six records - from 'Hey Joe' to 'Voodoo Chile' - and will be available from September 6.



JIMI HENDRIX

The album box set is virtually the same as the German edition (via IMS) which has been available for some time, but the last release 'Nine To The Universe' has been added to bring the collection up to date. Now containing 11 albums (and one double) the set is likely to sell for around £29.

# SKIDS' LIG

DATES FOR the Skids' September tour have at last been finalised.

With the album 'The Absolute Game' due for release on September 19 they play: Poole Arts Centre September 25, Birmingham Odeon 26, Wolverhampton Civic 27, Manchester Apollo 28, Cleethorpes Winter gardens 30, Doncaster Potters October 1, Glasgow Apollo 2, Edinburgh Odeon 3, Wakefield Unity 5, Hull City Hall 6, Sheffield Top Rank 7, York University 8, Durham University 9, Norwich University Of East Anglia 11, Liverpool Rotters 13, Reading University 14, Brighton Top Rank 15, Dunstable Queensway Hall 16, Derby Assembly Rooms 17, Bradford University 18, Canterbury Odeon 20, London Hammersmith Odeon 21.

# RAMONES SILENCED

THE RAMONES have been forced to reschedule all their British dates (*Again?* - Ed) ... after brother Joey lost his voice at a concert in New York. Joey Ramone, who only managed to complete two numbers at an open-air gig in Central Park last week was advised to rest his voice for at least a fortnight and all the gigs have now been put back to October. All previously purchased tickets will be valid for the new gigs at: London Hammersmith Odeon October 2, Edinburgh Playhouse 5, Liverpool Rotters 6, Dublin Grand Cinema 8 (changed venue), Belfast Ulster Hall 9. The only gig still to be re-arranged is at Derby, and FOOTNOTE: Even with Joey Ramone forced to stop singing in New York (at the second of two open-air concerts) the band reportedly completed the set ... playing instrumentals!

# ALL THE GEN

GENESIS RELEASE another track from the platinum-selling album 'Duke' on August 29. 'Misunderstanding' is coupled with the previously unreleased track 'Evidence Of Autumn', written by Tony Banks.

# FINAL RICK

RICK WAKEMAN concludes a sell-out solo tour with one final London concert in October. He'll be at Lewisham Odeon on October 1, and tickets are available from August 30. Enquiries about immediate postal applications to 01-852 1331.

MORE NEWS ON PAGE 6

# MCP PRESENTS THE TOURISTS LUMINOUS TOUR OF GREAT BRITAIN

- Mayfair Suite, Sunderland Thurs 18th Sept 8.30 p.m. Advance Tickets £3.00, At door £3.50 Available from B/O Tel: 0783397568 H.M.V. and Spinnings disc Sunderland and Pete Edmunds South Shields.
- City Hall, Newcastle Fri 19th Sept 7.30 p.m. Tickets £3.50, £3.00, £2.50 Available from B/O Tel: 0632 612606
- Apollo Theatre, Glasgow Sat 20th Sept 7.30 p.m. Tickets £3.50, £3.00, £2.50 Available from B/O Tel: 041 332 9221/2
- Capitol Theatre, Aberdeen Sun 21st Sept 7.30 p.m. Tickets £3.50, £3.00, £2.50 Available from B/O Tel: 0224 23141
- Odeon Theatre, Edinburgh Mon 22nd Sept 7.30 p.m. Tickets £3.50, £3.00, £2.50 Available from B/O Tel: 031 667 3806
- City Hall, Sheffield Tues 23rd Sept 7.30 p.m. Tickets £3.50, £3.00, £2.50 Available from B/O Tel: 0742 736295/6
- Assembly Rooms, Derby Wed 24th Sept 7.30 p.m. Tickets £3.50, £3.00, £2.50 Available from B/O Tel: 0332 31111
- Guild Hall, Portsmouth Fri 26th Sept 7.30 p.m. Tickets £3.50, £3.00, £2.50 Available from B/O Tel: 0795 24365
- Rainbow Theatre, London Sat 27th Sept 8.00 p.m. Tickets £3.50, £3.00, £2.50 Available from B/O Tel: 01 263 3148 Premier: L.F.B. and Virgin Ticket Unit
- Odeon Theatre, Hammersmith Sun 28th Sept 8.00 p.m. Tickets £3.50, £3.00, £2.50 Available from B/O Tel: 01 748 4081 Premier: L.F.B. and Virgin Ticket Unit
- Gaumont Theatre, Southampton Mon 29th Sept 7.30 p.m. Tickets £3.50, £3.00, £2.50 Available from B/O Tel: 0702 29772
- Colston Hall, Bristol Wed 10 Oct 7.30 p.m. Tickets £3.50, £3.00, £2.50 Available from B/O Tel: 0272 291708
- Odeon Theatre, Birmingham Fri 10 Oct 7.30 p.m. Tickets £3.50, £3.00, £2.50 Available from B/O Tel: 021 643 6101/2
- St. Georges Hall, Bradford Sun 12 Oct 7.30 p.m. Tickets £3.50, £3.00, £2.50 Available from B/O Tel: 0274 32513
- Apollo Theatre, Manchester Mon 13 Oct 7.30 p.m. Tickets £3.50, £3.00, £2.50 Available from B/O Tel: 061 273 1112/3
- De Montfort Hall, Leicester Tues 17th Oct 7.30 p.m. Tickets £3.50, £3.00, £2.50 Available from B/O Tel: 0533 564444
- Victoria Hall, Hanley Thurs 19th Oct 7.30 p.m. Tickets £3.50 Available from Mike's Lloyd Music Shops Tunstall, Hanley, Newcastle under Lyme and Lutterworth Stafford
- Empire Theatre, Liverpool Fri 19th Oct 7.30 p.m. Tickets £3.50, £3.00, £2.50 Available from B/O Tel: 051 708 3550/6 Special Guests



# Jet Set Specials



SPECIALS: Album, tour, single.

## ARE YOU ready for 'More Specials'?

For that's the title of the 2 Tone founders' second album, due in the shops on September 19 - and they'll be playing a full British tour next month to support its release.

The gigs have been restricted to unseated venues wherever possible, and ticket prices kept low - £3 for seated venues, and £3 and £2.50 for unseated venues.

The Specials will be supported by the Swinging Cats for all dates.

Full dates are: St Austell new Cornish Riviera September 13, Bristol Locarno 14, Cardiff Sophia Gardens 15, Stoke-on-Trent Trentham Gardens 16, Sunderland Mayfair 17, Newcastle Mayfair 18, Edinburgh Playhouse 20, Glasgow Apollo 21, Leicester De Montfort Hall 23, Sheffield Top Rank 24, Coventry Lanchester Polytechnic 25 and 26, Derby Assembly Rooms 30, Manchester Apollo October 1, Bradford St Georges Hall 2, Blackburn St Georges Hall 3, Poole Arts Centre 5, London Hammersmith Palais 6 and 7, Cambridge Midsummer Common 9, Brighton Top Rank 10, Swindon Oasis 11, Doncaster Rotters 13, Liverpool Rotters 14 and 15, Birmingham Odeon 16.

Tickets for the gigs up until September 18 (Newcastle) are available immediately. For all others they'll be available from August 23 (except for Leicester, where the box office won't open until August 29).

Finally, a new single, taken from the 'More Specials' album, will be available from the beginning of September. The two tracks included are 'The International Jet Set' and 'Stereotypes'.

## IN BRIEF

### TEARDROP EXPLODES

are appealing for help from "four young musicians" for a month-long tour beginning in mid-October. They need two trumpeters and two female vocalists, and anybody who thinks they might fit the role should contact Bill Drummond at Zoo Records on: 051-227 3343.

**THE FIFTH** annual Buddy Holly Week begins in London on September 12 with a 'Buddy Holly Fan Fair' at the Hammersmith Clarendon Hotel, starting at 1pm. There will also be a rock 'n' roll dance in the evening, and free tickets are available from: Tom Hammond, 21 Caldecote Street, Newport Pagnell, Milton Keynes, Bucks (enclose an s.a.e. with all letters). Further information from 0908-613122.

### VIRGIN ARE

to open their second megastore in Glasgow on August 30. Following the success of a similar venture in London's Oxford Street, the 15,000 sq ft store will be launched with personal appearances by the Skids and Gillan.

**EMI STUDIOS** begin a 'Sale Of The Century' at Abbey Road, London on October 15. For two days they will be auctioning off recording equipment and other memorabilia, including the 4-track recorder used for the Beatles' 'Sergeant Pepper' album. Other items will include professional equipment at knock-down prices, and a jumble sale of rare tapes and cassettes. The money from the sale will be used to improve EMI's unique record and tape library.

## RELEASES

**RORY GALLAGHER** releases his new single 'Wayward Child' this week. He will also be appearing at the Reading Rock Festival.

**GUIDED MUSCLE** release their new single 'The Pretty Ones' this week. It will be available in a full colour picture sleeve.

**DIONNE WARWICK** returns to the limelight and releases her new album 'No Night So Long'. The album was produced by Steve Buckingham and features the Tower of Power Horn section. A single from the album 'Reaching For The Sky' will be released on August 29.

**FOOTBALLER** Kevin Keegan releases his new single 'To Be Home Again In England' this week.

**HEADLINE**, who recently supported the Stranglers, release their new single 'Carolina' on August 29. The single is a reworking of a traditional Jamaican song.

**THE PAT Travers Band** release a five track limited edition single this Friday. Tracks include 'Life In London' and the release coincides with the band's appearance at Reading Festival which looks like being their only British appearance until February 1981.

**'IMMEDIATE BLUES'**, a collection of early tracks from the 'Immediate' catalogue (recently acquired by Virgin) is released on August 29, at the special price of £2.99. The album includes tracks from Jimmy Page, Eric Clapton, Albert Lee, Jeff Beck, and John Mayall.

**PINPOINT** release their new single for Albion Records 'Waking Up In The Morning' this week. The band will be releasing their third album 'Third State' in October. **IAN GOMM** releases his new single 'Jealousy' on August 22. The single was produced by Martin Rushent.

### KENNY EVERETT

has given up his regular Saturday show for Capital Radio. The last will be on September 13, after which Everett will be concentrating on his TV shows, and the production of the 'Captain Kremmen' series. But he'll still be involved with Capital - making jingles.

**A LONDON Beach Boys** convention is to be held at the London Co-operative hall, Masons Avenue, Wealdstone, Middlesex on August 30. It starts at 12pm, and admission will be £1.50.

### GRAND PRIX

, who have been gigging for two years without signing a contract, have finally agreed to a deal. They've now joined RCA for a long-term contract and a debut single will be out in September, followed by their first album for the label a month later.

**DAVID BOWIE's** new play 'The Elephant Man' - exclusively reviewed in RECORD MIRROR three weeks ago - will open on Broadway (at the Booth Street Theatre) on September 23, following a successful run in Denver and Chicago.



RORY GALLAGHER: new single and Reading gig

**EDDIE FLOYD** has signed a deal with I Spy Records and his first release 'The Beat Song' is out this week. Eddie wrote the all time soul classic 'Knock On Wood'.

**JENNY DARREN** releases her new album 'Jenny Darren' on October 10. All the songs have been written by Jenny and her guitarist Bobbie Webb.

**THE LETTERS** who recently signed to Heartbeat Records release their first single 'Nobody Loves Me' this Friday.

**CHARLIE DA VINCI** has recently signed to the new Gun label releases his debut single 'Got To Get You Into My Life' this week.

**JOAN JETT** releases her new single 'Jezebel' on August 29. The single is a cut from her recently released debut solo album.

**RAB NOAKES** has signed a deal with MCA and releases his debut single for the label 'I Can't Get Enough Of You' on August 29.

# TOURS



GARY NUMAN: extra show at Birmingham

### GILLAN

GILLAN: whose album 'Glory Road' rocketed into the charts, play a special warm up gig at Aylesbury Friars on August 21. They're doing the gig to prepare for their onslaught at Reading Festival on August 22.

### GARY NUMAN

GARY NUMAN: plays an extra matinee show at the Birmingham Odeon at 6 pm on Friday September 5.

### PIRANHAS

PIRANHAS: added dates; London Music Machine August 21, Herne Hill Hall Moon 23, West Runton Pavilion 25. The Piranhas will be releasing their debut album 'The Piranhas' next month.

### KNOX

KNOX: former vocalist with the Vibrators will be playing with his new band at the London Music Machine on August 26. More London dates are being planned.

### BILLY CONNOLLY

BILLY CONNOLLY: Scotland's answer to Jasper Carrott begins a massive three month tour in September. Dates are: Stroud Leisure Centre September 13, Slough Fulcrum Theatre 14 and 15, Oxford New Theatre 16 and 17, Fort Regent Gloucester Hall 19, Guernsey Beau Sejour Theatre 20, Crawley Leisure Centre 21, Stoke Victoria Hall 22, Corby Festival Hall 23, Liverpool Empire 25, Coventry Theatre 28, Blackburn King George's Hall 29, Hemel Hempstead Pavilion October 2, Bletchley Leisure Centre 5, Margate Winter Gardens 6, Chatham Central Hall 7, Hastings White Rock Pavilion 8, Brighton Dome 9, Bournemouth Winter Gardens 11, Paignton Festival Theatre 12, St Austell Cornish Riviera Lido 13, Reading Hexagon 14, Croydon Fairfield Hall 15, Hull New Theatre 16, Buxton Opera House 17, Scarborough Floral Hall 19, Nottingham Theatre Royal 20 and 21, Stockport Davenport Theatre 22, Southport Theatre 23, Halifax Civic Theatre 24, Blackpool Opera House 25, York Theatre Royal 26, Dublin Liberty Hall November 11 and 12, Belfast Festival 13 and 14.

### THE SOUL BAND

THE SOUL BAND: Putney White Lion August 21, 26, Croydon Cartoon 27.

### CHEVY

CHEVY: who will be supporting Alvin Lee on his forthcoming tour, play the following dates in their own right; Leamington Spa Crown Hotel August 28, Rugby rugby club 29, Bristol Granary 30, Leeds Florid Greene Hotel September 13, Doncaster Romeo and Juliet September 29.

### LIVEWIRE

LIVEWIRE: following London dates; Marquee September 14, Venue 20. More dates will be added later.

### STRAY CATS

THE STRAY CATS: the hotly tipped new rockabilly band play the following London dates; Greyhound August 23, 28, Half Moon 31, Dingwalls September 5, Rock Garden 4, Dingwalls 18.

### PAGAN ALTAR

PAGAN ALTAR: a new heavy metal band play; Deptford Star and Garter August 24, Crystal Palace Hotel 27.

### DIAMOND HEAD

DIAMOND HEAD: Midlandsbrough Easton Recreation Ground August 25, Newcastle Mayfair 29, Burton On Trent 76 Club September 5.

### THE GAS

THE GAS: following London dates; Hope and Anchor September 4, Marquee 6, 101 Club 13, Hope and Anchor 25.

### TENNIS SHOES

TENNIS SHOES: resume gigging with the following London dates; Greyhound August 21, 101 Club 30.

### NIGHTMARE

NIGHTMARE: Rossington Royal Hotel August 21, Stainford Hatfield Miners Welfare Club 22, Blidworth Miners Welfare Club 23, Coventry Unicorn Social Club 24, Barnsley Antones 25, 26, Matlock Pavilion 30.

### ON THE AIR

ON THE AIR: Crystal Palace Hotel August 22, Fulham Greyhound 23, Ealing Common Granville 27, Kingston Three Tuns 30.

### RELUCTANT STEREOTYPES

RELUCTANT STEREOTYPES: Dudley JB's August 22, Birmingham Cedar Ballroom 23, London Thomas A Beckett 28, London Hall Moon 30, London Greyhound 31.

### VARDIS

VARDIS: Stroud Marshall Rooms August 25, Liverpool Bradys 26, London Music Machine September 2, Blackburn Castle 8, Rayleigh Crocs 19.

### RADIO ONE ROADSHOW

RADIO ONE ROADSHOW: continues this week at; Colwyn Bay Eriias Park August 25, Rhyll Gaiety Theatre 26, Southport Floral Hall Gardens 27, Blackpool Princess Parade 28, Morecombe Leisure Park 29.

### GENO WASHINGTON

GENO WASHINGTON: arrives in the UK to play an extensive series of club dates with his new band. Norwich Cromwells August 21, London Music Machine 22, Stoke Trentham Gardens 24, Newport Stowaway 25, Scarborough Taboo 26, Kirk Levington Country Club 31, Kendal Art Centre September 1, Torquay 400 Ballroom 3, St Austell New Cornish Riviera 6, Helensburgh Trident Club 17, Kirkcaldy Bentleys 18 and 19, Durham New College 20, Wolverhampton Lafayette 21, Manchester Fagins 22, Llynham Pegasus 25, Bridlington Three Bees 26, Birmingham University 27, Worthing Assembly Rooms 29, Bournemouth Winter Gardens 30, Norwich University of East Anglia October 2, Colwyn Bay Pier 3, Liverpool Polytechnic 4, Caerphilly Diamond Club 5 and 6, Dunstable Queensway Hall 7, Portsmouth Collingwood Club 9, London Middlesex Hospital 10, West Runton Pavilion 18, London Venue 19.

ER CLIP

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# COUNTRY DREAMS

**D**AZE IN Rockfield: welcome to a world of charade, masquerade and marmalade, an open snatch of fresh air and countryside near Monmouth, Wales.

Richard Jobson, an eager, impressionable 19-year-old, is looking less like a surrogate PX mannequin (à la 'Days In Europa') and more like an aspiring country squire. This is his Dirk Bogarde kick, stylistically 40s — a studied amalgam of art-cinema vices and devices; he discusses 'Death In Venice' and 'The Damned' with furious seriousness, and at Rockfield's 'The Old Mill, a massive country house rehearsal palais, plays Nico, June Tabor and Leonard Cohen records.

Jobson and Stuart Adamson, Russell Webb and Mike Bailey are actually very serious about The Skids, their aspirations, objects and needs, though in collective conversation they're often too self-effacing or embarrassed to say so. For two years The Skids have been presented as home-loving innocents, wee Dunfermline pissheads, naive youths eulogizing the virtues of rock and roll myth-making.

That's a part of it, but there's more than meets the eye. Jobson has flirted with images of militancy, images of self, images of political ambiguity; there have been constant ambiguities, and his efforts have been understandably misconstrued.

"Anyone can adopt a persona, an image," he insists in hefty northern tones that belie his English country bumpkin garb. "I do it because I'm a born extrovert; I like to be noticed. But it's important that you control and direct the persona, and that the persona doesn't direct you. I'm still very much my own person."

And The Skids still very much their own band. The Skids aren't my band anymore, purely because they aren't a mirror or a danger or a major disruption, but that's just me. I still say the best music goes beyond music — and the reason The Skids don't represent what U-2 and Doli By Doll represent is entirely personal; not worth dwelling on.

To their credit, The Skids have become far more insular and oblivious than they might have been: Jobson claims to be far less "informed" about the rock industry's developments, retrogressions and new fads than ever before. He didn't know what the Cockney Rejects were until he saw TOTP. He hadn't been missing much.

He's still the born extrovert he says he is: the drag of yesteryear is



Jobson: "That's a different thing, really, because you aren't a part of the heart and soul, and you try to become part of the heart and soul: the whole thing just stands there and the people who've created it are obviously much more an integral part of the thing, as opposed to the person who's looking at it."

**But a part of your job is surely to get other people as close as possible to that heart and soul.**

Stuart: "It's much easier to alienate people than it is to bring them into yourself. All you have to do is stand on a stage..."

Jobson: "It's becoming very fashionable to be a dead legend or superfluous cult, and we're not interested in any of those things. We're much more interested in being accessible to a far wider margin of people, and still being as original and unique as possible — which people tend to overlook, because it isn't extreme. Extreme is so easy — and extremists, you'll always find, are the lesser people of the world. I've found that out just through talking to them. They're probably worried about being inaccessible: and it's always harder to draw things from outside rock and roll and to make it accessible."

"It really falls down to whether you enjoy something or you don't: things can commute from Point A to Point B, but if it communicates nothing, it's totally pointless and worthless. After all, this is the entertainment business, and if we reap reward from it that's due to the fact that we're entertaining; but if you can merge that with your roots and control it, and move outwards from that nucleus, then you're really achieving something..."

Stuart: "You can't just go out tomorrow and walk into a recording studio and say right, boys, we're gonna make a good album. You can't think of it on that level: you have to work towards satisfying yourself first of all, and then hope other people will get off on the same feeling."

Jobson: "We talk about heart and soul, 'cause we're obviously all Scotsmen and our heritage is Scottish, and it's obvious our souls and hearts are there as well. So we get involved in a sound which is close to heart, as opposed to a Savannah music. You could call it the true northern soul, I suppose... and the word 'soul' on 'The Absolute Game' is, like, religious. And then it goes down even deeper to the word 'faith'. Faith in ourselves... and that's self-indulgence, the true meaning of self-indulgence. Which is a word people use to describe things they find hard and difficult; it's a misdirected word."

Russell: "Self-appreciation. Self-expression..."  
Jobson: "And you've still got to look at the fact that it's entertainment; I mean, to criticise anyone who brings a show out on the road... I wouldn't dare do that. When we brought out a light show and all that, people tended to say we were stepping beyond the realms of the movement we were supposed to be part of. But we never said we were part of anything; we're a part of ourselves. We've never been a band that's involved itself with environmental problems or economic strife: it's a thing that people do and do badly. So we tend more to reflect upon ourselves and our problems; other people must have these internal problems. It's like becoming consciously aware of death without..."

Becoming worried by it?  
"Well, you do. You do become scared of it, and you want to understand it, and you have to ask these questions about it. And it's there, in the music, without being

toned down, but the ego isn't. The Ultravox clique is happy living in the ghost of its own empty myth, but Jobson now seems intent on building a Skids without such necrophiliac contrivances, which is why The Skids are more "relevant" than those ploughing similar troughs.

"Those Marquee days were great, but we don't think too much about them now; you can't be reliant on what you've done in the past. 'The Absolute Game' revolves around sounds, as opposed to being an expedition, 'cause 'Days In Europa' was a sort of adventure, where we'd never gone before. And there's a communal aspect now, instead of me and Stuart dictating — it's more a co-operative thing, working for each other..."

"And it's worked, in that people see it as a step. And we've got to answer questions like... are we stepping forward? And I don't understand what people mean by that."

Down around the breakfast table at midnight, in The Old Mill, four

Skids are eating a grotesque pizza and talking to me, talking to themselves, talking to anything that moves...

"Progression and staying power," says Stuart Adamson, "I think we stand outside that sort of idea: music comes from inside your person, not from some... machine."

Jobson: "And the virtuoso aspect of technical ability means nothing: it's more important that there's feeling and richness and emotion coming from oneself. We were talking last night about tribalism, the ethnic sound — what we call Savannah music — which is where all your hierarchy pseudos come into it."

Stuart: "And theorise about it. It's ridiculous how people've got to break things down and analyse: you can't theorise about a gut feeling."

**From a critic's point of view, it's hard to put what you feel from music into words: you end up classifying emotions... which puts you back at square one again...**



Words: CHRIS WESTWOOD  
Pix: ANDY PHILLIPS

CONT. ON PAGE 10

# YES DRAMA



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FROM PAGE 8

morbid or being romanticised: we have to look at these things naturally.

Naturally? Naturally is a word I love: but rock and roll, even great rock and roll, has never been natural. It sold its soul the day it crawled from the crib, its spirit eclipsed, its anger a choreographed gesture. The great groups — from The Doors to Doll By Doll — are not concerned with retrieving the spirit of rock, but the spirit of the individual: it has little to do with entertainment, it is a mission beyond music.

People like Jackie Leven are the opposite of the "star": they're hungry for something other than stardom. People like The Skids have the spirit, and feel it in their bones, but they drop words like

"entertainment" with glib resignation: it's the most obvious alternative to their background, and others are obviously feeling similar strains. Simple Minds, Joseph K, Positive Noise, The Visitors.

The Skids albums — 'Scared To Dance', 'Days In Europa', 'The Absolute Game' — have been ventures towards darkness and light, jostling battles of life and death, love and war: these battles are never won or lost but focused upon. The Skids are getting there, but they still have to conquer their own fears before they capture my dedication.

There's been a process of smoothing-out, a professional development, a channelling. 'Of One Skin' was undisciplined but archaic, furious. 'Circus Games' is precise but ineffective. Its meaning — innocents flirting with images of danger — is its salvation, but its sound is the sound of 'nir' norm. As something to affect something. 'The Absolute Game' is a well-meaning doodle, as entertainment rockpop, it's fresh and buzzy and, frankly, more The Skids concern than mine.



Stuart Adamson is talking. "I think this is their (the fans) form of escape, and maybe we can help people to share in it. I think that's where it all comes from — the fact that people would perhaps like to go and do it for themselves, and now it's been proved that you can. We did it. We managed to escape the pits up in Scotland, and when they come to see us, they're sharing in our enjoyment of the fact that the four of us are creating something that gives us enjoyment."

Jobson: "You think, wait a minute — you're there, I'm here, and I'm a stage higher. But all we've done is go out and gather as much scope as possible, and we're still learning; and the aim is to share. If someone spends £5 on a record, that record belongs to them, and they can do

whatever they want with it. . . . Stuart: "And whether you spend £3 or 50p to see a band, the time you spend is yours, and something no-one can ever take away from you. No-one can take away memories or knowledge from you."

Jobson: "There's a need to communicate with other people on a basis other than a pure, animal, sexual level: I still enjoy sexual intercourse, though it's a slightly different thing with Stuart and Russell, because Stuart's married and Russell stays with his girlfriend, and it's the ultimate in sharing, because you (to Stuart) became somebody else almost, when you got married. That sort of relationship is above it, definitely."

"You're pushed from primary to secondary education, where one

person has to address like 40-odd people; and there's no way you can tell which four people are interested in pushing themselves further; and you have to transcend that whole thing. It's a sad thing to reflect on, the fact that some people's real potential will never be exploited."

"That's where the pedestal, the stage, comes into it: they do need heroes. You have to have that, if you come from what we come from and don't want to go back to it."

"To be exactly like and similar to those people, you just can't have it: once you're on the stage it's impossible to be the same."

Stuart: "The instance you're up there, you're saying look, we've escaped from what you're trapped in; we've taken a chance with our lives and this is what we're doing now."

Jobson: "And people will criticise us for not 'changing anything', but if people were so concerned about changing things they'd be sitting on a university course instead of being in some group called the bloody Point 16s. You just have to do what you feel for. I mean, how would you think, someone like Glenda Jackson, for example, gets up and does 'Rose' every night in a West End theatre? How does she approach it? How does she put the same feeling into it every night? She does it because she knows what she's doing and she loves what she's doing, and because it's far better than the prospect of something else."

We call it survival, conscience, ego. The Skids have these things. Twenty hours after our arrival in Rockfield, we're in a car, facing London again. The Skids are not close to my heart, but at points our minds collide: their vision is one of hard realism, though that won't stop them having fun. And they know how even the best music achieves nothing on a grand scale: even the best music is "unimportant". It feathers the child's dream, and paints pictures on his wall. It has the potential to be an alternative, a challenge to the media-enforced paranoia — among the masses. Instead, all it does is reinforce, glorify or ignore the truth completely, and rock no longer controls its own plight; it can throw all the feckless crusades it wants — Rock Against Sexism, Racism, Nuclear Energy — and it will affect nothing. The only people who can be beneficially "changed" by rock are those who wish to be changed.

And The Skids are changed: it's provided them with a cause. They're battling and searching for self-improvement. They're concerned and happy. I wouldn't want to take that away from them, and I couldn't if I wanted. That's the way the absolute game goes. . . .



RICHARD JOBSON



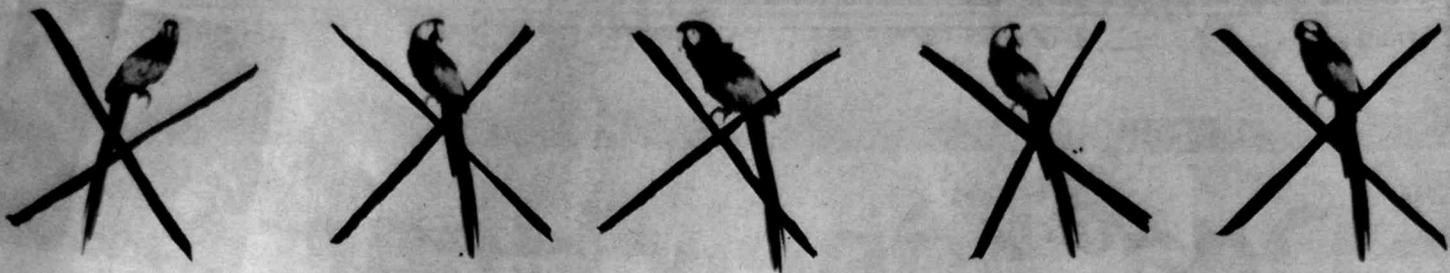
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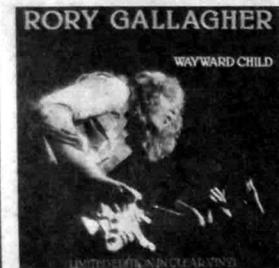
# SINGLES

## Dear Lonely Heart ...

**DEAR MIKE**

... why are there no singles here that merit single of the week? • Ignore this problem if it only gets worse if you worry, always think positive.

**THOMPSON TWINS:** 'Squares And Triangles' (Dirty Discs). A fine amalgam of ideas, of which Talking Heads spring most firmly to mind, but they are distinctive enough to be worthy of their growing reputation around the metropolis. Available from 9 Eccleston Street, London SW1.



**ROBERT PALMER:** 'Johnny And Mary' (Island). Old blue eyes, the well dressed smoothie stays one step ahead by cadging the help and influence of well known automaton Gary Numan and merging it to his own style and resulting in a mixture that sounds suspiciously like mid period Cliff Richard. It has the double distinction of giving the ears a treat and being a formidable appetiser for his forthcoming 'Clues' album.

**HEE BEE GEE BEES:** 'Meaningless Songs' (Original Records). A truly inspired and grotesquely vicious dissection of the techniques and devices of the brothers Gibb who sing those "meaningless songs in very high voices". The performance by Dobbin, Gary and Norris would bring a smirk to Robert Stigwood. This, like their targets, is a mini-masterpiece and totally worthless.

**DA BIZ:** 'On The Beach' (Small Operations). I'm a sucker for sand, surf and the California sound. Starts off with the chords to 'Peggy Sue' and continues to capture the trashiness of those youthful preoccupations. The song contains the requisite faint staccato Farfisa organ, huge snare drum slap, a cute melody and all the pat cliches of romance.

**THE CARTOONS:** 'Lunchtime Love Affair' (Hot). A delightful stab into pub rock territory where a good helping of fat sax is merged with a solid understanding of swing and rock. A major triumph for Tony Cane. Honeysett, former member of the almost legendary T-Cane Blues Band, and his vocalist brother Laurence. Well worthy of the £1 plus p and p from 9 Anselm Road, London SW6.

Dear Mike, my girlfriend has just had a passion for photography and she has been making rather rude suggestions about getting me to pose for her lens. How can I keep her and my modesty? Worried Blue Eyes, Penge.

**MILLIE JACKSON:** 'This Is It' (Spring). The distinctive melodies of the much underrated ex - Doobie Brother Michael McDonald finally gets given the rough edge of the

equally distinctive and much wagged tongue of Millie Jackson. It seems all so easy to overlook the songwriting strength of the LA mafia but these seven inches of pleasure helps rectify the oversight.



**LINO:** 'I Believe Her' (RAK). To call this old-fashioned would be an insult to the beauty of Mickie Most's factory of musical cynicism. It is breathtakingly in the complexity of its simplicity and so unassuming as to be claustrophobic. Probably a hit but designed for the airwave saturation and constant indoctrination. Cunning.



**VINCA CABILLAC AND TIES:** 'Lovely Dovey' (Crash). A simple but effective piece of effervescent pop nonsense that seems to have no pretences beyond being good for a bop, perhaps a bit too simplistic.

Dear Mike, I found my girlfriend in bed with a whole rugby squad. I am heartbroken. What can I do? Heartbroken, Birmingham. • You could tackle them about it.



**THE SELECTER:** 'The Whisper' (The Selecter). The Selecter make a valiant attempt to get away from the 2-Tone stamp with a single that seems to owe more to the Coasters than ska and manages to confirm the impression that they are still among the best equipped to survive the downturn in interest in things black and white and bluebeat.

**ATHLETICO SPIZZ 80:** 'Hot Deserts' (A&M). The idiosyncratic Spizz and

team temper their fractured ditties with something approaching pop sensibility and it works.

**ROKY ERICKSON AND THE ALIENS:** 'Creature With The Atom Brain' (CBS). One of the best loved acid casualties of psychedelia, Roky, the ex-leader of the much lamented 13th Floor Elevators, gets himself together to pen a classic B-movie homage and proves that his wit and style haven't been diminished by the ravages of his excesses.



**CHELSEA:** 'No Escape' (Step Forward). Chelsea walk right into the slot that has them marked as the Status Quo of the eighties but they really sound like Them of the sixties and very listenable in their raucous interpretation of R'n'B.

**OLIVIA NEWTON-JOHN:** 'Magic' (Jet). Yet another innocuous piece of fodder from one of the world's most worthy owners of the OBE (snigger). The voice is as insubstantial as ever and renders the song wet, despite the melody taking some interesting turns. Yet another of the 'Xanadu' production line, though this time ex-Shadow John Farrar does the knob twiddling honours instead of the over exposed Jeff Lynne.

I've recently left my boyfriend and I've found that I miss him. Should I go back over the past and try and rekindle the flame or should I forget? Lonely Girl, Rugby.

**DENNY LAINE:** 'Go Now' / 'Say You Don't Mind' (Scratch). Somehow solo singers remaking their past glories in other bands never seem to work but Laine circumvents the problem by not deviating too much from the Moodies finest moment before they discovered the dreaded cosmic consciousness. The B-side is his best composition 'Say You Don't Mind' played in a jaunty fashion.

**CHANCE:** 'You've Really Got A Hold On Me' (Magnet). Much as I can understand the need to perform



gems from the past I could never quite comprehend the necessity of committing the results to vinyl if the article(s) have nothing to add to its definitive statement.

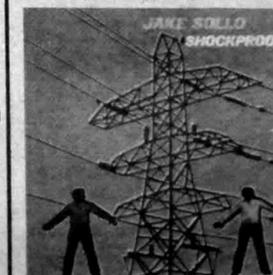


**THE TEA SET:** 'Keep On Running' (Modern Records). People keep telling me that the Tea Set are good but this half-hearted version of the Spencer Davies original, with a boring middle section of random noises, does little to enhance the reputation. Some blame must be placed firmly on the shoulders of producer Hugh Cornwell.



**CHARLIE DA VINCI:** 'Got To Get You Into My Life' (Gun Records). A tepid piece of the much maligned plea version of the much maligned plea from the heart. A waste of precious raw materials, not least of which is my time.

**THE JUNIORS:** 'Do You Love Me' (Charisma). A Mrs Mills' styled ska version of the much maligned plea from the heart. A waste of precious raw materials, not least of which is my time.



I'm an emotional cripple. I've been done wrong by the whole human race. My career is in tatters. My love life is a constant state of unrequitedness and in all personal relationships I keep getting the feeling that I'm being attacked and abused. Am I paranoid? Sheltered, Kennington.

**RORY GALLAGHER:** 'Wayward Child' (Chrysalis). Some institutions just go on and on and on. But Rory still manages to attack well despite a total lack of vocal dexterity on a typically pedestrian thumper.

**MUNGO JERRY:** 'Summertime Holiday' (Scratch). A four track EP that tries vainly to recreate Mungo Jerry's one immortal moment of jug based on lunacy but this turns out to be a copy of The Mixtures' 'Pushbike Song' which was a copy of ... (who cares?)



**JOHNNY LOGAN:** 'Save Me' (Epic). The Eurovision songster wastes the time of everybody under the age of 30 with a piece of saccharine for those with terminally marshmallow minds.

**JAKE SOLLO:** 'Shockproof' (DJM). If it's not 2-Tone then it's Police-based white reggae. Since the Police made their point in 'So Lonely' and ran the formula into the ground, (witness 'Da Doo Doo Doo Da Dah Dah Dah', 'So Lonely' without intelligible sentiments) then you'd think that most people would realise it will take a lot more spade work and intellect to produce some interesting varieties.

**NIGHT DOCTOR:** 'Music Like Dirt' (Copasetic). A list full of memories for those who own and adore a copy of 'Tighten Up Vol 2'. It's played with spirit and affection for the reggae golden age. Simple and unambitious but likeable.

**JOAN ARMATRADING:** 'All The Way From America' (A&M). If you haven't heard this by now you must have no ears as this track has had frantic surges of action on the airwaves. It's pleasant aural wallpaper from an artist who has lost the fragile and endearing nervousness that made her so compulsive.

**LAMBRETTAS:** 'Another Day (Another Girl)' (Rocket). The infamous Page Three song that cost Rocket £3000 of singles sleeves but gave them a court injunction, lots of publicity and the knowledge that The Sun own the title Page Three. The single at the source of the bother is a snappy piece of whimsy that sounds full of provincial cheek but little inspiration.

**KEVIN KEEGAN:** 'England' (Goal). This is the sort of record that gives vinyl a bad name. England's returning hero, having made his pile, brings back this sentimental tripe. Much as I'd like to see him at White Hart Lane I'd be a bit disappointed if his play is as bad as his taste in songs. If it is then he can always write to the sympathetic ear operating this typewriter.

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# ALBUMS

## TYGERS GET A STRIPE

**TYGERS OF PAN TANG: 'Wild Cat' (MCA MCF 3075)**

**WELL STRIKE** a light, knock me down etc. If this one isn't a real surprise. Live, or rather uncaged, the Tygers have always appeared a good, solid, though somewhat limited outfit but 'Wild Cat' is definitely a cut above the norm leaving, to quote Rob Halford, "A trail of destruction that's second to none". Well, almost, anyway.

On this score, some of the credit must go to *Girl*, *Magnum* and now *Tyger*'s producers Chris Tsangarides who's made some already rough edges decidedly rougher and allowed the band to roar in true sabre-tooth fashion. There's no AOR compromises here; just ten hard rock nuggets as loud as *Liberace's* wardrobe, though thankfully, nowhere near as flashy.

'Euthanasia' gets the ball rolling (not to mention rocking), probably the album's finest cut with its punchy chorus and head - bobbing backbeat with the rest of side one following close behind, snapping and snarling hard on its heels.

'Slave To Freedom', 'Don't Touch Me There', 'Money' and 'Killers' are the numbers in question, the combined skills of drummer Big

(Brian) Dick, bassist Rocky, vocalist Jess Cox and guitarist Robb Weir making each one a dogged, though memorable, assault on the inner ear. Indeed, when the delightfully drawn out ending of 'Killers' echoes into the distance and the smoke from the speakers finally clears everything seems abnormally quiet and tranquil, as if you've suddenly lost the use of both ears. Although if you were foolish enough to wear headphones, of course ...

Side two, however, isn't quite so exemplary. 'Fireclown', 'Suzie Smiled' and 'Badger Badger' are all genuine brain bruisers but a mite predictable and formulaised whilst 'Wild Catz', despite some great staccato riffing, never fully develops musically and lyrically.

The final track 'Insanity', though, is very good indeed. Typical Tygers thunder with a rather uneasy tinged and, as the album's newest and most ambitious composition, a good sign for the future. Indeed, the recent addition of guitarist John Sykes should make the next LP a bona fide scorch but as a debut 'Wild Cat' is impressive to say the least.

Amazing what a bowl of Frosties can do isn't it? + + + + DANTE BONOTTO

enlightening. I don't think he enjoyed them much either.

There are totally unreleased tracks — like 'Beyond The Reef' (on the record 'Elvis At The Piano') but if it hasn't been out before, it's usually because the track isn't much cop.

The LPs are categorised as 'Early Live Performance', 'TV Specials' etc. The least attractive was 'The Movie Years'. Elvis was not at his best in Hollywood, no matter how they tried to dress him up with awful storylines and wooden acting. The medium was too constricting and unnatural for a man of his talents. He was a brilliant rock singer, but a lousy actor.

The fans will buy this, because it's a limited edition, and simply because it's there, but they won't find any startling revelations.

+ + + ROSALIND RUSSELL



TYGERS OF PAN TANG debut album

## A SPECK ON THE MAP

**SWELL MAPS: 'Swell Maps In ... Jane From Occupied Europe' (Rough Trade ROUGH 15)**

IF THERE'S room for the intense, smug, soulless Dexty's *Midnight Runners* in our charts, then there should be room for the opposite — room for the enigmatic, terrible *Swell Maps* in our hearts.

I met *Swell Maps* on 'A Trip To Marineville' and missed the point completely. amongst their daft, sometimes indulgent noise, there's a genuine lunatic derision pecking away at so-called great, British rock; a cheapening of great, British rock — which we must remember is valued far beyond its station.

Rock is irrelevant, and *Swell Maps* show just how irrelevant it can be: they also make conspicuous, effortless, funny, great rock in the process of smirking at rock, which means ... Catch 22.

'Jane From Occupied Europe' is a second blast (same as the last) which makes far more sense than any of those doleful Dexty's, *Specials*, *Ultravox* and *Hazel O'Connor* dabbings, being ugly, clumsy, crazy pop at its ugliest, clumsiest and craziest.

*Swell Maps* rock is the nudging, inelegant brilliance of 'Border Country', the dumpy, persuasive soundshafts of 'Big Empty Fields', the dopey title of 'Collision With A Frogman vs. The Mangrove Delta

Plan', the surprising tension of the opening 'Robot Factory'

'Swell Maps' rock is fuller, more convincing and exploratory than anything that sets itself up to be "something." It's fearsome, sometimes appearing almost serious; and unusual, never settling for an instant or dwelling on the expected. But best of all ... *Swell Maps* rock isn't really rock. It's too many other things for it to be anything as paltry and simply explained as that, and too involving for us to need to worry about such things.

Of course, it's let's - be - wacky, let's - be - quirky, which still bothers me: there's nothing worse than contriving to be uncontrived, but we need people to remind us of the essential valuelessness of most music; and if that's what *Swell Maps* stand for — along with warmth, fun, spontaneity, terribleness — then let them stand for it.

As one might expect, the album title is irrelevant, the music a clunking, clanking mush of gorgeous irony; awful and enthralling, pointless and necessary, flawed and perfect.

This music breaks no barriers and its effect is insignificant: that goes for most records, books, films, TV programmes anyway. That's what 'Jane' is about: if you can't beat 'em, taunt 'em or ignore 'em, but stay happy.

A year ago I was confused by *Swell Maps*: I still am, but now I'm starting to enjoy it. + + + + ½ CHRIS WESTWOOD

**THE BOGEY BOYS: 'Jimmy Did It!' (Chrysalis 1298)**

WHAT A pity the *Bogey Boys* weren't around at the height of the R&B era, circa late '50's. Then they would have had great potential as pub rockers / part - time recording artists. But now despite the fact that they had been filling all the major halls in their home town of Dublin for the last six months, and have been voted "Most Promising New Band" on Irish TV, I can't see much future for them because their music is so dated.

This debut album bombards you with mediocre R&B songs which are often quite monotonous. Most of the tracks are the band's own compositions which, when you consider the fact that the band has only been together for a year, are fairly promising.

The songs are kept together with strong hooks which compensate (more often than not) for the lack of decent lyrics. One highlight on the album is the guitar playing of Jimmy Smyth, who has been a professional musician since he was 12 — and it shows. He was recently approached to solve Thin Lizzy's guitarist problem, but turned down the lucrative offer to stay with the band. Jimmy's contribution is most noticeable on side one, especially on 'The Word Is Out' and 'Blind Eye', an excellent rocker despite the tinny organ sound.

Side one is slowed down by 'Who's Sorry Now?' — unfortunately a poor interpretation of the Connie Francis standard that made No. 1 in 1958. There is no feeling in the vocals and the production is not up to par.

This album left me thinking that the boys should stick to pub audiences where they will be appreciated, and forget recording and trying to resurrect sounds from days long gone. Only for hard-core rockers. + + + LINDA DIVER

**LEO SAYER: 'Living In A Fantasy' (Chrysalis CDL 1297)**

IT'S ALL downhill from here for Leo Sayer. He's made his fortune and now it's time for him to establish himself as a cuddly family favourite. On 'Living In A Fantasy' Leo perfects his bland, easy listening image.

Before this album even dried its way onto my turntable I was expecting the worst. Sayer has got himself a new songwriting partner and producer, Alan Tarney.

All of Leo's characteristic chirpiness has been smoothed out and even his voice seems to be devoid of all its distinctive qualities. Leo's last single, 'More Than I can Say', is the only non original on the album and as such it remains the only vaguely memorable three minutes.

The rest of the tracks are lifeless coffee - table cop-outs. I really think that Leo is gonna have trouble getting another hit off this deadly dull album. Still at least he can look forward to countless appearances on *Seaside Special* in the years to come. ½ PHILIP HALL

the **B-52's**



# PLAYING DIRTY

## ANYONE'S DAUGHTER: Adonis (Metronome 0060.186 Import)

IN MANY ways the most exciting thing about writing about rock is coming across the unexpected. Adonis' certainly proved to be that. Cut by a Germanic four-piece called Anyone's Daughter, this album takes its main inspiration from the semi-sophisticated grace of the Barclay James Harvest and The Moody Blues, spicing the sound with occasional, welcome bursts of Magnum-style pomp power.

Seven tracks are presented here, although four of these appear as individual movements of the epic title symphony on the first side. 'Come Away', 'The Disguise', 'Adonis' and 'The Epitaph' last for a sum total of 23 minutes and deal as you may have guessed with those long-gone mythological times when this planet was ruled by the gods and Brian Clough was no more than a mischievous twinkle in some demon's imagination.

The second side contains three separate compositions in 'Blue House', 'Sally' (as just under four and a half minutes long, the shortest number on the LP) and my personal favourite, the eponymous 'Anyone's Daughter', that has an ethereal beauty difficult to describe and which I urge you to listen to, even if you don't normally like this sort of music.

What clinches the ultimate success of 'Adonis' for me is that Anyone's Daughter have completely rejected the Tangerine Dream "untouched by human hands" school of thought. +++ MALCOLM DOME

## ANGELA BOFILL: 'Angel Of The Night' (Arista SPART 1113)

IT'S RARE for a classically trained young vocalist to find herself in the commercial clutches of pop. But on her sadly neglected debut album 'Angel' and on this new offering, Angela Bofill retains much of that classical culture, blends it with snippets of lots of other music cultures, and makes something of an uncompromised LP,

satisfying to both performer and audience.

I'll just take half a minute to bemoan the tardy UK arrival of the record, which has been available Stateside for some six months, and another half a minute to bemoan the pretentious and superfluous sleeve notes. Get this: "Where Angela Bofill comes from, defeat grows like the weeds in deserted lots where human beings once lived. Heroin arrived there like plague, and too many young men and women rode that white horse across the ultimate river." Over the horizon to some south suburban Eldorado, no doubt.

'Angel Of The Night' is impossible to classify, and all the better for that.

There's the slinky, hustling style of the Creed Bell tune 'People Make The World Go 'Round', which Bofill makes her own as she did 'This Time I'll Be Sweeter' last time; the breezy pop effects of the title track, prettiness on songs such as 'Rainbow Child' (Little Pas) and 'The Feelin's Love', and a deal of thoughtful, experimental ideas with such as 'The Voyage'.

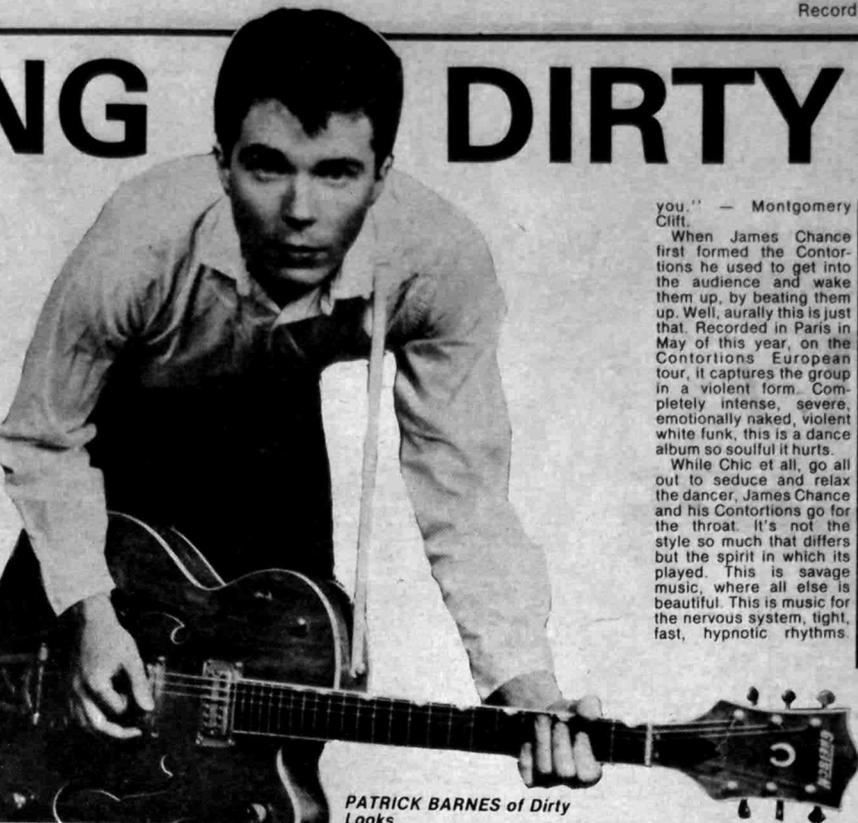
She sounds the way she looks, this lady classy and refined. +++ PAUL SEXTON

## FRANCE JOLI: 'Tonight' (Ariola 5060)

GOOD GOLLY Miss Joli — you sure are a bore. Why add your hairstylist and jewellery person to the credits? Am I going crazy? Whether France wants to be presented as a silly, coiffured china dolly is insignificant; from each lacquered hair to every pedicured toe, the desperate search for fame, fame, fame is apparent.

As to the songs, side one is a barrage of bleating ballads, basic drivel about finding a man, snaring him and holding on come hell or high water.

Side two is basically MOR disco standard; 'Feel Like Dancing' is a high-



PATRICK BARNES of Dirty Looks

## DIRTY LOOKS: 'Dirty Looks' (Stiff SEEZ 22)

WHAT WITH the jailbait appeal of Sweet, the contrived weirdness of Lovich and the comprehensive grossness of The Plasmatics, it has not always been easy to take Stiff's American signings seriously.

Dirty Looks, look like being the exception that proves that rule, their ass-kicking dish of tough pop tunes a well-needed antidote to the general turgidity of our musical times.

It took approximately one - and - a - half plays of their (ignored) single 'Lie To Me' to get me hooked before a further five on one of those 10 inch promo jobs threatened long term addiction. These half dozen gems comprise just half of this finished product that launches into life as it means to go on.

The opening 'They Got Me Covered' is a fine blend of rapidly rising chords, innocent rebellion and complete accessibility which plunges the album on to an exhilarating crash course from which it rarely falters.

Their pacing is superb, 'Love Crimes' building enticingly with a hook - line which, as with many of the songs, is conspicuous by its

clever brevity. Like most pop music, the sixties influence is unmistakable and 'Take It Away' is The Who all over, Peter Parker's roller coaster drums whacked high into the mix by producer Tim Friese - Greene who at last seems worth his proverbial salt.

'Let Go' might unashamedly open with the riff from 'Mony Mony' but cheekily holds its own by repeatedly posing the question "don't you know that rock 'n' roll is still the best drug?" and so it goes.

As a rule, most of the second side's songs are more fully worked out though this barely affects their overall instrumental tightness which highlights the immediacy of their sound. 'Disappearing' boasts an insistent guitar figure from Patrick Barnes, who, incidentally, also wrote and sings all the numbers.

Finally, the unusually - titled 'Drop That Tan' has Dirty Looks going off at a hard rock tangent featuring solos and all and though not as suited to their sound as the more bubbly chart tunes, does at least show there's more to the group than their initial pure poppiness suggests. +++ MIKE NICHOLLS

spot, with a good funky rhythm but 'Tough Luck' is weak and lets the side down. 'The Heart To Break The Heart' intended as a tribute to Donna Summer, sees Ms Joli attempting the record for the longest single note, flailing, and having to be revived with

Tizer. There are a lot of brilliant female singers around — which is why this Canadian lady doesn't scratch at the sensuality of Donna Summer, or the earthy quality of Teena Marie, to quote just a few. +++ BEV PERRY

## JAMES CHANCE: 'Contortions' (Live Aux Bains - Douches) (Invisible Records sc325)

"IF YOU'RE good at what you do nobody can get at

you." — Montgomery Cliff.

When James Chance first formed the Contortions he used to get into the audience and wake them up, by beating them up. Well, aurally this is just that. Recorded in Paris in May of this year, on the Contortions' European tour, it captures the group in a violent form. Completely intense, severe, emotionally naked, violent white funk, this is a dance album so soulful it hurts.

While Chic et al, go all out to seduce and relax the dancer, James Chance and his Contortions go for the throat. It's not the style so much that differs but the spirit in which it's played. This is savage music, where all else is beautiful. This is music for the nervous system, tight, fast, hypnotic rhythms.

songs, but I could never remember who sang what.

It's only when a Motown song becomes a household classic that I remember who sang it. 'What Becomes Of The Brokenhearted' was the song I'll always thank Jimmy Ruffin for.

This special memory-jerker is the opening track on Ruffin's '20 Golden Classics' album. The quality of the emotive soul music is so strong that images seem co-incident. Motown had a distinctive sound of its own and most of these tracks capture that sound perfectly. The faceless Motown musical machine provided the songs and the production while Ruffin just added his silky vocals to the consistently soulful arrangements.

This album features both sides of Ruffin's numerous hit singles and they all make for admirable listening. +++ PHILIP HALL

## PRISM: 'Young And Restless' (Capitol EST 12072)

Ideal discotheque material, you might say.

Opening with the fast, jerky version of Michael Jackson hit 'Don't Stop Till You Get Enough' (see what I mean?), the Contortions build up their hardest, tightest set so far climaxing with their anthem 'Contort Yourself'. The two other none- originals recorded here are both James Brown numbers: 'I Got You (I Feel Good)' and 'King Heroin', so you can guess who James Chance wants to be.

To say that James Chance and the Contortions have already laid down some of the hottest, funkier music of recent years is an understatement, and on this showing alone they are capable of reaching a far wider market than they've currently aimed at. If only James wasn't so arrogant about his sax playing, this would have been a much better album by the Contortions featuring James Chance, rather than as it is a James Chance album with the Contortions. +++ GLYN LENNEY

## JIMMY RUFFIN: '20 Golden Classics' (Motown STMR 9012)

MOTOWN MUSIC has always appealed to me. The problem is I liked the

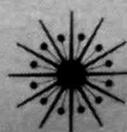
PRISM's "lighter shade of pomp" variations on the HM theme prove strongly compelling, boasting more balance and poise than any Bolshoi Ballet production. You'll have to go a long way to find a better example of sophisticated hard rock than 'Satellite', with Lind say Mitchell's sharp-edged guitar nestling snugly against the smooth keyboards work of John Hall, while the sycophantic 'American Music' possesses more ritzy razzmatazz than the Republican Party Convention.

Elsewhere, 'Party Line' is another episode in that seemingly endless series of rock 'n' roll telephone-associated love paeans (why do bands so often confuse the operator for a psychologist?). 'The Visitor' tells the sorry story of how an overnight guest slowly takes over the narrator's life and 'Runnin' For Cover' has the sort of effortless voice-harmonies that our home-grown talent just can't seem to match.

But the let-down comes on the title cut which has a cut-price, Co-op style pop/rock beat and a verbal thread that quickly gets hopelessly lost in a 'Rebel Without A Cause' mesh of clichés. +++ MALCOLM DOME

WIP 6579

# Give Me Back My Man



**P**ROBLEM. I have no comprehension of the Japanese lingo. None at all. Normally this wouldn't bother me, but I am about to interview the man behind Yellow Magic Orchestra, Ryuichi Sakamoto, and his command of English is as extensive as my Japanese.

How far would we get with sign language. I wonder? Is there anywhere I can purchase a 'Useful Phrases For Non-Japanese Interviewers' book? Could he get hold of a 'Stock Answers In English' one?

Fortunately, the problem is solved by the presence of Kas, who is Japanese. This interview comes to you, dear reader, courtesy of him. Without Kas to relay questions and answers in the appropriate language you'd be looking at a blank page. So on with the info...

*Q: I've heard the entire Japanese rock business is handled in a totally different manner to its Western counterpart...concerts in the early evening, hardly any radio coverage, great emphasis on magazine coverage. Is this true, and as a group how do you cope with this?*

*A: I'm not quite sure if rock exists in Japan. There are two parts to the Japanese market — what we call domestic music and international, which is where the rock comes in. 80 per cent of radio time is devoted to domestic music, because it's Japanese, whereas rock is imported. How do I cope with this? Well, I don't necessarily think this strange balance is a bad thing, because after 10 years of hearing imported rock Japanese groups are at last coming out with something original. And the more original Japanese music there is, the more time the radio stations will devote to it.*

*Q: What is the state of Japanese music? Are there many new bands emerging?*

*A: There have always been a lot of Japanese rock bands but they just did cover versions of Western*



**RYUICHI SAKAMOTO of YELLOW MAGIC ORCHESTRA**

songs. Now we have what I call the New Wave of Japanese music, which isn't similar in sound to your new wave, but has the same sentiment, and there are a lot of new groups creating new music.

*Q: With all this new Japanese music and interest, do you think more music venues will appear? Do you think you'll eventually get round to having concerts much later in the evening?*

*A: Well, there were always clubs more like your Marquee which stayed open pretty late. They've been getting more popular over the past two years. But concert halls like the Budokhan are run by unions and it would be difficult to change that. They're not really trade unions like yours, rather they're companies but everyone still has to be out and the hall cleared up by a certain time and I think it'll be difficult to change*

this strong custom. But whereas previously there has been only one big Western type festival a year, there are now more and more appearing.

*Q: Do you think Yellow Magic Orchestra's success has encouraged new bands?*

*A: Inasmuch as when we became popular record companies started to sign more adventurous bands, yes. But bands don't imitate us. We are like the Sex Pistols, how they started the revolution for everyone else. New Japanese music is based on technopop which features a lot of synths. We put XTC in the same bracket.*

*Q: One of YMO's albums which isn't available in the UK is said to be very political. Were you discouraged to write about such a topic?*

*A: It's not politics with a capital P. It's more ironic, about people living*

in big cities like Tokyo. My ideas and YMO's as a group are very very different. YMO is my commercial outlet, and I don't want to push my ideas too much because there are two other people in the group. I'm doing this interview as myself so it's different to Yellow Magic Orchestra.

*Q: Tell me about this solo album you are recording in Britain just now.*

*A: The record company won't like it much! It's more political, about things like Viet Nam. I had this idea to do another solo album — I did one before we formed YMO — at the end of last year but what with YMO and producing other things I had no time. I don't know if A&M will put it out — I don't think they'll think it's commercial enough. In a way, I think it would be good if it came out on an independent label.*

*Q: How did Andy Partridge of XTC become involved in it?*

Anyway, to answer your question, you can get all sorts of obscure British independent labels about a week after the British release. We have specialist shops similar to your Rough Trade. We follow trends in Japan, too.

*Q: Would you say your solo album will come as a shock to YMO fans?*

*A: (thinks a while) Yes. Less than 50 per cent of my ideas go into YMO. I want to show the world there's more to me than all that. The political statements are repressed — I mean, rather than state messages openly I've done it more craftily. There's an American radio station called F.E.N. and I used a bit where they were reading out a statement about the Miami race riots, putting it in one of the tracks. You're far better to make statements indirectly. You know, when you look at Japanese society there isn't a lot of conflict. It's very*

# TALKING JAPANESE

*A: I wasn't all that interested in XTC but when I heard Andy's solo album it really inspired me. I don't know if you could call it a dub album but because of it I wanted to work with him. My own music is more experimental than YMO. I like groups like the Flying Lizards, Throbbing Gristle, Henry Cow, Faust and Can.*

*Q: How did you hear about this sort of music in Japan?*

*A: Well, I studied contemporary music at university and that introduced me to a lot. John Cage, he plays brave new experimental music. I also heard the Slits and the Pop Group, and I was very interested in the sound they made, which is how I came to use Denis*

*Bovel on my solo album too.*

restrained. You can't break it with physical means — even if there were riots there, the point would be lost.

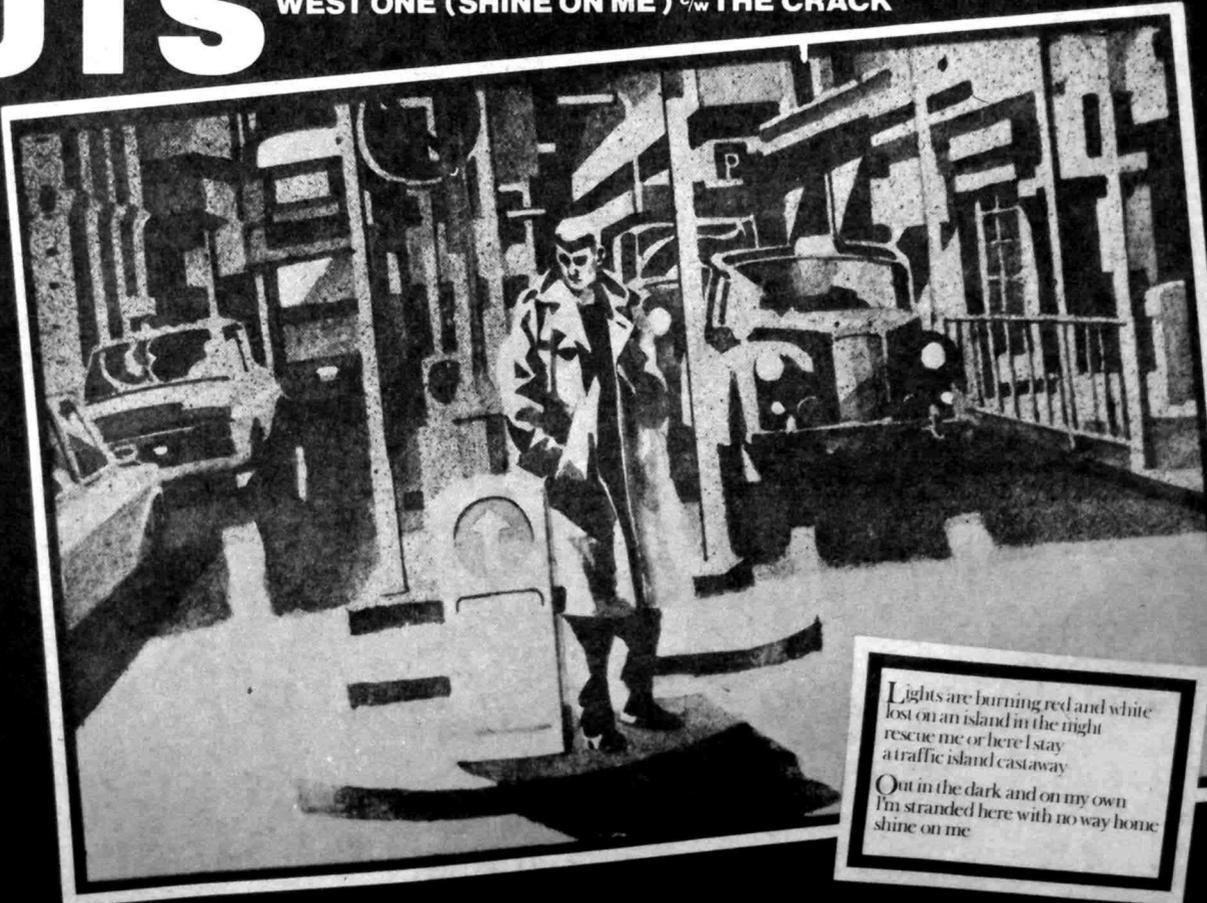
*Q: Are you the thinker behind the group then? Are you regarded as someone out of the ordinary, and are you given much opposition?*

*A: There might be competition from the record company, fans and the other two, but I'm willing to take this chance rather than agreeing to what they say. The company might, for instance, not like this interview because I'm not saying the right things! But they will allow me to do this and my record because they know it will sell because of YMO's popularity. It's very important that I get my feelings out.*

**DANIELA SOAVE**

# RUTS WEST ONE (SHINE ON ME) c/w THE CRACK

new single  
out now  
VS 370



Lights are burning red and white  
lost on an island in the night  
rescue me or here I stay  
a traffic island castaway

Out in the dark and on my own  
I'm stranded here with no way home  
shine on me

# "AS QUIET AS A WASP UP YOUR NOSE"



"I want to be straight"  
Ian Dury and the Blockheads.

**W**HILE RECORD companies all around are losing their heads, staff and acts, there is one company that stands out as a conspicuous and quietly confident rock.

A&M, tucked away down the Kings Road, is in the same block as a stonemason's (angelic headstones a speciality). But the way things are going, A&M won't need the services of the stonemason. It's the giant dinosaurs of the industry that are heading towards that great RIP venue.

What are the reasons for this sudden reversal of fortunes? Why are the companies closing ranks — RCA (possibly) with Pye, Polydor with Phonogram and Decca, EMI with Tamla and United Artists? The biggies have been trying desperately to stop the rigor mortis, while looking for the cause of death.

And they've cast home taping as Dracula. True, it's losing them millions. But even when they had the cash, what were they doing with it? And were they astute enough to foresee the cataclysm of 1976? EMI signed the Sex Pistols... and the shareholders promptly flexed their muscles. The Pistols were thrown off the label. So much for creative autonomy. So much for the sensitive shareholders.

I asked Derek Green, Senior Vice President of A&M Records, if he thought home taping was the main reason for the slump in record sales.

"Yes it is, but only one of the reasons," he told me. "The others, in no particular order are: competition for home entertainment activities, for instance video, the increase in sporting activities, and some of the more subtle mistakes the industry has made."

"When the volume of record sales first started to drop off in '76-77, some companies created an illusion of growth with television advertising. They spent a great deal of money promoting a piece of goods, aiming it at different markets, to Perry Como fans and so. It created a false picture."

"Companies began to make 'Greatest Hits' albums too early in the artist's career and gave away the best part of their material. And a lot of record company executives were protecting their assets."

Derek Green is not your typical record company exec. His Press Officer said that if he saw Derek in a suit and tie he'd know somebody had died. For our interview, he looked tanned and relaxed in his tennis shorts. He was one of the youngest Managing Directors in the business, at 27. He's now 35. But A&M aren't entirely bleish-free. They too got their fingers burned by the Pistols and the wily Malcolm McLaren.

"That was certainly an unqualified business blunder," agreed Derek affably. "But it wasn't without its benefits. I had been critical of the way we hadn't been getting the younger market. I knew we needed to pick up on new young artists. The writing was on the wall regarding the profitability of the older artists."

So the Pistols came as something of a rocket up the backside of A&M, even though they didn't keep the door for acts like Athletico Spizz and Nine Below Zero, while the label still retains million sellers like Peter Frampton and Supertramp. And of course, A&M's success story, the Police.

But what is A&M's secret for success?

"We keep the roster small so that the company doesn't have to expand. I don't feel I'm in a horse race with the other companies. Comparing us with them would be like comparing apples and oranges. We've always resisted distribution deals too. The small independents need to be very aggressive to survive. If I unleashed one of them in this company I don't know what would happen. I've decided not to buy pressing plants or studios..."

Or brain scanners... or navigation equipment...  
"We're the company that acknowledges that we're in the record business for better or for worse. We're not in electronics. We've been smart, historically, in not expanding beyond the number of artists we can manage. We've protected ourselves to some extent."

It's true that some of the big companies have run round, cheque

# A LIVE & MAKING IT



**DEREK GREEN RUSSELL** the wall for the

RECORD INDUSTRY RIP

tells ROSALIND writing's on the record industry

book in hand, signing up anything that moved, under the old adage (that the more shit you throw at the wall... But they were left with so many records that flopped, that the hits couldn't pay for them. Not when the hits were being so heavily advertised on TV. A&M has used TV advertising only for the Carpenters' 'Greatest Hits' album. The big companies have expensive overheads too. They have big offices and lots of personnel. Or they had. They're shrinking rapidly. The good times are over.

A&M employ about 70 people in their London HQ. They're housed in an unpretentious building well away from the West End. A&M have had no redundancies.

You could say, that by not taking on more new acts, A&M haven't exactly been sticking their necks out, not taking chances. But you'd have to balance that against the popularity of the Police, Squeeze and the potential success of Hazel O'Connor. By not diversifying too much, A&M have been working within their capabilities.

There's also the matter of artists' advances. The former Director General of the BPI (British Phonographic Industry) — a body made up of all the major record companies) had this to say in his

retirement speech: "... the demands of artists and their managers are becoming increasingly more strident and unreasonable, but having clinched the crippling deal, they frequently fail to deliver the goods."

Derek Green does not agree with this statement, but he admitted he has had to let an artist slip by, because the offer from a rival record company just couldn't be matched.

The Beat, for instance, clinched a £70,000 deal with Ariola/Arista. Derek Green was unaware of this figure, and offered them a couple of thou! Unsurprisingly, The Beat went on with Arista.

"The hardest thing is to put a price on creativity," said Derek. "How much is it worth? It has to be evaluated as a business deal, and you have to have strong judgement. You can't run around with an open cheque book from our point of view, it doesn't make sense. I really admire Richard Perry as a producer, but I can't afford him. And Paul McCartney costs too much money, if the deal stories are true."

I wonder if EMI still think the deal they did with the Rolling Stones was worth the prestige?

"I believe what we attempt to do

is create a business environment under which creativity can take place. It has to be realistic, profitable. We provide the safety net. We don't have to worry about the nosediving fluctuations of the market place."

But even the most successful MD has headaches. What are Derek Green's?

"There is a continual struggle between the talent representatives, trying to convince them that we understand some things better." Stropky managers have record company execs everywhere reaching for their Alka Seltzer. And there are also the artists who have visions of super-glossy gatefold sleeves, with sniffling scratch covers that glow in the dark and which convert into a guest bed at the push of a button. "They may think you're interfering with their art. At the same time I don't want to suffocate their creativity. I choose to work with talent. Some of these old grey buggers expect creative people to work to their tune." You can't take a degree in rock music management, though some companies would like it that way. "The music industry is a big amateur sport. Run by amateurs for the benefit of amateurs. You don't go to school to learn it."

"The business is a non growth industry," said Derek. "I don't think it will ever recover. It's very sad. It's reached its saturation point."

Looks like the stiff is ready for the Big Sleep. You can sign the death certificate — "Died of neglect".

Derek Green certainly didn't. He started his working life selling

potatoes off a lorry and progressed onto being a bike messenger for a music publishing company. Getting to the top in the music business requires instinct, not diplomas. Some of the big companies may not even have regarded A&M as competition, but they must have cast envious eyes towards the million sellers like 'Breakfast in America', Carole King's 'Tapestry', 'Frampton Comes Alive', the Carpenters. The current recession is cutting so deep, it's not even possible for the unscrupulous to buy their way out of trouble.

The return on chart hyping just isn't enough to cover the initial outlay. Discussing chart hyping with a record company is like dropping vinegar on a wheel; everyone shrinks. A delicate subject, even if you're as honest as a saint.

"I don't like the expression," said Derek, referring to chart hyping. I couldn't think of any other way to put it.

"The chart is the most important, tangible working tool a record company has. It is necessary for the charts to be there and it's vital they happen every week. It's very difficult to see the sales pattern in the bottom reaches of the chart. The difference in sales between say, 64 and 65, may be only 50 records, throughout the country. What record companies have to do at that point doesn't involve anything outside of normal business practices."

"You need to create a tension for the priority records. I've seen a lot of legitimate promotion, like the baker's dozen; an extra record on the dozen. But bad practices have occurred. It would be self-defeating to buy into the Top 20, in pure business terms. What is important, is how fast you sell the records. 'Regatta De Blanc' sold a million copies but never held the number one position for a long time."

A record that sells thousands over a long period of time can often fall short of a high position that goes to a record that sold less, but in a short space of time.

Regardless of the possible shortcomings of the UK record industry, Derek prefers it to the States. A&M has a very nice operation in LA, but it's not tempting enough for Green.

"Los Angeles is all too ordinary," he told me. "It's generally — and this is very generally — unexciting, always aiming for the middle of the market. Here, we're always on the edge, taking the wider shots."

One of Derek's wider shots is Hazel O'Connor. The film she stars in, 'Breaking Glass', gives A&M their first UK film soundtrack.

"I'm loving the whole experience," said Derek. "Hazel is great. When she was signing the deal, she was... suspicious, careful of the contract. She looked at me and said 'it doesn't mean anything, trust lasts until it goes.' And that is perfectly true. you have to have mutual trust."

Trust may be enough for the artist and the company, but industry as a whole needs a lot more. And home taping is one of the problems.

"The problem is enormous. The artists and publishers can't be rewarded for the investment. It's a nutty world. The copyright laws are not being enforced, even when they get before judge. There's more politics than fair judgement involved. And it's not good politics at the moment to support the artists, or the authors. They will have to reduce their standards and it's a shame."

But the BPI is trying to convince the government that a levy should be put on the sales of recording equipment and blank cassettes. Would this help?

"The impact will come with the size of the levy. I don't think it will help much, until the price of blank tapes matches the price of the pre-recorded tapes."

And what of the future of rock'n'roll, or to be more accurate, the future of the recording industry? How does the patient look?

"The business is a non growth industry," said Derek. "I don't think it will ever recover. It's very sad. It's reached its saturation point."

Looks like the stiff is ready for the Big Sleep. You can sign the death certificate — "Died of neglect".

## NEXT WEEK

Is home taping really to blame for the slump in record sales? Are record sales really down on last year? And will the record companies succeed in getting a tax put on the sales of blank tapes and recording equipment? Read the results of the home taping survey in next week's RECORD MIRROR.

# AC/DC

## BACK IN BLACK

### BACK ON TOUR

#### OCTOBER

**19th** Sunday  
**20th** Monday  
**21st** Tuesday  
  
**22nd** Wednesday  
**23rd** Thursday  
**25th** Saturday  
**26th** Sunday  
**27th** Monday  
**28th** Tuesday  
**29th** Wednesday

**BRISTOL** <sup>SOLD OUT</sup> Colston Hall  
**LEICESTER** - De Montfort Hall  
**LEICESTER** - De Montfort Hall  
 (Box office: 0533-544444)  
**BIRMINGHAM** <sup>SOLD OUT</sup> on  
**BIRMINGHAM** <sup>SOLD OUT</sup> Odeon  
**MANCHESTER** <sup>SOLD OUT</sup> Apollo  
**MANCHESTER** <sup>SOLD OUT</sup> Apollo  
**SHEFFIELD** <sup>SOLD OUT</sup> Hall  
**SHEFFIELD** <sup>SOLD OUT</sup> City Hall  
**HANLEY** - Victoria Hall  
 (Box office: 0782-625331/2)

#### NOVEMBER

**1st** Saturday  
**2nd** Sunday  
  
**4th** Tuesday  
**5th** Wednesday  
**6th** Thursday  
  
**7th** Friday  
**8th** Saturday  
  
**10th** Monday  
**11th** Tuesday  
**12th** Wednesday

**GLASGOW** - Apollo  
**GLASGOW** - Apollo  
 (Box office: 041-332-9221/2)  
**NEWCASTLE** <sup>SOLD OUT</sup> Hall  
**NEWCASTLE** <sup>SOLD OUT</sup> City Hall  
**DEESIDE** - Leisure Centre  
 (Box office: 0244-817000)  
**SOUTHAMPTON** - Gaumont  
**SOUTHAMPTON** - Gaumont  
 (Box office: 0703-29772)  
**LONDON** <sup>SOLD OUT</sup> Hammersmith Odeon  
**LONDON** <sup>SOLD OUT</sup> Hammersmith Odeon  
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THE NEW AC/DC ALBUM  
 Produced by Robert John Lange



# THE DEVIL IN Ms JONES

RECORD  
MIRROR

**M**ANHATTAN IN August is seersucker city. Concrete and glass monoliths form the inner walls of this the world's largest glass house, so that neither you, nor the sodden shirt clinging tenaciously to your back, find heat in the high nineties much of a surprise or pleasure.

New York City, despite the fifth (actual body and otherwise), despite the humidity, despite, even, the impending threat of an invasion by thousands of Democrats who are shortly to flock in for the Conventional wing ding, is a buzzing city rich in stars. This, one realises immediately.

Stroll down Central Park South with an independent air and you too could marginally miss bumping into a hotel room key swinging Merle Knopfler. Dressed in scuffed denim and a baggy blue sweat shirt, he is perhaps pacing out to catch Dr John and B B King who are about to give a tea-time recitation over the street below the clouds of grass smoke in Central Park. The heat makes him look as uncomfortable as he is anonymous. From driving sultan of swing to unassuming millionaire but still, if only they knew, a vital cog in the star machine.

Everywhere. From the maître d' who concocts a crispy Caesar salad by your restaurant table to the five Times Square negro teenagers who improvise on a 'Rappers Delight' theme — "My name's Jif though ah'm twice as nice, Joseph Robbins to be precise, ah've got mo' women than China's got rice," etc etc. The evidence is overwhelming. NY and the term of street life glamour leads to a city of stars; the potentials, the proven and the blissfully unaware.

In this transient state, the crown jewels soon lose their shine and make way for new heroes. There is no doubt however, that currently the brightest in the firmament is one Grace Jones, the dilettante's darling of this precinct.

Take a mosey round the back of the Carnegie Hall and one finds the law offices of one Jules Kurz, presently Ms Jones' manager and lawyer. Here, a mere two floors above her home, we talk, the interest arising through her current chart success back here in Blighty.

She reclines on a leather sofa, as stars we prone to do during interviews don't you know, and sips a beer between mouthfuls of talk and tongue on rye. Dressed in black pedat pushers that seem to have had relations with a leotard and imitation mother of pearl belt she wears to make up and is nowhere near as intimidating a prospect as one would expect or imagine. Neither, however, is she your average girl next door. Her accent is a curiously mellifluous mixture of British and American English that occasionally lapses into pronunciation 'francs. Her head, save for the pate, is bald, and that pate sports an inch high pillbox of tight black curls. Her appearance is thus rendered like into a thistle. Or a rose by any other name.

Apologies to those who expected differently but Grace Jones is actually a vibrantly pleasant woman who laughs and makes delightful conversation. Not once did the stern face of expected SM, bondage and rampant sexual desire rear its head. Though on complaining of neck and back pains due to tension, the lass opined that what she needed was a good, stiff... massage. "How are you?" she enquires, "you've got big strong hands." I declined by doing the gentlemanly thing of wetting my pants. Basically if Richard Jobson was black and female he'd be a Pretender to the Jones crown.

Our Grace was born and bred in Jamaica though she upped and moved to the States with her parents when she reached 13. Her father became a Penitentiary minister on moving to the US. He was the product of a long line of Jamaican politicians and priests. "Y'know

the exact opposite of what we have here," smiles the Jones girl. The upbringing obviously had an overpowering effect on her. "I went way off when I got here. As soon as I reached 17 I split."

She moved to Philadelphia and got work in a theatre doing summer season musical comedies. Then came offers to move into modelling. As is her wont, she did the gig with her unbounding panache, actually reaching Vogue cover girl status. Gee Jay takes up the story: "While doing the modelling I got offers to sing. So I thought I'll try it, see what it has to offer. I had a sort of lackadaisical attitude because at that time I was starting doing films. I'd done about three by that time, one in France, one in Italy and one here."

Was given up modelling a financial gamble? "No I made sure I was covered before I made the move. I never jump off one thing before another is secure. Also the modelling helped because that's really where my first audience, the jet set fashion crowd, came from."

Here, Grace asserts some of the balls that make her such a proud performer. I wonder if she has always had such an extreme appearance and, if so, was this never a hindrance in the soft focus world of pastel pink modelling?

"Some people tried to water my looks down but I fought against it. They'd tell me to wear wigs and not to wear my lipstick so black. They'd try to change my

"Perhaps, yes and also perhaps because I could look like a drag queen. I had a certain look that would frighten your average straight guy. I didn't have long curls and a soft sort of look. Also I had a certain definite style that I think gays are more sensitive to. I think a lot of that had to do with the fact that I was basically a good singer with good taste," she concludes laughing.

Talk turns to the album from which the chart biggie cover of The Pretenders 'Private Life' is drawn. Entitled 'Warm Leatherette' it takes hardened JA seafarers and has them transform such diversities as Smokey Robinson's 'The Hunter Gets Captured By The Game' and The Normal's title track into Jones standards at the same time never really betraying their true roots. An interesting outing and decidedly worth checking for. Knowing the Rastafarian stance on women, i.e. akin to rabid dog status, I ask how it was working with these proud worthies. Considering the fact she was brought up in Jamaica she shows remarkably little knowledge of the ways of the people with whom she has just worked. On being informed of the hardcore sexist beliefs of the Rastas she looks puzzled and asks, "oh is that right? With me I think they were quite sort of shocked I know, so they couldn't treat me like that. I think there was a certain amount of respect there."

I tell her of the quaint traditionalism

## GRACE JONES asked for a massage. RONNIE GURR warmed the leatherette.

looks and make me look like the girl next door so that I felt I was losing myself. I thought why am I doing this if not to please myself? I had a definite idea about the way I wanted to look. I wanted to be able to experiment and not walk in with short hair and be told by the modelling agency 'Oh my God you've cut your hair you can't work for a month. You go home and be a good girl and grow your hair,'" or some shit like that. They really are fascists (pronounced 'face-shists') when it comes to that. Terrible. If I was to look at a magazine and see pictures of myself that I didn't recognise I'd hate myself. This too was at a time when being one's self really meant something. So I suddenly realised that the modelling world was a very superficial thing."

And so the move to the marginally less superficial world of the music biz. After a year the gel had garnered a collection of entries in every disco chart and had built up a weighty following. Her shows were played out to a crowd of gays and the Liza Minnelli, Andy Warhol and Mick Jagger of the world. She mentions that after the jet set fashion crowd came a mixture of gay and what she terms "underground" followers. How, I wonder, did she wheedle her way in with the bright young things of Warhol's New York?

Delicately picking out some prime tongue she explains: "Well I knew them before I was modelling." How come? "I'm an art groupie. You're laughing but but it's true. How else can I put it? Most of my lovers at that time were artists. I had a fascination for the underground struggling artist kind of man. Of course I had another family of friends who were really into group therapy rock sessions," she yawns, "then there was that group who would go out and socialise all night."

The next hard core unit to get behind Grace were the gay population of NYC. Was this, I wondered, due to the lady's androgyny?

new for the States but still had that right attitude for me. I just listened to a lot of stuff. When we started we knew we didn't want a roots reggae record. We wanted the influence of reggae, the new lyric attitude... the new formula."

This has been achieved, though I feel sure that Chris Blackwell is the Swengali in the operation. Still the girl has come up with some of the most maniacal dance music of the year, despite the lack of her own material. She only co-wrote one track and I wonder if this is a good sign for the future? On composition: "Either it comes easy or it doesn't come at all and I don't force it. I have ideas now and given time they'll develop. I simply didn't have much time to write for the last album."

Plans are already well under way to tour these scythed axes for the first time in October. We can expect to see a spectacle of Grace assures me of that, saying she plans to try out the matt black stage make-up and will for the first time be working with a band rather than backing tapes. Then of course there are the numerous promotional tours that invariably follow a single success. I was talking to her between a Chilean and British visit then she's off to the Bahamas. Why I ask? "To do my second album," she informs before collapsing into fits of laughter. "I mean my fifth album. Isn't it crazy? I feel like this is my first record." Grace Jones really is just beginning.

Finally, on top of all the business activity, there's a new man in the Jones girl's life. He's eight months old and is named Paulo (or Apollo apparently). Has motherhood changed Grace? "No. If anything it's made me crazier because there was such discipline involved in being pregnant. Afterwards I just felt like running amuck, bustin' loose."

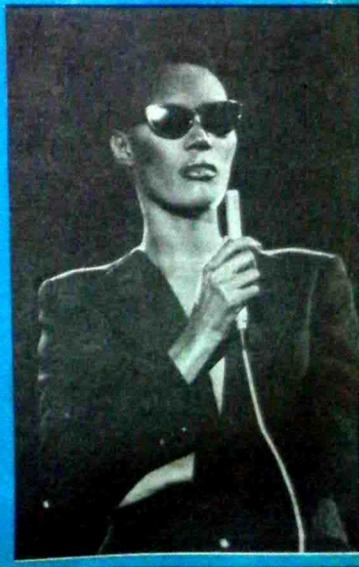
Is her relationship with the little chap's father artist Jean - Paul Goudé what might be described as being "steady"?

"I guess so. We've been together almost three years now. I don't see why a relationship should restrict someone from being themselves though. I don't let it restrict me. Of course every day has its macho thing of possessing or whatever."

Are you not possessive? "Of course I'd kill if I caught him. My thing is to do it but don't get caught," concludes Grace collapsing into another raunchy gut laugh. "Aw, I'm terrible huh?"

On the contrary rather sweet, fina and dandy.

RONNIE GURR



# SONGWORDS



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1  
Everyone you meet  
The children in the street  
Are swaying to the rhythm  
There's something moving in them  
There's no place to hide  
So why even try  
Can't hear it coming your way  
It's here to stay  
Music in our walk  
Music when we talk  
It's really something magic  
To lose it would be tragic  
Filling up the air  
Moving through the ground  
Music makes the world go around  
You can't stop the music  
Nobody can stop the music  
Take the cold from the snow  
Tell the trees 'Don't grow'  
The wind 'Don't blow'

CHORUS  
Cause it's easier  
No! You can't stop the music  
Nobody can stop the music  
Take the spark from love  
Make the rain fall up  
Cause that's easier to do

2  
Moving with the wind  
Since the world began  
The beat is gonna get cha'  
The beat is gonna get cha'  
Music for the blues  
For your dancing shoes  
There's music in the way that we  
kiss

You can't resist  
Moving through the trees  
Buzzing with the bees  
The sound is getting louder  
The sound is getting louder  
Music when we play  
When we kneel to pray  
There's music in the sound of the  
wind

CHORUS  
You can't stop the music  
Nobody can stop the music

Take the heat from flame  
Try not feeling pain  
Though you try in vain  
It's much easier  
No! You can't stop the music  
Nobody can stop the music  
Change the master plan  
Take the hope from man  
Cause that's easier to do

3  
On the radio  
Every TV show  
For each and every reason  
In each and every season  
Music when we love  
For the moon above  
Music for the show of life that never  
ends  
Music on a plane  
Music on a train  
Sailing on the ocean  
There's music in the motion  
Music in your car  
At your local bar  
Music when you look at a star

CHORUS  
You can't stop the music  
Nobody can stop the music  
Keep two lovers apart  
Mend a broken heart  
Catch a falling star  
That's much easier  
No! you can't stop the music  
Nobody can stop the music  
Tell the sun 'Don't shine'  
Stop old father time  
'Cause that's easier to do  
(Repeat choruses 1, 2 and 3 and  
vamp out)

W & M By: Henri Belolo / P Hurtt /  
B Whitehead / Jacques Morali

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Village People Information,  
c/o Mercury Records Ltd,  
129 Park Street,  
London W1Y 3FA.

## VILLAGE PEOPLE Can't Stop The Music



My Daddy was a bankrobber  
But he never hurt nobody  
He just loved to live that way  
And he loved to steal your money

Some is rich and some is poor  
And that's the way the world is  
But I don't believe in lying back  
And saying how bad your luck is

So we came to jazz it up  
Never loved a shovel  
It's break your back to earn your pay  
And don't forget to grovel

An old man spoke up in a bar  
He said, I've never been in prison  
But a lifetime serving one machine  
Is ten times worse than prison

Imagine if all the boys in jail  
Could get out now together  
What do you think they'd wanna say to us  
While we was being clever?

Someday you'll meet your rocking chair  
'Cos that's where we're spinning  
There's no point to wanna comb your hair  
When it's gay and thinning

Strike out boys . . . for the hills  
I can find that hole in the wall  
And I know that they never will

W & M By: Strummer / Jones  
Copyright: Riva Music / Ninaden Music  
Ltd.

Clash Information,  
c/o CBS Records Ltd,  
17/19 Soho Square,  
London, W.1

## THE CLASH Bankrobber



Write to Mailman, Record Mirror, 40 Lang Acre, London, WC2

# MAILMAN

IT WAS Thursday night, the time when that habit of habits was about to be resumed. Apprehensively I seated myself in front of the television, awaiting the new look of Top Of The Pops. Strange . . . no chart run down. Never mind, we still had the hosts, Peter Powell gushing enthusiastically (does he have to give a potted history of every guest?), aided and abetted by a less enthusiastic but honest Elton John.

Painfully I witnessed the repetitive strains of the latest sounds. Then, suddenly, the run down appeared — or tried to. After this disorientatingly brief appearance we returned to the artistes, miming badly as ever, followed by Legs and Co, even more scantily clad than ever. Back to the charts to confuse us more, and then finally, clips were shown of the highest chart members, even though we'd already seen most of them. This took us to the Number One slot, and thus it



Could this be the new - style Top Of The Pops?

## OLD HABITS DIE HARD

thankfully ended. The only good thing about the new format is they tell you right at the beginning who will be appearing on

the show — that way, you can switch off immediately. Janet Jones, Sutton Coldfield

• Maybe Peter Powell should put a bag over his head . . .  
**MORON**

IN 1977, when I was a moron, I was enraged about a bad Abba review which appeared in your paper. Since then I have seen the light and looking back I realise what utter crap they produce. Their records are getting progressively worse, and 'Winner Takes It All' has reached an all time low. The verse is identical to Perry Como's 'And I Love You So', only Perry's rendering is streets ahead.

**Fred from nowhere**

**BORING**

LIFE IS so boring here in Canada. There are no good radio stations. I started buying Record Mirror some time ago and I love it. The scene is so different. I wanna move over to Britain so badly. Well, now I'll get to the point of this letter. I'm really into new wave, punk and ska and I'd like some penfriends from the UK and Europe. Some of my favourite bands are the Sex Pistols, Blondie, The Slits, Gary Numan, PIL, XTC, The Skids, The Ramones, The Pretenders and all Two Tone bands. Age and sex doesn't matter. I just wanna write, so if anyone is interested, drop a line to: Rickey West, 868 St Charles, Chomedey Laval, Quebec H7v 2y8, Canada.

PS: 'We Are Glass' by Gary Numan wasn't released here, so I'd like to buy it from someone over in Britain.

**MORE MORON**

LAST SUNDAY, via boat train, I came over to London from Hawkwind and Inner City Unit. To my surprise it was well worth it. New and exciting stuff from both groups. However the entire thing was spoilt by a large percentage of the audience. Nazi morons, hurling abuse, contempt, missiles whenever they felt like it. These idiots are incapable of

understanding Hawkwind and don't deserve them. Colin, Co Antrim, N Ireland.

**FART**

**HARD LUCK** Malolm McLaren, 'cos I ain't bought your 'Bow Wow Wow' single. I taped it over and over again from the radio. So there, you clever old fart.  
**Dan Dolby, HMS Sony, South Sanyo.**  
• I suppose that's some kind of justice.

**FROG WAVES**

I SUGGEST to anyone bored with Radio One that they should tune into a French station on 225 metres medium wave or on 102.2 KHz VHF. They broadcast weekdays between 8pm and 9pm. On just one programme they included: the Specials, UB40, the Human League, Ultravox, 4 be 2, the Dead Kennedys, Talking Heads, the B52's and the Flesh Stones. Take my advice and turn continental. And there's very little talking in between tracks!  
**H Flannigan, Redditch, Worcs**

**RED TAPE**

IT STRIKES me that this home taping business is overrated. I find taping from the radio or TV produces unsatisfactory results due to the distortion and surface noise. Also, unless you have an expensive music centre, taping your friends' records involves much prolonged silence and 'No Noise Taping In Progress' signs on doors before a good reproduction is obtained. Anyway, it's cheaper to buy a record player and records, rather than an expensive radio and cassette plus blank tapes. Those who complain about the price of albums should go to discount stores where you can get loads of albums for £2.99 each.  
**Diana Smith, Amersham, Bucks**

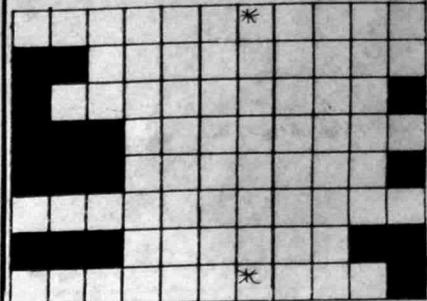
## WIN AN LP

Remember, you have to complete both the Popagram and the Xword to be eligible for the prize of an LP token. First correct entry out of the hat wins.

NAME .....

ADDRESS .....

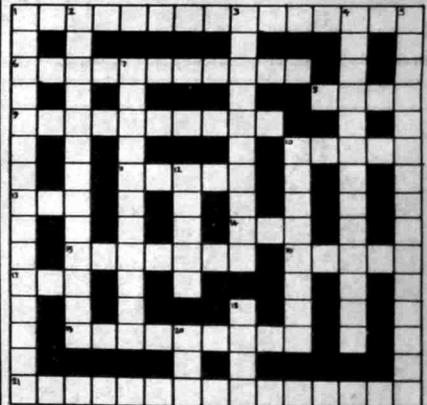
## POPAGRAM



Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column spells out someone with the heart of a lion. Remember the clues aren't in the order of the puzzle. You have to decide what the correct order is.

I believe that the teen wants to change into the Vapors' song (4,2,3)  
No mass was offered for these HM boys (6)  
Ted's tome could tell you how to paint it black (8)  
While a lost theme could become a band with a very careful LP (3,6)  
Just watch Greek Andy RN turn into a man with a fantasy (6,5)  
I bet heat will make so you just can't stop (3,4)  
How funny! The nun's mod mare became a top disco / soul star (5,6)  
With one other he ran from paradise (6,4)

## XWORD



**ACROSS**

- 1 Group that could help lovers in trouble (7,8)
- 2 Still Little Fingers LP (7,4)
- 3 Medicinal substance in Roxy single (4)
- 4 Hello hurrah for The Jam (4,6)
- 5 Former Bulls Band singer (5)
- 6 Brain (—) Surgery (8,5)
- 7 Group by numbers (3)
- 8 Tommy who was Dizzy in 1969 (3)
- 9 Disco Inferno group (7)
- 10 The Asbury duke (5)
- 11 ELO will give you this singer (3)
- 12 Had 1966 hit with Friday On My Mind (9)
- 13 Magazines first and finest (4,2,4,5)

**DOWN**

- 1 Had 1977 hit with Free (7,8)
- 2 Could B A be a fan of W S? (2,2,2,3,2,2)
- 3 Are this group for real? (10)
- 4 Painful Sad Cafe hit (8,5)
- 5 Dave Edmunds hit (7,3,5)
- 6 Group that sent a Communique (4,7)
- 7 Who The Ruts were staring at (4,4)
- 8 Motorhead bassman (5)
- 9 Bright Eyes composer (4)
- 10 Saved singer (3)

**LAST WEEK'S SOLUTION TO X-WORD:**

**Across:**  
1 Two Pints Of Lager, 6 Eric Clapton, 9 Exile On Main, 11 Lennon, 12 Moon, 13 Airport, 15 Sail On, 16 YMCA, 18 Angel, 20 Me Myself I, 21 Too Much Too Young.

**Down:**  
1 The One That I Want, 2 Oliver's Army, 3 Tragedy, 4 Green Onions, 5 Ready And Willing, 7 Chicago, 8 Tina, 10 Amen, 11 Lovin', 14 Real, 15 Street, 17 Devo, 19 Lou.

**LAST WEEK'S SOLUTION TO POPAGRAM:** (in order of puzzle) Bob Marley, Uprising, Don McClean, Carol King, Joe Jackson, Diana Ross, My Girl, Hangin' Out, Waterfalls, George Duke; **DOWN COLUMN:** Mick Jagger

**LAST WEEK'S WINNER:** Mr LJ Poole, 4 Glenkerry House, Buriham St, Poplar, London E.14.

## CRUNCH TIME

When it comes to the crunch, has digital recording got the upper hand?

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Your chance to win a Trio remote control system in this month's easy to enter competition.

### IS AKAI OK?

Find out in our article on a £550 Akai system.

### REVIEWS

A whole range of hifi on review from Marantz, Rogers, Eagle, Mission, Nagaoka, Revox, JVC, Mitsubishi, Philips, and KS Electronics.

### HARROGATE SHOW GUIDE

See our guide to the UK's leading hi-fi show — in this month's issue.

PLUS the latest hi-fi news, pages of record reviews and lots, lots more.

It's all in the September issue of HiFi for Pleasure ON SALE NOW



# ZERO COMIX

by DINE

THE PLACE IS 21ST CENTURY ZENITH CITY. I WAS HIDING OUT IN "FREAK CITY" HOME OF THE MUTANTS. ONE OF MY FELLOW LAW-BREAKERS - BROTHER GRIMM - WAS TELLING US HOW FREAK CITY CAME TO EXIST...



"AS THE INMATES GREW OLDER THEY TOOK OVER THE RUNNING OF THE HOME. NO NORMAL HUMANSSS ENTERED. NO FREAKSSS LEFT. SSSOMETIMESSS GLIMPSSS WOULD BE SSSSEEN OF INMATESSS IN OPEN WINDOWSSS BUT THE BUILDING WASSS SSSHUNNED. NO ONE KNEW WHAT WENT ON IN SSSSIDE..."



"FROM THE SSSSTART IT WASSS OBVIOUSSS THAT THE MUTANTSSS WERE SSSOCIAL OUTCASTSSS. EVEN THEIR PARENTSSS WERE HORRIFIED BY THEM"

"BY THE 30'S THERE WERE SSSO MANY A SSSPECIAL HOME WASSS BUILT FOR THEM. THAT WASSS THE BEGINNING OF "FREAK SSSCITY"



"WHEN MUTANTSSS WERE BORN THEIR PARENTSSS WOULD BRING THEM BY NIGHT AND LEAVE THEM AT THE ENTRANCESSS. THEY FELT NOTHING BUT SSSHAME FOR THEIR OFF-SSSPRING - AND HATE BECAUSSS WE WERE THE SSSINGLE FLAW IN THEIR "PERFECT SSSOCIETY"



"THE SSSQUALOR AND ISSOLATION IN FREAK SSSCITY SSSOON TOOK ITSSS TOLL IN SSSUICIDE..."



"...AND INSSANITY"



FOR TWENTY YEARS NO ONE LEFT FREAK SSSCITY. I WASSS THE FIRSST.

CONTINUED NEXT WEEK

# THE MICHAEL SCHENKER GROUP



THE SINGLE "ARMED AND READY" Chrysalis

LIMITED EDITION IN CLEAR VINYL WITH FREE EMBROIDERED PATCH

# Battle of the Bands

1980  
ROCK  
CONTEST

THE FIGHT IS ON! AS THE  
CONTENDERS SLUG IT OUT FOR CASH  
PRIZES AND PRESTIGIOUS RECORDING  
AND ALBUM CONTRACTS.

IT'S THE BATTLE OF THE BANDS. A NATIONWIDE  
COMPETITION OPEN TO ANY GROUPS WITHOUT  
EXISTING RECORDING AND PUBLISHING CONTRACTS.  
IT COULD BE AN ESTABLISHED BAND, IT COULD BE  
NEW PERFORMERS, IF YOU'VE GOT WHAT IT TAKES -  
IT COULD BE YOU!

ENTRANTS TO THE BATTLE MUST SEND A CASSETTE  
TAPE; 2 ORIGINALS AND 1 COPY VERSION, A PHOTOGRAPH  
AND A BRIEF BIOGRAPHY, INCLUDING DETAILS OF  
ANY LIVE PERFORMANCES.

YOU'LL BE JUDGED BY THE BEST IN THE BUSINESS. BANDS  
SELECTED TO APPEAR REGIONALLY WILL HAVE THEIR  
PERFORMANCES PAID FOR AND AREA WINNERS WILL GO  
FORWARD TO A LONDON FINAL, WITH A CHANCE  
TO WIN A CASH PRIZE OF £3,000.

ALL REGIONAL WINNERS WILL BE AWARDED A  
RECORDING CONTRACT AND APPEAR ON A SPECIAL  
COMPILATION ALBUM.

AS FOR THE BAND WITH THE STAR QUALITY TO WIN THE  
FINAL - THEY'LL BE GIVEN A RECORDING  
CONTRACT AND CUT THEIR OWN ALBUM.

## WHAT SELF RESPECTING BAND WOULD MISS OUT.

WELL, DON'T JUST SIT THERE, SEND YOUR ENTRY TO:  
BATTLE OF THE BANDS LTD.,

LONDON HOUSE, FULHAM ROAD, LONDON SW10 9EL.

CLOSING DATE FOR ENTRIES 30th SEPTEMBER 1980

WE REGRET ENTRIES CANNOT BE RETURNED



### LIST OF VENUES:

IPSWICH GAUMONT THEATRE - 1st November	MANCHESTER APOLLO THEATRE - 7th November	SWANSEA BRANGWYN HALL - 13th November	LIVERPOOL EMPIRE THEATRE - 18th November	BIRMINGHAM TOWN HALL - 21st November	BELFAST ULSTER HALL - 28th November
MIDDLESBROUGH TOWN HALL - 5th November	BRADFORD ST. GEORGES HALL - 8th November	GLASGOW APOLLO THEATRE - 15th November	SOUTHAMPTON GAUMONT THEATRE - 20th November	OXFORD NEW THEATRE - 22nd November	LONDON RAINBOW THEATRE - 30th November

FINAL: FEBRUARY 3rd, 1981 - LONDON RAINBOW THEATRE



SUE bears her soul

**W**ELL, HAVE you gotta be a hustler if you wanna get on? It depends on what you want to get on in, really. If your heart's set on being a biological chemist, I don't suppose you have to sleep your way through ICI.

But if you want to be a movie star, well I suppose the casting couch story still holds true. And there have been stories about groupies marrying pop stars, but as the word gets round about willing women, not many of them actually get their men.

Sue Wilkinson's humorous song about the hustlers that make it bring to mind a few obvious names, none of them which I can mention because they'd send round writs quicker than I could finish typing this sentence. But there are women who've become famous by merely marrying a famous man, divorcing him, selling the book and getting the alimony. Good work if you can get it, eh? But it's not the kind of thing that happens to you or me.

Sue's situation is slightly different; she's a tall blonde lady who used to be a model, and even had a crack at Hollywood.

"I think most women get propositioned at some time," she said. "But the bed way isn't always the easy way. There are a lot of failed hustlers. But the ones that go out with the right people can make a career of it, being hyped up by the media. There are women who have made it the straight way. Margaret Thatcher, Mary Whitehouse... me!"

And there are people who would say that Sue's song was sexist — not me, I thought it was funny. You can't deny that these hustlers exist, and that some of them are very successful. Not that I'd agree with what they do. I reckon if you can't make it on your own, you don't deserve to make it at all. To be obliged to some horrible jerk just because he did you the favour of letting you share his bed is pretty disgusting, after all.

"I've been surprised that so many men liked the song," said Sue, "because it does make them out to be gullible. But the thing that's escaped people is that it's supposed to be funny. People are taking it so seriously. It's not a rude song, it's everybody else that's rude."

"I never thought it would be released — it was written a while ago. I thought it would be too truthful for people to accept. Although I thought it could be a cult song."

It's certainly the unusual sound that makes it stand out on the chart. Sue modestly claims she can't sing, that's why the vocals are breathed in tune.

She's also very nervous about having to perform the song publicly. If she gets Top Of The Pops, at least she'll be able to mime, which she thinks will be OK.

But how much of this song is personal to hear? I asked when she had been propositioned.

"When I was a model, I had girlfriends that were propositioned. You tend to mix with those sort of people. You are at parties where there are film directors and you know that if you go out with him you might get a film part. It's not that hard to get asked out."

I said I thought that this was a cynical view to take, but Sue disagreed.

"I'm not a cynic, I'm a realist. I only talk about facts of life. But I do other kinds of songs too; satirical songs, love songs, reggae. I've written a song called 'Fred The Flasher', about the flasher's point of view. It's really corny. But I think they are harmless, most of the time. They probably work in the city and wear a pin stripe suit all day and go out and do this in the evening."

It's true that most women get flashed at, at some time in their life. I don't think I have any friends who haven't had some lunatic waving his grubby raincoat in front of them (mine chose to bare all in the tube train, and I can tell you, he might as well have not bothered. It was a disappointing experience for both of us).

'Fred The Flasher' has about as much chance of getting airplay as 'You Gotta Be A Hustler' would have had, if it hadn't been changed. The song was originally called 'You've Gotta Be A Scrubber', but Chas Chandler, who brought Sue's record to his label Cheapskate, suggested a change of lyric might help its chances. He was right.

There is another version of the single, with slightly different lyrics, which I'm lucky enough to have. But the changes aren't too shocking; they'd only have struck the Beeb as such. Especially as Sue is an ex convent girl from Surrey.

"My song is just an observation on life," said Sue. "What you're taught at school about being a nice girl, being moralistic, is reversed in real life."

In real life, Sue lives with a man in the rag trade, is very happy, and doesn't have to suffer the advances of men that you wouldn't look at with a bag over their heads. And her man will be happy to know that she definitely doesn't approve of women who use their divorce settlements to strip their ex husbands of every penny they have.

"I'm a bit of a prude deep down," she said. "You sleep better at nights if you do things straight. I'm sure those women aren't happy. I certainly wouldn't do it. We'll never be liberated unless we realise we can do things without conning some poor guy. Those women are ruining it for the everyday female."

At least I know that I'll never be married for my money.

# After the hustler — the flasher

SUE WILKINSON talks to ROSALIND RUSSELL about the perils of the casting couch



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# UPFRONT

## THURSDAY AUGUST 21

**ALDRIDGE**, Eims, The Thrillers  
**AYLESBURY**, Friars (88948), Gillan / White Spirit / Chevy  
**AYR**, The Sands Hotel (64384), Anthrax / Tin Soldiers  
**BELFAST**, Ulster Hall (21341), The Ramones  
**BIRMINGHAM**, Golden Eagle (021-643 5403), Au Pairs / Fast Relief  
**BODMIN**, Jail, The Traitors  
**BRIGHTON**, Concorde (866520), Second Nature / Eye To Eye  
**CARDIFF**, Casablanca (28836), Tony Tuff  
**COVENTRY**, General Wolfe (88402), RPM/Visa  
**EDINBURGH**, Eric Brown's (031-229 7840), Cadiz / Controller  
**EDINBURGH**, Napier College (031-447 7070), Fire Engines / Theatre PKF  
**EDINBURGH**, Valentinos (031-332 7489), Scars / The Associates  
**FELTHAM**, The Airman (890 2112), Jeep  
**GLENROTHES**, Rothes Arms (753701), The Marks  
**GRAVESEND**, Red Lion (66127), Spider  
**HIGH WYCOMBE**, Nags Head (21758), Pagan Altar  
**HUDDERSFIELD**, Cleopatra's (24510), Anti-Pasti / Ex-Lax  
**LEEDS**, Fan Club (663252), Bauhaus  
**LICHFIELD**, The Wine Bar, V-Sor, X, Free  
**LONDON**, Albany Empire, Deptford (01-691 4562), Kraze / Rubber Johnny  
**LONDON**, Bridge House, Canning Town (01-476 2889), Naked Lunch  
**LONDON**, British Music Fair, Olympia, Johnny Mars' Seventh Son  
**LONDON**, Broly's Richmond (01-948 4244), Tenpole Tudor / The Sound  
**LONDON**, Dingwails, Camden Lock (01-267 4967), Aswad  
**LONDON**, The Greyhound, Fulham Palace Road (01-395 0526), Tennis Shoes / The Holidays  
**LONDON**, Half Moon, Herne Hill (01-274 2733), Valentines  
**LONDON**, Hope And Anchor, Islington (01-359 4510), Blast Furnace's Revenge  
**LONDON**, 100 Club, Oxford Street (01-636 0933), Creation Rebel

**LONDON**, John Bull, Chiswick High Road (01-994 0062), Telemacque (free)  
**LONDON**, Little Bit Ritzy (01-737 2121), Mobster / Johnny G / Merger  
**LONDON**, Lyceum, The Strand (01-836 3715), Gary Glitter / VIP's / Paris 9  
**LONDON**, Marquee, Wardour Street (01-437 8603), Girl  
**LONDON**, Maunkberrys, Jeremy Street (01-499 4623), Angst  
**LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), Citizens / Metro Glider  
**LONDON**, Music Machine, Camden (01-387 0428), Piranhas  
**LONDON**, Newland Tavern, Peckham (01-639 0563), The Combination  
**LONDON**, New Golden Lion, Fulham, Road (01-385 3942), Chuck Farley  
**LONDON**, Pied Bull, Islington (01-837 3218), Muds  
**LONDON**, Riverside Studios, Hammersmith (01-748 3354), Revelation  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Section 25 / Cat-The-Drats  
**LONDON**, Royalty, Southgate (01-886 4112), Ray Campi / Rhythm Hawks  
**LONDON**, Ruskin Arms, East Ham (01-472 0377), Salem's Witness  
**LONDON**, Torrington, North Finchley (01-445 4710), Juice On The Loose  
**LONDON**, Tramshed, Woolwich (01-855 3371), Sploognessabounds (two shows)  
**LONDON**, Venue, Victoria (01-834 5500), The Scene  
**LONDON**, White Lion, Putney High Street (01-788 1540), Sex Band  
**LONDON**, White Swan, Greenwich, Triarchy  
**LUTON**, Blowins (660414), Nite Flight Disco  
**MALTBY** (Yorkshire), Dragon, Carl Green And The Scene  
**MANCHESTER**, Buckton Castle (Mossley 2060), The Accelerators  
**MANCHESTER**, Millstone (061-832 5006), International Set  
**MANCHESTER**, Playmates, The Expressos  
**NEWCASTLE**, Coopers (28268), The Carpettes  
**NORWICH**, Cromwells (612909), Geno Washington

**AT LAST** the great day has arrived - when holders of *Broken And Impassioned* (some instances of which department) can now see a certain form of musical performance for less. **REALLYING FESTIVAL** has at last arrived, with **BOBY GALLAGHER, GILLAN** and **KROONOS** headlining on Friday, with **NINE BELOW ZERO**, **ROCKERS**, **THE MELLOWS**, **ST BAND** and **RED ALERT**. More headbangers on Saturday with **UFO**, **IRON MAIDEN**, **PAT TRAVERS**, **ANGEL CITY**, **IRLAND**, **PRIZ**, **BUDOK**, **SAMSON**, **BROKEN HOME** (well, maybe not only headbangers). **FAMOUS NAMES**, **HEADBOYS** and **TRIMMER** and **JENKINS** and to finish off whatever's left of your eardrums, Sunday shows the weekend with **WHITESNAKE**, **DEF LEPPARD**, **MAGNUM**, **GILL**, **TIGERS OF PAN TANG**, **ANGELWITCH**, **PRAYING MANTIS**, **SLEDGEHAMMER** and **THE PENCILS**. If you're going along expecting to see **OZZY OSBOURNE'S BLIZZARD OF OZ** or **GARY MOORE'S G-FORCE**, you're going to be very disappointed, 'cos they ain't playing.

**ULTRAVOX** have added four Scottish dates to their itinerary - at Dundee City Hall (Saturday), Aberdeen Pavilion (Sunday), Edinburgh Tivvies (Monday) and Glasgow Tivvies (Tuesday).

**SPODGENESSABOUNDS** play their last three dates this week. On Thursday they're playing one performance at 8pm for under 18s and one at the evening. Other dates are at the Electric Ballroom (Friday) and Folkestone Legs Club Hall (Saturday).

**GIRL** appear at the Marquee for their last night there on Thursday before going on to Reading.

Two more dates have been added to the **NO-DETTES** tour, which are at Post Talbot (Bristol/Gloucester) (Thursday) and Cardiff Top Rank (Friday).

And to round it off in the usual way, here's **THE RAMONES** have cancelled their tour but **GARY GLITTER**, **TENPOLE TUDOR**, **CHIBAN HEELS**, **DR IRON MAIDEN** (doing a warm-up gig at West Avenue Pavilion on Thursday), **DR FEELGOOD**, **SAD MANNERS**, **BILLY DONOVALLY**, **SAMSON**, **THE SKIDS**, **FIST**, **THE FLATBACKERS** haven't.

**NOTTINGHAM**, Theatre Royal (42328), Ultravox / Modern Man  
**PAISLEY**, Bungalow (041-889 6667), Cuban Heels / Johnny Yen  
**PENZANCE**, Demelzas (2475), Q-Tips  
**PETERLEE**, Norton Hotel, Stone Child  
**PORT TALBOT**, Troubadour (77968), Mo-Dettes  
**REDHILL**, Lakers Hotel (61043), The DS  
**SHEFFIELD**, Limit Club, (730940), Swinging Cats  
**SHIFNAL** (Salop), Star Hotel (Telford 461517), The Shades  
**SOUTHAMPTON**, Joiners Arms (25612), Lip Movs  
**TORQUAY**, Pelican (22842), Athletic Spizz '80  
**WALKDEN**, The Bull's Head (061-790 2441), Glass  
**WELLINGTON**, Gemini Club, Triton  
**WEST RUNTON**, Pavilion (293), Iron Maiden / Angels  
**WIDNES**, Landmark Club (051-423 1549), The Flavours / Reaction  
**WORTHING**, Balmoral (36232), Shake Appeal  
**YORK**, Parkway, Spinoes

**FRIDAY  
AUGUST 22**  
**ASHTON-UNDER-LYME**, Spread Eagle (061-330 5732), Knife Edge  
**BARROW-IN-FURNESS**, Nautical Club, Lunatic Fringe  
**BEDFORD**, Horse And Groom (61059), Junction 13/Quasar And Rigid Fish  
**BIRMINGHAM**, Cedar Ballroom, Wah! Heat  
**BIRMINGHAM**, Golden Eagle (021 643 5003), Indicators  
**BIRMINGHAM**, Star Club, Helpless Huw And The Hesitations  
**BLACKPOOL**, Norbreck Castle (52341), Expressos  
**BOLTON**, Bulls Head (27810), Rockin' Horse  
**BOURNEMOUTH**, Town Hall (22066), Q-Tips / AT's / The Switch  
**BURNHAM BEECHES** (Slough), Glenville Lodge, Cavrini  
**BURTON-ON-TRENT**, 76 Club (61037), White Spirit  
**CARDIFF**, Top Rank (26538), Mo-Dettes  
**COVENTRY**, General Wolfe (88402), Limglight  
**CROYDON**, Crawdaddy Club, The Star (01 684 1360), Idiot Dancers / Spiders  
**DERBY**, Bramble Brook Community Centre, Roaring Jelly  
**DONCASTER**, Mayfair (67991), Ardla  
**DONCASTER**, Rotters (27448), Dr Feelgood  
**DUDLEY**, JB's (53597), Expressos  
**EDINBURGH**, Napier College (031 447 7070), Fire Engines / Theatre PKF  
**EDINBURGH**, Playhouse (031 665 2064), Silly Lizzard

**EDINBURGH**, Eric Brown's (031 337 7455), V-Disk / Thirty Buck Suits  
**GLASGOW**, Burns Howff (041 3321813), H2O  
**GRAVESEND**, Red Lion (66127), Flatbackers  
**HARDSTOFT**, Shoulder of Mutton (Chesterfield 850276), Stormtrooper  
**IPSWICH**, Kingfisher (52172), Frequency Band  
**LAKENHEATH**, Liberty Club, Black Jack  
**LAUNCESTON**, White Horse (2084), Legal Eagle Blues Band  
**LEICESTER**, Passaway Hotel (61129), City Limits  
**LONDON**, Bridge House, Canning Town (01 476 2889), The Playthings  
**LONDON**, Crystal Palace Hotel (01 778 6342), On The Air / The Fanatics  
**LONDON**, Dingwails, Camden Lock (01 267 4967), Chicken Shack / Witch Craft  
**LONDON**, Dukes Head, East Ham, Park Avenue  
**LONDON**, Electric Ballroom, Camden (01 485 9006), Sploognessabounds / Pussy Flaps / Notsensibles / Anybody Puss / Peter And The Test Tube Babies / La Penitence / Postmen (Rock Against Two-Parent Families)  
**LONDON**, Half Moon, Herne Hill (01 274 2733), Swinging Cats  
**LONDON**, Islington Hope And Anchor (01 359 4510), Ricky Cool And The Rialtos  
**LONDON**, John Bull, Chiswick High Road (01 994 0062), Spider  
**LONDON**, Kensington, Russell Gardens (01 603 3245), Eric Blake  
**LONDON**, Marquee, Wardour Street (01 437 8603), Angel City

**LONDON**, Maunkberrys (01 499 4623), Sunset Boys  
**LONDON**, Moonlight Club, Railway Hotel, Hampstead (01 524 7511), Blurt / Sky Patrol / Stray Cats / Guy Jackson  
**LONDON**, Music Machine, Camden (01 387 0428), Geno Washington  
**LONDON**, New Golden Lion, Fulham, Road (01 385 3942), Supercharge  
**LONDON**, 101 Club, St Johns Hill, Clapham (01 273 8309), The Dave / FX  
**LONDON**, Queens, Hackney, Avenue  
**LONDON**, Riverside Studios, Hammersmith (01 748 3354), Johnny Mars' Seventh Son  
**LONDON**, Rock Garden, Covent Garden (01 240 3961) Tribesman  
**LONDON**, Star And Garter, Putney Pier (01 788 0345), Snatch 22  
**LONDON**, Two Brewers, Clapham (01 622 3621), Sad Among Strangers  
**LONDON**, Venue, Victoria (01 834 5500), Carl Green And The Scene  
**LONDON**, Walmer Castle, Peckham Road (01 703 4639), Shadowfax (free)  
**LONDON**, White Lion, Putney High Street (01 788 1540), Juice On The Loose  
**LONDON**, Windsor Castle, Harrow Road (01 286 8403), Red Stars / Dead Cert  
**LUTON**, Barons Of Beef (38025), The DS  
**LUTON**, Blowins (660414), Heavy Metal Night  
**MAIDSTONE**, Queen's Head (52551), Naked  
**MALEWORTH**, Winter Gardens (2700), Athletic Spizz '80  
**MANCHESTER**, Commercial Staybridge (061 338 2875), Direct Hits  
**MANCHESTER**, Millstone (832 8300), The Redcaps  
**NEWCASTLE**, Mayfair (23109), Vards  
**NORTHFLEET**, Red Lion, Crete Hall Road (Gravesend 66127), Flatbackers  
**NOTTINGHAM**, Theatre Royal (423 28), Deemus Mist / Bad Manners  
**OLDHAM**, Lancashire Vaulds (061 642 9782), Dwitch Fry  
**RAYLEIGH**, Croft (77003), Stealer  
**READING**, Festival Site, Gillan / Rory Gallagher / Krokus / Nine Below Zero / Fischer-Z / Hellions / O1 Band / Red Alert  
**READING**, The Target (585887), The Moonwalkers  
**REDRUTH**, London Hotel (215591), The Traitors  
**RETFORD**, Porterhouse (704981), G-Force  
**ST ALBANS**, Horn Of Plenty (38820), Clientel  
**ST. AUGUSTINE**, Polgooth Inn (4089), The Crew  
**SCARBOROUGH**, Penthouse (63204), Dredging  
**SHIFNAL** (Salop), Star Hotel (Telford 461517), Triton  
**SOUTHAMPTON**, Joiners Arms (25612), Blues  
**SUFFOLK**, Rougham Fair, Metro Glider  
**SUNDERLAND**, Meccacentre (57568), The Allwoldley Jets  
**TELFORD**, Ironmaster, The Stairs  
**TORQUAY**, Pelican (22842), The Cheaters  
**UXBRIDGE**, Unit 1 (574 2005), Kit 185 / Chaos / The Fringe / TV Scandal / Red Box  
**WALLASEY**, Date Inn (051 639 9647), Zorkie Twins  
**WEST CALDER**, Regal Suite (871735), The Solo's / The Cuban Heels / The Suspects  
**WORTHING**, Balmoral (36232), Shake Appeal

**BIRMINGHAM**, Digbeth, Civic Hall (021-235 2434), Athletic Spizz '80 / Figures  
**BIRMINGHAM**, Salfrey Play Centre, Adley Park, Au Pairs / Natrus / African Star / Dronques  
**BLACKPOOL**, Norbreck Castle (52341), Rosetta Stone (afternoon and evening)  
**BOGNOR REGIS**, Sussex Hotel (865426), The Time  
**BRADFORD**, College, Queens Hall (392712), Contax  
**BRADFORD**, Palm Cave, Tony Tuff  
**CARLISLE**, Twisted Wheel (041-427 3479), Thirty Buck Suits  
**CHESTER**, Albion Hotel (25717), City Limits  
**CHORLEY**, Joiners Arms (70611), JG Spoils  
**COVENTRY**, Chester House (2327), Amazing Aie Band  
**COVENTRY**, General Wolfe (88402), VIP's  
**DUNDEE**, Caird Hall (28121), Ultravox  
**EDINBURGH**, Eric Brown's (031-229 7840), Mud Sharks / Gravellers  
**EDINBURGH**, Napier College (031-447 7070), Fire Engines / Theatre PKF  
**EDINBURGH**, Playhouse (031-4665 2064), Billy Connolly  
**EXETER**, St George's Hall, Essential Logic  
**FOLKESTONE**, Leas Cliff Hall (53193), Sploognessabounds  
**GLASGOW**, Hurricane's, H2O  
**HALIFAX**, Good Meed Club, Dredging  
**HASTINGS**, Caves, Naked Lunch  
**HIGH WYCOMBE**, Nags Head (21758), Sharx  
**HUNGERFORD**, The Plume  
**KETTERING**, David Marx And The Mix  
**IPSWICH**, Royal William (53385), Thumpa  
**KINGSTON**, Waves, Three Tuns (549 8601), The Valentines  
**LAUNCESTON**, White Horse (2084), Traitors  
**LEEDS**, Florde Greene Hotel (409984), White Spirit  
**LINCOLN**, Cornhill Vaults (35113), The Accelerators  
**LITTLE SUTTON**, Bulls Head (051-339 2389), Zorkie Twins  
**LIVERPOOL**, Brady's / Bauhaus  
**LONDON**, Crystal Palace Hotel (01-778 6342), Eric Blake  
**LONDON**, Cumberland Hotel (01-262 1234), Geno Washington  
**LONDON**, Dingwails, Camden Lock (01-267 4967), Marsha Hunt / Modern Jazz  
**LONDON**, Electric Ballroom, Camden (01-485 9006), Mo-Dettes  
**LONDON**, Greyhound, Fulham (01-385 0526), On The Air  
**LONDON**, Half Moon, Herne Hill (01-274 2733), The Piranhas  
**LONDON**, Hammersmith Palais, (01-748 2812), Dr Feelgood  
**LONDON**, Hope And Anchor, Islington (01-359 4510), Combo  
**LONDON**, John Bull, Chiswick (01-994 0062), Sad Among Strangers  
**LONDON**, Marquee Club, Wardour Street (01-437 8603), James Freud  
**LONDON**, Meanwhile Gardens, Westbourne Park (Festival site)  
**LONDON**, Instant Automotons / Vince Pie And The Crumbs / Voltones / Blue Midnight / Androids of Mu / Inner Force / Dick Healey (free, 12.00 - 6.00)  
**LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), The Sound / The Idiot Dancers / The Emotional Jews  
**LONDON**, New Golden Lion, Fulham Road (01-385 3942), Ricky Cool And The Rialtos  
**LONDON**, 101 Club, St John's Hill, Clapham (01-273 8309), Cal Green And The Scene  
**LONDON**, John Bull, Chiswick High Road (01-994 0062), Sad Among Strangers  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Shrink / Shadowfax  
**LONDON**, Royalty, Southgate (01-886 4112), Froggy / Pete (01-886 4112), Froggy / Pete (01-886 4112), Froggy / Pete (DJ's)  
**LONDON**, Star And Garter, Putney Pier (01-788 0345), Trimmer And Jenkins  
**LONDON**, Venue, Victoria (01-834 5500), Johnny Mars' Seventh Son



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# Q-TIPS

LIVE AT THE MARQUEE AGAIN

THE Q-TIPS APOLOGISE TO ALL OUR FRIENDS (AND ENEMIES) FOR THE CANCELLATION OF THE 3 MARQUEE DATES (11th, 12th, 13th AUGUST) AT SUCH SHORT NOTICE. STUART WAS TAKEN ILL ON THE MONDAY AND INSTEAD OF GIVING A SUB-STANDARD SHOW, THE DATES HAVE BEEN RE-SCHEDULED FOR THE 1st, 19th, 20th, SEPTEMBER. HOPE TO SEE YOU THERE!!!

**SATURDAY  
AUGUST 23**  
**ASHTON-UNDER-LYME**, Spread Eagle (061-330 5732), Rockin' Horse  
**BASINGSTOKE**, Magnum's (57757), Loaded Dice  
**BEDALE**, Bedale Comrades, Rockabilly Rebels  
**BICESTER**, Red Lion (3180), Jeep  
**BINGLEY**, American Bar, Spinoes  
**BIRMINGHAM**, Bogarts, New Street (021-643 9783), Mantou  
**BRISTOL**, Winter Gardens (2700), Athletic Spizz '80  
**MANCHESTER**, Commercial Staybridge (061 338 2875), Direct Hits  
**MANCHESTER**, Millstone (832 8300), The Redcaps  
**NEWCASTLE**, Mayfair (23109), Vards  
**NORTHFLEET**, Red Lion, Crete Hall Road (Gravesend 66127), Flatbackers  
**NOTTINGHAM**, Theatre Royal (423 28), Deemus Mist / Bad Manners  
**OLDHAM**, Lancashire Vaulds (061 642 9782), Dwitch Fry  
**RAYLEIGH**, Croft (77003), Stealer  
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**SUFFOLK**, Rougham Fair, Metro Glider  
**SUNDERLAND**, Meccacentre (57568), The Allwoldley Jets  
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**WEST CALDER**, Regal Suite (871735), The Solo's / The Cuban Heels / The Suspects  
**WORTHING**, Balmoral (36232), Shake Appeal



## ROADSHOWS

## STORMING THE CASTLE

MIKE NICHOLLS reports from the moat



JUDAS PRIEST: best of the day

**MONSTERS OF ROCK  
RAINBOW/JUDAS  
PRIEST/SCORPIONS/APRIL  
WINE/SAXON/RIOT/TOUCH  
Downington Park (Nr Derby)**

A WATERSHED in festival history? Undoubtedly. Seven acts appealing to the same kind of audience and Number One finally finding the switch that turns on the endless light.

The promoters had done their homework, too. Apart from the sound being as near perfect as dammit on this great wilderness of a race-track, vision was enhanced by a gradual incline towards the stage.

Of course, they weren't to know that He'd be taking a long and leisurely shower for several days beforehand. So not only was there mud, there was a great deal of mud, particularly upfront, courtesy of the slope. So the more you wanted to see the bands, and the closer you got to the stage, the muddier you got!

I got well muddy and not just on the ground around my knees. See, there were those that might have wanted to see but preferred not to stand up to avail themselves of the opportunity. They delighted in binging large clods of stinking earth at those unsociable enough not to bask in it themselves.

A water-bed in festival history? Indubitably, and one from which Touch were unable to rouse the silent majority.

Sharing the same manager as Rainbow obviously assisted their UK debut, but apart from some plodding pomp pieces were generally worth the opening slot. Marshalled by singer / song-writer / guitarist / keyboard player Mark Mangold, they knocked out 30 minutes' worth of restrained metallic grandeur notwithstanding a surfeit of castrato vocals.

Due to the somewhat unorthodox Press arrangements, these ears were denied the pleasure (?) of Riot. All, er, facilities were situated half a mile from the site with a shuttle service promised back and forth between acts. Indeed, there was a six-seater van laid on for the 200-odd members of the lugging fraternity, but more pertinently, **ALL THE GROUPS WENT ON ON TIME!!!**

Now since when has sticking the schedules had anything to do with rock festivals, eh? Actually Blackmore, not unpredictably, broke this short-lived tradition by an hour but if it's of any consolation to Riot fans, they got an encore, which is more than can be said for the third and fortunately last of the Transatlantic participants, April Wine.

Their hopelessly unoriginal

catalogue of hard rock clichés concluded — as opposed to climaxed — with a drum solo which put a whole new complexion on the word "dull". As if they weren't bad enough in their own right, the accumulating crowd suffered the indignity of watching them follow local boys (give or take the odd 30 miles) Saxon, the first band of the day to generate an appreciable amount of headbanging.

A late addition to the bill, they still secured the third highest fee, precisely what they deserved. Igniting with 'Motorcycle Man' and the usual roar of engines, they blitzkrieged their way through the truncated support set which until recently they've been obliged to play.

'Somewhere To Boogie' featured a champion solo from Graham Oliver whose box of tricks included some dervish axe rotation and engaging in some bizarre stage antics with Biff, the purpose of which was to show he could play just as well blindfold.

He's barely let down by the rest of the gang, each of who do their deed ruthlessly. Drummer Pete Gill provides an aural blueprint for how solos ought to sound while Biff has got the range to match his gargantuan appetite for volume.

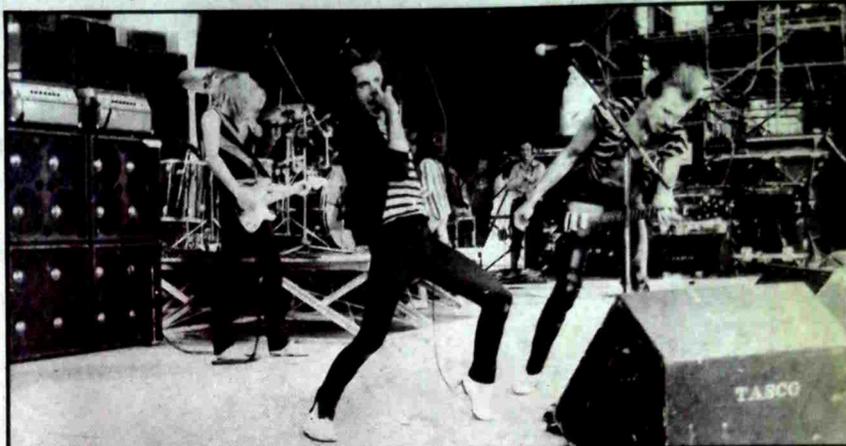
Though you'd expect hit single 'Wheels Of Steel' to be saved for dessert, there are enough strong songs from where that came from for it to be despatched early on, leaving t'other guitarist, Paul Quinn, plenty of scope to demonstrate his skills.

His Flying 'V' was the first of many to appear, a fashion-for-the-day pioneered jointly with that of the stage-managed encore — leaving stage 10 minutes before their allotted time so the kids could get the "more" they'd inevitably demand.

So following the enticing '747 (Strangers In The Night)' and the groans that accompanied the announcement that 'Stallions Of The Highway' would be the last, back they came for a mighty 'Machine Gun' which emphasised more than anything that however much the term heavy metal is disliked, to deny that this is what Saxon play is missing the point entirely.

Hard as they tried to eclipse all memory of the Wakefield wonders, The Scorpions damn near scuppered themselves with their ineffectual prancing and ludicrous guidebook shape throwing that was enough to put anyone off their beer, let alone the music.

The latter began with the rasping 'Don't Make No Promises', Klaus's vocals booming loud and clear and Rudolf Schenker — possessor of two Flying Vs — showing that what he lacks in technique is made up for in ostentation. 'The Zoo' is another



SCORPIONS: ludicrous



SAXON: mighty

rocker, highlighting the thump thump as opposed to metallicly OTT side of the Germans' style, whilst the repertoire also includes some almost tasteful ballads.

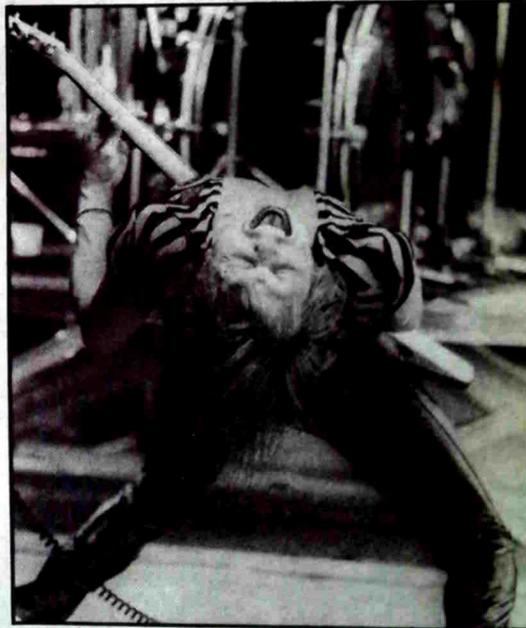
During the latter stages they were unable to resist the temptation to play some extraordinarily drab boogie and resorting to stock HM clichés, some of which, to be fair, they probably invented themselves, since they have been around since '71.

Between acts the surrogate Peel tones of guru Neal Kaye patronised us with gems like 'uh — if there's one thing today proves it's that rock people stick together.' To be honest it was the mud which did most of the sticking, though by the time Judas Priest took the boards, much of it had been champed down, until there was none left to throw.

Whatever, it was a good distraction to be without since the arch fetishists were bang on form. Halford's discarding of biker accoutrements following the swift exit of the machine itself illustrated that however infamous Priest are for their image, it takes a strict back seat to the music.

Rob is too nervous an individual to indulge in excessive showmanship but his voice and blood-curdling screams are magnificent. The set will have been familiar to fans, combining favourites like 'The Ripper', 'The Sinner', 'Running Wild' and their stage-managed encore, 'Tyrants', with most of the 'British Steel' album.

Though the set faltered before the end, as a band they were the best of the day, not to mention the perfect foil for the headliners. Whereas Priest manage to fuse each of their skills into impressive team-work, Rainbow are very much an amalgam of separate soloists with scarcely



RUDOLF SCHENKER: lacking technique

any common sensibility either musically or visually.

True, the band is essentially a vehicle for Blackmore's ego, but since this extends to him laying on a sensurround PA and simultaneous split-screen live footage, a certain amount of acceptability does attach itself to this factor. The ugly side of it is the haphazard self-indulgence of much of his guitar-work.

Always one to rely on his tremolo arm, it's a wonder the bloody thing didn't drop off. This particular grievance was most manifest on 'Lost In Hollywood', the 20 minute version of which also took in Cozy Powell's much-publicised last drum solo plus individual bouts of tedium from the others. Don Airey proved he has the same undisciplined affinity for classical music as Blackmore and out of all of them, Graham Bonnett alone showed that he can be trusted to let rip.

There are those who consider him to have rock's best-ever voice and if quality and soulfulness are the criteria, I'm inclined to agree. Simply, he held much of the set together, both in the early stages — 'Love's No Friend Of Mine', a brilliant 'Since You've Been Gone' and 'Catch The Rainbow' — and later when he graciously met

Ritchie's request for an unaccompanied version of Goffin-King's 'Will You Love Me Tomorrow'.

Apart from his total vocal control, his humour and personality counterpoint Blackmore's terminal moroseness. Its odd how this quality should defy the guitarist even more in the eyes of his fans, but at least the devotion is mutual. How else can one account for the bewildering fireworks extravaganza that accompanied the, gasp, second encore, 'Long Live Rock 'n' Roll' where Blackmore finally got round to immolating his guitar.

Incidentally, the 'Long Live Rainbow' announcement at the end had a definite air of 'Rainbow - Are - Dead - Long - Live - Rainbow' about it which fanned already flaming rumours that it's not just Cozy who's leaving the group.

Bearing in mind the guitarist's speculated future plans, it would be fair to say that if this gig was Rainbow's final curtain, the band wouldn't be missed as much as the unlikely non-appearance of this festival next year. It would take more than a stick-in-the-mud to deny its success.

**HAZEL O'CONNOR**  
Marquee, London

WARDOUR Street on a Friday night is the M1 of the tourist highways. The Marquee is a sort of Happy Eater roadside stop. Rancid hamburgers and the world's staliest sweat are specialites de la maison. A real breeding ground for the common rodent specie, *tourista scandinavicus*.

This breed of animal, distinguished by its enormous height, blonde locks, freshly - pressed clothes and tote bag is to be found in the area of the Marquee in great numbers.

Tourists ... don'tcha just love 'em?

Hazel O'Connor arrived on stage with a totally mis-timed dramatic entrance, following in the path of the Hazel O'Connor Band who were looking very pleased to be The Hazel O'Connor Band. The keyboardist posed and pouted tirelessly into the semi-comatose ranks of the punters, leaving the rescue attempts to saxophonist Wesley McGoogan.

I still can't help thinking I'm watching 'Breaking Glass' when I see Hazel live now. The only difference, and it's a frustratingly disappointing one, is that the celluloid Hazel is so much more convincing than the real one.

The scarcely 45 - minute long set was her most lacklustre effort to date and that's coming from someone who rates Hazel's writing potential highly. The songs she wrote for the film work well in the film's context but sound melodramatic and pretentious otherwise, with the possible exception of 'Writing On The Wall'. 'Big Brother' seems somehow naive, the result of an afternoon's reading perhaps of George Orwell's '1984'.

The feeble PA didn't help the band's pretty casual attempts to ignite the listless audience and Hazel spent most of the set staring fixedly at a spot somewhere down the back next to the gen's bog. This was the third time I'd seen her and the repetitive robotic actions are wearing a little thin in their novelty value.

A live environment is not Hazel's forte was the only certainty to emerge from an uncertain evening. SIMON LUDGATE

**ELVIS COSTELLO**  
Playhouse, Edinburgh

'WE'LL I Used To Be Disgusted', 'Now I'll Try To Be Amused', Elvis Costello. After the past months of deliberate anonymity I suspect he had finally returned to his day-time job. I could picture him sitting in the local council offices behind the sluttering, iron radiators and flaking paint, stamping away at the rates bills. The perpetually forsaken Elvis. But wait, there he is, focused in the dark of the Playhouse stage theatre. I must be mistaken because I thought he smiled.

All I can see is the light reflected off the glasses like armour over the eyes, all I can hear are the ritual lines struggling out from the back of his throat. The strangled vocals with no other support with a slight piano backing, calling out the opening songs. It's a new one that I lose the title of but is a slow fugue for loves long lost or maybe never even found. Elvis's recurring theme.

# HAZE IN A DAZE



HAZEL O'CONNOR: repetitive

Three seconds and the audience are convinced and as he breaks into the familiar territory of 'Accidents Will Happen' an avalanche of people pour like lemmings to the barriers around the gaping orchestra pit. Little Caesar returns in triumph.

The Edinburgh Festival, the yearly artistic carnival has been stopped from being a collection of expensive classical concerts and elitest boredom by the presence of the Fringe and spin-offs like this concert. A unique and adventurous event, it envelops the city for three weeks and the rock festival (spread around different venues) has consolidated a place alongside.

In fast succession, Costello and the Attractions fire off with 'On The Beat' and 'Green Shirt', one of the cleverest songs from an extremely clever man. The punch and speed of delivery is stunning and almost confusing. But age has subtracted nothing from the sparse magic of his earlier songs and it's surprising how little his range of themes has changed. He still spits out memory's targets - from his little black book. For example, the next one 'Lipstick Vogue'. It is as if the bitterness still lies in his mouth. Some defences never drop.

Mass acceptance has made Elvis more accessible since last I saw him and although troublesome and irritate he may still be, you don't hit a man with glasses, especially when he is the mainstay of the established wave. The face is still a conniving chisel and the body tightly - suited like a ventriloquist's dummy. The character is decidedly unattractive. But he spreads his pain amongst us in such a seductive way, with songs delivered with dramatic conviction and chosen with such disgression that people still crowd to hear the confusion and the confessions of a small man.

Mysteries like him will never gather dust.

Next, he treats us to the 'Get Happy', therapy with 'High Fidelity' and 'Secondary Modern', both interspersed with his touching guitar breaks. The songs have a sweet and sour quality, being bouncy fresh music inlaid with bitter voices. These scathing soul hymns are some of his best work and proof that he's rarely beaten to the punch. He seems to know the direction before they are pointed out, after all, not only was he on the spot to produce the Specials album but also conceived a modern soul album before all those young souls realised they were rebels.

Many bands live in his shadow and ride on the slip - streams of the brittle brilliance of his music. Some must be jealously waiting for his first slip but another two new songs 'Never Be A Man', 'Club Land' are good enough on this first hearing to destroy any such hope. He plays with words like a novelist twisting logic and shooting out his story fast and tortured. To be truthful he's a musical sneak thief, mixing American fifties and British sixties pop into early eighties power, at once very familiar and solidly original. Even as the new wave breaks up on the established rocks, Costello moves on, altering images and styles and steering away from self parody to fresh ground.

His fast tumble of abrupt words introduces 'Oliver's Army' with a solid wall of Attractions backing to enforce the power of his only real commercial killer. Don't ever forget the band, overshadowed by Costello's image they may be, but they are one of the most accomplished and cohesive bands around. They specialise in producing arrangements that pump up that voice to new heights of racked emotion. The effect becomes

spectacular during 'Watching The Detectives', a definitive lesson in the use of musical style and lyrical construction to produce a furiously intense mood. The song is like a Raymond Chandler novel put to music. But there are rarely outstanding numbers, every one has the stamp of their quality and his vision. His narrative makes up the kaleidoscope of shattered feelings and small mysteries beating out from his tell-tell heart.

They finished with 'You Belong To Me' and rushed off stage, you might even say, fled, 'Pump It Up', 'Can't Stand Up' and 'Mystery Dance' were delivered as three encores, causing the audience to call them back each time for obviously planned numbers. Then they left us alone and satisfied.

Elvis Costello has got success, got happy, got respect and, most of all, got sense, and there is hardly one of his contemporaries who have managed to simultaneously retain all these things and then hold them so tightly in their grasp. Those horns - rims don't mean nothing, he can see the way with 20-20 vision.

BOB FLYNN

**DARTS**  
Mabuhay Gardens, San Francisco

DARTS keep coming and going, a hit single popping up from nowhere and then silence again - til the next time. Just when you think they've become as useless and sad as last year's Xmas novelties, they pop up again with a new target for their vocal salutes. Far from sinking into extinction, Darts are rapidly becoming an institution.

Not in the States however, where their first album, a compilation of top recordings since '77, has only just been released. And this appearance at the punky Mabuhay is the first ever date that Darts have played Stateside as they excitedly inform the audience. A large audience in a punk club who mostly don't know what to expect when Darts in all shapes, sizes, colours and sexes start swarming onto the stage in a collection of suits and blazers that are as blinding as they are beautiful.

Darts have no trouble in picking up their audience with their first number and they don't drop them until all the band and most of the crowd are drenched with sweat. The fact is that the Darts are instantly endearing and energy is the immediate explanation. Here they are, a British band performing a relatively forgotten though instantly recognisable style of music before a bunch of new wave kids in the country that produced the music to begin with. Ironic, eh? But then Americans dismiss their past as trash only too quickly.

Kenny Andrews, the only American in the group, is the star of the show, mostly because he's the tallest, he's got the bass voice around which the vocals are built, he has the soft eyes of the inkspots when he's descending into his chest with those drooping basslines and is a true gentleman. Darts have a fan's love of their musical style, a good ear for material and energy that's a million miles from the workingmen's club act they might have become. For once, fun wasn't faked. Bullseye! MARK COOPER

# PAT TRAVERS BAND

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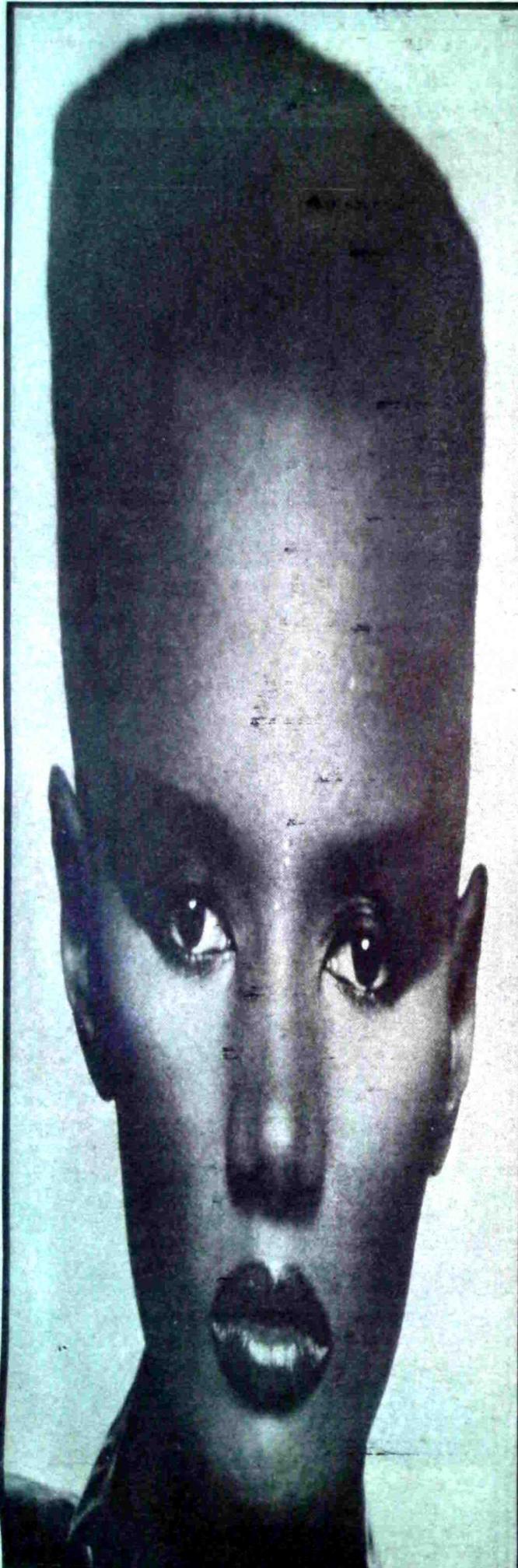
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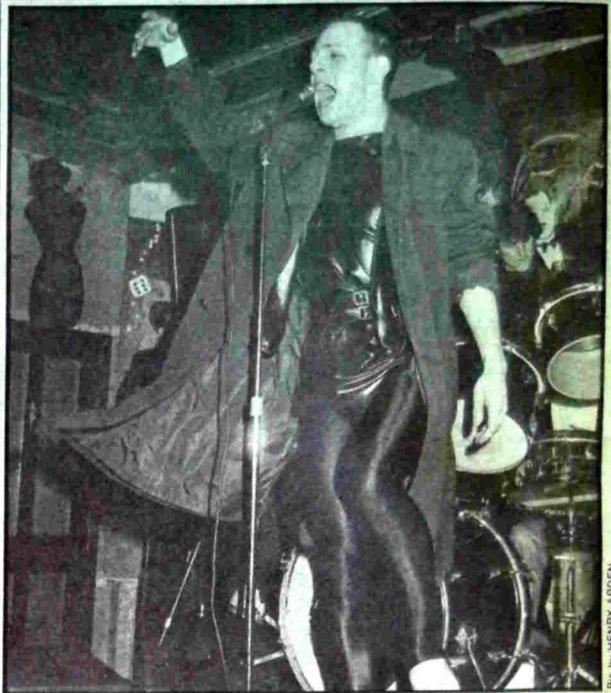


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RICKY WALES does an Olivia Newton John at the Oval

PICTURE BY HENRY ARDEN

**SAVE THE WALES**

**KILLER WALES**  
*The Cricketers, Oval*

DON'T BE fooled by a funky instrumental opening from a seemingly straight, but competent, live-piece band. For Ricky Wales will rise up from the floor in black rubber and six inch high stilettos to shatter your illusions: "There's so many people out there — must be all of 50. Don't let them go away thinking Killer Wales are just another piece of faeces."

He is their vocalist and songwriter, a bizarre mixture of Riff-Raff, Joel Gray and Lindsay Kemp. For the next 40 minutes he heralds the band through a diverse range of his own dramatic songs, an old Tamia Motown Number and a macabre monologue.

With an element of 1930s Berlin and more than a touch of theatrical camp, Ricky challenges his audience, carrying it off with a

haunting and powerful voice, backed by some slick keyboards, guitar and percussion work. (Watch out for 'China Clay' and 'Hollow and Bare').

The lyrics are superb, the vocals strong and the musical accompaniment is melodic and well co-ordinated; but there are times when you feel that the band is not heading in quite the same direction as their incongruous front man.

Despite a small stage backed by one of the most horrible murals I've ever seen; and a diverse audience consisting of hard-drinking red-necks, small groupies in T-shirt dresses, relatives of the band and a few Modern Young People, Killer Wales are definitely a success at The Cricketers on Monday nights.

But this is a band who could probably stand out anywhere; irrespective of environment and audience. And although they are visually very entertaining, their music is new enough and strong enough to make them just as startling on vinyl. **JESSAMY CALKIN**

**RELUCTANT STEREOTYPES**  
*The Kensington, Shepherds Bush*

IF YOU know anything at all about the Reluctant Stereotypes — and the chances are you don't, other than having noticed their name — if you do, it's that they cut a single on Charlie Gillett's Oval label last year which was a bit modern - jazzy, and that they now work for WEA and seem to be a ska band from Coventry.

I'm sure you won't remember, so I'll say it again and if you do remember then just enjoy it one more time, that last year I reviewed that Oval single, 'The Lull', and prattled away about it being jagged, spiky, avant garde and interesting in any case, imagine my surprise when the self-same fellows re-emerged on Warner's this year with the ska-styled 'She Has Changed (Not You)' and the new one 'Confused Action'.

Ska is just an easy term of reference for what they do. The music sort of jiggles up and down as ska tends to do, but it's much more involved than other ska I know. There's the vocals and understated posturing of Winston Smith, Tony Wall (bass), chief songwriter Paul

Sampson (lead guitar), Colin Heanes (drums) and — this is where the story really starts — Steve Edgeson on an individualistic and athletic clarinet that really sets the band apart.

All this was a few weeks ago now, but the story is still worth telling, the pretentious Kensington moved to the rhythms of those recent singles I mentioned, and all sorts of other things like the instrumental 'Ben Shirtman' and the new 'Visual Romance'. And if the jump from jazz to ska seems too quantum to be believed, they played 'The Rounds' from the flip of that first single, just to show the relationship between the two. You can call them ska, but you can't call them stereotypes. Not with a small "s". **PAUL SEXTON**

**THE FLATBACKERS**  
*Two Brewers, London*

THE SINGLE had impressed me and now it was time for a live inspection. A sweaty pub in the heart of South London was the backdrop to my first taste of the hard working Flatbackers.

The instantly impressive single, 'Pumping Iron', stood out in a confused and directionless set by this three-piece girl band.

With its whimsical Minnie Mouse vocals and unusually spirited rhythms 'Pumping Iron' is almost a great pop song. Unfortunately The Flatbackers seem to have problems trying to equal the song's initial impact.

Visually The Flatbackers are a motley bunch. Lucy is the wide eyed, dusky bass player, Julie the guitarist with the social-worker-cum-girl-next-door looks, and Lyn, the powerfully boisterous drummer. The girls are all well on top of their instruments and a special mention must go to Lucy whose quicksilver bass runs add a warm texture to the band's sound.

It's a pity that the girls' energies are often wasted as they insist on stretching out some of their songs making them sound old-fashioned and dated. The Flatbackers future lies in their newer poppier songs which are full of wicked rhythms and seductive dance beats.

At the moment The Flatbackers don't seem to know what they want to be. If they shorten their songs and cut out the mid-seventies guitar solos then they should have no problem following up their persistently catchy debut single. **PHILIP HALL**

**MORE ROADSHOWS**  
on Page 34.



FROM PAGE 32

# SELECT AND SURVIVE

## SELECTER Sheffield, Limit

AUGUST 1980 and Selecter are stronger and fresher than ever before. They are returning to the clubs that spawned them and are playing gigs to people who care at the unearthly hour of 6.30 pm. Selecter are taking chances and of that we should be thankful.

The gig itself could not have been stranger. A bizarre setting, time and place, but unintentional lack of advance publicity meant that only 150 punters showed up. The atmosphere was non-existent and the mood apprehensive. We feared the worst and got the best. Selecter runs to the challenge and played with quality and brilliance. Centre stage Pauline Black and Gaps were their usual ebullient and energetic selves, cajoling and accosting the reluctant crowd into action. The older material has been re-energised and now has an altogether heavier reggae feel to it that is sadly missing on some of their earlier recordings. 'Missing Words' in particular

benefited from Desmond Brown's prominent keyboard, while during 'Out On The Street' the rhythm section broke into an unexpected dub passage mid song, with Charlie Anderson thwacking out explosive funk-reggae bass riffs.

The new material was also revelation. 'Whisper' was choppy, jerky and unique. 'Black And Blue' a song (I think) about wife battering, featured a dazzling guitar solo from Neol Davis and the sound structure that had no intention of getting bogged down in last year's musical fashions. 'Cool Blue Lady', also a new number, broke new ground both lyrically and musically. This is not the last train to Skaville but truly great modern dance music. The sparse crowd knew it and brought the band back for their well-deserved encores.

Their split with Two Tone is a step in the right direction: Selecter are capable of creating a definitive sound of multi-racial Britain in the 1980's. A strong sound. A happy sound. A sound you can dance to and a sound you can think to. Selecter are back in the clubs and hap-



SELECTER: great modern dance music

pening, winning over audiences through the quality of their music and not because of a name or a fashion. The harder they come the stronger they get. Selecter will survive. JACK BOWER

UTOPIA Central Park, New York.

IF THERE is such a thing as a genius, then Todd Rundgren is one. And if there isn't I don't care. An unfair introduction to the

state of play Utopia - wise perhaps but the fact remains that few cult figures inspire masses like the cult that is Todd and his Utopia.

Follow the smell of the pony traps and their ensuing waste product - very Eric Segal, very pungent - and tune into the nasal blast of pure down home Yankee grass. There at the end of the plain blow is the Central Park arena. The vehicular bustle of trucking Manhattan commuters is traded in for the endless hustle of good vibing brothers who'll sell you your cerebral delights

willingly. Needle thin spiffles are thrust while surreptitious whispers offer the bigger cosmic kicks. You feel alone with your cold beer as all and sundry draw illicit lungfuls within nose shot of ridiculously pith helmeted security people and a coterie of New York's finest who tap well worn but full leather holsters thoughtfully.

Welcome to Utopia. A normally hysterical event. The Utopia expected is the Utopia granted. 'Love In Action' and recent nosediver Billy Joel soundalike 'Set Me Free' are highlighted as

the singles that got away. Rundgren, Kasim Sulton, Roger Powell and John Wilcox lay down the by now excessively familiar slabs that are typical Utopia. After 45 minutes they leave 'em gasping and trot off with the promise of a second set.

If the night's first showette offered little or no surprises but an unbounding flow of pure music - hall entertainment and showmanship, the second coming reared its head and cried out to be loathed.

What sounds like merely an introductory tape

wends on for some 10 minutes before one by one the four troop on and do their party pieces on trumpet, saxophone, wind synthesiser and timpani. One by one the by now white suited bellhops take their leave while Bizet's 'Carmen' drones on. Then all four come together and work it out on usual instruments. For 20 minutes you get turgidity exemplified. Then we get the disco based beat, followed by the barber's shop quartet from the recent 'Adventure In Utopia' album. Kasim Sulton then gets all homey and straps on his acoustic gear and treats us to another neo-Joel ballad. Elsewhere you get the instrumental and vocal versions of 'Something's Coming' from 'West Side Story'. The two are built around John Wilcox's gross out drum solo which highlights his new electronic kit. This monster is built on the lines of a motor bike and belches dry ice whilst revolving through 180 degrees. A visual treat but aurally murder. Then Todd performs a Las Vegas type medley of his and Utopia's best loved songs with Powell on ivories. Then the mega thrash ends. Bizarre is the word.

Encore is the sublime 'Just One Victory' that has the park singing to a person. Final proof if you needed it that Todd's boys can sound like anyone. This time using their experience to become Hall and Oates after being a healthy exciting Queen and Genesis. Frank Sinatra and many more on occasion.

Todd is God said the T-shirts. Utopia can be euphoria sez I. RONNIE GURR

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**GENESIS, POLICE** (at Milton Keynes), Kiss Fleetwood Mac, Super new colour photographs. Also available: Rush, Rainbow, Whitesnake, Purple, Gillan, Skynyrd, Sabbath, Priest, Motorhead, Scorpions, Quo, Lizzy, AC/DC, Zeppelin, UFO, Who, Gabriel, Hackett, Blondie, Numan, Olivia, Bowie, Clash, Jam, Stranglers, Roxys, Specials, Queen, Rats, Slade, etc. 45p each, 24 for 10. Special August offer! To appreciate the quality of the photographs send stamped SAE for catalogue and FREE sample to — Alan Perry, PO Box 4, Upton, Wirral, Merseyside L49 6LE.

**FREE GIFT +** Free bumper joke catalogue with over 220 super jokes just send ssp to Jokers Corner, Dept R3, 167 Winchester Road, Bristol BS4 3NJ.

**ADAM AND** the Ants 'Whip in my Valise' T/shirts SML £3.50 Promotaprint.

**STRANGLERS RAVEN &** Rattus T/shirts SML £3.50 Promotaprint.

**DESTROY ORIGINAL** design T/shirts swastika / cross SML £3.50 Promotaprint.

**P.I.L. MASSIVE** logo T/shirts SML £3.50 Promotaprint, 53 Howard Street, Sheffield.

**DEF LEPPARD** logo T/shirts SML £3.50 Promotaprint.

**RAINBOW MULTI** colour design T/shirts SML £3.50 Promotaprint.

**SAXON WHEELS** of Steel T/shirts SML £3.50 Promotaprint, 53, Howard Street, Sheffield.

**AC/DC HIGHWAY** to hell T/shirts SML £3.50 Promotaprint.

**IRON MAIDEN** new logo T/shirts SML £3.50 Promotaprint, 53, Howard Street, Sheffield.

**MOTORHEAD 'OVERKILL'** and Bomber T/shirts SML £3.50 Promotaprint.

**F-K T/SHIRTS** as in Ford design SML £3.50 Promotaprint.

**ALL DESIGNS** can be purchased on top quality sweatshirts at £5.75 each from Promotaprint.

**FREE PATCHES** with all T/shirts orders from Promotaprint adverts.

**CRASS T/SHIRTS** pistols logo SML £3.50 Promotaprint.

**CLASH T/SHIRTS** police / riot logo SML £3.50 Promotaprint, 53, Howard Street, Sheffield.

**SWASTIKA T/SHIRTS** worn by Sid SML £3.50 Promotaprint.

**UK SUBS** Warhead and Another Kind of Blues T/shirts SML £3.50 Promotaprint.

**UNDERTONES** Lobster logo or group design SML £3.50 Promotaprint.

**SID V'S** headline T/shirts SML £3.50 Promotaprint.

**SID V'S** original 'Cowboy' T/shirts SML £3.50 Promotaprint.

**SID V'S 'VIVE Le Rock'** original design printed back and from SML £3.50 Promotaprint.

**PISTOLS SWINDLE** card logo T/shirts SML £3.50 Promotaprint.

**TOYAH T/SHIRTS** SML printed back and front £3.50 Promotaprint.

**STIFF LITTLE FINGERS** Nobody's Heroes, Inflammable material, two fingers logo T/shirts SML £3.50 Promotaprint.

**1980 CATALOGUE** now available free! Thousands of books, badges, patches, photos, posters; Heavy Metal, Punk, Moods, Bowie, Blondie, Sci-Fi, Nostalgia. Please send large SAE for overseas send 4 IRC coupons to Harlequin, 68 St Peter's, Stockport.

**DAMNED.** T-shirts £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**P.I.L.** Huge logo in black on white, T-shirts £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**PINK FLOYD.** The Wall, T-shirts £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**ULTRAVOX.** T-shirts £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**DAVID ESSEX** set of 10 superb colour 5ins x 3 1/2ins photos UK tour 1980, only £3.20 from — S. Flinders, 5 Main Street, Stanton by Dale, Ilkstone, Derbyshire.

**BACK ISSUES** Record Mirror and Sounds from 1976. Free — Wakefield 76890.

**SID V'S** new design 'Something Else' T/shirts SML £3.50 Promotaprint, 53, Howard Street, Sheffield.

**FREEPATCHES** with all T/shirts orders from Promotaprint adverts.

**SIOUXSIE & THE** Banshees — (2) Multi pic of large pic of Siouxsie — T/shirts £3.50. S-shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**SPRINGSTEEN — BORN** to Run — or He's The One — T-shirts £3.50. S-shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**UK SUBS OFFICIAL** MERCHANDISING, Warhead badges, T-shirts, stickers, colour posters (inc Sindy) sets of b/w photos, bumflaps. Also still in stock ANOTHER KING OF BLUES & TOMORROW'S GIRLS. For free listing of up to date available merchandise and prices to — UK SUBS PRODUCTS, PO BOX 12, GUILDFORD, SURREY.

**ROCK TIES,** Rainbow, Scorpions, Quo, Rush, Sabbath, Zeppelin, Lizzy, Kiss, Motorhead, Whitesnake, Priest, UFO, AC/DC, Iron Maiden, Van Halen, Floyd, Skynyrd, Sammy Hagar, £1 each. Any group or slogan printed for just £1. — One-up Trading, 45 Church Lane, Whitwick, Coalville, Leics.

**ROCK GEAR,** pointed studded belts in black. £2.50. Matching wrist bands, £1. Quality black hide studded chokers. £2.50. — One-up Trading, 45 Church Lane, Whitwick, Coalville, Leics.

**YOU TELL IT** — We print it. Your slogan on a T-shirt or sweat shirt. £3.50 Tee's, £6.95 sweat shirt. — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**NOAH,** large pic and logo T-shirts £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**ANGELIC UPSTARTS.** — Who Killed Liddle. T-shirts £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**CHEAP TRICK.** T-shirts £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**COCKNEY REJECTS.** We can do anything. T-shirts £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**CRASS.** (2 different), T-shirts £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**AC/DC.** Highway to Hell. T-shirts £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**CHE GUEVARA.** Large screenprint T-shirts £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**SEND YOUR** favourite photo, snapshot, picture, newsclipping (any size), we will blow it up to a giant 14in x 18 photo/poster for just £4. original returned undamaged, no negative needed. — General Publishing, 26 Brown Street, Manchester. M2 1DN.

**BUZZCOCKS — TENSION.** T-shirts, £3.50, sweat shirts, £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**ATHLETICO SPIZZ '80.** Do A Runner. T-shirts £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**JOY DIVISION.** Unknown Pleasures, T-shirts £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**MOTORHEAD.** (3) (state which one), T-shirts £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**F-K T-shirts** and sweat shirts as in Ford design and worn by H. Cornwall, esq. £3.50 and £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**LEVI WRANGLER,** Lee, Britannia, Easy, Brutus, Lee Cooper, Falmer, Smak, straight leg jeans, £12.50 + £1 p&p. State waist size and minimum leg length. — K.A. Mills, 7 Bawdsey Close, Stevenage, Herts.

**GENESIS GOLD** albums (real gold framed replicas), tour jackets, send SAE for details to — Genesis information, PO Box 107, London N6 5RU.

**COLOUR PHOTOGRAPHS** AT UNBEATABLE PRICES  
5"x7" photos 55p each or 5 for £2.50. Police, Numan, Bowie, Blondie, Jam, Clash, Joy Division, Ferry, Olivia, Zeppelin, hundreds more. Monochrome also available £4.50 set of 5 10"x6" p&p 15p singles, 20p sets. Hundreds of Badges, Patches, etc. SAE for lists. Cheques/PO's to: Photocall, Units 5, Castle, Brown Street, Manchester. Callers and trade enquiries welcome. 5028

**RUTS** — (2) Triangle and logo and lines on black. T-shirts £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**ARM BANDS.** £1.25 P.I.L. S.L.F., Sex Pistols, Clash, Crass, Siouxsie, etc. Send large SAE. Give three alternatives. — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**THE FALL.** T-shirts £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**DESTROY.** T-shirts with cross and swastika, as worn by J. Rotten esq. £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**SWASTIKA.** Black in red circle. T-shirts £3.50, sweat shirts £6.95. SML — TITS, 12 Blenheim Street, Newcastle-on-Tyne.

**COLOUR CONCERT** photos, the best in quality and service, sets of ten 5in x 3 1/2in only £3.20. A set of Genesis 1980, Thin Lizzy 1980, Queen 1979, Blondie 1980, Van Halen 1980, Clash 1980, Lovich 1980, Tourists 1980, Stranglers 1979, Priest 1979, Essex 1980, Osmonds 1980, T Rex 1977 — From S. Flinders, 5 Main St, Stanton By Dale, Ilkstone, Derbyshire, The best remember.

**METAL FLICK** comb, press switch, out shoots comb, only £1 post free, from — Matchrite, 167 Winchester Road, Bristol, BS4 3NJ.

**SEND YOUR** favourite photo, snapshot, picture, newsclipping (any size), we will blow it up to a giant 14in x 18 photo/poster for just £4. original returned undamaged, no negative needed. — General Publishing, 26 Brown Street, Manchester. M2 1DN.

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**ATHLETICO SPIZZ '80** T/shirts SML £3.50. Promotaprint, 53 Howard Street, Sheffield.

**SHAM '80** logo and Her-sham Boys 1/shirts, SML £3.50. — Promotaprint, 53 Howard Street, Sheffield.

**FREE PATCHES** with all 1/shirt orders from — Promotaprint adverts.

**5 PUNK** sew-on patches £1.50 plus SAE — Promotaprint, 53 Howard Street, Sheffield.

**SCORPIONS T/SHIRTS** logo and group design, SML £3.50 — Promotaprint, 53 Howard Street, Sheffield.

**WHITESNAKE T/SHIRTS,** SML £3.50 Lovehunter or group design — Promotaprint, 53 Howard Street, Sheffield.

**5 ROCK** sew-on patches, £1.50 + SAE — Promotaprint, 53 Howard Street, Sheffield.

**DEEP PURPLE** in Rock T/shirts SML £3.50 — Promotaprint, 53 Howard Street, Sheffield.

**BLACK SABBATH** Heaven and Hell T/shirts SML £3.50 — Promotaprint, 53 Howard Street, Sheffield.

**ARM BANDS — P.I.L.,** Swastika, Siouxsie, UK Subs, Crass, Upstarts, Rejects, Anarchy, £1 each + SAE — Promotaprint, 53 Howard Street, Sheffield.

**LARGE ROCK** patches, Motorhead, Saxon, Iron Maiden, AC/DC, Rainbow, Def Leppard, Sabbath, Deep Purple, Whitesnake, Scorpions, 75p each + large SAE — Promotaprint, 53 Howard Street, Sheffield.

**S/PRESS TROUSERS,** £7.99 + 50p, P & P. Sky blue, black, tan, white, state waist, cheque/PO to J Gosgrove, 10 Garton Road, Coggeshall, Essex.

**DON EVERL** tour shirt £3.95, also unique Every Brothers 15 singles set £16 — PO Box 481, Gouda, Holland.

**SEW-ONS AND ROCK** SCARVES. Also free lists of hundreds of pin - ons and special offers sent with your order. Note: (P) means sew-on patch (S) means silk type, screen printed rock scarf AC/DC (P&S), Black Sabbath (P), Boomtown Rats (P&S), Blyden (P&S), Blue Oyster Cult (P), Rebel Flag (P), Clash (P), Crass (P), Deep Purple (P), April Wine (P), Eagles (P), ELO (P), Genesis (P&S), Krokus (P), Hawkwind (P), Iron Maiden (P&S), Sammy Hagar (P), Judas Priest (P&S), Led Zeppelin (P), Lynyrd Skynyrd (P), Meatloaf (P), KISS (P), Motorhead (P&S), Ted Nugent (P), PIL (P), Pink Floyd (P), Police (P&S), Presley (P), Queen (P), Rainbow (P&S), Rush (P), Santana (P), Saxon (P&S), Pistols (P&S), Stranglers (P&S), Scorpions (P), Status Quo (P&S), Styx (P), Thin Lizzy (P&S), Tygers (P), UFO (P), Van Halen (P), Vicious (P&S), Whitesnake (P&S), Scarses only of David Bowie, Gary Numan, Selector, Specials, Madness, The Who. Give second choice if first sold out. Send only 50p per sew on patch, £1 per rock scarf plus 12p stamped large self addressed envelope. Note: Overseas (including Eire) customers payment only in British Money (sterling) by cheque or Giro. Send one International Reply Coupon per patch, 2 per rock scarf. Trade enquiries send SAE — Photocouveners (Speedypost), 23 Leicester Road, Failsworth, Manchester.

**STEVIE WONDER** tickets (2) — phone 070 682

**EYES LIKE ASTRONOMY.** QUALITY CASSETTES. C90s, five for £1.60 + 40p postage. — S. P. Humphreys, Byways, Oak Lane, Headcorn, Kent.

**RADIO CAROLINE** and full radio news, interviews, comment, souvenirs, all in Bulletin No. 10. Send 50p or annual subscription £2.50 to Caroline Movement, BCMFRM, London SW1.

**MARC BOLAN** party on 3th August. Ticket £2 - 'Boogie' also on £1.50 SAE for details. Caron, 17 Northfield Road, Norton, Birmingham.

**PRESELYS DEAD** but M A R C L I V E S on Wednesdays at 4-45 celebrate summer with the King.

**X-RAY SPECS** Amazing illusion to see right through everything, bones in your hand, yolk in an egg, girls clothes etc, only £1 post free from — Matchrite, School Road, Frampton Cotterell,



# CHARTS

## US SINGLES

1	MAGIC, Olivia Newton-John	MCA
2	SAILING, Christopher Cross	Warner Bros.
3	TAKE YOUR TIME, SOS Band	Tabu
4	EMOTIONAL RESCUE, The Rolling Stones	Rolling Stones
5	UPSIDE DOWN, Diana Ross	Motown
6	IT'S STILL ROCK AND ROLL TO ME, Billy Joel	Columbia
7	FAME, Irene Cara	RSC
8	ALL OUT OF LOVE, Air Supply	Arista
9	LET MY LOVE OPEN THE DOOR, Pete Townshend	Atco
10	MORE LOVE, Kim Carnes	EMI-America
11	GIVE ME THE NIGHT, George Benson	Warner Bros./Q-West
12	SHINING STAR, Manhattan	Columbia
13	LATE IN THE EVENING, Paul Simon	Warner Bros.
14	MISUNDERSTANDING, Genesis	Atlantic
15	TAKE A LITTLE RHYTHM, Ali Thomson	A&M
16	INTO THE NIGHT, Benny Mardones	Polydor
17	JO JO, Boz Scaggs	Columbia
18	WHY NOT ME, Fred Knoblock	Scotti Bros.
19	LOOKIN' FOR LOVE, Johnny Lee	Asylum
20	YOU'RE THE ONLY WOMAN, Ambrosia	Warner Bros.
21	OLD FASHION LOVE, Commodores	Motown
22	BOULEVARD, Jackson Browne	Asylum
23	DRIVIN' MY LIFE AWAY, Eddie Rabbit	Elektra
24	LITTLE JEANNIE, Elton John	MCA
25	MAKE A LITTLE MAGIC, The Dirt Band	United Artists
26	YOU'LL ACCOMPANY ME, Bob Seger & The Silver Bullet Band	Capitol
27	ALL OVER THE WORLD, Electric Light Orchestra	MCA
28	HOT ROD HEARTS, Robbie Dupree	Elektra
29	ONE IN A MILLION YOU, Larry Graham	Warner Bros.
30	TULSA TIME/COCAINE, Eric Clapton	RSC
31	SOMEONE THAT I USED TO LOVE, Natalie Cole	Capitol
32	DON'T ASK ME WHY, Billy Joel	Columbia
33	CUPID/I'VE LOVED YOU FOR A LONG TIME, Spinners	Atlantic
34	COMING UP (Live at Glasgow), Paul McCartney & Wings	Columbia
35	STAND BY ME, Micky Gilley	Asylum
36	I'M ALRIGHT, Kenny Loggins	Columbia
37	TIRED OF TOEIN' THE LINE, Rocky Burnette	EMI-America
38	EMPIRE STRIKES BACK, Meco	RSC
39	HEY THERE LONELY GIRL, Robert John	EMI-America
40	JESSE, Carly Simon	Warner Bros.
41	IN AMERICA, The Charlie Daniels Band	Epic
42	HOW DOES IT FEEL TO BE BACK, Daryl Hall & John Oates	RCA
43	XANADU, Olivia Newton-John/Electric Light Orchestra	MCA
44	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME, Jermaine Jackson	Motown
45	LOVE THE WORLD AWAY, Kenny Rogers	United Artists
46	YOU BETTER RUN, Pat Benatar	Chrysalis
47	HE'S SO SHY, Pointer Sisters	Planet
48	NO NIGHT SO LONG, Dionne Warwick	Arista
49	UNDER THE GUN, Poco	MCA
50	ANOTHER ONE BITES THE DUST, Queen	Elektra
51	42 THE ROSE, Bette Midler	Atlantic
52	FIRST TIME LOVE, Livingstone Taylor	Epic
53	ONE FINE DAY, Carole King	Capitol
54	THE ROYAL MILE, Gerry Rafferty	United Artists
55	I CAN'T LET GO, Linda Ronstadt	Asylum
56	HOW DO I SURVIVE, Amy Holland	Capitol
57	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
58	FOOL FOR YOUR LOVING, Whitesnake	Atlantic
59	DON'T MISUNDERSTAND ME, Rossington Collins Band	MCA
60	FIRST BE A WOMAN, Lenore O'Malley	Polydor
61	HONEY, HONEY, David Hudson	TK
62	DON'T YOU WANNA PLAY THIS GAME NO MORE, Elton John	MCA
63	STEAL AWAY, Robbie Dupree	Elektra
64	ROCK IT, Lipps Inc.	Casablanca
65	GIMME SOME LOVIN', Blues Brothers	Atlantic
66	RED LIGHT, Linda Clifford	RSC
67	FREE ME, Roger Daltrey	Polydor
68	DARLIN', Yips	RCA
69	LOOK WHAT YOU'VE DONE TO ME, Boz Scaggs	Columbia
70	ALL NIGHT LONG, Joe Walsh	Asylum
71	LET ME LOVE YOU TONIGHT, Pure Prairie League	Casablanca
72	LATE AT NIGHT, England Dan Seals	Atlantic
73	I HEAR YOU NOW, Jon and Vangelis	Polydor
74	THE LEGEND OF WOOLEY SWAMP, The Charlie Daniels Band	Epic
75	WHO'LL BE THE FOOL TONIGHT, Larsen-Felten Band	Warner Bros.

## VIRGIN CHART

1	GLORY ROAD	Ian Gillan
2	SEARCHING FOR THE YOUNG SOUL REBELS	Dexy's Midnight Runners
3	DEEPEST PURPLE	Deep Purple
4	DEMOLITION	Ginnschool
5	FLESH & BLOOD	Roxy Music
6	BACK IN BLACK	AC/DC
7	EMOTIONAL RESCUE	Rolling Stones
8	WARM LEATHERETTE	Grace Jones
9	LIVING IN A FANTASY	Leo Sayer
10	CLOSER	Joy Division
11	OFF THE WALL	Michael Jackson
12	MCVICAR SOUNDTRACK	
13	THE GAME	Queen
14	THE UP ESCALATOR	Graham Parker
15	THE WALL	Pink Floyd
16	CROCODILES	Echo & The Bunnymen
17	ME, MYSELF, I	Joan Armatrading
18	REGATTA DE BLANC	Police
19	KALEIDOSCOPE	Siouxsie & The Banshees
20	VIENNA	Ultravox

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

## UK ALBUMS

1	FLESH AND BLOOD, Roxy Music	Polydor
2	BACK IN BLACK, AC/DC	Atlantic
3	GLORY ROAD, Gillan	Virgin
4	GIVE ME THE NIGHT, George Benson	Warner Bros
5	KALEIDOSCOPE, Siouxsie & The Banshees	Polydor
6	DEEPEST PURPLE, Deep Purple	Harvest
7	XANADU, Original Soundtrack	Jet
8	SEARCHING FOR THE YOUNG SOUL REBELS, Dexy's Midnight Runners	Parlophone
9	OFF THE WALL, Michael Jackson	Epic
10	SKY 2, Sky	Ariola
11	UPRISING, Bob Marley & The Wailers	Island
12	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
13	MANILOW MAGIC, Barry Manilow	Arista
14	DIANA, Diana Ross	Tamla Motown
15	CLOSER, Joy Division	Factory
16	ME MYSELF I, Joan Armatrading	A&M
17	McCARTNEY 11, Paul McCartney	Parlophone
18	THE GAME, Queen	EMI
19	BREAKING GLASS, Hazel O'Connor	A&M
20	VIENNA, Ultravox	Chrysalis
21	REGATTA DE BLANC, Police	A&M
22	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
23	JUST CAN'T STOP IT, The Beat	Go Feet/Hansa
24	WHEELS OF STEEL, Saxon	Carrere
25	DUKE, Genesis	Charisma
26	CAN'T STOP THE MUSIC, Soundtrack	Mercury
27	PETER GABRIEL, Peter Gabriel	Charisma
28	LIVE 1979, Hawkwind	Bronze
29	OUTLANDS D'AMOUR, Police	Bronze
30	ANOTHER STRING OF HOT HITS, Shadows	EMI
31	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
32	GREATEST HITS VOL 2, Abba	Epic
33	ONE STEP BEYOND, Madness	Stiff
34	LIQUID GOLD, Liquid Gold	Polydor
35	MAGIC REGGAE, Various	K-Tel
36	READY & WILLING, Whitesnake	UA
37	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
38	HANG TOGETHER, Odyssey	RCA
39	BLACK SABBATH LIVE AT LAST	Black Sabbath
40	TWELVE GOLD BARS	Status Quo
41	SKA 'N' B, Bad Manners	A&M
42	CROCODILES, Echo & The Bunnymen	Korova
43	THE WALL, Pink Floyd	Harvest
44	THE MAGIC OF BONEY M, Boney M	Atlantic
45	DEMOLITION, Ginnschool	Bronze
46	PARALLEL LINES, Blondie	Chrysalis
47	DO A RUNNER, Athletics Spizz 80	A&M
48	HIGHWAY TO HELL, AC/DC	Atlantic
49	CULTOSAUROS ERECT, Blue Oyster Cult	CBS
50	GREATEST HITS, Rose Royce	Whitfield
51	LIVING IN A FANTASY, Leo Sayer	Chrysalis
52	RUMOURS, Fleetwood Mac	Warner Bros
53	GLASS HOUSES, Billy Joel	CBS
54	ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres In The Dark	DinDisc
55	PRETENDERS, Pretenders	Real
56	ELVIS ARON PRESLEY, Elvis Presley	RCA
57	PARADISE HAWAIIAN STYLE, Elvis Presley	RCA
58	KING OF THE ROAD, Boxcar Willie	Warwick
59	THE BEST FROM 150 GOLD, James Last	Polydor
60	SOMETIMES YOU WIN, Dr Hook	Capitol
61	HEAD ON, Samson	Gem
62	DUMB WATERS, Korgis	Rialto
63	ALL FOR YOU, Johnny Mathis	CBS
64	SPECIALS, Specials	2-Tone
65	21 AT 33, Elton John	Rocket
66	BEAT BOYS IN THE JET AGE, Lambretta	Rocket
67	ROMANTIC GUITAR, Paul Brett	K-Tel
68	NIGHTFLIGHT, Justin Hayward	Decca
69	NOW WE MAY BEGIN, Randy Crawford	Warner Brothers
70	HEAVEN AND HELL, Black Sabbath	Vertigo
71	G-BLUES, Soundtrack	RCA
72	McVICAR, Roger Daltrey	Polydor
73	THE KICK INSIDE, Kate Bush	EMI
74	SHINE, Average White Band	RCA
75	FROM A-B, New Musik	GTO

## SINGLES

1	ASHES TO ASHES, David Bowie	RCA
2	WINNER TAKES IT ALL, Abba	Epic
3	START, Jam	Polydor
4	9 TO 5, Sheena Easton	EMI
5	UPSIDE DOWN, Diana Ross	Tamla Motown
6	OH YEAH, Roxy Music	Polydor
7	OOPS UPSIDE YOUR HEAD, Gap Band	Mercury
8	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre
9	TOM HARK, Piranhas	Sire/Hansa
10	GIVE ME THE NIGHT, George Benson	WEA
11	ALL OVER THE WORLD, Electric Light Orchestra	Jet
12	FUNKIN' FOR JAMAICA, Tom Browne	Arista
13	SUNSHINE OF YOUR SMILE, Mike Berry	Polydor
14	MORE THAN I CAN SAY, Leo Sayer	Chrysalis
15	MARIANA, Gibson Brothers	Island
16	THERE THERE MY DEAR, Dexy's Midnight Runners	Parlophone
17	PRIVATE LIFE, Grace Jones	Island
18	USE IT UP AND WEAR IT OUT, Odyssey	RCA
19	LIP UP FATTY, Bad Manners	Magnet
20	DREAMIN', Cliff Richard	EMI
21	CAN'T STOP THE MUSIC, Village People	Mercury
22	BABOOSHKA, Kate Bush	EMI
23	COULD YOU BE LOVED, Bob Marley	CBS
24	BANK ROBBER, Clash	EMI
25	MODERN GIRL, Sheena Easton	Cheaptalk
26	YOU GOTTA BE A HUSTLER, Sue Wilkinson	A&M
27	EIGHTH DAY, Hazel O'Connor	CBS
28	A WALK IN THE PARK, Nick Straker Band	RAK
29	ARE YOU GETTING ENOUGH, Hot Chocolate	CBS
30	IT'S STILL ROCK & ROLL TO ME, Billy Joel	Solar
31	SLEEP WALK, Ultravox	Epic
32	MARIE MARIE, Shakin' Stevens	Go Feet/Hansa
33	BEST FRIEND-STAND DOWN MARGARET, The Beat	Sire
34	WEDNESDAY WEEK, Undertones	EMI
35	XANADU, Olivia Newton John	Jet
36	C30 C60 C90, Bow Wow Wow	EMI
37	PARANOID, Black Sabbath	News
38	BIKO, Peter Gabriel	Charisma
39	CIRCUS GAMES, Skids	Virgin
40	SUMMER FUN, Barracudas	Zonophone
41	BACKSTROKIN', Fatback	Spring
42	FREE ME, Roger Daltrey	Polydor
43	I GOT YOU, Spill Enz	A&M
44	YOU'VE BEEN GONE, Crown Heights Affair	Mercury
45	SANCTUARY, New Musik	GTO
46	LET'S HANG ON, Darts	Magnet
47	BURNIN' HOT, Jermaine Jackson	Tamla Motown
48	THEME FROM THE INVADERS, Yellow Magic Orchestra	A&M
49	RACE WITH THE DEVIL, Ginnschool	Bronze
50	KINGS OF THE WILD FRONTIER, Adam & The Ants	CBS
51	I'VE JUST BEGUN TO LOVE YOU, Dynasty	Sota
52	BLACK NIGHT, Deep Purple	Atlantic
53	JUMP TO THE BEAT, Stacy Lattisaw	Rocket
54	ANOTHER DAY ANOTHER GIRL, Lambretta	Polydor
55	EQUINOXE V, Shadows	Jet
56	MAGIC, Olivia Newton John	CBS
57	UNITED, Judas Priest	Atlantic
58	CUPID/I'VE LOVED YOU FOR A LONG TIME, Detroit Spinners	Metal Beat
59	BURNING CAR, John Foxx	Rocket
60	SARTORIAL ELOQUENCE, Elton John	20th Century
61	DOES SHE HAVE A FRIEND, Gene Chandler	Capitol
62	YEARS FROM NOW, Dr Hook	Selector
63	THE WHISPER, Selector	Island
64	GIVE ME BACK MY MAN, B52's	Zonophone
65	LIGHT NIGHT ANOTHER SOLDIER, Angelic Upstarts	Vertigo
66	NEON KNIGHTS, Black Sabbath	Arista
67	LOVE WILL TEAR US APART, Joy Division	Factory
68	SOUND OF THE FUNK, Locksmith	Island
69	UNLUCK OF CONFUSION, Secret Affair	I-Spy
70	THEME FROM NEW YORK NEW YORK, Frank Sinatra	Reprise
71	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
72	BACK TO FRONT, Spiff Little Fingers	Chrysalis
73	IN THE FOREST, Baby O	Calibre
74	ME MYSELF I, Joan Armatrading	A&M
75	GIRL FRIEND, Michael Jackson	Epic

## CHARTS

**THE NICK STRAKER BAND'S 'A Walk In The Park' was a big hit all over Europe last year racking up sales of over 9 million. In Germany alone over 1,000,000 copies of the wretched thing were disposed of during a 37 week chart stint which included 5 weeks at number one.**

Inexplicably the record missed out here when first released in May 1979 despite being available in both 12-inch and picture-disc formats, but a few weeks ago CBS licensed the track from Pinnacle and this time was rewarded with a hit.

Straker was at school with Dennis 'Blackbeard' Rowell and subsequently the pair spent four years together in Mumbai before Straker left to concentrate on studio work in 1975. 'A Walk In The Park' is his first single and is backed by a very well-known chart act which, for legal reasons, cannot be named.

Reader Dave Huttley of Carlford has an oft-repeated request regarding the singles chart. Having faithfully kept RM's chart pages since January 1972 Dave wants to know if there's any way he can get hold of the weekly listings for 1970/1 without spending a fortune. Dave first contacted the BMRB and was told that obtaining copies of the chart would set him back 200 smackers! After picking himself off the ground Dave politely declined their kind offer and like many chart freaks turned to Chartline.

Unfortunately all I can do is recommend a visit to the British Museum at Colindale where file copies of both Record Mirror and Music Week can be found. Purely from the point of view of a chart-freak I reckon that Music Week is more likely to provide the info you require merely because regular Bank holidays often prevented RM from printing current charts whilst Music Week always delays publication until the chart is available. For anyone interested in foraging in the files its worth noting that in its early years Music Week was known as Record Rotator.

But, for weekly details of the top twenty only, I'd unhesitatingly recommend Tony Jasper's 'British Record Charts' (Future 31/25) a fairly substantial tome containing a blow-by-blow account of the

UK top twenty from January 22, 1955 to February 24, 1979.

Getting back to Dave Huttley's letter for a moment, he also included a list of the forty most popular artists during the period January 1972 to 29th July 1980, presumably calculated on an inverse points basis (30 pts. for a No. 1, 1 pt. for a No. 30). Space restrictions allow me to list only the leading twenty together with points totals: 1) Abba 3,037 2) Rod Stewart 2,386 3) Gladys 2,180 4) David Bowie 2,170 5) Showaddywaddy 2,038 6) Wings 2,084 7) Gary Glitter 1,984 8) Boney M 1,919 9) ELO 1,811 10) Elvis Presley 1,797 11) Queen 1,793 12) BCC 1,742 13) Mud 1,740 14) Elton John 1,699 15) Bee Gees 1,668 16) Sweet 1,652 17) Hot Chocolate 1,609 18) Stylistics 1,575 19) T. Rex 1,548 20) Status Quo 1,532.

Mike Berry's re-emergence after a prolonged absenteeism places him third in the all-time chart absenteeism list, and the song which helped him to come back is 67 years old! Back in the early sixties Berry notched a trio of hits with his sidekicks *The Outlaws*. His last was 'My Little Baby', which vacated the chart on 23rd June 1963. 'Sunshine Of Your Smile' entered the chart on 2 August after a dry spell lasting 17 years and 40 days, putting him marginally ahead of *Big Crosby* (16 years 358 days) but just short of *Slim Whitman* whose 'I'll Take You Home Again Kathleen' last saw chart action on 5 July 1957. Slim helped his way back on 5 October 1974 with 'Happy Anniversary' after an absence of 17 years 92 days. But the all-time champion is Pat Evans whose 'Midnight Special' made the most fleeting of appearances calling in at No. 41 for a single week (31 March 1960) before sinking back into obscurity. Evans was not to chart again until 16 December 1978 with the appealing but verbose 'Hello This Is Joanie (The Telephone Answering Machine Song)', commenced a 12-week chart run ending an exile of 18 years and 244 days for Evans. Of course there's always the possibility that forces sweetheart Dame Vera Lynn will come clean and admit to taking the lead vocals on 'The Winner Takes It All' and take her rightful place as the world's most durable singer. **ALAN JONES**

# ALBUMS

# HEAVY METAL

- 1 1 EMOTIONAL RESCUE, The Rolling Stones, Rolling Stones
- 2 2 HOLD OUT, Jackson Browne, Asylum
- 3 3 GLASS HOUSES, Billy Joel, Columbia
- 4 4 URBAN COWBOY, Soundtrack, Full Moon/Asylum
- 5 5 THE GAME, Queen, Elektra
- 6 6 DIANA, Diana Ross, Motown
- 7 7 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 8 8 FAME, Soundtrack, RSO
- 9 9 GIVE ME THE NIGHT, George Benson, Warner Bros
- 10 10 AGAINST THE WIND, Bob Seger & The Silver Bullet Band, Capitol
- 11 7 EMPTY GLASS, Pete Townshend, Atco
- 12 12 THE S.O.S. BAND, S.O.S., Tabu
- 13 31 FULL MOON, The Charlie Daniels Band, Epic
- 14 14 DUKE, Genesis, Atlantic
- 15 15 ONE FOR THE ROAD, The Kinks, Arista
- 16 16 ANYTIME ANYPLACE ANYWHERE, Rossington Collins Band, MCA
- 17 17 HEROES, Commodores, Motown
- 18 20 XANADU, Soundtrack, MCA
- 19 13 THE BLUES BROTHERS, Soundtrack, Atlantic
- 20 11 THE EMPIRE STRIKES BACK, Soundtrack, RSO
- 21 18 JUST ONE NIGHT, Eric Clapton, RSO
- 22 23 PETER GABRIEL, Peter Gabriel, Mercury
- 23 24 MIDDLE MAN, Boz Scaggs, Columbia
- 24 — BACK IN BLACK, AC/DC, Atlantic
- 25 25 CAMEOSIS, Cameo, Chocolate City
- 26 26 ONE IN A MILLION YOU, Larry Graham, Warner Bros
- 27 27 THIS TIME, Al Jarreau, Warner Bros
- 28 30 BEYOND, Herb Alpert, A&M
- 29 29 RHAPSODY AND BLUES, The Crusaders, MCA
- 30 — TP, Teddy Pendergrass, PIR
- 31 19 MCCARTNEY II, Paul McCartney, Columbia
- 32 21 THERE AND BACK, Jeff Beck, Epic
- 33 33 OFF THE WALL, Michael Jackson, Epic
- 34 30 CULTOSAUURUS ERECTUS, Blue Oyster Cult, Columbia
- 35 35 FLESH AND BLOOD, Rocky Music, Atco
- 36 41 REAL PEOPLE, Chic, Atlantic
- 37 39 SWEET SENSATION, Stephanie Mills, 20th Century
- 38 32 LET'S GET SERIOUS, Jermaine Jackson, Motown
- 39 26 ME, MYSELF, I, Joan Armatrading, A&M
- 40 43 CHIPMUNK PUNK, The Chipmunks, Excelsior
- 41 36 HEAVEN AND HELL, Black Sabbath, Warner Bros
- 42 50 NO NIGHT SO LONG, Dionne Warwick, Arista
- 43 49 DAVE DAVIES, Dave Davies, RCA
- 44 46 AFTER MIDNIGHT, Manhattan, Columbia
- 45 45 CAREFUL, The Motels, Capitol
- 46 48 PRETENDERS, Pretenders, Sire
- 47 47 H. Bob James, Tappan Zeel/Columbia
- 48 75 VOICES, Daryl Hall & John Oates, RCA
- 49 60 UNDER THE GUN, Poco, MCA
- 50 51 TOMCATTIN', Blackfoot, Atco
- 51 52 ROBBIE DUPREE, Robbie Dupree, Elektra
- 52 — McVICAR, Soundtrack, Polydor
- 53 54 THE SON OF ROCK AND ROLL, Rocky Burnette, EMI-America
- 54 — ELVIS ARON PRESLEY, Elvis Presley, RCA
- 55 56 ONE EIGHTY, Ambrosia, Warner Bros
- 56 52 UPRISING, Bob Marley & The Wailers, Island
- 57 57 ROMANCE DANCE, Kim Carnes, EMI-America
- 58 53 MOUTH TO MOUTH, Lipps Inc, Casablanca
- 59 66 PLAYING FOR KEEPS, Eddie Money, Columbia
- 60 68 NO RESPECT, Rodney Dangerfield, Casablanca
- 61 65 COME UPSTAIRS, Carly Simon, Warner Bros
- 62 64 MAKE A LITTLE MAGIC, The Dirt Band, United Artists
- 63 63 THE GLOW OF LOVE, Change, RFC
- 64 34 SAVED, Bob Dylan, Columbia
- 65 44 21 AT 33, Elton John, MCA
- 66 55 WOMEN AND CHILDREN FIRST, Van Halen, Warner Bros
- 67 67 DAMN THE TORPEDOES, Tom Petty & The Heartbreakers, Backstreet
- 68 58 THE ROSE, Soundtrack, Atlantic
- 69 — JOY AND PAIN, Maze, Capitol
- 70 59 SCREAM DREAM, Ted Nugent, Epic
- 71 61 ABOUT LOVE, Gladys Knight & The Pips, RCA
- 72 — MY HOME'S IN ALABAMA, Alabama, Casablanca
- 73 42 KISS UNMASKED, Kiss, Elektra
- 74 — HORIZON, Eddie Rabbitt, Arista
- 75 — LOST IN LOVE, Air Supply, Arista

- 1 3 RACE WITH THE DEVIL, Girlschool, Bronze
- 2 1 DON'T MAKE NO PROMISES, Scorpions, Harvest
- 3 2 NEON KNIGHTS, Black Sabbath, Vertigo
- 4 11 GIVEN THE DOG A BONE, AC/DC, Atlantic
- 5 7 DIE YOUNG, Black Sabbath, Vertigo
- 6 4 NOTHING TO LOSE, Girlschool, Bronze
- 7 5 747 (STRANGERS IN THE NIGHT), Saxon, Carrere
- 8 9 BLACK NIGHT, Deep Purple, Harvest
- 9 6 TOO CLOSE TO ROCK, Samson, Gem
- 10 — HELLS BELLS, AC/DC, Atlantic
- 11 14 NO EASY WAY, Gillan, Virgin
- 12 10 WHOLE LOTTA ROSIE, AC/DC, Atlantic
- 13 8 SHOT DOWN IN THE NIGHT, Hawkwind, Bronze
- 14 12 SCREAM DREAM, Ted Nugent, Epic
- 15 — PARANOID, Black Sabbath, Vertigo

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# US SOUL

- 1 1 UPSIDE DOWN, Diana Ross, Motown
- 2 4 GIVE ME THE NIGHT, George Benson, Warner Bros/Q West
- 3 3 BACKSTROKIN', Falckback, Spring
- 4 6 THE BREAKS, Kurtis Blow, Mercury
- 5 2 ONE IN A MILLION YOU, Larry Graham, Warner Bros
- 6 9 CAN'T WE TRY, Teddy Pendergrass, PIR
- 7 11 LOVE DON'T MAKE IT RIGHT, Ashford & Simpson, Warner Bros
- 8 8 OLD-FASHION LOVE, Commodores, Motown
- 9 10 REBELS ARE WE, Chic, Atlantic
- 10 16 GIRL, DON'T LET IT GET YOU DOWN, O'Jays, TSOP
- 11 15 I'VE JUST BEGUN TO LOVE YOU, Dynasty, Solar
- 12 5 TAKE YOUR TIME, S.O.S. Band, Tabu
- 13 7 CUPID, Spinners, Atlantic
- 14 — SOUTHERN GIRL, Maze, Capitol
- 15 14 FOR THOSE WHO LIKE TO GROOVE, Ray Parker Jr & Raydio, Arista
- 16 13 DYNAMITE, Stacy Lattisaw, Cotillion
- 17 12 HERE WE GO AGAIN, Isley Brothers, CBS
- 18 20 RESCUE ME, A Taste Of Honey, Capitol
- 19 — I JUST WANNA DANCE WITH YOU, Starpoint, Chocolate City
- 20 — SHAKE YOUR PANTS, Cameo, Chocolate City

# US DISCO

- 1 1 UPSIDE DOWN, Diana Ross, Motown
- 2 2 FAME, Various Artists, RSO
- 3 4 GIVE ME THE NIGHT, George Benson, Warner
- 4 5 S-BEAT, Gino Soccio, Warner/RFC
- 5 3 FEEL LIKE DANCING, France Joli, Prelude
- 6 9 I'VE JUST BEGUN TO LOVE YOU, Dynasty, Solar
- 7 7 PARTY ON, Pure Energy, Prism
- 8 8 I'M READY/HOLLY DOLLY, Kano, Emergency
- 9 15 THE BREAKS, Kurtis Blow, Mercury
- 10 17 QUE SERA ME VIDA, Gibson Bros, Mango
- 11 — LOVE SENSATION, Loleatta Holloway, Salsoul
- 12 20 LOVE DON'T MAKE IT RIGHT, Ashford & Simpson, Warner
- 13 18 SHAKE IT UP — DO THE BOGALOO, Rod, Prelude
- 14 19 EMOTIONAL RESCUE/DANCE, The Rolling Stones, Atlantic
- 15 11 GLOW OF LOVE, Change, Warner/RFC
- 16 12 STRETCH 'N' OUT, Gayle Adams, Prelude
- 17 6 TAKE YOUR TIME (Do It Right), S.O.S. Band, Tabu
- 18 10 DYNAMITE/JUMP TO THE BEAT, Stacy Lattisaw, Atlantic
- 19 16 EARTH CAN BE JUST LIKE HEAVEN, Two Tons O' Fun, Fantasy
- 20 13 IN THE FOREST, Baby O', Baby O' Records

# STAR CHOICE

- 1 1 ITCHYCOO PARK, Small Faces
- 2 2 HEROES, David Bowie
- 3 3 ROAD RUNNER, Jonathan Richman
- 4 4 REFLECTIONS, Supremes
- 5 5 HEART OF GLASS, Blondie
- 6 6 PRETTY VACANT, Sex Pistols
- 7 7 BRING ON THE NUBILES, Stranglers
- 8 8 MEN OF GOOD FORTUNE, Lou Reed
- 9 9 NO WOMAN NO CRY, Bob Marley
- 10 10 FIRST CUT IS THE DEEPEST, P.P. Arnold



HAZEL O'CONNOR

# YESTERYEAR

- ONE YEAR AGO (AUGUST 18, 1979)
- 1 DON'T LIKE MONDAYS
  - 2 WE DON'T TALK ANYMORE
  - 3 REASONS TO BE CHEERFUL
  - 4 AFTER THE LOVE HAS GONE
  - 5 ANGEL EYES/VOULEZ VOUS
  - 6 HERISHAM BOYS
  - 7 CAN'T STAND LOSING YOU
  - 8 WANTED
  - 9 DUKE OF EARL
  - 10 THE DIARY OF HORACE WIMP
- IVE YEARS AGO (AUGUST 23, 1975)
- 1 I CAN'T GIVE YOU ANYTHING (BUT MY LOVE)
  - 2 SAILING
  - 3 THE LAST FAREWELL
  - 4 BARBADOS
  - 5 IF YOU THINK YOU KNOW HOW TO LOVE ME
  - 6 IT'S BEEN SO LONG
  - 7 BLANKET ON THE GROUND
  - 8 THAT'S THE WAY I LIKE IT
  - 9 JIVE TALKIN'
  - 10 DOLLY MY LOVE

- TEN YEARS AGO (AUGUST 22, 1970)
- 1 THE WONDER OF YOU
  - 2 NEANDERTHAL MAN
  - 3 RAINBOW
  - 4 LOLA
  - 5 TEARS OF A CLOWN
  - 6 SOMETHING
  - 7 THE LOVE YOU SAVE
  - 8 NATURAL SINNER
  - 9 IN THE SUMMERTIME
  - 10 I'LL SAY FOREVER MY LOVE
- FIFTEEN YEARS AGO (AUGUST 21, 1965)
- 1 HELP
  - 2 YOU'VE GOT YOUR TROUBLES
  - 3 WE'VE GOT TO GET OUT OF THIS PLACE
  - 4 I GOT YOU BABE
  - 5 A WALK IN THE BLACK FOREST
  - 6 EVERYONE'S GONE TO THE MOON
  - 7 CATCH US IF YOU CAN
  - 8 MPT TAMBOURINE MAN
  - 9 ZORBA'S DANCE
  - 10 IN THOUGHTS OF YOU

- 1 3 GIVE ME THE NIGHT/THE WORLD IS A GHETTO/BREEZIN', George Benson, Warner Bros 12in
- 2 2 FUNKIN' FOR JAMAICA (NY), Tom Browne, Arista 12in
- 3 5 UPSIDE DOWN, Diana Ross, Motown 12in
- 4 1 USE IT UP AND WEAR IT OUT, Odyssey, RCA 12in
- 5 4 JUMP TO THE BEAT, Stacy Lattisaw, Atlantic 12in
- 6 10 OOPS UP SIDE YOUR HEAD, Gap Band, Mercury 12in
- 7 11 BURNIN' HOT, Jermaine Jackson, Motown 12in
- 8 9 COULD YOU BE LOVED, Bob Marley, Island 12in
- 9 6 BRAZILIAN LOVE AFFAIR, George Duke, Epic 12in
- 10 13 UNLOCK THE FUNK/BLACKJACK/FAR BEYOND, Locksmith, Arista 12in
- 11 8 TAKE YOUR TIME (DO IT RIGHT), The S.O.S. Band, Tabu 12in
- 12 7 A LOVER'S HOLIDAY/THE GLOW OF LOVE, Change, WEA 12in
- 13 12 IN THE FOREST, Baby O, Calibre 12in
- 14 28 BACKSTROKIN', Falckback, Spring 12in
- 15 16 LOVE X LOVE/OFF BROADWAY/MOODY S MOOD/DINORAH, Dinorah/Star of a Story (X)/TURN OUT THE LAMPLIGHT, George Benson, Warner Bros LP
- 16 14 THIS FEELIN'//I WANNA KNOW YOUR NAME, Frank Hooker, DJM 12in
- 17 23 TASTE OF BITTER LOVE, Gladys Knight & The Pips, CBS 12in
- 18 15 CUPID, Detroit Spinners, Atlantic 12in
- 19 21 FEELS LIKE I'M IN LOVE, Kelly Marie, Calibre Plus 12in
- 20 28 HUNT UP WIND/CAPTAIN CARIBE, Hiroshi Fukumura, US Inner City LP
- 21 25 GIVE UP THE FUNK/DOES IT FEEL GOOD, BT Express, Calibre 12in
- 22 24 DYNAMITE, Stacy Lattisaw, Atlantic 12in
- 23 19 FUNKY TOWN//ALL NIGHT DANCING, Lipps Inc, Casablanca 12in
- 24 32 STEPPIN'//KILLING TIME, Shakatak, Polydor 12in
- 25 36 BIG TIME (MARY-GO-ROUND), Rick James, US Gordy LP
- 26 35 I'VE JUST BEGUN TO LOVE YOU, Dynasty, Solar 12in
- 27 17 BEHIND THE GROOVE//YOU'RE ALL THE BOOGIE I NEED, Teena Marie, Motown 12in
- 28 26 BE THANKFUL FOR WHAT YOU'VE GOT, William DeVaughn, US TEC LP
- 29 34 LOVE MEETING LOVE/INSTRUMENTAL LOVE, Level 42, Polydor 12in
- 30 33 ROLLER JUBILEE, AI D Media, CBS 12in
- 31 20 ON THE CAMEOSIS, Cameo, Casablanca 12in/promo remix
- 32 44 MARIANA, Gibson Brothers, Island
- 33 40 I LIKE (WHAT YOU'RE DOING TO ME), Jeff Young & Company, US Brunswick 12in
- 34 27 YOU GAVE ME LOVE/USE YOUR BODY & SOUL, C.H.A., De-Lite 12in
- 35 30 LET'S GET IT OFF/MAGIC OF YOU, Cameron, Saloot 12in
- 36 31 DOES SHE HAVE A FRIEND?, Gene Chandler, 20th Century-Fox 12in
- 37 18 BACK TOGETHER AGAIN, Flack/Hathaway, Atlantic 12in
- 38 22 REALLY REALLY LOVE YOU, Cecil Parker, EMI 12in
- 39 52 COLORS IN SPACE/HELL ON WHEELS/WHISPER ZONE/HIGH POINT/COME BACK JACK/CARIBBEAN BLUE, Ramsey Lewis, US Columbia LP
- 40 48 YOU'VE BEEN GONE/FAR OUT, Crown Heights Affair, De-Lite 12in
- 41 58 WAS THAT ALL IT WAS, Jean Carn, Phil Int 12in
- 42 45 SEARCHING/ANGEL IN MY POCKET, Change, WEA 12in
- 43 53 I DON'T WANT NOBODY ELSE TO DANCE WITH YOU//YOU'RE SO GOOD, Narada Michael Walden, Atlantic 12in
- 44 41 FREE AND EASY, Rene & Angela, Capitol 12in
- 45 66 PRIVATE LIFE, Grace Jones, Island 12in
- 46 59 SOUL SHADOWS//PUT IT WHERE YOU WANT IT, Crusaders, MCA 12in
- 47 50 SUGAR FROSTED LOVER, Flakes, Calibre 12in
- 48 60 JOY AND PAIN/CHANGING TIMES/THE LOOK IN YOUR EYES/FAMILY ROOTS/SOUTHERN GIRL, Maze, US Capitol LP
- 49 38 MY GIRL, Whispers, Solar 12in
- 50 69 WHEN I COME HOME (REMIX), Aura, US Dream 12in
- 51 39 POP IT DO YOUR THING//COPY THIS, One Way/Al Hudson, MCA 12in
- 52 55 SPACE RANGER//HOT SPOT/QUEST, Sun, Capitol 12in
- 53 51 WE SUPPLY//MORE HOT FUN//TOGETHER AGAIN, Stanley Clarke, Epic 12in
- 54 64 DO YOUR DANCE//FREE//HOME/SINGING AND DANCING, Rhyze, Epic LP
- 55 49 JUST HOW SWEET IS YOUR LOVE//FOUND LOVE IN YOU, Rhyze, Epic 12in
- 56 73 WEAKNESS FOR YOUR SWEETNESS, Jimmy Serenyah, Rokel 12in
- 57 71 NIGHT CRUISER/LOVE MAJIC/GROOVATION/UNCLE FUNK/SKATIN', Eumir Deodato, US Warner Bros LP
- 58 76 POP YOUR FINGERS, Rose Royce, Whittfield
- 59 56 STRETCH 'N' OUT, Gayle Adams, Epic 12in
- 60 47 HARD WORK, John Handy, MCA 12in
- 61 82 GROOVE CONTROL//DO ME RIGHT//DAY AND NIGHT, US Solar LP
- 62 37 HANGIN' OUT//OPEN SESAME, Kool & The Gang, De-Lite 12in
- 63 63 YOU'RE A STAR, Starship Orchestra, CBS 12in
- 64 46 FIRECRACKER//TECHNOPOLIS, Yellow Magic Orchestra, A&M 12in
- 65 61 DISTRACTED//NEVER GIVIN' UP, Al Jarreau, Warner Bros 12in
- 66 57 DALLAS, The Mexicano, Mercury 12in
- 67 81 I HEARD IT IN A LOVE SONG, McFadden & Whitehead, US TSOP
- 68 68 ALL ABOUT THE PAPER//I TOUCHED A DREAM, Dells, US 20th Century-Fox 12in
- 69 80 TAKE ME IN YOUR ARMS TONIGHT//LOVE T.K.O./FEEL THE FIRE//CAN'T WE TRY, Teddy Pendergrass, US Phil Int LP
- 70 — FUNKDOWN, Cameron, Salsoul LP
- 71 77 I WANNA GET WITH YOU, Ritz, US Posse 12in
- 72 74 SAMBA DO MARCOS, Sadao Watanabe, Japanese Flying Disk LP
- 73 67 I JUST WANNA DANCE WITH YOU//GET READY GET DOWN, Starpoint, US Chocolate City LP 12in promo
- 74 — DON'T MAKE ME WAIT TOO LONG/GOD DON'T LIKE UGLY, Roberta Flack, Atlantic 12in
- 75 82 NO TIME LIKE NOW, Philly Cream, Calibre 12in
- 76 65 I OWE YOU ONE, Shalamar, Solar 12in
- 77 — LOVE DON'T MAKE IT RIGHT//GET OUT YOUR HANDKERCHIEF//YOU NEVER LEFT ME ALONE, Ashford & Simpson, US-Warner Bros LP
- 78 54 RAG-BAG//FRIENDS AND STRANGERS/CITY NIGHTS, Dave Grusin, Japanese JVC LP
- 79 — RESCUE ME//BOODIE OOGIE OOGIE, A Taste Of Honey, Capitol 12in
- 80 78 I WANNA BE WITH YOU/CASANOVA//SLIP AND DIP/CAN YOU GET TO THIS, Coffee, US De-Lite LP
- 81 75 I'M COMING OUT//MY OLD PIANO//GIVE UP//TENDERNESS, Diana Ross, Motown LP
- 82 83 ANOTHER ONE BITES THE DUST, Queen, EMI LP
- 83 72 GIRLFRIEND, Michael Jackson, Epic
- 84 — AMIGO, Black Slate, TCD LP/Ensign 12in promo
- 85 — HOUSE PARTY, Fred Wesley, US RSO
- 86 — BETCHA I'M GONNA GET YA//THE HUNTER GETS CAPTURED BY THE GAME//IT'S REAL IF YOU FEEL THE NEED, Candi Staton, Warner Bros LP
- 87 — DANCIN' ON A WIRE//LOVE GROOVIN', Surface Nurse, Groove Production 12in
- 88 84 LAST CALL/HONKY TONK STRUTTIN', Crusaders, MCA LP
- 89 — BUBBLE GUM (I CHEWZ YOU)/SIR JAM A LOT/NON STOP (TO THE SKY), Captain Sky, US TEC LP
- 90 70 DON'T YOU WANT TO FEEL IT (FOR YOURSELF)//LET ME BE YOUR ANGEL YOU KNOW I LIKE IT, Stacy Lattisaw, Cotillion LP

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"BUCKET AND SPADE TOUR"

AUG 19 PLIMOUTH, Freeto  
AUG 20 TORQUAY, 4000 Club

AUG 21 PINZANCE, Demelza  
AUG 22 BOURNEMOUTH, Town Hall

CHR 1255