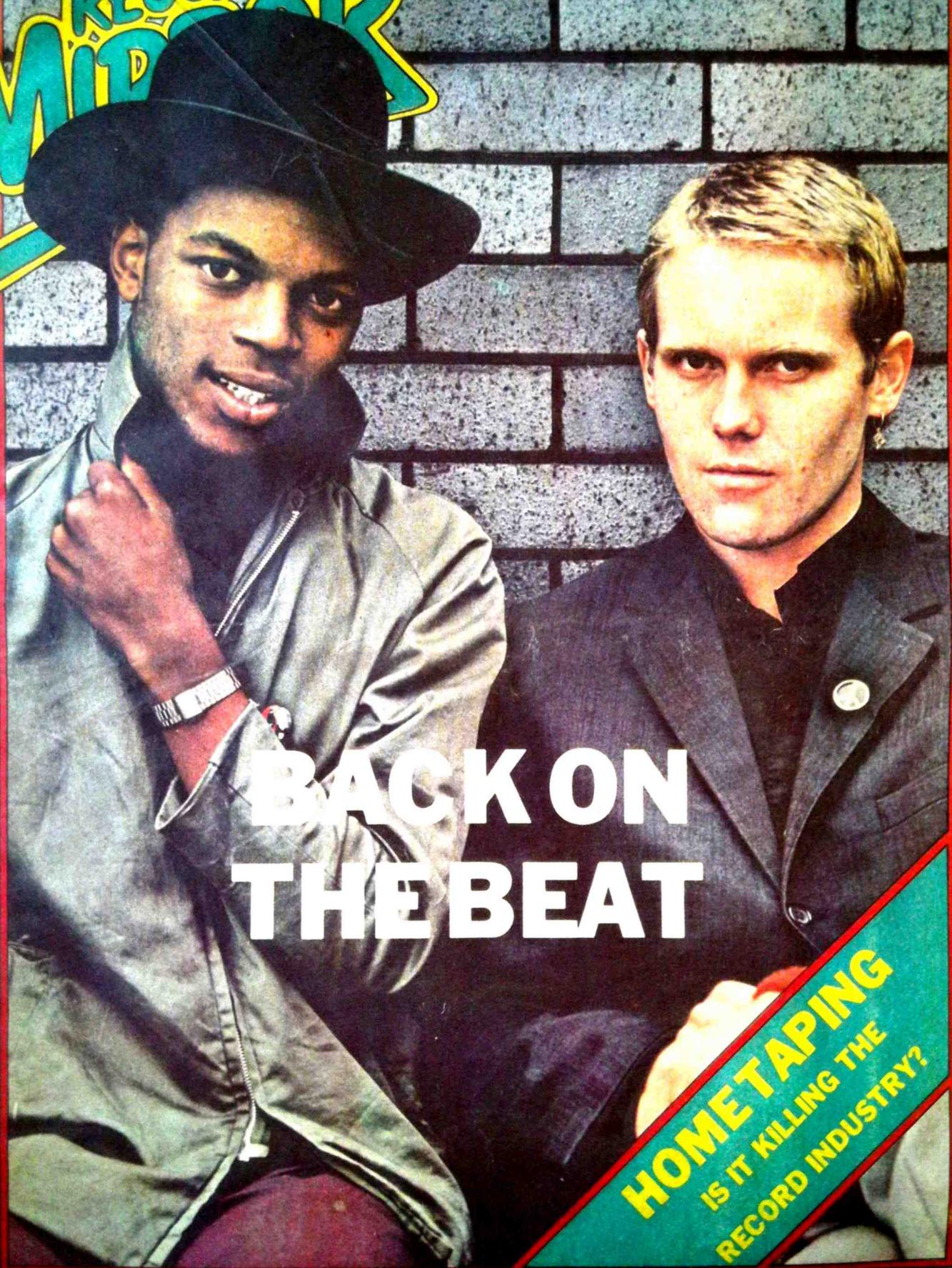


CLASH POSTER

**RECORD
MIRROR**



**BACK ON
THE BEAT**

BOWIE SONGWORDS

BARRACUDAS • MARTHA AND THE MUFFINS

**HOMETAPING
IS IT KILLING THE
RECORD INDUSTRY?**

STRAY CATS •

GILLAN



PAULA

LAST WEEK in New York, several performers were gripped by the urge to make wonderful music together. Unfortunately it was in the middle of Central Park. **Bonnie Raitt** was joined onstage by **Southside Johnny**, then over at the Bottom Line, country singer **George Jones**, (a rather erratic type who has cancelled the last two gigs he was meant to play in the city) looked on the verge of a nervous breakdown all through the concert.

In the end he handed his guitar over to **Johnny Paycheck** at the end of the first show. At the end of the second gig, he could be found

serending with **Bonnie Raitt** and **Linda Ronstadt**. My spy thought she saw **Elvis Costello** at the side of the stage.

CARLENE Carter's performance at the Venue was frightfully well attended. There was the delicious **Dave Edmunds** who played. And **Chris Difford** of **Squeeze**, **Bette Bright** with her new hairdo (a sort of unusual bouffant with an excess of boob), **Suggs** of **Madness**, **Phil Rambow** and **James Hunt** (not together). Also there, that astonishingly good looking duo from the **Pretenders**, **James Honeyman Scott** and the hugely big headed **Martin Chambers** (but then a million women say he has good reasons so who is little moi to argue?).

THE Upp donated £100 to Release at the Venue last week. According to my informant, they are nice boys and Spurs supporters, which I always thought was something to do with horses but still.

PRAYING Mantis' drummer had a brush with death earlier this week when doctor's gave him a dose of

penicillin for his sore throat and his heart stopped for three minutes. Apparently he didn't have the usual cast iron heavy metal constitution epitomised by men like **Lemmy** of **Motorhead** and had a very dangerous resistance to the drug. The press release informed me: "Luckily a doctor was on hand to revive him," which seemed something of an understatement but you know how hardened these press officers can get.

I'VE just been handed the sleeve of the new **Kate Bush** album 'Never For Ever' which is like a sort of fairy tale illustration until you turn it over and gaze at the shots of Kate who is flying around dressed up as a bat with her tongue hanging out in a sort of **Gene Simmons** meets **Vincent Price** style pose.

■ **IAN** Paice, **Whitesnake's** drummer had a baby girl last week. She was born to his wiffette **Jeanette** at **Princess Margaret Hospital** in **Windsor**, which sounds very nice and pastoral.

BOW Wow Wow recently threw a wobbler in the offices of **Clifford Busby**, the managing director of **EMI**. Apparently they were cross their first single didn't do terribly well. Although if **Mirror** queen of pop **Pauline McLod** (who was interviewing the band) hadn't been there, they might not have chucked a clock out the window and broken a few gold records over the desk. **Mr McLaren**, the group's manager commented: "They were really angry — they even smashed a revolving door." sounds like something out a **Marlon Brando** film.

*I FELT this photograph would be fascinating for purely anatomical and medical reasons. But many questions are raised by this photo of **Liquid Gold** — why is this lady's top subsiding? Is the man on the far right leaning forward because his trousers are giving him a hernia? Not that they have anything left to hide, I'm sure, but I'd like to know.*



STING AND **Lux** from the **Cramps**, snapped in New York recently, where it was **Peculiar Hat Week**. Both of them are looking very intense and had obviously been discussing lyrics and early 18th century French poets. Or perhaps they've just been watching 'When The Boat Comes In' which is now showing in the States, preceded by a warning that if you give the **Geordie** accents time, in the end you will understand all.



MICK JAGGER and girlfriend **JERRY HALL** stare aghast (probably at the bill) in the Venue. Two **Stray Cats** lose out in the pouting contest.



the new single

DOUBLE PACK

from

coming soon

BLACK SEA New Album

generals and majors

PLUS 'DON'T LOSE YOUR TEMPER' 'SMOKELESS ZONE' 'THE SOMNAMBULIST'

XTC

IAN GILLAN may not be as young as he once was but he still knows how to enjoy his birthday. The happy event was last Thursday and during the evening's gig at Aylesbury Friars, Virgin Records, overcome by party spirit, presented the former Purple screamer with a celebratory cake — tactfully embellished with a solitary candle. Now everyone knows you can't have your cake and eat it so, after the audience had lifted their voices in his honour, he proceeded to deposit said goodie over the well shaven head of bassist John McCoy. Thankfully, the tonsured one managed to towel himself down in time for the much demanded encore ... 'Smoke On The Water' or something.

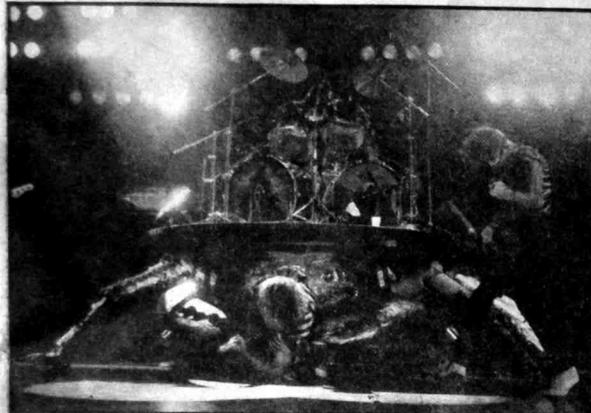
BROKEN Home played a gig at the Venue with the Stray Cats as their support band. Stray Cats currently have everybody after them, with CBS looking ahead in the running. Stone's PR Keith Altham had been beavering away on behalf of the band, and a fair whack of Rolling Stones showed up, specifically Mick

Jagger and Jerry Hall, Keef and Charlie. With the total population of A&R persons waving cheque books and expense accounts in the Cats' faces it was a shame to see the Venue evacuated for the Broken Home set. But first prize goes to the Phonogram person, Dave Bates, who turned up two hours late looking slightly bewildered at the fact that the band had gone on before the civilised hour of 11 pm. The lengthy guest list included Elvis Costello, Paul Weller, all of the Bodysnatchers, Spizz, Richard Jobson, who had sensibly left the quiff competition to the New York rockers, Billy Idol and Tony James, Denny Laine, Steve Severin and Budgie of the Banshees, Jane Aire, Kirsty McColl and old larts Rick Kemp and Pete Sinfield.

THE Stranlers did a few numbers with Hazel O'Connor and their own frog member was heard to tell her: "This is the first time we've had a girl sing with us — we've told all the others to get lost." The French member of the



THE PLASMATICS made a very brief visit to Britain the other week and although they didn't get to play, stick gaffer tape on their chests or play any solos on chainsaws, they gave us a demonstration of the Grace Jones influence in hairdo's with their intriguing blue and pink Mohican styles. The chappie with a moustache (unmatching) also has an interesting dent in the end of his nose, which no doubt came from a fragment of Rolls Royce blowing up onstage.



THE SCORPIONS might sound boring, but they have a terribly exciting stage show. Here you can see a guitarist getting eaten by a giant clawed thing which has been lurking under the drum riser. No more than he deserves probably.

Stranlers was also heard to claim that about four years ago the wonderful Chrissie Hynde used to rub against his thigh and ask if she could sing with the band. Not only are we inundated with their bloody Golden Delicious we now have to suffer their taunts about respectable women.

THE Specials had to butter up United States customs officers in order to get their tapes (of the new album) out of jail or wherever they put tapes when they've been naughty. They were in New York to do things to the album.

■ Dave Wakeling of the Beat had his flat burgled last week and the burglars took his new cameras and also the stereo but they left his silver disc.

THE super Dr Feelgood's have started their world tour, setting Spain alight with their pulsing rhythms and Lee Brilleaux's fascinating dancing. Upon arrival in Santander, the band and their entourage discovered that things

had been cocked up and they had no hotel rooms booked. It's also fiesta week in sunny Spain and bull goings in the street are commonplace. In the end they were all booked into the private rooms of the local maternity hospital.

THE forthright Jake Riviera sent a letter to Virgin Publishers last week. Apart from the truly epic 'Rockstars Underpants' book they are also publishing a few other little numbers like the 'Rock Year Book'. It's to this production that Mr Riviera took exception. I must say the letter is quite a memorable one and next time I'm in a cross mood I'm going to copy it. The year book wanted to include Carlene Carter's lovely sleeve in their pile of best sleeves of the year (nobody's going to agree about everything else in the book anyway). "Please take this letter as a fact that we do not want our album sleeves in your stinking book," quoth Mr Riviera in no uncertain terms. "Others may be impressed by your cheap scam to make money but not us," he notes, nobly angered by Virgin's lack of artistic feelings.

What with letters like this arriving in the post and their foremost writer/photographer moaning almost continuously about important literary topics like make up artists and frocks, Virgin's Maxim has gone down with an abscess under one of his teeth.

THE Hitmen's current stay in the States has so far been rather marred by unfortunate incidents. Firstly their truck broke down in the middle of Times Square, then they almost got into a fight with a New York cabbie, which with their humour is no mean feat.

In the end they were on the way towards glorious sunny Brooklyn. Then there was an overturned chemical truck on the Washington Bridge which had caused the biggest jam almost in history (that's artistic licence), finally they arrived at the venue two hours late. The next night (it's like the Forsyte Saga) fire officials wouldn't let them ago on stage until they'd built a nine foot tunnel leading to the fire escape to allow the audience a quick escape. (?)

Until next week, love Paula, xxx.

selected by shoplifters ignored by intellectuals



DIRTY LOOKS

— seez 22 — stiff records —

limited edition £3.99

NEWS

Edited by JOHN SHEARLAW

THE JAM have announced the full dates for their autumn UK tour news of which was exclusively revealed in last week's RECORD MIRROR.

But there's still no definite news about whether the new album will be out in time for the tour. Said a spokesman for their record company: "It's loosely scheduled for October, but we've had no news of titles as yet. They're keeping very quiet about it, for once a rumour starts it spreads like wildfire."

So, 'Jam Mark 4' or not, the tour runs as follows:

Sheffield Top Rank October 26, Newcastle City Hall 27 and 28, Edinburgh Playhouse 29, Glasgow Apollo 30, Manchester Apollo 31 and November 1, Deeside Leisure Centre 2, Leeds Queens Hall 3, Brighton Conference Centre 6, Bracknell Sports Centre 7 and 8, Poole Arts Centre 9, Cardiff Sophia Gardens 10, Birmingham Bingley Hall 11, Leicester De Montfort Hall 12 and 13, London Rainbow 15 and 16, London Hammersmith Odeon 18 and 19.

Tickets will be available from Wednesday August 27 (except at Sheffield, from August 30). Prices for seated venues are £4, £3.50 and £3.00 — for standing venues prices will be



THE JAM: full tour dates.

JAM TOUR DATES

£1.75 only. They'll be available at box offices and some local record shops. • The gig at the Sheffield Top Rank

will be open to under-18's, as arrangements have been made to remove the bar facilities.

STONES BOXED

SPECIAL BOXED sets of the Rolling Stones 'Classic Hits Of The Sixties' are to be made available by their old record company, Decca, this week — with one small catch.

For although the 12 singles will be obtainable from record shops, the special 'Collector's Box' to put them in will only be available by mail order — at a cost of £3.85 (PLUS 90 pence postage and packing).

The singles are all double A-sides, and are: 'Come On'/'I Wanna Be Your Man', 'It's All Over Now'/'I Wanna Be Loved', 'Satisfaction'/'Little By Little', 'Not Fade Away'/'Little Red Rooster', 'The Last Time'/'Paint It

Black', 'Get Off My Cloud'/'Play With Fire', 'Jumpin' Jack Flash'/'As Tears Go By', '19th Nervous Breakdown'/'Have You Seen Your Mother', 'Let's Spend The Night Together'/'You Can't Always Get What You Want', 'Honky Tonk Women'/'Ruby Tuesday', 'Street Fighting Man'/'Out Of Time', 'Symphony For The Devil'/'Gimme Shelter'.

The box is available by post only, and details will be circulated to record shops and advertised. The £3.85 price tag also includes a poster and a badge... in case you were wondering!

U-2 TWO-LEGGED TOUR



U-2: back in Britain.

DUBLIN-BASED U2 will be back in Britain next month, for the first part of a two-leg tour to promote their debut album.

The band, whose latest single 'A Day Without Me' is already attracting attention, have virtually completed the album — and it should be titled and in the shops by early October.

Meanwhile they've planned a lengthy two-part UK tour which will run into November, with the first set of confirmed dates running as follows: Coventry General Wolfe September 6, London Lyceum 7, London Marquee 8, Bristol Berkely 9, Hull Wellington 11, Scarborough Taboo 12, Leeds Queens Hall 13, London Marquee 15, Penzance Demeizas 17, Totnes Civic Hall 18, Stroud Marshall Rooms 19, Woolaston Nags Head 21, London Marquee 22, Sheffield Limit 23, Liverpool Bradys 25, Birmingham Cedar Ballroom 26, Coventry Polytechnic 27, London Marquee 29, Brighton Polytechnic 30, Leeds Fan Club October 2, Retford Porterhouse 3, London School of Economics 4, London Herne Hill Half Moon 5, Nottingham Boat Club 7, Manchester Polytechnic 9, London Kingston Polytechnic 11.

BUZZCOCKS TO TOUR AFTER ALL

IT SEEMS as if the Buzzcocks have changed their minds about touring this year.

For they'll be playing a 10-date tour in October, coinciding with part two of their three-part 'Do-It-Yourself' LP. The first date confirmed is at the

Edinburgh Playhouse on October 6, the others follow next week, along with ticket details.

BROTHERS PLAY FIRST UK GIG

THE BROTHERS Johnson are to play their first ever UK dates in September.

Although they've toured extensively in the States, along with their own band, they've so far only visited Bri-

tain for promotional visits. But after a two-year run of chart success you can now see them live at Brighton Dome September 22, Birmingham Odeon 23, Manchester Apollo 24, London Dominion Theatre

25, 26 and 27.

All tickets are available immediately... and there will also be a new single out for the tour, 'Treasure', released on September 19.

WONDER SINGLE

STEVIE WONDER releases a new single to coincide with his week of dates at the Wembley Arena... but it now looks unlikely that the new album will be ready in time.

Entitled 'Hotter Than July', it was originally scheduled for release in early September, but as Wonder is still working on the album hopes for even an autumn release are now fading.

However tracks from the new LP will form a large part of the UK shows, we're promised, as Wonder (and his band Wonderlove) will be performing for two hours each night.

And the single? It's 'Masterblaster (Jammin')' coupled with 'Masterblaster (Dub)'; and copies have already been pressed!



STEVIE: new single.

RADIO ONE TO START PHONE-IN

RADIO ONE launch their first ever 'audience participation' programme on August 1.

'Studio B15', which will be chaired by Adrian Love — making his debut for the station — is a two-hour show where listeners can suggest, compile and present their own features.

Says Chris Riley, one of the two producers: "The contributors, our listeners, will be produced as if they are professional journalists. Even the best team can't offer the range of

ideas and information that can come from nine million people."

'Studio B15' will also have a 'call-in' phone line, which can be opened at any time during the programme.

The first in the series is on August 31, on the 3pm to 5pm pre-Top 40 slot. And among the subjects lined up for presentation by listeners in the weeks to come are: Race Relations, Nuclear Armament, Radio Jingles, Is Romance Dead? Northern Ireland, Punk in Perspective, Phobias and Lonely Hearts Clubs.

KENNEDYS TOUR

THE DEAD KENNEDYS begin their debut UK tour next month, playing 12 club and college dates.

But the group's "reputation" has preceded them, and their London date has been switched from the Lyceum to the Music Machine after a ban by the Lyceum's owners Mecca.

Gordon Hubbard, Mecca's Area Manager, told RECORD MIRROR: "We've had some trouble with punk rock groups like the Boomtown Rats in the past, and this sounds like more of it."

Mecca's disapproval notwithstanding the group will play the following dates: Middlesbrough, Rock Garden, September 25; Dundee, Caird Hall, 26; Edinburgh, Nite Club, 27; Liverpool, Bradys, 29; Nottingham, Boat Club, 30; Northampton, Paddock, October 1; Sheffield, Lead Mill, 3; Manchester, Polytechnic, 4; Blackburn, King Georges Hall, 5; London, Music Machine, 8; Coventry, Lanchester Polytechnic, 10; Cromer, West Runton Pavilion, 11.

The new Dead Kennedys album, 'Rotten Fruit And Vegetables', is released on September 29.

TOM HARK RE-RELEASE

THE ORIGINAL version of the Piranhas' hit 'Tom Hark' is to be re-promoted by Old Gold Records.

First recorded by Elias and his Zig Zag Jive Flutes, 'Tom Hark' reached Number 2 in the singles' charts in 1957. It now joins the Old Gold list of 'Golden Oldies' currently available

with their original A and B sides — a list that now numbers over 500 'classic' hits.

But there aren't any plans as yet to re-release the second version of 'Tom Hark'. Recorded by Ted Heath and his Orchestra it also reached the Top 10 in 1957!

Rainbow THEATRE MCP presents

JOURNEY

+Special Guests

Monday 22nd Sept 8.00pm
Tickets £3.50 £3.00 £2.50

Available from B.O. Tel 263 3148-9. L.T.B. Premier and Virgin Ticket Unit

Vince Cadillac &

Ties

NEW SINGLE IS

Lovey Dovey

CRASH is the label POW!



MADNESS: "baggies will be back by autumn."

BAGGIES BACK

MADNESS START a bid to head the "latest high Street trend" next week... with a new single entitled 'Baggy Trousers'.

Taken from the new, as yet uncompleted Madness album, the single is out on September 5. And Madness have already promised:

"Take our word for it, baggy trousers are going to be big this autumn."

The group will be back from a short break to complete the album in early September, and a tour is being lined up to follow its release.

FLEETWOODS STAY PUT

FLEETWOOD MAC will not be splitting up... but there will be at least two solo albums from members of the group before they record together again in 1981.

That's the news this week from Fleetwood Mac's American office, who have hit back angrily at music paper reports (not in RECORD MIRROR) that the group were "on the verge of breaking up". Mac played two concerts at the Los

Angeles Hollywood Bowl recently, and it was rumoured that they would announce the "split" then. But it has now been made clear that the group will be taking a lengthy break (after playing 119 concerts since last autumn) — and that several solo albums are likely to result.

The band's record company, WEA, don't expect a new studio album until next spring... at the earliest.

IN BRIEF

THE 'FIREMAN'S Ball', due to be held in Cambridge on August 30 and 31, has been cancelled at the insistence of the City Corporation. Problems arose about fire regulations and sanitary facilities, and the two-day event, which was to have featured Motorhead, Girlschool and Hawkwind among others, will now take place (hopefully) at Bourne End, outside Cambridge, "some time in September". All tickets should be held until the new arrangements are finalised.

SAMSON ARE to support Journey on their forthcoming European tour, which includes a date at the London Rainbow on September 22.

DUNCAN MACKAY has left 10cc to concentrate on his own "projects". He'll be releasing a solo album, entitled 'Visa' on the Edge label in October.

THE INVITATION pub in London's Clapham Junction is the home of a new rock venue, beginning on August 29. Two bands will play there each Friday.

INTERESTED in playing a benefit for Animal Welfare? Bands are needed for a charity festival in Sheffield on October 18, and anyone able to help should contact Chris Youdell on 01-603 5574.

RELEASES

TEARDROP EXPLODES, recently signed to Phonogram release their first single on September 5, entitled 'When I Dream'. An album and a tour will follow shortly.

IAN GOMM has a new LP 'What A Blow' released on September 1, produced by Martin Rushent. His current single 'Jealousy' was released last week, and he'll be playing a gig at the London Hammersmith Clarendon on September 5 before leaving the country to play European dates.

PATRICK MORAZ brings out his new solo album this week, 'Co Existence' was written with Syrinx, a pan flautist, and is a musical piece in four movements.

LYNX, a London East End band released their single 'You're Lying' on Chrysalis on August 23. Originally this was available through the independent Aves label.

LINDA AND THE DARK bring out their first single this month on the newly formed Crash label. Titled 'Horror Movies', it comes in a picture sleeve and is released on August 29.

THE PLASMATICS are rush releasing a new single to commemorate their love for the GLC who banned their concert at the Hammersmith Odeon recently. The single is pressed in yellow and red explosion vinyl and is titled 'Monkey Suit'. They are now considering a European tour later this year which may include a London date.



PLASMATICS

DIRTY LOOKS had their first LP issued by Stiff on August 22. The American - based band will be touring Britain shortly.

AMY, a new five piece London group, make their vinyl debut in the shape of a single released on August 15. Entitled 'Small Talk' it was produced by Biddu.

BLACK SLATE, London's reggae band, have signed a major deal with Ensign Records and bring out their debut single for the label 'Amigo' on September 5.

TOYAH WILCOX

TOYAH WILCOX: is to play one London date prior to playing a season at the Royal Court in October. The gig — on September 3 at the ICA — will be filmed by Michael White for the rock movie 'Urgh! A Music War'. A documentary about the actress and singer 'The Life And Times Of Toyah Wilcox' will be networked on ATV sometime later this year.

DR FEELGOOD

DR FEELGOOD: have added two extra dates to their forthcoming British tour. They play the Hucknall Pit Rock September 25 and Withersea Grand Pavilion 26. Their new album 'A Case Of The Shakes' is released on September 12.



STRAY CATS

STRAY CATS

STRAY CATS: The American rockabilly 3-piece currently attracting attention from all the record companies have added six new London dates: Marquee August 27, Half Moon 31, Dingwells September 4, Moonlight 10, The Venue 12, 13.

YOUNG MARBLE GIANTS

YOUNG MARBLE GIANTS: are to play three No Nukes Music benefits to raise funds for the anti - nuclear campaign. They are: Edinburgh Niteclub September 10, Stirling Albert Hall 11, Perth Riverside Bar 12. These gigs will be supported by the Thompson Twins and Local Heroes. The Giants then go on to play 'Nottingham Boat Club 16, London Rock Garden 17.

TELEVISION PERSONALITIES

TELEVISION PERSONALITIES: London dates for September run like this: Rainbow Theatre 1, Hammersmith Clarendon 5, Islington No. 1 Club 9, Croydon Crawdaddy 12, Stockwell Old Queen's Head 19, Rock Garden 22.

ESSENTIAL LOGIC

ESSENTIAL LOGIC: return to gigging around London with the following dates. Rainhow Theatre September 1, Islington No. 1 Club 2, Music Machine 8, Richmond Broileys 25, London Action Space Theatre October 3.

TOURS

MODERN JAZZ

MODERN JAZZ: resume their London gigs this month with new bass player Mike Ansell. Marquee August 29, Clapham 101 Club September 1, Canning Town Bridgehouse 2, Fulham Greyhound 4, Marquee 8, Herne Hill Hall Moon 11, Crystal Palace Hotel 12, Moonlight Club 15, Marquee 16, Fulham Greyhound 17, Marquee 23, Fulham Greyhound 25, Crystal Palace Hotel 26, Marquee 30.

ARTERY

ARTERY: play London West Hampstead Moonlight Club September 1, Hull Wellington Club 2, Sheffield Limit Club 9, Leeds Futurama 14.

UPP

UPP: founded in 1973 and who have been concentrating on session work over the past couple of years with artists such as Jeff Beck and Desmond Dekker, return to the live circuit by playing at the London Venue on August 28. The gig will be recorded for a future live album.

BLUES BAND

BLUES BAND: as a thankyou to all the London clubs that helped the band in its early days have announced a six date tour of London. They are at the Marquee September 4, Putney Half Moon 5, Canning Town Bridgehouse 6, North Finchley Torrington 6, Fulham Golden Lion 8, Dingwells 9.

QUARTZ

QUARTZ: who, along with White Spirit will be supporting Gillan on his forthcoming tour, have added a couple of dates to their own tour. They are: Hincley Leisure Centre September 4, Redditch Valley Club 5.

GILLAN

GILLAN: have added a second gig at London Hammersmith Odeon on October 15.

THE TYGERS OF PAN TANG

THE TYGERS OF PAN TANG: to coincide with the release of their first album, 'Wild Cat' set out on the first leg of an extensive UK tour. Newcastle Mayfair September 12, Northampton Paddock 13, Hull Wellington Club 15, Grimsby Central Hall 18, Middlesbrough Rock Garden 19, Retford Portlougher 21, Leeds Florde Grené Hotel 21, Derby Assembly Rooms 22, Cardiff Top Rank 23, Colwyn Bay Dixieland Show Bar 24, Bournemouth Town Hall 26, Blackburn King Georges Hall 28, Hardest Shoulder of Mutton 29, Manchester Polytechnic 30.

VIBRATORS

VIBRATORS: having just finished a stint in the studio start a series of London dates starting at the West Hampstead Moonlight on August 28.

THE TOURISTS

LUMINOUS TOUR OF GREAT BRITAIN

- | | |
|---|---|
| <p>Mayfair Suite, Sunderland
Wed. 18th Sept. 8.00 p.m.
Advance Tickets £5.00. At door £3.50
Available from 8/10 Tel: 0783 57568
H.V. and Spinning c/o Sunderland
and Pete Edwards South Shields</p> | <p>Colston Hall, Bristol
Wed. 17th Oct. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from 8/10 Tel: 0272 291768</p> |
| <p>City Hall, Newcastle
Fri. 19th Sept. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from 8/10 Tel: 0632 612606</p> | <p>Odeon Theatre, Birmingham
Fri/Sat. 3rd/4th Oct. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from 8/10 Tel: 021 641 61072</p> |
| <p>Apollo Theatre, Glasgow
Sat. 20th Sept. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from 8/10 Tel: 041 332 9221/2</p> | <p>St. Georges Hall, Bradford
Sun. 5th Oct. 7.30 p.m.
Tickets £3.50, £3.00
Available from 8/10 Tel: 0274 32513</p> |
| <p>Capitol Theatre, Aberdeen
Sun. 21st Sept. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from 8/10 Tel: 0224 23141</p> | <p>Apollo Theatre, Manchester
Mon. 6th Oct. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from 8/10 Tel: 061 273 1112/3</p> |
| <p>Odeon Theatre, Edinburgh
Mon. 22nd Sept. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from 8/10 Tel: 031 567 3805</p> | <p>De Montfort Hall, Leicester
Tues. 7th Oct. 7.30 p.m.
Tickets £3.50, £3.00
Available from 8/10 Tel: 0532 544444</p> |
| <p>City Hall, Sheffield
Thurs. 23rd Sept. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from 8/10 Tel: 0742 735295/6</p> | <p>Victoria Hall, Hanley
Thurs. 8th Oct. 7.30 p.m.
Tickets £3.00
Available from Mike Lloyd Music Shop
Forester, Hanley, Newcastle under Lyme
and Lotus Records Stafford</p> |
| <p>Assembly Rooms, Derby
Wed. 24th Sept. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from 8/10 Tel: 0332 31111</p> | <p>Empire Theatre, Liverpool
Fri. 10th Oct. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from 8/10 Tel: 051 709 1556/8</p> |
| <p>Guild Hall, Portsmouth
Fri. 26th Sept. 7.30 p.m.
Tickets £3.50, £3.00
Available from 8/10 Tel: 0705 24355</p> | <p>Special Guests
barracudas</p> |
| <p>Rainbow Theatre, London
Sat. 27th Sept. 8.00 p.m.
Tickets £3.50, £3.00, £2.50
Available from 8/10 Tel: 01 263 2148
Premier, L.T.B. and Virgin Ticket Unit</p> | <p>Odeon Theatre, Hammersmith
Sun. 28th Sept. 8.00 p.m.
Tickets £3.50, £3.00, £2.50
Available from 8/10 Tel: 01 748 4081
Premier, L.T.B. and Virgin Ticket Unit</p> |
| <p>Gaumont Theatre, Southampton
Tues. 30th Sept. 7.30 p.m.
Tickets £3.50, £3.00, £2.50
Available from 8/10 Tel: 0703 23772</p> | <p>Special Guests
barracudas</p> |

HORROR MOVIES IS THE SINGLE

LINDA AND THE DARK ARE THE BAND

CRASH IS THE LABEL

POW 2

BEST FRIENDS

DANIELA SOAVE beats the blues. THE BEAT keep time.

"ALLONS TOU le monde — nagez avec le Beat!"

Never a truer word spoken. It's Monday night in Biarritz, the Beat's last gig in France. They're playing to a packed football stadium on a bill with Skafish, XTC and the Police. Typical of all festivals, it is raining, but to leave it at that is a vast understatement. Imagine the world being turned upside down and the Atlantic Ocean falling from the sky. Now you've got the picture.

Didn't stop the crowds, though. I'd be surprised if they noticed it. But who bothers with anything when the Beat are there to captivate? Ranking Roger, dancing around like a marionette on speed; the inimitable Saxa, his oh sweet saxophone melting over you like a cool balm; Everett's steady and inventive backbone of percussion; Dave Wakeling's fine strong voice... who notices anything when you have that and more to enchant you?

So swim we all did. And enjoyed every stroke of it



THE BEAT: left to right, Everett Martin, David Steele, Saxa, Andy Cox, Ranking Roger, Dave Wakeling.

you're not fit to do the tour we'll all be cut up, but we'll accept his decision. But if you're well enough you're coming to the States if I have to drag you on the plane myself. Okay? Is that fair?"

Saxa agrees, then in his pixie like fashion, adds "But the doctor, if he says Saxa's well, Saxa will go to another doctor because the first one is lying."

This argument continues for a good half hour. Everett groans and leaves the table. Saxa rambles on to himself and I talk to Andy. Tomorrow sees the return to England, then what?

He groans. "We've got loads to cram into a couple of weeks. For a start there're two films to be sorted out, whether we're going to do them or not."

He's talking about the 2 Tone film, which basically is live footage of everyone who had anything to do with 2 Tone, and if this goes ahead a gig will have to be arranged hastily before the American. The second is that 'Urgh! A Music War' which gets more hideous the more I hear of it. More bands seem to be added to the list at every moment which, in my opinion, makes for a disjointed long bore. Andy agrees. "I don't think I'd like to see over 30 bands in a couple of hours."

Then there's the American tour, overshadowed by the doubt that Saxa might not be with them, and then the group return to start work on their second album.

"We want to do it differently from our last," he says. "That was sheer hell, because we were in the studios for six weeks. We hadn't finished the songs, hadn't finished all the material, so there was a lot of pressure on us. We want to have more time to rehearse things and get them sorted out."

So no British tour lined up?

"Not in the meantime. Besides, I don't want to do a big tour again. Three or four days on, then as many nights off. People really don't believe you when you come home off tour and say you're knackered, but it's true — it really knocks it out of you. You can't really be happy."

Everett returns to find Saxa still talking about his health, his sax and his love of God. But the waiters are eager to shut shop as it is the early hours, so we trundle back to the bus, hotel bound. There are serious doubts whether I can remember the day's events, but I assure everyone I have (practically) everything on top. "It'll be interesting to see what bits you remember," Dave Wakeling concludes.

Which is why I'm sitting in bed several hours after everyone else has fallen asleep, writing down as much as I can remember. My brain's still functioning after 24 hours without any form of stimulant whatsoever. No — I tell a lie. I've seen, heard and met the Beat today. What more do I want?

the associates
new album
new single
the affectionate punch
I've finished writing on
I've finished writing on
I've finished writing on

too. Now I'm sitting up on the hotel bed after the day's events. I've been up over 22 hours and I'm scribbling like a maniac. I'm not drunk, I'm not speeding, I'm just HIGH from the aura the Beat give off. I'm just savouring the different conversations I had...

Back at the football stadium the Beat leave the stage after a wondrous set. They worked hard to put some colour back in the grey evening, and they succeeded. The crowd call them back for two encores, singing along, dancing, clapping... who cares about a little rain?

As if to punish the audience for their irreverence, the rain god turns up the dial, and it starts falling with an even fiercer velocity. We leave to the strains of XTC valiantly defying the weather, sounding strong and promising.

Back in the hotel bar, I am sitting with Everett and Saxa, waiting for the others who are doing an interview for radio one. Saxa conjures up a Peter Pan character, innocent, sweet, cackling at his own riddles, that no one else can understand, so full of naive charm. Everett, said to be the cautious man, thinks carefully at what he is about to say, but he is just as forthright and honest. He and I breaking the ice by talking about drumming to find our feet.

Everett tells me how much he hates touring because it's too much hard work. I'm surprised because he's deadly serious... he must surely get something out of it or else there'd be no point in continuing.

"It keeps me away from me babies," he explains, "and I've just found a

woman to look after them for me. The eldest one's nine, then eight and six. It's too young to be apart from your father." He's looking forward to the day when the Beat can afford to take their families with them on tour but that's a long way off. I tell him how the Little River Band forked out 85 thousand dollars on travelling fares alone so they could travel en famille on their last world tour. Everett whistles in amazement. Meanwhile he has to put up with missing his babies.

The interview upstairs is over, and we drive off in the bus in search of some place to eat, Saxa reluctant to leave his unfinished glass of lager behind on the bar table. Some excellent reggae is booming from the van's stereo system. Dave Wakeling in particular is in ecstasy, imploring Everett to turn up the volume, singing along, his eyes closed, slapping his hands across his thighs.

"What do you think of this?" he asks me, not waiting for my reply. "This originally came out years ago and it's been deleted, but we just discovered a French guy has bought the rights to release it in Europe, but not England. We've got hold of his telephone number and we're going to ring him up and see if we can bring it out on Go Feet."

I ask who it is. It's a group called the Congos, the album, 'Heart Of The Congos'.

"I don't want to make a big thing if it comes out on Go Feet," Dave informs me, "but it merits release, I know it."

Agreed unanimously. It'll be good too, to see something else out on Go Feet, as the Beat seem to have been slow —

reluctant? — to sign other bands to their own label.

"It's not through want of trying," Dave points out. "We put out a lot of ads inviting bands to send us in tapes, so we could give some support slots when we went on tour, using local bands rather than one throughout the entire tour. But most of them were SO-O-O bad, really awful third rate ska bands. We've got a two singles deal with a three piece called the Mood Elevators, who are NOT a ska band, but I got to thinking maybe it had gone too far, this ska thing."

Funny, because that's what I thought about the Beat when I first heard 'Tears Of A Clown'. Everett had asked me earlier what I thought of them — I'd replied that the first single — for me — was one big turn off.

"Because you preferred the original!" he interrupted, with a cry of glee. Yes, but 'Hands Off She's Mine' with its jazzy off beat, then 'Mirror In The Bathroom' stretched out their tentacles, and I was well and truly hooked. I always prefer things you have to work at — relationships, music, work itself. Anything which arrives without a struggle loses its value; you just can't appreciate it.

Like Everett himself. The biography tells you he didn't get on well with the band in its initial inception, that there were great personality problems.

"We had such differences of opinion," he admits. "I was going to walk out the group before it even got off the ground but I decided to stick it out. Now there's this great love among all of us. We don't have any

ights, and I'm sure that won't change. We're all happy."

Seating arrangements at the restaurant cause a minor problem in that we all can't be seated together, but I am in the good company of Saxa, Everett and Andy. Salads arrive and we stick into them.

"How're you going to write this?" Everett demands, amazed at my lack of tape recorder or notebook. "How're you going to remember it all?"

I point to my head. Don't worry, it's all going down inside here. My memory box is switched on. Sometimes people or music or both move you enough to dispense with such machines. Such a happy joyous atmosphere exists that it would be a shame to spoil it by introducing an obtrusive machine.

It's true... there's such a lovely feeling... of companionship, of love, something which really comes over strong. Saxa is talking away to me as if there is no tomorrow in his brand of riddles, patois, philosophy and gleeful cackles. "Do you believe in God?" he asks me. Sort of, I reply. Not the belonging to a church that fills you with guilt kind, but the joy you get out of being alive, of music, at nature, good writing, all that sort of thing.

"I like my saxophone and God. I love them the best in the world," Saxa tells me. "And beautiful women..." he grins with glee. "I was made to play saxophone, that's why my name is Saxa. I used to play flute but I gave it to a preacher man, ain't nothing like my saxophone." He cackles again. "When I finished with the Beat, I'm going

back to the preacher and join his church."

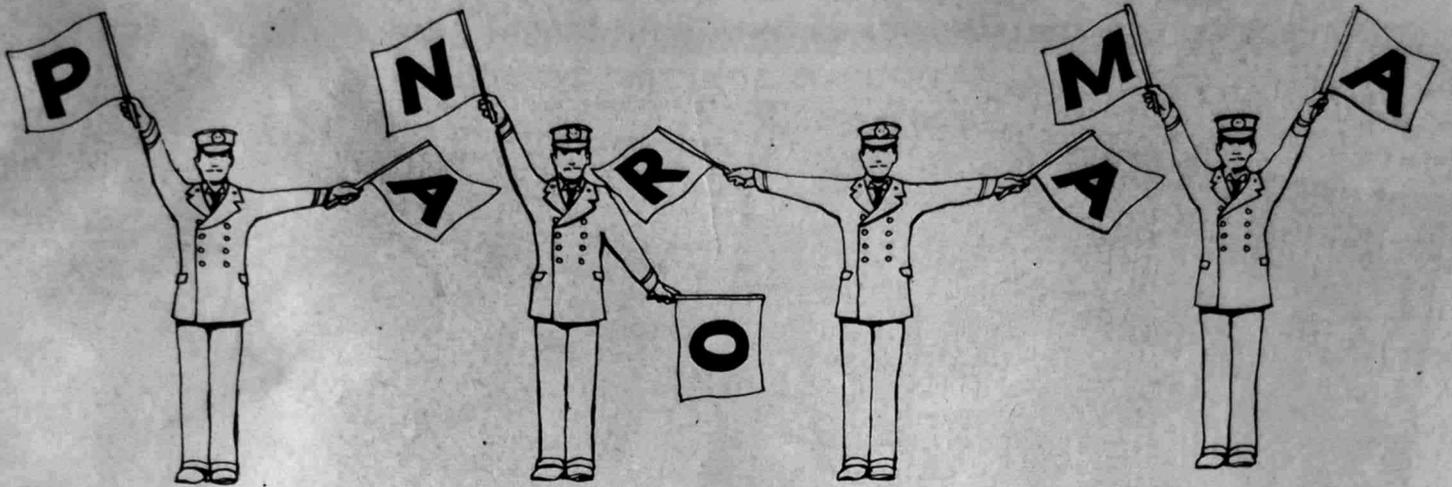
But surely you wouldn't be happy Saxa, if you retired, I protest. You just told me you love your saxophone. Saxa makes a holy sign of the cross, looks skywards and blows a kiss to Jesus. "Yes, but God makes you so you can move out the way for the young. Look at me, I am 50 years old and I'm a sick man. I don't want to stop some young person who wants to play with the Beat. It's like the old wood dies for the young branch. I've got to stop soon or I'll drop."

There's protests against this sentiment. Andy tells Saxa not for the first time there isn't anyone else he wants to play with. "Look Saxa, even if you only played one note in each song it would still make it right, because there's nothing else to equal you. You can take it easy, you don't have to do long solos, or sway about on stage. But it wouldn't be the same without you."

This isn't a selfish sentiment. Andy says this because he loves Saxa. Saxa is part of the Beat like your hand is part of your arm. But Saxa is reluctant to go on the five week American tour which starts on September 5, convinced he will drop dead over there.

"I'm a sick man," he protests. "They don't see me as an old man. They see me as one of them. They don't see my life is nearly over. I can't go on this tour or it'll be my end."

"Look Saxa, I want you to promise me this," Andy says, full of emotion. "When we get back to England we'll all come down to London with you and see the best doctor there is. If he says



The New American Smash
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The brand new Cars album.



SONGWORDS



THE PIRANHAS

Does anybody know how long to World War III? I want to know, I've got to book my holiday. They want me in the army, but, I just can't go. I'm far too busy listening to the radio.

CHORUS:

The whole thing's daft, I don't know why. You'll have to laugh or else you'll cry. You'll have to live or else you'll die. You'll have to laugh or else you'll cry.

My friends say, that

we're heading for a grotty time. It is just a load of slapstick in a pantomime. We are heading for disaster but I just don't care. Shut your eyes and count to ten, you won't be there.

CHORUS:

The whole thing's daft, I don't know why. You'll have to laugh or else you'll cry. You'll have to live or else you'll die. You'll have to laugh or else you'll cry.

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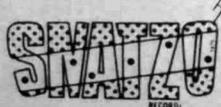
Tom Hark

THE REVILLOS

NEW SINGLE HUNGRY FOR LOVE

VOODOO 2

From their forthcoming album 'REV UP' VOOODOO2 is a different cut from the album



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Do you remember a guy That's been in such an early song I've heard a rumour from ground control Oh no don't say it's true. They got a message from the action man. I'm happy, hope you're happy too.

I've loved all I've needed love Sordid details following. The shrieking of nothing is killing me Just pictures of Jap girls in syn- thesis And I ain't got no money I ain't got no hair. But the planet is glowing.

CHORUS: Ashes to ashes funk to funky We know Major Tom's a junky Strung out in heavens high Hitting an all time low.

Time and again I tell myself I'll stay clean tonight But the little green wheels are

following me Oh no, not again I'm stuck with a valuable friend I'm happy hope you're happy too.

One flash of light but no smoking pistol I've never done good things I've never done bad things I've never done anything out of the blue I want an axe to break the ice. I want to come down right now

CHORUS

My mama said to get things done You better not mess with Major Tom.

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DAVID BOWIE Ashes To Ashes

EVEN IN these gloom-laden days of recession Britain still has two things in plenty: first class musicians and a bristling bulldog spirit. Blend the two and you find a brand of hard rock, heavy metal, call it what you will, that has absorbed everything America has to offer and still retained its peculiarly British identity.

Something to be proud of you'd think. Not likely. Over the years the press has done its best / worst to give HM a "music for the mindless" stigma but the dinosaur has stubbornly refused to die and today is more popular than ever.

Indeed, Gillan's 'Glory Road' album, easing straight in at Number Three, shows just how popular the music really is although entering the chart with a howitzer attack rather

than a bullet surprised even the band's vocalist, ex-Deep Purple frontman Ian Gillan.

"I thought it might eventually make Top 10 because the last one got to Number 11 and could have done even better if the record company hadn't decided to run out of stock but, no, I didn't expect anything like that. Still, it'll probably go to Number 40 next week."

Whatever happens chartwise, though, Ian's pleased with the finished product, calling it the strongest album he's worked on since 'Machine Head'.

"I was very happy with 'Mr Universe' (the last Gillan album) but there's an extra air of confidence about this one that's great. And it's upset the odd critic which is also good. I don't want people to say 'Oh yeah, it's alright,' I like them either to love it or hate it and a few people hate it so that's excellent."

And, as a thank you to Gillanites everywhere, the first 15,000 copies contain a free LP of off-the-wall material called 'For Gillan Fans Only.' Some of what's on offer, 'Higher And Higher' and 'Your Mother Was Right' for instance, is serious, some not. Particularly not is side two's magnum opus 'Egg Timer', a liberty-taking send up of Samson's 'Vice Versa'.

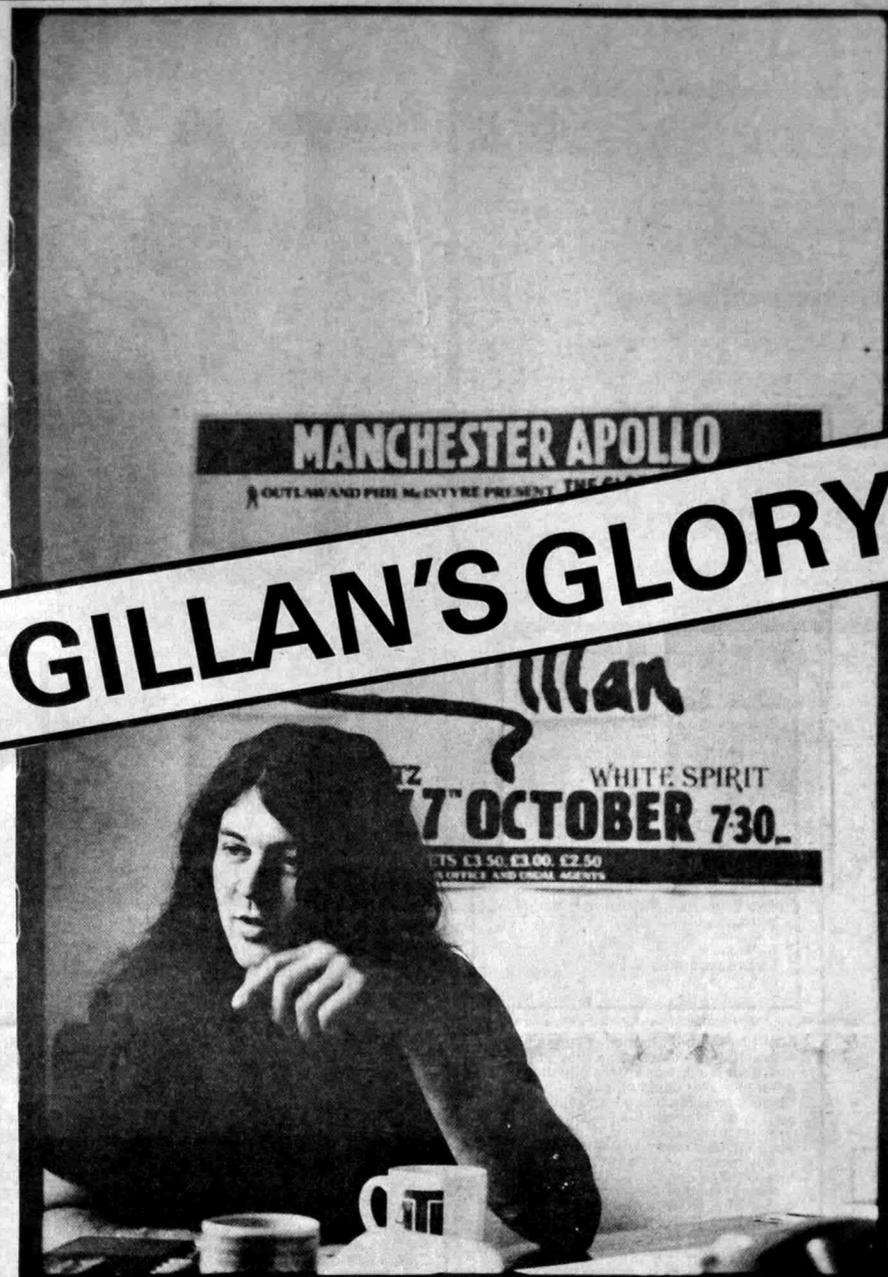
"If you read rock 'n' roll lyrics out of context with the tune they often don't make a great deal of sense," explains Ian. "And these ones sounded really crass on their own. They kept on saying 'She's a real two-timer', which you've got to admit is a very profound line, so we called it 'She's A Real Egg Timer' which probably makes more sense."

But before you have visions of Samson's hooded drummer going after the offending Gillan members with his trusty axe, let me quickly point out that both bands are on cordial terms and I'm heartily assured that the sent-up parties took it all in good spirit.

The album, however, is in no way a mere promotional gimmick and is certainly not responsible for the immediate take off of 'Glory Road'. More important on that score is current media interest in all things loud and metallic — "A flannel to wipe the egg off the face of the music biz," as Ian describes it.

"But, of course, that's only one aspect," he points out. "I also benefit from having been with Deep Purple, from being in a great band now and from knowing what I'm doing after 18 years. It all adds up really."

And, besides, Gillan aren't really a HM band in the traditional head to wall sense and the actual title implies a certain grim and joyless quality that isn't particularly



IAN GILLAN: "You couldn't prise us apart with a razor blade."

"Deep Purple? Wossat then?" asks IAN GILLAN. "Search me, mate," quips DANTE BONUTTO. Family album snap by PAUL COX.

indicative of their musical approach.

Indeed, Ian would like to see some of British steel's more juvenile exponents steering their music away from the rather constructive format of grass roots HM.

"Don't get me wrong, I like headbangers as much as anyone else," he assures, "but if you want to compete and be successful you have to recognise that there's more to music than just heads down and trust in the Lord. You have to introduce other elements which means developing the characters of the people in the band so that there's some kind of visual relationship between them and the audience."

But, of course, in filling out the bare bones it's easy to become flatulent and flabby. Ian is aware of the danger.

"If someone is a master of their instrument it's a delight to watch them having a blow but there's no way it should go on for half an hour. I mean Bernie (Torme) crams everything into one five-minute solo because after that I'm gonna be giving him the whammy eye to get a move on."

Indeed, now that the band — John McCoy (bass), Colin Towns (keyboards), Mick Underwood (drums), Bernie Torme (guitar) and Mr Universe himself on vocals — has left the small circuit, their

hungry, aggressive edge could easily be dulled by a touch of complacency. But with an ultra-hectic schedule like theirs, I can't see them staying in any one rut long enough to get stuck.

First, they're off on a lightening bash round Greece as a warm up for the British tour in Sept / Oct, then it's over to America till Christmas, back to Britain in the new year to record the next album and then some more European, American and possibly Japanese dates before another British tour in late autumn / early winter. And, despite rumours to the contrary, a Deep Purple reunion is not a part of the Gillan master plan. Not that he hasn't been approached, mind.

"I've talked to Ritchie quite a lot and my interpretation is that he's never really found any satisfaction with Rainbow and, now he wants to put Purple back together."

"So?"

"Tomorrow, I think... But I'm not getting involved. It would be totally pathetic and throw us right off the contemporary front into the museum."

But the 'Deepest Purple' compilation did burn up the chart to Number One (ho, ho) so the band must still mean something.

"Yeah, but it's a collectors item, a

souvenir album. I mean people still go into fossil shops and buy fossils and besides it's only those who never saw Purple who want it reformed."

So how recently did Ritchie approach you about the second coming?

"Well, he asked me to join Rainbow about two Christmases ago..."

When Ronnie James Dio was still the singer?

"That's right, and then last year when he did the Wembley gig there was talk of a Purple reunion. I mean, as far as Ritchie and Roger (Glover) are concerned it's all very thrilling but my reaction is why not have Dave Coverdale in the band 'cos I'm really happy doing what I'm doing."

"I mean it would be great to play a few concerts and do all the old numbers but the motivation behind it and the involvement of all the other parties has to be closely examined. Like, there'd be about 10 managers, 15 agents, 2,000 road managers, 9 private jets and every suite in every town would be booked 6 months ahead. You know, they're talking in millions and millions but so far I haven't heard one mention of music."

Indeed, in all the behind the scenes wheeling and dealing the music and the musicians have been least considered. It's lawyers,

accountants and publicists who are running the show and to them the name Deep Purple is synonymous not with music but stacks and stacks of money.

"It's all been presented to me in totally the wrong way," continues Ian. "I mean, Purple is something I'm really proud of but all this public debate is just dragging the name through the dirt. It's being so unprofessionally handled it's not true."

Quite. Just the other day the

producer of the Tommy Vance show phoned Ian's manager and told him he'd received a semi-official announcement that the Purple patch up was all set to go ahead with Ian as singer. And, what's more, dates in America have already been booked.

Needless to say no one had bothered to discuss this with Ian who was understandably more than a little peeved. Particularly as he's extremely happy with the Gillan band and, at present, would much rather be working with Torme than the enigmatic man in black.

"Don't get me wrong, for me Ritchie's still the guv'nor but I don't think he can play to his peak while he's living in America. At the moment, everything he does is completely within his control, he's lost all that and aggression."

Perhaps Blackmore feels that once back with Purple squeezing out the expected sparks won't be such a problem but rumour has it that there's another reason behind his keenness to reform the band. Apparently, Whitesnake's management are saying that unless Dave Coverdale is made the vocalist they'll go ahead and form Deep Purple without Blackmore and Glover and so unless Ritchie can compile his version of the group pretty sharpish there's a possibility that he might be gazzumped.

This, of course, could lead to the marvellous situation of two bands, both called Deep Purple, vying for the same audience and Ian can't help but smile at the prospect.

"I can see it all ending in death, y'know, people will be gunned down all over the world. It'll be just like the Drifters all over again."

But then the workings of the Purple organisation have never been particularly logical. When Ian quit Deep Purple in '73 he still remained firmly under the management's thumb and, despite the fact that he had no income to speak of, they turned him into a tax exile, gave him generally naff advice and eventually landed him £100,000 in debt.

"Becoming a tax exile was the biggest mistake of my life," he reflects, "because generally I do things for enjoyment not money."

Indeed, in the past he's turned down many lucrative offers (ie the part of General Peron in 'Evita') simply because they had no relevance to his life at that particular time. One offer he didn't refuse, however, was that made by Virgin Records who actually phoned him up and suggested signing a deal. When that happens it's a sure bet that does paving time is over and the benefits are there to be reaped, but despair not Purple acolytes the Blackmore / Gillan double act may yet be revived.

"One day I'd really like to work with Ritchie again and maybe it'll be with Purple, I don't know. I remember he always used to say 'no compromise' and that was our attitude. If we believed it we'd do it, we were a totally inseparable unit. And that's how the Gillan band is today, we're so tight you couldn't prise us apart with a razor blade and I wouldn't give that up now for all the tea in China."



TAPE IT OR LEVY IT

ROBBERY WITHOUT violence — that's what home taping has been called. The record companies' profits are down and they're screaming "Thief!"

They say that in the last year, home taping has lost them £228 million, a figure they get from calculations made by the British Phonographic Industry. You the ordinary music fan, have been cast in the role of mugger.

They say, that with the introduction of music centres (around 1971), home taping has increased dramatically. And how do they arrive at this figure of £228 million? They say that in surveys carried out, it's been shown that 25% of music copied at home results in sales lost to record companies and their artists. Taking the average price of an album at just over £4, the total value lost is £228 million.

We at Record Mirror did our own survey — thanks to everyone who sent in their forms — and came up with some surprising results.

OF THE 700 readers who replied to the survey, 94.7% say they tape music at home. 89.9% of the readers said they knew that home taping is illegal, although some mentioned they had a licence to record legally. Of the readers who did home taping, 74.4% taped singles; 80.7% taped albums, 22.3% taped live gigs; 82% taped from the TV and 82% taped from the radio.

ASKED WHY they did home taping, 69.4% said it was to make their own compilations; 12.6% said it was to have tapes for the car; and 57.7% said that they did it because records were too expensive.

ASKED IF they would have bought the records anyway, if they hadn't had taping facilities at home, 61.1% said they would (NOTE: the BPI survey gave the figure for this question in their survey as 31%).

ASKED IF they taped records borrowed from friends and/or a library, 64.6% said they did.

IT was interesting to see that most people taped from radio and TV. So would it make much difference if the record companies did develop a "tone" that could be put onto the record, making it impossible to tape? And the high percentage of readers who make tapes for their own compilations, suggests they already own the records they are taping. Readers mentioned they used taping to avoid wearing out their records, and also because they could carry a tape recorder around anywhere, whereas a record player isn't so portable. A lot of people said they taped records that are now deleted, and that they didn't like the choice of tracks used for compilations (record companies please note).

But are record sales really down that much? Bearing in mind that this country is in a recession, and that there are almost two million people unemployed (many of whom are school leavers and record buyers), you'd expect people to put records pretty far down on their list of priorities. After all, there isn't much money to throw around. But this isn't the case.

Asked how many records and tapes they buy in a month, readers said they buy on average:

- 5.6 singles
- 2.2 albums
- 0.3 pre-recorded tapes
- 2.1 blank tapes

One year ago, the average figures for the month were:

- 5.9 singles
- 2.2 albums
- 0.5 pre-recorded tapes
- 2.29 blank tapes

Two years ago, the average figures were:

- 5 singles
- 1.9 albums
- 0.5 pre-recorded tapes
- 2.15 blank tapes

SO IN fact, the difference is very small. Although there has been a drop in the figure for blank tapes. This offsets any difference that could be caused by readers possibly being too young a year ago, to be interested in buying records.

So, although there isn't much money to spend, music fans are still finding enough to buy records and tapes. But they are interested in economy — who isn't? Asked whether they looked out for low priced albums, 65% of the readers in the survey said they did. And a resounding 72% said they would like the record companies to drop gimmicks or expensive packaging if it would bring down the price of the records. While it's fun to have picture discs, picture sleeves, 12in singles or coloured vinyl, the majority would prefer to pay less for the plain black disc in a low cost sleeve.

The Record Mirror readers know what they want: good music at a reasonable price, on records that are properly pressed, in sleeves that don't fall apart after a week.

What do the record companies want? High profits, and an end to home taping and bootlegging. To get this, they want to put a levy on the sales of blank tapes and/or recording equipment. As a levy on tape recorders wouldn't have much effect (it's estimated that 63% of the homes in this country have taping facilities), ideally they would like to see the price of a blank tape up to the price of a pre-recorded tape. The levy would take a long time to come into effect, so what are they doing about it now?

The plan to put a "tone" on records has not been very successful so far. But Polydor have decided to put out the Shadows' new album on pre-recorded tape before they release it on vinyl, and this idea could spread to other companies.

Apart from that, to boost sales, companies have cut their margins and are putting out albums that rarely sell for the full price. Hardly anyone pays over a fiver for an album now. Most top albums you could buy for between £3.50 and £3.95, with discount. This brings our prices more into line with America and Europe, where the average price for an album is £3.50 — and considerably less than Japan, where record buyers have to fork out about £6. Pre-recorded tapes look like pretty much a dead duck, at prices ranging from about £4.75 to £6.

What else could they do? Well, they could start by re-thinking their entire approach to the business. Look at the success of the small independents: they

have low running costs, they don't own pressing plants, brain scanners, cinemas, hotels or radar equipment.

Neither do they pay out whopping great advance royalties to their bands, knowing there's a chance they might not recoup the money.

Neither do they sign up bands for long periods of time. Most of them sign for something like a three singles deal, then if all goes well, they take it from there. The previous Director General of the BPI, Geoffrey Bridges, said: "... 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."

I believe this is a sweeping generalisation, but there is some truth in the statement. Record companies don't have to pay out thousands, but there is a legacy of mistrust. Signing a record deal cuts both ways: bands have been held to deals to continue making records at a low royalty long after they paid their way by having early hits.

And if you look at the way the costing of an album is sliced up, you'll see that the artist royalty is by no means the biggest bite. Instead of trying to get more money out of us, why don't the companies agitate to get the government to lower the VAT rating? And what about lowering their overheads?

And most important — why don't they be more discriminating about the records they actually release? Every week, a pile of singles (sometimes about 100 a week) arrive in the Record Mirror office for review. Of those, there is a large percentage of absolute rubbish, records they must know will never make the chart in a million years. The BPI estimate that of 100 singles released in a week, only 15 will make the Top 50. I'd be surprised if it was that many. Cutting out the dross would be a huge step forward.

But will they do it? Look at the way A&R departments (responsible for finding new talent) have reacted in the past: when new wave broke, they rushed out and signed practically anything that moved. A lot of those bands just didn't have what it takes. A lot of money went down the drain. The indie sign bands they really believe in — and if they're wrong, well they haven't lost their shirts.

What about reducing the price of albums? After all, if albums were cheaper, we'd buy more of them. We're paying about 61p on an album in Value Added Tax — books carry no VAT. So what's the chance of unloading this tax? After all, the record industry has raked in millions for the government. And the way the cake's sliced right now, the government is getting more than the artist per record.

I spoke to an uncompromising spokesman for the Customs and Excise Department.

"VAT is a question for the Government," he said. "It is an all-embracing tax and there are a number of companies who would like to claim exemption — the theatre for instance. But I can tell you it's unlikely that the tax would be dropped."

Bleed 'em till they're dry, seems to be the attitude. Short sighted to say the least. So where is our Minister for the Arts, Mr Norman St John Stevas? What is he doing to save the "arts"?

When the Tories took over last year, St John Stevas said he thought rock 'n' roll

THEY SAY

- That the loss in revenue to the record industry because of home taping was, last year, in excess of £228 million
- That the rise in price of records has little to do with the drop in sales
- That there should be tax on the sales of blank cassettes and tape recorders

WE SAY

- That the losses can't be that high — piracy (bootlegging) is more the villain than the ordinary person who tapes at home
- That the rise in price of records has a lot to do with the drop in sales
- That there should be no levy on blank tapes and recording equipment because it discriminates against people who have already bought the record and want it taped for the car, or to make their own compilations
- That the record companies are pushing out far too many records that they must know haven't a hope of charting
- That they must reduce their own costs before they push up ours
- That they're looking for a scapegoat

was as important an art as any of the other (opera, ballet, painting) arts.

As Minister, he is responsible for the budget of £350 million for the arts. He is responsible for funding art galleries, the British Film Industry, museums and the Arts Council.

What has he done for rock music? Absolutely nothing. A big fat zero. None of the £350 million has gone towards a rock venue, or, to my knowledge, towards funding a rock band. On the other hand, the music business has done a great deal for the balance of payments. The Queens Award For Industry has gone to more than one record company, marking the amount of exports they've achieved. Although many rich pop stars have fled the country, others — including Elton John and Paul McCartney — have stayed and poured their taxes into the country's coffers.

So now the record companies say they are in trouble. Is the Minister prepared to lend a hand? No, the Minister is not. A spokesman for Mr St John Stevas, Graham Whiffen, told me: "This is not the Minister's area, you will have to speak to the Department of Trade and Industry. There is a limit to his responsibility in this area."

In fact, the Minister is powerless in this area. All he can do is use his influence on the appropriate people. So in fact, the job as Minister for the Arts is really pretty

HOME TAPING SURVEY RESULTS

hollow? Mr Whiffen assured me it was not, and reeled off the list of arts the Minister is responsible for, and told me that if I didn't consider them important, then I had a narrow view of art. I suggested that in fact rock music wasn't considered as important because it wasn't one of the respectable arts (even though it makes a damn sight more money than the others). Mr Whiffen denied this was so.

"If the Minister didn't consider it as respectable, then he wouldn't have agreed to sponsor a reception at the House of Commons for the rock stars who had all been Number One during the seventies."

Ah yes, the reception at the House, Mr St John Stevas gets his picture taken with lots of rock stars, lots of publicity. Lots of window dressing?

"It was certainly not window dressing," replied Mr Whiffen indignantly. "You may also know that the Minister was going to open the Capital Jazz Festival, until circumstances prevented it."

The Minister, it seems, is being seen in all the right places, with all the right people. The Arts, apparently, stops at the artist, and does not extend to the sale of subsequent goods. For further information from Mr St John Stevas, watch this space.

OVER three years ago a government report was prepared by the Whitford committee recommending a levy (an extra tax) on the sales of recording equipment. Will this actually happen?

A spokeswoman for the Department of Trade and Industry said: "The problem is that the levy on recording equipment will only affect people buying new equipment. We'll be putting forward a Green Paper next year with our own proposals, which may include a levy on tapes."

"After the Green Paper is discussed, which takes about three months, it takes five months to draft the paper, then we have to get it into the Parliamentary programme. As political Bills take precedence, it could take two years."

So while the Government is shoving through their defence programme, you could be buying up your stock of blank tapes. But will you manage to tape an entire record collection before we get hit by a cruise missile? You've got to have something to listen to in the fallout shelter.

The official line on home taping comes from Richard Robson, press officer of the BPI: "Clearly we feel that home taping is the biggest single reason for the recession in the industry. Loss of sales to the industry are now over £220 million per year. The total turnover is just under £400 million so well over half is being lost."

"Home taping is escalating and I don't accept that record prices are too high. There's a lot of discounting going on so few people pay over £5 for an album. You could spend a fiver on drinks in one evening, or going out for a meal, or to the theatre. Compared to the sixties, records are cheaper, they haven't kept up with inflation."

So the companies have assured us that sales are dropping like a rock out of their penthouse windows. Are they really?

John Bower, manager of the Virgin Megastore in London's Oxford Street, said: "We're obviously not selling as many records as we used to. It's more noticeable this year, but that's also because London hasn't had as many tourists this year."

Virgin also sells blank tapes. "They sell reasonably well, but they're just an accessory really. There hasn't been a big jump in sales of tapes. Not as big as some people would like to claim anyway. Home taping may be one of the reasons, but the big companies have cut back, so they can't have been running very well anyway."

Alex Sparks, assistant manager of Virgin Records, Manchester, said: "Our record sales for the year as a whole are slightly down, and this could be attributed to home taping, although at the moment we are not being affected at all as there is not a lot of competition in the North of England."

Bruce Findlay, the spokesman for the chain of Bruce's Record Shops in Scotland, said: "Sales are down quite a bit on last year, and yes, home taping may have something to do with it, but it's by no means the only reason. The record companies' A&R departments are to blame. The companies are looking for a quick return on their investments, so they're not building the bands that need time to develop, not giving them the right push."

"Certain big acts are still selling: Abba and Police are still selling phenomenal amounts of records. People are still prepared to buy records."

"Home taping can't be helping, but I don't know where the industry gets the

figure of £220 million losses. They make out home taping is an industry, which I very much doubt it is. What's missing is romance, heroes, good music. That's not to say there isn't good music around — it's just not being exploited."

"The record companies are scared to give up their Rolls Royces, their big offices. The last people to lose their jobs are the people at the top. The ones at the top should take a cut, and save jobs."

Bruce's shops sell blank tapes, but say their sales have been steady for years. They haven't gone up in proportion to the figure given as loss of record sales. What about the price of records. When albums

still doing research into producing a tone on a record, and if it is successful the project will be offered as a commercial entity to the industry.

"We believe that the best solution to the problem would be to impose a levy on either the manufacturer or the shop-keeper from blank tape sales which would be payable to the record industry to cover their losses. But this would probably mean an increase in the price of blank tape."

Maurice Oberstein, MD of CBS in the UK, said that he thought the slump in record sales was mainly due to home taping, but disagreed that it was caused by a glut of poor records.

Who's to blame for the slump in the record industry? ROSALIND RUSSELL gets the answers



MINISTER FOR THE Arts: Norman St John Stevas, at his reception in the House of Commons: is his job just window dressing?

crossed the £5 barrier, did that put people off buying so many?

"That did make a difference, although hardly anyone pays the full price for an album now. The cut price war is really hot. But I do believe that — apart from the recession — that bad decisions from A&R departments are to blame. The record companies have been concentrating their efforts on a limited range of material; latching onto trends without really believing in them."

"In fact, it's been the independent labels that have been finding the bands. The Police, Gary Numan, Joy Division — only three of the many that have found their way up through the small labels."

"The big companies," said Bruce, "are missing out."

James Tyrell, managing director of HMV Records, Oxford Street, said: "Happily our record sales are not down for this time of the year as we have been mounting a successful marketing campaign."

"Nobody in the record industry likes home taping as it is obviously bad for it. The sales of blank tapes have shown growth, but not a phenomenal one."

"I do not think the record industry is becoming hysterical over the problem, but we have to take notice of it. Anything that threatens the market you have to take seriously. Blank taping is a definite threat to record companies who must face up to the challenge."

THE RECORD companies all see home taping as their biggest enemy.

Mike Hitches, director of sales at WEA, said: "The industry as a whole is losing £228 million a year from home taping, and this is obviously having a bad effect on our record sales."

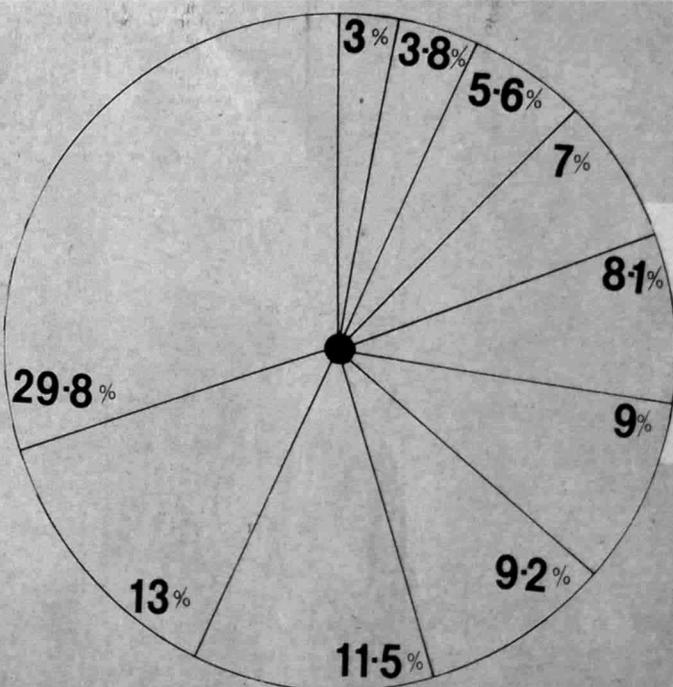
"Home taping is a big threat leading to lower sales in the market place and record companies should do more to counteract it — for instance, making further investigation into the possibility of putting a tone on a record."

Roy Wilkins, director of tape sales at Phonogram, said: "There is no doubt that home taping is on the increase. Although no figures are available on home taping, it is certainly one contributory factor to the demise of the record industry in general."

He added: "No record companies that I know of have yet gone into a project to make a tone on a record to prevent home taping, as in tests, one in five young people said they could notice some distortion with the signal."

Brian Southall, a senior executive of EMI, said: "As one of the largest record companies in the industry, home taping is hitting us pretty hard. EMI Electronics is

FULL PRICE LP COST BREAKDOWN



3%	Recording costs
3.8%	Sleeve (box and liner)
5.6%	Copyright royalty
7%	Record company profit and overheads
8.1%	Manufacturing costs
9%	Advertising, marketing and promotion
9.2%	Artist royalty
11.5%	Distribution and dealer costs
13%	Value added tax
29.8%	Dealer margin

SINGLES

AN ABOVE-AVERAGE crop this week though its worth pointing out that just as playlists are abolished and radio - programming threatens to get more broad - minded, here come a whole slew of singles whose pure artlessness is almost reactionary. Starting with . . .

BUZZCOCKS: 'Are Everything' and 'Why She's A Girl From The Chainstore' (US) Emphasising the fact that this is a double A-side, The Buzzcocks have ended their 11-month impasse by releasing both separately and simultaneously, each the other's flip. The first is Shelley's and is a return to his more macrocosmic moments of the last album, though suitably commercialised with a couple of familiar tricks pulled. In slight contrast Diggle's 'Chainstore' is more raucous, boasting an unforgettable hook and a potential growler. Welcome back to TOTP eh, lads?



KLARK KENT: 'Rich In A Ditch' (A&M) 'Spouse Stewart Copeland's got to keep up his implausible alter ego if only to get away with remarks like wanting to be rich to avoid working in a ditch. Then again Milton Keynes was nothing if not a ditch, so perhaps this is his way of giving his brother / manager a message and vinyl beats bottles in the communication stakes.

YELLOW MAGIC ORCHESTRA: 'Behind The Mask' (A&M) Commercial considerations mean the new album lives up to the promise of neither its predecessor nor last year's vibrant Venue appearance, though I can't see Jack Average falling head - over - heels over their insidious superficiality. It's as empty as most of Numan's stuff, basking in nowhereness and wasted potential. **JEFF WOODRUFFE's 'Peace In Our Space' (Graduate)** is a catchier and more creative instrumental, from a former Sabs - person, no less.

DARTS: 'Peaches' (Magnet) The Darts might be the perennial chart face of bad boy behaviour (trashed chandeliers, nights in the nick etc) but that doesn't mean they've gone for The Stranglers' song of the same name. This was in fact co-written by one of their co-producers and follows the same pattern of their earlier fifties covers with no less going on in two minutes 25 seconds than the average trendier black and white combo can manage.

THE KORGIS: 'If It's Alright With You, Baby' (Rialto) Aaaaah . . . No high production gloss can submerge the sweetness of this achingly romantic ballad which ain't gonna lose The Korgis the tag of thinking men's New Music' or somesuch but is still a very worthy, very memorable slice of schmaltz. Eeh, ah've seen grown men turn t'jelly in t' face of choons like this.

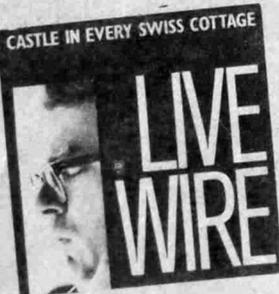
THE VIPs: 'The Quarter Moon' (Gem) Unabashed sixties revivalists joining some nifty sax with other well - founded ingredients in a smooth production that ain't my cup of meat at all. **THE AT's 'Come 'ere'**



(Rialto) goes for the slightly (though not much more) updated ska angle which is simple enough to make the radio notwithstanding the undisguisedly sexist lyrics that hardly make the best of the up - market bass lines. After their last spoof, **CAIRO: 'Movie Stars' (Absurd)** move on from annoying majors with rival versions to a hyperactive reggae ditty whose looseness is deliberate enough to reveal the calibre of the musicians involved. **HEADLINE's 'Carolina' (Virgin)** is a good, danceable follow-up to 'bald head' from what are very much a singles band.

THE REVILLOS: 'Hungry For Love' (Snatzo) Having opened Din Disc with their first single, Eugene and Fay try and break their luckless sequence with yet another surprisingly simple song complete with mid sixties instrumental break, Applejacks hook and a title

reminiscent of the filthy front page headline that graced one of the nation's high - circulation tabloids last week **SPIKER's 'Everything Is Alright' (Dreamland)** is classically produced pop from Chinnichap's burgeoning label which will eventually have hits but not with this. **THE PIN-UPS 'Wild In The Streets' (Chiswick)** is jolly but silly and **THE TREND's 'This Dance Hall Must Have A Back Way Out' (MCA)** has great vocals but doesn't live up to its early promise.



SHADOWFAX: 'The Russians Are Coming' (Risky Discs) Sturdy pop - rock with vague sign - of - the - times credibility, a short guitar solo and enough chart potential for a major to investigate a licensing / leasing deal. **THE CARPETTES' 'Nothing Ever Changes' (Beggars Banquet)** is powerpop with a vengeance, not to mention a hint of metal, whose production suggests Colin Thurston is finally finding his feet. **AFTER THE FIRE's 'Lovers Will Always Make You Cry' (Epic)** is more keyboard - dominated garbage from these perennial wimps and **IAN GOMM's 'Jealousy' (Albion)** is pleasant enough, not like **JENNY DARREN's 'Lover' (DJM)** which might be well - produced but badly sung and a lousy song anyway.

KENNY LOGGINS' 'Lead The Way' (CBS) would be totally ignorable if not for the fact that its from this week's film to name-drop, 'Caddyshack'.

DR FEELGOOD: 'No Mo Do Yakamo' (UA) They're either very patient or very poor, probably both and still pushing out passable R&B's as is obvious from the more conventional B-side. **BLAST FURNACE's 'Can't Stop The Boy' (Nighthawk)** is more of the same and fronts 'South Of The River', the original gallant attempt at disproving the myth about journalists being incapable of living up to their egos whilst **THE HITMEN's 'I Still Remember It' (Urgent)** is fast, er urgent, well - arranged if still rather repetitive pop - rock from a band whose track record takes in playing with Lowe and Costello.



MANICURED NOISE: 'Faith' (Pre) Here endeth the introductory simplicity theory with MN (touching to see a band using my initials) exploiting a Talking Heads influence to the fill and threading it with Peter Bannister's chunky sax. Could be a cult phenomenon with die - hards, though too repetitive to be strictly adventurous, particularly the whining vocals. **CLASSIX NOUVEAUX's 'The Robot's Dance' (Classix Nouveaux)** is similarly too forward - thinking to be described as unambitious but doesn't quite get anyway and possesses a B-side which would have been a better proposition. **THE MOTELS' 'Whose Problem?' (Capitol)** has an American trying to sound like Sandie Shaw (you're not alone, Chrissie!) and has a mis-matched backing track, not like **JEFF SCOTT & THE HITMAKERS' 'Keep On Proving It' (Surrey)** which celebrates the start of Police producer Nigel Gray's co-owned label. San Franciscan Jeff Scott has peachy good looks to match his voice.

LIVE WIRE: 'Castle In Every Swiss Cottage' (A&M) Live Wire look like reviving the tradition of breaking big with a later album and going from strength to strength on account of not getting thrown by a lack of early success. Simply, this is an unqualified touch of class, a rhythmically enchanting funk work-out with ethereal keyboard stabs which are just one ingredient of a hypnotic mid - section that in tandem with the hook make it one of the most memorable singles of the year.

XTC: 'Generals And Majors' (Virgin) A defence budget special, the itinerant XTC extend their whimsicality and production (the ubiquitous Lillywhite) effects with

some tuneful whistling and hums. Like 'Nigel', it's a Moulding composition and as much as any of their music is suited to the mainstream, this is, unlike the three Partridge compositions which in their idiosyncratic different ways comprise the remainder of this brightly - packaged club sandwich.

THE UPSET: 'Lift Off' (Upset) Not only have they supported Dexy's on their recent tour, they've pinched their headed note - paper for the press release which accompanies a single that comes complete with Van Morrison-esque vocals, fine brass and richly resonant guitar that disguises the hook whose prevalence would otherwise prevent it from being outsider of the week.

CATHY LA CREME: 'I Met A Cult Figure From Salford' (Recksteady) Cathy always was a female JCC anyway, or at least during the drama school holidays, and now she comes up with a backing tracked poem about him, apeing his style with less than complimentary lyrics full of transparent private jokes like "Finally I lost my hero / when he buggered off with Martin Zero." And its only the B-side of some tongue - in - cheek dub from some of Didsbury's hottest.



THE RUTS: 'West One (Shine On Me)' (Virgin) There's nothing like a death to make a record company make up its mind vis-a-vis a release, though why Virgin would ever have dithered in the first place is beyond me. You don't need to have been a fan to rate this, obviously recorded before smack started to ravage Malcolm's voice and stopped him enjoying the brighter side of Central London's attractions. Its ELO-style instrumental break shows there was more to The Ruts than three - chord thrash and along with the cut - and - paste studio bits on the back, this tribute is fitting, if fortuitous.

METAL, SCHMETAL

THE MICHAEL SCHENKER GROUP: 'Armed And Ready' (Chrysalis) Looking like a cross between Sting and Billy Idol but still not as ludicrous as his brother, the errant UFO-er and Scorpion makes an inauspicious comeback barely rescued by the not - entirely - unexpected guitar break in the middle. Drums are leaden and riffs tried and trusted. If this is representative of the rest of his new group's album, he's in trouble because there's better metal around than this, like **THE SCORPIONS' 'The Zoo' (Harvest)**, a slow - burning stomp portraying Klaus Meine's vocals at their least erratic but as a key 'Animal Magnetism' track, would have been better off left in its cage.

KROKUS: 'Tokyo Nights' (Ariola) Fry's Turkish Delight intro appropriately gives way to a steamy story about geisha girl gossing up that might have been hotted up further with a slight variation from the start - to - finish mega - thump of the backing. So though moving in the right direction, Krokus could do with a shot of adrenalin, though I don't suppose there's a lot to get excited about in Switzerland.



PAT TRAVERS: 'Snortin' Whisky' (Polydor) Mindless but most irresistible chorus guaranteed to keep this proverbial r 'n' r barnstormer miles from playlists, though not a bad value 12in package since its five numbers represent 'four of Travers' half-dozen albums. And he's still only 26, already, not like the ancient **REO SPEEDWAGON** whose mega - buckery has been largely responsible thanks to mediocrity like this. **'Only The Strong Survive' (Epic)** might have some neat, weaving powerchords, but doesn't everything these days, including **TOAD THE WET SPROCKET's 'Reaching For The Sky' (Sprockets)** whose non - major label status isn't going to be enhanced by this plodding, structureless stuff that's gonna give the NWOBHM an even worse name.

RESIDUE

TOUCH: 'Don't You Know What Love Is?' (Ariola) Styxian pomp that can't really do much in single form and which is behind its time anyway, not like **GILBERT O'SULLIVAN** whose 'What's In A Kiss' (CBS) is poised to wrest the street hoodlum from the clutches of the Darby and Joan market and put him back where he belongs - idol of the burgeoning neo - hippies drinking Napoleon shandy and throwing more than enough mud pies at people like Touch.



THE TEMPTATIONS: 'Struck By Lightning Twice' (Motown) Jeez, thought the cabinets had gone for a second but no problem - this is just The Temps' excuse for growing old about gracefully enough to stay within earshot of the discs, though **THE O'JAYS' 'Girl Don't Let It Get You Down' (TSOP)** is an inglorious climb - down into plastic palm tree land, especially after early seventies gems like 'Backstuffers' and 'Love Train'.

Playlists rip

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JETHRO TULL: 'A' Chrysalis CDL 1301

JETHRO TULL has come up with a good concept for their new album: many of the tracks are temporary lyrically dealing with events that take place in the news everyday. And what's more it's effective.

For instance the first song on Side 1, 'Crossfire' is the most up to date, concerning the siege of the Iranian Embassy in London. It is sung from the point of view of constable Trevor Lock, one of the siege's heroes — who was actually stuck in the building while it was all going on. And it's as simple as that: a current news story. Apart from the good idea and lyrics the track itself features a terrific guitar and flute instrumental sequence and excellent vocals, both lead and backing (I could hear every word).

A lot of tracks show the bands recognition of the threat of nuclear attack. 'Fylingdale Flyer' was also provided by a news story about the last time the Americans had a slight hitch with one of their early warning systems and they thought the Russians had started an attack. It's sung from the view point of the guys at the 'Fylingdale' early warning station in Yorkshire. They think that the situation isn't that serious and there is still 'Time For A Last Game Of Bowls' (according to the lyrics). Which is just what Francis Drake did in 1588. There are lots of references to nuclear attack in current jargon 'Keep your hands off that red telephone' etc, and the vocal harmonies that are perhaps one of the trade marks of Tull are perfect.



TULL: very newsworthy

YOU NEVER CAN TULL

The title of another topical song, 'Protect And Survive', is taken from the same name which, in the event of nuclear attack, gives a run down on what to do. It's a slightly tongue-in-cheek dig at officials for not having given people enough information and for treating them in a down market way. It's not a 'Ban The Bomb' song, but it deals with harsh reality.

Other tracks that stand out are 'Black Sunday' — nothing to do with Irish bombing but full of the kind of images seen when travelling, and 'The Pine Marten's Jig', the only instrumental which shows off the musician's expertise and talents.

Most of the songs on the album are of a very high quality and they grow on you with repeated playing. +++ LINDA DIVER

EPITAPH: 'See You In Alaska' (Brain 0060.274 Import)

DESPITE THE death - with connotations of their name, Epitaph seem to have a lot going for them. 'See You In Alaska' is the band's first tilt at the world of heavy rock and hot stuff it is, too. Led by Englishman Cliff Jackson (lead vocals/guitar), this German outfit very quickly show themselves to be classy rockers with an ear for melodies and the ability to execute their every whim.

Opening up the fun is freeze - frame swagger 'Do You Believe In Love', with some pretty neat instrumental passages from Jackson, Heinz Glass (guitar / vocals), Fritz Randow (drums) and Harvey Janssen (bass). That's followed by 'Hold On', which gets into action with some flowing keyboards tickling from guest musician Michael Krach, before filling out into a light - stepping number rather similar in structure to Prism generally and 'Armageddon' in particular. 'Bad Feeling' maintains this approach while the next track, 'Fantasy', provides sole failure on the first side as Epitaph attempt to deliver a more commercially funky sound, falling flat on their respective faces in doing so. After this embarrassment, the semi - dirty riffing on the title cut comes as something of a pleasant return to basics, with definite undertones of the solo Joe Walsh.

Onwards and ever upwards, side two begins with an instrumental in 'When I Lose Your Love' which precludes another nutcracking rocker, 'Keep On Moving'. Next across the counter is 'Tonight' which hauls itself through the speakers like Toto dipped into concentrated street manure. Finally the band ring down the curtain with a great burst of feet - first rock 'n' roll on 'Telephone Line', this should get your hips out of mothballs and onto the floor.

As you will have doubtless gathered, 'See You In Alaska' does have some cold spots, but warts 'n' all, it's still a quality album, that shows German heavies can put together sounds which go beyond The Scorpions' volcanic eruption, knee - capping approach.

So take a bit of baked Alaska and live it up! +++ MALCOLM DOME

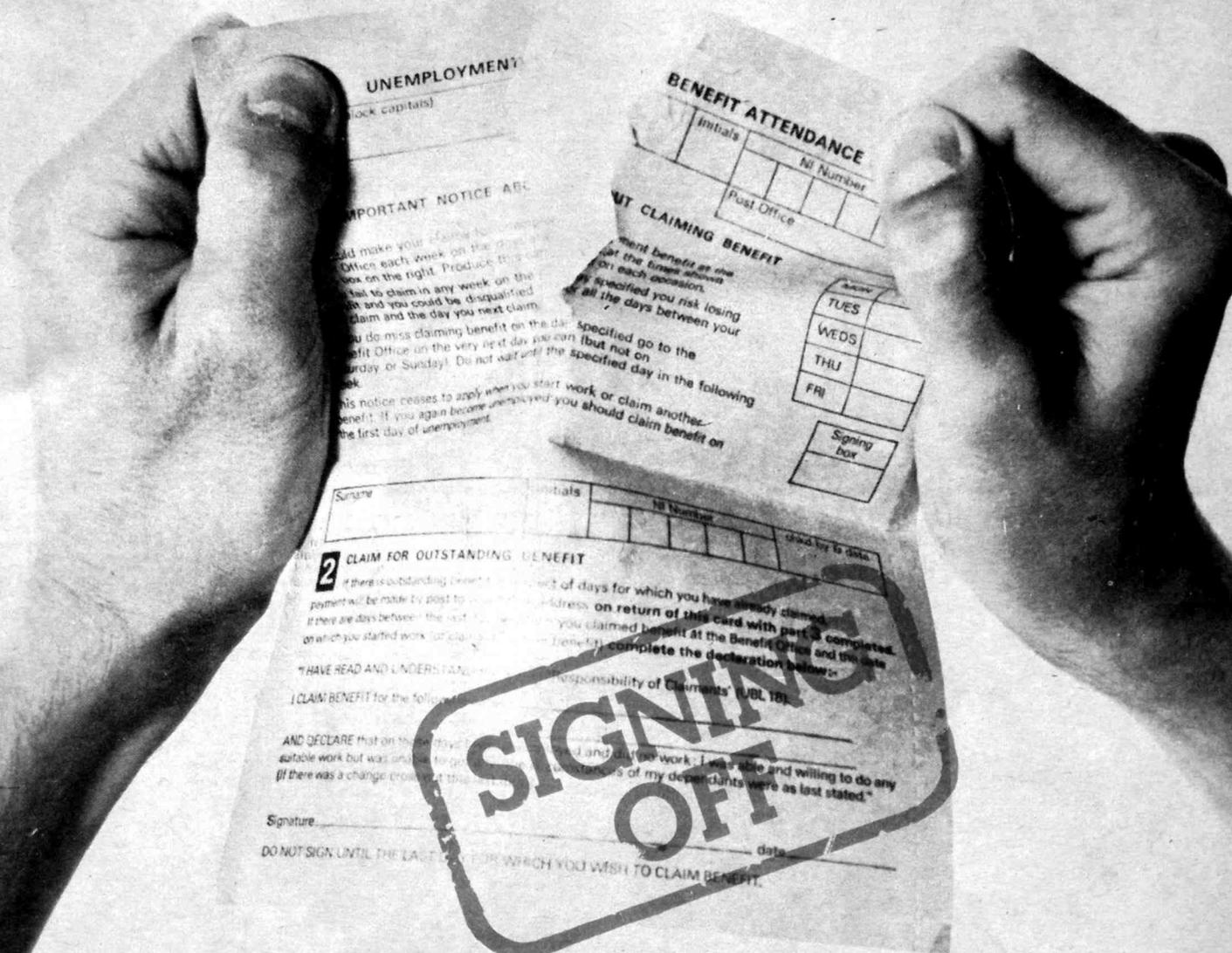
PATRICK MORAZ AND SYRINX: 'Co Existence' (Carrere CAL 117).

STOP IT. Stop it. Cor Pat, you don't 'arf go on. Surfacing again after being dead and buried with the Moody Blues, my former hero has grabbed hold of Syrinx his flute playing friend, to record an album. The result is a God awful cacophony that sounds like the kid down the road practising on her recorder.

"Co-existence of instruments... co-existence of music that comes together from all horizons and blend harmoniously due to the will and complexity of the composers," reads the sleeve. You could maybe get away with such nonsense if you were Steve Hillage or Mike Oldfield, but Pat just makes a complete arse of himself. The most ludicrous track on this album is 'Freedom To... (whatever that may mean) where the pipes and synths join in a mini symphony and the noise is like a mouse being slowly squeezed to death.

Over on side two, there's a bit of Turkish live on 'Black Gold' with the squeaky bits held in check momentarily. Elsewhere the album sounds like the cut takes from the theme of one of those ridiculous spy serials set in Crete. 'Moments Of Love' is about as erotic and inspiring as Viv Neves' recent confessions in 'The Sun', while 'Chain Reaction' bursts with steam train noises. Finally there's the utterly meaningless theme of 'Peace On The Hills' to contend with. Don't buy this, send your money instead to the Robin Smith Home for Old Hacks, c/o Record Mirror, 40 Long Acre, London WC2. + ROBIN SMITH

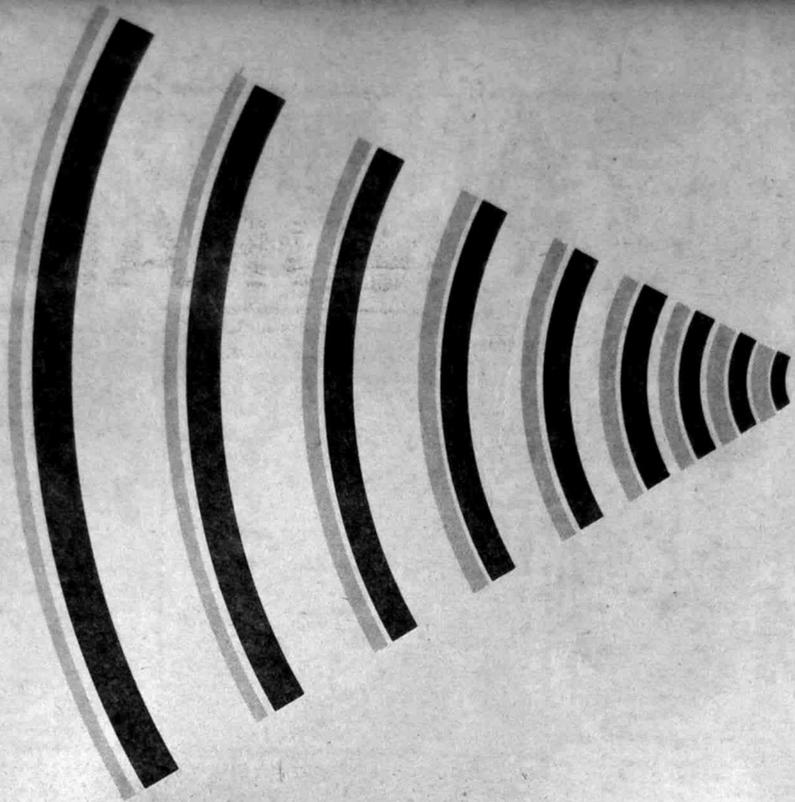
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- 11th - Bristol Hippodrome
- 12th - Southampton Gaumont
- 14th - Coventry Theatre
- 15th - Manchester Apollo
- 16th - Southport Theatre
- 17th - Edinburgh Playhouse
- 19th - Oxford New Theatre
- 20th - Brighton Dome
- 21st - Croydon Fairfield Hall
- 22nd - Hammersmith Odeon
- 24th - Birmingham Odeon



RCA

AN END TO IGNORANCE

VARIOUS ARTISTS: 'Brute Force' (MCA MCF 3074)

OK, THIS is it! Stop the presses, cue volcanic eruptions, myriad starbursts and universal strobe-lighting and break out your best denim togs, 'cos MCA have come up with a sparkling gem.

In a year when we've had more HM compilations than Crossroads episodes, 'Brute Force' is even put unquestionably the best so far. Indeed, I'd even put it above EMI's laudable 'Metal For Muthas' series and that coming from the sole journalist to sing the latter's praise is some recommendation.

So, why does this effort neutralise the rest? Well, it's not because there ain't a duff cut on it, both 'Killer Watts' and 'M For M, Vol 2' can both claim that distinction. No, the reason is simply that every artist or band represented here is at their most inspirational and as such make 'BF' a masterpiece ambassador for all things unbeatable within the UK hard rock sphere.

'Its Electric' starts the blunderbuss firing with Stourbridge kids Diamond Head cutting through the viscera crushing suggestions that they are merely a one track (i.e. 'Am I Evil') band. 'Brain Damage' from iron-gloved merchants Fist has an uncompromising coal-hole dirt sound struck in the

same mint as 'Name, Rank & Serial Number', while fellow North-Eastern tribesmen Raven knock out a basic tube-thumper in 'Let It Rip' that's got more grit than gravel pit. Still in Neatland, the magnificent White Spirit are present via their near-classic 'Back To The Grind' (a single of the year in my ledger) while Brum quintet Cryer on 'Day To Day' exude a similar keyboards-orientated embryonic pomp sophistication.

Both Sledgehammer and Xero contributed reasonably to the 'M For M' series, yet have subsequently done nothing of note. However 'Fantasia' and 'Hold On' respectively prove they are still capable of making major impact. Likewise Quartz, one of the unsung outfits without whom the resurgence of interest in the UK metal 'foundries' would never have occurred, appear with the pulsating precocity of 'Can't Say No To You!

Two decidedly new names to most will be Prowler and May West, both of whom show that down the r'n'r mineshaft, rough 'diamonds' still exist.

Add to this list of 12 almost definitive HM apostles, some informative biography notes on every act and you have THE hard-rock package deal of 1980 — no messin', no wastage! + + + + + **MALCOLM DOME**



PAUL SIMON

pic by JOE STEVENS

PAUL SIMON: 'One - Trick Pony' (Warners K56846)

PAUL SIMON has been giving Stevie Wonder a pretty easy time lately. You see, while Paul Simon has been hiding from the musical limelight, his great songwriting rival, young Stevie, has been clearing the board during the American music industry awards.

Simon and Wonder have a lot in common. Both are supreme songwriters with their own highly individual style, both are firm favourites of the Yankee record biz, and both are now making slightly more introverted and adventurous music.

After a long wait Simon has a new album. 'One - Trick Pony' is the soundtrack to a new Paul Simon film, due to be released at the end of the year and about which Simon's record company knows sweet F.A.

As a straightforward collection of songs 'One - Trick Pony' is a characteristically low-key affair. Simon's songs don't tend to have clean cut choruses which means that they take a long time to get to know. In fact, only now are they starting to make some sort of warm impact on me.

The calypso tinged 'Late In The Evening' and the casually funkied up 'Ace In The Hole', on which Simon shares lead vocals most successfully with the soulful Richard Tee, are the pushier highlights of this time-consuming album.

Awkward but evocative titles like

'How The Heart Approaches What It Yearns' and 'That's Why God Made The Movies', show that Simon is not thankfully, willing to take the three minute easy approach to songwriting.

Instead, Simon makes demanding middle of the road music which calls out for careful listening before the loosely constructed melodies finally become satisfyingly familiar. 'One Trick Pony' will no doubt please faithful Paul Simon fans but I doubt whether anyone not interested in this kind of subtle American music will really give this album the attention it deserves. + + + 1/2 **PHILIP HALL**

BENEATH THE BELT

THE ASSOCIATES: 'The Affectionate Punch' (Fiction 2383-585)

I SURPRISED myself by spinning this album twice — it's not really my taste, but I happen to know it's definitely worth considering. With ex-Cure man Michael Dempsey now a full-time member of the band, The Associates have presented their debut album. Though some of the tracks are pretty uninspiring, 'The Affectionate Punch', 'Paper House' and 'Even Dogs In The Wild' are notably enlightening.

The title track gives us our first taste of The Associates — Bowie-type vocals (sorry...), hypnotically insistent... Though not overly impressed by 'Amused As Always', the

track does display the incredible voice range of Billy Mackenzie. 'Logan Time' wasn't interesting enough to even think about, but then came 'Paper House', one of my favourites, wonderfully catchy guitar — play from Alan Rankine, mysterious, doom-laden Peter Hammill style vocals from Billy.

'Transport To Central' would have been better at 45 rpm — it almost sent me to sleep — but not to be outdone, Billy shook me awake with his eerie shriek at the beginning of 'A Matter Of Gender', another track which could have been faster.

Images of weird goings-on at the dead of night, but 'Dogs In The Wild' will protect you — an excellent track that will be a sure favourite, a dramatic, almost theatrical experience.

Didn't take much notice of the last three tracks — a trifle turgid. They depressed me because on the whole 'The Affectionate Punch' may well give the Associates a good chance of standing out in the crowd of 'Modernist' bands. + + PHANG

AMY HOLLAND: 'Amy Holland' (Capitol E-ST 1207)

IF YOU'RE a devotee of the latter-day Doobie Brothers — I'm talking about 'What A Fool Believes' and the like — then you're thinking, like me, that it's been a long wait for a sequel to the 'Minute By Minute' album. You may have already taken notice of Robbie Dupree, who's got the Doobies sound down pat on his singles, 'Steal Away' and 'Hot Rod Hearts'. Now, though, there is something even better, and it helps to explain that long wait. Doobies Mike McDonald and Patrick Henderson have been busy writing and producing for a young American called Amy Holland. The result is a female Doobies album and the effects are equally pleasing.

This boils down to harmonic r'n'b with soul flavouring and variety. The shamefully ignored single 'How Do I Survive' introduces Amy's wispy but arresting voice on a mid-pace Paul Bliss song.

'Strengthen My Love' has her voice in ever better shape, with a lovely little change-down from one note to another. 'Don't Kid Yourself' gives Ms. Holland a co-credit with Henderson, and the results are promising enough to suggest that next time she'll be using more pens and paper herself.

covers Dan Fogelberg on the sad 'Stars' and Stevie Wonder on the old tune 'I'm Wondering'.

Overall this is well up the list of the year's best debut albums — and it bodes well for the next Doobies set. + + + + **PAUL SEXTON.**

THE BEST OF FINNISH ROCK: 'The Shape Of Finns To Come' (Cherry Reed ARED 8)

NEVER HEARD any Finnish rock bands before? Neither had I until this excellent compilation found its way onto my desk.

Finland started later than anywhere in the West to get into rock and it was only the visit by the Ramones in 1977 that sparked off a new wave / punk scene in the country — but it was very much a minority taste. The big thing was in fact rockabilly. In 1979, Teddy And The Tigers were the top Finnish band and they brought the necessary capital to independent label Poko whose main interest was new wave. So the opportunity was provided to release a great deal of new material — some of which is on this compilation.

All the tracks are in English except one, 'Sina Uinuja', by Loose Prick, who produce a really sophisticated sound considering the boys are aged 17-19 and still at school. The six bands featured are from both the top and bottom of the Finnish charts and all of the songs are well produced and of an exceptionally high standard.

If this is the shape of Finns to come, they should succeed. + + + + **LINDA DIVER**

GEORGE BENSON: 'Give Me The Night' (Warner Bros K56823)

RANDY CRAWFORD: 'Now We May Begin' (Warner Bros K56791)

SOME WORDS of praise, late in the day, for a Warner Brother and a Warner Sister. 1980 is already George Benson's year, his commercial breakthrough. This album has already made the top ten as has its single. Randy Crawford teeters on the edge of success, with a fleeting appearance of 'Last Night At Danceland' on the singles chart and a brief but pleasing entry in to the LP list as well.

Benson's arrived with the help of producer Quincy Jones and writer Rod Temperton. His is a varied set, disco, on the single and the amusingly titled instrumental 'Off Broadway', and various grades of smooth soul, with 'Turn Out The Lamplight', the old Heatwave tune 'Star Of A Story', 'Midnight Love Affair', and the stylishly unusual 'Moody's Mood'.

Randy Crawford's album goes skyhigh just on the strength of the two marvellous singles 'Danceland' and 'One Day I'll Fly Away' and goes on climbing thanks to beautiful slowies like 'When Your Life Was Low' and 'My Heart Is Not As Young As It Used To Be'. Soul music just hasn't sounded so fresh all year, that tremulous voice is a real heartwarmer.

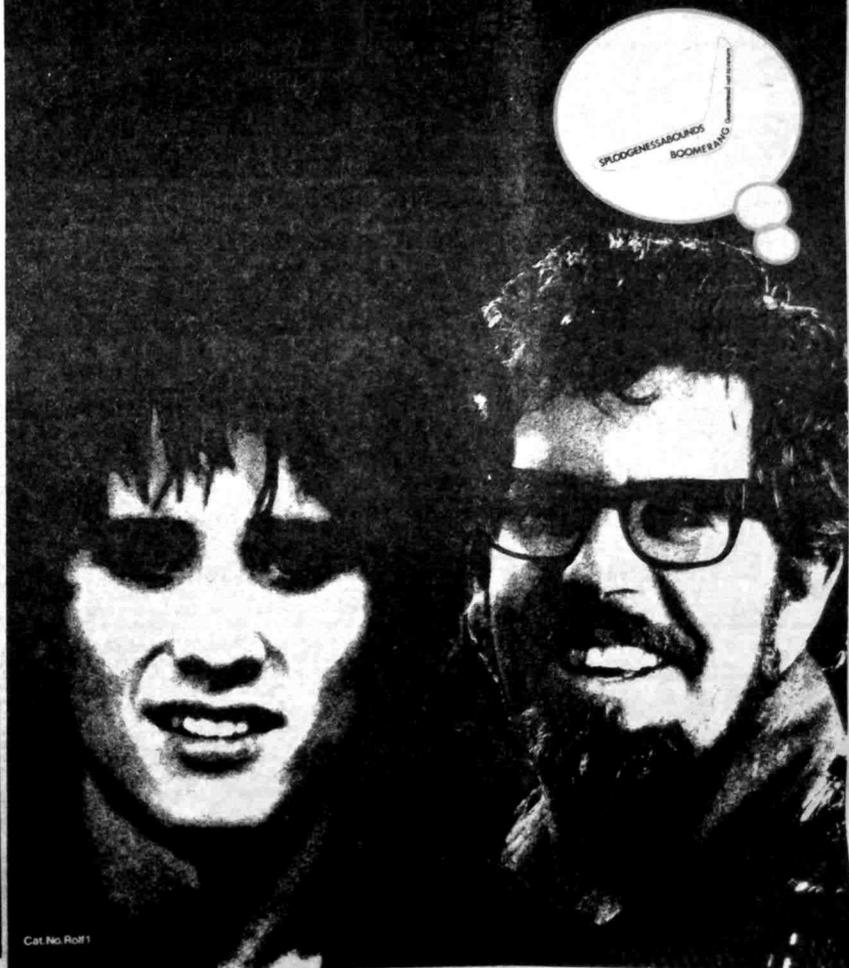
+ + + + for George, + + + + 1/2 for Randy **PAUL SEXTON**

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HELP

Epileptic — so I can't drive

RECENTLY, I've read that there are some 300,000 epileptics like myself in this country. 100,000 of them like white I was at school studying for three A levels and working part-time as well. Now I've been working for two years and life's a lot better now the fits have almost gone.

My main worry is that I keep meeting people who ask me why I don't drive, which I want to do. But my licence application was turned down two years ago. I'll probably re-apply, but wonder what my chances will be? I just can't talk to other people about epilepsy — all I do is take the drugs I've been prescribed and see a specialist once a year.

● Even if you do have a history of epilepsy, a tendency to recurrent fits or seizures characterised by black-outs and convulsions, there is no reason why you can't be successful in applying for a driving licence, provided you can establish that you're not likely to be a source of danger to the public. Contrary to old

wives tales, and misguided public belief, epilepsy is not a symptom of mental illness and subnormality, it's simply a condition caused by excessive discharge of electrical energy in the brain which can be inherited or brought on by stress later in life. To acquire a driving licence you have to meet certain conditions laid down in the Road Transport Act 1974.

You'll need to have been free of epileptic attacks while awake for three years before a licence can be granted or to have experienced sleeping attacks only for three years before the date when the licence is issued. When your time-limit is covered, fill in the licence application form D1 at your Post Office, including question 6D which asks about epilepsy. The Driving And Vehicle Licence Centre in Swansea will in turn ask you for details and dates as well as information on the doctors you've consulted, and will check with them before clearing you. If you pass the test you'll receive a licence covering you for between one and three years and won't

behind the spotlight every time he played; and while Wreckless Eric worries about the performance of the rest of the band, rather than his own, Ian Dury still experiences slight twinges at the smell of the crowd and the roar of the grease-paint! Stage-fright.

For many performers it's all part of the job. If you're prone to wishing you're a million miles away every time you have the opportunity to stand up and play, you can still use the sheer energy and adrenaline created by this very real fear to boost your performance, making a success of each new challenge, every time.

Here's some advice from the people who know. Joe Elliott, lead vocalist with Def Leppard admits that he's always been nervous before he hits the stage: "I don't believe there's anyone around who's never been nervous. You don't just worry about your own performance, but about the possibility of things going wrong with the equipment, for instance. The best way to take it is stage by stage. Shut your eyes, think of England and get out there."

Joe relates an acute case of stage - fright before his first gig with

Leppard, at a local school two years ago. "I'd never sung before, so I had a few beers to brace myself. As a singer you can get away with it, but if you're going to be playing guitar or keyboards this isn't such a good idea. But I don't think a whiskey, although it's false confidence, will do any harm."

"Anyone who plays an instrument like a guitar is at an advantage. You at least have something which has a lot of power between you and the audience, something to do with your hands. If I'd played guitar at first I'd have done a lot more things on stage earlier."

"Don't worry too much if you mess up the first gig — there are still about four million people out there who haven't seen you. If you're a good player, accept that you have a right to be up there. Keep at it and you'll probably laugh at your initial nervousness."

Meanwhile, Dave Murray, lead - guitarist with Iron Maiden and veteran of several hundred gigs regards nervousness as an essential build - up to the performance: "Standing by the stage, just waiting to go on is the worst part of all. Once out there you change into another person."

● Problems? Information? Write to Susanne Garrett, 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply — and if you really need to talk things over ring our hotline, 01 836 1142, office hours only, Monday thru' to Friday.

FEEDBACK



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TOYAH, Inter-galactic Ranch House, Safari Records, 42 Manchester Street, London W1.

LAMBRETTAS, c/o Rocket Records, 40 South Audley Street, London W1Y 5DH.

HUMAN LEAGUE, 98 West Bar, Sheffield.

GARY NUMAN, P.O. Box 14, Staines, Middlesex TW19 5A2.

Don't forget, if you need any more fan club info, just drop us a line.

Following his public debut six years ago, before an audience of 10 at Wren Park House Hall, Clapton, with one guitar and a set of bongos, "doing 'Silver Machine' as they were the only riffs we knew," Dave has certainly moved down the road apiece. "You build up your confidence the more you do it."

Martin Belmont of The Rumour sees ploughing through the first number in a set as the worst ordeal: "After that it's OK. Be careful though — don't drink before you go onstage." A constructive tip from Ian Dury:

"Stagefright is extremely visual. Lame work with it." And Lame Lovich: "I get nervous but I like it. It sharpens my senses. But you can't pretend you're going to be good if you haven't rehearsed enough."

Feel better? First find yourself a band by scanning the ads in the press and music shops, or place them yourself. Take it from there. Anyone interested? Write c/o this column.

QUARREL

I'M in the middle of a family quarrel and have had a bad time for the past six months as my father and I haven't spoken since Easter and I don't get on with my elder sister. My mother only speaks to me when my father isn't around. My parents are planning to move away next year, and I don't want to go with them as my life will be hell. I'd prefer to stay here with my gran, who has said she's willing to give me a home.

Also I have a steady boyfriend here, who has been thrown out of the house by my father. Can I leave home when I'm 16 and live with my gran? I'm 15 now, and get on really well with my boyfriends' parents.

Jenny, North Wales.
● Legally you can only leave home and lead your own life when you've reached 18, the age of majority. Between the ages of 16 and 18 you're stuck in a social limbo in many ways. If you were to opt out and disappear into the blue at 16 your parents could make you a Ward of Court if they wanted and

force you to return home. But your wish to live with your gran, one of the family, and someone who is capable of acting as a substitute parent or guardian puts a slightly different light on the matter.

If your parents can be talked into agreeing, there's no reason on earth why you can't do this. As you find it difficult to communicate with your mum and dad, ask your gran to talk to them explaining the way you feel about moving. If anyone can achieve what you want, she can. She may be able to ease the situation in any case.

If you're leaving school soon, try finding a job locally. It could clinch the matter.

PAINFUL

FOR the past few weeks it has been hurting when I pass water and there seems to be blood there even when I haven't got a period. I'm worried sick and don't know what to do. I'm reluctant to see the doctor and wonder if there's any way I can get rid of this myself. I haven't tell my parents. I'm 16. Fiona, Stevenage

● A stinging pain when you urinate, coupled with the need to pass water more often, and sometimes streaks of blood in the urine are symptoms of cystitis, a minor infection involving an inflammation of the bladder lining. You should certainly see your doctor to check out the nature of the infection.

Your doctor may be able to prescribe an anti-biotic to kill the infection and will certainly suggest ways of relieving the discomfort. It will help to avoid drinking strong tea, coffee or alcohol and to drink plenty of water for the first three hours after you feel the burning sensation. Including a teaspoon of bicarbonate of soda in the water you drink during this time will relieve the stinging and the water itself will help to flush out the infection. But don't forget to seek medical advice too.

Free leaflets on cystitis are available from the U&L Club, 96 Compton Road, London N1 2PA, or from 'Help'.

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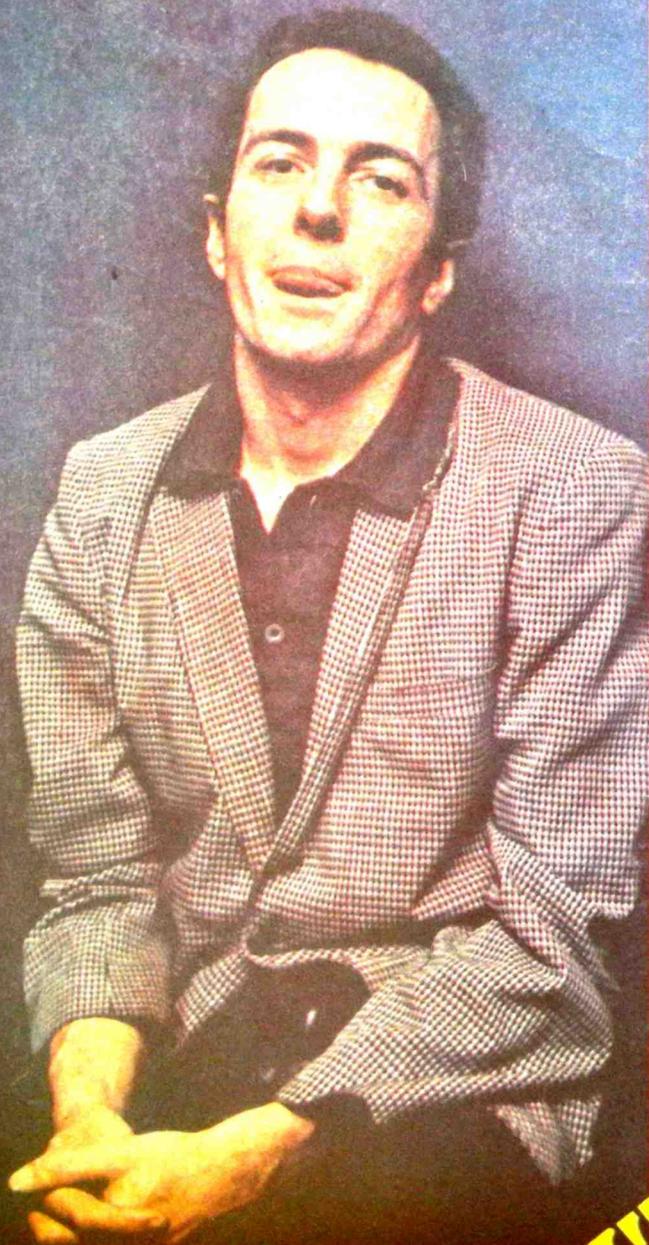
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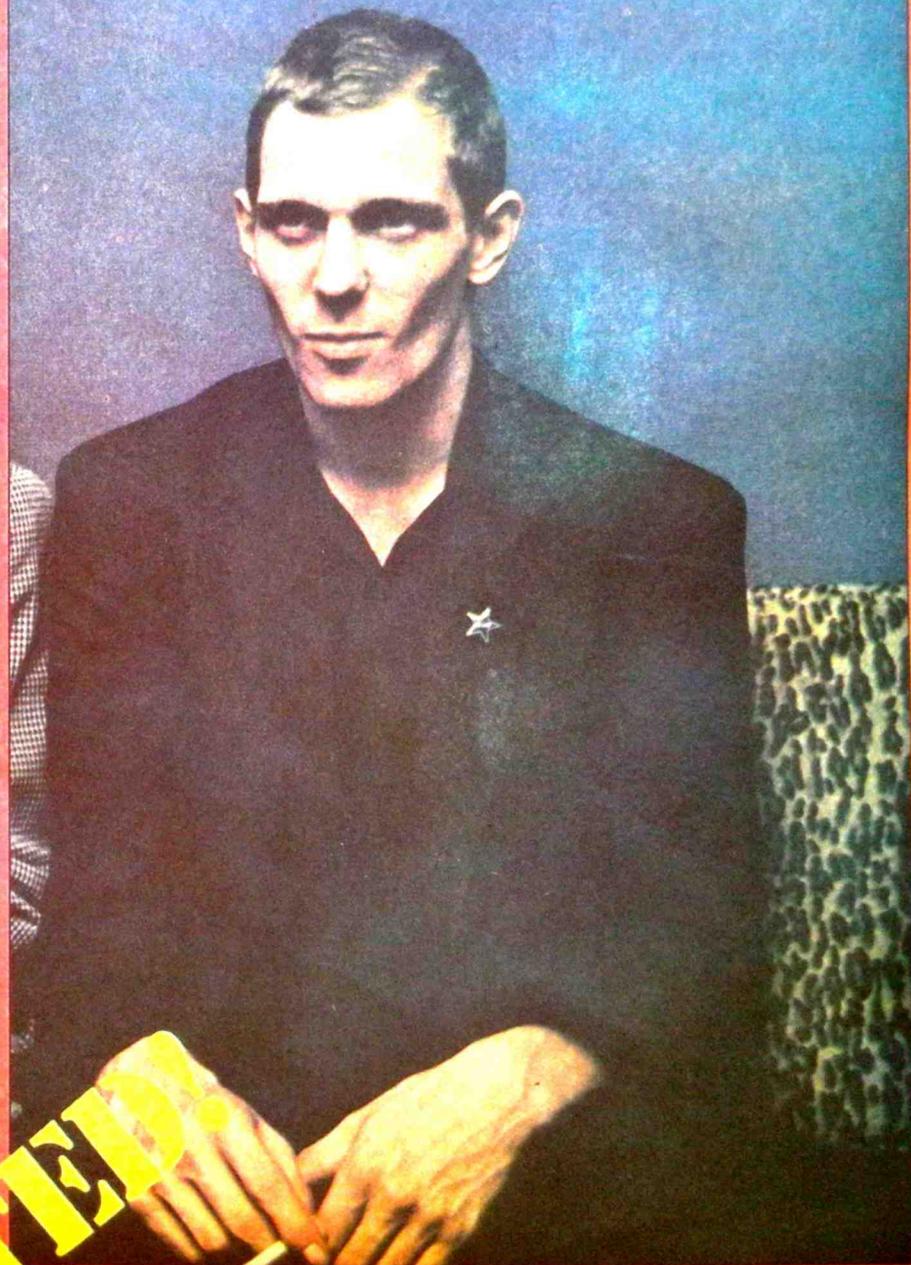
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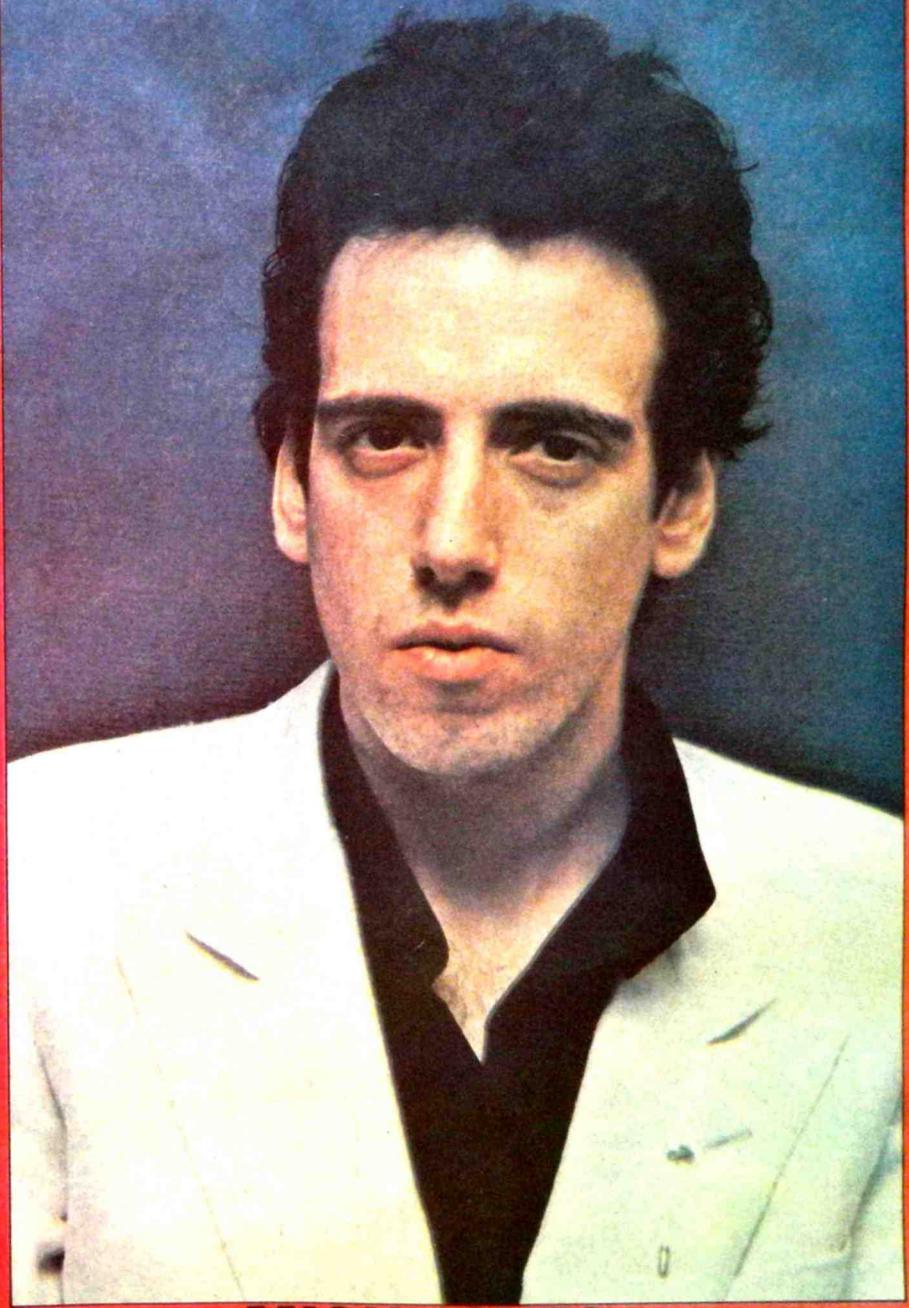


PAUL SIMENON

WMA



TOPPER HEADON



MICK JONES



Picture by Chris Gabrin

THE BARRACUDAS: 'When my mom told me I couldn't sing I knew then that we were gonna be great.'

SURF SERFS

MIKE GARDNER gets hooked by tails of herring-do.

IT SHOULD be no real surprise that The Barracudas 'Summer Fun' should finally make a sizeable impression on the charts at a time when the summer of 1980 makes an attempt, albeit feeble, at making up for its non appearance.

Surf music summed up the youth and vigour of California before everybody grew up and made musical slumberland and it also stood for one important

ideal — FUN. Thankfully fun is still one of the worlds most potent drugs.

The Barracudas were formed when one addict, Robin Wills, a guitarist with The Unwanted, overheard Jeremy Gluck talking about obscure sixties garage bands from the sixties during the heady days of the summer of punk 1977. By the time the conversation had reached the highly rated Seeds, the vinyl junkie Wills realised he had a kindred spirit in Gluck.

Both were eminently qualified, Wills could hardly play guitar and Gluck could pass air over his larynx in a fashion

that could not, by any stretch of the imagination be called singing. They added drummer Nick Turner and bassist David Buckley who had the same terminal addition to surf. Thus was born The Barracudas.

"Only the four of us understand completely what we're all about," claims Robin. "It's quite a complicated thing we're trying to do, you know, like world domination."

He continues, "We are a pre-fabricated group that fabricated ourselves. We are product. We are used. We are exploited but we do it ourselves so it's OK."

"When we started we did music that we really loved. My type of music is 1963-7, West Coast, surf, garage punks / bands, Byrds and stuff like that. No one was playing that music three years ago and it took a lot of time to get the right guys to understand what it was all about. Now we can do almost anything and still be us because we have our own sound."

At the birth of The Barracudas London was in the partial grip of an upsurge in interest with things American, which included the skateboarding cult, custom cars and Friday night cruising down the Kings Road. But David Buckley attempts to articulate the longevity of the music in this country while the fads die.

"Quite simply surf music is good every summer and people will always listen to it. But no one is playing it despite their being a market for that type of music, especially in England because it is so displaced. Obviously it is

stupid to be playing surf music in this country, especially this summer, but it's the idea of having fun and doing something ridiculous that is important."

When I put it to them they could be the worst band in the world due to the erratic nature of their live performances, the whole company beamed at the accolade.

"We can put on a show for 30 seconds then it falls apart and it shows ourselves as the bums that we are, that's why people like us," claims Robin.

"People want to go out and see others make idiots of themselves on stage because that's what it's there for," contends David.

"We're not a comedy band," says an indignant Robin. "We're a rock 'n' roll band with a slightly twisted attitude towards music," he adds with the customary Barracuda smirk that prefaces and ends each remark.

"I have this theory of creep credibility where you don't have to be tough or anything you just have to be a jerk. It doesn't involve violence you merely have to be mildly unpleasant but yet somehow endearing. I just want to be living proof that any moron can get into a band and make it and that's the justification for not taking it seriously," says Jeremy.

"The moment I told my mother that I was going to England to sing in a band she said, 'But you can't sing!'" says the American born Jeremy. "I knew then that it was going to work."

AWAY

Swinging Cats

MANTOVANI

CHS TT14

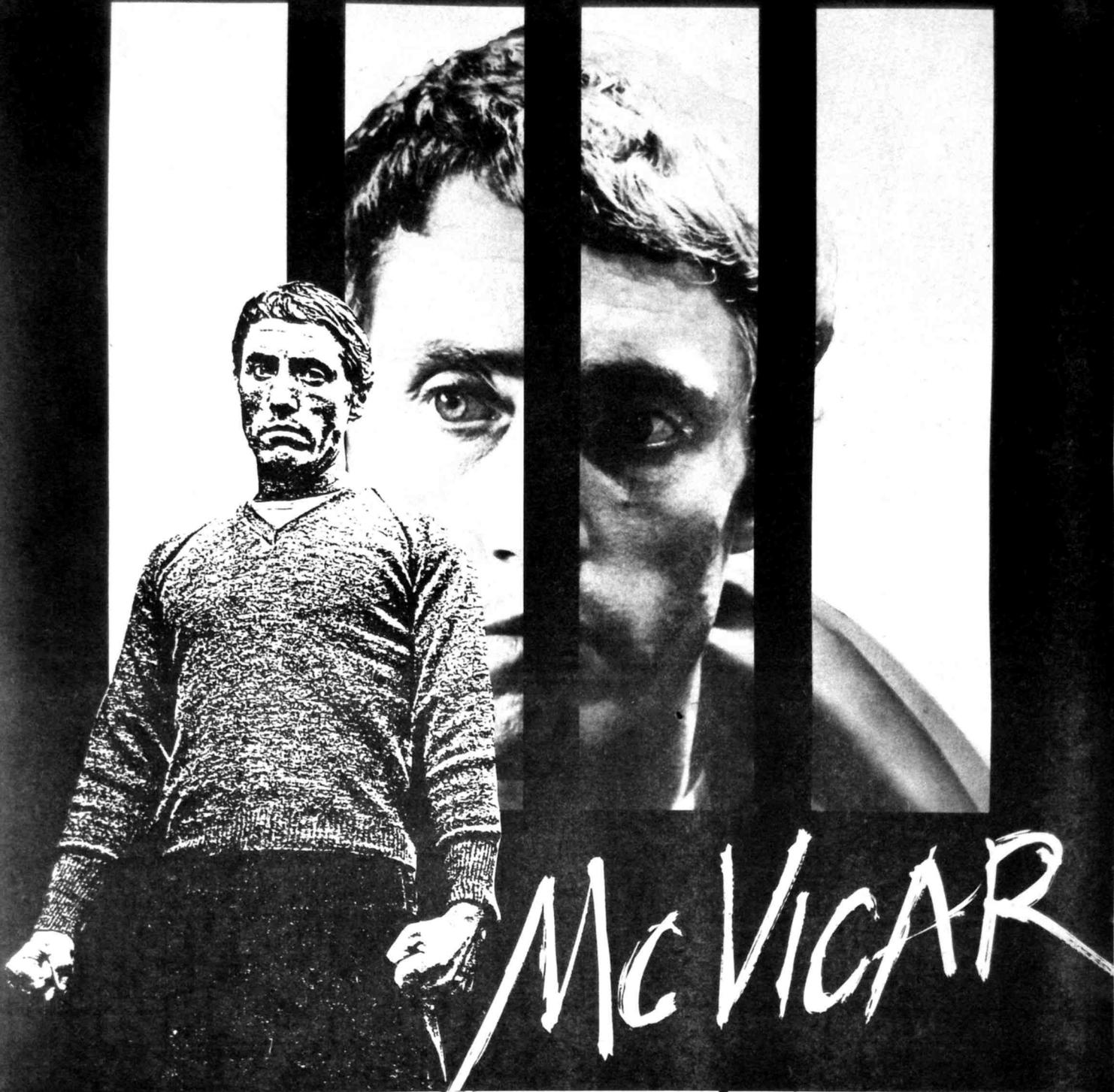
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SUNDAY**

DEEP IN the heart of Sherwood forest, there lies a town by the name of Nottingham. Indelibly stamped on film and map of the universe by the greatest legend ever to be accused of statutory rape, Errol Flynn, in his rollicking exploits as Robin Hood, Nottingham stands as a proud testament to our country's heritage.

Now I've got the travelogue over, I can get on with the real point of a trip to bustling Nottingham. Martha And The Muffins, currently Canada's hottest property, are in town at the end of an abortive, though successful, tour supporting Roxy Music to record a live gig for ATV. The Muffins started two years ago as an amateur outfit in Toronto and took off when Virgin's off-beat offshoot, DinDisc, signed up the sextet. Martha Ladley and Martha Johnson are the first bit of their name, while Mark and Tim Gane play guitar and drums. Andy Haas and Carl Finkle tootle on sax and plunk the bass respectively.

One word constantly comes to mind in relation to this band: oddity. They play highly original tunes made of mid-sixties chintzy organ, starting sax and urbane lyrics with all the resultant escapism and they are an oddity in an atmosphere of gloom, despondency and regular suicide. They're something of an oddity visually too: Martha Johnson is severe and immobile on stage, while Martha Ladley bops in a friendly way.

The boys just get on with it, although Mark seems to have a problem with his haircut which gives the impression of being in danger of sliding off the front of his head. The brothers have something vaguely extra-terrestrial about their looks. Andy Haas has been playing sax for so long that the weight of his instrument (if you'll pardon the expression) seems to have bowed his legs to a critical extent. He's a fantastic sax player, by the way.

Carl Finkle (real name Carl Finkle) looks like a friendly accountant and plays artful bass into the bargain. It was good, but marred to an extent by Martha Johnson's sour expression and painfully flat singing. The audience enjoyed themselves, although too intimidated by the cameras to try a little grooving in the aisles.

Back at the hotel (I've always wanted to say that) there is a tired, half-hearted wrangle for rooms. Within five minutes most of the keys have been lost, exchanged or dropped down the backs of chairs.

It's approaching 2.30 am before we get to the stage in the game where the Gane brothers, Martha Ladley and I arrive in the same room at once. "At last!" cries Mark. "Now we can get on with the interview." "I've lost my questions."



Babes in the wood

SIMON LUDGATE is the evil uncle. The MUFFINS play themselves. GEORGE BODNAR snaps.

It has been a very long day and we embark on the serious bit, taking it in turns to fall asleep. I go: ask question, fall asleep. Answer question, fall asleep. Wake up and wonder if someone just said something or not.

I ask them about the previous night's gig at Dingwalls, London. As ludicrous a place to start as any, but everyone is too knackered to notice or care.

Martha, who is reclining on the bed in a moth-eaten old dressing-gown but still managing to look wonderful, wakes up just in time to catch the question.

"Dingwalls was great. Hot, but great. It reminds me of a bar in Haliburton which is cottage country in North Toronto, but only physically. The difference is that Canadian bands are so mediocre and large that it never gets even a bit wild."

The Muffins are very personable types who are worth spending a great deal of time with and they still manage to articulate even at this late hour so Alf won't beat me up when I return to HQ the following day, sans story.

So I lunge in with the heavy stuff straight away, to save time.

What about your image, then? What is a Muffin?

Mark: "I think we have an image which is changing all the time. It's different over here, because Canadian kids regard us purely as a band and nothing more but here the women are made something of sexually. In the UK, people tend to regard us as a pop band, in other words we're presented as disposable. I think that's the way we come across on TV and in videos,

because people are seeing us for the first time and we are pigeon-holed.

"Back home our following has grown with us over a two-year period. It's easier for them to understand us. Here the sex angle is really stressed, which doesn't happen in Canada."

Martha, who has been "resting", opens one eye suddenly.

"Oh, yes it does, Mark. Of course people come to see us for all sorts of different reasons. You can't deny the fact that some come to ogle at me and Martha."

This question of various members' sexiness seems to be a bone of contention amongst the band. Mark wants to be a serious musician and Martha doesn't seem to object exactly to the idea of becoming a sex symbol.

"Men tend to shout things out and they are usually rude into the bargain. It's just the way it is. I don't like men to scream out sexual comments. It doesn't turn me on or help my performance, but it's the way of the world."

Mark: "A band has a lot of control over the way they come across."

Martha: "The only way we're going to control it is if I put a paper bag over my head."

"At the same time, they like the look of us but are puzzled by the mixture of stuff we play. We've had this moderate hit with 'Echo Beach' and we play music live which in no way resembles it. The way the single really helped was to encourage people to listen to other stuff we do, the less accessible things."

The Muffins still possess an attractive honesty:

Mark: "We weren't going to play 'Echo Beach' tonight for a change but the other Martha introduced it by mistake... it's been a long tour. We were supposed to play 'Motorbikin' and she says, 'This is a single' and I thought 'Yeah, 'Motorbikin'... it's called 'Echo Beach'. Holy shit, all the settings were wrong and all hell broke loose on stage but I don't think the audience noticed."

The audience didn't notice much anyway, they were too busy wondering if they were going to be on telly or not.

And they aren't over-enamoured with their homeland's record companies.

Martha: "We signed with DinDisc simply because they approached us with the best offer. We went round a few of the companies in Toronto, but they're not much good. The problem is that most of them are just licencees of American labels and basically they don't give a shit. They're not interested in getting you noticed outside Canada, because they only distribute records in Canada itself."

"DinDisc are responsible for distribution worldwide and are very eager. We thought a British company would be so much better than a Canadian or American one. We didn't sign immediately, in fact it took us three months to make up our minds. We are all really bad at making decisions, which is how 'Indecisions' on 'Metro Music' came about."

Tim rolls over and starts having a bad dream. In fact he begins to talk in his sleep: "The audience reaction this time around has

been a real surprise. It's been very favourable and I think that's a lot to do with the fact that we're supporting Roxy and there are a lot of parallels in our music. I sensed that they've been really listening to us. I didn't like playing Wembley at all, it's too big and the acoustics are very 'live'."

Taking a brief break from counting sheep, Mark interjects: "It was strange supporting a band we've all admired for years from a distance. This tour was the first time I've seen them live."

What about all this rock star business. Does it appeal?

Mark, having lost count of his sheep again, offers their feelings on the matter: "The prospect of becoming 'rock stars' in the accepted sense with all the trappings has no appeal whatsoever."

I'm not sure if Martha is so uninspired by the prospect, but she is taking a quick 40 winks.

"I have a strong desire for people to listen to our music and buy our records, but only on their merit and not what they represent."

"The 'star' image is indigenous to pop — there's no getting away from it. The implication is that a star is somehow greater than you are. I understand the need of some people to perceive musicians in that way but I don't want to be seen like that myself."

It's not like the old days. When aspiring popsters would gab wildly at star trappings like ducks darting for bread at feeding time. I wouldn't object to being assaulted by a burgeoning ego once in a while. Everyone is so damn well adjusted these days!

So what did you used to do before you became rock stars? I ask sweetly.

"WE'RE NOT ROCK STARS!" Now that we're all awake again, let's continue our merry way.

Martha: "Me, Mark and Andy went to art college."

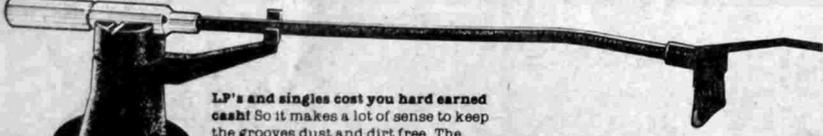
Tim: "I got in the band sorta by accident. After I bombed out of high school I was going to get into hotel management, which is probably why I don't like to see the way some groups trash hotel rooms. Some maid has got to come and clean up. But I got this job as a shift worker in a warehouse and I jammed with the group on my time off."

Martha: "Martha Johnson had a load of office jobs — 'Echo Beach' is about having a boring office job and remembering a happier time or place. It's something that keeps us all going, having this place in mind which you can refer to when life gets really boring."

And so the thoroughly likeable Muffettes headed for bed at long last, probably to dream of the new single called, suitably enough, 'Suburban Dream' and of the new album.

As for the future... it looks very promising. Original, likeable, they have an absurd name and Martha's bum. How can they fail?

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MAILMAN

YES! IT'S THE NUMAN BACKLASH!

CUDDLY ROBIN Smith, Record Mirror's wonder kid, reels under the great Gary Numan backlash this week. Thousands of Numan acolytes have crawled out of the woodwork, squeezed their zits and put pen to paper over his put down of the wimp's single. **Read on.**

WHAT SORT of morons employ Robin Smith? He's so stupid that I bet his brains are dripping out of his ears. How can he dare to take the piss out of gorgeous Gary Numan? Perhaps he doesn't appreciate the talent that goes into these Numanoid records. He certainly can't tell the difference between a "sandpaper voice" and a nasal voice.

By the way, if that is a futuristic vibrator in his belt on the cover of 'I Die You Die' tell Gary he can use it on me anytime. **Karen Green, Southampton**

HOW DARE you insult the masterful Gary Numan. You lot of self centred tits, all you can think about is mods and heavy metal. Don't you know that electronic music is "the music for the eighties" and that Numan is the best new talent for ages. You make me puke, sitting in your comfy chairs giggling at your infantile statements. Robin Smith ought to be put down. I will never buy Record Mirror again. **A very angry group of Numanoids, Mid Glamorgan**

GOD ALMIGHTY RM, who the hell does Robin Smith think he is. Did his hamster die that morning? He was obviously in such a depressed state when he wrote the review that something must have happened. I hope he isn't paid for dropping those boring futile irrelevant bits of sentences on to the paper. The only reason why I ploughed on and read the trash was

because I'm in hospital and there was nothing else to do. Half the time he didn't write about the bloody record. Please see that he gets the deserved punishment and don't let it happen again. **Jacqy, Shrewsbury**

WHO THE HELL does Robin Smith think he is? Last week as he read through his diabolical column I noticed he reviewed Gary Numan's new single (well he got as far as reviewing the cover and Dr Who at least) and he admitted he didn't know what the hell it was all about. So for Robin Smith's information, it is about him and his colleagues who write him off. If he dies you will die because you will all be out of a job. **Many Gary Numan fans, Bury**

I'VE JUST one thing to say. Apart from being a bummer, Robin Smith is an idiot. Next time he reviews the singles, I suggest he listens to them before taking off with his pen. Gary Numan's 'I Die You Die' is brilliant and Smith should listen 'cos the message is for people like him. Also is Smith seriously thinks that the metal tube through Gary's belt is some sort of futuristic vibrator then all I can say is Smith must know from experience and should keep his stupid comments to himself. Someone who is as boring as Smith should not be let loose to write. So please find someone who can do this job and judge records on their true merits and not the fact that they like or dislike the person singing. **An Electric Friend, Birmingham**

• **And that's not all . . .**

WHY DOES everyone keep comparing the new Jam single with 'Down In



THE JAM come under the withering fire of the famous Robin Smith.

The Tube Station'. Of course this week's reviewer Robin Smith has to be the same as all the other pillocks — and I thought Record Mirror was different. 'Start' is a good single and completely different to 'Down In The Tube'. So how the hell can they be compared. Smith the prat doesn't seem to like anything released this week. What sort of music does he like? **Uggs Brother Orchard Villa**

AFTER READING this week's Record Mirror, I have come to one conclusion: Robin Smith knows absolutely sweet FA about excellent music. He slagged off both the Jam's new single and 'Best Friend / Stand Down Margaret' by the Beat. He must have leaned too far to one side so that his brain fell out of his ear to write such blasphemy about two unbeatable bands such as these. I have seen them both in gigs in Bristol and was amazed at their talent. I think this Robin Smith must go around talking out of his posterior. So I reckon you should get a decent reviewer because if you don't I'll stop buying Record Mirror for good. **John Wherlock, Bristol.**

IF I had my way, I'd boil you alive in a bucket of grizzly bear's phlegm. **Harold from Orpington.**

• **Meanwhile . . .**

UNBIASED

DEAR Martin Porter, many many thanks for your unbiased features on Kiss. It's about time a few more mature and unprejudiced journalists entered the music papers. Thanks again. **Rich Bunting, a Kiss fanatic.**

DEXPLEXY

GILL PRINGLE'S review of Dexy's London gig was wildly inaccurate. For a start, Steve Spooner is

the alto saxophonist, not the rhytm guitar player. The only ones I could see in the band were Al Archer and Kevin Rowland, with a "w" please. Finally 'Breakin' Down The Walls Of Heartache' was not the sole cover — Zoot Money's excellent 'Big Time Operator' was also brilliantly performed, or weren't you listening? To rectify these unfortunate errors, I command you to print a centrespread of Dexy's immediately and prepare yourselves to welcome the new soul vision. **Stella Coyle, Kilburn.**

• **No chance**

TOO HARD

I HAVE decided to write to tell you how much I like your paper, but sadly I have two complaints. No, I make that three. Firstly the X word is too hard for my simple brain. Secondly the poster of Bryan Ferry in the middle of your paper the other week made him look as if he was imitating a monkey. Thirdly there is a lack of articles on Genesis in your paper — even a picture would do. I know they are not much at the moment but neither are Blondie and they have just been featured in your paper. **Brenda Dwyer, Manchester.**

• **But they're prettier**

KICK

MARTIN PORTER deserves a kick up the backside for suggesting in the August 9 issue that no one misses Peter Criss at the Kiss concert in New York. Everybody knows that apart from the fantastic Cozy Powell Peter Criss is the best drummer that the world of heavy rock has. Mr Porter also suggested that Kiss should take off their masks because they play well enough. Well, Mr Porter, Kiss are Kiss and Kiss without masks just would not be Kiss. Why don't you put Kiss in your centre pages instead of

Sting, Kate Bush or Debbie Harry. Gene Simmons' tongue fascinates me, so if you don't give us a centre spread, how about just a little pic of that? **A Kiss and Rainbow fan from the outer limits of Atherstone.**

• **Coming right up, you pervert**

TOKEN SEX

I THINK LP tokens are like sex, I'm not getting enough of either. **Mike Upton the grovelling git of Torquay.**

WOOF

IS IT true that on Bow Wow Wow's up coming album there will be selections from Bach? **John Connolly the Wit of New Barnet.**

VICIOUS CYCLE

HEY, yesterday I discovered that scientists somewhere had perfected a method of recycling shit. So now I know what to do with my old Record Mirrors. **Mike Upton again from 8 St Annes Road, Babbacombe, Torquay (that's just in case you forget where to send the LP tokens).**

PUTRID

THE ANSWERS you give to the letters printed in your page are so putrid and senseless I think you should go into politics. **Paul Figni, Kingston.**

• **True.**

GROUND CONTROL

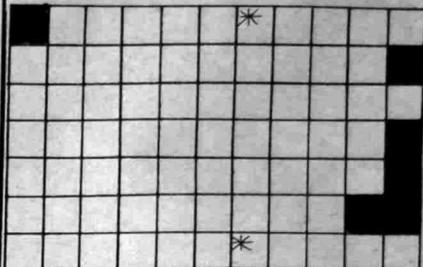
THERE ARE only six years until the next nuclear holocaust which will cover the world and when the fall out settles the few lattered survivors will rise from the ruins. David Bowie will rule all lands and his supporters will rule the mutant hordes of disco and HM fans. Then there will be no new soul vision or noisy HM bands. Discos will be banned and sanity restored. **Major Tom, the Barbican.**

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.

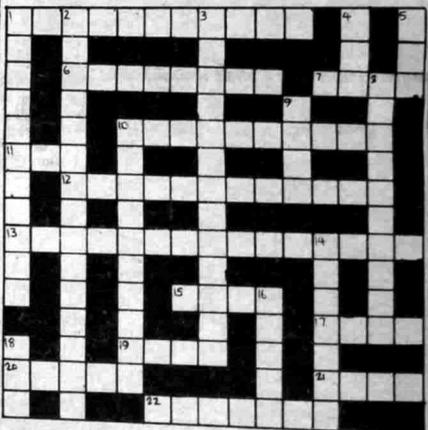
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POPAGRAM



Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column spells out the title of something played by royalty. Remember the clues aren't in the correct order; you have to decide what the right order is. I'm a wet stair and in confusion search for my guy (4,7) West tar rice might boil over into just SCC (4,7) Hat-man Stan dreams of becoming a shining star (10) Mike really could become someone who feels like they're in love (5,5) . . . but I'm gay game should turn into one of Rod's old ladies (6,3) The Morner Gild, if its rules were changed, might accept Sheena (6,4) Sounds like St Trinians are racing with the devil (10)

XWORD



- ACROSS**
1 Group torn apart (4,8)
6 Funky Town inhabitants (5,3)
7 Styx hit (4)
10 Life isn't everything for Elton (4,3,3)
11 Iggy's power (3)
12 Twentieth century Rats hit (4,2,6)
13 These dogs were Mirror Stars (8,7)
15 Beatles in trouble (4)
17 Of Shotgun Wedding fame (3,1)
19 Magazine where . . . By Both Sides (4)
20 Ms Haslam of Renaissance (5)
21 Maiden or Butterfly (4)
22 See 3 Down
- DOWN**
1 He wanted to Hold On To My Love (5,6)
2 Animated Beatles (6,9)
3 & 21 Across, 1975 Eric Clapton hit (5,3,5,7)
4 Reversible Steely Dan LP (3)
5 Kiki or Dave (3)
8 He's O.K. (4)
10 Did they start a revolution in Handsworth (5,5)
14 Home of the Spinners (7)
16 Easter time singer (5)
18 Hostile group (3)

LAST WEEK'S SOLUTION TO X-WORD
ACROSS: 1 Detroit Spinners, 6 Nobodys Hero, 8 Drug, 9 Eton Rifles, 10 Roden, 11 Salad, 13 Who, 14 Roe, 15 Trampms, 16 Bruce, 17 Leo, 19 Easybeats, 21 Shot By Both Sides.
DOWN: 1 Deniece Williams, 2 To Be Or Not To Be, 3 Pretenders, 4 Everyday Hurts, 5 Singing The Blues, 7 Dire Straits, 10 Rude Boys, 12 Lemmy, 18 Batt, 20 Bob.

LAST WEEK'S SOLUTION TO POPAGRAM
(in order of puzzle) Gerard Kenny, News At Ten, The Models, Modettes, The Beat, Donna Summer, Samson, Darryl Hall, DOWN COLUMN Kate Bush.

LAST WEEK'S WINNER: Piers Harmer, 16 Clandes Road, Roath, Cardiff.



THE B-52'S . . . PRIVATE IDAHO



Pic by Paul Cox

STRAY CATS in town Slim Jim, Brian Setzer and Lee Rocker

STRAY CAT FEVER

THE WORD is out and the rat race on. A three-piece band from New York are devastating the London pub circuit, hotly followed by a brace of frantic record company executives. The Stray Cats have become the Kevin Keegan of the rock world. A band without a deal but with a thousand doors open to them.

The Stray Cats hype is poised to start, but this group will deserve every inch of newsprint that is going to be written about them. I've seen them six times in the last month without disappointment. The Stray Cats take over where the fifties rock'n'roll dream left off.

"We knew the band was good but a lot of the songs are American influenced so we didn't know if the British kids would wanna hear that. I certainly didn't expect them to go crazy over us," says Slim Jim, the gangling Stray Cat drummer.

Meeting the Stray Cats for the first time it's impossible not to be won over by their innocent sincerity. Although they try to perpetrate a street-wise tough guy image on stage, I found them a bunch of naturally polite and enthusiastic teenagers, openly surprised at the wild reaction they've received from the crowds and record companies over here.

When the Stray Cats get on stage it's immediately obvious that they are going to produce some kind of instant reaction. Their overpowering, no time to blink visuals, cannot be ignored. With gravity defying quiffs, multi-coloured tattoos, and baggy street-market fifties gear, they could stand still and hold an audience's attention. But their brand of warm, revved up rockabilly means that standing still is a physical impossibility for both the band and audience.

Slim Jim constantly runs on the spot while laying down a thumping beat on his sparse kit — a cymbal, snare drum, and bass drum. Lee Rocker pumps out his thick double bass rhythms while spinning the bass round, lifting it up, lying down with it, and standing on it — though not all at the same time. Brian Setzer adds heart-throb vocals and squealing guitar runs, and does his best to steal the show with speed of light footwork.

"We're not a strict rockabilly type band," Jim swiftly points out, "I call us a rock'n'roll band because it's both vague and specific enough to be accurate. But I generally just say to people come down and see us and, if you've got any ideas about what we

are, tell us."

The Stray Cats gigged around for about a year in New York, where they were known as the Tom Cats. "But then we just got an independent urge and left to come to London without any plans at all," Lee tells me. "We had to buy a seat for my bass on the plane and we had a big ordeal getting it through customs."

Though Lee turns on the aggressive caveman looks on stage, he turns out to be the most quietly spoken member of the band. His Dad plays clarinet with the New York Philharmonic Orchestra which is probably where Lee gets his rare musical talent from. His double bass playing adds an original texture to the band's muscular music.

"The double bass gives us a much fatter, warmer sound and playing it is much more of a physical thing than playing the electric bass. And the instrument is like a prop on stage, in fact I'd really like to paint leopard skin stripes on my bass," laughs the amiable Lee.

The Stray Cats stylish fifties fashion sense meant that they looked pretty out of place in the stereotyped States. Jim explains: "In the States there's two types of kids — the Grateful Dead kind and the Italian soul kids. Both groups hated us."

Brian eagerly takes up the story: "I probably got the idea to dress like this after seeing Andy Mackay of Roxy Music and from looking at my Mom and Dad's old Elvis records."

"Musically we take the sparseness, spirit and primitiveness of the fifties, but our lyrics and loudness are nothing like you'd have got twenty-five years ago. When we go into a studio we just want a good loose garage sound, like they got on the old Sun records," says Brian.

When the Stray Cats start to make those essential records I just hope that that they don't lose any of their springy energy on vinyl. What you'll hear at a Stray Cats gig are vital, memorable, melodic and varied songs. The fifties feel is always present, but there are strong Motown and punk influences pushing through as well which give them a unique quality.

Every Stray Cat song deserves a mention but make sure you listen out for 'Storm The Iranian Embassy', an uptight effective protest song which is the nearest any American band have got to capturing the spirit of '76, 'Stray Cat Strut', a skittering jazzy Top Cat number, the aggressive 'Rumble In Brighton', and the tribal bopping of 'Ubangi Stomp'.

Bands like the Stray Cats don't happen very often. PHILIP HALL

THE WILD MAN RETURNS



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BLIZZARD OF OZZ

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| 15 Odeon, EDINBURGH | 26 Royal Court, LIVERPOOL | 6 King George's Hall, BLACKBURN |
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OSZzy Osbourne - Blizzard of Ozz

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JET 197

UPFRONT

THURSDAY AUGUST 28

ABERDARE, The Conway, Graham Larkbey
BIRMINGHAM, Golden Eagle (021 643 5403), Fast Relief / Cornerstone
BLACKPOOL, Norbreck Castle (52341), White Spirit
BLACKPOOL, Scamps (25952), Dainin Obscure
BLUTH, Golden Eagle (4343), Nat, Bunch of Bunches
BRADFORD, Vaults Bars, Bradford College (392712), Mysterious Footsteps
BRIGHTON, Concorde Club (666460), Bananas / The Techniques
BRISTOL, Crockers (33793), False Idols
COVENTRY, General Wolfe (88402), RPM
DUNDEE, Tay Centre Hotel, Junction Nine, Rude Boys
EDINBURGH, Eric Brown's (031 229 7840), Strange Brood / Loose Ends
EDINBURGH, Napier College (031 447 7070), Fire Engines / Theatre PKF
EDINBURGH, Playhouse (031 865 2064), Donovan
GLASGOW, Doune Castle (041 649 2745), Thirty Bob Suits / Rapid Dance
GLENROTHES, Rothers Arms (753701), The Lubricators
GRANGEMOUTH, International Hotel (72456), H2O / Mudsharks
GRAVESEND, Red Lion (86127), Pagan Altar
GREAT YARMOUTH, Tiffany's (57018), Hi-Tension
HIGH WYCOMBE, Nags Head (21758), Rye And The Quarterboys
HORNCHURCH, Bull Inn (42125), Ophidian
HUDDERSFIELD, Cleopatras (24510), Anti-Pasti
HUDDERSFIELD, Coach House (20930), Graftspeer / Barons HM Disco
HULL, Lambwhart Hall Country Club (826781), Geno
HULL, Wellington (23262), Devotion
ILFORD, Cranbrook (01 554 8659), The Dave
KINGSTON, Waves, Three Tuns (01 549 8601), Kashmere
KIRKALDY, Dutch Mill (67512), Bastille
LEAMINGTON SPA, Royal Crown Hotel (26421), Chevy
LEAMINGTON SPA, Royal Spa Pavilion (34418), Bodysnatchers / The Swinging Cats
LIVERPOOL, Worcester's Wine Bar, Slun The Guards
LONDON, Albany Empire, Deptford (01 891 4562), Au Pairs / Oxy And The Morons / Fast Relief / Mike Malignant And The Parasites
LONDON, Clarendon Hotel, Hammersmith (01 748 1454), Sectors / Thompson Twins Guns For Hire
LONDON, Cock Tavern, Fulham (01 385 6021), Back To Back
LONDON, Dingwalls, Camden Lock (01 267 4967), Hazel O'Connor's Megatype
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Fabulous Poodles / The Stray Cats
LONDON, Hall Moon, Herne Hill (01 274 2733), AT's

LONDON, Hope & Anchor, Islington (01 359 4510), Red Beans 'N' Rice
LONDON, 100 Club, Oxford Street (01 636 0933), Night Doctor
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Ricky Cool And The Rialtos / Suttel Approach
LONDON, John Bull, Chiswick High Road (01 994 0062), Telemacque
LONDON, Marquee, Wardour Street (01 437 8603), Peter Barden's Moons
LONDON, Maunkberry's, Jermyn Street (01 499 4623), Marsha Hunt And The Vendettes
LONDON, Music Machine, Camden (01 387 0426), Certain Ratio / Durutti Column / Blurt / Kevin Hewick
LONDON, New Golden Lion, Fulham (01 385 3942), The Books
LONDON, Pied Bull, Islington (01 837 3218), Diod Dancers
LONDON, Riverside Studios, Hammersmith (01 748 3354), Sox / Zila
LONDON, Rock Garden, Covent Garden (01 240 3961), Birthday Party
LONDON, Ruzzy, Southgate (01 886 4112), Buzz And The Flyers / Polcats
LONDON, The Spurs, Tottenham (01 808 4773), No Exit
LONDON, Thomas A'Beckett, Old Kent Road (01 703 2644), Reluctant Stereotypes
LONDON, Torrington, North Finchley (01 445 4710), Juice On The Loose
LONDON, Tramshed, Woolwich (01 855 3371), The Sharpees
LONDON, The Venue, Victoria (01 834 5500), Upp
LONDON, White Lion, Putney High Street (01 788 1540), Soul Band
LONDON, White Swan, Greenwich, Grabbas
MANCHESTER, Cyprus Tavern (061 236 3786), Naughty Boys
MANCHESTER, Devils, (061 832 5474), X-O-Dus / Foreign Press
MANCHESTER, Henry VIII, Dwright Fry
NEWCASTLE UPON TYNE, The Cooperage (28286), Spinotes
NEWCASTLE UNDER LYME, El Syd's, Tribal Oust (Stoke Musician's Collective)
NORWICH, Cromwell's (612909), The Cadillac
NORWICH, Tudor Hall (27701), Rokotto
OXFORD, Oranges And Lemons (42660), The Wall
PAISLEY, Bungalow (041 889 6667), Fine Lines
PORTSMOUTH, Cumberland Tavern (731394), The Time
PRESTON, Warehouse (53216), The Cheaters
ROSYTHE, Palace Hotel, Maria
SHIFNAL (Salop), Star Hotel (Telford 461517), Vizz V
SOUTHAMPTON, Joiners Arms (25612), The Blazers
SOUTHDEN, Scamps (40099), Ace Bentley And The Traffic Lights
WEST DRAYTON, Youth Centre, TV Scandal / Mayhem / 7th Set / Kit 185
WORTHING, Balmoral (36232), Ishtar

LIL STEVIE'S BACK. Not seen on UK shores for six years, the Wonderboy, backed by Wonderlove, comprising Ben Bridges, and Rick Zungar (guitar), Dennis Davies (drums), Earl Deroenn (percussion), Larry Gittens (trumpet), Hank Rodd (bass), Isaiah Saunders (keyboards), Nai Watts (bass), plus a clutch of backing vocalists, hits Wembley Arena this week. The six shows making - up his only European appearances this year open at The Arena (Monday, Tuesday, Wednesday). Meanwhile, the best of Britain's black roots show their stuff in the First National Festival of Reggae Music, from National Unity at Maidenhead Leisure Centre (Sunday), headlining Steel Pulse, Aswad, Cimarrons and Misty in Roots, with the sound system of Jah Shaka and Sir Ras Coxson.

There's a plethora of assorted new wave too. Highlights include the return of Essential Logic, complete with Mark Turner replacement John Oliver on bass, playing a maxi - benefit for no less than 10 organisations including Shelter, Save The Whale, Smokey Bears and The Squatters Association, London Rainbow (Monday), and a new series of rock nights at London's Institute Of Contemporary Arts, sponsored by Capitol Radio, and headlined by The Passions, The Associates and The Au Pairs (Tuesday), Toyah, Invisible Sex and Blood Donor (Wednesday). The Bodysnatchers move to Leamington Royal Spa Centre, (Thursday) and Cardiff Top Rank (Friday), supported on both dates by the Swinging Cats.

Back in heavy metal land, Motorhead and Hawkwind lead the Cambridge Fireman's Ball invasion this weekend in a specially erected marquee on Midsummer Common. Hawkwind headline on Saturday, supported by Ghischool and a bunch of lesser - leaguers, while Motorhead get their heads together with Inner City Unit and others, Sunday.

There's much more nostalgia as Fairport Convention are joined by a bunch of old farts and folkies, including Ralph McTell, Richard And Linda Thompson, at Pewitts Farm, Copreby, near Banbury for a million - turnip bash (Saturday). And fans of Robert Zimmerman could do worse than sample the thrills 'n' spills of Dylan Revisited 1980, the second Bob Dylan convention, featuring films, videos, swaps and memorabilia, Manchester Owens Park Conference Centre (Friday, Saturday, Sunday).

BRISTOL, Granary (28272), Chevy
BUNGAY, Kings Head (3583), The Frequency Band
CARLISLE, Twisted Wheel (20335), Vardis
CORLEIGH, Joiners Arms (70611), Asylum
COVENTRY, General Wolfe (88402), The Combination
COVENTRY, Golden Eagle (21745), Expressos
EDINBURGH, Eric Brown's (031 229 7840), Still Life / Prata
EDINBURGH, Napier College (031 447 7070), Fire Engines / Theatre PKF
ETON, The Christopher (Wind-soor 65948), Sharx
FOLKESTONE, Leeds Cliff Hall (53193), Bodysnatchers
HALIFAX, Good Mood Club, Dredinger
HALIFAX, Stone Chair Variety, Rockably Rebels
HAYES, Cramwell Youth Centre (01 573 8276), Urban Collapse / Chaos / Red Box / Fringe
HIGH WYCOMBE, Nags Head (21758), Alexis / White Light
HORNCHURCH, Bull Inn (42125), Spider
HULL, Lamworth Country Club (826781), Geno Washington

LONDON, Music Machine, Camden (031 556 6292), Marsha Hunt And The Vendettes
LONDON, New Golden Lion, Fulham (01 385 3942), Mickey Jupp Band
LONDON, Old Cherry Tree, Grove Vale, Tagus
LONDON, Rock Garden, Covent Garden (01 240 3961), Margo Random And The Space Virgins
LONDON, Star And Garter, Putney Pier (01 788 0345), Junco Partners
LONDON, Tralfalgar, Shepherd's Bush (01 749 5905), Suttel Approach
LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), Anni
LONDON, The Venue, Victoria (01 834 5500), The Step / The Vandella
LONDON, White Hart, Chigwell, Park Avenue
LONDON, White Lion, Putney High Street (01 788 1540), Red Beans 'N' Rice
LONDON, White Swan, Shepherd's Bush (01 749 5905), Suttel Approach
MANCHESTER, Cyprus Tavern, Princess Street (061 236 3786), The Things
MANCHESTER, Owens Park Conference Centre (061 225 5555), Second Bob Dylan Convention / Shusha
MATLOCK, Pavilion (3848), Nightmare
NEWBURY, RAF Greenham Common, Rokotto
NORTH WALSHAM, The Feathers, Percy And Sid
PAISLEY, The Bungalow (041 889 6667), Kee West (lunchtime)
PAISLEY, The Bungalow (041 889 6667), Delta Street (evening)
PORTSLADE, Town Hall (29801), The Jets
REDRUTH, London Hotel (215591), The Crew
ROCHDALE, Rawston's Arms, Whitworth, Night Visitors
SHIFNAL (Salop), Star Hotel (Telford 461517), The Sinaras
SOUTHPORT, Floral Hall (40404), Rockin' Horse
STALYBRIDGE, Commercial Hotel, Dwight Fry / Oxy
STEVENAGE, The Swan, Disco Students
TORQUAY, The Pelican (22842), David Marx And The Mix
WALSLEY, Dale Inn (051 639 8847), Stun The Guards
WEM (Salop), The Town House, Triton
WEST RUNTON, Pavilion, (203), Nine Below Zero / Zilch
WINCHESTER, Railway Inn, St Paul's Hill, Red Hot In Alex
WOLVERTON, Crawford Arms (Millon Keynes 314518), The Locators
WOLLASTON, Nags Head (664204), Lost Horizon

FRIDAY AUGUST 29

ASHTON - UNDER LYME, Spread Eagle (061 330 5732), Tori Tori
BASILDON, Double Six (20140), LA Hooker
BICESTER, RAF Upper Heyford (2491), Rokotto
BIRKENHEAD, Railway Hotel (54010), Blackjack
BLACKPOOL, Norbreck Castle (52341), Fist
BRIDPORT, Greyhound Hotel (22944), Starliner
BRIGHTON, Cinescene, The Piranhas
BRISTOL, Crockers (33793), False Idols
BRISTOL, Stonehouse, behind Bunch of Grapes, Bullseye
CARDIFF, Top Rank (26538), The Bodysnatchers / The Swinging Cats
COTTINGHAM, Civic Hall, Head Hunter / 2nd Site
COVENTRY, General Wolfe (88402), Ice
EDINBURGH, Eric Brown's (031 229 7840), The Associates / End Games
EDINBURGH, The Moon, Significant Zeros
EDINBURGH, Napier College (031 447 7070), Fire Engines / Theatre PKF
EDINBURGH, Playhouse (031 865 2064), Boys Of The Lough / Red Clay Ramblers / Tom Andersen / Willie Johnson (Edinburgh Festival)
EXETER, St George's Hall, Market Street (77858), Third Programme / T-34's / The Living Daylights
FORTWILLIAM, Milton Hotel, Henry Gorman Band
HORNCHURCH, Bull Inn (42125), Stealer
HUDDERSFIELD, Cleopatras (24510), Bad Manners / Bootleg
INVERNESS, Muirton Motel (32860), Snapshots
KNIGHTON, Norton Arms (321), The Accelerators
LAUNCESTON, White Horse Inn (2084), Tosh
LEEDS, Florde Gren Hotel, Dick Smith Band
LEICESTER, Notre Dame Hall, Bauhaus

LIVERPOOL, Empress Hall, Rockin' Horse
LONDON, Clarendon Hotel, Hammersmith (01 568 0678), Misty / Enchanters
LONDON, Cock Tavern, Fulham (01 385 6021), Jazz Sluts
LONDON, Crystal Palace Hotel (01 778 6342), Margo Random And The Space Virgins / Heroes
LONDON, Dingwalls, Camden Lock (01 267 4967), The Flat-backers
LONDON, Dukes Head, East Ham (01 472 1766), Park Avenue
LONDON, Ealing Town Hall (01 579 2424), Seventeen
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Salt / The Almost Brothers
LONDON, Hall Moon, Herne Hill (01 274 2733), Talk
LONDON, Hope And Anchor, Islington (01 359 4510), Ricky Cool And The Rialtos
LONDON, Howard Hall, Enfield, High Street London
LONDON, Marquee, Wardour Street (01 437 8603), No Dice
LONDON, Maunkberry's, Jermyn Street (01 499 4623), Lyndsey Moore
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Johnny G / Guy Jackson
LONDON, Music Machine, Camden (031 556 6292), Fabulous Poodles / The Stripes
LONDON, New Golden Lion, Fulham (01 385 3942), Ram Jam Band
LONDON, Marquee, Wardour Street (01 437 8603), No Dice
LONDON, The Queens, Hackney Avenue
LONDON, Riverside Studios, Hammersmith (01 748 3354), Midnight Express
LONDON, Rock Garden, Covent Garden (01 240 3961), The Freshies
LONDON, St Pauls, Covent Garden, Master Musicians Of Jajouka
LONDON, Star And Garter, Putney Pier (01 788 0345), Snatch 22
LONDON, Two Brewers, Clapham (01 522 3821), Sad Among Strangers
LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), Anni
LONDON, The Venue, Victoria (01 834 5500), Marsha Hunt, Peckham (01 703 4639), Shadowfax
LONDON, White Lion, Putney High Street (01 788 1540), Juice On The Loose
LONDON, White Swan, Greenwich, Nuthin' Fancy
LOWESTOFT, Talk Of The East (4793), Kraken

MANCHESTER, Bees Knees, Winsford Night Visitors
MANCHESTER, Mayflower (061 223 1013), Armed Force / Notsensibles / Janetrix
MANCHESTER, Owens Park Conference Centre (061 225 5555), Second Bob Dylan Convention / Shusha
MIDDLESBROUGH, Rock Garden (241995), Dredinger
MIDHUSTR, Grange Centre, The Switch
MILTON KEYNES, Navigation Inn, Russians
NARBETH (Wales), Queen's Hall, Night Time Flyer
NEWCASTLE UPON TYNE, Mayfair (23109), Diamond Head
NOTTINGHAM, Test Match Hotel, West Bridgford (81148), Token Guest
NOTTINGHAM, Trentbridge Inn (869831), Jagged Edge
OXFORD, Orange And Lemons (42660), The DS
PAISLEY, Bungalow (041 889 6667), V-Disk
PERTH, Plough Inn (22551), The Marks
READING, Target (585887), Retford, Portherhouse (704981), The Photos
RUGBY, The Rugby Club, Chevy
SHEFFIELD, Hillsborough
SHIFNAL (Salop), Richard and Linda Thomson (Sheffield Show)
SHIFNAL (Salop), Star Hotel (Telford 461517), Bleeding Heart
SOUTHEND, Top Alex, Alexander Hotel, Ace Bentley And The Traffic Lights
SUNDERLAND, Mayfair (843827), Paralex
TRURO, William IV, The Crew
WORTHING, Balmoral (36232), Ishtar

ALKLEY, Rose And Crown (607260), Knife Edge
KINGSTON, Waves, Three Tuns (01 549 8601), On The Air
LEEDS, University (39071), Au Pairs
LEEDS, Wigs Wine Bar, The Other Switch
LIVERPOOL, Eric (051 236 7881), The Photos
LONDON, Cock Tavern, Fulham (01 385 6021), Kirk St James
LONDON, Crystal Palace Hotel (01 778 6342), Tenpole Tduy
LONDON, Cubies, Dalston, Tony Tuff
LONDON, Duke of Lancaster, New Barnet (01 449 0465), Clientelle
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Metro / Fay Ray
LONDON, Half Moon, Herne Hill (01 274 2733), Reluctant Stereotypes
LONDON, Heathcote Arms, Leytonstone, The Americans
LONDON, Hope And Anchor, Islington (01 359 4510), Seven-Year Itch
LONDON, 101 Club, St John's Hill, Clapham (01 223 2309), Tennis Shoes / The New Monkeys
LONDON, John Bull, Chiswick High Road (01 994 0062), Easy Money / Heavy Puke
LONDON, Marquee, Wardour Street (01 437 8603), The Upset / Friends
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Johnny Mars 7th Sun

ALKLEY, Rose And Crown (607260), Knife Edge
KINGSTON, Waves, Three Tuns (01 549 8601), On The Air
LEEDS, University (39071), Au Pairs
LEEDS, Wigs Wine Bar, The Other Switch
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LONDON, Heathcote Arms, Leytonstone, The Americans
LONDON, Hope And Anchor, Islington (01 359 4510), Seven-Year Itch
LONDON, 101 Club, St John's Hill, Clapham (01 223 2309), Tennis Shoes / The New Monkeys
LONDON, John Bull, Chiswick High Road (01 994 0062), Easy Money / Heavy Puke
LONDON, Marquee, Wardour Street (01 437 8603), The Upset / Friends
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Johnny Mars 7th Sun

FRIDAY AUGUST 29

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The London Dungeon

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SATURDAY AUGUST 30

AMPTHILL, Parkside Hall, Spread Eagle Hotel (061 330 5732), Thin Ice
BANBURY, Pewit Farm, Copreby, Fairport Convention / Ralph McTell / Richard and Linda Thompson / Steve Ashley / Bob Davenport / Captain Coco's Country Dance Band
BASINGSTOKE, Magnums (57575), The DS
BICESTER, RAF Upper Heyford (2491), Witchcraft
BIRMINGHAM, Bogarts (021 843 0783), Stray Dogs
BLACKPOOL, Norbreck Castle (52341), The Piranhas
BLAKENEY, Brackley's Barn, Abxas / And The Best Of The Rest
BOLTON, Bulls Head (27810), Zerkle
BRADFORD, Bradford College, Queen's Hall (539 2712), Proposition 31
BRIGHTON, Alhambra (25769), Midnight And The Lemon Boys / Missing Persons
BRIGHTON, Resource Centre, A-Market / Sult / Indifferent Dance Centre / Forward Edge
BRISTOL, Cowardines, Vice Squad / X-Certs / Parasites

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THE B-52'S ... STROBE LIGHT

**SUNDAY
AUGUST 31**

ASHTON UNDER LYME. Spread Eagle Hotel (061-330 5732), Streamline
BOLTON. Bull's Head (23855), Rockin' Horse
BOURNEMOUTH. Village Bowl (26636), Witchcraft
BRADFORD. Panache (571793), Saigon
BRADFORD. Vaults Bar, Bradford College (5382712), Proposition 21
BRADFORD. Pudley Hill And Tons, Rockabilly Rebels
CAMBRIDGE. Midsummer Common, Fireman's Ball, Motorhead / Inner City Unit / Vardis / Tank
ECCLES. Town Hall Hotel (061-789 4141), Dwight Fry
EDINBURGH. Eric Brown's (031-229 7840), Nato
EDINBURGH. Harvey's (031-229 1925), Strutz
EDINBURGH. Lasswade Town Hall, Significant Zeros
EDINBURGH. Napier College (031-229 7840), Fire Engines / Theatre PKF
EDINBURGH. Playhouse (031-655 2064), Red Clay Ramblers
EDINBURGH. Valentinos (031-332 7489), The Associates
GLASGOW. Doune Castle (01-449 2745), H2O
GLENROTHES. Rothies Arms (753701), Pallas
HATFIELD. Stonehouse (52112), LA Hooker / Powerhouse Heavy Metal Roadshow
KINGSTON. Waves, Three Tuns (01-549 8601), The Cavalry
KIRKALDY. Dutch Mill (67512), The News
KIRKLEVINGTON. Country Club, Eaglescliffe 780093, Geno Washington
LONDON. Brecknock, Camden (01-485 3073), Nuthin' Fancy
LONDON. Cock tavern, Fulham (01-385 6021), The Soul Band
LONDON. Dingwalls, Camden Lock (01-267 4967), Nine Below Zero
LONDON. Endelle Street And Environs, Covent Garden, Juice On The Loose (afternoon) / Real To Real (7.00pm) (Covent Garden Free Festival)
LONDON. Greyhound, Fulham Palace Road, Hammersmith (01-385 0526), Reluctant Stereotypes / The Soul Boys
LONDON. Half Moon, Herne Hill (01-274 2733), Stray Cats
LONDON. Half Moon, Lower Richmond Road, Putney (01-786 2387), Julian Bahula's Jazz Africa
LONDON. Hope And Anchor, Islington (01-359 4510), Marian Dance
LONDON. 101 Club, St John's Hill, Clapham (01-223 8309), The Spoilers
LONDON. John Bull, Chswick High Road (01-994 3062), John Shepherd's Golden Oldies
LONDON. Kensington, Russell Gardens (01-603 3245), Seventeen
LONDON. Kimber Road Carnival, Steel Survivor / The Clanders' Emotional Joes / Diesel / Trans Orb / (free open-air gig)
LONDON. Marquee, Wardour Street (01-437 6603), Angel Witch
LONDON. Moonlight, Railway Hotel, West Hampstead (01-524 7611), Night Doctor

LONDON. New Golden Lion, Fulham (01-385 3942), Pete Barden's Moles
LONDON. Pembury Tavern, Dalston Avenue
LONDON. Rock Garden, Covent Garden (01-240 3961), Kleen Heels / Dynamos
LONDON. Torrington, North Finchley (01-445 4710), Johnny Mars' 7th Sun
LONDON. The Venue, Victoria (01-834 5500), Carmine Appice Drum Clinic
MAIDENHEAD. Leisure Centre (39955 / 01-843 9297), Steel Pulse / Aswad / Cimarrons / Misty In Roots / Sir Ras Coxson / Jah Shaka
MANCHESTER. Owens Park Conference Centre (061-225 5555), Second Bob Dylan Convention / Shusha
MANCHESTER. The Squat, Devas Street, The Mud Hutlers / Out Edge / Hard Lines
NEWBRIDGE. Memorial Hall (243019), Dredinger
PAISLEY. The Bungalow (041-889 6667), Non Compos Mentis
RICHMOND. Broly's, (01-948 4244), Street Preacher
RUTLAND. Rutland Angler (4140), The Amber Squad (12 noon)
SHEARSBY. Bath Hotel (Peatling Magna 202), Manitou
SOUTHEND. Shrimpers (351403), Eric Blake
STANLEY COMMON. Miners Welfare Club, Breakdown
WEYMOUTH. Cellar Vino (786868), The Switch

**MONDAY
SEPTEMBER 1**

BIRMINGHAM. Golden Eagle (021-643 8403), The Circles
BIRMINGHAM. Romeo and Juliet's (021-643 6696), Dredinger
BRISTOL. Stonehouse, Behind Bunch Of Grapes, Android Pops
BURNLEY. Inn Plaice, The Enigma / God's Gift
CAMBRIDGE. Raffles (69933), Easy Prey
EDINBURGH. Eric Brown's (031-229 7840), Everest The Hard Way / Strutz
EDINBURGH. Harvey's (031-229 1925), Thirty Bob Suits
EDINBURGH. Napier College (031-447 7070), Fire Engines / Theatre PKF
EDINBURGH. Playhouse (031-655 2064), Gerry Rafferty / Rab Noakes
EDINBURGH. Tiffany's (031-556 6292), The Photos / The Mudsharks
EWELL. Grapevine Avenue
LONDON. R A N G E M O U T H , International Hotel (72456), D Sense
HIGH WYCOMBE. Osbourne Arms (861755), Sharx
ILKLEY. Rose And Crown (607260), City Limits
KENDAL. Brewery Arts Centre (251333), Geno Washington
KINGSTON. Waves, Three Tuns (01-549 8601), The Sound
LEEDS. Royal Park Hotel (785076), Woolly Trunks
LEICESTER. Fosseyway Hotel (61129), Religious Overdose / Service
LONDON. Cock Tavern, Fulham (01-385 6021), Loaded Dice
LONDON. Dingwalls, Camden Lock (01-267 4967), T-Boys / Dynamo / Soft Touch



BODYSNATCHERS: Leamington Royal Spa on Thursday.

LONDON. Greyhound, Fulham Palace Road, Hammersmith (01-385 0526), Thompson Twins / Local Heroes
LONDON. Hope And Anchor, Islington (01-359 4510), Modern English / Naked Lunch
LONDON. Marquee, Wardour Street (01-437 6603), O-Tips
LONDON. Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), Artery
LONDON. Music Machine, Camden (01-387 0428), The Young Ones / The Parts
LONDON. New Golden Lion, Fulham (01-385 3942), Blues Band / Park Avenue
LONDON. Rainbow, Finsbury Park (01-263 3148), Essential Logic
LONDON. Rock Garden, Covent Garden (01-240 3961), World Service / Umbrella Gang
LONDON. Tramshed, Woolwich (01-855 3371), Dirty Money
LONDON. Two Brewers, Clapham (01-622 3621), The Flatbackers
LONDON. Upstairs At Ronnie's, Frith Street (01-439 0747), The Ugliers
LONDON. The Venue, Victoria (01-834 5500), Seven-Year Itch / Juice On The Loose
LONDON. Wembley Arena (01-902 1234), Stevie Wonder
PORTSMOUTH. Locarno (25491), The Blazers / Dodgers
WATFORD. Verulam Arms, Clientelle

**TUESDAY
SEPTEMBER 2**

BATHGATE. Fairway (52835), The Frauds / On Parole
BOLTON. Railway Hotel, Bromley Cross, Rockin' Horse

CAMBRIDGE. Great Northern (60340), Junction 13
CAMBRIDGE. Raffles (69933), Mad Chateau
EDINBURGH. Eric Brown's (031 229 7840), City Limits / Ra Bears
EDINBURGH. Napier College (031 447 7070), Fire Engines / Theatre PKF
EDINBURGH. Playhouse (031 655 2064), Gerry Rafferty / Rab Noakes
HULL. Wellington Club (23262), Artery
ILKLEY. Rose And Crown (607260), City Limits
LEAMINGTON SPA. Royal Crown Hotel (26421), UXB
LIVERPOOL. Brady's, Wildfire
LIVERPOOL. Star And Garter, Stun The Guards
LONDON. Brecknock, Camden Lock (01 485 3073), Red Hot In Alex
LONDON. Cock Tavern, Fulham (01 385 6021), Small Brothers
LONDON. Dingwalls, Camden Lock (01 267 4967), Tenpole Tudor
LONDON. Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Canis Major / Hot Shot / Blues Band
LONDON. Hope And Anchor, Islington (01 359 4510), The Flatbackers
LONDON. 101 Club, St John's Hill, Clapham (01 223 8309), Rock 'N Roll / The Combination
LONDON. ICA, The Mall (01 930 6393), The Passions / The Associates / Au Pairs
LONDON. Marquee, Wardour Street (01 437 6603), Dredinger
LONDON. Music Machine, Camden (01 387 0428), Vardis / More
LONDON. New Golden Lion, Fulham (01 385 3942), Spoilers

LONDON. Old Queen's Head, Stockwell (01 274 3829), Thompson Twins
LONDON. Prince Rupert, Plumstead Avenue
LONDON. Rock Garden, Covent Garden (01 240 3961), Opposition / Easy Money
LONDON. Upstairs At Ronnie's, Frith Street (01 439 0747), Moving England
LONDON. The Venue, Victoria (01 834 5500), Skatish
LONDON. Wembley Arena (01 902 1234), Stevie Wonder
LONDON. Windsor Castle, Harrow Road (01 286 8403), Red Letters
MANCHESTER. Middleton Civic Hall, The Photos
NOTTINGHAM. Imperial Hotel (42884), Hollow City Rhythm Circus

ST IVES. Guildhall, Master Musicians Of Jajouka
SHEFFIELD. The Blitz, Brian Brain
SWINDON. Brunel Rooms (31384), Paralex

**WEDNESDAY
SEPTEMBER 3**

BIRMINGHAM. Bogarts (021 643 0763), Money
BLACKPOOL. Norbreck Castle (52341), Law
CAMBRIDGE. Raffles (69933), Rank Amateurs
EDINBURGH. Eric Brown's (031 229 7840), Eezi / New Apartment

EDINBURGH. Napier College (031 447 7070), Fire Engines / Theatre PKF
EWELL. Grapevine Avenue
GREENOCK. Victorian Carriage (25456), V-Disk
HARROW WEALD. Middlesex and Herts County Club (01 954 3647), Mickey Jupp Band
HEREFORD. Rollers (Wormleod 689), The Accelerators
LEEDS. Royal Park Hotel (785076), Golf Jackson And The Huns
LONDON. Bridge House, Canning Town (01 476 2889), The The
LONDON. Cock Tavern, Fulham (01 385 6021), Rye And The Quarterboys
LONDON. Dingwalls, Camden Lock (01 267 4967), Mergers
LONDON. Gossips, Dean Street (01 437 4484), The Realists
LONDON. Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Nine Below Zero / Wipe Out
LONDON. Hope And Anchor, Islington (01 359 4510), The Tea Set
LONDON. ICA, The Mall (01 930 6393), Toyah / Invisible Sex / Blood Donor
LONDON. Marquee, Wardour Street (01 437 6603), Any Trouble
LONDON. Neilson's Club, Wimbledon (01 946 6311), Thompson Twins
LONDON. New Golden Lion, Fulham (01 385 3942), Thieves Like Us
LONDON. Old Queen's Head, Stockwell (01 274 3829), Talkover / The Ugliers
LONDON. Rock Garden, Covent Garden (01 240 3961), The Books / The Leopards
LONDON. Three Rabbits, Manor Park (01 478 0660), Park Avenue
LONDON. Upstairs At Ronnie's, Frith Street (01 439 0747), Life Behind Bars
LONDON. The Venue, Victoria (01 834 5500), Hot Gossip
LONDON. Wembley Arena (01 902 1234), Stevie Wonder
MANCHESTER. Oozits, Beach Club, Shudehill, Diagram Brothers
NORWICH. Scamps (27263), The Running Dogs / Protective Measures / The Moscow Olympics
NORWICH. William IV, Stragays
NOTTINGHAM. Ad Lib Club, Menticide / Passive Resistance / The Void / Vox Populi / The Devices / ESP Discard / Subway Razor
NOTTINGHAM. Britannia Rowing Club, The Circles
READING. Target (585887), Sharx
RICHMOND. The Castle (01 948 4244), The Dave
RUISLIP. Youth Centre, Urban Collapse / Chaos / The Fringe / TV Scandal
TORQUAY. 400 Club (28103), Geno Washington
TOTTINGTOWN BURY. Nailors Green, Rockin' Horse
WOLVERHAMPTON. Civic Hall (21359), The Photos
WORTHING. Balmoral (36232), Teaser



Archive film: Stevie Wonder as a struggling young artist. Some say he's doing the odd gig.

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ROADSHOWS

ONCE AGAIN, it's time to play dodge the flying beer cans, choke down the putrid burgers and plough through the piss.

All this and a host of bands too. A three day feast for gluttons only and nobody reaches for the Rennies. In the jolly green playpen, Sid Headbanger and his mates squat in less comfort than sardines in an overcrowded can. It's the great Friday afternoon 'let's ring round and see who we can put on stage for £50 and a packet of crisps' time. I'm a firm believer in Reading starting later to avoid the dubious looking rascals who start clambering on stage after lunch.

Anyway we were treated to Red Alert, who dressed like Cuban guerillas and sounded worse than Fidel Castro singing in the bath and a very dodgy set of pasty faced HM from the 01 Band. Get this for a line — "the world is in such a mess no one could really care less." Gulp.

The rather punky dress and attitude of the Helions (featuring former Damned member Brian James) led to the afternoon's first serious bout of can throwing. The slumbering crowd burst into life like Frankenstein's monster with the power turned on, but the Hells stood their ground — ploughing through 'You Really Got Me' (appropriate since one of them got clouted by a can of Newcastle Brown) and a real whiff of '76 with 'New Rose'.

In the face of such potent hostility, Fischer Z managed to quell their nerves and reach for their guitars. "We're not heavy metal but we love you," said jumping John Watts, like a condemned man begging for mercy. By golly, it worked. Fischer Z played as if their lives depended on it and the violence stopped. They performed without their usual subtlety, but it suited the festival atmosphere. 'The Worker' was unusually intense, but it was 'Lies' that really established them. The band that once tamed the masses at Leeds (Fiorde Green, had pulled off another masterstroke.

"Okay Reading, this is where we begin to rock 'n'

THE READING REPORT

SARDINES, BOOZE AND HM BANDS

roll, bawled Krokus singer Marc Storace with the freshly washed stick on hairy chest. Hungry as junkies the crowd lapped it all up. Last year's joke (a Swiss heavy metal band) proved that they have fire in their bellies and a gleam in their eyes, second to none.

They couldn't lose with 'Mad Rockers' which gave the crowd a sense of identity but the pinnacle came as ever with 'Beside Radio.' "God, dammit there's a lot of maniacs out there, that's what we like to see," bawled Marc again. Ted Nugent would have really loved all this.

Ian Gillan must be a happy man. A successful deal with Virgin and four rungs up the ladder from being a second division festival support band. Gillan weren't topping the bill, but they deserved to be. It was raw emotion all the way through and a thunderous 'Mr Universe' was particularly apt, matched only by the old faithful 'Smoke On The Water' — which I thought they did milk a little too much with the opening guitar solo. When they did eventually crash into the body of the song, the crowd made the turf tremble.

"The spirit of festivals lives at Reading, not one person can take that away," yelled Gillan before a final clenched fist salute and a smile. Half an hour later, out trundled Rory Gallagher guitar resting on his pot. That night I just wasn't in the mood for blues, long electric solos and Marlon Brando vocals. God, Rory you wore me down and my attention, wandered to the entwined couple a few feet away forcing their tongues down each other's throats.

SATURDAY afternoon witnessed the debacle of



Gluttons for punishment

Famous Names (formerly called Writz if you're interested, I'm not particularly). They have a Hazel O'Connor lookalike (the original is quite enough really) and are the type of band who might just pull a small crowd at the Music Machine. Inevitably they were pelted.

Reading saw Broken Home in their death throes. Originally signed on their long forgotten Mr Big connection the band have some pretty songs but as much presence as a four legged tap dancing centipede. After them the crowd was virtually prepared to applaud anything with greasy hair and denims. White Spirits, a bunch of amiable Geor-



SLADE

dies from the same stable as the Tygers of Pan Tang, proved themselves to be the Lindisfarne of HM and had the crowd nuzzling their hands. I can't see them hitting the super league but they'll make a steady living.

Despite the recession it seems that record companies still have cash to waste. RCA have signed Grand Prix, combed their hair and brought them shiny new instruments — but on the strength of this outing they proved that they're a bunch of directionless chappies who border on Queen and half a dozen others.

Listening to Samson and Pat Travers was hell. Samson are about as interesting as a Captain Britain comic book while I have the same apprehension at seeing Pat as I do at seeing Robin Trower. God, the tediousness of it all — long and winding songs lived up momentarily by 'Boom Boom Out Go The Lights', 'Goodnight Pat, don't hurry back'.

And so it was Iron Maiden who proved to be the heroes of Saturday night and they gave UFO (rumoured to be paid over £10,000) a run for their money. Maiden have built a grass roots following that'll catapult them into the big time across the world. They refused to compromise even when the world was blinkered to anything but punk and they've survived on their own terms. Saturday night was the celebration when all the demons of hell

were let loose at once with 'Sanctuary', 'Rough Child' and 'Prowler'. Even 'Remember Tomorrow' shrouded by dry ice didn't come across as a cliché.

So much was expected of UFO but so little was given at the beginning of the set — especially with Mogg, who looked and sounded tired and dejected. I thought his voice was not going to last out and he was pretty casual. 'Cherry' was a misplaced song and the crowd wasn't ready for this sentimental softness. BUT the stops were pulled for 'Doctor Doctor' and 'Rock Bottom', a rousing double echo in the night.

ON SUNDAY afternoon I had a fantasy that I was standing under a plectrifier slowly thumping me into the ground. The end of the world will probably sound like an Angelwitch show and I'd rather listen to a Joy Division album. What a noise. It's nonsense songs about demons and cuddly dragons. Yesiree, Sunday afternoon was grit your



IRON MAIDEN

teeth time, saved only by the Tygers Of Pan Tang who are riding on a quiet but respectable cult following. I've reviewed them before and was pretty harsh but now the light is beginning to glimmer at the end of the tunnel.

As I predicted, Girl are loathed by the vast majority of HM fans and were pelted. Not letting this damage their overblown pride they kept up the peacock strutting. Meanwhile Britt Ekland was backstage, fresh from her special guest appearance at Peter Sellers' funeral. Fashion note: Britt looked like Little Bo Peep in a white dress.

Magnum rolled out or retirement yet again, the Working Men's Club's answer to Styx. I just can't take this plastic pomp seriously, especially 'The End Of The World'.

More dung from the dungeon with Budgie when the low bass started chewing up the grass I just had to retreat backstage. Slade, those Midlands funsters destroyed the black cloud. Where have you been? You could have taken the HM market by storm and cleaned up long ago. Yes, they did 'Take

Me Back 'Ome', 'Get Down, get with it' and virtually all of their old but gold repertoire. Slade danced on a volcano and came from the back line to be the most memorable event of Sunday.

Def Leppard have as many lights as UFO. Leppard have just completed a successful American tour. They have a No 50 album in America. But Def Leppard didn't win the crowd. Sid Headbanger thinks that they've had too much too soon and they've been whisked away by a slick American Godfather. There's a great feeling of resentment against the Leps and they were greeted by beer cans and derision.

But it was a set that proved they're not pubescent any more as they thundered through 'Rock Brigade' with poses a go go and 'Me And My Wine' — Elliott on Robbie Plant impersonations. He tried to be mates with the crowd but it didn't work and an encore was not wanted.

Whitesnake had us hanging around for hours as a stiff breeze blew off the nearby river. A wham bam entrance that was worth freezing for from the master manufacturers of swaggering fantasies, vividly picturing an endless Nirvana of birds, booze and bikes. But Coverdale has to prove that the band are a band and he's not just a front-man with backing musicians. So, we were treated to those tedious interludes between Moody and Marsden. Uncle Jon Lord had to do his keyboard bits as well. I reckon that 'Mistreated' should have been the set's only slow crawl but we also got 'Ain't No Love In The Heart Of The City' before the hearty meat and potatoes of 'Fool For Your Lovin'.

And then it was all over and the sound of applause was drowned by the sound of homeward tramping feet. Someone nicked a supermarket trolley and dashed off with his mate down the road. Unfortunately they're looking backward at the police car that's following them and smash into a lamp post.

Put the bath water on mother, I'm still alive. ROBIN SMITH



UFO

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THE BLADES
Greyhound, London

"WE'RE A dance band!" bawl The Blades and fortunately their set shows more imagination. A young Dublin trio, they've over for a week's worth of dates on the London circuit, the culture shock bringing their aggression to the surface.

Bassist Paul Cleary has an unusually tuneful voice, around which he writes the majority of the songs. Most of these, particularly early on, are dominated by remarkably simple hooks which succeed on account of their hypnotic repetition.

Lyrical they deal (predictably) with adolescent angst and frustrations a la 'Stood Up Again', with Paul's brother, Lars (I ask you) hitting out some neat McGuinn guitar jangles. Elsewhere he opts for tighter chords and on 'A Million Miles Away' their preference for country music and Buddy Holly is subtly shown, drummer Pat Larkin thumping away with zesty precision.

The main criticism to be made is the excessive amount of original material introduced. For a new band they confront an audience with too many unfamiliar songs and its only towards the end that this changes with a cover of Bob B Soxx's 'Why do Lovers Break Each Other's Hearts?'

Better, however, is their own 'Hot For You', the excellent single which recently appeared on the Energy label but which got nowhere. Since Energy is owned by Roxy Music's management company, I asked one of their representatives why it had received no promotion. He mumbled something

about them being a good three piece.

Judging by the amount of dancing, the audience were obviously more inclined to agree with the band. They came, they played, they cut it. MIKE NICHOLLS

VARDIS
Brolly's, London

A LARGE PROPORTION of those who'd spent the opening day of the new soccer season earnestly headbanging to the sounds of the seven hard-rock Samurai were still, doubtless, trying to find a route out of the Donington dungeons when, down by the lapping Thames, Vardis descended upon the Brolly's stage.

Drummer Gary Pearson and rubber-limbed bassist Alan Selway (whose bubbling stage persona was in stark contrast to the usual statuesque tradition of four-stringers) pumped away with considerable ferocity and precocity, producing a constant rhythmic barrage that successfully underpinned the imposing star of this trio, guitarist/vocalist Steve Zodiac.

With a flowing, blonde mane and bare feet, El Zodiac brought to mind nothing if not a resurrected mythological demigod, charisma being etched into every movement and grimace. What's more, he was no slouch on the musical front, either, as both his singing and axe plucking had an unforgettable individual quality about 'em.

Oh yes, lest I forget, Vardis also proved rather adept at playing the numbers game with winning combination; titles such as 'Out Of The Way', 'Destiny', 'Situation Negative', 'Lion's Share'

and 'Let's Go' harbouring some meaty, do-or-die rigging which induced a dandruff storm of dry-ice magnitude from the excessive headshakers down at the front.

All in all, Messrs Zodiac, Selway and Pearson looked and sounded like three pretty hot cookies and upcoming dates with Alvin Lee and Hawkwind should toughen 'em up ready to face the scorching furnaces of big time success. MALCOLM DOME

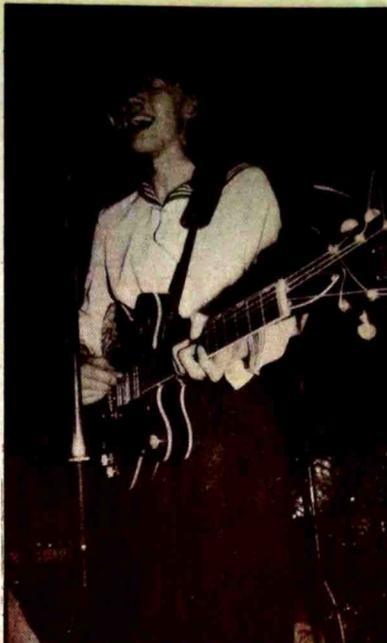
WHITE SPIRIT
Nottingham Boat Club

IN A RECENT interview White Spirit denied being influenced by Rush, though with lyrics about such things as shrines and ancient wonders...

At first it appeared that Bruce Walker's voice wasn't strong enough to front a band, but it was the PA, not his voice, which was at fault. After a few dodgy moments it then obliterated his vocals completely so, as he commented, it was "like watching television with the sound turned down."

Meanwhile, drummer Graeme Crallen wasn't letting any of his kit go waste, whilst Phil Brady sent enough bass through the floor to make your ribcage crumble. But as I prefer guitars to keyboards, there wasn't sufficient axe emphasis for my liking, and what there was needed more volume. Rather like the vocals Janick Gers's riffs took a voyage into the demon PA, never to be heard again.

Of course they finished with crashing drums and scraping guitars, but how else do you end a rock gig? To sum up: a shoddy sound, but a good set. LESLEY STONES



Pic by Ian Graham

ORANGE JUICE: Glaswegian cowboys.

Clippity-clop beat

ORANGE JUICE
Paisley Bungalow, Glasgow

THE STROLLING PLAYERS: Edwyn Collins — MC and rhythm; James Kirk — lead; David McClymont — bass; Stephen Daly — drums.

SOUNDTRACK: "Hello everyone... be quiet... my name's Edwyn... we're Orange Juice... does anyone have a plectrum?"

MUSIC: Quite an unconscious/conscious wit our Edwyn. The modern balladeer; the awkward pop star. A fluent bass run provides the immediate pace for 'Holiday Hymn', before Collins' thick, sullen vocals pick up the slack and push it on into a great 'Hey little girl' hook. Paul Nicholas would love this one.

SOUNDTRACK: "We meant this to be all professional to impress the celebs and Glasgow elite," Edwyn tells us.

MUSIC: There are PA problems. But the trashy, primitive pop quality Orange Juice exude is the real attraction. 'Falling And Laughing', their debut single, kicks off with a tumbling bass and rhythm lick similar to the theme tune from 'The Saint'. Edwyn's deep vocal again falls mercy to a flimsy mix, giving the effect of him singing while suffocating, but the beat is kept buoyant by Daly's crisp cymbal work. Much more direct, and with a harder edge than the vinyl version it surges on to a deep finish. Oh Yeah, better tell you now, ALL Orange Juice tunes have marvellous endings.

Next comes their token contributions to cowboy folklore — 'Upwards And Onwards' and 'The Day I Went Down To Texas'. Both possess memorable hooks. The first has a deep country bass line; Collins' vocals and Kirk's guitar jangles riding (sorry) nicely on top. It's given further ethnic authenticity by Daly's clippity clop beat. The second bursts open with a brisk hoedown pace before lapsing into a soulful vocal refrain. An ascending guitar riff increases the tempo, racing towards Collins' final sub-Matt Monro "Woah oahs".

SOUNDTRACK: "Could we have more vocals and bass on the monitors please? Because Stephen was put off during that one," says Edwyn sternly.

MUSIC: Some choppy guitar downstrokes leads us into 'Tender Object', which sees Collins get away with an opening lyric like 'Step we gaily' — consult your ancient Celtic campfire songbooks Sassenachs — and with a busy bass artery, Daly's military drum rolls quick march the song onwards.

Then comes 'You Old Eccentric', a loose, lively three minute instrumental which sounds like the embryo of a future Orange Juice pop classic.

More 'Woah oahs' heralds the opening of 'Felicity', whose success depends on another clanging guitar hook and solid, well structured bass work, building to a frantic, speed rifting climax.

The sublime 'Blue Boy', the single of the year no sweat, the disc's flip 'Lovesick' with its teasing guitar picking, and Josef K's 'Chance Meeting' bring the musical programme to a close.

EPILOGUE: If you like The Turtles, The Velvets with a smile, and all those early Cliff Richard movies — you'll like Orange Juice. They bring a smile to your lips; a dance beat to your toes; and a spring to your step.

They seem to be doing everything just right. Buy their 45's and see if I'm fibbing.

BILLY SLOAN

AFTER THE FIRE



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THE SOUND OF TENPOLE

TENPOLE TUDOR/THE SOUND
Brolley's, London

THERE'S SOMETHING happening here, but what ain't exactly clear... tell you one thing, though, Brolley's (provided aggro doesn't trash it) is going to be the place. The hooch isn't too dear, there's enough room to breathe, and the cabaret's convincing.

Before we get to TPT, a fast word about The Sound, who I'm told have their debut big label 45 out next week (on Korova). Mainman is singer/guitarist/writer Adrian Borland, but immediate visual focus is someone called Benita (female), who appears to play a toy keyboard and wears dark glasses with a nose cover. A nose cover — the new '80s chic? But it's Borland who makes the sparks — looking as straight as Billy Joel, for instance, he feeds back 'til your ears turn green. I didn't see the whole set but I'll definitely be going again, and so should you.

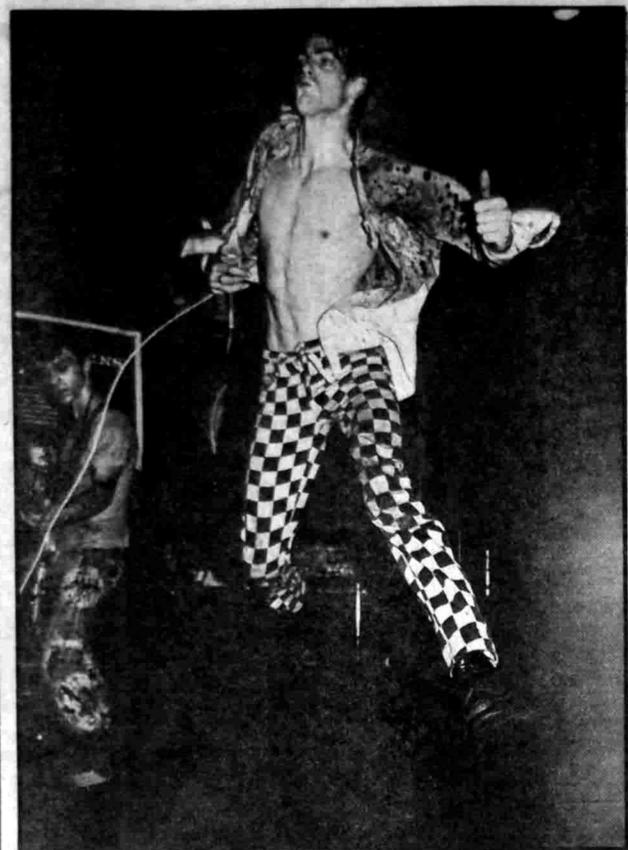
Eddie Tenpole is currently label-less, a travesty which, judging by the platoon of A&R men present, will shortly be remedied, and not before time. Not that it's obvious where his appeal lies — the vibe is related to

that of the Damned (witness the presence of a bloke whose barnet you could play draughts on), and a modicum of pogoing is visible. ET's shirt goes from passable to confetti during the set. Unfortunately his announcements were fairly ragged also, rendering this eye-witness fairly short of titles with which to regale you. Eddie himself croons in that exaggerated 'R'n'R Swindle' voice, and also alternates between guitar, tenor sax ('Wild Weekend' influence on at least one song) vocals, and rushing about.

Alongside is guitarist Bob Kingston (latest in the Brylcreem line tonsorially, and the Steve Jones school guitarwise), and bassplayer Dick Crippen (a murderously innovative monicker, ho, ho), while behind is drummer Gary Long, who used to be in another band with Tenpole, the Visitors, who later became Cgas 5 (or so I'm unreliably informed).

Due to the inaudible chat, the only songs recognisable were 'Rock Around the Clock', 'Who Killed Bambi', from you know what, plus unlikely encores, 'My Girl' and 'Rock 'n' Roll Music'. Although I'm told that two other songs were 'Judy Annual' and the band's last single, 'Real Fun'. It was, and I'll see you at Brolley's next week, OK?

JOHN TOBLER



pic by VIRGINIA TURBERT

TENPOLE TUDOR: energetic

ALICE COOPER
The Palladium, New York

ALICE COOPER is a rather pathetic sight these days, more emaciated and ghoulish than ever — and that goes for his music as well as his appearance.

This is the stripped down recession era Alice tour — chain fence and some police bubble lights sufficing for decor, boa, crutch, switchblade and Richard Nixon mask gratuitously hauled out as props.

The pre-punk punk looked hungry and sounded

tired on this night, whether on the old faves — 'Elected', 'Only Women Bleed' — or the new faves (which incidentally sound okay on record) — 'Pain' and 'Model Citizen'.

Shouting lamely over the band's cacophonous din it was impossible to understand, let alone believe, a word of it as he bashed his way through 'I'm 18', crutch waving wildly in the air.

It was even sadder looking around at the audience though. Hell, Alice has made his millions and he can have his way on television game shows anytime he wants. Probably even play Las Vegas.

But the kids cheering

him on were fat and slovenly in the most unhealthy and unappealing way. Rock and roll — and especially the early Cooper brand — is indeed the music of disenchantment and frustration. These kids were taking Alice literally, though — living out the ugliest of fantasies in the ugliest way rather than letting the fantasy serve as its own outlet.

Depressing it was because the humour of it all was gone, the rage now dispassionately re-enacted within no context, with no sense of the absurd. And all those people taking it perfectly seriously. IRA MAYER

ON LINE ASSOCIATES

THE ASSOCIATES
Paisley Bungalow

THE ASSOCIATES emit a series of uncompromising, abstract film themes, leaving nothing to chance. The Associates don't play for you — they play at you. By their second number you've come to terms with your position in it, and either leave the room or stay.

The band nucleus is Alan Rankin on guitar and Billy MacKenzie on vocals, augmented by John Murphy on drums and bassist Michael Dempsey.

Their playing roles seem diverse, Murphy has a style which suggests he's running around his kit seeing if it's miked up properly, while Dempsey produces enough refreshing runs to demand attention.

Rankin's undisciplined individual technique gives his instrument a lilt which nestles invitingly somewhere between Levine's recognisable twangs and the Banshees' metallic edge.

The MacKenzie voice is the most volatile instrument of all, plunging without warning into operatic, gospel mood

singing, or a manic line in tempered screaming which is provoking and often stunning.

It's remarkable how the fusion crystallises. Onstage MacKenzie stands, lower jaw jutting out, arms pinioned at his sides, head twitching spasmodically back and forth. He affirms himself both musically and visually as the most compelling new performer in rock.

A rumbering bass line forms the axis for Bop De La Bop, before being joined by a distorted, seemingly duplicated guitar lick which has the effect of a backing vocal. Thrust on by strenuous drumming, MacKenzie's screaming, tortured vocal reigns supreme, before Rankin's instrument breaks into a nightmare sequence brought to life, and the final frenzied guitar and vocal wail.

'Logan Time', played live, takes on a completely new identity from the version on their memorable vinyl debut. There's justification for it being re-recorded as a different song with its jagged, speed guitar and tumbling bass.

MacKenzie's moody, deep vocal drone, rises and falls over the beat, and the only reference point to the original remains the quickstep military pace and double time middle vocal refrain.

The range and depth of The Associates' material is remarkable. 'Gloomy Sunday' has the qualities of the next off the wall chart hit single, and 'Nude Spoons' is a savage four minutes that doesn't miss the target.

There's also the triumphant MacKenzie vocals whose sheer range, strength, and impeccable diction — even allowing for a murky PA — never falters.

The inbuilt Scottish bias in me says The Associates are simply amazing. The judicious realist in me says The Associates are simply amazing. At the very least. BILLY SLOAN

SNAPSHOTS Paisley Bungalow.

THE SNAPSHOTS' biggest problems are a glaring, but gradually disappearing, immaturity in the songwriting department, plus a complacent lapse which provoked half hearted performances and attitudes.

They seem to benefit from drawbacks, but shouldn't really need to be constantly cornered and agitated to make them come out scratching and spitting.

An indication of that comes in 'Wrecking My World', currently the best Snapshots song, and a gauge to just how songwriter Stephen Reid has moved on to a forward thinking, in part transitional, inspirational period. It deals with a very personal trauma which is shared through an opening, passionate, unaccompanied vocal. He's joined by a jabbing bass riff from Glen Sissons, an exceptional player, and the song explodes in anger, frustration and fury into a violent climax. Snapshots at their best.

More examples are 'Recognition' and 'Now Is Today'. 'Recognition' is an odd, if ambitious choice of opener.

Guitarist David Eckford's distorted opening lick augments Reid's thick Lynott / Jackson / Costello tones, and that's not a put down. The energy is kept topped up by Sissons' always attractive basswork and carries the number through a series of sharp edges and jump starts. Certainly not a number to win over new friends in the all important opening song. And 'Now Is Today' is another indication of that creeping maturity.

The encouraging development in the songs isn't spread throughout. Snapshots still fall foul of a naive line in kitchen sink lyricism which has no charm at all, however misquidged, and merely irritates.

Comparisons with Squeeze are easy, but how would Squeeze treat a subject like being overweight? In 'Counting Calories' Reid opens with I never fry/I never use oil/maybe I grill/or maybe I boil, to a lick which sounds suspiciously blagged from 'Watching The Detectives'. It's all too obvious, with no real cleverness or subtlety.

'Cosmopolitan Man' easy fodder for those late afternoon kiddies pop progs, while 'She Made A Promise', a sub White Plains or latter day Motors dispensable trivia, and 'Little Johnny', the worst example of Reid's often inane lyrical style have simply GOT to go.

Take a tip Steve, if you've got to write a song about being small, listen to Billy Connolly's — yeah really — 'Song For A Small Man'.

For Snapshots, slowly but surely the right dose of logical creativity is beginning to level itself off. The good songs are great, the bad are awful — they've got to recognise one from the other, and start pruning. At the moment Snapshots seem willing to take a few chances. I'd like to see them making a few sacrifices. BILLY SLOAN

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By James Hamilton

DISCOS

DISCS/NO BODS

STEVIE WONDER 'Masterblaster (Jammin') (Motown 127MG 1204) is due on reggae - flavoured c. 133bpm UK 12in right now, and Chrystalis are rushing Linx 'You're Lying' after grabbing it from Aves ... City Sounds record shop at 8 Procter Street, Holborn, London WC1, now distribute the Inner City catalogue here and have Hiroshi Fukumura 'Hunt Up Wind' LP for only £4.99, postage free! ... McFadden & Whitehead will be on UK 12in in a fortnight, followed by Idris Muhammad 'For Your Love', Fever 'Don't You Want Me', Loleatta Holloway 'Love Sensation' and - guess what RCA picked up - Leo's Sunshine! ... CBS are releasing 25 double - sided 7in disco oldies pairing two obvious hits per artist per record, making the set a boon for recently established DJs, the series covering all that you'd expect from the more soulful side of the disco spectrum ... Calibre serviced jocks with an Osibisa 3-track promo 12in of which only the brassy boulding 124-126-127bpm 'Movin' On' instrumental has any real potential ... RCA/PRAAT merger prospects seem less certain now ... Funktion, with over 1350 members and capacity so far at their mid-week Bennett & Dial 9 nights, start soon at the Penthouse Club every Friday (details 01-352 7349) ... Geraldine Hunt appears to be young Freddie James's mum! ... Neil Fincham (X-Bomb) Goldenstones and now with Gerry Cardo's Europa International agency jockeying at Craishelm's Disco Le Cesar, says West German musical tastes are very mixed with an old-fashioned "Fox" dance (presumably derived from fox-trot) covering anything MoR - oh, and he was offered the equivalent of £22 for his Disco 79 Record Mirror T-shirt ... Mike Clark, now working full-time for Reading's Radio 210, is currently chuffed to be finally on air with a late night show - even if he is only on holiday relief. Dave Jackson has persuaded the landlords to let him concentrate on funk 'n' reggae at New Cross Gate Railway Tavern (nighly except Tuesday) ... Noel Wright & Les Knott lost their Friday funk night at Ware Beckets, but Noel still does Thursdays there (and funky parties on Harlow 35577) ... Mike Morgan quit his Broomfield Kings residence because the landlord didn't like his disco unit and gave him just three days to come up with another! ... Gary Allan of Liverpool McMillan's gnome fame recently dressed up in complete chicken outfit to cap a fancydress night and toured other pubs 'n' clubs, causing an outbreak of clucking from randy roosters ... Mark Newman & Bevis 'Pinkie' Hunt prefer dancing at Funktion to Top Of The Pops behind Kelly Marie! ... CBS's Jenni Nicholson must use Camay, or is it the rough-cut shag she smokes that makes her look so young? ... Steve Robinson (36 Nelson Street, Fenton, Stoke - on - Trent, ST 30D), welcoming at the end of September in Guernsey, would welcome info on any good clubs / restaurants playing down-tempo jazz-funk around the St Peter Port area (I should think he'll be lucky!) ... Kidane, a black Ethiopian Greek jock from Athens's BBG Disco under Bobby's 2 Bar in Glyfada Square, says he plays the same stuff as us ... Richard Lofthouse of Newcastle-upon-Tyne's Loft's Roadshow claims to have been first in the North-East on 'Oops Up Side Your Head' - any challengers? ... US club owners are such sheep all following a formula: they all went out and bought disco lighting after seeing 'Saturday Night Fever', and now John Travolta's 'Urban Cowboy' film has got them (especially around Chicago) converting their discos into Country & Western clubs - while a few in New York are (oh gawd!) bringing back the big bands ... Covent Garden's Rock Garden restaurant has recently been a late - night apres - jazz caterer for several jocks, but they'd better brace up if they want people to become regulars there ... Snakatak, Soul Shack, Record Shack and now 'Caddyshack' - how long before someone reissues Barbara 'Shack Up?' ... Crusaders, Chic, Commodores - all the big floppers all seem to start with a 'C' ... Deodato 'Love Magic' and Hiroshi Fukumura 'Hunt Up Wind' are sensationally similar mixed together ... Stacy Lattesaw's are sensationally similar effects fall on the 3rd beat in a bar, 'Dynamic' you be finding them hard to hit with a volume boost ... Pips 'Taste Of Bitter Love' vocal starts on the 3rd beat, too ... DJs' charts should not be a list of their personal fave jazz LP tracks but a reflection of what people are actually dancing to with enthusiasm ... KEEP IT GOOD!

DJ TOP TEN

ROBBIE DEE (Southend - on - Sea Quilts), just returned from sunny Spain, reports that Benidorm clubs tend to be very up - to - date with their lighting and sound while the music policy is a mixture of hot newbies and floor - fillers that we might find kindra tired, the biggies (as he observed them) being these:

- 1 RAP-O CLAP-O, Joe Bataan Salsoul
- 2 RAPPER'S DELIGHT, Sugarhill Gang Sugarhill
- 3 FUNKY TOWN, Lipps Inc Casablanca
- 4 MARGARITA, Massara (unidentified Italian origin)
- 5 D.I.S.C.O, Ottawan Atlantic
- 6 JUMP TO THE BEAT, Stacy Lattesaw RCA
- 7 USE IT UP AND WEAR IT OUT, Odyssey 20th Century-Fox
- 8 IF YOU'RE LOOKING FOR A NIGHT OF FUN, Leon Haywood US Brunswick
- 9 I LIKE (WHAT YOU'RE DOING TO ME), Young & Company Ovation
- 10 FILL ME UP, Elaine & Ellen

DORC

DORC (Dance Oriented Rock Chart): 1(8) Abba, 2(2) Sheena Easton '9 To 5', 3(6) Nick Straker, 4(7) Hot Chocolate, 5(1) Rolling Stones, 6(10) Piranhas, 7(-) Roxy Music 'Oh Yeah', 8(3) Bowie, 9(10) J/EL0, 9(11) Sheena Easton 'Modern Girl', 10(-) David Byrne, 11(10) UB40, 12(5) Roxy Music 'Bad Dancers', 17(-) Stewart / Ultravox, 15(13) Dexy's, 16(15) Bad Manners, 17(-) Stewart / Ultravox, 18(-) Cliff Richard, 19(4) Liquid Gold, 20(16) Leo Sayer. Abba would have been at 66 if included in the UK Disco 90, Sheena at 69, and only the top five within the 90.

HIT NUMBERS

HIT NUMBERS: Pop Top 75 additions last week (7in versions) with Beats Per Minute and "I", "C" or "I" to denote late, cold or resonant ending (early deadlines meant Peter Gabriel and Selector were unavailable to me): The Jam 141c, Lambretta 184c, Shadows 186/83i, Olivia Newton - John 105/53r, Judas Priest 85i, Elton John 0-18-36c, Dr Hook 52/28-50f, Locksmith 118-120i, Secret Affair 0-153r.

IMPORTS

NED DOHENY: 'To Prove My Love' (LP 'Prone' Japanese CBS SUN 25AP 1359). Now about on expensive Jap import in greater numbers than before, this 1979 Steve Cropper - produced blue - eyed set's smash mafia monster is a fabulous infeliciously bubbling and rolling steady 112-113bpm jazz - funk skipper with catchy 'da da DEE da de da de' chants, mellow moaning and simple structure that goes perfectly with Deodato and just begs for a rapid repetition as it's so naggingly irresistible.

80'S LADIES: 'Ladies Of The Eighties' (US Uno Melodic UMD 7000). Sean French's hot lip 'n' last week, not strictly speaking or penned and doubtless to all intents and purposes played by him (or Ubiquity?), this dynamically jumping 124bpm 12in leaper is

like a faster 'Running Away' with chix carrying on over one side or a jazzier uncluttered shorter instrumental version on 't'other. Either way it's a good 'un.

TEENA MARIE: 'I Need Your Lovin' (LP 'Irons In The Fire' US Gordy G-997M1). Excellent self - penned / produced set distinguished by her striking bass arrangements, this (also on 7in) being a bass - introed rumbling rolling 108 - 110bpm pent - up 'rock' jigger usefully like 'Taste Of Bitter Love', 'Chains' a freaky 'order in court' - introed jittery rattling 111 (intro) - 118 - 119bpm staccato skitterer, and 'First Class Love' a spikily bass - patterned 111 - 112bpm 'soul' chugger, the complex jazzy 112 - 108 - 111bpm 'You Make Love Like Springtime' reprising again out of the intervening slow then swinging 'Tune In Tomor-

row' with beautiful 110 - 112 - 114bpm samba guitar, while 'Young Love' and the 111c track are lovely smoochers.

BRASS CONSTRUCTION: 'How Do You Do' (LP 'VI' US UA LT-1060). Marking a self - confessed style change that seems to have resulted in an energy drop, this 'Oops Up Side Your Head' - type 104 - 105bpm heavy funkier feels like a better bet than the here 116 - 118 - 119bpm 'We Are Brass' single, while 'We Can Do It' is a strange laid - back then slinkily loping 107 - 108 - 110bpm funk thudder, 'Do Ya' a burbling rapper - rhythm 110 - 111 - 109 - 110bpm jolter with War - like harmonica, the jiggly smacking 112 - 114 - 115 - 116 - 115bpm 'Wakin' Harder Every Day' at least getting a good chugging groove going it ain't so much the Brass we know and love, but then it was never meant to be.

UK NEWIES

RICK JAMES: 'Big Time' (Motown 127MG 1198). 'I was born to funk and roll!' is the great catchy hookline which nicely caps this hit - bound infeliciously happy Latin - tinged but still funky 115 (intro) - 118 - 119 - 119 - 118bpm jittering backbeat kicker, now on UK - only 12in (although oddly the US LP track is a brighter cut).

WILLIAM DEVAUGHN: 'Be Thankful For What You've Got' (EMI 12EMI 5101). Import hit speeded - up remake of his slinkily thudding old jigger in a not actually shorter but surprisingly slightly slower new 109 - 108 - 107 - 108bpm UK 12in remix which reputedly sounds brighter than the US album version - which, at 11bpm faster, mixes sensationally into Roberto & Donny so I'm being hotter now but rightly relegated to B-side status as the ballad's hit.

DETROIT SPINNERS: 'Split Decision' (Atlantic K 115587). Happily romping 125bpm soul carter with deep bass vocal interjections, due on 12in, the great gospel - drenched deep soul 25/51bpm 'Now That You're Mine Again' being superb lip.

MIRAGE: 'Summer Grooves' (Flamingo FM12-7, via RCA). Young Londoners' gentle starting 118 (vocal) - 119bpm 12in jitters builds from derivative and slightly amateurish but cheerfully infelicious light vocals through a basic break into a jazzily brassy instrumental last half that it might have been nice to have had on its own.

OTTAWAN: 'D.I.S.C.O.' (Car- CAR 1617). Gibsons-ish madly jolly mindless 124bpm 12in Eurodisco Wally romper from a while back but still huge in Spain and getting Scottish / West Country support here; the stayer 125bpm 'You're OK' A-side being their current Continental smash.

STARPOINT: 'I Just Wanna Dance With You' (Casablanca CANL 205). Chirk and chaps - chanted thoroughly derivative lightweight steady 116 - 115bpm funk clomper, on 3-track 12in with the zingily galloping 127bpm 'Get Ready Get Down' (the breaks mix with Kano 'I'm Ready') and sub - Brass Construction-ish repetitive 0-125bpm 'Gonna Do It For You'.

PASSPORT: 'Rub-A-Dub' (Atlantic K 114617). Galloping good jaggedly burbling 129bpm 12in bass instrumental jazz jumper, on import LP many moons ago, goes well but of George Duke.

YELLOW MAGIC ORCHESTRA: 'Behind The Mask' (A&M AMSX 7559). Slightly ponderous 117bpm synthesizer loper with wocder

vocal, on 3-track 12in with the melodically romping old 0-135bpm 'Yellow Magic (Tong Poo)' segued into 'La Femme Chinoise', although none are as good as their hilarious 192bpm 'Tighten Up' - Archie Bell's classic - on the 'Multiples' LP (AMHL 68516). Sock it to me Sakamoto!

SYREETA: 'He's Gone' (Motown TMG 2000). Lovely octogonally walled and jolting 132/64-0bpm Bn doo-wop revival of the Chantelles' 1957 vintage girle group classic.

MILLIE JACKSON: 'This Is It' (Spring POSP 159). Censored shortened soulfully tense 103 - 106bpm 7in roller, but the swaying 47/94bpm 'Not On Your Life' flip still ends with a usefully has - raising epithet.

O'JAYS: 'Girl Don't Let It Get You Down' (TSOP PR 8928). Pleasant lush 55/110bpm 7in swayer, the jittery joggling 107 (intro) - 109bpm 'You're The Girl Of My Dreams' (So 'Nuff Real) being B-side here.

GONZALEZ: 'Digital Love Affair' (EMI 12EMI 5097). Linda Taylor - sung soulful slow groove 0-44 / 88bpm jigger evidently on 12in, awful boring 15bpm 'Disco Can't Go On For Ever' flip.

MYSTIC MERLIN: 'Got To Make The Best (Of A Love Situation)' (Capitol 12CL 16153). Timesomey repitve 124 - 122 - 124bpm 12in bumper with empty glock and boring 117bpm 'Can't Stop Dancing' flip.

PLAYERS: 'Feed The Flame' (Hostage HO 1, via 01-431 0864). Murkily throbbing 126 - 127 - 129 bpm 12in Northern Soul charger recorded but not yet released in the US (or anywhere else).

MAMBO DEAN & WE THE PEOPLE BAND: 'Make Me Do For Love' (Now Music NOW 002). Bobby Caldwell slow adapted into swaying 77/38bpm 12in reggae.

BLACK UHURU: 'Guess Who's Coming To Dinner' (Island 12WIP 6626). Lurching slow 68bpm 12in reggae (the

dinner guest being Natty Dreadlocks).

JUNIOR DELGADO: 'Merry Go Round' (Power House). Jamaica - pressed steadily knocking 76-38bpm 12in reggae slowie.

SILVER: 'Carnival' (Sound 7 SSD007). Useful if none too exceptional 111bpm 12in calypso, the Joy Mack - dueted 107 bpm 'Where In This World' flip having more bite.

SWEET LIGHT: 'Adios' (OK 001, via Pve). Simple 'Y Viva Espana' - type 131bpm 7in Spanish jolly for MoR jocks of a certain age.

JIMMY BEAN & BOBBY SOCKS: 'Strollin' (AMI AIS 106). Usefully corny 65bpm 7in revival of the vintage Cockney fave for East End MoR jocks.

DEF EC: 'Red Square Dance' (Red Square KGB 1). Balalaika - introed dated Shadows - style 127bpm 7in 'Russian' instrumental could be OK MoR.

THE CRUISERS: 'Rebel Ede's Record Hop' (Feelgood FLG 113). Amazingly authentic - sounding Bill Hayley - type infectious new rock 'n' roll 7in.

LINO: 'I Believe Her' (Rak RAK 319). Naggingly catchy 37/75bpm 7in blatant pop slowie with bluesy doo-wop undertones.

THE NOLANS: 'Gotta Pull Myself Together' (Epic EPC 8878). Horrendous piping 125 / 63bpm 7in Wally chugger.

THE ALIENS: 'Call For Kremmen' (EMI 5081). Cerrone - type 138bpm 7in synthesizer disco, sadly minus any Everett.

JACKIE MORRIS: 'Microprocessor Control' (Star Line STAR 1107). Interesting spacey multi - tracked 135 - 137bpm 7in DOR with good clapping semi - disco beat.

HYBRID KIDS: 'D'Ya Think I'm Sexy?' (Cherry Red, via 01-624 8252). Dynamite freaky electronic 133bpm 7in mind - blower, evidently from last year but worth hearing still.



BEEFCAKE CORNER: Nikki Peck and Polydor's Theo Loyla flexing muscles at Nikki's recent under-18s beach party in Gillingham Joanna's. Hasn't Theo got a big one (ball, that is)? It seems all Nikki could come up with was a seven inch ...

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 39) with increased support are Mume 'Give It On Up' (US Epic 12in), Locksmith 'TMI' / 'Cinnamon' (Arista LP), Pure Energy 'Party On' (US Prism 12in), Dennis Brown 'Sitting And Watching' (JA Taxi 12in), John Klemmer 'Adventures In Paradise' / 'Deja Vu' / 'Magnificent Madness' (US Elektra LP), Proton 'Make Your Move!' (Ballistic 12in), Chocolate Milk 'I'm Your Radio' (RCA 12in), Terumasa Hino 'Send Me Your Feelings' (Japanese Flying Disk LP), Rod 'Shake It Up' (US Prelude 12in), Melba Moore 'You Don't Know "What You Do To Me"' (US Epic LP), CL Blast 'I Wanna Get Down' (Atlantic 12in), Windy City 'I Still Love You' (US Kelli - Arts), Wall Bar 'Zamba' / 'Cafe De La Rue' (US Muse LP), Teena Marie 'I Need Your Lovin' / 'Chains' / 'First Class Love' (US Gordy LP), Pointer Sisters 'Save This Night For Love' (US Planet LP), Al Jarreau 'Love Is Real' (Warner Bros LP), Mass Production 'Cosmic Lust' / 'Gonna Make You Love Me' (Atlantic 12in), Idris Muhammad 'For Your Love' / 'Don't Fight The Feeling' (US Fantasy LP), Ingram 'Mi Sebrina Tequana' (US H&L LP), 80's Ladies 'Ladies Of The Eighties' (US Uno Melodic 12in), Johnny Hammond 'Los Conguitadores Chocولات' / 'Shifting Gears' (US Milestone LP), Larsen - Felten Band 'Further Notice' / 'Aztec Legend' (US Warner Bros LP), Osibisa 'Movin' On' (Calibre 12in promo), David Ruffin 'Still In Love With You' / 'All I Need' / 'I Slow Dance' (US Warner Bros LP), Teena Marie 'Lonely Desire' (Motown 12in), Soul Shack 'Galactic Funk' (Record Shack 12in), Lakeside 'From 9:00 Until' (Solar 12in), Brass Construction 'We Are Brass' / 'How Do You Do' / 'We Can Do It' (US UA LP), Minnie Riperton 'Here We Go' / 'Strange Affair' / 'The Song Of Life' / 'You Take My Breath Away' (US Capitol LP), Mystic Merlin 'Got To Make The Best' (Capitol 12in).

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SHACK RAP
Morning you happy funky people. Well, after a long weekend of all dayers etc. and playing the America records, the death and it's now in the Shack in vast quantity and the first 200 are on White Labels. Welcome back to civilisation Chris Britton we all missed you money that is. Well, Howard says. Thanks for all the help on 'Shack Rap' and get weaving on the America record Jaggling in America - all the Shack Gang are down at the High Wycombe all over Saturday Sept 5 with Greg Edwards and Steve Walsh and mess!

Compiled by Tony Hodges
Steve Walsh, Chris Britton and Andy Rogers

DISCO DATES

THURSDAY (28) Ilford Room At The Top has a fancydress 'TV personalities' party, Liverpool McMillan's has a fancydress 'Desert Island Dick' night, Nick Davies does Watford New Penny, Mick Clark jazz-funks Warringford Taverners weekly, Mike Anthony funks Bethnal Green P.J.'s in reggae weekly at South Kingsway 100. **FIRDAY** (29) Bobby Thurston plays Southgate Royalty, Chris Hill joins John Douglas, Gary Soul, Ke Hill, John Tucker & Chris Tyler at Chelmsford Chancellors Hall/fancydress 'Hawaiian' night, Chris Brown & Sean French with Steve Allen & Dave Paters (funk Peterborough Cresset Sovereign Hall, Tom Holland funks Discof Rio, Dean Hume Kenington Kisses in Cromwell Road, Keve Dee lights up Prestwood Village Hall. **SATURDAY** (30) Robbie Vincent & Froggy Funk Southgate Royalty, Chris Hill & Jeff Young keep 'company' at Canvey Godmine, Eric Hearn funks Liverpool Timepiece alliter. Paul Davison & Kevin Satchell revive Northern in Motown at Sawston Black Bull, Steve Dee ignites Tyles Green Village Ball. **SUNDAY** (31) Brian Gregory hosts a fancydress 'Hollywood' party at Epping Sherco's. **MONDAY** (1) Sean French & Tom Holland start a weekly jazz night downstairs at Mayfair Gullivers in Down Street (off Piccadilly) with reduced admission; **WEDNESDAY** (3) Stuart Robinson

60! MY PRODIGAL SON HAS RETURNED DID YOU FIND THE WORLD OUTSIDE FREAK CITY THE PARADISE YOU HOPED FOR?

ZERO
COMIX by D. HINE

HA HA HE LOOKS OLD ENOUGH TO BE MY FATHER DOESN'T HE? BUT THINK... WE FREAKS WERE BORN OF NORMAL PARENTS. WE MAY BE MUTANTS BUT WE ARE AT LEAST RELATIVELY HEALTHY.

YESS ZERO- I AM THE CHILD OF MUTANTNESS ONE OF THE FEW BORN BEFORE THEY THOUGHT TO GEBSTERILISE THE FREAKS AT BIRTH. NON LOOK AT THE RESSULT OF THAT ABOMINABLE UNION OF FREAK WITH FREAK- NOT JUSSST A MUTATED BODY BUT A DISSEASEED BODY- ONE WHICH HASSS AKEED PREMATURELY-

PARADISSE! HA! THERE ISS NO SSSUCH PLASSES THERE ISSS NO MORE CONTENTMENT AMONGSSST THE SSSO CALLED NORMALLS THAN HERE- THE WHOLE OF ZENITH SECCITY ISS A SSSORE UPON THE FASSCE OF THE EARTH!

HEY! WAIT A MINUTE! HE CALLED YOU HIS SON?!

I AM ROTTING AWAY



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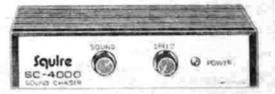
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TALKING HEADS - Fear of Music - T-shirts £3.50. S-shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

THE JAM - Tube Station - T-shirts £3.50. S-shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

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, Ilkestone, Derbyshire.

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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, Bristol, BS17 2BX.

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The Wall Concerts, Aug 1980
LATEST COLOUR PHOTO-PAK!
A pack of 10 top quality professionally shot photos of 'The Wall' £3.90 + 70p p&p. - See 'Harlequin'.

Also... before Reading Festival and Downing Park Photo-packs. Choose from the following: Rainbow, Judas Priest, Scorpions, April Wine, Status, Rory Gallagher, UFO, Whitesnake, Gillie and Trunk, Deep, Ozzy Osbourne, Kiss, Iron Maiden, Def Leppard, 9 Below Zero, Marillion, Fischer T., Gamma, G-force, Praying Mantis, etc.

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SILOUXSIE & THE BANSHIES - (2) Multi pic of large pic of Siouxsie, T/-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

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

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T/-shirts SML £3.50. Promotaprint, 53 Howard Street, Sheffield.

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TOYAH, Large pic and logo. T-shirts £3.50, sweat shirts £6.95. SML - TITS, 12 Blenheim Street, Newcastle-on-Tyne.

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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.

999, 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.

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Smak, straight leg jeans, £12.50 + £1 p&p. State waist size and minimum leg length. — L. A. Mills, 7 Bawdsey Close, Stevenage, Herts.

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FOR SALE: The Police badge shaped picture disc in mint condition, the 4in Squeeze single 'Another Nail In My Heart' (picture sleeve) also in mint condition. Blondie Heart of Glass 12in French single in picture sleeve, mint condition also Blondie's 'Sunday Girl' 7in Dutch version in picture sleeve. All offers for any of the above records should be made to Paul Beresford at 23, Richardson Terrace, Concord, Washington, Tyne and Wear. Please enclose SAE (T. Rex rarities accepted as offers.)

BEATLES, FOR SALE. Get Back book, Lennon Roots, English Wedding Album, Beatles plate postcards many record rarities including Swan Apple Officers, Enquiries, List available, Watkins, 10 Lawrence Avenue, Chad-den, Derby.

PICTURE SLEEVED PUNK SINGLES, COLOURED VINYLs. 40p/60p. SAE LIST 120, AURIEL AVENUE, DAGENHAM, ESSEX.

OLDIES — HUNDREDS to choose from. For lists send SAE to A. Knight, 147 Dagnam Park Drive, Harold Hill, Romford, Essex.

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Band, Hello, John Rossall to Paul Grealls, 13 Robin-dale Avenue, Earley, Reading, Berks. Also Good luck with new single Gary! Keep Glittering.

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ALTERNATIVE EMPLOYMENT opportunities with record companies, radio stations, music magazines etc. Full-time, part-time. Experience unnecessary. "Music Industry Employment Guide", £1. "Radio Employment Guide", £1. "British Music Index" (includes 450+ record company addresses), £1. All three £2.40. — Dept 12, Hamilton House Productions, Staverton, Totnes, Devon.

LYRIC WRITERS required by recording company. Details SAE: 30 Sneyd Hall Road, Bloxwich, Stafford-shire.

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SituationsWanted FEMALE VOCALIST wishes to join group — Box No 2561.

PROFESSIONAL CLUB DEEJAY with three years' experience, versatile, seeks alternative residence in Bristol or surrounding areas. All enquiries 0272 827428.

DJ SEEKS work abroad, anywhere considered. Massive roadshow available. — Phone 0639 842 680.

Special Notice GLENN TILBROOK, Happy Birthday. Thank You for the music — JD370.

BRAND NEW deleted LPs/45s, all types of music guaranteed. Want lists wanted, 12, Gladstone Terrace, Sunnyside, B.P./Auckland, Co. Durham.

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FRANCES — I LOVE YOU — Tony xxxxxxxx

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

PRESLEY'S DEAD but MARK LIVES on Wednesdays at 4-45 celebrate summer with the King.

ROD STEWART, Sept 20th is the night to "Behave Foolishly in Public" at the next Rod Squad party — SAE, Mick, 9 Warwick Road, Edmonton, London N18.

RADIO BRIEF Magazine 18, Caroline, Veronica, Nova, etc. 50p. — 8 Skardou Road, London NW2.

RADIO CAROLINE "Fool if you think it's over" micro stickers, 20 for 6p plus SAE — SRC, 11 Terry Terrace, Newcastle — Emlyn, Dyfed SA38 9EA.

Penfriends PEN FRIENDS WORLDWIDE all ages welcome. — Stamp to: Ellesmere Road, Benwell, Newcastle Upon Tyne; NE4 8TS.

GARY NUMAN penpals required, Ronnie, 13 Low Green, Ackworth, West Yorks.

Fan Clubs CLIFF RICHARD fans join Grapevine for up to date information — SAE PO Box 55, Colchester CO4 3XJ.

TOM JONES official international fan club. — SAE to 52 Wymark Avenue, London N22.

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HARLEQUIN 68 St Petergate, Stockport (Postage in brackets)

BOOKS The David Bowie Biography by Paul Sinclair £3.25 (20p)

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OFFICIAL PIRANHAS fan club SAE Sue Horne, 24 Dyke Road, Brighton.

THE WHO official fan club. — Send SAE for details to: The Who Club, PO Box 107A, London N6 5RU.

GENESIS OFFICIAL Fan Club. Send SAE for details to — Genesis Information, PO Box 107, London N6 5RU.

THE SHADOWS. At last "New Gandy Dancer" magazine, all Shadows special issue at only 80p, including postage, (£1.25 overseas). — Davy

Peckett, 7 Corsair Fellside Park, Wickham, Newcastle NE16 5YA.

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Sex Pistols Great Rock 'n' Roll Swindle £5.95 (65p)

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Sex Pistols File (100's of pics) £2.50 (60p)

Gilan — Mr Universe £2.75 (65p)

The Boy Looked At Johnny £1.50 (40p)

Queen Year of Japan (Jap) £5.95 (80p)

Roxy Musica Greatest Hits £3.50 (65p)

Genesis — I Know What I Like £7.95 (80p)

Jan — Setting Sons £3.50 (60p)

Secret Affair — Glory Days £2.50 (65p)

Palace In Japan (Jap) £5.95 (80p)

Best Of Deep Purple £3.25 (65p)

Slavina and Banishes Songbook £2.25 (60p)

Marc Bolan Biography (By Sinclair) £2.50 (60p)

Rock Guitarists Vol 1 and 2 (each) £5.50 (80p)

Beatles Movie Catalogue (Japanese) £7.95 (80p)

Japan — In Japan (Jap) £5.95 (80p)

Kate Bush Biography £3.25 (65p)

Blondie Illustrated (by L. Bangs) £3.95 (65p)

Pink Floyd a visual Documentary £5.95 (85p)

Rush — Words And Pictures Vol 1 £1.95 (40p)

The Beatles Forever Collectors Magazine £1.95 (30p)

Pat Smith — High On Rebellion £3.50 (60p)

The Who In Their Own Words £2.95 (65p)

Heavy Metal (tank) £1.95

Queen (4) £1.95

Queer (100) £1.95

Yes (3) £1.95

Saxons (7) £1.95

Crass £1.95

New Helen (2) £1.95

Lin. Skyn. £1.95

P.L.I. £1.95

Mazareth £1.95

Diogenes £1.95

QUEEN £1.95

CHARTS

UK SINGLES

Because of the Bank Holiday, we are unable to bring you the new UK singles and albums charts, so we've reprinted last week's.

1	4	ASHES TO ASHES, David Bowie	RCA
2	1	WINNER TAKES IT ALL, Abba	Epic
3	—	START, Jam	Polydor
4	3	9 TO 5, Sheena Easton	EMI
5	2	UPSIDE DOWN, Diana Ross	Tamla Motown
6	5	OH YEAH, Roxy Music	Polydor
7	6	OOPS UPSIDE YOUR HEAD, Gap Band	Mercury
8	16	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre
9	13	TOM HARK, Piranhas	Sire/Hansa
10	7	GIVE ME THE NIGHT, George Benson	WEA
11	18	ALL OVER THE WORLD, Electric Light Orchestra	Jet
12	10	FUNKIN' FOR JAMAICA, Tom Browne	Arista
13	22	SUNSHINE OF YOUR SMILE, Mike Berry	Polydor
14	8	MORE THAN I CAN SAY, Leo Sayer	Chrysalis
15	11	MARIANA, Gibson Brothers	Island
16	19	THERE THERE MY DEAR, Dexy's Midnight Runners	Parlophone
17	24	PRIVATE LIFE, Grace Jones	Island
18	9	USE IT UP AND WEAR IT OUT, Odyssey	RCA
19	15	LIP UP FATTY, Bad Manners	Magnet
20	50	DREAMIN', Cliff Richard	EMI
21	27	CAN'T STOP THE MUSIC, Village People	Mercury
22	12	BABOUSHKA, Kate Bush	EMI
23	14	COULD YOU BE LOVED, Bob Marley	Island
24	31	BANK ROBBER, Clash	CBS
25	35	MODERN GIRL, Sheena Easton	EMI
26	30	YOU GOTTA BE A HUSTLER, Sue Wilkinson	Cheapskate
27	70	EIGHTH DAY, Hazel O'Connor	A&M
28	40	A WALK IN THE PARK, Nick Straker Band	CBS
29	17	ARE YOU GETTING ENOUGH, Hot Chocolate	CBS
30	33	IT'S STILL ROCK & ROLL TO ME, Billy Joel	CBS
31	29	SLEEP WALK, Ultravox	Solar
32	58	MARIE MARIE, Shakin' Stevens	Epic
33	60	BEST FRIEND-STAND DOWN MARGARET, The Beat	Go Feel/Hansa
34	23	WEDNESDAY WEEK, Undertones	Sire
35	20	XANADU, Olivia Newton-John	Jet
36	34	C30 C80 C90, Bow Wow Wow	EMI
37	71	PARANOIA, Black Sabbath	News
38	—	BIKO, Peter Gabriel	Charisma
39	44	CIRCUS GAMES, Skids	Virgin
40	68	SUMMER FUN, Barracudas	Zonophone
41	55	BACKSTROKIN', Fatback	Spring
42	39	FREE ME, Roger Daltrey	Polydor
43	69	IGOT YOU, Split Enz	A&M
44	46	YOU'VE BEEN GONE, Crown Heights Affair	Mercury
45	38	SANCTUARY, New Musik	GTO
46	21	LET'S HANG ON, Darts	Magnet
47	42	BURNIN' HOT, Jermaine Jackson	Tamla Motown
48	28	THEME FROM THE INVADERS, Yellow Magic Orchestra	A&M
49	53	RACE WITH THE DEVIL, Girlschool	Bronze
50	48	KINGS OF THE WILD FRONTIER, Adam & The Ants	CBS
51	62	I'VE JUST BEGUN TO LOVE YOU, Dynasty	Solar
52	47	BLACK NIGHT, Deep Purple	Harvest
53	32	JUMP TO THE BEAT, Stacy Lattisaw	Atlantic
54	—	ANOTHER DAY ANOTHER GIRL, Lambretta	Rocket
55	—	EQUINOXE V, Shadows	Polydor
56	—	MAGIC, Olivia Newton-John	Jet
57	—	UNITED, Judas Priest	CBS
58	37	CUPID/I'VE LOVED YOU FOR A LONG TIME, Detroit Spinners	Atlantic
59	43	BURNING CAR, John Foxx	Metal Beat
60	—	SARTORIAL ELOQUENCE, Elton John	Rocket
61	36	DOES SHE HAVE A FRIEND, Gene Chandler	20th Century
62	—	YEARS FROM NOW, Dr Hook	Capitol
63	—	THE WHISPER, Selector	Selector
64	61	GIVE ME BACK MY MAN, B52's	Island
65	51	LAST NIGHT ANOTHER SOLDIER, Angelic Upstarts	Zonophone
66	28	NEON KNIGHTS, Black Sabbath	Vertigo
67	49	LOVE WILL TEAR US APART, Joy Division	Factory
68	—	UNLOCK THE FUNK, Locksmith	Arista
69	—	SOUND OF CONFUSION, Secret Affair	I-Spy
70	67	THEME FROM NEW YORK NEW YORK, Frank Sinatra	Reprise
71	41	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
72	54	BACK TO FRONT, Stiff Little Fingers	Chrysalis
73	56	IN THE FOREST, Baby O	Calibre
74	25	ME MYSELF I, Joan Armatrading	A&M
75	57	GIRL FRIEND, Michael Jackson	Epic

VIRGIN CHART

1	GLORY ROAD	Ian Gillan
2	SEARCHING FOR THE YOUNG REBELS	Dexy's Midnight Runners
3	BACK IN BLACK	AC/DC
4	DRAMA	Yes
5	EMOTIONAL RESCUE	Rolling Stones
6	ME MYSELF I	Joan Armatrading
7	FLESH & BLOOD	Roxy Music
8	ONE TRICK PONY	Paul Simon
9	ON THE RIVERA	Gibson Brothers
10	WARM LEATHERETTE	Grace Jones
11	Q TIPS	Q Tips
12	DEEPEST PURPLE	Deep Purple
13	CROCODILES	Echo & The Bunnymen
14	LIVE 1979	Hawkwind
15	DEMOLITION	Girlschool
16	CLOSER	Joy Division
17	UPRISING	Bob Marley
18	BREAKING GLASS	Hazel O'Connor
19	I JUST CAN'T STOP IT	The Beat
20	TRUE COLONY	Split Enz

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

UK ALBUMS

1	2	FLESH AND BLOOD, Roxy Music	Polydor
2	1	BACK IN BLACK, AC/DC	Atlantic
3	3	GLORY ROAD, Gillan	Virgin
4	5	GIVE ME THE NIGHT, George Benson	Warner Bros
5	9	KALEIDOSCOPE, Siouxsie & The Banshees	Polydor
6	4	DEEPEST PURPLE, Deep Purple	Harvest
7	7	XANADU, Original Soundtrack	Jet
8	8	SEARCHING FOR THE YOUNG SOUL REBELS, Dexy's Midnight Runners	Parlophone
9	6	OFF THE WALL, Michael Jackson	Epic
10	10	SKY 2, Sky	Ariola
11	13	UPRISING, Bob Marley & The Wailers	Island
12	11	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
13	16	MANILOW MAGIC, Barry Manilow	Arista
14	12	DIANA, Diana Ross	Tamla Motown
15	17	CLOSER, Joy Division	Factory
16	19	ME MYSELF I, Joan Armatrading	A&M
17	15	MCCARTNEY 11, Paul McCartney	Parlophone
18	14	THE GAME, Queen	EMI
19	26	BREAKING GLASS, Hazel O'Connor	A&M
20	21	VIENNA, Ultravox	Chrysalis
21	20	REGGATA DE BLANC, Police	A&M
22	25	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
23	22	I JUST CAN'T STOP IT, The Beat	Go Feel/Hansa
24	38	WHEELS OF STEEL, Saxon	Carriere
25	28	DUKE, Genesis	Charisma
26	33	CAN'T STOP THE MUSIC, Soundtrack	Mercury
27	23	PETER GABRIEL, Peter Gabriel	Charisma
28	18	LIVE 1979, Hawkwind	Bronze
29	30	OUTLANDOS D'AMOUR, Police	A&M
30	24	ANOTHER STRING OF HOT HITS, Shadows	EMI
31	47	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
32	75	GREATEST HITS VOL 2, Abba	Epic
33	31	ONE STEP BEYOND, Madness	Stiff
34	41	LIQUID GOLD, Liquid Gold	Polydor
35	29	MAGIC REGGAE, Various	K-Tel
36	37	READY & WILLING, Whitesnake	UA
37	34	WAR OF THE WORLDS, Jeff Wayne's Musical Version	RCA
38	73	HANG TOGETHER	Odyssey
39	27	BLACK SABBATH LIVE AT LAST	Black Sabbath
40	54	TWELVE GOLD BARS	Status Quo
41	70	SKA 'N' B, Bad Manners	Vertigo
42	36	CROCODILES, Echo & The Bunnymen	A&M
43	52	THE WALL, Pink Floyd	Korova
44	48	THE MAGIC OF BONEY M, Boney M	Harvest
45	46	DEMOLITION, Girlschool	Atlantic
46	68	PARALLEL LINES, Blondie	Bronze
47	51	DO A RUNNER, Athletic Spizz 80	Chrysalis
48	45	HIGHWAY TO HELL, AC/DC	A&M
49	39	CULTOSAURUS ERECTUS	Atlantic
50	43	GREATEST HITS, Rose Royce	CBS
51	—	LIVING IN A FANTASY	Blue Oyster Cult
52	53	ROOMOURS, Fiselwood Mac	Whitfield
53	58	GLASS HOUSES, Billy Joel	Chrysalis
54	56	ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres In The Dark	Warner Bros
55	57	PRETENDERS, Pretenders	CBS
56	—	ELVIS ARON PRESLEY, Elvis Presley	Whitfield
57	—	PARADISE HAWAIIAN STYLE, Elvis Presley	Chrysalis
58	32	KING OF THE ROAD, Boyz Willie	RCA
59	—	THE BEST FROM 196 GOLD, James Last	Warwick
60	71	SOMETIMES YOU WIN, Dr Hook	Warwick
61	66	HEAD ON, Samson	Polydor
62	40	DUMB WAITERS, Korgis	Capitol
63	—	ALL FOR YOU, Johnny Mathis	Gem
64	65	SPECIALS, Specials	Riello
65	62	21 AT 33, Elton John	2-Tone
66	49	BEAT BOYS IN THE JET AGE, Lambretta	Rocket
67	44	ROMANTIC GUITAR, Paul Brett	Rocket
68	—	NIGHTFLIGHT, Justin Hayward	K-Tel
69	—	NOW WE MAY BEGIN, Randy Crawford	Decca
70	61	HEAVEN AND HELL, Black Sabbath	Warner Brothers
71	—	G I BUBLES, Soundtrack	Vertigo
72	—	MCVICAR, Roger Daltrey	RCA
73	—	THE KICK INSIDE, Kate Bush	Polydor
74	50	SHINE, Average White Band	EMI
75	35	FROM A-B, New Musik	RCA

US SINGLES

1	2	SAILING, Christopher Cross	Warner Bros
2	5	UPSIDE DOWN, Diana Ross	Motown
3	1	MAGIC, Olivia Newton-John	MCA
4	4	EMOTIONAL RESCUE, The Rolling Stones	Rolling Stones
5	3	TAKE YOUR TIME, SOS Band	Tabu
6	7	FAME, Irene Cara	RSO
7	8	ALL OUT OF LOVE, Air Supply	Arista
8	11	GIVE ME THE NIGHT, George Benson	Warner Bros/Q-West
9	9	LET MY LOVE OPEN THE DOOR, Peter Dinklage	Alto
10	10	MORE LOVE, Kim Carnes	EMI-America
11	13	LATE IN THE EVENING, Paul Simon	Warner Bros
12	16	INTO THE NIGHT, Benny Mardones	Polydor
13	19	LOOKIN' FOR LOVE, Johnny Lee	Asylum
14	6	IT'S STILL ROCK AND ROLL TO ME, Billy Joel	Columbia
15	25	MAKE A LITTLE RHYTHM, All Thomson	A&M
16	23	DRIVIN' MY LIFE AWAY, Eddie Rabbitt	Elektra
17	17	JO JO, Boz Scaggs	Columbia
18	18	WHY NOT ME, Fred Knoblock	Scotti Bros
19	20	YOU'RE THE ONLY WOMAN, Ambrosia	Warner Bros
20	21	OLD FASHION LOVE, Commodores	Motown
21	22	BOULEVARD, Jackson Browne	Asylum
22	26	YOU'LL ACCOMPANY ME, Bob Seger & The Bullseye Band	Capitol
23	27	ALL OVER THE WORLD, Electric Light Orchestra	MCA
24	28	HOT ROD HEARTS, Robbie Dupree	Elektra
25	25	MAKE A LITTLE MAGIC, The Dirt Band	United Artists
26	29	ONE IN A MILLION YOU, Larry Graham	Warner Bros
27	12	SHINING STAR, Manhattan	Columbia
28	50	ANOTHER ONE BITES THE DUST, Queen	Elektra
29	31	someone that I USED TO LOVE, Natalie Cole	Capitol
30	32	DON'T ASK ME WHY, Billy Joel	Columbia
31	43	XANADU, Olivia Newton-John/Electric Light Orchestra	MCA
32	36	I'M ALRIGHT, Kenny Loggins	Columbia
33	14	MISUNDERSTANDING, Genesis	Atlantic
34	42	HOW DOES IT FEEL TO BE BACK, Daryl Hall & John Oates	RCA
35	39	HEY THERE LONELY GIRL, Robert John	EMI-America
36	40	NEVER, Carly Simon	Warner Bros
37	57	JESSE KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
38	24	LITTLE JEANNIE, Elton John	MCA
39	47	HE'S SO SHY, Pointer Sisters	Planet
40	44	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME, Jermaine Jackson	Motown
41	30	TULSA TIME/COCAINE, Eric Clapton	RSO
42	46	YOU BETTER RUN, Pat Benatar	Chrysalis
43	48	NO NIGHT SO LONG, Dionne Warwick	Arista
44	33	CUPID/I'VE LOVED YOU FOR A LONG TIME, Spinners	Atlantic
45	69	LOOK WHAT YOU'VE DONE TO ME, Boz Scaggs	Columbia
46	52	FIRST TIME LOVE, Livingston Taylor	Epic
47	34	COMING UP (Live At Glasgow), Paul McCartney & Wings	Columbia
48	49	UNDER THE GUN, Poco	MCA
49	35	STAND BY ME, Mickey Gilley	Asylum
50	58	HOW DO I SURVIVE, Amy Holland	Capitol
51	45	LOVE THE WORLD AWAY, Kenny Rogers	MCA
52	37	TIRE OF TOEM THE LINE, Rocky Burnelle	United Artists
53	60	FIRST BE A WOMAN, Lenore O'Malley	EMI-America
54	58	FOOL FOR YOUR LOVING, Whitesnake	Polydor
55	59	DON'T MISUNDERSTAND ME, Rossington Collins Band	Mirage
56	62	DON'T YOU WANNA PLAY THIS GAME NO MORE, Elton John	MCA
57	41	IN AMERICA, The Charlie Daniels Band	Epic
58	38	EMPIRE STRIKES BACK, Meco	RSO
59	61	HONEY, Honey, David Hudson	Alston
60	66	RED LIGHT, Linda Clifford	RSO
61	73	I HEAR YOU NOW, Jon and Vangelis	Polydor
62	72	LATE AT NIGHT, England Dan Seals	Atlantic
63	74	THE LEGEND OF WOOLEY SWAMP, The Charlie Daniels Band	Epic
64	75	WHO'LL BE THE FOOL TONIGHT, Larsen-Felten Band	Warner Bros
65	—	OUT HERE ON MY OWN, Irene Cara	RSO
66	—	TRUE LOVE WAYS, Mickey Gilley	Epic
67	53	ONE FINE DAY, Carole King	Capitol
68	—	I'M ALMOST READY, Pure Prairie League	Casablanca
69	—	MIDNIGHT ROCKS, Al Stewart	Arista
70	—	GAMES WITHOUT FRONTIERS, Peter Gabriel	Mercury
71	—	LET ME BE YOUR ANGEL, Stacy Lattisaw	Cotillion
72	—	MY PRAYER, Ray, Goodman & Brown	Polydor
73	—	TREASURE, The Brothers Johnson	A&M
74	—	GIRL, DON'T LET IT GET YOU DOWN, O'Jays	TSOP
75	—	GOOD MORNING GIRL/STAY AWHILE, Journey	Columbia

CHARTFILE

THE CREATIVE genius that is David Bowie continues to exert a strong influence on the chart. Through the many phases of his colourful career Bowie has maintained a highly commercial presence. In the last 11 years Bowie has registered 25 hits including such diverse ditties as 'Life On Mars', 'The Jean Gene' 'Rebel Rebel', 'Boys Keep Swinging', 'Young Americans', the addictive 'Fame', co-penned with John Lennon and just three non-originals: 'Sorrow' from the 'Pin-Ups' collection, an affectionate re-working of Eddie Floyd's 'Knock On Wood' and 'Well and Good' 'Abraham Song'. And while Bowie singles remain uniquely and refreshingly Bowie the fact remains that there ain't no such animal as a typical Bowie single.

'Ashes To Ashes' is one of his most experimental to date and brings former Davey Jones only his second number one, his only previous shot at the top spot being the 1975 re-issue of 'Space Oddity' which lays claim to the honour of being the only former Top 10 record (No 5, 1969) to then be re-issued and reach Number One.

Naughty CBS slipped out a limited 12-inch run of 'The Winner Takes It All' complete with pop-up sleeve in a vain attempt to keep Abba top in face of the Bowie / Jam onslaught a couple of weeks ago. Other unannounced oddities floating around include a blue ELO 10-inch of 'All Over The World', 50p Jam singles, a Joy Division 12-inch containing a different mix of 'Love Will Tear Us Apart' and 250 copies of Motorhead's 'Motorhead' on fetching pink vinyl (Big Beat NS 13 before you ask). With the exception of the latter all are available only through, or selected outlets. However these legitimate plays and the more dubious methods of charting exposed in 'World In Action' represent only the tip of the iceberg. Incidentally one album which recently reached No 34 on BMRB couldn't even dent the top hundred on another chart.

Tiswas returns on September 8 when Spit The Dog is joined by Cough The Cat... Goodbye to New Music News and Fab Hits

(formerly Feb 208) which both bit the dust last week — New Music News after just 17 weeks.

Cherry Red boss Ian McNay points out that EMI's claim that Bow-Wow-Wow's 'C30, C80, C90, Go' is Britain's first cassette is erroneous and produces in evidence 'The Tights' 'China's Eternal' / Howard Hughes' released in that format some two years ago and still available (Cherry Red C5P / Cherry 2). McNay's latest project is a single from former Love Affair and Mott keyboarders player Morgan Fisher. To be released next week on the customised Passion label the disc contains no less than 40 tracks from the four second 'Punch - line' to the 53 second 'Speeding' all neatly arranged in ascending order of timings. Limited to 500 copies each disc is personally signed by the artist.

The remarkable success of the unremarkable Sheena Easton finds the lady from Bellshill with two simultaneous top 30 hits. Last woman to do this was Donna Summer whose 'Love's Unkind' and 'I Love You' were involved in simultaneous - ascendency situation in December 1977.

With Jam waiting somewhat impatiently in the wings, 17 singles have already topped the chart so far this year — a marked contrast to 1979 when only 15 records reached the summit in the year, and 1978 which saw a meagre 14 No 1s. In fact we have to go back 15 years to find a precedent. In 1965 the leadership changed hands a record 26 times though two records, namely 'I'm Alive' and 'Crying In The Chapel' each had two stints at the top.

Equally volatile is the album chart where, once again, some 17 discs have reached the top. Roxy Music's 'Flesh And Blood' spend a single week atop the summit in June only to return last week after an absence of eight weeks — a commendable feat. Last record to return to the top was Gary Numan's 'The Pleasure Principle' though in the pale one's case the absence was only one week.

ALAN JONES

ALBUMS

- 1 EMOTIONAL RESCUE, The Rolling Stones The Rolling Stones
- 2 HOLD OUT, Jackson Browne Asylum
- 3 GLASS HOUSES, Billy Joel Columbia
- 4 URBAN COWBOY, Soundtrack Full Moon/Asylum
- 5 THE GAME, Queen Elektra
- 6 DIANA, Diana Ross Motown
- 7 CHRISTOPHER CROSS, Christopher Cross Warner Bros.
- 8 FAME, Soundtrack RSO
- 9 GIVE ME THE NIGHT, George Benson Warner Bros.
- 10 AGAINST THE WIND, Bob Seger & The Silver Bullet Band Capitol
- 11 EMPTY GLASS, Pete Townshend A&M
- 12 FULL MOON, The Charlie Daniels Band Epic
- 13 THE S.O.S. BAND, S.O.S. Tabu
- 14 ONE FOR THE ROAD, The Kinks Arista
- 15 ANYTIME ANYPLACE ANYWHERE, Rossington Collins Band MCA
- 16 DUKE, Genesis Atlantic
- 17 KANADU, Soundtrack MCA
- 18 BACK IN BLACK, AC/DC Atlantic
- 19 TP, Teddy Pendergrass PIR
- 20 HEROES, Commodores Motown
- 21 THE BLUES BROTHERS, Soundtrack Atlantic
- 22 JUST ONE NIGHT, Eric Clapton RSO
- 23 PETER GABRIEL, Peter Gabriel Mercury
- 24 MIDDLE MAN, Boz Scaggs Columbia
- 25 CAMEOSIS, Cameo Chocolate City
- 26 ONE IN A MILLION YOU, Larry Graham Warner Bros.
- 27 THE EMPIRE STRIKES BACK, Soundtrack A&M
- 28 BEYOND, Herb Alpert Atlantic
- 29 THIS TIME, Al Jarreau Arista
- 30 REAL PEOPLE, Chic Epic
- 31 NO NIGHT SO LONG, Dionne Warwick Epic
- 32 THERE AND BACK, Jeff Beck Polydor
- 33 MCVICAR, Soundtrack Columbia
- 34 CULTOSAURUS ERECTUS, Blue Oyster Cult RCA
- 35 VOICES, Daryl Hall & John Oates Excelsior
- 36 CHIPMUNK PUNK, The Chipmunks Epic
- 37 OFF THE WALL, Michael Jackson RCA
- 38 ELVIS ARON PRESLEY, Elvis Presley Epic
- 39 CRIMES OF PASSION, Pat Benatar Chrysalis
- 40 MCCARTNEY II, Paul McCartney Columbia
- 41 REACH FOR THE SKY, The Allman Brothers Band Arista
- 42 DAVE DAVIES, Dave Davies RCA
- 43 SWEET SENSATION, Stephanie Mills 20th Century
- 44 RHAPSODY AND BLUES, The Crusaders MCA
- 45 PLAYING FOR KEEPS, Eddie Money Columbia
- 46 A MUSICAL AFFAIR, Ashford & Simpson Warner Bros.
- 47 H. Bob James Tappan
- 48 UNDER THE GUN, Poco MCA
- 49 LOST IN LOVE, Air Supply Arista
- 50 UPRIISING, Bob Marley & The Wailers Island
- 51 NO RESPECT, Rodney Dangerfield Casablanca
- 52 FLESH AND BLOOD, Roxy Music Atco
- 53 JOY AND PAIN, Maze Capitol
- 54 LET'S GET SERIOUS, Jermaine Jackson Warner Bros.
- 55 ONE EIGHTY, Ambrosia A&M
- 56 ME, MYSELF, I, Joan Armatrading GRP/Arista
- 57 LOVE APPROACH, Tom Browne Sire
- 58 PRETENDERS, Pretenders Capitol
- 59 CAREFUL, The Motels Columbia
- 60 AFTER MIDNIGHT, Manhattans Elektra
- 61 ROBBIE DUPREE, Robbie Dupree United Artists
- 62 MAKE A LITTLE MAGIC, The Dirt Band Warner Bros.
- 63 HEAVEN AND HELL, Black Sabbath Warner Bros.
- 64 WOMEN AND CHILDREN FIRST, Van Halen Warner Bros.
- 65 ADVENTURES IN THE LAND OF MUSIC, Dynasty Solar
- 66 HORIZON, Eddie Rabbit Elektra
- 67 TOMCATTIN' Blackfoot Atco
- 68 MOUTH TO MOUTH, Lipps Inc. Casablanca
- 69 ROMANCE DANCE, Kim Carnes EMI-America
- 70 NEVER RUN NEVER HIDE, Benny Mardones Polydor
- 71 MY HOME'S IN ALABAMA, Alabama RCA
- 72 IN THE HEAT OF THE NIGHT, Pat Benatar Chrysalis
- 73 COME UPSTAIRS, Carly Simon Warner Bros.
- 74 FREEDOM OF CHOICE, Devo Warner Bros.
- 75 THE BOYS FROM DORAVILLE, Atlanta Rhythm Section Polydor

- 1 SECOND SIGHT/SECRET OF THE DANCE, Gillan Virgin
 - 2 LAST CHANCE, Shooting Star Virgin
 - 3 ONE OF THESE DAYS, Tresspass Trial
 - 4 WILD FIRE, Badgley Active
 - 5 BATTLE TORN HEROES, Buffalo Demo Tape
 - 6 I'M LOST Yesterday & Today London
 - 7 CHILDREN OF THE GRAVE, Black Sabbath Nems
 - 8 LIGHTNING TO THE NATIONS, Diamond Head Promo Album
 - 9 KEEP ON ROCKIN' Creed Asylum
 - 10 FINDERS, KEEPERS, Earthquake Berserker
 - 11 CHINA LADY, Accept Logo
 - 12 SMALL TIME CRIMINALS, Hobo Epic
 - 13 TASTE OF YOUR LOVE, Brownsville Epic
 - 14 ARMED & READY, Marseille Mountain
 - 15 BETTER THE DEVIL YOU KNOW, Stingray Carriere
 - 16 LIFE FOR THE TAKING, Eddie Money CBS
 - 17 SUNDAY DRIVERS, Dadringer Dindisc
 - 18 KILLER, Mytha Guardian
 - 19 ROCK 'N' ROLL SUSIE, Pat Travers Polydor
 - 20 LET ME ENTERTAIN YOU, Queen EMI
- Compiled by 'FX HM Roadshow', c/o Phil Edwards, 'Arcot', New Road, Newtown, Powys, Wales.

US SOUL

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

US DISCO

- 1 FAME/RED LIGHT/HOT LUNCH JAM, Various Artists RSO
- 2 UPSIDE DOWN/I'M COMING OUT, Diana Ross Motown
- 3 GIVE ME THE NIGHT, George Benson Warner
- 4 S-BEAT, Gino Soccio Warner/RFC
- 5 LOVE SENSATION, Loleatta Holloway Salsoul
- 6 I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL, Dynasty Solar
- 7 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART, France Joli Prelude
- 8 QUE SERA MI VIDA, Gibson Bros. Mango
- 9 THE BREAKS Kurtis Blow Mercury
- 10 LOVE DON'T MAKE IT RIGHT, Ashford & Simpson Warner
- 11 PARTY ON, Pure Energy Prism
- 12 EMOTIONAL RESCUE/DANCE, The Rolling Stones Rolling Stone Records/Atlantic
- 13 SHAKE IT, Rod Prelude
- 14 I'M READY/HOLLY DOLLY, Kano Emergency
- 15 GLOW OF LOVE, Change Warner/RFC
- 16 ANOTHER ONE BITES THE DUST, Queen Elektra
- 17 CAN'T FAKE THE FEELING, Geraldine Hunt Prism
- 18 STRETCH IN OUT PLAIN OUTTA LUCK/YOUR LOVE IS A LIVESAVER, Gayle Adams Prelude
- 19 TAKE YOUR TIME (Do It Right), SOS Band Tabu
- 20 DYNAMITE/JUMP TO THE BEAT, Stacy Lattisaw Atlantic

- 1 GIVE ME THE NIGHT, George Benson Warner Bros 12in
- 2 FUNKIN' FOR JAMAICA (NY), Tom Browne Arista GRP 12in
- 3 UPSIDE DOWN, Diana Ross Motown 12in
- 4 COOPS UP SIDE YOUR HEAD, Gap Band Mercury 12in
- 5 USE IT UP AND WEAR IT OUT, Odyssey RCA 12in
- 6 UNLOCK THE FUNK/BLACK JACK/FAR BEYOND, Locksmith Arista 12in
- 7 JUMP TO THE BEAT, Stacy Lattisaw Atlantic 12in
- 8 COULD YOU BE LOVED, Bob Marley Island 12in
- 9 BACKSTROKIN'/GOTTA GET MY HANDS ON SOME (MONEY), Fatback Spring 12in
- 10 BRAZILIAN LOVE AFFAIR, George Duke Epic 12in
- 11 BURNIN' HOT, Jermaine Jackson Motown 12in
- 12 A LOVER'S HOLIDAY/IF THE GLOW OF LOVE, Change WEA 12in
- 13 TAKE YOUR TIME (DO IT RIGHT), The SOS Band Tabu 12in
- 14 IN THE FOREST, Baby D Calibre 12in
- 15 LOVE X LOVE/OFF BROADWAY/MOODY'S MOOD/DINORAH DINORAH/TURN OUT THE LAMP/LIGHT/STAR OF A STORY (X), George Benson Warner Bros LP
- 16 HUNT UP WIND/CAPTAIN CARIBE, Hiroshi Fukumura US Inner City LP
- 17 DYNAMITE, Stacy Lattisaw Atlantic 12in
- 18 TASTE OF BITTER LOVE, Gladys Knight & The Pips CBS 12in
- 19 MARIANA, Gibson Brothers Island
- 20 BIG TIME, Rick James Motown 12in
- 21 I'VE JUST BEGUN TO LOVE YOU, Dynasty Solar 12in
- 22 FEELS LIKE I'M IN LOVE, Kelly Marie Calibre Plus 12in
- 23 LET'S GET IT OFF/MAGIC OF YOU, Camaron Salsoul 12in
- 24 SEARCHING, Change WEA 12in
- 25 LOVE MEETING LOVE/INSTRUMENTAL LOVE, Level 42 Polydor 12in
- 26 BE THANKFUL FOR WHAT YOU'VE GOT/HOLD ON TO LOVE/FIGURES CAN'T CALCULATE, William DeVaughn US TEC LP
- 27 ROLLER JUBILEE, Al DiMeola CBS 12in
- 28 THIS FEELIN', Frank Hooker & Positive People DJM 12in
- 29 WAS THAT ALL IT WAS, Jean Carn Phil Int 12in
- 30 YOU'VE BEEN GONE/FAR OUT, Crown Heights Affair De-Lite 12in
- 31 I LIKE (WHAT YOU'RE DOING TO ME), Jeff Young & Company US Brunswick 12in
- 32 GIVE UP THE FUNK/DOES IT FEEL GOOD, BT Express Calibre 12in
- 33 POP YOUR FINGERS, Rose Royce Whittfield 12in
- 34 CUPID, Detroit Spinners Atlantic 12in
- 35 COLORS IN SPACE/HIGH POINT/HELL ON WHEELS/WHISPER ZONE/CARIBBEAN BLUE/COME BACK JACK/ YOU ARE THE REASON, Ramsey Lewis US Columbia LP
- 36 I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU)/ YOU'RE SOO GOOD, Narada Michael Walden Atlantic 12in
- 37 NIGHT CRUISER/LOVE MAGIC/UNCLE FUNK/GROOVATION, Eumir Deodato US Warner Bros LP
- 38 BEHIND THE GROOVE, Teena Marie Motown 12in
- 39 WEAKNESS FOR YOUR SWEETNESS, Jimmy Senyah Rokel 12in
- 40 ON THE ONE/CAMEOSIS, Cameo Casablanca 12in/promo/remix
- 41 AMIGO, Black Slate TCD LP/Ensign 12in/promo
- 42 FUNKY TOWN, Lipps Inc. Casablanca 12in
- 43 SUGAR FROSTED LOVER, Flakes Calibre 12in
- 44 YOU GAVE ME LOVE/USE YOUR BODY & SOUL, C.H.A. De-Lite 12in
- 45 DO YOU DANCE/FREE, Rhyze Epic LP
- 46 TAKE ME IN YOUR ARMS TONIGHT/CAN'T WE TRY/LOVE T K O/FEEL THE FIRE/IS IT STILL GOOD TO YA/I JUST CALLED TO SAY, Teddy Pendergrass US Phil Int LP
- 47 WE SUPPLY/MORE HOT FUN/TOGETHER AGAIN, Stanley Clarke Epic 12in
- 48 DOES SHE HAVE A FRIEND?, Gene Chandler 20th Century-Fox 12in
- 49 PRIVATE LIFE, Grace Jones Island 12in
- 50 LOVE DON'T MAKE IT RIGHT, Ashford & Simpson Warner Bros 12in
- 51 ALL ABOUT THE PAPER/I TOUCHED A DREAM, Dells 20th Century-Fox 12in
- 52 SPACE RANGER/HOT SPOT/QUEST, Sun Capitol 12in
- 53 REALLY REALLY LOVE YOU, Cecil Parker EMI 12in
- 54 I HEARD IT IN A LOVE SONG, McFadden & Whitehead US TSP
- 55 JOY AND PAIN/CHANGING TIMES, Maze US Capitol LP
- 56 I WANNA GET WITH YOU, Riz US Posse 12in
- 57 I WANNA BE WITH YOU/CASANOVA/SLIP AND DIP, Coffee US De-Lite LP
- 58 FREE AND EASY, Rene & Angela Capitol 12in
- 59 YOU'RE LYING, Linx Aves 12in
- 60 YOU'RE A STAR, Starship Orchestra CBS 12in
- 61 DON'T MAKE ME WAIT TOO LONG/GOD DON'T LIKE UGLY, Roberta Flack Atlantic 12in
- 62 IOWE YOU ONE, Shalamar Solar 12in
- 63 SOUL SHADOWS, Crusaders MCA 12in
- 64 JUST HOW SWEET IS YOUR LOVE, Rhyze Epic 12in
- 65 FUNKDOWN, Cameron Salsoul LP
- 66 WHEN I COME HOME (REMIX), Aura US Dream 12in
- 67 SAMBA DO MARCOS, Sadao Watanabe Japanese Flying Disk LP
- 68 TO PROVE MY LOVE, Ned Doheny Japanese CBS Sony LP
- 69 DANCIN' ON A WIRE/LOVE GROOVE, Surface Noise Groove Production 12in
- 70 DISTRACTED, Al Jarreau Warner Bros 12in
- 71 NICE SHOT, Sadao Watanabe Japanese Flying Disk LP
- 72 CAN'T FAKE THE FEELING, Geraldine Hunt US Prism 12in
- 73 RESCUE ME, A Taste Of Honey Capitol 12in
- 74 I'M COMING OUT/ MY OLD PIANO/TENDERNESS/GIVE UP, Diana Ross Motown LP
- 75 WIDE RECEIVER, Michael Henderson US Buddah LP/12in promo
- 76 GROOVE CONTROL/DAY AND NIGHT/DO ME RIGHT/ICE BREAKER, Dynasty US Solar LP
- 77 ONE DAY I'LL FLY AWAY/BLUE FLAME, Randy Crawford Warner Bros 12in
- 78 ANOTHER ONE BITES THE DUST, Queen EMI LP
- 79 BETCHA I'M GONNA GET YA/IF THE HUNTER GET'S CAPTURED BY THE GAME/IT'S REAL/IF YOU FEEL THE NEED, Candi Staton Warner Bros LP
- 80 PASSIONATE BREEZES/SO YOU ARE LOVE/JUST A LITTLE LOVE, Dells US 20th Century-Fox LP
- 81 HARD WORK, John Handy MCA 12in
- 82 CAN'T STOP THE MUSIC, Village People Mercury 12in/promo
- 83 MY GIRL, Whispers Solar 12in
- 84 HOUSE PARTY, Fred Wesley US RSO
- 85 GET OUT YOUR HANDKERCHIEF/ YOU NEVER LEFT ME ALONE/ I AIN'T ASKING FOR YOUR LOVE, Ashford & Simpson US Warner Bros LP
- 86 DALLAS, The Mexicano Mercury 12in
- 87 DON'T YOU WANT TO FEEL IT (FOR YOURSELF)/LET ME BE YOUR ANGEL, Stacy Lattisaw Cotillion LP
- 88 EASE UP/SCRATCH MY BACK/HONEY HONEY/I MUST HAVE YOUR LOVE/PUMP IT, David Hudson US Aiston LP
- 89 BUBBLE GUM (ILCHEWZ YOU)/SIR JAM A LOT/NON STOP (TO THE SKY), Caspian Sky US TEC LP

STAR CHOICE

- 1 PRIVATE LIFE, Pretenders
- 2 BROKEN ENGLISH, Marianne Faithfull
- 3 TV OD, The Normal
- 4 BULLSHIT, Grace Jones
- 5 DON'T TOUCH ME THERE, Tubes
- 6 ARE YOU EXPERIENCED, Jimi Hendrix
- 7 THERE BUT FOR THE GRACE OF GOD DO I, Kid Creole and the Coconuts
- 8 GUESS WHO'S COMING TO DINNER, Black Uhuru
- 9 SLEEP WALK, Ultravox
- 10 HEART OF GLASS (B Side of American 12'), Blondie



GRACE JONES

YESTERYEAR

- ONE YEAR AGO (AUGUST 25, 1979)
- 1 WE DON'T TALK ANYMORE, Cliff Richard
 - 2 DON'T LIKE MONDAYS, Boomtown Rats
 - 3 BANG BANG, B. Robertson
 - 4 REASONS TO BE CHEERFUL, Ian Dury and the Blockheads
 - 5 AFTER THE LOVE HAS GONE, Earth Wind and Fire
 - 6 DUKE OF EARL, Darts
 - 7 HERSHAM BOYS, Sham 69
 - 8 GANGSTERS, Specials
 - 9 ANGEL EYES/VOULEZ VOUS, Abba
 - 10 DIARY OF HORACE WIMP, Electric Light Orchestra
- FIVE YEARS AGO (AUGUST 30, 1975)
- 1 I CAN'T GIVE YOU ANYTHING (BUT MY LOVE), The Stylistics
 - 2 SAILING, Rod Stewart
 - 3 THE LAST FAREWELL, Roger Whittaker
 - 4 IT'S BEEN SO LONG, George McCrae
 - 5 THAT'S THE WAY I LIKE IT, K.C. and the Sunshine Band
 - 6 BLANKET ON THE GROUND, Billie Jo Spears
 - 7 BEST THING THAT EVER HAPPENED, Gladys Knight and The Pips
 - 8 BARBADOS, Typically Tropical
 - 9 SUMMERTIME CITY, Mike Batt
 - 10 IF YOU THINK YOU KNOW HOW TO LOVE ME, Smokey

- TEN YEARS AGO (AUGUST 29, 1970)
- 1 THE WONDER OF YOU, Elvis Presley
 - 2 TEARS OF A CLOWN, Smokey Robinson and The Miracles
 - 3 NEARDER TO THE MAN, Hollies
 - 4 RAINBOW, The Marmalade
 - 5 LOLA, The Kinks
 - 6 NATURAL SINNER, Fair Weather
 - 7 25 OR 6 TO 4, Chicago
 - 8 SOMETHING, Shirley Bassey
 - 9 MAMA TOLD ME NOT TO COME, Three Dog Night
 - 10 THE LOVE YOU SAVE, Jackson Five
- FIFTEEN YEARS AGO (AUGUST 28, 1965)
- 1 I GOT YOU BABE, Sonny and Cher
 - 2 HELP, The Beatles
 - 3 A WALK IN THE BLACK FOREST, Horst Jankowski
 - 4 EVERYONE'S GONE TO THE MOON, Jonathan King
 - 5 ALL I REALLY WANT TO DO, The Byrds
 - 6 WE VE GOT TO GET OUT OF THIS PLACE, The Animals
 - 7 ZORBA'S DANCE, Marcella Minorci
 - 8 YOU VE GOT YOUR TROUBLES, The Fortunes
 - 9 CATCH US IF YOU CAN, The Dave Clark Five
 - 10 DON'T MAKE MY BABY BLUE, The Shadows

ROBERT PALMER

HIS NEW ALBUM

Clues

