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RECORD MIRROR

BAUHAUS • SAMSON

The Hamborough Tavern blazes uncontrollably after petrol bombs were thrown at the end of a 4-Skins gig on Friday night.

Oi! THE POST MORTEM

THE RIOTS following the Oi! gig which totally destroyed London's Hambrough Tavern in Southall have provided an ominous warning about the consequences of politics in rock . . . and jeopardised the groups' touring future.

With the Liverpool riots following Southall last weekend, there had been little sympathy towards the three groups that played: the 4-Skins, the Business and Last Resort.

Fans of the bands have been accused of coming into the area just to cause trouble.

All three groups have large skinhead followings, many of whom are known to be supporters of fascist political groups like the British Movement and the National Front.

And local groups representing the large proportion of blacks and Asians that live in the area have said that the decision of the bands to play there was provocative.

But both bands and their managers have vehemently denied being responsible for the violence. Coaches that brought in fans who were alleged to cause trouble were meant to do exactly the opposite and keep them off the streets, they say.

The managers added that the majority of fans came from the local area — one of the reasons they decided to play Southall, they claim.

Members of the 4-Skins and their manager gave their version of what happened to Record Mirror.

Manager of the 4-Skins, Gary Hitchcock, said: "We arrived at the gig about a quarter to four. We knew there would be Asians, but not lots waiting for us.

"It wasn't until later when we really knew, when the other groups started arriving and young skinheads came up with blood down their faces. The Asians said they'd be coming down later for the rest."

SOUTHALL RIOT ENDS 4-SKIN'S GIG

And 4-Skins bassist Tom McCourt added: "People have said that when the coaches came, the trouble started. What they didn't say was that those coaches had to drive through 200 people to get to the gig."

There were two incidents that were alleged to have sparked off the violence.

Firstly some skinheads were said to have gone into a grocery store and argued with the shopkeeper — eventually smashing the shop window.

The second incident happened in a fish and chip shop where the group say that some skinheads threw chips over the proprietor who then pulled a knife on them. But among these incidents, Tom McCourt says the skinheads should not take the brunt of the blame.

"There was provocation on both sides, and there was probably some provocation by skinheads, we're not angels," he said. "But if there had been a fight in the chip shop, they should have called the police, not brought down other people with Molotov cocktails."

The band also say that they were not responsible for the violence that followed.

By eight o'clock all the fans were inside the Hambrough Tavern, say the band and their manager. There were black people in there, they say, and the skinheads could not have caused trouble.

According to their reports, groups of Asians then grouped round the pub, so that when the gig had finished, bombs were thrown through the windows and a full - scale riot started when the fans left.

"We organised for the gig," said Gary Hitchcock. "We arranged for the doors to be locked so that the fans wouldn't go out and cause trouble during the gig. We shut the bar when we realised what was happening outside so that people wouldn't lose there head with a bit of drink inside them.

"There was half an hour left to go for the gig, so we were going to put all bands on together to stop any trouble. I got on to the table and said Keep your cool, and we'll all go out together. then the windows came in and we literally had to fight for our lives."

All the groups chucked their gear into the van and left at full speed.

The factions got fragmented, and it was clear that the police could not control the rioting. The pub was ablaze from continued bombing by Molotov cocktails, and the SPG came in at about 11 o'clock.

The groups and managers praised the police for trying to form a line between the Asians and the pub, but are highly critical of the SPG who, they allege, split them up and were arresting people at random.

The 4-Skins now say they are going to drop their song 'ACAB' (All Coppers Are Bastards) having seen the police in action.

The excitement the bands promote, and their brand of pure rock and roll has finally exploded in their faces the wrong way — although there has been no trouble on previous dates.

But the sloganeering of some of the lyrics has now turned very sour.

'Chaos in the city,
Civil war now,
Skinheads know what to do,
Skinheads taking over,
Chaos is the rule,
Chaos! Chaos! Chaos! Chaos!
Don't Give A Toss!'

... and Tom Johnston

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KATE BUSH gives an exclusive interview on the eve of her first single release for over six months, and she tells JOHN SHEARLAW: "I'm always surprised by my own slowness, but I have been doing things continuously. it's always a battle to keep up with the things I want to do." Read about the new album, the Kate Bush book and her battle against depression on page 4.

PLUS!

KID CREOLE and the Coconuts lead MIKE GARDNER on a sea cruise with an exotic menu. Swing, salsa, funk, reggae, soul and calypso are the backing track for the true story of August Darnell and his alter - ego; Kid Creole. Read the full story - IN COLOUR - on page 20.

PLUS!

RECORD MIRROR follows Squeeze — and their hit single — all the way to New York city to see how a South London apprenticeship copes with the challenge of the New World. MARK COOPER finds out about their smutty past and their hopeful (?) future on page 22.

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SPANDAU RELEASE

SPANDAU BALLET, the reclusive futurist band, are to play a short regional tour despite their refusal to play conventional rock concerts — while a new single is also released this week.

Dates in Scotland at Edinburgh's Assembly Rooms July 16 and Glasgow's Ultratheque 19 have been set. A few more dates around the country are to be added but the band will definitely not be playing London.

The tour will coincide with the release of their new single 'Chant No 1 (I Don't Need This Pressure On)' which features Beggar And Co, the horn section of Light Of The World, who, like Spandau Ballet, come from North London. The single, available in both 7in and 12in formats is released on July 18th.

• AGEING SUPERSTAR Elton John hits the record racks this week with a new singles release called 'Just Like Belgium'. Naturally it's co written with partner Bernie Taupin and comes from the dome heads current album, 'The Fox'. The flip side is a previously unreleased Elton John / Gary Osborne song entitled simply 'Can't Get Over Getting Over Losing You.'

ROBERTSON QUITS HORSES

WILD HORSES founder member, guitarist Brian Robertson has left the band — but statements from cohort Jimmy Bain and the group's manager indicate that he has been sacked.

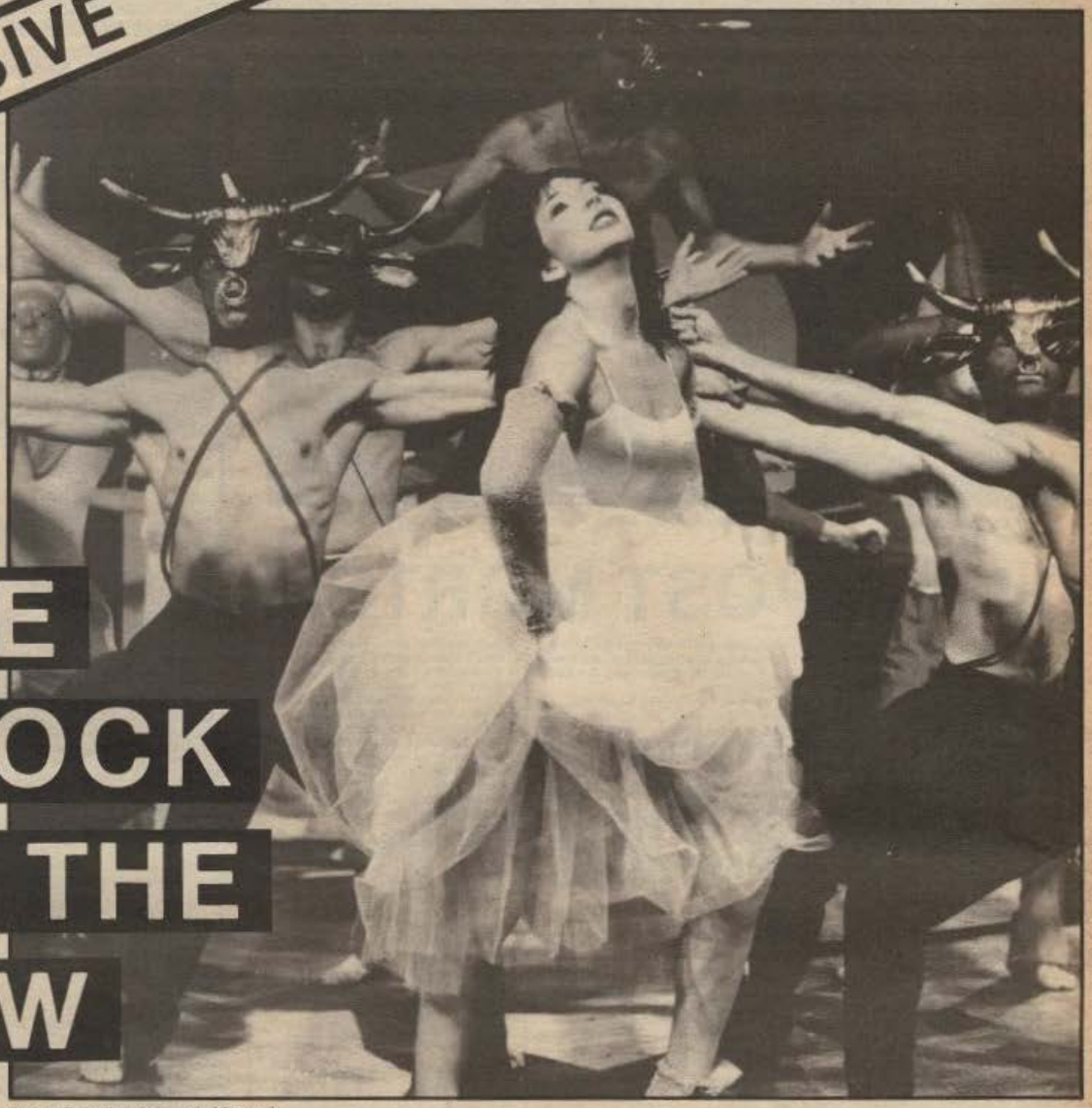
Manager Chris O'Donnell said: "At its conception we saw Wild Horses as being a wild, explosive group. After his stint with Thin Lizzy Brian seemed the epitome of the kind of wild guitarist we were looking for, but when he left Lizzy he had lost the charisma.

"He was holding up the group's career, so he had to go."

New members of the group are Reuben Archer on vocals, ex Lionheart man Frank Noon on drums and Lawrence Archer on guitar.

EXCLUSIVE

THE SHOCK OF THE NEW



Scene from Kate's latest video epic.

Depression, introspection and reassessment — they've all been part of KATE BUSH's life since her 'Tour Of Life' over two years ago. Her new single marks a radical change in her style, and she says: "I was drained and tired — I needed a shock to my writing to get me going again. Now it's come back it feels really great!" JOHN SHEARLAW falls backwards going forwards . . . and brings Kate up to date.

KATE BUSH has come to terms with her success and reputation . . . and still she contrives to surprise with every turn.

No longer the little girl, wide-eyed, fey and whimsical, so beloved of award show presenters with her squeaky string of "amazings" and "fantastics" she's a determined, at times even gently aggressive, character who manages to ride at the helm of an "organisation" — principally her family and her friends — entirely devoted to nurturing and at times protecting her talent.

Kate Bush today sets up her own interviews, controls her own photographs, slavishly protects her fans through her club and, more so than ever, works on albums and tours at her own pace. And still we love her for it?

It's been two years now since what Kate calls her 'Tour Of Life', a massive circus of a tour that won't, repeat won't, take place again until next year at the earliest. Again, it's been six months since the last single and 'Sat In Your Lap', as much as anything she's done, is the start of a new era, another "cosmic cycle" that will see the release of a new album later this year.

And now that all those ideas in the past — a theatrical tour that was a combination of the innovative and the unexpected, an album that surpassed all that went before it last year — have become reality, she's a powerful personality. She makes points where she used to make only comments, argues from experience now as much as from excitement, pushes herself as an artist ("one of us" she refers to the type) much more than a surprised precocious talent.

Yet she's still infectious, vulnerable at times, as open to ideas as ever. Richness and fame don't embarrass her, slowness in honing her creativity probably does, just a little.

Her favourite expression on this meeting wasn't one of wonderment, astonishment (ah, the cliche!), rather a dismissive pout of *"Pah!"*; almost French, knowledgeable and nearly coquettish.

"Pah! Let them think that! Pah! That's wrong!" she seems to imply, ready to underline *her* ideas. Call it a change, call it maturity, call it confidence in her art, for it almost certainly is. Take money . . .

"I've changed, I don't pretend it's not there any more which I used to do," she says. "I'm not worried about being rich, I just didn't think of taking advantage of it. Now I buy things that I can use, things that will help me, like synthesisers and drum machines.

"My life has never been into money, more into emotional desires; like being an incredible singer or an incredible dancer, and if I can buy something that can help me I will now. But I wouldn't buy something that I couldn't live with, like a country house which I don't need. I'd rather buy a huge synthesiser that I could live with all day."

She emphasises and explains, thinks out the question, returns to her theme. The easy answers have gone over the years. Take her career . . .

Kate maintains that there hasn't really been a *gap* even though she admits that 'Sat In Your Lap' only surfaced after her longest break to date.

"My slowness at doing things surprises me," she says, "but I have been doing things continuously. It's a battle to keep up with all the things I want to do, and obviously things like dancing are going to suffer. I couldn't spend 12 hours a day in a studio like I'm doing at the moment and dance as well."

"I don't miss out on normality . . . I'd rather hang on to madness than normality anyway."

(KATE BUSH)

Again the emphasis on her way of working — the only way. The ups and downs are of her own making, they don't follow rules and Kate Bush only bows to her own pressures.

"The last album was the first one that I would actually hand over to people with a smile," she says, almost seeming to imply that it was the first one she was actually pleased with, "and that was followed by a great period of non-creativity when I just couldn't write properly at all.

"It happened before when the tour was over and then I felt I'd just given so much out that I was like a drained battery, very physically tired and also a bit depressed.

"This time it was worse; a sort of terrible introverted depression. The anti-climax after all the work really set in in a bad way and that can be very damaging to an artist. I could sit down at the piano and *want* to write and nothing would happen, it was like complete introspection time.

• CONTINUED PAGE 6

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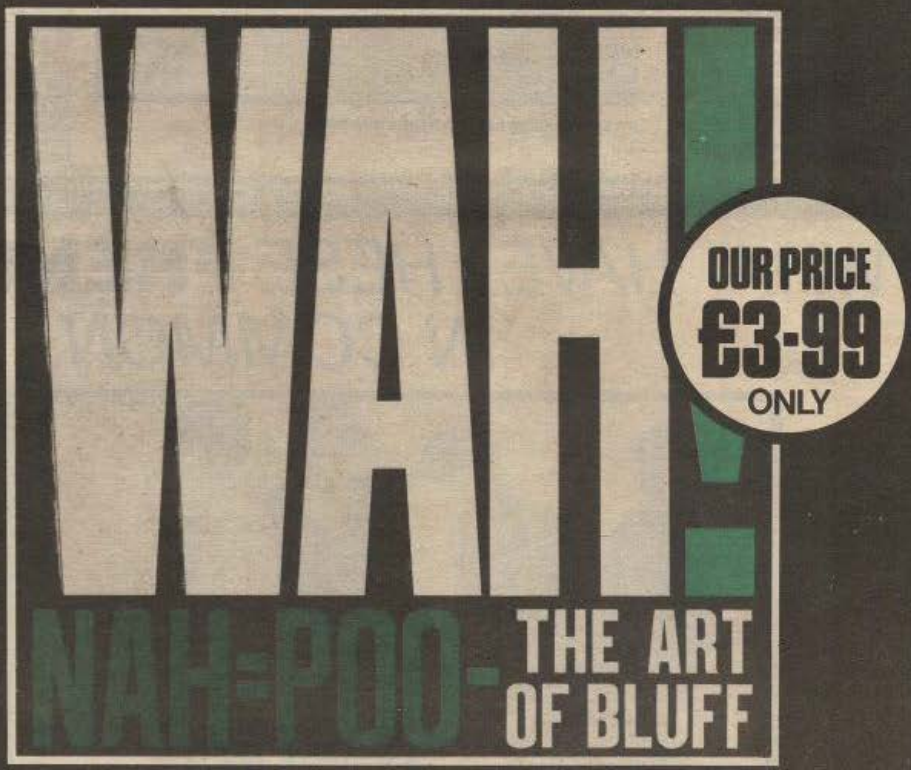

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• FROM PAGE 4

"I suppose I had about two months out earlier this year . . . and that was a break I really needed. It gave me time to see friends, do things I hadn't been able to do for three years."

"IT wasn't really as if I was missing out on normality," she laughs, "I'd rather hang on to madness than normality any way, so it was more like recharging."

But something more came out of it than just a rest?

"Oh yes!" The smile returns. "I felt as if my writing needed some kind of shock, and I think I've found one for myself. The single is the start, and I'm trying to be brave about the rest of it. It's almost as if I'm going for commercial type 'hits' for the whole album.

"I want it to be experimental and quite *cinematic*, if that doesn't sound too arrogant. 'Never For Ever' was slightly cinematic, so I'll just have to go all the way."

The shock that Kate refers to, eyes almost ablaze as she uses the word, came months ago . . . after she started to work with a rhythm machine while she was writing.

"I'm sure lots of things that I'm trying to do won't work," she says, "but I found that the main problem was the rhythm section. The piano, which is what I was used to writing with, is so far removed from the drums, so I tried writing with the rhythm rather than the tune."

'Sat In Your Lap', naturally, is the first fruit of the new approach — original (in that it could only *be* Kate Bush) marriage of pounding drum sounds and two layers of voice. There is a theme, but it's the rhythm that hits you first, blasting right through to the synthesised end — a step that she knows is likely to continue the critical division.

"I was really frightened about the single for a while," she admits. "I mixed the song and played it to people and there was complete silence afterwards, or else people would say they liked it to me and perhaps go away and say what they really thought.

KATE practising her geography lessons?

"Of course it's worrying, because there's an assumption that if you're one of *us*, an artist, you don't need feedback at all, when in fact you need it as much as ever, if not more. I really appreciate feedback, and I'm really lucky that the people closest to me, my friends and family, are used to me and realise that. I've got my own 'bowl of feedback' to rely on."

And that's more important than the public reaction, or do you worry?

"There will always be some who are irritated by me. I seem to irritate a lot of people," she smiles, "and in a way that's quite a good thing."

Nor will the change stop there. Drums, Kate enthuses, are as wide a concept as music itself, and she's determined to go further than "a lazy acceptance of a drum kit". Add that to the news that she'll be working with other musicians on the new album — "the best around" — and it seems likely that 'Kate Bush 4' will be one of the big surprises of the year.

AS a preview she plays me one track that's currently being worked on; a wild soaring collusion with Irish group Planxty entitled 'Night Of The Swallow', which also features one of the Chieftains. Again the sound is unmistakeable, but this time it's Kate Bush married to the heartbeat of traditional Irish folk.

Discussing the project brings Kate Bush into larger than life focus once more. The burning enthusiasm returns, along with the string of 'Amazings', 'Incredibles' and 'Fantastics'. She'd been up all night in the studio the previous night in Dublin and her reactions are genuine, real and hard to resist.

"I'm still really up from the experience," she says. "In fact I'm still *reeling* from it. I asked them if they'd be interested, and the whole thing was so relaxed it was wonderful. I badly want to work with them again, I'm so excited about the fusion.

"And I think that there's so much of the Irish in my mother that it all suddenly came back to me — it was fate rearing its head at just the right time!"

So that's two surprises already, and although Kate has been making demo tracks since March and Abbey Road is now her second home the rest will have to wait until the summer completion . . . if all goes according to plan.

What about the book you're planning to write, though? Again she sighs (a marginal sigh) and repeats her line: "There's so many things I want to do, and it's so hard to fit them all in . . ."

But yes, a book is on the cards, hopefully before the end of the year, and she says: "I'd like to write it myself. Without saying anything about the other books, which I don't want to, I feel almost pressurised to speak, otherwise there's this HUGE misrepresented area.

"In one way its ridiculous — I feel it's much too early to write a book, I've hardly done anything yet. But I really want people to be aware of reality, subjective reality obviously.

"It'd be about what it's like being me, my feelings, my friends, the people that I rely on. I *need* to be represented in a positive way and I'll have to do it myself.

Slowly Abbey Road is beginning to wake up for another Kate Bush day that is likely to last until the early hours of the next morning and she announced candidly: "I'm beginning to feel like *shit*, Ireland's catching up with me. And all the things that have to be done, it's impossible to do it all in the time . . . perhaps if I could stop sleeping it would help."

But she doesn't really believe it, even if she does wonder if transcendental meditation does help you to relax enough to cut down on those "very wonderful" hours of sleep. No, she decides, it's work as usual.

22-years-old, a Tour Of Life and three albums behind her . . . and the rest can wait. Treading devastatingly and surely between the doubters and the devotees Kate Bush may well continue to "amaze" us all.

WHAT HAVE THESE **FRENCH** ARTISTES IN COMMON. . . ?

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Virgin

DAVID BOWIE: rebellious.

STING: angelic.

TV PERSONALITIES

AGEING ROCK stars David Bowie and Sting will both appear in serious drama on TV later this year — a first for the pair who have both already demonstrated their acting ability.

Bowie had the role of a rebellious writer who seduces children and eventually murders his best friend, in the title role of 'Basil' by Bertolt Brecht.

And Sting takes on the role of an angel in a "supernatural thriller" called 'Artemis '81' — a three - hour production to be screened on two consecutive nights.

The stars will not be picking up the same amount of money as rock music gives them, though. Bowie will pick up only the "normal" £1,000 or so for his performance.

NOELE GORDON: Back to the roots.

Save our Meg!

SACKED 'CROSSROADS' star Noele Gordon is to return to her musical roots . . . and she's signed a recording contract with EMI Records.

The actress, who plays the part of Meg in the long - running soap opera, will release a single entitled 'After All These Years' in the near future. And singing again will be no great shock for Noele, who began her career in the music hall, and also appeared on the 'Larry Grayson Show' in 1974.

Meanwhile the campaign to 'Save Our Meg', who will be written out of 'Crossroads' in the autumn (by a motel explosion, it's rumoured), continues.

ONE LINERS ...

BEST laugh we've had this week was the circular (daren't call it a press release) from **Dexy's Midnight Runners** to tell us that they are not a band, they don't play gigs and they don't make albums — huh?? Apparently they're a *group*, they *perform shows* and intend to make an *LP* soon — oh, these New Semantics . . . second best laugh was seeing fists fly at Champion **John McEnroe's** press conference; mind you John isn't the only young chap to condemn the press as "trash" — you should hear **Rusty Egan** since a certain rock weekly described **Ronny** as his "appalling protegee" . . . popular old lag **Hugh Cornwell** reportedly "tickled pink" that his erstwhile tadyfriend **Hazel O'Connor** will cover 'Hanging Around' on her next elpee; the song considerably pre-dates their romance, however, and readers should not assume that Haze is the "big girl in the red dress" referred to in the lyric . . . the much-respected and well-loved **Tony Brainsby**, PR to **McCartney, Thin Lizzy** and **Steve Strange**, is "livid" at the revelation by the New Standard that he is dating "bubbly ex-deb" **Victoria Manton** — worse, the article described him as "a self - starter" (ie jumped-up), "extremely generous" (ie flash) and looking like a whippet in winklepickers . . . native Noo Yoikers the **Stray Cats** have gone home for their hols and quiffed cutie **Brian Setzer** has bought a Harley Davidson . . . **someone** was listening when Steve Strange told the world that the next big thing would be pin - striped suits; we slid into the **Beat Route** club on Thursday and saw **Spandau Ballet** filming their new video, dressed in — guess what? . . . some two-bit combo called **The Pits** hired an elephant to publicise their new single on Tuesday — at least they know he won't be fooling with any bubbly ex-debs . . . jovial young existentialists **The Cure** have been touring Holland and playing in large outdoor tents; hen-pecked lead singer **Robert Smith** has at last kissed and made up with their ex-bass player **Michael Dempsey**, now with the **Associates** . . . next release by the latter will be 'Kitchen Person', while fellow - Gaels **the Scars** release 'Bone Orchard' as their next 45 . . . remember we tipped the tropical **Havana Let's Go** a few weeks back? Well, they're now poised to sign to Polydor . . . fun-loving **Pauline Black** has auditioned for a part in the new **Lindsay Anderson** movie . . . roll over, John Lennon: the Warehouse Theatre in down - market Croydon is celebrating yur life and work in a special lunchtime show up to July 11 & betcha feel it was all worthwhile now . . . the wicked DHSS have cut off "jazz - reggae quintet" (???) **the Army's** dole money, and the wretched musicians are reduced to cannibalism — at least, they say they're "living off their friends and relations" . . . we cast any eye around the **Club For Heroes** on

ROWLAND: mumbo schlock.

THE PITS: jumbo rock.

Thursday (a young man in an Apache head-dress caught it and returned it, fortunately) and spotted chief **Head David Byrne**, gloomy **Skid Russell Webb**, trendy artist **Andrew Logan**, **Metro** singer **Peter Godwin** expounding the virtues of lateral thinking, **Billy** and **Christine** of **39 Lyon Street** (he tired and emotional, she plain tired), Rusty frothing at the mouth and that funny - looking bloke **(Rolf?)** from **Kraftwerk . . . Three Degrees** lead singer **Sheila** is expecting twins in September; will **Charles** and **Di** be godparents? . . . car people **HR Owen** have presented each of **Bucks Fizz** with a Metro — make ours a Renault 5, HR, we're no nationalists . . . **U2** have cleaned up another set of Irish pop awards, not a very staggering feat when you think what the competition's like . . . what was **Shock** person **Sean** — sorry **Tok** — doing wandering around Covent Garden last Friday in full drag — trying to convince people that this combo haven't split? and wasn't that **Kim Wilde**, bereft of make-up and looking distinctly peaky, at the tube station? It all happens around here, you know . . . another non-event in the less than spectacular career of the **Bureau** — they arrived to headline at the Latin Quarter, ex-home of **Cabaret Futura**, and found the place boarded up; eeh, it's tough at t'top . . . TTFN, chaps . . .

NOW AVAILABLE

THE RICK WAKEMAN BAND

NEW SINGLE 'JULIA' B/W 'SORRY'

VOCALS: CORI JOSIAS

FASHION CONTEST WINNERS

WINNER SU Ahern (left) shows off her custom built clothes next to Honey Bane — her design choice.

AT LAST, Record Mirror's Spring Collection winner comes face to face with her design . . . and the person she designed it for, Honey Bane. With over 350 entries, we had a very hard job just choosing one winner especially as the quality of entries was so amazingly high.

Although the entries showed that considerable effort had been taken, most failed through lack of originality. Designs for Adam Ant, Spandau Ballet and Toyah were the most popular but often appeared too similar to the star's current stage wear.

We specifically looked for something original, that would look good for the star it was intended for, and also would look good on stage. Although this eased our task considerably, much discussion still took place.

Eventually Richard Jobson, designer Bridged Woods, and two members of Record Mirror agreed that Su Ahern of Clanfield, near Portsmouth, had com up with a stunning design that was original and suitable for the star she had chosen.

The next step was to inform her of the good news, get her vital statistics and pass them on with her design to Strawberry Studio, who were to make up the costume as her prize.

The big day arrived, and Su travelled to London with her friend Sally. After a celebratory lunch, and a tour of the Record Mirror offices, we drove to Honey Bane's office to see what she thought of Su's design. "Great," was the songstress's opinion. "I'd wear that any day."

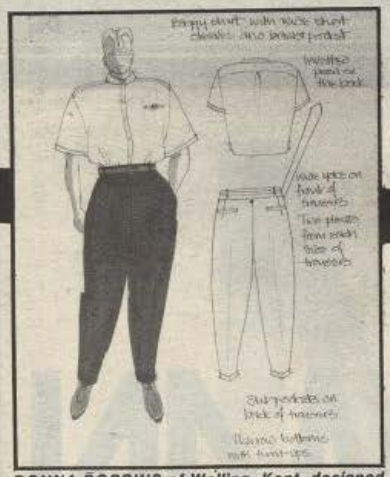
Su is just about to commence studying for her A-levels, after which she would like to gain a place at an art college, but she's not yet sure whether she should study fashion or graphic design.

The winning design consisted of a white linen blouse with elastic shirring and layers and layers of delicate lace, a pair of black velvet jacket. Designer beautifully intricate black velvet jacket. Designer Bridget was particularly impressed with the jacket which had a flap back collar, little shoulder pleats and a tie belt.

Su was delighted to see her design made up. After all, it is unique and worth over £250. But, for the 19 runners up, there'll be a few surprises in the post too. Instead of conventional prizes, there'll be various articles of clothing, fresh out of the wardrobes of some of your favourite stars.

The names of those who go to make up Record Mirror's Top 20 Spring Collection Designers are . . .
DICK GROVES, Woodingham, Brighton, East Sussex.
DONNA ROBBINS, Welling, Kent.
JULIE COMPTON, Morden, Surrey.
SANDI PATTERSON, Market Harborough, Leicester.
CHRISTINE NASH, Barry, South Glamorgan, Wales.
ANNETTE CRISTOFOLI, London, SW6.
NICCIE CARRIER, Bracknell, Berks.
MARK HADLEY, London NW3.
SHELLEY HAMMOND, Acklam, Middlesbrough, Cleveland.
DANNY GERRARD, Abbots Wangley, Watford, Herts.
ANGELA ENGLISH, Birstall, Leicester.
W. LAMBERT, Woodton, Near Bungay, Suffolk.
TESSA JOSEPH, Leyton, London E10.
EVE WHITELEY, Horsley, Nailsworth, Glos.
IAN BIBBY, Letchworth, Herts.
JOANNE PODOSKI, Woodseats, Sheffield.
NICHOLAS KNOTT, Harold Hill, Romford, Essex.
CLARE McGANN, Liverpool L6.
SUSAN YOUNG, Stratford Upon Avon, Warks.

WOULD you be seen dead in these? . . . a selection of entries from the fashion competition



DONNA ROBBINS of Welling, Kent, designed this nifty little number for Brian Setzer of the Stray Cats.

SANDI PATTERSON of Market Harborough, Leics, had Spandau Ballet in mind for this extravaganza.

ANGELA ENGLISH of Birstall, Leics was trying to tidy up the Spandau Ballet image with this design.

The Monochrome Set

Ten Don'ts For Honeymooners

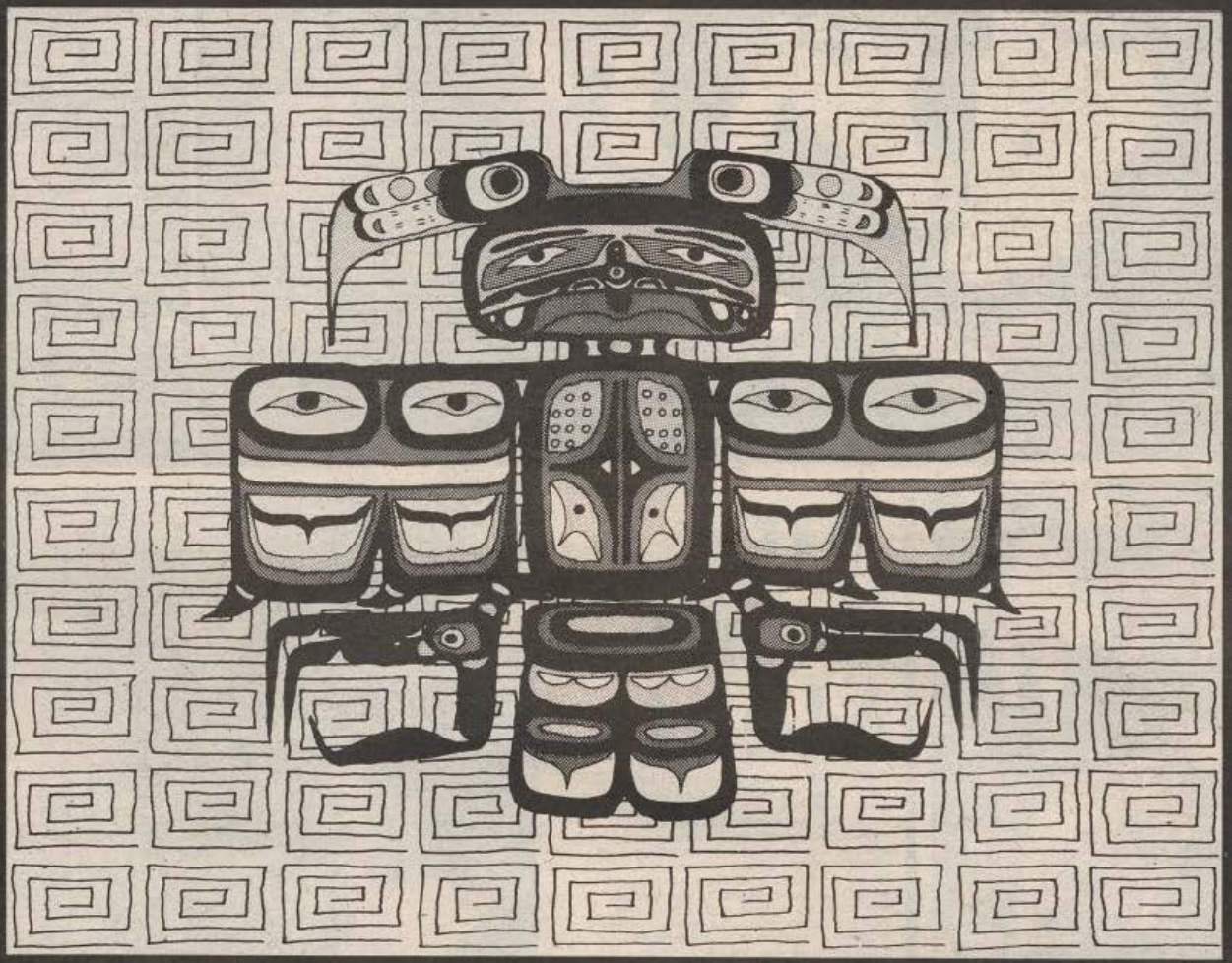
NICHOLAS KNOT of Romford, Essex, produced this image enhancing design for Paul Weller of the Jam. Paul kept a blank face too, we were told.

DICK GROVES of Brighton, Sussex, suggested this flying Chinaman look for Adam Ant.

•REFORMATION•

Chant No.1

(I don't need this pressure on)



SPANDAU BALLET

A Single Available In
12" & 7"
Versions

Composition · Gary Kemp Producer · Richard James Burgess

Horns · Beggar & Co. Horn Arrangement · G Kemp · R J Burgess · Beggar & Co Horns Design · Graham Smith

Chrysalis

CHS 2528

THE ANGRY PASSION

PETE MURPHY of BAUHAUS

AS WELCOMING as a booby trap, as enchanting as the black widow spider, Bauhaus have consistently proved themselves to be one of the ultimate live bands around.

Bauhaus provoke reaction in the unforgettable style. The first time I saw them they were vague, indistinguishable shapes yawning on the Marquee stage. The second time, at Billys, they scared me shitless. Damn near froze my blood! The wraithlike Peter Murphy yelling frustration down the microphone, when he wasn't demolishing the ceramics, was pretty hideous.

When he leapt offstage and grabbed me it was somewhat more than that.

Stark metallic music is their forte, or was. Their new single 'Passion Of Lovers' moves on to more sculptured sounds — and for all the thoughts of impending doom I got a peverse thrill from that second encounter. Cheating death and enjoying a private fit is one of the few injections of spirit in 1981.

If I hadn't been asked to interview them I don't think I would somehow.

Needless to say I was wrong. They were the perfect gentlemen, answering questions attentively, arguing amongst themselves and posing for dramatic pictures without complaint. I ask Peter Murphy for a potted history of the band and in a grating whisper — knee tucked momentarily under chin — he splutters into life.

"We formed in December 1978," he begins, "all friends from Northampton. Bauhaus was chosen from about five attempts at names, which were pretty awful. It was chosen because it was interesting, nothing to do with the art movement.

I mention my first sighting, and query the dramatic changes that have occurred.

With his slight speech impediment (or is it affected?) Pete clicks and whirrs into action. "To me that felt the same as Billy's but we were different. I wasn't aware of any change though, were you Danny?"

Daniel Ash, guitarist and elegant statue of the band in a voice less assertive than Murphy's (quite some achievement) continues: "No, there was no conscious change of image. We just carried on being as natural as possible. We didn't notice the difference ourselves, but people seeing us six months later said there was a hell of a change."

The obvious questions concern the sheer anger and unintentional arrogance that comes across on stage. I wondered if Murphy in particular was even aware of the effect he had on people.

"No, because I'm pretty angry on stage, you feel this enormous amount of pressure on you, when it's over you're really high because you've got it out of your system.

"I think it's boring seeing members of a band faithfully reproducing what they've done on record . . . you wanna give a live 'experience'.

"We want to bring a visual element into it which'll be as powerful as the music, marry the two, give the audience a really good show."

MICK MERCER

PRINCE CHARLES is seen here being stopped by store detectives as he tries to leave Our Price Records with a bag of goodies to play on the wedding night. 'Do you mean you have to pay to listen to Barry Manilow?" quipped HRH before being forced into an acoustic booth with Hazel O'Connor's Greatest Hits as punishment.

Jim Beats Meat

JIM STEINMAN has long grey hair and likes to talk. He's the writer of Meat Loaf's 'Bat Out Of Hell' and his own follow up, the equally excessive 'Bad For Good.'

He's the possessor of a strong voice, and has a good reason for not using it on 'BOOH': "Right before we made the record, I got into a big bar room brawl in which I got punched out by a lady biker. She broke my nose in eight places and then the doctor messed it up even further, dropped a credit card or something in there while he was operating."

Fortunately Meat Loaf, who now has his own problems with his voice, appeared: "Meat Loaf was sent from the heavens to be my voice. He was this Southern kid who'd never sung rock and roll."

Steinman up to this point had been writing plays and trying to break into American theatre.

In fact, he still writes plays and scripts and is currently writing a screenplay entitled 'Guitar!' the life story of the first Fender Stratocaster as narrated by itself, as well as a rock and roll version of 'Peter Pan.'

As it was, Meat Loaf and Steinman hit the jackpot when 'BOOH' became one of those records that takes a permanent residence in the charts. The winning formula, if not the winning combination, is retained on 'Bad For Good'. So what about these operatic tendencies, Jim? "I've always listened to both. As a child I'd go right from Wagner to Little Richard and it never struck me that one was art and one was pop. I've always loved majesty and grandeur."

Steinman is a man of heroes — Springsteen, Coppola, Mark Twain, Hitchcock and, unsurprisingly, Phil Spector: "Spector once said that he wanted his records to sound like God hit the world and the world hit back. I wanted to make 'Bad For Good' a tidal wave of sound.

"To me rock and roll is one of the best channels to the heart of America," he adds. "Rock and roll is the ultimate teenage form, and 'teenage' to me is a metaphor for the state of being constantly revved up, always having the ignition on."

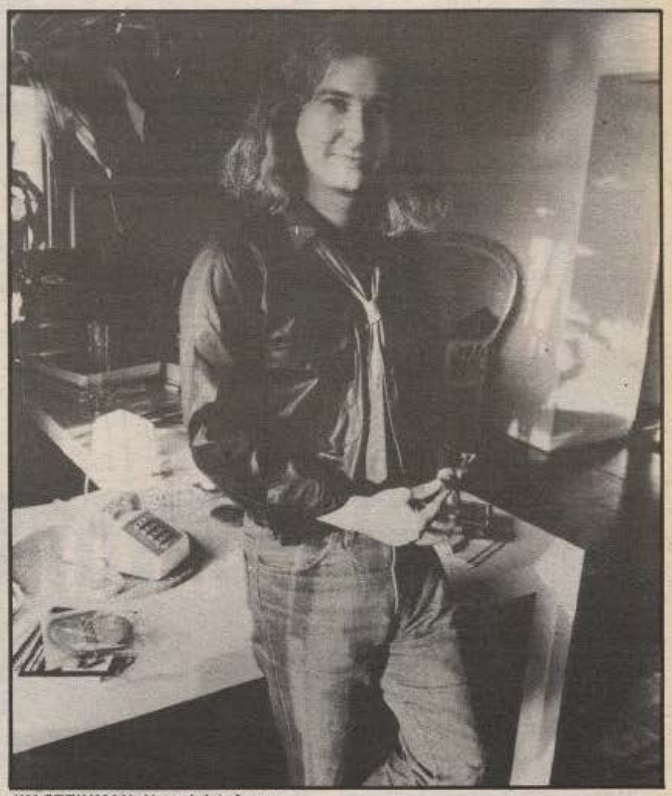
Steinman writes in ultimates: his songs are always melodramas, battles between bad and good. "Every song is a call to action, to life in the face of passivity."

All of which sounds like that affirmative American hero, Bruce the Boss. Steinman explains the difference: "Bruce's songs are confessional and mine are theatrical. I take my characters from the cosmos and mine's a mythical city of fantasy, of the collective unconscious. I try to create myths, he tries ot present documentaries."

Possibly. The difference as yet is that Steinman is yet to perform live. This will be corrected in the autumn, possibly with Meat Loaf on a double bill, backed by some — if not all — of the E Street band.

Now *that* will be over the top.

MARK COOPER



JIM STEINMAN: Nose job in bar room

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THE MEMBERS

MEMBERS RE-MEMBER

THE SIDEWALK surrounding the corner of 44th Street and Seventh Avenue is littered with bedraggled - looking youngsters. Some half - slumbering in the midday humidity, many have been there all night. So what's happening? A pop festival in the heart of New York City?

Actually they're just queuing for Clash tickets. In the early hours of the following morning Strummer & Co will hit the stage for their sixteenth consecutive show at Bonds International Casino and it's more than these kids' credibility is worth for them to miss out.

Nicky Tesco of The Members had been to see The Clash the previous night and came away less than impressed: "If that's what they think of them, imagine how we'll go down?" he wonders with a motivating mixture of innocence and conviction.

The lead singer and songwriter has every reason to be confident. During the past 12 months his band has undergone upheavals that would have blasted an ordinary unit to smithereens. As well as losing their Virgin recording contract, the group also split from its management in highly acrimonious circumstances.

But suss to a fault, The Members didn't just keep it together but actually increased the size of the line - up. Going from five to a seven piece might have seemed commercial suicide but Tesco knew what he was doing.

"People still love us," he explains, and the simplicity of this statement is matched only by its accuracy.

'People still love us.' NICKY TESCO

Everyone seems to have a place in their hearts for the group whose brand of reggae - tinged rock was all the rage not two summers ago. Not only your salt - of - the - earth punters but also the media. Only recently Radio One's Richard Skinner called Nick up to sit in on a repeat of a Members' session whilst Mike Read recruited his services for the first round of the Beeb's forthcoming prime time Sat'day night 'Pop Quiz' TV series.

All extremely talented players, The Members have acknowledged the winds of musical change and adopted a funkier direction. Hence Rudi and Simon Lloyd swelling their ranks earlier this year. These two newcomers, Nicky and I take a ride downtown to Greenwich Village.

Cruising in and out of dubious liquor stores and "head shops", Tesco is well in his element. Ever - ready with a mischievous grin.

Nicky loves the streets and has spent a fair amount of the last year on them.

Not because he's homeless, y'understand, but to avoid sinking to such a position by working a Portobello Road market stall. This has specialised in used records and second hand clothes.

During their fallow period, the other Members have shown similar resourcefulness. Co-lyricist JC has recorded his own 45, the charming 'Casual Trousers' whilst the rest have been trying their hands at songwriting for the first time.

Bassist Chris Payne is the brains behind new stage epic 'Man Overboard' and guitarist Nigel Bennett has penned a song called 'Radio', whose title ought to guarantee it as much airplay as their recent 'Working Girl' single.

Together The Members have been gigging and rehearsing all year and these New York shows are almost like a reward for their resilience. For two nights at Privates, a large night club, they are getting 10,000 dollars. Unfortunately, the gigs are atrociously advertised and the place only gets half full. In an extraordinary meeting, the club owner, David Krebs, who also manages Ted Nugent and Aerosmith amongst others, gives Members manager Ian Grant a ludicrous ear - bashing.

He claims that the English new wave bands are wrecking US rock 'n' roll by attracting masses of publicity but little else. Showing the skill he was obliged to use in his days managing The Stranglers, Grant stands his ground, gets the 10 grand; Krebs losing a bundle but admitting what a great band they are all the same!

"So we're not as hungry as we were a couple of months back," Tesco concludes with encouraging understatement. MIKE NICHOLLS

New York Dolls

TRASH. CRASS. crude, rude and bewilderingly unoriginal, the New York Dolls were the prototype too - much - too - soon ahead - of - their - time rock 'n' roll band. They had what today is fondly referred to as an "attitude", one which their London disciples like the Pistols and The Damned took half a decade to catch up with.

Steven Morrissey caught up with them at the age of 13 when he formed their fan club. Clocking them on 'Whistle Test' in November 1973, he describes his discovery in somewhat legendary terms: "It was my first real emotional exprience. The next day I was 29 and my education was ruined. I was thrown off the track and football teams at school and the teachers expected me to turn up to Maths in drag".

Morrissey's new book ('New York Dolls, published by Babylon books at £1.50) goes on to lovingly reproduce some vintage Press cuttings and includes a concise, historical overview from himself where he claims the band were the first *real* sign that the sixties were over.

For those remaining unconvinced or prepared to be converted both album's - the Todd Rundgren - produced 'New York Dolls' (Mercury 6336280) and 'Too Much Too Soon' (Mercury 6463064) - are once again available on the label's cut price 'Pop Legend' series. MIKE NICHOLLS

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c/w

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Singles

THE FAB FIVE

JAH WOBBLE / JAKI LIEBEZEIT / HOLGAR CZUKAY: 'How Much Are They?' (Island 12in/. The first of four tracks on this EP collaboration between Lydon's ex - accomplice and two members of Can, 'How Much' is a superb blend of reggae - rhythmic bass, hollow percussion, piano, synth and horns. Accessible, danceable, and blessed with a mighty production by Holger Czukay, who must be well pleased at finding some talent to work with after his embarrassed dabbling with Annie Lennox and her washed - up hippies.

THE UNDERTONES: 'Julie Ocean' (Ardeck). Oh bliss — this is my favourite song from the sublime 'Positive Touch' LP. In its original form it was a minute and a half of delicate beauty; here, it's been fleshed out substantially and now clocks in at just over three minutes, but the essential mood remains. The other side, 'Kiss In The Dark', is supposed to be an A-side too, but it pales by comparison. In the words of the immortal Ronnie Gurr, this is CLASSIC!

METRO: 'America In My Head' (Polydor 12in). Off - putting title, but don't hold that against them. Metro are ripe for a sudden upswing in credibility akin to that enjoyed by Ultravox. Mind you, this record is a long way from the "splendidly regular, icily null" electronics of those gents. It's strong on hook, mood and production, all smooth vocals and elegant dub effects. A very sophisticated product.

THE ASSOCIATES: 'Q Quarters' (Situation 2 12in). The final instalment of a powerful trilogy of singles, less immediate than 'Tell Me Easter's On Friday' or the pop - perfect 'Kites' cover, but amply repays repeated listening. Billy Mackenzie harmonised with himself over a dark, sombre backdrop, weaving and repeating to hypnotic effect. The B-side includes an extra track, the original demo version of 'Q Quarters', which is brutally sparse but still highly atmospheric.

ECHO AND THE BUNNYMEN: 'A Promise; (Korova). McCulloch's vocal comes on strong right from the beginning of this well - paced, pleading song; too strong, in fact, so that he sounds whiney rather than impassioned. He settles down a bit as the record progresses, however, and the title phrase chant is horribly persuasive. Their best single since 'Rescue' . . . Now we wait for Teardrop to top it.

THE REST

SQUEEZE: 'Tempted' (A&M). Soulful vocalising by Paul Carrack, Supremes-y "ohh - ohh - ohh" backing vocals . . . a fine single, and I don't know why I'm not crazy about it. Perhaps it's because of the distinctly American sound of the thing, for Squeeze's quintessential Englishness is one of the qualities I love most about them. Still, fervent best wishes for a hit, and can we have 'Labelled With Love' as a follow - up, please?

HENRY BADOWSKI: 'Henry's In Love' (A&M). Oh, for another 'Making Love With My Wife'. This isn't it, unfortunately, being pleasant and easy on the ear, but very far from memorable.

THE PASSIONS 'Skin Deep' (Polydor). A much more full - bodied affair than one would expect from the Passions, who tend towards the fey and fragile. A goodie but not, I fear, a hit.

JAH WOBBLES to the top of the pile.

ABBA: 'Lay All Your Love On Me' (Epic) / CRISPY AMBULANCE: 'Live On A Hot August Night' (Factory Benelux). You may be relieved to hear that the Ambulance men aren't striking, after all, in fact, they're not even remotely interesting. Neither is the Abba effort — both records are 12 - inchers and both are very, very dull. The Abba one is slightly worse because the cover's awful and they have the nerve to label the thing "Exclusive 12" collectors' item".

SARAH BRIGHTMAN: 'My Boyfriend's Back' (Whisper). Leaden re-tread of a classic song — didn't Bette Bright have a stab at this some time back? Poor Sarah hasn't been within spitting distance of a hit since the great 'I Fell In Love With A Starship Trooper', and this record will not change things a bit. Perhaps if she learned to sing in tune . . .

DEXY'S MIDNIGHT RUNNERS: 'Show Me' (Mercury). How can anyone take these pontificating nitwits seriously? Q-Tips with pretensions is what they sound like from here, bashing through a fairly acceptable brassy stomp overlaid with Kevin Rowland's hideous fake - soul whine. All that 'Intense Emotion' stuff is enough to make me puke, if I could stop laughing for long enough. Hear the anguish in his voice! Real pain! Real tears! Anyone remember Vikki Carr?

KRAFTWERK: 'Computer Love' (EMI). Doesn't possess the riveting monotony of which they are capable. Backed with 'The Model', though, which may well make it an essential buy if you belong to the Electro Disco Historical Costume Society.

BLURT: 'The Fish Needs A Bike' (Armageddon). One to upset feminist graffiti artists everywhere. Absurdist lyrics (Pretentious? moi?) are delivered in a Strangleresque growl over some likeably urgent drums and guitar. The B-52's might sound like this if someone spiked that damn punch they're always on about.

OUR DAUGHTER'S WEDDING: 'Lawnchairs' (EMI). If this synthy, blippety - blip effort with its stern, reedy vocal is a Gary Numan spoof, it's not bad. On the other hand . . .

TOM PETTY AND THE HEARTBREAKERS: 'A Woman In Love (It's Not Me)' (MCA). Petty's vocal mannerisms are so exaggerated here that he makes Joey Ramone sound like a BBC newsreader. You notice that because there's nothing in the 'song' (I use the term loosely, you understand) to hold your attention for more than five seconds.

Reviewed by SUNIE

999: 'Lil Red Riding Hood' (Albion). You're everything a big, bad wolf could want," chant the ex - punky boys. (Sound of suppressed but violent giggling). Oh, really? Sounds like Showaddywaddy's 'Under The Moon Above' — and yes, of course I'm serious.

THE EQUATORS: 'If You Need Me' (Stiff). Fast, easy - listening pop reggae. Not the sort of stuff to set the world alight, but the signing's very tasteful and all in all it's better than a kick in the teeth — or, indeed, most of this week's singles.

THE ROLLERS: 'No Doubt About It' (Epic). Ugly, seventies - style rock. Any regular reader will have sussed that I'm a raving Pictophile, I love Scottish people and I hold many Scottish groups in high regard, but in the case of the Rollers I am prepared to make an exception.

KEITH DOUGLAS: 'I Specialise In Good Girls' (Fashion). Mr Douglas, the lyrics of your third - rate reggae record make it abundantly clear that you are chauvinistic, sentimental, not very bright and definitely male. Have you ever considered joining the editorial staff of RECORD MIRROR?

THE RAYBEATS: 'Guitar Beat' (Don't Fall Off The Mountain). After a fairly thorough scan of the mental data - banks for the right adjective to describe this instrumental, I have arrived at "inoffensive". "Pointless" wasn't far behind, mind you.

MILLER, MILLER, MILLER AND SLOAN: 'Funky Family' (Meaningful). More New Yorkers; this lot are funky white boys. Although they can't resist sneaking off for a bit of good old guitar heroics here and there, they do — 'ow you say — "strut their stuff" in a conscientious, if not entirely convincing, way. See, you don't **have** to wear bloomers and a tea - towel to be a caucasian funk - rocker. Pass it on.

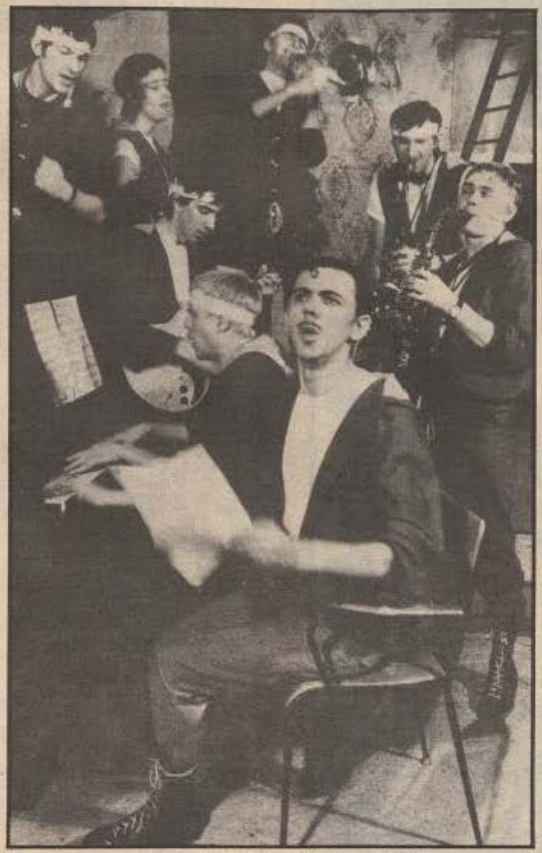
MARCHING GIRLS: 'True Love' (Pop: Aural). Those awfully nice Pop: Aural people (who's a clever little indie label, then? We are!) have unearthed the spiritual heirs of Jilted John, although they've had to go all the way to New Zealand to do it. Plantive, punky in a poppy sort of way, with lots of zip and charm. I'll give it foive.

CHAMPAIGN: 'Can You Find The Time' (CBS). More to the point would be Can You Find A Tune? — to which the reply would have to be a resounding "No". Not as slushy as the big hit 'How 'Bout Us', but not as catchy either. Am I being unduly terse? I'm quite chatty usually, but these singles are taking their toll . . .

ZOUNDZ: 'Demystification' (Rough Trade). Hooray! Not all RT releases have pimples and an earnest expression, as this boppy beaty record amply proves. A disc I would part with money for, and these days that's a rare recommendation.

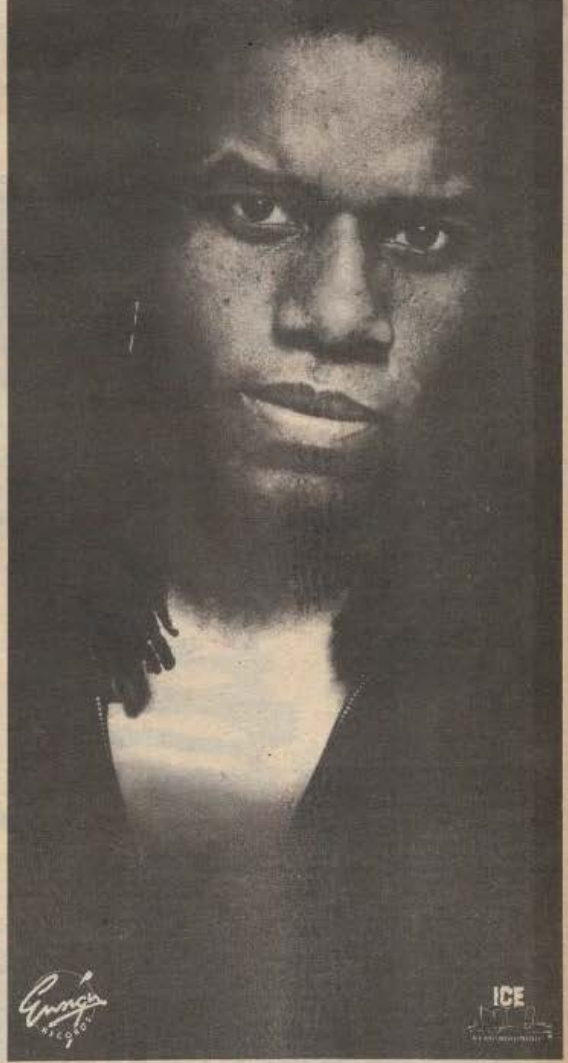
BUTTERSTONE HOUSE SCHOOL JUNIOR CHOIR: 'Three Loves For Diana' (Occasion). The worst record ever made in the entire history of the cosmos. (You jest — Ed).

NIGEL STONIER BAND: 'Still Not Over You' (Cargo) / MICK WHITAKER: 'Looking For Love In A Stranger (State). Runners-up.



DEXY'S MIDNIGHT RUNNERS: pontificating nitwits.

HOT ON THE HEELS OF
'CAN'T GET ENOUGH OF YOU'
EDDY GRANT
THE NEW SINGLE
'I LOVE YOU, YES, I LOVE YOU'
ENY 216
TAKEN FROM THE ALBUM
Can't Get Enough
ALBUM ICEL 21 • CASSETTE ICEK 21



WHO'S A JOLLY SWAGMAN?

● FANCY BEING a merchandiser? Do you even know what a merchandiser is? Read on, and all will be revealed in the third of our rock jobs series. In our look at yet another unglamorous cog in the music industry, we examine the ins and outs of being a merchandiser as well as detailing what the job really entails. We talk to two brothers who started from scratch several years ago, and who now own one of the largest and most successful companies in Britain.

Merchandising is the name given to the business of selling anything like T - shirts, badges, scarves, posters, satin jackets, programmes and wrist bands at concerts. If you're a merchandiser you've got offical approval of the group whose mugs you've printed on your T - shirts, and you work in close conjunction with them on anything you sell relating to them and their music.

Over the past few years the swag business has really grown from a modest industry to a huge money earning organisation. Before anyone realised what an untapped market was lurking at concert halls, merchandising was usually limited to T - shirts and badges. But now anything is possible! For the dedicated fan, it's now possible to be dressed head to toe in articles of clothing with your favourite group peeking out from some unlikely place or other!

And the industry is still growing. In the future we can look forward to more and more desk diaries, autobiographies, plates, the list is endless. But, as we found out, the bigger the industry gets, the less money goes to the merchandisers

OFFICIAL Quo tour programme — the swag crew's life blood.

THIS MAY sound discouraging, but Keith and Barry of Bravado merchandising insist that it's a very bad time to get into the "swag" business (as it's called), and you know something? I think they're right. It's a job which requires endless stamina . . . and the rewards are few.

Keith and Barry started their business five years ago. "Basically we were friends of Status Quo and we started selling T-shirts and other odds and ends for them. As the market for merchandising became larger, we thought to ourselves, let's do it for other acts," says Barry.

Bravado merchandising sells T-shirts, programmes, badges, and depending on what kind of band they're dealing with, scarves and wrist bands. ("Obviously we can't do that with Siouxsie and the Banshees.") For groups like Status Quo, for example, they sell 12 different items.

"The band we're working with usually comes to us with a design for the T-Shirt, though if they can't think of anything we'll come up with something suitable," says Keith. "We only use quality American T-shirts because they're the only ones which don't shrink or go out of shape. The artwork for them is sent to the States, because they've got better machines to do the colour separations.

"The screen prints are done over there and then sent back to Britain, where the T-shirts are printed. We sell them for an average price of £3.50 to £4."

Once Keith and Barry know they'll be working on a certain tour, they like to see a list of dates and venues as soon as possible. They work out how many shirts they'll need, as well as any other form of merchandising. But here's the incredible part . . . groups get paid an advance for letting Bravado sell their T-shirts. On top of this they usually get 30% of Bravado's profits.

"It's getting to the point where bands want a ridiculous amount of money and we are beginning to lose money on tour," says Keith. "One band who shall remain nameless demanded an advance of £30,000 and they weren't even that big!"

Working on the road is virtually the same as any other cog in the rock business wheel . . . driving to the gig, setting up the stand (which is specially designed for each tour), selling merchandise, packing up and driving on to the next date, over and over again.

But a constant problem for legal operators is the increasing amount of pirate merchandisers.

"They just set up a cardboard box on a table and start selling stuff outside the gig. The stuff they sell is the worst of the worst," Barry says. "It's inferior quality and not that much cheaper than our goods. We've lost a lot on pirates. One night we only sold about 50 shirts and yet I saw about another 150 people walk into the gig wearing pirate shirts, shirts that will shrink and lose shape and whose colours will run.

"We spent £8,000 on security on the Status Quo tour, with men moving the pirate sellers on. It was all done legally, we don't use heavy mobs like some people I could name.

"The trouble with the pirate sellers, is that you can't complain or get a refund. If any one of our customers ever wants their money back, for any reason, we'll refund it straight away.

"We've got a good name and we want to keep it."

Another area Keith and Barry do a lot of work on is tour programmes.

They have their own artists working for them on a part-time basis, and together with the group's management, they work out how the programme will appear. As for the "words", they're either done by a journalist on a freelance basis or more often than not, Bravado tries to get the group concerned to write a bit themselves, to give it the more personal touch.

"We think the fans like it better," Barry says. "It is a business but we do try to please the kids. We want to do a good job, there's a lot of satisfaction about it."

As well as the merchandising side, Keith and Barry jointly own several fan clubs with another partner. Run from another address, they look after fans of Quo, Kiss, Saxon and Iron Maiden, but it's a non-profit making service. They are genuinely interested in their job, but say they are being forced to turn down tours because they can't afford the advances. There is less and less future in rock merchandising, so they are now thinking of turning to sports instead.

• KEITH AND Barry's advice to you if you're thinking of starting out? "It's going to be difficult. Five years ago it would have been easy but now it's so hard. You need an awful lot of money behind you. When you're talking about £30,000 in advances and paying for all the T-shirts to be done before you earn a penny, you'll see what we mean.

"Plus, you have to know your manufacturers to check their T-shirt's quality, make sure they can deliver the quantity, so you really need a bit of experience. It would be well nigh impossible to succeed without any.

"Even if you got this side together, you'd have difficulty getting a big group to take you on . . . they prefer someone with experience so you'd be better going for small bands who won't demand any advances from you, another drain on the wallet.

"On top of that, you have to think about hotel bills, transport hire, petrol costs, food, etc, etc. And that's before the paperwork.

"For instance, I provide the group with a sheet stating the amount of merchandise sold at the previous night's concert.

"The *best* thing anyone could do would be get a job with a big merchandiser, to learn the trade. You'd be guaranteed a wage of £100 a week, and if the tour went well, perhaps a bonus on top of that."

The advantages? "Well, it's a life style, isn't it? It can be a good living if you go about it correctly. Apart from all the other disadvantages we've mentioned, the worst is you're away from your home and your loved ones constantly.

"There's no future in rock merchandising any more though — bands are getting too greedy. They don't want to lay out money on something they could do themselves, though not as well as we could. Still, who can blame them? I'd probably do it myself."

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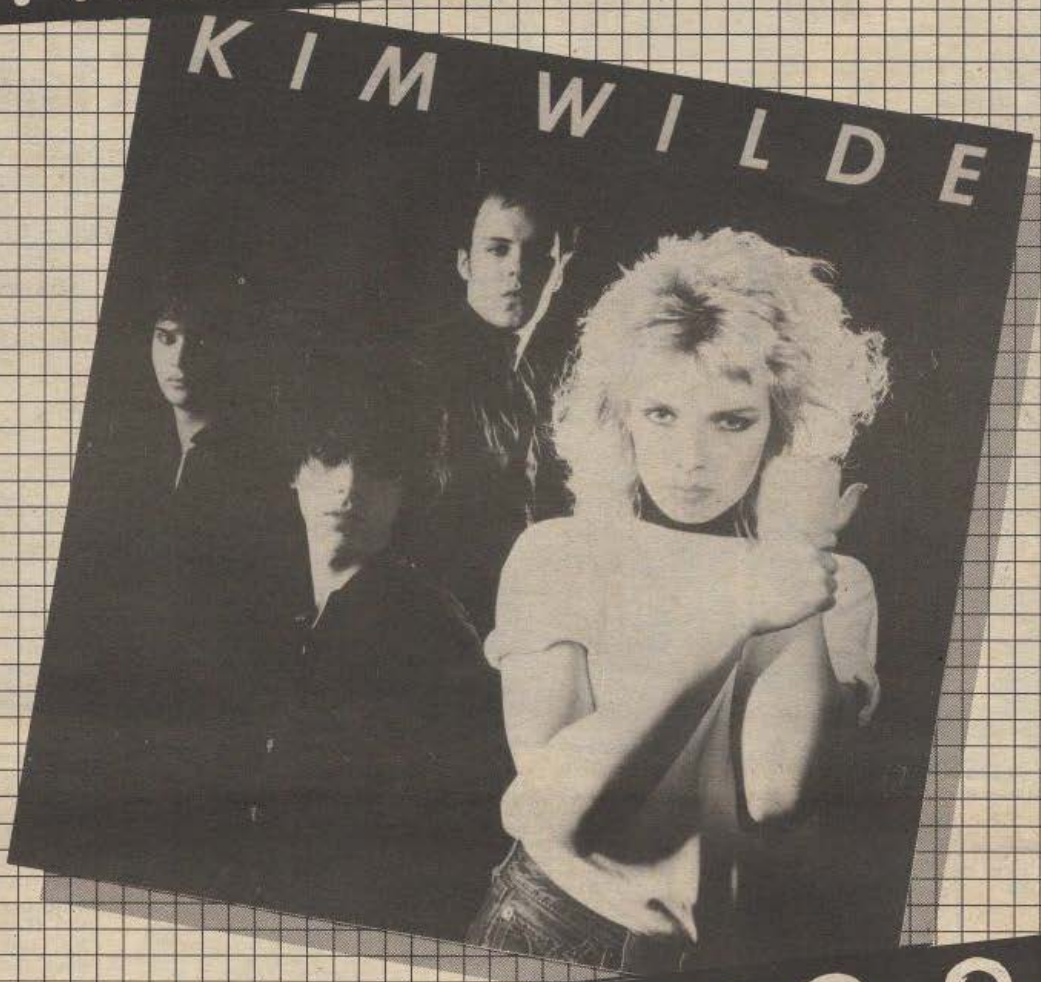
ROCK JOBS

KIM WILDE.



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Albums

+ + + + + Truly Fab + + + + Worth a listen + + + Average + + Dodgy + In the dumper

KIM WILDE: identity of her own

I'M JUST WILDE ABOUT KIM

KIM WILDE: 'Kim Wilde' (RAK SRAK 544).

By Mike Nicholls

PURE POP has a problem. At its best - say Squeeze or Tom Petty — it can be too subtle for the mass market. At its worst — Sheena Easton (there's no "say" about it) — it appeals to the lowest common denominator and winds up as worthlessly patronising drival. Now Kim Wilde shoots straight for the pure pop punters yet steers clear of both traps. This is one reason why her debut album is quite an achievement.

Sure there are flaws: obviously she can't compose otherwise father Marty and brother Ricky wouldn't have written all the songs. And was it really necessary to include both singles and one B-side amongst the 10 tracks? Then there's the production. Admittedly, it's very up - to - the - minute and not remotely bland but at times it's somewhat gauche and heavy - handed like the use of effects on the opening 'Water On Glass'.

It is not nearly as smooth as, for example, Abba and the comparison is valid because if her career continues to be guided as successfully as it has been so far, there's no reason why she shouldn't go on to notch up a similar number of hits.

That's not to say she's a totally manufactured star since there's no mistaking her individuality. There's a fair amount of variety here but the different strands are held together by that distinctive voice. True, the deliberately lethargic 'Everything We Know' is reminiscent of Blondie's 'The Tide Is High' but by and large Kim has avoided the temptation of trying to be another Debbie Harry and carves out an identity of her own.

In fact, many of the songs give the impression that she's worked hard to get to grips with them and assume the role required of the singer. As a rule this works better on the slower tunes, 'You'll Never Be So Wrong' and 'Falling Out' boasting very impressive deliveries. In contrast the bouncy '2-6-5-8-0' outstays its welcome notwithstanding the timely introduction of a brass section.

Regarding the rest of the quicker cuts, none of them are up to the standard of 'Kids In America' even if that was an exceptionally high standard for any newcomer to set herself. 'Young Heroes' and 'Our Town' are similarly raunchy slices of assertive self - glorification but rely too much on their hooks and could do with something comparable to the appealing "whoo ooo oo"s of 'Chequered Love'.

The concluding 'Tuning In Tuning On' provides this requisite experimentation. A clever closer, it shows another possible direction for young Ms W, leaving the listener headily anticipating the follow up.

Like the record, this review must conclude on an optimistic note. Though scarcely LP of the year, it's a good pop album from a girl who doesn't try to over-reach herself and who is nothing if not unpretentious.

She's got her sights square on success which she looks as capable of handling as she is of gaining. Pure pop has a problem which on this showing Kim Wilde doesn't share.

++++

BLUE OYSTER CULT: 'Fire Of Unknown Origin' (CBS 85137).

By Malcolm Dome

SOMEONE ONCE suggested that BOC were the sole source of intelligence within the heavy metal genre. Well, like most generalisations such a statement is grossly off-beam. Not, mind you that I'm casting aspertions on the Cult's intellectual capacity.

As 'Fire. . .' unequivocally shows, the lords of chaos are among the true greats of rock history. In keeping with long - established traditions, the LP doesn't rely on back - breaking rifferama to create an atmosphere of heavy dalliance. Rather, it's the juxtaposition of carefully built rhythms allied to sci-fi / horror scenarios that does the trick. The musical box intro to 'Vengeance (The Pact)', for instance, provides an understated sense of menace that neatly escalates into a crescendo of hyperbole. 'Veteran Of The Physic Wars' has a degenerative degree of desperate anti - violence crusading whilst 'Heavy Metal: The Black & Silver' is a satirically catalytic anthem of Moorcockian proportions.

Most appealing of all, though, isn't any of the above. The maesterwerk is 'Joan Crawford'. With a panoply of melodramatic Wakeman-esque grand piano, banshee effects and utterly tasteless lyrics, this hangs so far over the edge that in the 'sicko, sicko' stakes it makes Derek & Clive's infamous efforts seem like advertisements for a Baptist prayer meeting. Truly, 'Joan Crawford' is the glorious zenith to a monster album. +++++

FOREIGNER: '4' (Atlantic Advance Copy)

By Malcolm Dome

AT LAST, here it is. The fourth Foreigner album. In the time it took to record, Queen Victoria celebrated her diamond jubilee, most houses in Britain acquired electricity and Stanley Matthews won his much coveted FA Cup winners' medal.

Well, not quite, but it has been a long time since 'Head Games'.

Has the wait been worthwhile? In the words of The 'Oo, you better, you bet! '4' is a cracke'. Now shorn down to a four - piece, the band are sharper, harder and more disposed te "rockin' all night" than ever before. Not in the polydecibel philistine sense. Rather, whilst remaining true to those sturdy AOR values of well - heeled melody, vocal harmonies and spacious keyboards sophistication, they've acquired an AC/DC - style turbo - charged feel for aggression that's well in order.

Highlights? Metal / Popsters will go crazy about 'Night Life' and 'Luanne'. Pomp disciples should like 'Break It Up' and 'Waiting For A Girl Like You'. Worshippers at the sonic shrine will find 'I'm Gonna Win' powerful stuff and for those with a predeliction for the unusual there's 'Urgent' with its sweltering sax, parabolic rhythms and colourful intensity.

So savour '4'. Not only is it, by and large, exquisite, but Mars may well be colonised befcre the next Foreigner album hits the racks.
+++ +½

JOHNNY WARMAN: 'Walking Into Mirrors' (Rocket Train 17)

By Nick Kemp

THIS CHEEKY Cockney lad has been around for quite a while now, yet this is his debut album. He's had his share of ups and downs, well downs at least. But the man has stuck to his guns, and the result is one of the finest albums to hit the streets this year.

There's traces of early Bowie and mid period Bolan, and even a hint of Ultravox when they were really good, but it isn't in any way a rip off. The musical style could be described, though I hate to admit it, as a sort of progressive futurist Still, it's slapped wrists time for Rocket, as the choice of single is obviously pandering to commerciality, what with Peter Gabriel's dulcet tones leaping out of the left hand speaker at every available opportunity on 'Screaming Jets'. The real scoop is track four on side one: 'Martian Summer', slow, eerie and a really fabulous melody and will hit the top slot and you can quote me on that.

What more can I say? The tape hasn't left the deck since it arrived. Johnny Warman could be the future of rock 'n' roll. +++++.

RICK JAMES: 'Street Songs' (Motown STML 12153).

By Paul Sexton

"TASTE SO good to the very last drop/You on bottom and me on top." A lyrical sample of Rick James, whom Motown, rumour has it, may *not* be rearing as their next big family entertainer.

What he's doing, though, is polishing and updating his reputation as the mouth of punk - funk - and just remember that he was there before Prince started . taking off his trousers. 'Street Song' is another collection of outpourings from James', er . . . well, groin, it must be said.

It's a good job that the narcissistic Mr James has some talent to put behind the bragging. He clearly revels in being outrageous, Rick James, and though there's not much worth in that, he puts his music where his mouth is. +++½

FunKy facts

GROUP Josef K
RECORD 'The Only Fun In Town' (a more or less accurate summation)
LABEL the enigmatic Postcard (an in joke)
CATALOGUE No 1, I suppose
CONTENTS Old: 'Revelation', 'Crazy To Exist', 'It's Kinda Funny', 'Heart Of Song' (was 'Radio Drill Time'), 'Sorry For Laughing'. New: 'Fun 'n' Frenzy', 'The Angle', 'Forever Drone', '16 Years', 'Citizens'. Borrowed: Lots (Doors, Velvets and other icons). Blue: Some
PRODUCTION Garage: lots of treble, lots of drum, lots of guitar
QUALITY Material and performance superb throughout
QUANTITY About half an hour, but they *do* play fast
GOOD POINTS Innumerable; include seriousness, wit and not sounding at all like Joy Division
BAD POINTS I miss the syn - drums on the new version of 'It's Kinda Funny'
NEXT MOVE Get them on the radio
CONCLUSION Essential purchase
STARS (All of them, especially Paul Haig) *****
"CRITIC" Sunie

BILLY BURNETTE: 'Billy Burnette' (CBS 846842).

By Mike Nicholls

CAN'T FAULT the pedigree, chum. His old man is Dorsey Burnette, nunky is rockabilly hero Johnny Burnette whilst cousin is Rocky "I'm the son of rock 'n' roll" Burnette. Handsome boy, too. He looks even more like a Puerto Rican gunslinger than my good self and affects the same pained expression adopted by every 'billy idol from Gene Vincent to Brian Setzer.

But what really sets him apart from his British rivals is his flexibility within the genre. Young Billy's soaked up a whole lot of influences other than those from the fifties as the better cuts demonstrate. 'Don't Say No' is a case in point with some thumpin' drums and heavy rock riffing whilst 'Rockin' LA' subtley shows off a variety of styles from the blues to early-Stones-style R&B.

Also to his credit is the fact that he's written most of the material himself which again is more than can be said for all the Cats UK. Exceptions amongst the 11 tracks are 'One Night' — a dead ringer for The Beatles' 'Oh Darling' and 'Tear It Up', courtesy of his family's older generation.

Yet the best of the bunch is all his own work: 'In Jus: A Heartbeat' is a sizzler of a song, four minutes of twitchy melodic excitement that along with Dave Edmunds 'Something Happens' is the most perfect product of the rockabilly revival I've heard all year. Some time ago CBS put it out as a single, did little to promote it and allowed it to go nowhere. It would be a pathetic reflection on the major record companies if the same fate befell this fine album. ++++

DAVID BOWIE: 'Another Face' (TAB 17) + + +

SMALL FACES: 'Sha-La-La-La-Lee (TAB 16) + + + +

TOM JONES: The Golden Hits' (TAB 2) + + + + +

ERIC CLAPTON: 'Steppin' Out' (TAB 21) + + + +

ROLLING STONES: 'Solid Rock' (TAB 1) + + ½

By Nick Kemp

SIX MORE compilations from the Decca 'Rock Echoes' series, and the honours go to an excellent offering from Tom Jones. All his hits are included ('Delilah', 'What's New Pussycat', 'Love Me Tonight' and the rest of the classics) and once again we are reminded that the Welsh answer to Elvis is still probably the greatest pop SINGER of all time — an absolute must for all ages.

The Small Faces selection includes their finest single and only number one: 'All Or Nothing', In addition to most of the singles. 'My Minds Eye' still sounds particularly good, and some of the non hits still walk over most of the Faces competitors. I've always maintained that the Small Faces were worth listening to for the sheer grit of Marriott's voice.

'Another Face' is really the best of Bowie's worst period, and the real scoop is his first recording 'Liza Jane', recorded under the name Davie Jones and The King Bees. It's a lousy recording, but a must for Bowie freaks.

Eric Clapton's finest days are captured on 'Steppin' Out', including some magnificent Bluesbreakers recordings. All the blues giants contribute — one track 'Pretty Girls Everywhere' features Jimmy Page, Otis Spann and Muddy Waters — and what should really be a nostalgic period piece still sounds as fresh as ever.

Finally The Stones, and 'Solid Rock' is just about the silliest release of all time, including a couple of hit singles (which just about warrant the rating) and a variety of duff album tracks. Basically, you've heard it all before, and most of it ain't worth hearing again — a waste of good vinyl my son.

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Albums

THIRD WORLD: 'Rock The World' (CBS 85027)
By Simon Hills

THERE'S A nice side to every strain of rock music — and Third World are providing it for reggae. The band have watered it down, fused it with soul and funk elements, added electronic splashes and now, presumably, hope to sell millions of records across the world.

Of course, good old Jah and Rastafari pop up all the time in its titles like 'Peace And Love' and 'Who Gave You (Jah Rastafari)' just to give it its authenticity. But this is about as close to the original as Sheena Easton is to the blues.

To their credit, Third World have always tried to incorporate modern instruments and sounds to reggae, triumphed with their first album, nearly got it with their second but since then have lost the inspiration. If you like 'Dancing On The Floor', their current hit, then the album will appeal throughout — it's superbly played and very, very clean, full of harmonies without a bum note, but songs with bum cliches.

The instrumentals pull it out of its mire of safety, occasionally, especially the sweet acoustic guitar on 'Standing In The Rain' and some stunning piano work on 'Hug It Up'. All this will no doubt appeal to everyone across the world they're rocking over, but few will find it satisfying. + + +

ROBERT ORRALL ELLIS: 'Fixation' (Why - Fi WHO 2)
By Cop E Katt

IT'S NEW World New Wave time and all the silly buggers have done is to regurgitate the original Brit version and fling it back across the great divide.

Don't get me wrong, this is all very listenable and 'Actually' is good single material, but Mr Ellis really needs something more personally distinctive in his style. + +

ICEHOUSE: most potential from an Aussie band for a long time.

BREAKING THE ICE

ICEHOUSE: 'Icehouse' (Chrysalis 1350)
By Simon Ludgate

A TAPE by a totally unknown band called the Flowers sent to me by a friend in Australia was my first introduction to this group. The Flowers wilted and, lo! Icehouse was born, re-dressed and revitalised in preparation for world domination by hit-hungry Chrysalis records.

A title track and 'Walls' titillate the senses with a slickness never quite followed up elsewhere. Nevertheless, one track or another will eventually bring them success, you can be sure of that, following as their style does in the neatly-choreographed steps of Numan and Split Enz.

They're not a force emerging with the power and originality of Killing Joke and Was(Not Was) but I've been playing the tape and then the completed album for a couple of months and it's taken a long time for the appeal to catch hold, for the attraction of the band to show itself, but finally it's done just that.

There are four of them: Iva Davies (vocals), John Lloyd (drums), Anthony Smith (keyboards) and Keith Welsh (bass).

Australia is now an emerging nation musically, gradually shaking off the overbearing influences from the States like Television, although Iva Davies suffers a slight Tom Verlaine hang-over, and fresh faces like Cold Chisel, Split Enz and Icehouse can now take the initiative.

Icehouse possess a generous dollop of commercial appeal, heavily concealed though it is, and have the most potential I've heard from an Aussie band since AC/DC. A UK visit is imminent, so you'll be able to see and hear them for yourselves soon. + + + +

APOCALYPSE THEN: BY EX-QUEEN

NICO: 'Drama Of Exile' (Aura Aul 715)
By Mike Nicholls

IT WAS in another lifetime, full of toil and blood, that Andy Warhol played Cupid to a former European whore and his pet band. The result was the 'Velvet Underground And Nico', one of the most influential/essential albums ever made. Sure Lou Reed and John Cale were almost totally responsible but who can forget the haunting, mysterious tones of that chanteuse on 'Sunday Morning' and 'I'll Be Your Mirror'?

The original Queen Of The Apocalypse, the definitive femme fatale etc etc went on to make two highly-acclaimed solo albums, contributed satisfactorily to Kevin Ayers' June 1, 1974 opus and promptly disappeared. She vaguely resurfaced a couple of years ago — I remember running into her at a Clash gig — but seemed to spend most of her time in Paris, heavily hung up on drugs.

Then, right out of the blue, this, 75 per cent ostensibly self-penned tunes, played by a heavyweight assortment of musicians including Blockhead Davey Payne. And the verdict? Well, let's just say it's a pale shadow of her former self, even paler than the distraught apparition staring out from the tube station steps on the sleeve.

Nico has fallen headlong into the pit of self-parody, that pseudo-tragic, doomladen voice decidedly unconvincing in the 'eighties. Only the instrumentation, arrangement and production keep this album together. She herself is irrelevant. One almost feels sorry for her covering tunes like 'Heroes' and more brutally, 'Waiting For The Man', especially when she adds nothing to either.

The one exception is the rumbling 'Sixty Forty' where a little expressiveness enters the proceedings as opposed to the obligatory, obsolete, predictable prophecies of destruction. But one song in the best part of a decade hardly justifies the continuation of a career. + +

VARIOUS ARTISTS: 'Juke Box At Eric's' (ERICS 008)
By Simon Hills

A SELECTION of outrageous rockabilly mutants is the bill for this album — and they're all acts that must have been around before The Cramps or the Meteors had enough hair for a quiff.

At its best, the album is powerful, raw and carries with it beautiful comic twists. Duke Mitchell's 'The Lion' is a basic throaty talkover with a lion roaring in the background — carrying the punchline "I'll get you something to eat," while The Rays' 'Elevator Operator' a marvellous vocal rendition of life working in a lift.

For these album tracks alone, the album is worth its money, especially with the bastardised amateur power of the Playboys' instrumental 'Jungle Fever' and Big Al Downing croaking his way through 'Georgia Slop' with sloppy being the operative word.

By side two, unfortunately, the humour wears off and the affair becomes simply tiring. The raw power and naive (or maybe calculated) wit on the first side doesn't repeat itself, and there's an itching to get back to the rantings of these marvellous old originals on the first half of the LP.

As a collectors' item, this album contains fine snatches of all that was funny and off - beat in a style of music that has brought so much more since its formation. It represents the "punk" element of early rock 'n' roll. + + +

DISLOCATION DANCE: 'Slip That Disc!' (New Hormones ORG 10)
By Daniela Soave

LISTEN TO this in deep concentration and you'll hate it, as I did. But play it while you're doing something mundane like wrestling to put your dry cleaned covers back on the bloody settee and 'Slip That Disc' sounds amazingly good.

Not surprising then, when you find out this eight track 12 inch was, in their words, "Specially programmed for disco, party and background situations". It's mood music; loose, jazzy and rhythmic and surprisingly infectious.

Dislocation Dance sound best when the volume is sedate, and their songs unconsciously tickle your feet. Particularly true to this is 'Under One And Over' with its disco beat and catchy trumpet. Throughout the album you can feel the soul influence, but the vocals come from somewhere else.

It has its faults too, like being self indulgent in places, but because it's background music and you're not avidly *listening* to it, it washes over you. At £2.50 for eight tracks, you can't really complain. + + +½

BAMBOO ZOO: 'Look! Listen! Consume!' (Phoney - Gran PHOG 8101)
By Alan Entwistle

LOOK! Beware the rhythm and rhyme. That beat, oh my god, it's so infectious. Obscure, hell no, it's just the low - budget packaging. The product is pure — can't be placed.

But, oops — there it goes. Gone. Within the blinking of an eye you've looked, you've listened and you've consumed. A part of history, you say. That's the trick. It's Bamboo's ultra - hip policy of constant update. Record and discard.

Listen! The title track opens side one and offers Zoo's favoured pop angle; a zippy ditty that will wake you and throw you on the dance floors in droves. There's nothing like this one. 'Grow / Strive / Fall', 'Brave New Whirl' and to an extent 'Do The Archipelago' all veer towards the dance.

But the LP presents an elaborate labyrinth of ideas. 12 songs; 12 styles; none like another. Each one is the birth of a new direction. Prediction is out of it. Fate only will decide Bamboo Zoo's future. There's the experimental ('Wires And Strings' and 'The Beat To Eat'), the melodic ('Aku - A - Calling', 'Submarine' and 'The Interminable Twang') and a selection of the miscellaneous that could never be categorised.

Consume! Being such a neat mixture, the album should become a success. 'Look! Listen! Consume!' is easily the finest independent release of 1981. + + + + +

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19th EDINBURGH	Playhouse
20th/21st NEWCASTLE	City Hall
24th/25th LONDON	Hammersmith Odeon

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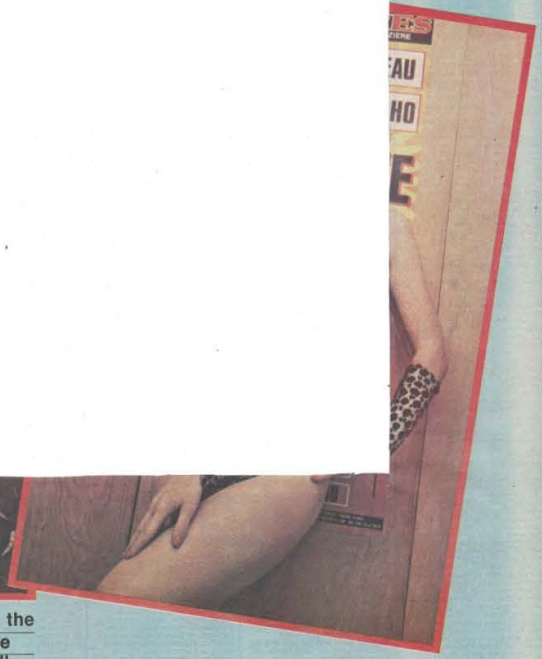


WHAT A LOVELY BUNCH..

Are you ready for a sea cruise off the coast of KID CREOLE? A blissful voyage through the uncharted regions of the COCONUTS? MIKE GARDNER climbs aboard to bring you the story behind me and you and pop and I, while ADRIAN BOOT photographs August Darnell savouring the bitter sweet taste of fresh fruit in foreign places.

LET ME take you on a sea cruise. It's a journey that takes you around the world to a soundtrack that has tasty slivers of swing, salsa, cha-cha, funk, reggae, Broadway, soul, calypso and rock but mixed just so.

You can taste the ingredients but the concoction is a unique brew that's an exotic and potent soul stew.

The captain on the voyage and chief creator of the heady tropical cocktail is August Darnell, better known as Kid Creole, leader of the merry crew who answer to the name of the Coconuts.

The journey started 38 years ago when Darnell was born to a father who was half black American and half Dominican and a mother who was French, in Montreal. By the time he had reached high school, he had began to copy the look of his idols — George Raft, Bogart and Cagney.

Even now the man dresses stylishly. The turn-ups of his natty baggy trousers delicately draped across his immaculate two-tone golfing brogues . . . just right. The light gaberdene jacket provides a match for the trousers while fighting a losing battle with the flamboyance of his red silk tie.

His cheek bones are high, his cheeks hollow, his moustache rests neatly on his upper lip while his furrowed forehead brushes his cream coloured Panama hat that sits on his head with elegance.

He looks *sharp*.

We're sitting in a bar on New York's Fifth Avenue near Central Park with his wife and chief Coconut Adriana Kaegi. He sips orange juice, she a cocktail. He takes up the history.

"I was an English teacher for four years until I became disillusioned with the administrative attitude. I wanted to be more of a comrade and I was very popular with the kids but the authorities believed in the 'spare the rod, spoil the child' mode of teaching."

Rescue was at hand when the oldest Browder, who Darnell calls his "half-brother", Stony, asked August to join Dr Buzzard's Original Savannah Band in 1975. The band was immediately successful; having a million-selling disco hit with 'Cherchez La Femme' in 1976.

BUT THE Savannah Band was definitely Stony Browder's baby and the frustration of the situation forced Darnell to look for another vehicle for his talents. After producing Gichy Dan's 'Beachwood No 9' for RCA Darnell came to the conclusion that he himself would be the best mouthpiece for his own music. By now he had come into contact with Michael Zilkha, mentor of New York's Ze records and Darnell got the necessary support for his scheme. It's title . . . Kid Creole and the Coconuts.

"Kid Creole is the side of me that has to come out so that August Darnell can live a comfortable life"
(August Darnell)

Darnell explains: "I'd always been fond of the term 'mulatto music' which we used to describe the Savannah Band's style because they were a mixture of different cultures. Creole for me is synonym for mulatto."

And he adds: "It's something this country, America, has never had a chance to explore. It's been stepped over, covered over or moved quickly by. The country is intimidated by the concept of miscegenation, of interbreeding. It's a chapter of American history that people want to conveniently forget about.

"Let's face it," he states firmly, "the colour of the future is mixture. As the nation gets older it's harder and harder to find pure strains of anything and music is the same."

Darnell enlisted the assistance of his old Savannah band cohort Sugar-Coated Andy Hernandez, better known as Coati Mundi, the singer and writer of the hit 'Me No Pop I'. Hernandez, a small man with a bowling ball hair cut who was born on the New York bound SS United States . . . to a Puerto Rican mother.

He played in numerous Latin bands before joining the Savannah Band as a ribe player. He also pursued an acting career whose highlight was a role in the Al Pacino film 'Serpico'. Now Hernandez handles all the arrangements of the Coconuts, the three girl backing singers, and the Creole Band as well as providing the most energetic stage presence to the non-stop show.

"I wanted the Coconuts to have the MGM or Busby Berkley effect," explains Darnell. "I envisaged it as a large revue. I could never see it any other way than the way Hollywood would picture the jungle, the glossy version of the forties. What could be more romantic than three girls caught in the jungle?"

After the debut album 'Off The Coast Of Me', which he now finds "flimsy" but admits that it accomplished its task of getting the name around, Darnell started on his next project.

THAT was 'Fresh Fruit From Foreign Places'. Darnell explains: "It's the story of a journey that I took myself. It tells the story of when I returned from California after recording the second Savannah Band album in 1977. When I'd got back after seven months, the lady I was married to, a young lady by the name of Mimi who's Haitian had gone away. So I set out in search of her, since it was the most unexpected thing that had happened to me."

"I went looking for her, part for romance, part for kicks and I figured I would expand on that experience and make it an epic journey, like the Greek myths I was fascinated by as a kid."

The whole plot is a smokescreen for some biting satire which attacks American's cultural imperialism ('Animal, Crackers'), the search for racial purity ('In The Jungle') and musical purity which is lambasted in 'Latin Music', where Darnell sings a sweet samba.

"To me it is a ridiculous absurdity that an American child must turn the dial to hear different forms of music," says Darnell. "If he walks down the street he'll hear one guy blasting out the Eagles and next a rap record. It's as though the programmers are assuming that his brain can't accept it. In Europe there's a beautiful mixture. In most clubs you can hear reggae, African jamming, rock'n'roll, and that was how it was which was enriching to me as a youngster.

"The album has allowed me to create a pot-pourri. People have always said to me, 'Why is our music such a mish-mash?' This has allowed me to explain. How can we isolate, say, reggae if we no longer live where reggae is the dominant musical form? When I was a kid I heard Harry Belafonte, but as I grew up I heard Presley and the Beatles. I'm now in my thirties so how can I only throw up the calypso influence?

Group pic, left to right: Loati Mundi, Adriana Kaegi, Kid Creole and Cheryl Poirier.

NO, he states emphatically, "I must give you what came then, what it was embellished by and what it continues to be influenced by."

"We've built a generation of lazy listeners in America and if I can turn it around and make a more conscientious listener then I'll be content."

Darnell is a mainspring within the Ze organisation; working on the production and writing sides with the likes of Christine, famous for her delectable version of Leiber and Stoller's 'Is That All There Is', Don Armando's 2nd Avenue Rhumba Band, James White and the Waltresses.

So how close is the dandy Kid Creole character to August Darnell? "At times he's a stranger, at times he's a close friend". Adriana nods her agreement.

"Creole is that side of me that I need to get out so that August Darnell can live a comfortable life. He's everything that August Darnell can't be because of circumstances.

"Creole's tastes are different. He's got a love for the islands, Darnell's urban. Darnell is a family man and Creole is a gigolo.

He's the one that keeps Darnell alive — without him Darnell would be just a dreamer."

LABELLED WITH LOVE

APPRENTICESHIP IS the word. Once there were two likely lads growing up in the heart of South London, blessed with an eye for detail and a love for the local, listening to the Beatles and worried about love in general and women in particular. In a band, always in a band, writing songs.

And it came to pass that Squeeze made an album with a muscleman on the front which showed right from the start their concern with being boys who did the first thing wrong, boys on the other side of handsome.

And they toured America and were regarded with a degree of apathy, not being punks and lacking glamour. The record company hired a muscleman to appear onstage with them in a desperate attempt to give them the edge they lacked in their immaturity.

"Those first tours of America were pornographic — turds floating in the swimming pool, five in a room with the wallpaper peeling. But it was an adventure, discovering America from the underside (the East said)", they say, as they sit in a New York hotel overlooking Central Park.

Squeeze in those days verged on the smutty though they insist the songs of 'Cool For Cats' were reportage and not personal, you understand. "That was a real smutty period in our lives; there we were, all boys together, having a wonderful time discovering life on the road like English lads going to Spain for a week. It was just that period of adolescence that one goes through.

"We were getting more and more into late - night drinking and dirty jokes down at the local. But those songs like 'It's So Dirty' were about that kind of behaviour — character studies. It was more difficult for people to see that on our second album because Chris had less of an identity as a storyteller."

Chris Difford has always told stories about those things that are so common we don't speak of them. And so there's a thrill of recognition, a nostalgic sentimentality hearing those rhymes in 'Up The Junction' as lace - curtain London appears in words that honour the kitchen sink.

"Only a couple of our songs are autobiographical. Up to now we've written about suburbia, our part of the jungle. I personally find that world quite amusing. A song like 'Someone Else's Bell' describes a classic situation, an everyday common English situation and one that is typically English."

Chris has an eye for the English and particularly for women. Take 'East Side Story', Squeeze's work of maturity, and you'll find it full of older women who are captured with a mix of awe and love and a tinge of loathing. Before we know it, Glenn and Chris are discussing rich old New York ladies with their caked faces and bony finger; "old biddies caked - up to the eyeballs."

"There's the girl in 'Vanity Fair' who I see as a Northern lass because they always wear more make - up. Hers is very unprofessionally done — there's lipstick all over the place and on the teeth, more rouge on one cheek than on the other, very unsophisticated."

In contrast, there's the 'total killer' of 'F-Hole' with her face all filled with filler: "Now that one I see as having had years of practice, she's an expert. She uses lots of lipstick and makes a peek - a - boo mouth that's perfectly shaped. And then she has a little brown beauty mole and it isn't real at all."

Chris and Glenn are an odd pair and a perfect contrast. Glenn is wispy and charming and a great flirt with an audience and Chris is a bit terse and shy, always recovering from a drinking session and as a consequence tending to the roly - poly. And he's two years married, now with a child.

Onstage their voices are a contrast, Glenn's light and winsome and full of compassion, Chris, a deep and sometimes harsh bark.

Even when Chris pins his characters to the wall, Glenn's voice and melodies step in and add the necessary tenderness, the quality of forgiveness. And Chris' writing has changed; where once his stories seemed cover - ups for personal obsessions, they are now in - depth studies, characters held up to the light with an amused tolerance that verges on love. The ordinary is made magical, the passed over brought to life.

So do you glamourise the ordinary, Chris? "Glamourise the person next door? I think anybody is glamourised if they appear in a song. I can remember identifying with a Johnny Mercer lyric, 'One For My Baby And One For The Road'. And so I used to wear a Dirk Bogarde outfit with the coat and hat and think I was the bees knees, know what I mean?

That song was glorifying me in a way, as a bit of a wino down on his luck. I think any song glamourises whoever feels like being in the song. Good songs are frameworks for an audience to listen to and then to mirror themselves in."

Chris and Glenn have grown up on 'East Side Story' and so has Squeeze, live and as a band. 'East Side Story' is the warmest, most varied collection of songs released this year and probably the most profound as well.

It'll be criminal if it's America that realises first that Squeeze are now making pop albums as full of characters and styles as the cameos on the second side of 'Abbey Road.' Such balance, such command. Whatever happened to the earlier swinging wide boys and why has it taken this long?

Ask Glenn: "I assumed that as soon as the first album came out that we'd be huge the world over and from then on it's a gradual process of learning. That slow process of acceptance has ultimately been very healthy for the band because we've been allowed to develop and go our own way. As a result there's a distinct progression from album to album. If we'd been with any other record company, the chances are we'd have been dropped after the second record."

As far as Chris is concerned the mistakes — from the muscleman to the dreadful sleeve covers — and the work, 10 tours of America and sessions like today with the band sitting in a record store signing close on a thousand albums for close on a thousand fans, are justified, necessary even. "To be a band of any class, you have some kind of education, you have to have some kind of apprenticeship. Because we've gone through so many changes we're now reaching a point of maturity."

And Glenn chips in: "I was burning for success three years ago and that was what I wanted then. But now I wouldn't have it any other way. Now we've developed our own identity, people know us as Squeeze. We've found our own terms and made it on them."

Up to now, Squeeze have lacked a style, allowed their own natural claims to be obscured by clouds and musclemen. "We've lacked any positive image, as far as things like record sleeves go, because we've had a lack of direction both from ourselves and from management. We have been pushed as a band, but in a horrendous way."

The early Squeeze were stutterers, nervous boys. The awesome presence of Gilson on drums was always there but Chris and Glenn were consistently upstaged by Jools Holland. Now Chris and Glenn have moved to the front.

"We never thought about stage presence, we just got up and did it. There wasn't a Bob Geldof in the band so to a lot of people we just looked directionless." Problem was, as nervous suburban stutterers, they lacked the ring of confidence.

Seeing them now I wonder why stage presence was ever a problem, being as they're all such characters. "We had a good education from Elvis Costell and Jake Riveira on the 'Mugs' tour of the States we did with them. They taught us a lot about stage presence. And now our audience are a lot more familiar with the songs so they don't need that direction from the band. that's another reason it's taken us such a long time."

Chris expresses a hope that one day Squeeze'll be like the Beatles with all the fans having a fave rave. Meanwhile the songs speak for themselves.

There's the **seduction** songs, bitter - sweet stories like 'Separate Beds' or 'Vicky Verky' on 'Argy Bargy' and 'Piccadilly' or 'F-Hole' on 'East Side,' the portrait songs like 'Vanity Fair' or 'Labelled With Love' in which a story is a character. And on 'East Side Story' we have a sustained meditation on love, its nature and aberrations, that gives pathos and dignity to characters who might otherwise be overlooked as merely pathetic.

'Is That Love?' proceeds to answer the question throughout the record in all kinds of ways. Like the opening paradox from 'In Quintessence'. "On the other hand, love ain't a happy word / On the other hand, love ain't a piece of skirt." In all kinds of South London marriages, there's no first love but just habit, habit that lies ahead of young love like a waiting fate.

"He became drinker and she became mother / She knew that one day she'd be one or the other." That's the fate of the character in 'Labelled With Love,' straight out of Andy Capp without the cynicism and echoed in the conclusion of 'Is That Love?' — "the more you more you more you cool down / the easier love is found / now that is love." Ain't it the truth!

Chris recognises that the albums have followed a pattern. " 'Cool For Cats' was a teenager discovering himself in general terms and 'Argy Bargy' was about discovering love and its side - effects and 'East Side Story' was about being in love and perhaps being disillusioned with it."

As Chris is aware he's living his life in lyrics at rapid speed. "The next record will be about retirement — the film will run out before the soundtrack."

'East Side Story' is Squeeze's bravest and most emotionally open record and that's a direct result of Elvis Costello's production. "We were wary of exploring too many styles before. Five years ago we used to play so many different styles that a lot of people couldn't get a grip on who we were. So we slimmed it down to one style on Miles' advice (Miles Copeland, the band's ex - manager) and since then we've got bolder and bolder. Elvis and Roger (engineering) gave us the confidence and bravery to take risks and to record life."

"One of the main advantages of working with Elvis was that he gave us lots of advice about vocal phrasing. It really helps to have an outside ear suggesting how to bring the maximum emotion to a line. Believe it or not," Glenn explains, "it was something I'd never really thought about before."

So what we've got is Glenn singing a bunch of love songs and reaching all their depths, finding their character: "I identify with a lot of what Chris writes because we grew up in the same area and had the same vocabulary.

"When I'm writing the melodies, emotionally I want to try and interpret the song but intellectually I want to avoid the obvious. I don't think there should be any guidelines as to how I write so if things are getting obvious, I go the other way." Which on 'East Side' results in anything to blue - eyed soul ('Tempted'), country ('Labelled With Love'), to rockabilly ('Messed Around').

The richness of 'East Side Story' shows the degree to which Squeeze have remained in touch. They're the least 'rock and roll' of pop bands, the least in the biz: "It's extremely easy to go round the bend on these tours. You get so busy, so involved in the business, that you have no time to write. There was a time a month ago when I couldn't see any more lyrics coming from anywhere," claims Glenn.

"But you have to sit down and calm yourself because otherwise you get overfried. And you can blow it if you don't take time out from being involved in the rock business. From now until I get home, I'm alienated from ordinary life, I'm in a rock band."

Squeeze work closely with A&M. "You have communicate with people in the record company because they're selling your music. They're working and that keeps you in touch. Without being smarmy I do like shaking hands and saying hello. And the fact is that they're doing a job. Everybody has to do a job, we're just extremely lucky because we're doing a job that we enjoy and that most people want to do. You just have to take it at face - value. I'm not a special person."

That contact is what survives in Squeeze's songs and stage personalities. They remain boys next door, playing in a rock band. Treating it as a craft, working like artisans, undergoing an apprenticeship.

'East Side Story' is maturity. Squeeze in New York look like they're just about to be huge in America. That's fine and dandy but they're the best home-grown we've had since Ray Davies and the Beatles . . . allowing for a nod in Ian Dury's direction.

Their sentimental education is complete, sunlight's on the lino, labelled with love.

SQUEEZE: "We've had a lack of direction both from ourselves and our management."

SQUEEZE, once the darlings of South London chic. bring Mark Cooper up to date on Squeeze for 1982.

Pic by Anil Bagga

Joe Jackson: as good a gig as any this year.

SWINGING BUT NO LONGER IN THE RAIN

JOE JACKSON'S JUMPIN' JIVE
The Venue, London
By Mike Nicholls

WELL DODGY, all this. Jools Holland leaves Squeeze and expounds upon the properties of swing. Joe Jackson's last single didn't sell and he decides to swing. A & M Records reserve eight Press tables at the Venue in the hope that we'll all start swinging. Is this some sort of conspiracy designed to turn us all into chimpanzees?

Nothing so suspect, old chap, or should I say daddio? A trained musician, Jackson has simply decided to switch from semi - successful singer - songwriter to the leader of a 'tortles - style jazz band. Only bassist Graham Maby remains from his last group and the new ultra - musically adept sextet includes two guys on sax and one on trumpet. And you know something? I've never liked jazz and was as sceptical as Hell but wound up enjoying this almost as much as any gig all year.

To begin with, Joe looks the part. A striking double - breasted whistle 'n' flute renders him a lot sharper than the clumsy tat of yesteryear whilst the gassed - back barnet is more appropriate to his rapidly - receding hairline. Who would have thought that old polish - head could ever turn into a slick lounge lizard.

Secondly, that particularly expressive voice is well - suited to the songs from the original era of austerity, Cab Callaway's 'San Francisco Fan' slipping him in the same league as Tom Waits. As with the album, all the material is vintage, ranging from Louis Jordan, apparently "King of the juke boxes", to Glenn Miller.

The main highlights are 'Is You Is Or Is You Ain't My Baby" and 'What's The Use Of Getting Sober (When You're Gonna Get Drunk Again)' and not only because of their splendid titles. Like most of the songs they're decadent, escapist tunes causing Joe to act likewise.

No longer is he a moody prima donna hamfistedly handling hecklers but a veritable Mr Nice Guy. Of course, we still had to tolerate quips like "you'll have to use your imagination to appreciate this one — pretend you're not a bunch of wankers", but heady from the profusion of righteous riffs one could almost laugh with instead of at him.

So from superwimp of whinge to sultan of swing in one hep step? You'd best believe it, sister!

WAH!
Manchester Polytechnic
By Alan Entwistle

TIMES CHANGE. Wah! Heat are now just Wah! and this ageing venue will soon be bowing out to the bulldozer; when Poly Socials skip across into their brand-new premises next term (a couple of years behind schedule). Just think, we may never see the Denis The Menace mural again. But don't cry. Just go Wah! for now.

That rocksteady beat rebounds; the noise resounds. Pete Wylie grips his mike, gnashes his teeth and just because he's got a beard he thinks he's a new Messiah. He preaches his eternal hymn to the Mancunian crowd, but secretly they hate him. For the moment they'll dance to Wah!; they'll enjoy the passion play that seeps from within the rhythmic beat of pounding bass, acid guitar, economical synth and tribal percussion. But their respect will run dry.

Wylie's his own worst enemy. As he continues to condemn so much that infringes upon his audience, so they, in turn, will begin to condemn Wylie and, inevitably, Wah! If he doesn't shape up he'll find that both himself and the band will wind up cracking up. Tonight, for instance, they played a dazzling set of about 45 minutes, after which they left without any word. No encore.

Wah! have produced some great songs ("Disco Joe", 'Seven Minutes To Midnight' . . .) and it would be a pity to see it all come to waste through Wylie's stupidity. The potential is there for Wah! to become a very positive force in the rockist groove thang if they will only begin to show some respect for the consumer.

LA ROX
The Starlight Room, London
By Viviane Horne

LA ROX have encountered the same reaction in Britain as did Girl before them. Audience acceptance of mascara'd rock and rollers is still slow if not non-existent and the attitude of the supposedly unbiassed, broad-mindec other (!) music press is questionable.

The rather belated change of name and appearance is an attempt to shake off the teenybop association they inevitably acquired by using the name of ex Bay City Roller — Ian Mitchell (lead vocals).

Tonight they're less flamboyant and Ian no longer changes into gymslip, stockings and suspenders for the encore. His voice rasps somewhere between Noddy Holder and Lemmy. Drummers Lindsay Honey (the joker) and Kim Wylie lay down the mostly frantic beat aided by bassist John Jay. Lea Hart is responsible for classic guitar solos which he delivers wearing unfortunate facial expressions of either someone in extreme agony caused by chronic constipation or a fixed sickly smile! Perhaps he's just nervous.

All of their own material has impact but exclusion of covers such as 'Ain't that a Shame' and 'Sorrow' would markedly improve the set. New numbers are promised very soon.

La Rox are tight, competent musicians, straight rock and rolling as well as any other current pub/club circuit band and better than most. They look good, have fun, and are a little light relief from the presently peddled 'gloom doom' music.

PETER TOSH
Rainbow, London
By Simon Hills

SLY DUNBAR must be the best drummer in the world. The backbone of so many combos, his style sounds so deceptively simple, smooth and yes, "sly" that it goes almost unnoticed.

Tonight he was stunning, pacing the whole Tosh performance. Playing innumerable rhythms he forced out cross rhythms with barely a flick of a wrist, symbols breaking just when they should, cross beats on the hi-hat and a beat that upped and slowed the tempo just when it was needed. All this aided and abetted by cohort Robbie Shakespear on bass when the mix finally came through after about 20 minutes.

Tosh could hardly fail over this backing. Choosing material mostly from his earlier albums, he took on the role of sage and preacher with songs like 'Legalise It' and the brilliant Marley 'Get Up Stand Up'. And 'Don't Look Back' stood up as a classic reggae song endowed not only with extra power from the inspired singer but superb vocal back-up from the Tamlins.

With this extraordinary 'dial-a-group' the songs were super-charged, super-dancable and given oceans of vocal woomph from the singer. Even the slated 'Mystic Man' sounded classic, if a little off beat with Tosh's extra power.

Quite rightly, the ex-Bob Marley side kick has come under some stick for his Rastafari ramblings — we were given a sermon lasting a good 10 minutes last week — and he has taken on the air of a wise grandfather, taking time off to smoke a pipeful of ganja while his superb band played on. He was even singing sitting down at times.

But Tosh has written some masterful songs, and it should not be forgotten. He also proved that he can sing them with commitment and passion. At the Rainbow he gave the audience not only a night of non-stop dancing, but songs of quality and satisfaction.

BUDGIE, London
By Nick Kemp

IT'S HARD to think of a Budgie as a little, pretty sparrow sized wimp sitting in a cage all day long with no desire whatsoever to better his lot, not when one comes across a Budgie with this kind of determination. Budgie have been faltering a bit recently, the "comeback" wasn't the heroes return that I expected but sticking to their guns (or perhaps talons) Budgie have started from scratch, if you can call three consecutive nights at the Marquee "scratch"!

The set has changed only to accomodate new material, and the recent 'Do Not Induce Vomiting' EP is an indication of the contemporary style of the new Budgie. Superior to the NOWOBHM bands, but as exciting, the experience is paying off in a big way. Song such as 'Panzer Division Destroyed' and 'Some People' will carve a path back to the top, fast furious but not quite over the top, Burke Shelleys vocals demanding as always total commitment from the audience.

As for the audience, the old die hard HM freaks of the Uriah Heep generation are still in attendance, but there's a new generation, and many punters were probably still in diapers when Budgie were packing 'em in during the early 'seventies.

SIAM / ANDY ALLAN'S FUTURE
London, Marquee
By Simon Tebbutt

ANDY ALLAN'S Future had its moments. At its best it showed the enthusiasm and sparkle of the Motore but for the most part played without real drive and commitment.

They are a conventional rock four piece who didn't do enough to stir the cosy lethargy of the Marquee. And appreciating the mutual torpor existing between them and the audience, they went off after a short set and a catchy song about death to an impolite spatter of applause.

Siam have their own logo (Japanese) and lots of expensive equipment (Japanese?) so they're either filthy rich or in debt to a record company. These are the boring new farts who play an original but uninventive brand of syntho gunk. Their only real concession to non - conformism was that they played without a bassist and until they get one they'll continue to sound gutless and trashy.

The music was appropriately moderr - with the synthesist twiddling away on equipment like it should have been pitched at base camp — and the singing was full of powerful relief. Siam jumped and played hard and sweated gallons but all the thrashing around got a bit pointless after a while.

The audience expressed mild reciprocal enthusiasm but I don't suppose many remembered them the next day. Siam came back for an encore and then everyone went home and forgot about the whole thing.

JODY STREET
101 Club, London
By Mike Gardner

AFTER AN overdose of monotone futurist vocal drone the voice of Noel McCalla is pure refreshment to the ears.

His 'ronting of the little lamented Moon was one of the pub rock era of the mid - 'seventies' more pleasurable aspects. His sweet soul raunch is still a tonic for the troops. The soft funk setting of Moon has been swopped for the hard rock bite and pungent funk bass of Jody Street.

The outfit mix a palatable brand of jazz fusion with the strident chord attack of a Thin Lizzy. The mixture is sweetened by the effortlessly elegant vocal tones of McCalla.

Sadly the 100 per cent perspiration showed on this display doesn't quite create the one per cent inspiration to make it compulsive listening. But the voice of McCalla is a jewell that shines throughout and deserves a more sympathetic setting for it's full effect.

Support band Freefall were strictly time warp. A fun slice of nostalgia for those who hanker for the days of 1968 when songs could be wimpy and the noise could be loud as long as you are out of it. While the allowances must be made for this being their first gig they certainly got their rentacrowd up and bopping.

A BIRTHDAY PARTY BY ANY OTHER NAME

BAUHAUS/SUBWAY SECT/THE BIRTHDAY PARTY
Lyceum, London
By VICKY JOLLY

IT WAS a curious trio. There was Vic Goddard, the fawning spaniel sandwiched between the insubstantial threats of The Birthday Party on the one side and those deities of despondence, Bauhaus, on the other.

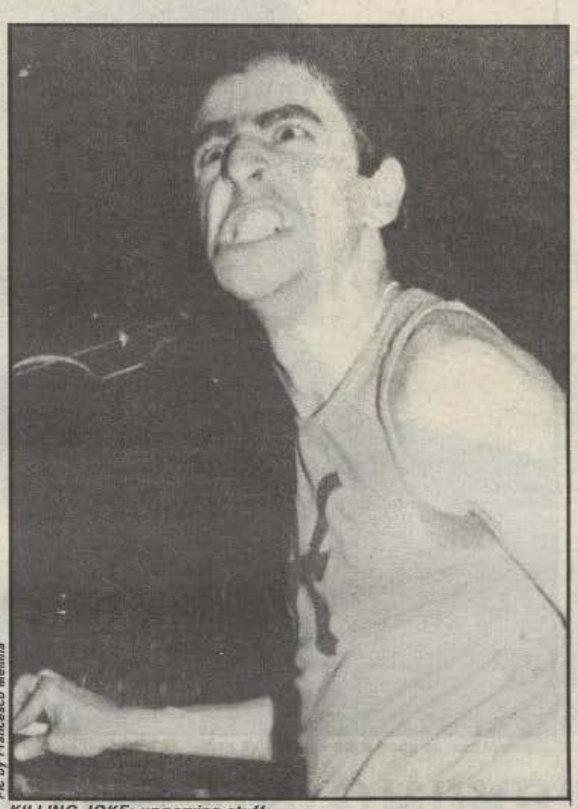
The Birthday Party looked as if they had just been to one. Cigarettes and beer were passed around between songs and the whole set was charged with a rampant discord. Like their 4AD forefathers, Bauhaus, The Birthday Party practise doom though with them it is fairly unconvincing. There were flickers of potential evident in the last number which I distinguished as 'Why Do Puss Cats Swim'?, but for the most part the roaring eyeoreing vocals overtook all else leaving only a raging dissonance as in 'Blast Off'.

All was sweetness and light again when cabaret time arrived in the form of Vic Goddard and his hip - tickling, foot - tapping Subway Sect. The songs slipped by like honey on a summer's day — 'Crazy Crazy', 'Love For Sale', 'Stop That Girl'. Vic Goddard so often seems to be a fringe benefit at large gigs, last time The Bureau and now Bauhaus. However, for all his sugary eloquence, I think that Vic Goddard is destined to stay on the sidelines of rock though through not fault of their own.

By the time Bauhaus appeared with their new single 'A Passion For Lovers', the Lyceum was bristling with reverence. Pete Murphy, lead vocalist and pivot of the quartet is half wizard and half actor. Tonight he is clad in a black body stocking which enables him to slide about the stage like alternative Swan Lake. The show proceeds with the title track of their album 'In The Flat Field', 'A God In An Alcove', 'Kick In The Eye' and 'Stigmata Martyr'. The latter describes a Catholic - based idea in which a person becomes so obsessed with Christ that he bleeds inexplicably and Murphy acts out the event with gestures reminiscent of Iggy Pop.

The Bauhaus image is more than complete. They are experts in their own field and for the encore they treat us to their enigmatic debut single, 'Bela Lugosi's Dead'. It is a song that builds and creeps tugging you into its shadows.

There is a chance that Bauhaus are past their peak though, judging from the populous at the Lyceum, many would-disagree, and why not for they are still one of the most exciting bands to see live.



Pic by Francesco Mellina

KILLING JOKE: unnerving stuff.

Never mind the . . . feel the quality

KILLING JOKE
Brighton
By Dave Jordan

A STORY of punks, police and puke — in that order. Killing Joke? But of course! the next generation punk chaperones — eat your heart out UK Subs, this is 1981. 1981 is . . . being too old to work and too young to die: Killing Joke — a solution? Not really. They embody the spirit of the times: despondent and resentful the message of their name is that we're all victims of a universal irony, the joke's on us. Pessimism might equal realism these days but what we need is hope lads, not despair. However . . .

The essence of Killing Joke is not their ideals but their inherent compelling style, something that demands serious attention and gets it — ultimately the sound triumphs: majestically! Its attack is unrelenting, its tenacity assured and unwavering, this is primal rock; raw and uninhibited. 'Wardance', 'Requiem', and 'Tension' hypnotically enchant the pre-social dormant self, shrouded in the gaunt, rasping vocals of Jaz.

The latter number is definitive of Killing Joke: feel the tension yourself, this is unnerving stuff. Youth is inert for most of the gig contemptuously squinting occasionally over the neck of his bass guitar, but his apparent mood is merely consistent with the Killing Joke consciousness: quietly (did I say quietly?!) assured and ferociously determined.

The set is balanced evenly between the first and latest album which showed some enterprising and hopeful traits of direction with 'Follow the leaders' suggesting a more sardonic than cynical approach and 'Exit' heavily punctuated with glorious spasms of Geordie's guitar.

What must be a little perturbing for them though is the punk exclusivity of their following — about 80-90 per cent of the audience tonight and without re-interpreting some of their Pistolean qualities, they could find themselves painted into a corner — the Punk Syndrome of wasted dreams and fading memories; perhaps Killing Joke can show them an exit.

VICTIMS OF PLEASURE
The Venue, London
By Chas de Whalley

OH DEAR, this happens so often. You go to see a band in the intimate surroundings of a small club and they seem huge. You go to see them a few weeks later on a big stage in a much larger place and . . . the magic's gone. The last time I saw Victims of Pleasure at the 101 Club they produced a really big sound that was as bright and bold as broad brush strokes on a blank canvas.

Working his echobox to fine advantage guitarist Gez Prior vied with synthesizer player Steve Gurl to weave pulsating electronic patterns perfectly attuned to Victims Of Pleasure's Futurist statements. They were very impressive.

Sadly though, it was a different story when the VOPs were confronted by the airy expanses of the Venue. Perhaps they were suffering a bad night. Or maybe the man at the mixing desk was unfamiliar with the subtleties in their set. Either way, in place of the dancetime I expected this was a drone. And a dull one at that. Tragic really, since bassplayer Kenny Jones' Lennon-like voice was as distinctive as ever and the band's best songs like 'Bar The Doors' and 'Waiting For The Atom Bomb' had lost none of their melodic appeal.

What was missing was that extra-dimension which makes some bands look like gods while others look like puppets. Despite the giant aspirations of their music, Victims of Pleasure were unfortunately dwarfed at the Venue. But their time will come.

THE REMIPEDS
Starlight Room, London
By Viviane Horne

REMIPEDS have brightly-coloured plumage and hail from Polynesia. Pimlico's Remipeds are equally as colourful and play tropical/jungle party dance music. Accordingly, their first album is named 'The Tahiti Syndrome' and is on their own Banana Records.

There are eight of them, two saxophonists, trumpeter, drummer, bassist, guitarist, keyboard player and bouncing vocalist Ozzie Orzell who is also responsible for congas and bongos. Oddity Ozzie wears only trousers and tattoos, copensating for his lack of colour (and hair) with his athleticism and eccentricity.

Situated against a back-cloth of sun, palm trees and a rainbow, they attempt to create a carnival atmosphere with 'Summerlong', 'Vanuaatu', reggae rocker 'Ain't No Day', dub number 'Remiped' and happy hippy song 'Its's Alright'. Their version of 'Hawaii 5O' is better than McGarret's, ironic as thoughts of what good TV themes they could make previously flashed by. 'Zimbabwe' begins with the expected tribal chant which continues intermittently throughout but the lyrical content of these is designed to prompt smiles and is definitely not all African.

The last three numbers are rolled into one but are easily distinguishable. By now the audience is""partying down", having been joined at intervals by virtually every member of the band boogeying about amongst them. Their familiarity with the band and lyrics was suspect but they obviously derived genuine enjoyment from the set, joining in vocals and even being given the opportunity to share the mike.

DISCHARGE
Cedar Club, Birmingham
By Kevin Wilson

FACT: Discharge were formed in 1977 out of a desire and wish to carry on the art of punk as painted by Les Pistols. Fact: Their current masterpiece 'Why" has topped the Indies charts and has sold in its thousands. Fact: Discharge is Cal (vocals), Rainy (bass) Bones (guitar) Dave "Bambi" Ellesmere (drums). Fact: At a recent Oi convention, the founder of the movement felt obliged to pass comment that Discharge had no tunes and no talent.

Presented with the facts, the fiction is much better. I really fantasise and dream of being a rock star and when I get there all the snivelling little newsworths will be able to lick my frets and misquote my ethics. Cal, or is it Kelvin, shares the same view. Not for him the sharing of an anecdote or the swapping of opinion with press parasites. Not likely. Let the music do the talking.

Discharge don't talk through their music, they shout and scream with all the pent up punk emotion and force. Songs are tuneless excursions into the land of frustration and protest. Messages passed on consist of worthless parodies and dead ideals. Discharge deal in necrophilia. Screwing the corpse from which they came and cheapening the punk genre to boot.

They are loud. They are energetic and energising. They react and provoke reaction. They are popular. They are flogging a dead course.

Anyone that makes the Exploited sound melodic must have some merit. Anyone that can put so much into 90 seconds of raw rawness warrants merit. Minimalism acquires new meanings when Discharge are considered. I hated Discharge so much that I bought 'Why' the very next day. They were detestably magical, magically awful and awfully detestable.

If the future of modern music lies in the hands of the likes of Discharge then I'll worry myself to an early grave, pausing only to make sure that their album is buried with me.

Morrissey Mullen
BADNESS

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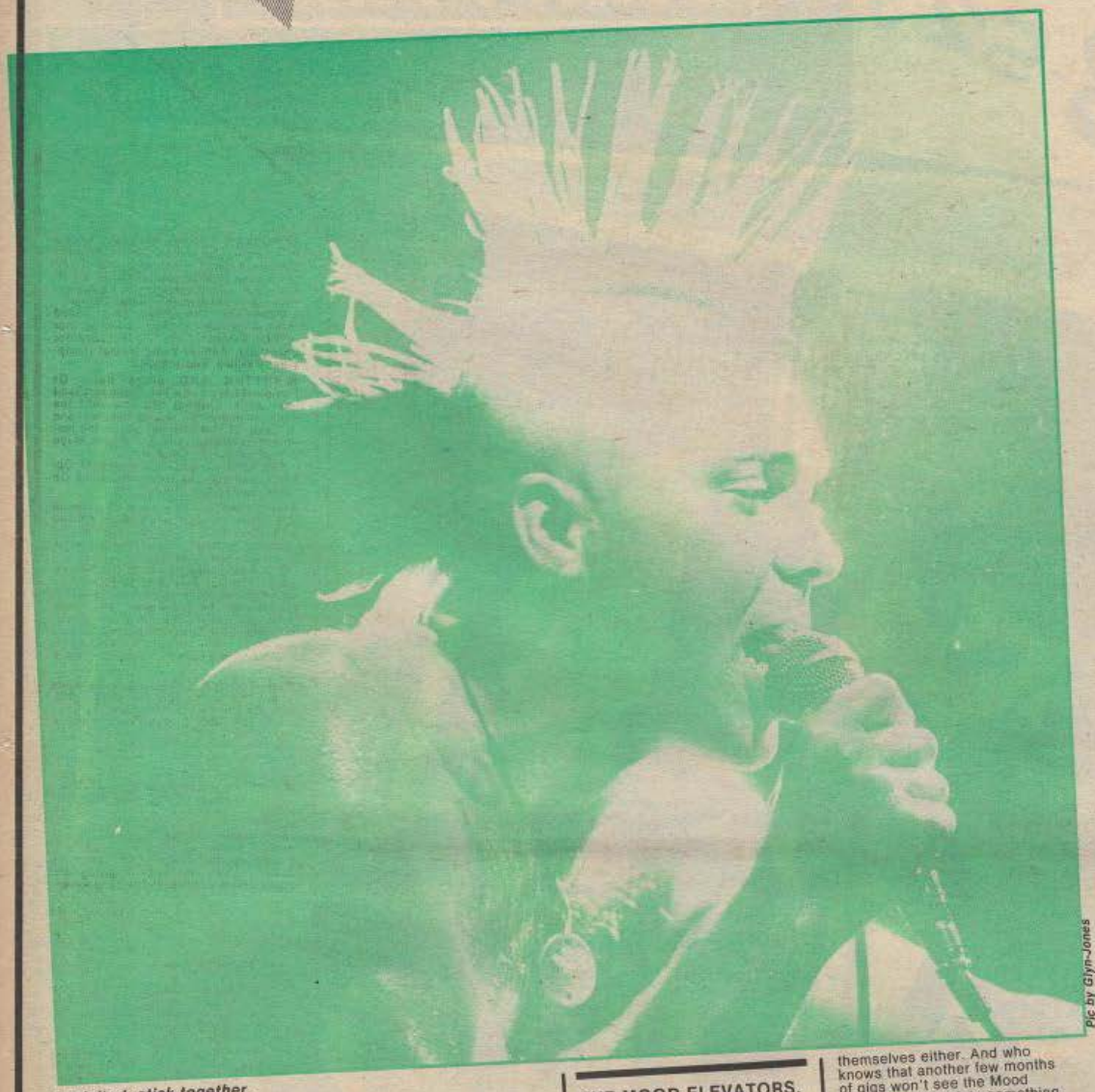


Pic by Glyn-Jones

Exploited: stick together.

JUVENILE BARMY ARMY

THE EXPLOITED, Edinburgh Nite Club
By Bob Flynn

Edinburgh's Exploited have a reputation that makes the SAS look like new romantics. New romantics! What am I saying? This was the early, under 18's show and the kiddies arrived wearing their tiny tartan trousers with their packets of glue from mum. A juvenile "barmy army".

Through an underbrush of micro - mohican haircuts the band are spitting green rain and screaming for destruction. The Exploited rip and tear in two minute bursts, looking for targets and basking in violence. Fighting broke out before, during and after the show, but oh, how they danced! The spike - headed singer stops swearing to tell everybody to "stick ta' gether". Some chance. Everybody pogos and slams into each other, beating - up to the beat. They off - tune their way through 'Crashed Out' and 'Dole Queue, (No Fun)'. This is serious, their album recently hit the chart.

The noise is a bloated, blaspheming V-sign at everything that moves. The mood is football terracing tension, a chance to be rowdy and damage yourself between seasons. One of the songs shouts 'F--k SPJ' and all of them merge into one big F--k Everything. 'Punk's Not Dead' is the anthem for it all. Punk was a magnificent reaction to stagnation, a terminal case of aggression. It was needed. But its very nature was temporary, a death - wish with new directions in its wake. The Exploited are hammering at doors that have already been kicked in.

Hey, Sid, heard the latest? Punk's as dead as you and they can't even tell. They had trouble spitting and swinging the microphones at the same time by the last number, 'Warning'. Take it! Then ask yourself, just who the hell's doing the exploiting.

THE MOOD ELEVATORS, Hope and Anchor, London
By Chas de Whalley

IT TOOK at least 20 minutes to come to terms with the Mood Elevators. Which was surprising really. At heart, you see, this three - piece Birmingham band weren't playing anything particularly out of the ordinary. Fresh from the support slot on the Beat's recent tour, confident and competent, they sounded altogether the sort of group you'd expect to have a single out on Go-Feet, for their material had a definite rock steady flavour and a naive charm pitched halfway between 2 Tone, the Police and the Chefs.

So what exactly was the problem? The short answer was the drums. While bass - player Noel and guitarist Dave played the parts the Mood Elevators' sparse skanking pop demanded, Jenny thrashed away at the skins like an octopus on speed.

But only for the first 20 minutes. Then the Elevators launched into a version of the Seekers' classic 'Georgie Girl' and, in the context of a familiar melody, things began to make sense. In songs that followed like 'It's Okay' and 'Anna Purna' it became obvious that, in a modern pop setting, the Mood Elevators were making a genuine attempt to reassess the traditional role of the drums in a three - piece set - up. They weren't 100 per cent successful, but they didn't make fools of themselves either. And who knows that another few months of gigs won't see the Mood Elevators evolve into something new and radically different?

FURIOUS PIG/THE RED CRAYOLA, The Venue, London
By Viviane Horne

FURIOUS PIG, four vocalists of unusual style, swelled in ranks by seven more during the performance, are different and amusing. However, towards the end of their extraordinary set performed with only saucepans, lids and bits of wood banged for accompaniment, their combined individual exclamations became reminiscent of a jelly and ice cream party in a kindergarten or the ape house at the zoo.

To The Red Crayola, sound is their paintbrush. Musically they attempt to create suitable feeling according to lyrical content. Music is also their instrument of communication, most songs put forward political points of view, not pleasurable listening.

Mayo Thompson (guitar), the only original member left since the first line - up in 1966, directs his musicians with flailing arms and shares vocals with Gina Birch and Lora Logic (sax), who make 'An Old Man's Dream' the most tolerable piece of the set.

Red Crayola are not making music for pleasure, they're making several points, scorning trivia, in a manner which they consider to be an art.

TV 21, The University, Edinburgh
By Simon Tebbutt

SOMEWHERE BETWEEN the heavy swamp of the Bunneymen school and the frothy pop of the BBC playlist, you can find TV 21. So far their penchant for powerful and punchy pop songs has been totally ignored by noveau chic rock(ist) press which is or isn't a shame depending on how you look at it.

The key to this Scottish five piece is melody, vocal and instrumental melody. Tonight they played a short snappy set of distinctive songs with not a filler in sight. I could add here that this was a CND gig and the band were working their own explosion up on stage, but I don't think I'll bother.

Their's is a jangling guitar based sound with singer Norman Rodger taking a strong vocal lead to light up the pointed concern of the lyrics. This is filled out by Dave Hampton's trumpet — occasionally missing the phrasing I must admit — and the harmonies. Everyone in the band helps out on the vocals.

Numbers like the uptempo staccato single 'Snakes and Ladders', are balanced with lower key, straightbeat songs like the bleak and eerie 'Rain' where everything is muted down for the voice, and 'Ticking Away' and 'This Is Zero' where the Bunny influence is the strongest. 'On The Run' builds on a resounding percussive beat and some drilling guitar.

Earlier in the day the band had played a lukewarm open air gig but tonight was the compensation. They packed the tiny theatre with crowd and sound and the encore calls were, like the songs, genuine.

MICK FURBANK, Leeds
By Lesley Stones

WEIRD ONE this. Not a concert but a bizarre, disjointed collection of mime, poetry, films and statistics, presented to express one man's outlook on life.

I arrived late when Mick was already on stage, bathed in red light and explicitly seducing a skinhead-type rag-doll. Being naturally inquisitive I had to find out why. "There are a lot of gay skinheads," Mick informed me, "who are very mixed up about their emotions." So now we know.

A skinhead himself, it's noticeable that the guy has obviously considered his attitudes and actions, avoiding the "collective ego" which drives the instinct to form gangs. In other words he's no mindless thug. Far from it, as seen in the next event — acting out a poem questioning and decrying the hate-fight-kill mentality of minority sub-cultures, whilst shouting "I love you" as the alternative.

Then several Krishna-people chanting mantras and playing eastern instruments appeared. (So disappointing to learn they were from Manchester.) The show was getting stranger every minute, but you ain't heard nothing yet. Next they proceeded with the archetypal "Soul and Spirit" talk, before asking the audience to chant too. The audience, incidently, didn't approve and promptly staged mass walk-outs. Pity, they missed the sweets and cold boiled semolina served up for our gastronomic titillation.

THEATRE OF HATE, Manchester Polytechnic
By Nikki Clare

FROM the way the audience was dressed, it was obvious Theatre of Hate were a rather unusual band.

Lead singer, Kirk Brandon, said they liked to make a statement in their songs; and if this was true he needs to see a psychologist to explain his morbid preoccupation with death. Nearly every song mentioned dying in some context. In fact in the majority of songs, that was the only word I could make out.

The lyrics, when they could be heard, were quite thought provoking. One phrase in particular was "When I go Heaven, will God become a man?" One thing that confused me though was Brandon called it 'Happy Music'?

Turn On

YOUR GUIDE TO WHAT'S ON FOR GIGS, RECORDS, TV, RADIO, FILMS

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

THURS 9

AYLESBURY, Civic Hall (85009), **Black Uhuru**
BANBURY, Winter Garden, **Diamond Head / Silverwing**
BIRKENHEAD, Park Rugby Club, **Pictures Of Innocence / Rollin' Thunder**
BIRMINGHAM, Golden Eagle, Hill Street, **Loud Noises / Depressed Youth / Final Attempt**
BOREDON, Robin Hood, Stanford, **Daddy Yum Yum**
BOLTON, The Gaiety, Bradshawgate, **Rivington Spyke / Demented Disco**
BOURNEMOUTH, The Pinecliff (426312), **High Risk**
BRISTOL, Stonehouse, **Nolz Bolz / Squashed Piranha**
CHADWELL HEATH, Electric Stadium, The Greyhound (01 599 1533), **Little Roosters / Far Canal**
COVENTRY, General Woolfe (88402), **Nightingales / Lowdown International**
EAST GRINSTEAD, Wiremill Inn, **Strange Persuasion**
FALMOUTH, Art College, **The Utensils**
FOLKSTONE, Royal Norfolk, **English Rogues**
LEAMINGTON, Crown Hotel (26421), **Fallen Angel**
LEEDS, Brannigan's Bar, Call Lane, **Harmonica Trev / Spectre**
LEEDS, Fforde Grene Hotel (490984), **Janine**
LEEDS, Warehouse (468 287), **Wah!**
LINCOLN, New Penny Club **Survivors**
LIVERPOOL, Masonic, **Body**
LONDON, Barons Court Tavern, Barons Court, **45's**
LONDON, Belgrave Square, **Chas And Dave**
LONDON, Bridge House, Canning Town (01 476 2889), **Nightwork / Quasar**
LONDON, Dingwalls, Camden Lock (01 267 4967), **George Melly**
LONDON, Dominion (01 580 9562), **Randy Crawford**
LONDON, Greyhound, Fulham Palace Road (01 385 0526), **The Meteors**
LONDON, Hope And Anchor, Islington (01 359 4510), **Jane Aire And The Belvederes**
LONDON, King's Head, Fulham High Street, **Kissing The Pink**
LONDON, Moonlight Club, West Hempstead (01 624 7611), **The Birthday Party / Transmitters**
BATH, Nero's Club, **The Passage / Lee Coombes / Dolls House**
LONDON, New Golden Lion, Fulham Road, **The Step**
LONDON, Old Half Moon (01 790 4000), **Sadista Sisters**
LONDON, Old Queen's Head, Stockwell, **Imports / Reflections**
LONDON, 100 Club, Oxford Street (01 636 0933), **Prince Far I And The Arabs / Congo Ashanti Roy**
LONDON, 101 Club, Clapham (01 223 8309), **Park Avenue / Marshall Doctors**
LONDON, Pembury Tavern, Amhurst Road, Hackney, **Last Post**
LONDON, The Pits, Green Man, Euston (01 387 6977), **Motor Boys Motor**
LONDON, Princess Louise Club, Holborn, **Mainline**
LONDON, Rainbow, Finsbury Park (01 236 3148), **Rainbow**
LONDON, Rock Garden, Covent Garden (01 240 3961), **Random Hold**
LONDON, Royalty, Southgate (01 886 4112), **The Cruisers**
LONDON, Starlight Rooms, Railway Hotel, West End Lane (01 624 7611), **Dumb Blondes**
LONDON, The Tramshed, Woolwich (01 855 3371), **Stricht Baptist / Airstrip One**
LONDON, The Venue, Victoria (01 828 9441), **Robyn Hitchcock / TV Personalities / The Temper / Tom Dolby**
LONDON, White Lion, Putney High Street, **The Fealers**
LONDON, Willesden Technical College, **Back Door Man**
NEWCASTLE, Cooperage (28286), **Arthur 2-Stroke And The Chart Commandos**
NEWCASTLE, Mayfair (23109), **Crazy Caravan And The Rhythm Rockers**
NOTTINGHAM, Palais, **Ras Michael And The Sons Of Negus**
NOTTINGHAM, Rock City, **Iggy Pop**
OXFORD, The Pennyfarthing, St Ebbes Street, **Art Nouveau**
PERTH, Ramakins, **First Priority**
POOLE, Arts Centre (70521), **Barbara Dickson**
PRESTON, Warehouse (53216), **Natural Scientist**
ROMILEY, Old Grey Horse, **Motivation**
ROTHERHAM, Thursoce Hotel, **Whippe**
SHEFFIELD, Limit Club (732940), **Ravilos**
SHIFNALL, The Star (Telford 461517), **Rembrandt**
SOUTHAMPTON, Manhattan Club, St Mary's, **The Ex Band**
STOCKTON, Yorkshire Dragoon, **Gold Kidney**
WARRINGTON, Lion Hotel, **Thirteenth Candle**
WEST ARDSLEY, Working Men's Club, **Rough Justice**
WESTON SUPER MARE, Hobbitts Night Club, **Wellington Cymth**
WORTHING, Balmoral (36232), **Designers**

IT'S TIME for all metallurgists to bruise foreheads as RITCHIE BLACKMORE'S RAINBOW open their British account with the second of their dates at, where else?, somewhere over the London Rainbow July 9. They then trek northwards to Edinburgh Royal Ingleston Showground 10, 11, Leeds Queens Hall 14, Leicester Granby Hall 15.

Look out for the rock brigade as DEF LEPPARD open their British tour with dates at Bristol Colston Hall July 13 and Birmingham Odeon 14.

The talk of the town THE PRETENDERS (pictured here: Chrissie Hynde) start their long awaited British tour with an opener at Inverness Ice Rink July 15.

Righteous reggae rockers BLACK UHURU take their militant tones to Aylesbury Civic Hall July 9, Birmingham Odeon 10, Brighton Jenkinsons 12, London Rainbow 13.

Respect yourself and let THE STAPLE SINGERS take you there at the Hammersmith Odeon July 13.

The magnificent SPLODGENESSABOUNDS extend the limits of human disgust and get up to other fun activities at Manchester Mayflower July 11 and Bowes Lyon Centre 12.

FRI 10

BRIMINGHAM, Fighting Cocks, Moseley, **Privates / Black Symbol.**
BIRMINGHAM, Cedar Ballroom, (236 2694) **Wah!**
BIRMINGHAM, Odeon (643 6101) **Black Uhuru.**
BIRMINGHAM, Railway Club, (359 3491), **Grace.**
BRENTFORD, Red Lion, (01 560 6181), **Chuck Farley.**
BURY, Derby Hall, (061 761 7107), **Network.**
CAMBRIDGE, Raffles, **Tranzista / The Support.**
CHADWELL HEATH, Electric Stadium, The Greyhound, (01 599 1533), **Caroline HM Disco.**
CHAPEL EN LE FRITH, Shoulder Of Mutton, **Permanent Wave / Helen Watson.**
CHESTERFIELD, Brimington Tavern, (Chesterfield 31694), **Saracen.**
CLEETHORPES, Pier Hotel, (61435), **Generator.**
EASTBOURNE, The Squirrel, **Axe Band.**
EAST RETFORD, Porterhouse, **The Professionals.**
EDINBURGH, Night Club, **Positive Noise.**
EDINBURGH, Royal Ingleston Showground, **Rainbow.**
FORT WILLIAM, Milton Hotel, **The Cheaters.**
GLASGOW, Plaza Ballroom (01 423 3692), **The Strings.**
GOSPORT, The John Peel, **High Risk.**
HAILSHAM, The Crown, High Street, (840041), **Coyotes.**
HATFIELD, Polytechnic Elephant Room (68343), **723.**
LANCASTER, CND Rally, **Natural Scientist.**
LAUNCESTON, White Horse Hotel, **The Dangerous Brothers.**
LEEDS, Brainnigan's Bar, Call Lane, **Really.**
LONDON, Central School Of Art, Southampton Row, **Design For Living / Big Caubo / Stax.**
LONDON, Chats Place, Hackney, **Thompson Twins.**
LONDON, Bridge House, Canning Town (01 475 2889), **Jackie Lynton Band / Call Of The Wild.**
LONDON, Clarendon Hotel, Hammersmith, **English Substitutes / The Tonix.**
LONDON, Dingwalls, Camden Lock, (01 267 4967), **Rock Horror.**
LONDON, Greyhound, Fulham Palace Road, **Dance Band.**
LONDON, Half Moon, Herne Hill, (01 737 4580), **Slam / Future Disco.**
LONDON, Hope and Anchor, Islington, (01 359 4510), **Naked Lunch.**
LONDON, King's Road, Fulham High Street, **45's.**
LONDON, Moonlight Club, West Hampstead, (01 624 7611), **Talisman / Play Dead.**
LONDON, New Golden Lion, Fulham Road, **Night.**
LONDON, Old Half Moon, (01 790 4000), **Sadista Sisters.**
LONDON, 100 Club, Oxford Street, (01 636 0933), **Nucleus.**
LONDON, 101 Club, Clapham (01 223 8309), **La Verne Brown / The Switch.**
LONDON, Pembury Tavern, Amhurst Road, Hackney, **Shades.**
LONDON, The Pits, Green Man, Euston Road, (01 387 6977) **Decline And Fall.**
LONDON, Rock Garden, Covent Garden, (01 240 3961), **Delta 5 / The Fantoms.**
LONDON, Royalty, Southgate (01 886 4112), **Jed Ford And His Country Band.**
LONDON, The Venue, Victoria (01 828 9441) **Blues Band.**
LONDON, Star And Garter, Putney (01 788 0345), **The Fealers.**
LONDON, Starlight Rooms, Railway Hotel, West End Lane (01 624 7611), **Whizz Kids / Dumb Blondes.**
LONDON, White Lion, Putney High Street, **Brian Knight Blues Band.**
LONDON, Woolwich Odeon, **Diamond Head.**

GIG GUIDE: compiled by SUSANNE GARRETT. Tours and Releases: ROBIN SMITH. Movies: JO DIETRICH. TV and Radio: CHAS de WHALLEY.

News Extra

● SIOUXSIE AND the Banshees have a new single released on July 24. Entitled 'Arabian Knights' it comes out on 12 and seven-inch with 'Supernatural' on the B-side. The 12 inch version also has an extra track — a new song, 'Congo Conga'.

Meanwhile, the group have added three more dates to their upcoming tour at: Chelmsford Odeon July 26, Lancaster University, August 6 and Hemel Hempstead Pavilion, September 2.

● RHYTHM AND blues band Dr Feelgood have a new live album released next week, Entitled 'On The Job' the album includes 'No Mo Do Yakamo' and 'A Case Of The Shakes' and is the last record featuring guitarist Gyple Mayo who recently left the band.

The band are planning a tour in October, and play the Newcastle Rock On The Tyne Festival on August 30.

● THE PHOTOS release a new single this week entitled 'We'll Win' backed with 'You Won't Get To Me' having returned to their Worcestershire home to work on new material.

The A-side appears on the band's new album 'Crystal Tips And Mighty Mice' which comes out in September. A tour is planned for the same time, but meanwhile the group take on a few dates. They play East Retford Porterhouse July 31, Nottingham Rock City August 1, Sheffield Limit Club 2 and London Venue 3.

● 'MOTORHEAD' IS released this week — but this is the single by Hawkwind, with the line up featuring Lemmy, Dave Brock and Allan Powell. The single — originally the B-side of 'Kings Of Speed' released in 1975 — is backed with 'Valium 10' which has never been released before.

● KING CRIMSON have re-formed. The line up features group mentor Robert Fripp, Adrian Belew — who have both been working with Talking Heads — Tony Levin and Bill Bruford. A new album entitled 'Discipline' comes out in mid-September and there should be some British dates. The original group had considerable success in the early seventies.

● AZTEC CAMERA — one of the groups from Scotland's Postcard Records label — have a new single entitled 'Mattress Of Wire' released on July 17.

The group will also release an album, provisionally titled 'Green Jacket Grey'. And Postcard stablemates Orange Juice should have an album out this year. The band are recording at the end of this month and also considering a 12-inch version of 'Poor Old Soul'.

● REGGAE BAND Black Slate release a follow-up to their Amigo' hit on July 17 with a 12-inch entitled 'Live A Life'. And a seven inch follows a week later. The track comes off their forthcoming album 'Sirens In The City' which comes out in August. The band have just finished supporting Peter Tosh on his tour.

● TOM PETTY and the Heartbreakers release a new single this week. Entitled 'A Woman In Love (It's Not Me)' it comes from his latest album 'Hard Promises'. The flip features a rockabilly number — a re-recorded version of the original Heartbreakers song 'Gator On The Lawn'.

● SHEFFIELD BAND the Deaf Aids have replaced guitarist John O' Rourke with Mark Hornby. The band release a new album shortly.

● THE BEACH Boys are to be joined by British singer Adrian Baker. Baker recorded a 10-song medley of Beach Boys hits two years ago and this is released this week under the title 'Beach Boy Gold'.

CONTINUED ON 28

RELEASES

☐ DEPARTMENT S have their current single 'Going Left Right' released as a 12-inch this week. As well as being an extended version and having a longer B-side version of 'She's Expecting You', the record contains a French version of their first single 'Is Vic There?'. The record should not cost more than £1.75 in the shops.

☐ THE BELLE STARS' first single 'Hiawatha' comes out as picture disc today. It goes on sale at the same price as the regular version — £1.15.

☐ ROCKABILLY BAND Matchbox have a new single out this week. It is a new version of the Buddy Holly song 'Love's Made A Fool Of You'. The band also takes on a series of dates at Huntingdon RAF Club on July 10, Ilchester Navy Club, August 1, and Blackpool Tiffany's 2. An album comes out on September 11, but is as yet untitled.

☐ THE VIRGIN Prunes EP, which was due to come out a few weeks ago is now officially released. The band also appear on a compilation album with a track called 'The Third Secret'.

☐ GARY NUMAN, THE BOOMTOWN RATS, Dire Straits, Pretenders, Madness, Chic and Squeeze all appear on a compilation album of the film 'Riding High', released this week. The film was about motorcycle stunt rider Eddie Kidd and most of the titles were written especially for the movie.

☐ LEVEL 42 follow up their 'Love Games' single with a new release on July 17. Entitled 'Turn It On', it comes out in 12 inch and seven - inch versions and is taken from the group's forthcoming album, due for release in September.

Rainbow THEATRE 223 SEVEN SISTERS ROAD, LONDON N4
OUTLAW PRESENTS
HUMBLE PIE
with their SPECIAL GUESTS
WEDNESDAY 29th JULY 8pm
ALL TICKETS £3-50
FROM BOX OFFICE: LONDON THEATRE BOOKINGS: PREMIER BOX OFFICE: KEITH PROWSE & USUAL AGENTS (SUBJECT TO BOOKING FEES)

Turn On

CONTINUED FROM 27

LONDON, upstairs at Ronnie's, Frith Street, (01 439 0747), **Stigma.**
MANCHESTER, De Ville, **TV Smith's Explorers.**
MANCHESTER, Miracle Club, (061 835 8421), **Support Act.**
MANCHESTER, Pips Disco, (061 843 1833), **Carcass.**
NORWICH, Gala Ballroom, **Nightdoctor.**
NOTTINGHAM, Porterhouse Club, East Retford, (704981), **The Professionals.**
OXFORD, The Pennyfarthing, St Ebbes Street, **Vetoes.**
ST AUSTELL, Coliseum, **Barbara Dickson.**
SEVENOAKS, Sighs Hotel, **Fruit Eating Bears.**
SHERBORNE, New Digby Hall, **The Act.**
SHIFNALL, The Star, (Telford 461517), **Utensils.**
SLOUGH, Stoke Place Hotel, Stoke Green, **Ian Campbell Blues Band.**
SOUTHAMPTON, The Institute, Bishops Waltham, **Dream Sequence.**
STEVENAGE, The Swan, **Energy.**
SUNDERLAND, Mecca, (57966), **Janine.**
SWINDON, Barnel Rooms (31384), **Atomic Rock Show.**
WALLASEY, Lissowe Castle Hotel, (051 639 7928), **Paul Costello And Friends.**
WOLVERHAMPTON, Lafayette (26285), **Byron Band.**
WORMWELL, Sporting Association, (Barnsley 758 024), **Further Experiments.**
WORTHING, Anchor, **Telkies.**
WORTHING, Balmoral (38232), **Designers.**

SAT 11

ALTRINGHAM, New Street Church Hall, **Surgical Supports / Eager Beavers / Corridor One.**
BIRMINGHAM, Digbeth Eagle And Tun, **Farm Life / Lou Holland.**
BIRMINGHAM, Fighting Cocks, Moseley, (449 2554), **Last Detail / Mature Young Men.**
BIRMINGHAM, Golden Eagle, Hill Street, (643 5403), **Neal Kay's HM Disco.**
BIRMINGHAM, Opposite Lock Club, **Dead Or Alive.**
BRIDGEWATER, Arts Centre, **Shiva / Noiz Boiz.**
BRISTOL, Colston Hall (291 768), **Barbara Dickson.**
CHADWELL HEATH, Electric Stadium, The Greyhound, 01 599 1533), **Gonzales / MP's.**
CIRENCESTER, Quarry House, **(Debe Sall) Dance Band** (live on local radio).
CRAWLEY, Langley Green Community Centre, **Ego And Its Own.**
CROWBOROUGH, The Cross, **Johnny Storm.**
DARLINGTON, Arts Centre (463166), **Astros / Verba Verbe / Random Tango / Spilts.**
DUDLEY, JB's (53597), **The Professionals.**
DUNOON, Town Hall, **The Cheaters.**
DUNSTABLE, Queensway Hall (603326), **Byron Band / Caroline HM Disco.**
EASTLEIGH, Home Tavern, **The Press.**
EDINBURGH, Royal Ingliston Showground, **Rainbow.**
FELTHAM, Football Club, **Shakespeare / Star Gazers.**
HEREFORD, Market Tavern, (56325) **Bill And The Boys.**
HULMFIRTH, Burn Lee Working Men's Club, **Rockabilly Rebs.**
KETTERING, Rising Sun, (573236), **The World Service.**
LEEDS, Royal Park (785078), **Rough Justice.**
LEEDS, Brannigan's Bar, Call Lane (448665), **Sharp Practice.**
LIVERPOOL, Post Graduate Club, Brownlow Hill, **The Slippers / Savage Lucy.**
LONDON, Bricklayer's Arms, Uxbridge, (01 574 2055), **The Chevrons.**
LONDON, Bridge House, Canning Town (01 476 2889) **Chris Thompson And Islands / AK Band.**
LONDON, Clarendon Hotel, Hammersmith, **Dolly Mixture / The Rapiers.**
LONDON, Dingwalls, Camden Lock (01 267 4967), **Kojak.**
LONDON, Feltham Football Club, **The Stargazers.**
LONDON, Greyhound, Fulham Palace Road (01 385 0526) **Danny Adler Band.**
LONDON, Half Moon, Herne Hill, (01 737 4580), **Elgin Marbles / Kissing Sharks.**
LONDON, Hope And Anchor, Islington, (01 359 4510), **OK Jive.**
LONDON, King's Head, Fulham High Street, **Salt.**
LONDON, Moonlight Club, West Hampstead (01 624 7611), **The Nightingales.**
LONDON, New Golden Lion, Fulham Road, **Jackie Lynton.**
LONDON, New Merlin's Cave, King's Cross (01 837 2097), **Ivory Coasters.**
LONDON, Old Half Moon (01 790 4000), **Sadista Sisters.**
LONDON, 100 Club, Oxford Street (01 636 0933), **Harlem Blues.**
LONDON, 101 Club, Clapham (01 223 8309) **Ivor's Jivers / Beer Parlour Jive / Rock Salmon And The Chips.**
LONDON, Pembury Tavern, Hackney Downs, **EL34.**
LONDON, Princess Louise Club, Holborn, **Helicopters.**
LONDON, The Pits, Green Man, Euston, (01 387 6977), **Sore Throat.**
LONDON, Rainbow, Finsbury Park, (01 263 3148), **Iggy Pop.**
LONDON, Rock Garden, Covent Garden (01 240 3961), **Flying Padovanis.**
LONDON, Star And Garter, Putney, (01 788 0345), **Trimmer And Jenkins.**
LONDON, Starlight Rooms, Hampstead, (01 624 7611), **La Rox / Boys Will Be Boys.**
LONDON, Sydenham Town Hall, **Back Door Man.**
LONDON, Upstairs at Ronnie's, Frith Street, (01 439 0747), **Stigma.**
LONDON, The Venue, Victoria (01 828 9441), **The Blues Band.**
LONDON, Windsor Castle, Harrow Road, (01 286 8403), **Accelerator.**
LUTON, Ranwell Club, **Rox.**
MALDON, Jubilee Hall, **Shades.**
MANCHESTER, Gallery Club, **Colours Of Time / Carmel.**
MIDDLESBROUGH, Rock Garden (241995), **Reville.**
MOSELEY, Fighting Cocks, **Mature Young Adults.**
PETERLEE, Norseman, **Fireclown.**
RAINHAM, Trafford Sports Centre, **Chemical Alice.**
SEAFORD, Great Dane, **Axe Band.**
SHIFNALL, The Star, (Telford 461517), **Last Way / Masslf Iddition.**

WAH!: Leeds Warehouse (Thursday).

SOUTHAMPTON, Joiner's Arms, St Mary's Street, **Micro Disney / The Flaa Macs.**
SOUTHPORT, Floral Hall, **Thin End Of The Wedge.**
STANMORE, Rugby Club, **Dreams Of Youth.**
STOCKPORT, Brutfield Hotel, **Thirteenth Candle.**
STOCKPORT, Warren, Buckley, **Motivation.**
STRATFORD UPON AVON, Green Dragon, **Detours.**
SUTTON IN ASHFIELD, Centre (Mansfield 52171), **Saracen.**
THRAPSTON, Beehive Club, **Energy.**
WESTCLIFF ON SEA, Cliffs Pavilion, **Chas And Dave.**

SUN 12

ALTRINCHAM, Unicorn Hotel, **Surgical Supports**
BATLEY, Stancliffe Cricket Club, **Rockabilly Rebs.**
BRIGHTON, Jenkinson's (25897), **Black Uhuru**
CHADWELL HEATH, Electric Stadium, (01 599 1533), **Mae West**
CHELTENHAM, Eve's, (41192), **The Professionals**
DUNDEE, Tayside Bar, **The Grip**
ECCLES, Town Hall, **Fireclown**
EDINBURGH, Ital Club, Playhouse Theatre, **Jah Warrior / Papa Swi Hi - Fi**
GLASGOW, Maestros, Scott Street, (041 332 0712), **Positive Noise**
GREAT CHESTERFORD, The Station, **The Work**
HAILSHAM, The Crown, High Street, (840041), **Nick Van Ede / The Drivers**
IRVINE, Amanda's, **The Cheaters**
LEEDS, Florde Greene Hotel, (490984), **Janine**
LIVERPOOL, Dockers, **Thirteenth Candle**
LONDON, Dominion Theatre, Tottenham Court Road, (01 580 9562), **Lee Sarden**
LONDON, Bridge House, Canning Town, (01 476 2889), **La - Rox**
LONDON, Greyhound, Fulham Palace Road, **The Alternative Cabaret**
LONDON, Half Moon, Herne Hill, (01 737 4580), **Motor Boys Motor**
LONDON, Hope And Anchor, Islington, (01 359 4510), **Telephone Bill And The Smooth Operators**
LONDON, King's Head, Fulham High Street, **Wax Effigy / The Smears**
LONDON, New Golden Lion, Fulham Road, **Supercharge**
LONDON, New Merlin's Cave, King's Cross, (01 837 2097), **Brian Knight Blues Band**
LONDON, 100 Club, Oxford Street, (01 636 0933), **Roger Fox Big Band**
LONDON, 101 Club, Clapham, (01 223 8309), **Thane / Impulse**
LONDON, Pegasus, Stoke Newington (01 226 5930), **Johnny Mars' Seventh Son**
LONDON, Pembury Tavern, Amhurst Road, Hackney, **Flying Saucers**
LONDON, Princess Louise Club, Holborn, **Wipe Out**
LONDON, Starlight Rooms, Railway Hotel, West Hampstead, (01 624 7611), **Black Market**
LONDON, Torrington, Lodge Lane, **Roel Jackson / GB Blues Company**
LONDON, White Lion, Putney, (01 788 1540), **Micky Barclay Band**
LUTON, Cotters, **Energy**
MANCHESTER, Cyprus Tavern, (236 3785), **Motivation**
NEWBRIDGE, Memorial Hall, **Dark Star**
REDHILL, Lakers Hall, **The Nightingales / Roy And The Rovers**
SLOUGH, Alexandra's, **Shades**
STEVENAGE, Bowes Lines Centre, **Chron - Gen / Splodge / Anti - Nowhere League**

MON 13

BIRKENHEAD, Sir James Club (051-647 8282), **Pictures Of Innocence**
BRISTOL, Colston Hall (291768), **Def Leppard**
BRISTOL, Granary (28272), **Byron Band**
CHADWELL HEATH, Electric Stadium (01-599 1533), **Rock 'n' Roll / Rockabilly Show**
ENFIELD, Charity Show, **Chas And Dave**
KEIGHLEY, Funhouse, **Rough Justice**

TOURS

CLIFF RICHARD is to play a massive tour this autumn taking in 30 dates. The veteran singer has his compilation album 'Love Songs' in the charts and is finishing off a new studio album which will come out in September.
Dates will be announced next week.

ROCKABILLY BAND **The Meteors** take on a mini-tour, culminating with a Rock Against The Royal Wedding gig at Bromley on July 29. The band, who have just released a new single 'Radioactive Kid', play: London Greyhound July 9, Bath Arts Centre 15, Bristol Granary 16, Cardiff Grass Roots 17, Feltham Football Club 25 and Bromley 29.

BIRMINGHAM HEAVY rock band **Magnum** take on a 15 date tour this month. A new album 'Chase The Dragon' is now to be released at the end of August.
Dates are: Middlesbrough Rock Garden July 10, Liverpool Warehouse 11, Leeds Florid Green 12, Colwyn Bay Pavilion 13, Burnley Cats Whiskers 14, Ayr Pavilion 15, Edinburgh Nite Club 16, Newcastle Mayfair 17, Retford Porterhouse 18, Gillingham King Charles Hotel 19, Bristol Granary 20, Wigan Pier 22, West Runton Pvilion 24, St Albans City Hall 25 and London Marquee 26.

KILLING JOKE play a few dates later this month at: Sheffield Polytechnic July 25, Ayesbury Friars 25, London Lyceum 26 and Bath Pavilion 28.

JAZZ-FUNK band **Shakatak** are to play a number of dates this month. They are: Haywards Heath Taverners July 17, Yeovil Carnaby's 18, Capital Jazz Festival 18, Middlesex & Herts Country Club 22, Norwich Penny's 23, London venue 24 and Bishops Stortford Triad Club 25.

THE PRETENDERS have changed two dates on their coming tour. They now play St Austell Coliseum on July 22 and Yeovil St Johnson's Hall 23.

THE MONOCHROME set return from dates in Italy to release a new single and undertake a tour here. The single comes out this week and is entitled '10 Don'ts For Honeymooners', while the tour kicks off at Manchester Rafters on July 15. Then: Leeds Warehouse 16, Retford Porterhouse 17, London Lyceum 19, Edinburgh Nite Club 25 and Sheffield Limit 28. More dates will be added.

BLACK UHURU have added a Manchester show to their coming tour at the Mayflower Club on July 11. The group have also transferred their Birmingham date from the Odeon to the Bingley Hall as it has a larger capacity. A single 'Sponji Reggae' is released this week, from the band's 'Red' album.

BUMBLE AND THE BEEZ play the following London dates: Dingwalls July 11, Hitchin Reflections 14, Rock Garden 17, Venue 22, Half Moon Herne Hill 24 and Venue 31.

ARIEL FX play two gigs at the Venue on July 13 and London Rock Garden 18.

NORTHAMPTON BAND **The World Service** play Kettering Rising Sun on July 11, London Windsor Castle 14, Northampton Romany Club 19 nand London 101 Club 25.

ERIC RANDOM plays London Heaven on July 14 as part of a Crepuscule (the record company) night and on July 14 play at the Centro Iberico at London's Harrow Road.

WAH! have added another date to their current tour at Northampton Roadmenders on July 11.

SNAX, headed by ex-Eddie And The Hot Rods singer Barrie Masters play Cambridge Raffles on July 11 and London Dingwalls 14. A tour is planned for August.

THE STAPLE SINGERS have moved their Hammersmith Odeon on July 12 to the Venue on the same date. Tickets for the new show are £4.50 and ticket holders can either have a refund or change their tickets for a new date.

LEVEL 42 headline on all nighter at the London Lyceum on July 28/29 to celebrate the Royal Wedding.

THE PASSAGE are playing "one gig a week" and have the following dates lined up: Bath Nero's July 9, London Moonlight 15, Manchester Anderton's 23 and Liverpool Bluecoat Hall 31.

LAVERNE BROWN, the ex-lead singer with Red Beans and Rice plays a few dates on his own around London at: 10 Club July 10 and Hornsey Railway 12.

LUCKY SADDLES play the London Rock Garden on July 14 and 101 Club August 6.

THE NIGHTINGALES play Coventry General Wolfe July 9, London Moonlight 11, Redhill Lakers Hotel 12, London Rock Garden 15, London Venue 16, Birmingham Fighting Cocks 17 and Birmingham New Inn 24.

RADIO

SMOKEY ROBINSON takes pride of place on Radio One this Thursday as Paul Gambaccini launches the first of a long series of profiles on some of the most important figures in the development of rock. Sad BBC planning has it clash with Top Of The Pops, but what else do you expect? Elsewhere Cabaret Futura man Richard Strange chats to Mick Wright after midnight on Beacon Radio while the original wildman of Detroit — Iggy Pop — drops in on Radio Trent's 'Castle Rock'.

□ The Who and their touring entourage are the subject of Southern TV's 'Bands Make It Rock, Roadies Make It Roll' documentary at 10.35 but viewers in the North will get the chance to see Adam and The Ants, Chas and Dave and Kiki Dee instead on a repeat of Tyne Tees 'Razzmatazz' opener. More rock is repeated on the ITV Network's 'Get It Together' — this time The Nick Straker Band, The Purple Hearts and the Boomtown Rats. Level 42 are guest on Peter Powell's Radio One Show during the afternoon, Ian Gillan, Emperor Rosko and Mike Read review the singles on 'Roundtable' while Verdis and extracts from Rick Wakeman's 'Six Wives Of Henry VIII' mark the high spots of 'The Friday Rock Show'. Regionally Attack review the week's releases on Beacon's 'Newspins' and DJ from the Nottingham Boat Club, Metal Mickey takes over Radio Trent's 'Castle Rock' for the evening.

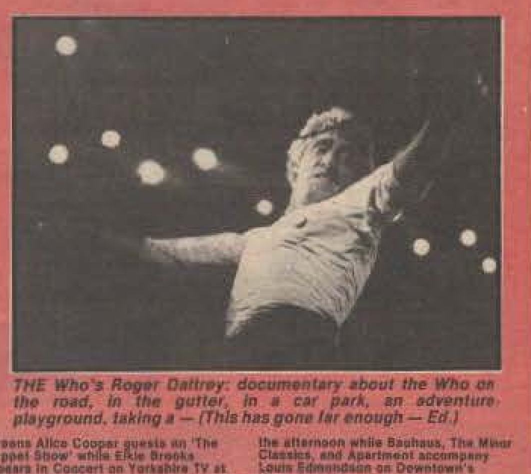
□ Saturday sees the first of BBC 1's new morning Pop show 'Get Set For Summer' and host Peter Powell introduces Kiki Dee and The Beat. John Peel, Billy Currie and Clem Burke are among the panelists on 'Pop Quiz' in the evening. Supercharge and The Pencils play Radio One's 'In Concert', Tony Benyon (better known as the NME's Lone Groover) joins Stuart Colman on Radio London's 'Echoes', Portsmouth ex-pats The Keys join local favourites Tours and Da Biz on 'Solent Rock' (Radio Solent) while the all - metal Leviathan join Glen Thompsett on Severn Sound's 'Rock and A Cast Of Thousands'.

□ 'Twentieth Century Box' starts up again on LWT Sunday lunchtime. This time Danny Baker investigates teenage gang warfare before, from next week, the show turns its attentions on the Music Business proper. Still with the TV screens Alice Cooper guests on 'The Muppet Show' while Elkie Brooks appears in Concert on Yorkshire TV at 11.15. Capital Radio's 'In The City' series continues to examine London's musical trends during the afternoon with part One of a rhythm and blues special: The Squirts play Cardiff Broadcasting's 'Tiger Bay Rock Show'; French rockers Telephone visit Radio Newcastle 'Bedrock' while The Climax Blues Band's Peter Haycock talks to Graham Neale on Radio Trent's 'Review'.

□ Country music is Monday's centrepiece. BBC 2's 'Sing Country' at 9.00 stars Carl 'Blue Suede Shoes' Perkins and Jerry Lee Lewis while ATV's 'All British Country Music Special' stars Matchbox and Poacher. Simple Minds and Rout 2 are the subject of Radio Clyde's patriotic 'Rockfiles'; Madness bring mayhem to Severn Sound during the afternoon while Bauhaus, The Minor Classics, and Apartment accompany Louis Edmondson on Downtown's 'Soundcheck'.

□ New York street poet - cum - rocker Jim Carroll joins the Au Pairs on Tuesday's Old Grey Whistle Test while, at the other end of the scale, Bucks Fizz, Kate Bush and the Heartbeats are the stars of ITV's 'Razzmatazz'. Atack, Kim Wilde and Kiki Dee are all guesting on Radio Clyde's 'Stick It In Your Ear' while, sticking with the 'K's, Kim Carnes talks to Severn Sound's Steve Ellis at 8.00. Radio Humberside's Paull Hunsley Electric Wireless Show features Johnny Solo and the Escalators.

□ Finally Ritchie Blackmore's Rainbow stand alone on Wednesday as some, other or all of them should be in the studio at Radio Trent for Graham Neale's 'Castle Rock'. And that, said Chas, is that.



THE Who's Roger Daltrey: documentary about the Who on the road, in the gutter, in a car park, an adventure playground, taking a — (This has gone far enough — Ed.)

LEEDS, Marquis Of Granby (454480), **96 Tears**
LEEDS, Warehouse (486 287), **B Movie**
LONDON, Basement Bar, Clarendon Hotel, Hammersmith, **Whizz Kids / Top Secret / Kidz Next Door**
LONDON, Dingwalls, Camden Lock (01-267 4967), **Arthur 2-Stroke / Answer / True Life Confessions**
LONDON, Greyhound, Fulham Palace Road, **Panic / Defendants**
LONDON, Heaven, Charing Cross, **Repetition Marine / Richard Jobson And Friends / Videos**
LONDON, Hope And Anchor, Islington (01-359 4510), **Rhythm Method**
LONDON, Marquee, Wardour Street (01-437 6603), **Steve Gibbons**
LONDON, Moonlight Club, West Hampstead (01-624 7611), **Almost Brothers / Bumble And The Bees**
LONDON, New Golden Lion, Fulham Road, **Bob Kerr's Whoopee Band**
LONDON, Old Queen's Head, Stockwell Road, **Klean Heels**
LONDON, 100 Club, Oxford Street (01-636 0933), **Stan Sulzman Quartet**
LONDON, 101 Club, Clapham (01-223 8309), **The Refreshers / Luna Park**
LONDON, Pembury Tavern, Amhurst Road, Hackney, **Devotion**
LONDON, The Pits, Green Man, Euston (01-387 6977), **Animal Magnet**
LONDON, Princess Louise Club, Holborn, **Ron And Obvious**
LONDON, Rainbow (01-263 3148), **Black Uhuru**
LONDON, Rock Garden, Covent Garden (01-240 3961), **Airstrip 1 / Roulette / Sinister Dexter**
LONDON, Roundhouse, Chalk Farm (01-223 8429), **Harfoot Brothers**
LONDON, Starlight Rooms, Railway Hotel, West Hampstead (01-624 7611), **The Suspects / The Pierres**
LONDON, Tramshed, Woolwich (01-855 3371), **Ivory Coasters**
LONDON, Upstairs at Ronnie's Frith Street (01-439 0747), **En Route**
LONDON, The Venue, Victoria (01-828 9441), **A Bigger Splash**
MANCHESTER, Apollo (273 1112), **Barbara Dickson**
MANCHESTER, Forum Theatre (01-437 9663), **Surgical Supports**
OXFORD, Scamps (45136), **The Professionals**
SOUTH SHIELDS, Legion, **Toy Dolls**
SOUTHALL, White Hart, High Street, **The Questions**
WALLASEY, The Dale Inn, **Stun The Guards**
WESTERHAM, Little Theatre, **Back Door Man**
WILLENHALL, Red Lion, Walsall Road, **Dismal Jackets**

TUES 14

BATH, Tiffany's (65342), **The Professionals / B-Movie**
BIRMINGHAM, Odeon (6436101), **Def Leppard**
BLAKELEY, Lion Inn, **Shake Appeal**
BOLTON, Railway Hotel, **Body**

Blackmore's Rainbow play, suitably enough, the Rainbow on Thursday.

BRIGHTON, Richmond Club, **Nightingales / Lowdown International**
BURY, Derby Hall (061 761 7107), **Interchange Theatre / Opera / Spy**
CARDIFF, Chapter (31194), **Beat Roots**
CHADWELL HEATH, Electric Stadium (01 599 1533), **Park Avenue / Dummies Don't Talk**
CRAYFORD, Town Hall, **Titan**
HULL, New Theatre (20463), **Barbara Dickson**
ILFRACOMBE, Carousel Club, **Cheeky Bouquet**
LEEDS, Queen's Hall (31961), **Rainbow**
LEEDS, Yorky Bar, **Kill Another Night**
LONDON, Bridge House, Canning Town (01 476 2889), **Billy Christian / Tony O'Malley**
LONDON, The Cavern, Uxbridge Road, Southall, **Red Box / Cry Cry Cry**
LONDON, Clarendon Hotel, Hammersmith (01 748 1454), **The Sponge Maniaks**
LONDON, Dingwalls, Camden Lock (01 267 4967), **Honeydrippers**
LONDON, Greyhound, Fulham Palace Road, **Nightdoctor**
LONDON, Hope And Anchor, Islington (01 359 4510), **21 Guns**
LONDON, Moonlight Club, West Hampstead (01 624 7611), **The Chefs / Hugo Clang**
LONDON, New Golden Lion, Fulham Road, **Transit**
LONDON, Old Queen's Head, Stockwell, **Empires**
LONDON, 100 Club, Oxford Street (01 636 0933), **Theatre Of Hate**
LONDON, 101 Club, Clapham (01 223 8309), **PK And The Product / Diorapture**
LONDON, Princess Louise Club, Holborn, **Perfect Idiot**
LONDON, The Pits, Green Man, Euston (01 387 6977), **The Dancing Did**
LONDON, Rock Garden, Covent Garden (01 240 3961), **Lucky Saddles / Auntie And The Men From Uncle**
LONDON, Star And Garter, Putney (01 788 0345), **45's**
LONDON, Starlight Rooms, Railway Hotel, West Hampstead (01 624 7611), **Gulli Edge / Eye Q**
LONDON, Tramshed, Woolwich (01 855 3371), **Sammy Rimmington Jazz Band**
LONDON, Upstairs at Ronnie's, Frith Street (01 439 0747), **Fugitive**
LONDON, The Venue, Victoria (01 828 9441), **Roches**
LONDON, White Lion, Putney (01 788 1540), **Back To Back**
LONDON, Windsor Castle, Harrow Road (01 286 8403), **The World Service**
MANCHESTER, Lamplite, **The Cheaters**
SEVENOAKS, Roundhouse, **Back Door Man**
SOUTHAMPTON, Gilbies Club, **The Press**
SOUTHAMPTON, Waltham Chase Community Centre, **Dream Sequence**
SWINDON, Brunel Rooms (31384), **Byron Band**

WED 15

BIRKENHEAD, Sir Jamss Club, **Stranger / Rollin' Thunder**
BOURNEMOUTH, Exeter Bowl, **The Professionals**
BRIGHTON, The Kensington, **Eversharp And The Features**
CANTERBURY, Salisbury Inn, **Back Door Man**
CARDIFF, Casablanca, **Beat Roots**
CHADWELL HEATH, Electric Stadium, The Greyhound, (01 599 1533), **The Passage / The French**
CORBY, Rafters, **Energy**
INVERNESS, Ice Rink (5711) **The Pretenders**
LEICESTER, Granby Hall (27832), **Rainbow**
LONDON, Bridge House, Canning Town (01 476 2889), ***Circles* by Sounds Insane Theatre Company**
LONDON, Greyhound, Fulham Palace Road (01 385 0525), **The Gas**
LONDON, Hope And Anchor, Islington (01 359 4510), **Lucky Saddles**
LONDON, King's Head, Fulham High Street (01 736 1413), **Variants**
LONDON, New Golden Lion, Fulham Palace Road, **Bumble And The Bees**
LONDON, 100 Club, Oxford Street (01 636 0933), **Concorde All Stars**
LONDON, 101 Club, Clapham (01 223 8309), **Malchix / To The Finland Station**
LONDON, The Pits, Green Man, Euston Road (01 387 6977), **Wreckless Eric**
LONDON, Princess Louise Club, Holborn, **Phil Taylor And Friends**
LONDON, Rock Garden, Covent Garden (01 240 3961), **Nightingales / Lowdown International**
LONDON, Starlight, West Hampstead (01 624 7611), **Taiwan Pins / Empty Vessel**
LONDON, The Ship, Rumstead Common, **Birds Have Ears / Alternative Disco**
LONDON, Upstairs at Ronnie's, Frith Street (01 439 0747), **Mugshots**
LONDON, The Venue, Victoria (01 828 9441), **Johnny Mars' Seven Sun / The Chesters**
MANCHESTER, The Swing Club, **Dr Filth**
NEWCASTLE, Cooperage (28286), **Cirkus**
PORTSMOUTH, The Elms (24295), **Truffle**
SAFFRON WALDEN, The Commons, **Chas And Dave**
SHEFFIELD, Royal Hotel, **The Flying Alphonso Brothers**
SOLIHULL, Civic Hall (6789), **Chainsaw / Amazing Ernie Bloggs And The All - Stars**
WAKEFIELD, Speakeast, **Fireclown**
WIGAN, Pier, **Byron Band**
WORTHING, Balmoral (36232), **Crush The Clock**

MOVIES

THERE is only one movie you need concern yourselves with this week. EXCALIBUR is not only the film of the year, it's the film of the decade and is likely to usher in a new wave of mythical and fantastical movies.

The legend of King Arthur and the Knights of the Round Table, Habitat hippies notwithstanding, remains the most potent and durable myth of these isles, in the face of which fictional fantasies like The Lords Of The Rings struggle like so many weak-kneed dwarves, vainly beating tiny fists against the armoured might of the forces of Camelot. I shouldn't need to expound the story; every schoolkid ought to know it. The rise of King Arthur and Camelot, the golden city containing the most perfect knights in Christendom who watched over the lands without like ironclad guardian angels is told in cinematic shorthand; and its subsequent fall, incorporating all the associations of loss of innocence, the dawn of "rational" age and the decline of man to his present unheroic status is dealt with in detailed imagery by a master filmmaker who knows the difference and the connection between myth and the movies.

The fulchrum of the movie is indoubtedly Merlin, played by Nicol Williamson in a steel skullcap and a thesauraus of characters and accents. A natural wizard and an extraordinary actor, he appears not only to be a creature of another age but several ages. Matched against him is the subtly sinister Morgana (Helen Mirren), whose low-key villainy and hooded sensuality has the reptilian deviousness of a modern businessman. She perfectly represents the new age for which Merlin has to make way.

Because of the power wielded by these central characters the remainder seem like pawns in a hideously inevitable extraterrestrial chess game; and so they should. Nigel Terry's Arthur is a gauche Irish puppy before he pulls the sword from the stone and has to learn how to be a king the hard way. Much blood is spilt and many grey hairs added before he understands the nature of his position and even that has to be spelled out to him by the humblest knight, Sir Perceval, on his return from the Grail Quest. Sir Lancelot is a blond, blue-eyed beauty in the muscular shape of Nicholas Clay whose singleminded defence of Queen Guinevere's honour, despite the fact that they have . . . er . . . lain together, is entiraly convincing. But Boorman's masterstroke is in the introduction of the evil Sir Mordred — the harbinger of death for Camelot — whose first appearance is in golden armour, the customary symbol of Good, and whose features, when unmasked, resemble an adolescent Gabriel.

EXCALIBUR is a great mythical cocktail shaken, stirred and poured by the head barman and a master filmmaker. Have one on me.

S.O.B. sees director Blake (PINK PANTHER) Edwards continuing to restructure his wife Julie Andrew's career around the flimsy concept that underneath her wholesome lurks a real good actress and a genuine '10'. Dunno about that but S.O.B. is a very funny film nonetheless. Hysterically anti-Hollywood and all it contains it features Richard (SOAP) Mulligan as a demented director, Robert Vaughn as a slimy studio boss, William Holden as an ageing lecher and Robert Preston as the family doctor who takes time off from his bottle to stick a hypo in Julie's bum prior to the historical scene when she unveils those precious boobs. Don't hold your breath, boys. There's a strong supporting cast . . .

Jo Dietrich

Richard Mulligan plays the part of a paranoid movie producer as only he can in Blake Edward's new film, 'S.O.B'.

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Discos

By JAMES HAMILTON

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 37) with increased support are Morrissey Mullen 'Slipstream' / 'Do Like You' / 'Badness' / 'Stay A While' (Beggars Banquet LP), Teruo Nakamura 'Houte 80' (Japanese Agharta LP), Boystown Gang 'Rember Gang 'Remember Me' / Ain't No Mountain High Enough Suite' / 'Cruisin The Streets' (US Moby Dick 12in), Side Effect 'It's Got To Be Love' / 'Make You Mine' (Elektra LP), Jacksons 'Walk Right Now' (Epic 12in), Avonn 'Everybody Get Down' (US RBL 12in), Carrol Jiani 'The Woman In Me' / 'Hit'n Run Lover (Remix)' (Canadian Matra LP), Steve Winwood 'Night Train' (Island 12in), Bits & Pieces 'Don't Stop The Music' (Island 12in), Prince 'Head' / 'Gotta Stop' / 'Uptown' (Warner Bros 12in), Klymaxx 'Never Underestimate The Power Of A Woman' (Solar 12in), Manhattan Transfer '(Wanted) Dead Or Alive' / 'On The Boulevard' (Atlantic LP), Mona Raye 'Do Me' (US Park Place 12in), Don Armando 'Deputy Of Love' / Gichi Dan 'Cowboys and Gangsters' (Ze LP), Eddie Russ 'Zaius' / 'See The Light' (US Monument LP), Dillinger 'Melting Pot' (A&M 12in), Candido 'Jingo' (Excaliber 12in), Graingers 'Shine Your Light' (US BC 12in), Potion 'Catch The Feelin' / 'Showstopper' (Slapps & Sticks 12in), Raydio 'Still In The Groove' / 'A Woman Needs Love' (Arista 12in), Grace Jones 'I've Seen That Face Before (Libertango), (Island LP), Compass Point All Stars 'Peanut Butter (Pull Up To The Bumper Dub') (Island 12in), Commodores 'Lady (You Bring Me Up)' (US Motown LP), Change 'Stop For Love' / 'Heaven Of My Life' (WEA 12in), Fatback 'Take It Any Way You Want It' (Spring 12in), Kleer 'De Kleeer Ting' (Atlantic 12in), Reddings 'If You Feel It' / 'You're The Only One' (US BID LP), Pleasure 'Glide' (Fantasy 12in), Cheryl Lynn 'In The Night' / 'I'm On Fire' (US Columbia LP), Was (Not Was) 'Out Come The Freaks' (Ze 12in), Karen Silver 'Set Me Free' (Canadian Quality / RFC 12in), Roberta Flack 'Lovin' You (Is Such An Easy Thang To Do)' / 'Qual E Malindrinho' (US MCA LP), Azoto 'San Salvador' (Dutch Rams Horn 12in), Gap Band 'Yearning For Your Love' (Mercury 12in), Shalamar 'Uptown Festival' / 'Take That To The Bank' (Golden Grooves 12in).

DORC (Disco Featured Pop Hits): 1 (1) Ultravox, 2 (2) Specials, 3 (10) Bad Manners, 4 (7) Shakin' Stevens, 5 (4) Adam, 6 (3) Kim Wilde, 7 (6) Toyah, 8 (5) Kim Carnes, 9 (11) Tenpole Tudor, 10 (8) Hazel O'Connor, 11 (9) Bucks Fizz, 12 (19) Durran Durran, 13 (12) UB40, 14 (-) Kiki Dee, 15 (-) Kraftwerk 'Calculator', 16 (13) Phil Collins, 17 (6) Nolans, 18 (-) Gidea Park, 19 (14) Stray Cats, 20 (18) Kate Robbins.

HIT NUMBERS: Beats Per Minute for last week's pop charts entries on 7in (endings denoted by "f" for fade, "c" for cold, "r" for resonant) are Star Sound 124f, Bauhaus 0-89 / 45f, Eurythmics 156f, Samson 175f, Rick James 122f, Jacksons 133f, Joe Jackson 198 - 0r, Jim Steinman 55 - 110 / 55 - 109 - 111f.

UK NEWIES

ABBA: 'Lay All Your Love On Me' (Epic EPC A13-1458). Now sounding really strong on unremixed but beefily cut 12in, their galloping 0-133-134 bpm disco pounder has a spacious choral sound lined to a Sylvester / Tantra - type beat and will obviously be huge pop — plus it's flipped by the almost Quo - like powerfully trucking 127 - 128 - 127 bpm 'On And On And On'!

STEVIE WONDER: 'Happy Birthday' (Motown TMG 1235). There can hardly be a jock that hasn't used this languidly bubbling but madly infectious 117 bpm loping swayer, even if only trotting it out now on the title's occasion (ie: someone has a birthday every night!), and now it's finally on single — but only 7in commercially with an instrumental flip, lucky mailing list DJs getting the long prepared promo 12in flipped by Martin Luther King's 'I Have A Dream' sermon.

MANHATTAN TRANSFER: '(Wanted) Dead Or Alive' (Atlantic K11668). Great — their dynamite happy jump-up 121 bpm version of the Mighty Sparrow's terrifically worded calypso is now on 7in and should add lotsa fun to those party moments when the tempo varies.

MORRISSEY MULLEN: 'Do Like You' (Beggars Banquet BEG 60T). Stevie Wonder's chorus is chanted by Linda Taylor while sax 'n' guitar solo on speedily skipping bass rumbled fast 126-125 bpm 12in jazzy flier, flipped by the slightly fluctuating 114 bpm bumpily bluesy 'Badness', both sounding better cut loud on this rapid follow-up to their previous limited edition 12in.

BROTHERS JOHNSON: 'Caught Up' (LP 'Winners' A&M AMLK 63724). Immensely disappointing self-produced glossy slick set devoid of funk despite lots of lyrics about dancing, the only standout being this Valerie Johnson-sung pitter-pattering rolling 55/27-112/56 bpm jogger with an interesting bassy undertow, while the grittiest they get is the jointingly bumping 119-118-120 bpm staccato 'Teaser' thumper, the 127 bpm 'The Real Thing' and 131 bpm 'Dancin' Free' being all surface speed and no substance, 'Hot Mama' a 0-134 bpm rock-orientated chugger, 'Do It For Love' a jerky 123-124 bpm skitterer, 'In The Way' a bass tugged 0-84/42-85 bpm jogger, 'Sunlight' a prettily looping 55/110 bpm slowie, 'I Want You' a 0-35/71 bpm smoocher with searing rock guitar, and 'Daydreamers Dream' an Elton John-like disjointed 34 bpm jolter.

GILBERTO GIL: 'Maracatu Atomico' (LP 'Nightingale' Elektra K 52120). Sergio Mendes-produced Portuguese-sung bubbly semi-slow 105/53-107 bpm South American swayer from 1979 that Fred Dove has evidently geed-up some jocks on, 'Samba De Los Angeles' being an ethnic 118-121-123-121-123 bpm Brazilian knees-up (more authentic than Shakatak!), other tracks slowies.

ALSO RELEASED but house hunting has cut into reviewing time, meaning I couldn't devote the usual average 36 hours to putting this page together this week, are PLEASURE 'Glide' (Fantasy FTCT 196), WAS (NOT WAS) 'Out Come The Freaks' (Ze 12WIP 6709), EDDY GRANT 'I Love You Yes I Love You' (Ensign ENYT 216), and the great MODERN ROMANCE 'Everybody Salsa/Salsa Rappsody' (WEA K 18815T) — sorta The Clash meet Salsa at circa 124 bpm!

DJ TOP TEN

DAVE KING is now resident at Blackpool's Rank-run Man Friday's in Market Street, a members' club established five years and still open six nights a week. Finding "good new dance music thin on the ground" (a point I must contend with), Dave has compiled a "classic floor-fillers" chart, including some old faves from Burnley Angels, Wigan Cassinellis and Manchester Lofters.

1975 EXPANSIONS, Lonnie Liston Smith, RCA 12in
1974 IN THE BOTTLE, Gil Scott-Heron, Champagne 12in
1979 SPACE BASS, Slick, Fantasy 12in
1978 DISCO NIGHTS, GQ, Arista 12in
1978 ON BROADWAY, George Benson, Warner Bros LP
1979 DANCER, Gino Soccio, Warner Bros 12in
1978 GET ANOTHER LOVE, Chantal Curtis, Pye 12in
1979 I WANT YOU FOR MYSELF, George Duke, Epic LP
1980 YOUNG CHILD, Ronnie Laws, UA 12in
1977 LET'S CLEAN UP THE GHETTO, Philly All Stars, Phil Int 12in

DISCO DATES

THURSDAY (9) Lyndon 'T' jazz-funks North Wembley Fenders at the Chequered Flag in East Lane weekly; FRIDAY (10) Chris Hill jazz-funks Didcot Rio, Carling Disco Dancer Contest's £1,000 national final is at Sheffield Top Rank Suite, Kev Hill does Under-18s at Brentwood Social Centre, Martin Collins jazz-funks Wellingborough Tithe Barn, Steve Day jazz-funks Chingford Jaceys Wine Bar (either weekly or nightly, it's unclear); SATURDAY (11) Heath Bros play London's Tottenham Court Road Horseshoe Jaffas, Chris Brown jazz-funks Leysdown Stage 3, Roger Scott and James Hamilton rock 'n roll 'n sock 'n soul Southgate Royalty; SUNDAY (12) Sean French and John DeSade jazz-funk Bearsted Orchard Spot near Maidstone; MONDAY (13) Dave Rawlings hosts a jazz-funk special at Reading Rebeccas; TUESDAY (14) Russ B & Cosmic jazz-funk & soul Westcliffe Leisure Centre near Southend with free admission; WEDNESDAY (15) John DeSade souls Hawkinge Sound House near Folkestone weekly; THURSDAY (16) General Vincent, Cpl Young, AC Hudd, Captain Hamilton plus other assorted military liggers celebrate the cessation of hostilities at Dartford Flicks' VE Night, complete with tank, searchlight and small-arms.

RAY PARKER Jr. of Raydio is in the States a bigger star than you might suppose, owning a two million dollar house right at the top of Beverly Hills (above Frank Sinatra's) which, he told recent visitor Chris Hill, he paid for all by himself . . . unlike some stars whose homes are owned by their record companies.

IMPORTS

COMMODORES: 'Lady (You Bring Me Up)' (LP 'In The Pocket' US Motown M8-955M1). A crucial set for the group as a whole if not so much for Lionel Richie (purveyor of smash soundalike ballads to the US charts), finding them in a welcome earthier mood of late — for proof just check the funky album title and then try dancing to this the set's first single (already out here on slightly faster 0-122bpm 7in TMG 1238, the LP being due as STML 12156), a steadily thudding and humming deceptively catchy 0-121bpm chugger that chops sensationally minus intro out of Cheryl Lynn. "Keep On Taking Me Higher' is a jerkily strutting enthusiastic 125-126-125bpm smacker building through nice percussion with jittery tension, 'Why You Wanna Try Me', a slow-starting convolutedly rolling 116bpm tripper with synth tones, various degrees of slowie being the attractive tender 35bpm 'This Love', grittily grinding soulful 39/78bpm 'Been Loving You', slow thudding husky 0-45 / 90bpm 'Saturday Night', the absolutely typical Richie compositions being the 21 / 43bpm 'Oh No' and 0-34bpm 'Lucy'.

AVONN: 'Everybody Get Down' (US RBL RB-1001). Probably the weekend's hottest 12in newie, somewhat in the Strikers / Wish style and just made for mixing with practically everything else that's currently hot (try it out of 'Wikka Wrap'!), this snazzy little 121bpm rhythm rattling and vocal scatting fragment could hardly be called great music (the flip is instrumental) but its mood and groove are so simple and strong it packs a powerful punch where it matters — out there on the floor.

PHYLLIS HYMAN: 'Can't We Fall In Love Again' LP (US Arista AL 9544). Her yummily packaged and long awaited lovely new set is distinguished by its classy slowies, mainly produced by Norman Connors with some by Chuck Jackson, the talking point being the soulfully soaring 0-44/88bpm title track duet with Michael Henderson, others being the Carole Bayer Sager / Burt Bacharach / Peter Allen-penned Dionne Warwick-ish 34 / 68bpm 'The Love Too Good To Last', disjointedly pulsating 0-35-37-35-37-35-37 / 75bpm 'The Sunshine In My Life', bass pattering 83bpm 'Don't Tell Me Tell Her' and straightforward 0-36bpm 'Just Another Face In The Crowd'. Best of the faster cuts is the rolling and tumbling 113-114bpm 'Tonight You And Me', the staccato spurting 126bpm 'You Sure Look Good To Me' being nice but with the wrong beat and 'I Ain't Asking' an Ashford & Simpson 113-114-115bpm swayer.

STACY LATTISAW: 'Feel My Love Tonight' (LP 'With You' US Cotillion SD 16049). Narada Michael Walden-produced set made samey by her inflexibly shrill immature voice (at least Narada's keeping consistent time these days!), this beefy bass rumbled fast 124bpm shuffler going into a Blondie-like rap, 'Young Girl' being a nice chunkily lurching monotonous 117bpm swayer with party noises, halfway, 'Spotlight' a Roberta & Donny tempo 111bpm catchy backbeat swayer with chart potential, 'Screamin' Off The Top' a bass introed busily backed steady smooth 116bpm clopper, 'Baby I Love You' a squeaky 113bpm chugger and 'It Was So Easy' a rolling 89bpm jogger, dead slowies being the dramatically introed but then bland 0-35bpm revival of the Moments' 'Love On A Two Way Street', 0-30bpm 'You Take Me To Heaven' and 0-15 / 30-31-0bpm 'With You'.

MARTINA: 'Central Park' (Canadian Black Sun BS-1, also US Brass BRDS 2515). Solidly clomping 120-122-123-122-120bpm 12in Eurodisco thudder with more than a hint of Gino Soccio's old 'Dancer' behind the chix 'n' chaps building to some good beefy instrumental solos, the more pedestrian but pleasant enough 118-119-120-117-120bpm 'Let It In' loper being flip.

CAPTAIN CHAMELEON: 'Grab Them Cakes' (US Millennium YD-11807). Bassily booming 103bpm 12in heavy funk semi-rap thudder mumbled and chanted by a mush-mouthed fella before excitingly erupting into a good 1:35 instrumental breakthrough which you can backtime Juny Boom's spoken 'Rules Of The Game' intro to good effect.

RAFAEL CAMERON: 'Number One' (LP 'Cameron's In Love' US Salsoul SA-8542). The Randy Muller-produced kid's got Stevie Wonder's gruff growl, and trademarked little yelp down pat and does 'em all over everything, the 12in issued 'Funtown USA' remaining more powerful than this more smoothly rounded simple little 122-123bpm jaunty jitterer or the bumpily chugging 117-118bpm 'Boogie's Gonna Get Ya', 'All That's Good To Me' being a pleasantly old fashioned bubbly 118bpm

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ODDS 'N' BODS

SHOWSTOPPERS' CORNISH weekender at Perran Sands (October 2/3/4) will star Froggy, Jeff Young, Chris Brown, Sean French, Tom Holland, Martin Collins and Chris Dinnis — "traitors", to quote a well known opinionated jock conspicuous by his absence from the bill! . . . I won't give you booking details because presumably tickets are only being sold to punters in the clubs . . . 'Wikka Wrap' in its US 12in version (SAM S-12339) is much edited, and minus the risque "twelve inch (ooh) disc" reference . . . Black Slate have a good new untitled red label Ensign 12in promo currently circulating, guesstimatedly called 'Are You Ready Now' 65/130 (intro)-63½/127-63/126bpm/"I've Got To Feel It (Reggae Music)' 0/84 (intro)-65bpm . . . WEA's Fred Dove has serviced a 'Going Back To My Roots' promo 3-track 12in, featuring two different lengths of Lamont Dozier's original plus the faster 119bpm Richie Havens version . . . 'Rainy Night In Georgia' will indeed be Randy Crawford's follow-up, a cert to smash . . . Heaven & Earth 'I Really Love You' is now on US WMOT 12in with an instrumental flip . . . Spandau Ballet, wickedly wondering which way Duran Duran will jump now, last week filmed an elaborate video at Soho's Le Beat Route (mentioned in the rap part of 'Chant No. 1') . . . Robbie Collins starts another new futurist night next Wednesday (15) at Ilford's Lords, in Cranbrook Road . . . MSO 'In The Jungle', recently reviewed killer pure Latin reve-up, is proving too elusive for shops to order on the unheard of Mainstreet label — does anyone know who distributes it (or indeed who sent it to me)? . . . Richard 'Dimples' Fields' dynamite 'I Like Your Lovin' (reminiscent somewhat of Lenny Williams' 'Shoo Doo Fu Fu Ooh') causes a stampede every time it's played by us at Mayfair Gullivers (where Graham Gold never let up telling everyone it was his birthday last Saturday night) . . . Rick James' absence from the UK chart was obviously too great an embarrassment for Motown to bear . . . Gap Band appears to be selling mainly for the 'Oops Up Side Your Head' flip, again . . . WEA's mailing list DJs seem to lack consistent staying power, charting everything as they get it and then dropping it for the next batch the following week, which surely is not what Fred finds most effective? . . . See Bees T-shirt printers (you see their wares on sale at all the best gigs) have a nifty new design, an 'All American Jazz Funk Giants' eagle logo on grey fabric . . . Greg Davies (Bedford) got in the year's first Xmas card on his return from the States and an exploration of Dallas' flourishing jazz clubs, the 'Strictly Tabu' apparently being best of seven he visited . . . Paul James (Halesowen Elite mobile) hosted the entertainment at Birmingham's Strathallen Hotel recently for the Miss Europe contestants — luck dog! . . . Chris Ellis sez the next Staines Fushion Few naughty Caister magazine is now in production, and adds a belated happy 21st to Kathryn Peatfield, who's "blonde, beautiful, and ultra-wow!" . . . Andrew Worthington-Jones, pop jock at North Wales' Bodelwyddan Poppeys Country Club, helped car-troubled disco DJ colleague Alan Taylor by giving a lift to a friend of his only to break down himself — his kind gesture costing a £40 repair bill and no sleep for 24 hours (still, £40 wouldn't get a fan belt fitted in London!) . . . Liverpool Gnome (or is it Pixie?) Alan Cody must have an interesting trick to have earnt the nickname 'Nutcracker' . . . 'Clash Of The Titans' has such dodgy special effects you'll believe a horse CAN'T fly, 'For Your Eyes Only' is OK but not as good as the last one, while the mega-monster will be 'Raiders Of The Lost Ark', which leaves you like a wrung-out rag within the first five minutes and then gets even more exciting, funny, and visually stunning — the best film since 'Stars Wars', see it, see it, see it! . . . UK Disco 90's upper reaches are especially tough to crack right now, with so much strong product stacked up and trying to climb . . . DJ contributors, for goodness sakes get your gig details in early (Paul Clark, that means you especially!) as it's a shame when they keep arriving a week too late — the deadline is Wednesday of the week before the week of publication, and remember that the post is awfully slow at present . . . MAKE IT MELLOW, KEEP IT FUNKY, YO HO HO!

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CONTINUED FROM PAGE 31

tripper with nice "shoobedooba" backups and all other cuts slowies.

GREG PHILLINGANES: 'Do It All For Love' (LP 'Significant Gains' US Planet P-17). Synthesist to the stars and Stevie in particular, Greg gets kinda Wonder-ful on this trickily low-key introed lightweight cool jiggly 122bpm loper, and even more so on the pretty 112bpm 'I Don't Want To Be The One' samba and guitar-introed jolting 0-97bpm 'Baby I Do Love You' swayer, while 'Maxxed Out' is a mainly instrumental extremely heavy slow 106bpm funk bumper with Herbie Hancock's synthetic bass behind vocoder vocals, 'Big Man' an angrily buzzing 116-0bpm vocoder thumper and 'Girl Talk' a disjointed but interesting 111bpm treatment of the Neal Hefti / Bobby Troup standard. Reaction is coming from a Fred Dove DJ special, but in truth the album mix lacks the edge to cut through.

THE SOS BAND: 'Do It Now' (US Tabu 4Z8 02128). Changing one word and no notes, this noisy and nasty imitation of their 'Do It Right' monster is on lavishly eye-cued 12in with three different versions, 'Long' at 0-121-120-119 (band 5)-120-119 (band 8 on) bpm mixing with BB&Q, 'Part 1' at 121-120-119bpm, 'Part 2' at 0-121-120-119 (band 4 on) bpm, this latter being most subdued with a variation of the gimmicky intro that segues superbly out of Rafael Cameron ... the only reason why I bought it! The digital mix-emphasised tinkling glockenspiel-filled shrill triteness might ring bells with Young & Co fans. Or might not.

LIME: 'Agent 406' (LP 'Your Love' US Prism PLP-1008). Hold your hats, it's galloping gay disco time with a vengeance, this exciting 128-130bpm instrumental pounder being just like Kat Mandu's 'The Break' (it's all the same gang so not too surprisingly), while the girlie group gets going on the similarly styled 138bpm title track in both its original and remixed form, the 121bpm 'You're My Magician', 122bpm 'I'll Be Yours', and more melodic 128bpm 'It's You'.

FELA ANIKULAPO-KUTI: 'Unknown Soldier' LP (US Uno Melodic UM-0002). Somewhat ethnic and angrily political (it's about the death of his mother), this shiftingly textured side long title track 101-103-104-103-0bpm Afro chant has the same rhythmic roots as Odyssey / Lamont Dozier and although not exactly starting with impact could reward adventurous programmers as it gratifyingly does attract a floor (admittedly at African-frequented Gullivers) the longer it's on. The other side is a slower instrumental version.

SYLVIA STRIPLIN: 'Searchin' ' (LP 'Give Me Your Love' US Uno Melodic UM-0004). Roy Ayers / Jaymz Bedford-produced pleasant squeakily souled slightly Diana Ross-ish set, strongest out-and-out dancer probably being this bubblingly clopping 123bpm loping swayer (other than the recently warm 110bpm title track), the jazzy slow 45 / 90bpm 'You Can't Turn Me Away' ending up with some high pitched wailing, 'Toy Box' being a steadily thudding 115-112bpm swinger, 'You Said', a bumpy 54 / 108bpm jogging squeaker, 'Look Towards The Sky', a bumpy 58 / 117-60 / 120bpm semi-slow swayer, 'All Alone' an attractive 111bpm swayer, and 'Will We Ever Pass This Way Again' a 36bpm smoocher.

SUMMER GROOVE starts this Friday (10) on BBC Radio One between 4.30 - 5.30pm with Froggy (standing) and Peter Powell presenting a mixture of hot new soul sounds and some session tapes. Froggy feels that the Beeb's top brass remain unconvinced that there's an audience for our kind of music and reckons that feedback in the form of constructive letters to them could be helpful — so get writing. And, PP, make it funky!

GENE CHANDLER: 'Love Is The Answer' (LP 'Here's To Love' US 20th Century Fox / Chi-Sound T-629). This fairly featureless 119bpm shuffler with muttering intro and synthetic twiddles sounds acceptable to radio jocks (though are they actually excited by it?) and is likely to be a single here instead of America's sophisticated 'I'm Attracted To You' 37bpm smoocher, while to my mind the set's real goodie is a lovely old-style revival of the gulping and soaring 32 / 64-0bpm 'God Bless Our Love', which nostalgicats should hear.

REVELATION: 'Stand Up' (US Handshake 4WB 02138). Cleanly trotting repetitive 123-122 (break)-123bpm 12in soul vocal group canterer with nice timbales break and more urgency than actual content.

INNER LIFE: 'Ain't No Mountain High Enough' (US Salsoul SG 350). Patrick Adams co-produced emptily starting sparse tapping 130-129bpm 12in squawker finally fills out to be wailed by a familiar sounding lady, but although touted as being better it most definitely is not as good as the more Diana Ross-ish Boys Town Gang medley version.

RONI GRIFFITH: 'I Want Your Lovin' ' (US Vanguard Disco SPV 44). Jittery plodding steady purposeful 111bpm 12in smacker with pop orientated shrill chick switching into rap at times, evidently selling to futurists.

DENNY GREENE: 'The Great Escape' (US Lenox International 32-1A). Hoarsely souled wukka wukka-burbled messy 123bpm 12in jitterer finally gets to a better bass-backed instrumental bit but it's kinda ugly before that.

KURTIS BLOW: 'Starlite' (US Mercury MDS4012). Fairly lacklustre plodding 116bpm 12in rapper falls flat, every time it starts to get instrumentally interesting he comes in to alter course.

OTHER IMPORT albums about include a competent but not terribly inspired "disco" double compilation on importe / 12 called 'Prime Cuts', more "disco" by Rainbow Brown, US remixes by Billy Ocean, dullness by Eighties Ladies, plus others I've yet to hear by Evelyn King, Strikers, Carl Carlton, Zingara, and reputedly hot jazz by Rahmlee, Spaces, Yellow Coats, Dave Valentin. If only there were eighty hours in a day!

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CHARTFILE

UK SINGLES

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	2	(3)	GHOST TOWN, Specials, 2 Tone ⊠
2	1	(4)	ONE DAY IN YOUR LIFE, Michael Jackson, Motown ◇
3	3	(6)	CAN CAN, Bad Manners, Magnet
4	15	(1)	STARS ON 45 (VOL 2), Star Sound, CBS
5	4	(6)	GOING BACK TO OUR ROOTS, Odyssey, RCA ⊠
6	7	(9)	BODY TALK, Imagination, R&B
7	6	(5)	MEMORY, Elaine Paige, Polydor
8	5	(10)	BEING WITH YOU, Smokey Robinson, Motown ◇
9	12	(4)	NO WOMAN NO CRY, Bob Marley & The Wailers, Island
10	14	(3)	(YOU DON'T STOP) WORDY RAPPINGHOOD, Tom Tom Club, Island
11	16	(3)	RAZZAMATAZZ, Quincy Jones, A&M
12	17	(5)	YOU MIGHT NEED SOMEBODY, Randy Crawford, Warner Bros
13	25	(9)	DANCING ON THE FLOOR, Third World, CBS
14	—		MOTORHEAD (LIVE), Motorhead, Bronze
15	13	(5)	PIECE OF THE ACTION, Bucks Fizz, RCA
16	22	(4)	THERE'S A GUY WORKS DOWN THE CHIP SHOP, Kirsty McColl, Polydor
17	8	(5)	MORE THAN IN LOVE, Kate Robbins, RCA ⊠
18	10	(10)	HOW 'BOUT US, Champaign, CBS
19	9	(4)	TEDDY BEAR, Red Sovine, Starday ⊠
20	11	(5)	ALL STOOD STILL, Ultravox, Chrysalis
21	27	(4)	NEW LIFE, Depeche Mode, Mute
22	21	(4)	THROW AWAY THE KEY, Linx, Chrysalis
23	20	(3)	WIKKA WRAP, Evasions, Groove
24	29	(3)	CAN'T HAPPEN HERE, Rainbow, Polydor
25	18	(3)	TAKE IT TO THE TOP, Kool & The Gang, 2 Tone
26	—		SAT IN YOUR LAP, Kate Bush, EMI
27	34	(2)	FOR YOUR EYES ONLY, Sheena Easton, EMI
28	26	(10)	STAND & DELIVER, Adam & The Ants, CBS
29	19	(8)	WILL YOU, Hazel O'Connor, A&M ⊠
30	24	(9)	I WANT TO BE FREE, Toyah, Safari ⊠
31	23	(6)	IF LEAVING ME IS EASY, Phil Collins, Virgin
32	40	(4)	ME NO POP I, Kid Creole, ZE/Island
33	33	(3)	DOORS OF YOUR HEART, The Beat, Go Feet
34	31	(3)	NO LAUGHING IN HEAVEN, Gillan, Virgin
35	39	(3)	THE RACE IS ON, Dave Edmunds/Stray Cats, Swan Song
36	42	(2)	TAKE IT ON THE RUN, Reo Speedwagon, Epic
37	32	(6)	SPELLBOUND, Siouxsie & The Banshees, Polydor
38	43	(2)	I'M IN LOVE, Evelyn King, RCA
39	—		VISAGE, Visage, Polydor
40	28	(11)	YOU DRIVE ME CRAZY, Shakin' Stevens, Epic ◇
41	35	(4)	THE RIVER, Bruce Springsteen, CBS
42	60	(1)	BEACH BOY GOLD, Gidea Park, Sonet
43	44	(2)	PRETTY IN PINK, Psychedelic Furs, CBS
44	53	(3)	WIDE AWAKE IN A DREAM, Barry Biggs, Dynamic
45	30	(10)	CHARIOTS OF FIRE, Vangelis, Polydor
46	70	(1)	WALK RIGHT NOW, Jacksons, Epic
47	58	(1)	GIVE IT TO ME BABY, Rick James, Motown
48	47	(2)	YEARNING FOR YOUR LOVE, Gap Band, Mercury
49	48	(2)	IF YOU FEEL IT, Thelma Houston, RCA
50	37	(9)	AIN'T NO STOPPING, Enigma, Creole
51	46	(2)	BETTER THINGS, Kinks, Arista
52	73	(1)	JUMPIN' JIVE, Joe Jackson, A&M
53	36	(8)	DON'T LET IT PASS YOU BY/DON'T SLOW DOWN, UB40, Dep Int
54	38	(5)	FUNERAL PYRE, Jam, Polydor ⊠
55	65	(1)	RIDIN' WITH THE ANGELS, Samson, RCA
56	61	(1)	PASSION FOR LOVERS, Bauhaus, Beggars Banquet
57	74	(1)	ROCK 'N' ROLL DREAM COME TRUE, Jim Steinman, Epic
58	—		SHOW ME, Dexy's Midnight Runners, Mercury
59	54	(3)	PULL TO THE BUMPER, Grace Jones, Island
60	—		COMPUTER LOVE/THE MODEL, Kraftwerk, EMI
61	—		ROCK 'N' ROLL OUTLAW, Rose Tattoo, Carrere
62	—		GOING LEFT RIGHT, Department S, Stiff
63	63	(1)	I'M NEVER GONNA CRY AGAIN, Eurythmics, RCA
64	—		C'MON LET'S GO, Girlschool, Bronze
65	41	(13)	STARS ON 45, Star Sound, CBS ◇
66	—		KILL THE KING, Rainbow, Polydor
67	50	(5)	WOULD I LIE TO YOU, Whitesnake, Liberty
68	45	(18)	SWORDS OF A THOUSAND MEN, Tenpole Tudor, Stiff ⊠
69	55	(5)	I CAN MAKE IT BETTER, Whispers, Solar
70	—		JIMMIE JONES, Vapors, Liberty
71	—		HEAVEN & HELL, Vangelis, BBC
72	52	(2)	PURGATORY, Iron Maiden, EMI
73	59	(2)	LET SOMEBODY LOVE YOU, Kani Burke, RCA
74	64	(14)	KEEP ON LOVING YOU, Reo Speedwagon, Epic
75	—		THUNDERBIRDS, Barry Gray Orchestra, PRT

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Charts as supplied by BMRB/Music and Video Week and used by BBC.

UK ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	
1	4	(1)	LOVE SONGS, Cliff Richard, EMI
2	1	(10)	DISCO DAZE & DISCO NITES, Various, Ronco ◇
3	3	(2)	NO SLEEP TIL HAMMERSMITH, Motorhead, Bronze ⊠
4	2	(9)	STARS ON 45, Star Sound, CBS ◇
5	7	(6)	PRESENT ARMS, UB40, Dep Int ◇
6	6	(9)	SECRET COMBINATION, Randy Crawford, Warner Bros
7	5	(5)	ANTHEM, Toyah, Safari ◇
8	10	(21)	FACE VALUE, Phil Collins, Virgin ⊗
9	8	(34)	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS ⊗
10	—		KIM WILDE, Kim Wilde, RAK
11	13	(2)	DURAN DURAN, Duran Duran, EMI
12	19	(2)	MADE IN AMERICA, Carpenters, A&M ⊠
13	16	(12)	HI INFIDELITY, Reo Speedwagon, Epic ⊠
14	11	(5)	MAGNETIC FIELDS, Jean Michel Jarre, Polydor ⊠
15	9	(2)	JU JU, Siouxsie & The Banshees, Polydor
16	17	(15)	VIENNA, Ultravox, Chrysalis
17	12	(13)	CHARIOTS OF FIRE, Vangelis, Polydor ⊠
18	27	(6)	HOTTER THAN JULY, Stevie Wonder, Motown ⊠
19	15	(10)	BAD FOR GOOD, Jim Steinman, Epic ⊠
20	70	(1)	BEST OF MICHAEL JACKSON, Michael Jackson, Motown
21	14	(8)	THEMES, Various, K Tel
22	20	(15)	THE RIVER, Bruce Springsteen, CBS
23	22	(3)	BEING WITH YOU, Smokey Robinson, Motown
24	31	(37)	MAKIN' MOVIES, Dire Straits, Vertigo ◇
25	18	(15)	THIS OLE HOUSE, Shakin' Stevens, Epic ◇
26	39	(1)	JUMPIN' JIVE, Joe Jackson, A&M
27	21	(21)	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland ⊠
28	28	(10)	KILIMANJARO, Teardrop Explodes, Mercury
29	32	(11)	GUILTY, Barbra Streisand, EMI ⊠
30	61	(1)	I'VE GOT THE MELODY, Odyssey, RCA ⊠
31	23	(33)	JAZZ SINGER, Neil Diamond, Capitol
32	—		THE FRIENDS OF MR CAIRO, Jon & Vangelis, Polydor
33	62	(3)	INTUITION, Linx, Chrysalis
34	30	(8)	LONG DISTANCE VOYAGER, Moody Blues, Threshold
35	34	(5)	BREAKING GLASS, Hazel O'Connor, A&M
36	25	(13)	THE DUDE, Quincy Jones, A&M
37	26	(3)	MISTAKEN IDENTITY, Kim Carnes, EMI America
38	37	(21)	CHRISTOPHER CROSS, Christopher Cross, Warner Bros ⊠
39	46	(3)	OFF THE WALL, Michael Jackson, Epic ⊠
40	49	(10)	RED, Black Uhuru, Parlophone
41	52	(30)	BARRY, Barry Manilow, Arista
42	24	(2)	1984, Rick Wakeman, Charisma
43	50	(13)	COME & GET IT, Whitesnake, Liberty
44	28	(1)	POLECATS, Polecats, Vertigo
45	35	(9)	WHA'PPEN, The Beat, Go Feet
46	53	(8)	COMPUTER WORLD, Kraftwerk, EMI
47	43	(50)	MANILOW MAGIC, Barry Manilow, Arista ⊠
48	33	(16)	SKY 3, Sky, Ariola
49	33	(44)	SIGNING OFF, UB40, Graduate ⊠
50	38	(2)	HOW 'BOUT US, Champaign, CBS
51	68	(5)	HEAVEN UP HERE, Echo & The Bunnymen, Korova
52	51	(26)	DIRK WEARS WHITE SOX, Adam & The Ants, Do It ◇
53	67	(8)	BORN TO RUN, Bruce Springsteen, CBS
54	60	(8)	NIGHTCLUBBING, Grace Jones, Island
55	41	(2)	TALK TALK TALK, Psychedelic Furs, CBS
56	55	(12)	FUTURE SHOCK, Gillan, Virgin ⊠
57	40	(8)	EAST SIDE STORY, Squeeze, A&M
58	71	(9)	PUNK'S NOT DEAD, Exploited, Secret
59	—		THE PARTY MIX ALBUM, B52's, Island
60	69	(18)	JOURNEY TO GLORY, Spandau Ballet, Reformation/Chrysalis
61	66	(10)	BEATLES 1962-1966, Beatles, Parlophone ⊗
62	47	(6)	THE FOX, Elton John, Rocket
63	58	(5)	ABSOLUTELY, Madness, Stiff ⊗
64	45	(2)	MAGIC MURDER & THE WEATHER, Magazine, Virgin
65	65	(1)	SUPER TROUPER, Abba, Epic
66	42	(3)	WHAT'S THIS FOR, Killing Joke, Malicious Damage
67	64	(1)	CAN'T GET ENOUGH, Eddy Grant, Ice/Ensign
68	75	(9)	I AM PHOENIX, Judie Tzuke, Rocket
69	48	(5)	RUMOURS, Fleetwood Mac, Warner Bros
70	—		DIFFICULT TO CURE, Rainbow, Polydor
71	44	(2)	2,000,000, Angelic Upstarts, Zonophone
72	56	(20)	STRAY CATS, Stray Cats, Arista ◇
73	71	(9)	FLESH & BLOOD, Roxy Music, Secret ⊗
74	—		ROCKS THE WORLD, Third World, CBS
75	—		GIVE ME THE NIGHT, George Benson, Warner Brothers

Profile

Feargal Sharkey of the Undertones.

FULL NAME: Sean Feargal Martin Sharkey
DATE OF BIRTH: 13/8/58
EDUCATED: Christian Brothers
FIRST LOVE: Chocolate
FIRST DISAPPOINTMENT: Being born
FIRST PERFORMANCE: Undertones - Scout hall
HERO: David Bowie
VICES: Smoking
HOBBIES: Radios
MOST FRIGHTENING EXPERIENCE: Crashing car
WORST EXPERIENCE: Dentist
FUNNIEST EXPERIENCE: Playing Ipswich when a young lady revealed her chest to the band
IDEAL HOME: Any warm place
IDEAL CAR: Fast
IDEAL HOLIDAY: Haven't had one for three years
FAVOURITE FOOD: Steak
FAVOURITE DRINK: Coke
FAVOURITE CLOTHES: Jackets
MOST HATED CHORE: Cleaning up after the dog
AMBITION: To be number one

STAR CHOICE

Buster 'Fatty' Bloodvessel

HAWAIIAN WAR CHANT 'TA-HU-WA-HU-WAI'' - Felix Mendelssohn and his Hawaiian Serenaders. I'd like to write songs like this and list it here, but I don't think many people have ever heard of it. MAN AT C&A — The Specials. Brilliant. Jerry Dammers does it again.
BABYLON'S BURNING — The Ruts. Nice Bunch Of Lads.
DON'T KNOCK THE BALDHEADS — Headline. A single that deserved a better chart position.
INTRO-OUTRO — The Bonzo Dog Doo Dah Band. Fave all-time band.
NOBODY WANTS YOU WHEN YOU'RE DOWN AND OUT — Louis Jordan and his Timpani Five. This song reminds me of myself.
SCIENTIST DUB — The Scientist. New era in music. Hope to challenge him one day.
DOCK OF THE BAY — Otis Redding. Brilliant singer — he's got plenty of balls.

SINGING IN THE RAIN — Gene Kelly. Fave song from Clockwork Orange. All the band have watched it at least 30 times.
ZOMBIE ROCK — Sore Throat. Underrated band who have been knocking around for a long time.

CHARTFILE

US ALBUMS

1 1 MISTAKEN IDENTITY, Kim Carnes, EMI-America
2 2 HI INFIDELITY, Reo Speedwagon, Epic
3 5 LONG DISTANCE VOYAGER, Moody Blues, Threshold
4 4 PARADISE THEATRE, Styx, A&M
5 3 DIRTY DEEDS DONE DIRT CHEAP, AC/DC, Atlantic
6 6 HARD PROMISES, Tom Petty & The Heartbreakers, Backstreet
7 7 FACE VALUE, Phil Collins, Atlantic
8 11 STREET SONGS, Rick James, Gordy
9 10 STARS ON LONG PLAY, Stars On Long Play, Radio Records
10 9 ZEBOP, Santana, Columbia
11 12 SOMEWHERE IN ENGLAND, George Harrison, Dark Horse
12 13 MOVING PICTURES, Rush, Mercury
13 8 FAIR WARNING, Van Halen, Warner Bros
14 15 THE ONE THAT YOU LOVE, Air Supply, Arista
15 14 ARC OF A DIVER, Steve Winwood, Island
16 — SHARE YOUR LOVE, Kenny Rogers, Liberty
17 18 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
18 17 BEING WITH YOU, Smokey Robinson, Tamla
19 19 WINELIGHT, Grover Washington Jr, Elektra
20 22 WORKING CLASS DOG, Rick Springfield, RCA
21 23 THERE GOES THE NEIGHBORHOOD, Joe Walsh, Asylum
22 26 DON'T SAY NO, Billy Squier, Capitol
23 25 BLIZZARD OF OZZ, Ozzy Osbourne, Jet
24 29 FANCY FREE, Oak Ridge Boys, MCA
25 20 WILD EYED SOUTHERN BOYS, .38 Special, A&M
26 16 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
27 27 RIT, Lee Ritenour, Elektra
28 28 THE DUDE, Quincy Jones, A&M
29 21 THE FOX, Elton John, Geffen
30 31 SEVEN YEAR ACHE, Rosanne Cash, Columbia
31 32 FEELS SO RIGHT, Alabama, RCA
32 37 VOICES, Daryl Hall & John Oates, RCA
33 33 THE CLARKE/DUKE PROJECT, Stanley Clarke/George Duke, Epic
34 35 MODERN TIMES, Jefferson Starship, Grunt
35 40 MECCA FOR MODERNS, Manhattan Transfer, Atlantic
36 36 WHAT CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros
37 38 NIGHTWALKER, Gino Vannelli, Arista
38 42 NIGHTCLUBBING, Grace Jones, Island
39 — IN THE POCKET, Commodores, Motown
40 41 BACK IN BLACK, AC/DC, Atlantic
41 46 THE COMPLETION BACKWARD PROJECT, The Tubes, Capitol
42 45 JUICE, Juice Newton, Capitol
43 44 DOUBLE FANTASY, John Lennon/Yoko Ono, Geffen
44 49 KNIGHTS OF THE SOUND TABLE, Cameo, Chocolate City
45 57 IT MUST BE MAGIC, Teena Marie, Gordy
46 47 DEDICATION, Gary U.S. Bonds, EMI-America
47 50 GREATEST HITS, Kenny Rogers, Liberty
48 53 BREAKING ALL THE RULES, Peter Frampton, A&M
49 58 SEASON OF GLASS, Yoko Ono, Geffen
50 30 STEPHANIE, Stephanie Mills, 20th Century
51 34 THE JAZZ SINGER, Neil Diamond, Capitol
52 60 ROCKIHNROLL, Greg Kihn, Beserkely
53 24 LOVERBOY, Loverboy, Columbia
54 43 FRANKE & THE KNOCKOUTS, Franke & The Knockouts, Millennium
55 65 EXPOSED/A CHEAP PEEK AT TODAY'S PROVOCATIVE NEW ROCK, Various Artists, CBS
56 39 FACE DANCES, The Who, Warner Bros
57 48 WAIATA, Split Enz, A&M
58 55 DAD LOVES HIS WORK, James Taylor, Columbia
59 — BLACK & WHITE, Pointer Sisters, Planet
60 61 SOMETIMES LATE AT NIGHT, Carole Bayer Sager, Boardwalk
61 63 DANCERSIZE, Carol Hensel, Vintage
62 68 EAST SIDE STORY, Squeeze, A&M
63 64 BAD FOR GOOD, Jim Steinman, Epic/Cleveland International
64 54 KINGS OF THE WILD FRONTIER, Adam And The Ants, Epic
65 76 BALIN, Marty Balin, EMI-America
66 66 TINSEL TOWN REBELLION, Frank Zappa, Barking Pumpkin
67 81 NOW OR NEVER, John Schneider, Scotti Bros
68 52 THE NATURE OF THE BEAST, April Wine, Capitol
69 71 THE TURN OF A FRIENDLY CARD, The Alan Parsons Project, Arista
70 56 BOYEUR, David Sanborn, Warner Bros
71 116 LIVE IN NEW ORLEANS, Maze Featuring Frankie Beverly, Capitol
72 51 SHEENA EASTON, Sheena Easton, EMI-America
73 62 THREE FOR LOVE, Shalamar, Solar
74 67 ANOTHER TICKET, Eric Clapton, RSO
75 83 HOT LIVE AND OTHERWISE, Dionne Warwick, Arista

US SINGLES

1 1 BETTE DAVIS EYES, Kim Carnes, EMI-America
2 2 ALL THOSE YEARS AGO, George Harrison, Dark Horse
3 3 THE ONE THAT YOU LOVE, Air Supply, Arista
4 4 JESSIE'S GIRL, Rick Springfield, RCA
5 5 YOU MAKE MY DREAMS, Daryl Hall & John Oates, RCA
6 6 ELVIRA, The Oak Ridge Boys, MCA
7 7 MEDLEY, Stars On 45, Radio Records
8 9 THE THEME FROM THE "GREATEST AMERICAN HERO", Joey Scarbury, Elektra
9 10 I DON'T NEED YOU, Kenny Rogers, Liberty
10 18 SLOW HAND, Pointer Sisters, Planet
11 8 A WOMAN NEEDS LOVE, Ray Parker Jr & Raydio, Arista
12 11 THIS LITTLE GIRL, Gary U.S. Bonds, EMI-America
13 14 HEARTS, Marty Balin, EMI-America
14 13 AMERICA, Neil Diamond, Capitol
15 17 GEMINI DREAM, The Moody Blues, Threshold
16 19 BOY FROM NEW YORK CITY, Manhattan Transfer, Atlantic
17 12 SUKIYAKI, A Taste Of Honey, Capitol
18 20 WINNING, Santana, Columbia
19 21 MODERN GIRL, Sheena Easton, EMI-America
20 22 TIME, The Alan Parsons Project, Arista
21 23 QUEEN OF HEARTS, Juice Newton, Capitol
22 15 IS IT YOU, Lee Ritenour, Elektra
23 16 WHAT ARE WE DOIN' IN LOVE, Dottie West, Liberty
24 27 SEVEN YEAR ACHE, Rosanne Cash, Columbia
25 25 FOOL IN LOVE WITH YOU, Jim Photoglo, 20th Century
26 28 SWEET BABY, Stanley Clarke & George Duke, Epic
27 38 TOUCH ME WHEN WE'RE DANCING, Carpenters, A&M
28 34 THE STROKE, Billy Squier, Capitol
29 33 DON'T LET HIM GO, REO Speedwagon, Epic
30 32 STRONGER THAN BEFORE, Carole Bayer Sager, Boardwalk
31 35 IT'S NOW OR NEVER, John Schneider, CBS
32 42 NO GETTIN' OVER ME, Ronnie Milsap, RCA
33 44 IN THE AIR TONIGHT, Phil Collins, Atlantic
34 36 A LIFE OF ILLUSION, Joe Walsh, Asylum
35 48 LADY YOU BRING ME UP, Commodores, Motown
36 31 I LOVE YOU, Climax Blues Band, Warner Bros
37 51 URGENT, Foreigner, Atlantic
38 41 DOUBLE DUTCH BUS, Frankie Smith, WMOT
39 43 THE BREAK-UP SONG, Greg Kihn Band, Beserkley
40 40 TWO HEARTS, Stephanie Mills, 20th Century
41 24 BEING WITH YOU, Smokey Robinson, Tamla
42 46 ROCK 'N' ROLL DREAMS COME THROUGH, Jim Steinman, Epic/Cleveland International
43 47 IT DIDN'T TAKE LONG, Spider, Dreamland/RSO
44 45 GIVE IT TO ME BABY, Rick James, Gordy
45 30 NOBODY WINS, Elton John, Warner Bros
46 26 LIVING INSIDE MYSELF, Gino Vannelli, Arista
47 29 TAKE IT ON THE RUN, REO Speedwagon, Epic
48 53 FEELS SO RIGHT, Alabama, RCA
49 59 DON'T WANT TO WAIT ANYMORE, Tubes, Capitol
50 55 TOM SAWYER, Rush, Mercury
51 37 STILL RIGHT HERE IN MY HEART, Pure Prairie League, Casablanca
52 52 FANTASY GIRL, .38 Special, A&M
53 54 SHADDUP YOUR FACE, Joe Dolce, MCA
54 — ENDLESS LOVE, Diana Ross And Lionel Richie, Motown
55 75 COOL LOVE, Pablo Cruise, A&M
56 62 THE KID IS HOT TONITE, Loverboy, Columbia
57 64 SUZI, Randy Vanwarmer, Bearsville
58 66 LOVE ON A TWO WAY STREET, Stacy Lattisaw, Cotillion
59 60 YOU ARE FOREVER, Smokey Robinson, Tamla
60 39 JONES VS. JONES, Kool & The Gang, De-Lite
61 63 WHAT SHE DOES TO ME, The Producers, Portrait
62 70 EVERLASTING LOVE, Rex Smith/Rachel Sweet, Columbia
63 71 FLY AWAY, Blackfoot, Atco
64 49 THE WAITING, Tom Petty & The Heartbreakers, Backstreet
65 65 SOME CHANGES ARE FOR GOOD, Dionne Warwick, Arista
66 56 TOO MUCH TIME ON MY HANDS, Styx, A&M
67 58 JUST THE TWO OF US, Grover Washington Jr/Bill Withers, Elektra
68 57 ANGEL OF THE MORNING, Juice Newton, Capitol
69 72 THE REAL THING, The Brothers Johnson, A&M
70 80 REALLY WANNA KNOW YOU, Gary Wright, Warner Bros
71 83 NIGHTWALKER, Gino Vannelli, Arista
72 79 NICOLE, Point Blank, MCA
73 73 WALK RIGHT NOW, The Jacksons, Epic
74 74 IT HURTS TO BE IN LOVE, Dan Hartman, Blue Sky
75 84 YOU'RE MY GIRL, Franke & The Knockouts, Millennium

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US SOUL

1 1 GIVE IT TO ME BABY, Rick James, Gory
2 2 DOUBLE DUTCH BUS, Frankie Smith, WMOT
3 3 TWO HEARTS, Stephanie Mills, 20th Century
4 4 FREAKY DANCIN', Cameo, Chocolate City
5 5 PULL UP TO THE BUMPER, Grace Jones, Island
6 6 SWEET BABY, Stanley Clarke/George Duke, Epic
7 7 RUNNING AWAY, Maze Featuring Frankie Beverly, Capitol
8 8 LOVE ON A TWO WAY STREET, Stacy Lattisaw, Cotillion
9 9 NIGHT, Billy Ocean, Epic
10 10 HEARTBEAT, Taana Gardner, West End
11 16 SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia
12 12 PUSH, One Way, MCA
13 15 VERY SPECIAL, Debra Laws, Elektra
14 11 WHAT CHA' GONNA DO FOR ME, Chaka Khan, Warner Bros
15 21 I'M IN LOVE, Evelyn King, RCA
16 18 ARE YOU SINGLE, Aurra, Salsoul
17 24 LADY YOU BRING ME UP, Commodores, Motown
18 14 PARADISE, Change, Atlantic
19 19 TAKE IT ANY WAY YOU WANT IT, Fatback, Spring
20 29 THE REAL THING, The Brothers Johnson, A&M

US DISCO

1 1 TRY IT OUT, Gino Soccio, RFC/Atlantic
2 2 PULL UP TO THE BUMPER, Grace Jones, Island
3 5 GIVE IT TO ME BABY, Rick James, Gordy
4 4 NIGHT (Feel Like Getting Down)/STAY THE NIGHT, Billy Ocean, Epic
5 6 REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE/CRUISIN' THE STREETS, Boystown Gang, Moby Dick Records
6 7 IF YOU WANT ME, Barbara Roy And Ecstasy, Passion And Pain, Roy B
7 3 PARADISE/HOLD TIGHT/HEAVEN IN MY LIFE, Change, RFC/Atlantic
8 12 I'M IN LOVE, Evelyn King, RCA
9 9 SET ME FREE/LOVE ME TONIGHT, Karen Silver, RFC/Quality
10 10 SHAKE IT UP TONIGHT, Cheryl Lynn, Columbia
11 11 DANCIN' THE NIGHT AWAY, Voggue, Red Rock
12 8 IF YOU FEEL IT, Thelma Houston, RCA
13 15 I'LL DO ANYTHING FOR YOU, Denroy Morgan, Becket
14 18 CAPITAL TROPICAL, Two Man Sound, TSR
15 13 HIT 'N' RUN LOVER, Carol Jiani, Ariola
16 14 FUNKY SONG/YOU CAN'T LOSE . . ./TOO MUCH TOO SOON, Fantasy, Pavillion
17 17 LOVE NO LONGER HAS A HOLD ON ME, Johnny Bristol, Handshake
18 25 FUNKY BE BOP, Vin-Zee, Emergency
19 24 POCKET CALCULATOR/NUMBERS/COMPUTER WORLD, Kraftwerk, Warner
20 26 HERE IS MY LOVE/GIVE IT UP (Don't Make Me Wait), Sylvester, Fantasy/Honey

PUZZLES

X-WORD AND POPAGRAM . . . and your chance to win an album

POP-A-GRAM

Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column tells you Hazel's question. Remember the clues aren't in the correct order. You have to decide what the right order is.

[illegible] out for Siouxsie (11)

In there [illegible] you'll find the real brain behind the Beach Boys (5,6)

[illegible] Cas produced some strutters (5,4)

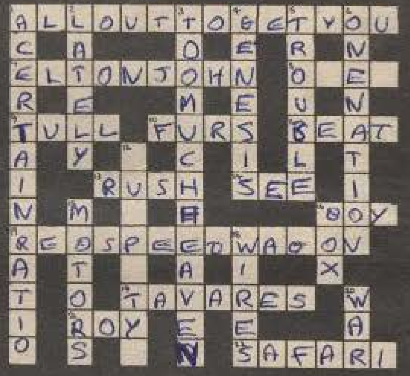
[illegible] Sid to find a place for a squeezed story (4,4)

[illegible] imagined a double fantasy with a walrus and info others (4,6)

Elton's new pet (3,3)

Strikers transformed [illegible] into a [illegible] (4,5)

X-WORD



ACROSS

1 A warning from The Beat (3,3,2,3,3)
He's back in the charts with The Fox (5,4)
8 One of the crop of horror movies that followed The Exorcist (4)
Jethro — (4)
Psychedelic skins (4)
Pulse you can eat to (4)
Moving Pictures group (4)
The Who could — for miles (3)
U2 LP (3)
They're Gonna Keep On Loving You (3,10)
Brothers who had a hit with Heaven Must Be Missing An Angel (7)
Harper or Wood (3)
Toyah label (6)

DOWN

A Factory group (1,7,5)
Stevie Wonder hit (6)
1978 Bee Gees hit (3,4,6)
And there are still three (7)
1980 Gillan hit (7)
What Funkadelic had under a groove (3,6)
12 1978 Elvis hit (4,2,2)
Group that wanted to Forget About You (6)
Metal container for PiL (3)
Goes with Drums for XTC (3)
Hostile group (3)

SOLUTION TO LAST WEEK'S X-WORD

ACROSS
1 Depeche Mode. 7 Fame. 8 Absolutely. 11 Kate Bush. 12 Faith. 14 Arab. 15 Barry White. 16 You. 17 Nash. 19 Police. 22 The River. 24 Peel. 25 I Missed Again.

DOWN
1 Dead Kennedys. 2 Positive Touch. 3 Celebration. 4 Days In Europa. 5 Passion. 6 Red. 9 Echo Beach. 10 Off The Wall. 13 Heroes. 18 Saved. 20 Clines. 21 Fall. 22 Tom. 23 EMI.

SOLUTION TO POPAGRAM (in order of puzzle)

Present Arms. Dr Hook. Grace Jones. Dire Straits. Wine Light. Ultravox. Tom Petty. Hit And Run.

LAST WEEK'S WINNER: J. C. Williamson, Ecton-Lee, Wenlock Road, Tasley, Bridgnorth, Shropshire.

Remember, you have to complete both the Xword and Popagram to qualify to win an album. Send your completed entry to: Xword / Popagram, Record Mirror, 40 Long Acre, London WC2 9JT.

Name ....

Address ....

....

....

CHART FILE

UK DISCO

1	1	GOING BACK TO MY ROOTS, Odyssey, RCA 12in
2	2	IF YOU FEEL IT, Thelma Houston, RCA 12in
3	3	WIKKA WRAP, Evasions, Groove Production 12in
4	7	BODY MUSIC, Strikers, Epic 12in/Dutch Rams Horn 12in remix
5	9	GIVE IT TO ME BABY/GHETTO LIFE/FIRE AND DESIRE, Rick James, Motown LP/US 12in promo remix
6	6	QUE PASA — ME NO POP I, Coati Mundi, Ze 12in
7	10	I CAN MAKE IT BETTER, Whispers, Solar 12in
8	11	BODY TALK, Imagination, R&B 12in
9	4	BEING WITH YOU, Smokey Robinson, Motown/12in promo
10	16	RAZZAMATAZZ, Quincy Jones, A&M 12in
11	14	TAKE IT TO THE TOP/CELEBREMOS, Kool & The Gang, De-Lite 12in
12	13	TRY IT OUT/CLOSER, Gino Soccio, Atlantic 12in
13	17	PULL UP TO THE BUMPER, Grace Jones, Island 12in/US Disconet remix
14	15	LET SOMEBODY LOVE YOU, Kani Burke, RCA 12in
15	12	DANCING ON THE FLOOR, Third World, CBS 12in
16	23	I'M IN LOVE, Evelyn King, RCA 12in
17	8	AIN'T NO STOPPING — DISCO MIX 1981, Enigma, Creole 12in
18	5	STARS ON 45, Star Sound, CBS 12in/LP
19	18	THROW AWAY THE KEY, Linx, Chrysalis 12in
20	25	ON THE BEAT, BB&Q Band, Capitol 12in
21	20	VERY LAST DROP, Bobby Thurston, Epic 12in
22	19	HOW 'BOUT US, Champaign, CBS 12in
23	21	ONE DAY IN YOUR LIFE, Michael Jackson, Motown
24	29	THE SOUND OF THE CROWD, Human League, Virgin 12in
25	22	WIDE AWAKE IN A DREAM, Barry Biggs, Dynamic 12in
26	35	YOU'LL NEVER KNOW/I'M TOTALLY YOURS, Hi-Gloss, Epic 12in
27	24	NASTY DISPOSITION/ARE YOU SINGLE, Aurra, Salsoul 12in
28	51	SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century-Fox 12in
29	25	I'LL BE YOUR PLEASURE, Esther Williams, RCA 12in
30	40	BUSTIN' OUT, Material, Ze 12in
31	41	NICE AND SOFT, Wish, US Perspective 12in
32	33	GOING BACK TO MY ROOTS, Lamont Dozier, Warner Bros 12in/LP
33	—	CHANT NO. 1, Spandau Ballet, Reformation 12in
34	37	WORDY RAPPINGHOOD, Tom Tom Club, Island 12in
35	37	LOVE FANTASY/LOVE ATTACK/SWEET FIRE/LOVE FUZZ, Mighty Fire, Elektra LP
36	53	STARS ON 45 VOLUME 2, Star Sound, CBS 12in
37	56	ON MY OWN, Debra Laws, Elektra 12in
38	27	CAN YOU FEEL IT, Jacksons, Epic 12in
39	31	MAKE THAT MOVE, Shalamar, Solar 12in
40	29	AI NO CORRIDA, Quincy Jones, A&M 12in
41	54	HILLS OF KATMANDU/WISHBONE, Tantra, Automatic 12in/US Importe/12" LP
42	57	BRAZILIAN DAWN, Shakatak, Polydor 12in
43	38	INCOGNITO/SHINE ON (LIVE), Incognito, Ensign 12in
44	48	POSIN' 'TIL CLOSIN', Heatwave, GTO 12in
45	47	SHAKE IT UP TONIGHT, Cheryl Lynn, US Columbia 12in
46	71	CAN YOU HANDLE IT (REMIX)/YOU GOT MY LOVE, Sharon Redd, US Prelude 12in
47	36	PINPOINT THE FEELING/COOL BREEZE, Second Image, Polydor 12in
48	34	HIT'N RUN LOVER, Carol Jiani, Champagne 12in
49	32	ZULU, The Quick, Epic 12in
50	36	HOW'S IT FEEL, Harvey Mason, Arista 12in
51	48	IT MUST BE MAGIC/SQUARE BIZ/365, Teena Marie, US Gordy LP
52	49	HIGH ON THE BOOGIE/YOU'RE THE ONE/BACK TO THE FUNK/IT'S YOUR LOVE THAT I'M MISSIN'/HERE COMES LOVE, Stargard, US Warner Bros LP
53	—	DRAGONFLY/PASS THE MUSIC ON, Morrissey Mullen, Beggars Banquet 12in
54	53	WHEEL ME OUT, Was (Not Was), Ze LP/US Antilles 12in
55	55	FREAKY DANCIN'/THE SOUND TABLE/DON'T BE SO COOL, Cameo, US Chocolate City LP/12in promo
56	45	EASE YOUR MIND, Touchdown, Record Shack 12in
57	52	DANCIN' THE NIGHT AWAY, Voggue, Canadian Celsius 12in
58	65	SOUND OF THE UNIVERSE, Tee Mac, Ensign 12in
59	67	PAY UP, Proton Plus, UK Champagne 12in
60	62	CALIFORNIA STYLE/I LOVE YOU YES I LOVE YOU, Eddy Grant, Ice LP
61	70	GONNA GET OVER YOU, France Joli, US Prelude 12in
62	42	IF YOU WANT ME, Barbara Roy, US Roy B 12in
63	63	BETCHA WOULDN'T HURT ME/THE DUDE/JUST ONCE, Quincy Jones, A&M LP
64	58	INVASION/INTERPLAY, Atmosfear, MCA LP/12in promo
65	—	MARACATU ATOMICO/SAMBA DE LOS ANGELES, Gilberto Gil, Elektra LP
66	74	KOOL WHIP, Fatback, Spring LP
67	85	IT'S UP TO YOU/I WANT YOUR LOVE TO LAST, Hi-Gloss, US Prelude LP
68	66	WHAT CHA' GONNA DO FOR ME/I'M EVERY WOMAN, Chaka Khan, Warner Bros 12in
69	60	DON'T YOU WANT MY LOVIN'/IT'S GONE NOW, Wanda Walden, Elektra 12in
70	90	CINCO DE MAYO, War, US LAX 12in
71	61	EXPANSIONS/ROMANCE ME/LAKESHORE COWBOY, Ramsey Lewis, CBS LP
72	78	ROBERTO WHO . . . ?/LITTLE SUNFLOWER, Cayenne, Groove Production LP
73	—	DO IT ALL FOR LOVE/GIRL TALK/MAXXED OUT, Greg Phillinganes, US Planet LP
74	64	DANCING SHOES, Bunny Waller, Island 12in
75	72	LAY ALL YOUR LOVE ON ME, Abba, Epic 12in/US Disconet remix promo
76	81	FUNTOWN U.S.A., Rafael Cameron, US Salsoul 12in
77	—	I LIKE YOUR LOVIN/SHE'S GOT PAPERS ON ME, Richard 'Dimples' Fields, US Boardwalk LP
78	58	YOU MIGHT NEED SOMEBODY, Randy Crawford, Warner Bros 12in
79	59	60 THRILLS A MINUTE, Mystic Merlin, Capitol 12in
80	75	YOU LIKE ME DON'T YOU, Jermaine Jackson, Motown 12in
81	82	UNCLE SLAM WANTS YOU, Mastermind, US Half Moon 12in
82	73	BITS & PIECES III, Canadian Special Disco Mixer 12in
83	69	RAINY NIGHTS IN GEORGIA, Randy Crawford, Warner Bros LP
84	83	RED LIGHT ROW/DON'T PULL THE PLUG/HIP-NOTIC LADY, Future Flight, US Capitol LP
85	—	THE LOOK IN YOUR EYES/JOY AND PAIN/CHANGING TIMES/SOUTHERN GIRL/RUNNING AWAY/BEFORE I LET GO, Maze/Frankie Beverly, Capitol LP
86	—	ANOTHER ONE BITES THE DUST, General Saint & Clint Eastwood, Greensleeves 12in
87	44	HOLD TIGHT/STREET TALK, Gino Soccio, Atlantic LP
88	—	YOU'RE THE BEST/LOVE IS THE ANSWER, Keni Burke, US RCA LP
89	—	NO WOMAN NO CRY, Bob Marley, Island 12in
90	86	FAN THE FIRE, Impressions, US 20th Century Fox LP

INDEPENDENT

SINGLES

1	3	NEW LIFE/SHOUT!, Depeche Mode, Mute
2	1	TOO DRUNK TO, Dead Kennedys, Cherry Red
3	5	PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y
4	2	TEDDY BEAR, Red Sovine, Stardey
5	6	WIKKA WRAP, Evasions, Groove Prod.
6	—	NEU SMELL (EP), Flux Of Pink Indians, Crass
7	4	I WANT TO BE FREE, Toyah, Safari
8	9	FORGET THE DOWN!, Wah!, Eternal
9	7	THE RESURRECTION (EP), Vice Squad, Riot City
10	8	DON'T SLOW DOWN/DON'T LET IT PASS YOU BY, UB40, DEP International
11	16	GO FOR GOLD, Girls At Our Best!, Happy Birthday
12	34	Q. QUARTERS, Associates, Situation 2
13	21	NAGASAKI NIGHTMARE, Crass, Crass
14	11	WHY, Discharge, Clay
15	12	REBEL WITHOUT A BRAIN, Theatre Of Hate, Burning Rome
16	27	PUPPETS OF WAR, Chron Gen, Gargoyle
17	46	ANOTHER ONE BITES THE DUST, General Saint & Clint Eastwood, Greensleeves
18	13	DREAMING OF ME, Depeche Mode, Mute
19	33	IT'S OBVIOUS, Au Pairs, Human
20	18	CALIFORNIA UBER ALLES, Dead Kennedys, Fast
21	38	BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls, Crass
22	27	NUMBER ELEVEN, Dead Or Alive, Inevitable
23	14	HOBBY FOR A DAY, Wall, Fresh
24	17	SOLE AGE/FREE SPEECH, Talisman, Recreational
25	16	DEMYSTIFICATION, Zounds, Rough Trade
26	15	ORIGINAL SIN, Theatre Of Hate, SS
27	20	CHARM, Positive Noise, Statik
28	23	FOUR SORE POINTS (EP), Anti-Pasti, Rondelet
29	19	OUR SWIMMER, Wire, Rough Trade
30	28	LOVE WILL TEAR US APART, Joy Division, Factory
31	43	EXPLOITED BARMY ARMY, Exploited, Secret
32	25	REBECCA'S ROOM, Wasted Youth, Fresh
33	—	LAST ROCKERS, Vice Squad, Riot City
34	45	TRANSMISSION, Joy Division, Factory
35	30	CEREMONY, New Order, Factory
36	26	DOGS OF WAR, Exploited, Secret
37	32	DECONTROL, Discharge, Clay
38	24	BELA LUGOSI'S DEAD, Bauhaus, Small Wonder
39	29	FOUR FROM TOYAH (EP), Toyah, Safari
40	22	YOU, Au Pairs, 621
41	26	LET THEM FREE (EP), Anti-Pasti, Rondelet
42	42	ARMY LIFE, Exploited, Secret
43	40	ATMOSPHERE, Joy Division, Factory
44	47	CARTROUBLE, Adam & The Ants, Do It
45	50	BOOM, Bush Tetras, Fetish
46	39	ZEROX, Adam & The Ants, Do It
47	—	SURVIVAL, Red Beat, Manic Machine Prods
48	45	KILL THE POOR, Dead Kennedys, Cherry Red
49	—	TALKING, A Flock Of Seagulls, Cocteau
50	44	FIGHT BACK, Discharge, Clay

ALBUMS

1	—	PENIS ENVY, Crass, Crass
2	1	PRESENT ARMS, UB40, DEP International
3	2	ANTHEM, Toyah, Safari
4	3	PLAYING WITH A DIFFERENT SEX, Au Pairs, Human
5	4	PUNKS NOT DEAD, Exploited, Secret
6	8	SIGNING OFF, UB40, Graduate
7	5	ODYSHAPE, Raincoats, Rough Trade
8	14	FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
9	7	STATIONS OF THE CRASS, Crass, Crass
10	9	HE WHO DARES WINS, Theatre of Hate, SS
11	10	DIRK WEARS WHITE SOX, Adam & The Ants, Do It
12	15	UNKNOWN PLEASURES, Joy Division, Factory
13	6	CLOSER, Joy Division, Factory
14	17	LIVE AT THE LYCEUM, Cabaret Voltaire, Rough Tapes
15	16	PROVISIONALLY ENTITLED THE SINGING FISH, Colin Newman, 4AD
16	12	TO EACH..., A Certain Ratio, Factory
17	18	C-81, Various, Rough Tapes
18	13	TOYAH! TOYAH! TOYAH! Toyah, Safari
19	11	HEART OF DARKNESS, Positive Noise, Statik
20	—	FIRE HOUSE ROCK, Wailing Souls, Greensleeves
21	26	LIVE AT THE COUNTER EUROVISION 76, Misty In Roots, People Unite
22	21	IN THE FLAT FIELD, Bauhaus, 4AD
23	19	LUBRICATE YOUR LIVING ROOM, Fire Engines, Accessory
24	23	WESH AND LACE, Modern English, 4AD
25	28	CHAPPAQUIOICK BRIDGE, Poison Girls, Crass
26	24	THE BLUE MEANING, Toyah, Safari
27	28	HOW THE WEST WAS WON, Ranking Toyan, Greensleeves
28	25	CONCRETE, 999, Albion
29	—	PRAYERS ON FIRE, Birthday Party, 4AD
30	22	INFLAMMABLE MATERIAL, Stiff Little Fingers, Rough Trade

COMPILED BY ALAN JONES FOR RB RESEARCH FROM A NATIONWIDE PANEL OF 47 SPECIALIST SHOPS ONLY INDEPENDENTLY DISTRIBUTED RECORDS ARE ELIGIBLE.

Songwords

SAMSON
Riding With The Angels

When Katy was a kid I guess she hid her thoughts from everyone
Went to school at eight she was never late
That girl didn't know the meaning of fun.

Every night Katy prayed to God above
Her Daddy gave her everything but love
She woke up one day, said I'm on my way.
Her mummy read the letter and
It did say I'm on my way, I'm on my way.

Riding with the angels
Riding with the angels
Riding with the angels
Riding with the angels
She's having fun fun fun
She's having fun fun fun
They rode around with every boy in town
Tried to win her back
But it was no go 'cause she rode with Joe.
He was the leader of the pack.

People ran for cover when they rode to town
Stand in the way and baby you were run down
Every night after fight you could always bet they'd be in a fight
There's going to be a fight
The night was black, rain on the grond
People on the street they could hear the sound
Along the road, engines so loud there must have been a hundred in the crowd
Katy and Joe they were riding too fast
She knew the ride would be her last
Engines screamed you could hear a shout
Look out, Look out, Look out
Riding with the angels (repeat 4 times)
She's having fun fun fun
She's having fun fun fun
Riding with the angels
Repeat and fade.

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Island Music Ltd
Written by Russ Ballard

On Gem

CHARTBEAT

ROCK 'N' ROLL

SINGLES:

1	2	I'S DON'T WANT NO OTHER BABY, Shakin' Stevens, Epic
2	3	GOODNIGHT SWEETHEART, Spaniellos, Charly
3	5	SHE SHE LITTLE SHEILA, Gene Vincent, Capitol
4	9	DOIN' THE BOOGIE, Ray Neale and the All Stars, Duke-Boy
5	—	TENNESSEE WIG WALK, Bonnie Lou, Starday
6	—	BIG TEN INCH, Wynonie Harris, King
7	—	NIGHT OF THE WEREWOLF, Lee Christofferson, Brust
8	—	OLD BILL BOOGIE, Danny Ray & The Wild Cats, Raw
9	—	GET RHYTHM, Johnny Cash, Sun
10	7	THE BIG BOUNCE, Shirley Caddell, Lesley

PIC TO CLICK: JUMPIN' JIVE, Joe Jackson, A&M

ALBUMS:

1	1	CLIFF, Cliff Richard, EMI Import
2	2	ROCKIN' ROLLING, Bill Haley, Bear Family
3	4	BOOGIE ROCKABILLY, Roy Hall, Rock & Country
4	5	MGM ROCKABILLY COLLECTION, Various artists, MGM
5	7	COME ON MEMPHIS, Shakin' Stevens, Rock & Country
6	—	A LEGEND, Shakin' Stevens & The Sunsets, CMI
7	3	ROCKIN' WITH RED, Piana Red, RCA
8	—	THE BARON, Johnny Cash, CBS
9	6	GENE VINCENT'S SINGLES ALBUM, Capitol
10	—	BILLY BURNETT, Billy Burnett, CBS

PICK TO CLICK: THE STARGAZERS

Compiled by: ROLLERCOASTER RECORDS, PO Box 18F, Chessington, Surrey.

HEAVY METAL

1		HAND GUNS, Spirit, Beggars Banquet
2		CAN'T HAPPEN HERE, Rainbow, Polydor
3		ONE WOMAN, Ted Nugent, from 'Weekend Warriors' EP, Epic
4		LOOK TO THE RIGHT, Spirit from 'Potato Land' LP, Beggars Banquet
5		BOOTLIGGERS 1981, Rage (Demo), 45 'Live From Paris'
6		THE MARAUDER EP, Marauder (Demo) tape
7		THE BUTCHER AND FAST EDDY, Rose Tattoo (Demo LP)
8		GROOVE MAKER, Jimi Hendrix, from 'The Genius Of Jimi' import
9		I DON'T KNOW WHY, Yoko, from 'Seasons Of Glass' (Geffen)
10		PURGATORY, Iron Maiden (EMI), 45
11		RIDE THE WIND, Demon (Carrere), 45
12		NO LAUGHING IN HEAVEN, Ian Gillan (Virgin), 45
13		GOING TO CALIFORNIA, Led Zeppelin from 'Zep IV', Atlantic
14		STRANGE PLACE TO BE, Heritage, Ovation
15		GRINDER, Judas Priest (Demo), 45
16		SOLDIERS OF FORTUNE, Air Raid (Demo) LP, Airraid
17		BACK STREET KILLER, Dark Star, from 'Dark Star' (Demo) LP
18		ROCK BOTTOM, UFO, from 'Stranger In The Night' (Chrysalis)
19		ROCKING' HIGH, Alkatraz from 'Young Blood' LP (RCA)
20		ROCK BRIGADE, Def Leppard (Demo) 45

Compiled by Mick & Geoff, The Tyne Sider Monday/Tuesday Rock Club, Saltwell Road, Gateshead, Tyne & Wear. Tel: 781198.

CHART FILE

KIM CARNES holds off the challenge of **George Harrison** and **Air Supply** again this week to notch her eighth week at Number One on the US singles chart with 'Bette Davis Eyes' — longer than any record since the **Bee Gees**' 'Night Fever' which spent eight weeks at the summit in 1978.

Surprisingly, some 36 records have spent longer at Number One since the inception of Billboard's singles chart in 1940. The all-time record of 13 weeks is held jointly by **Artie Shaw** ('Frenesi' in 1940), **Harry James** ('I've Heard That Song Before' in 1943) and **Gordon Jenkins** ('Goodnight Irene' in 1953).

Four records have spent 12 weeks at Number One: **Tommy Dorsey's** 'I'll Never Smile Again' (1940), the **Mills Brothers'** 'Paper Doll' (1943), **Ted Weems'** 'Heartaches' (1947) and **Francis Craig's** 'Near You', also 1947. Tied, on 11 weeks, are 'Riders In The Sky' by **Vaughn Monroe** (1949), 'Third Man Theme' by **Anton Karas** (1950), 'Cry' by **Johnny Ray** (1951), 'Vaya Con Dios' by **Les Paul & Mary Ford** (1953), 'Hound Dog / Don't Be Cruel' by **Elvis Presley** (1956) and the best - selling record of all - time, in America and worldwide, 'White Christmas' by **Bing Crosby** (1942).

Nine records have amassed 10 weeks at Number One, namely 'Amapola' by **Jimmy Dorsey** (1941), 'Moonlight Cocktail' by **Glenn Miller** (1942), 'Till The End Of Time' by **Bing Crosby** (1945), 'The Gypsy' by the **Ink Spots** (1946), 'Ballerina' by **Vaughn Monroe** (1947), 'Buttons And Bows' by **Dinah Shore** (1948), 'Where Is Your Heart' by Percy Faith (1953), 'Cherry Pink And Apple Blossom White' by **Perez Prado** and **Debbie Boone's** 'You Light Up My Life' in 1977.

Another 14 records have spent nine weeks in pole position, too many to list. Only one of them, 'Hey Jude', by **The Beatles**, occurred in the last 20 years . . .

AFTER a slow start, **Randy Crawford's** 'You Might Need Somebody' is growing into a major hit. Written by **Tom Snow** and **Nan O'Bryne** in 1979, it provided **Turley Richards** with a minor (No.54) US hit last year. Randy's superior version comes from the album 'Secret Combination', which, unusually, consists entirely of songs previously recorded by other artists. Vintages range from 1963 ('That's How Heartaches Are Made', originally cut by **Baby Washington**) to 1980 ('You Bring The Sun Out', first recorded by its co-author **Jesse Dixon**). It's a tribute to Randy's distinctive and unusual style that she adds new depth and meaning to each of the songs making the originals sound ordinary by comparison. And if that sounds like a fawning compliment, I should add that before hearing 'Secret Combination' I had not time for Randy at all.

'Being With You' is **Smokey Robinson's** 19th visit to the US Top 10 as a composer, and his second in less than a year (the other was Kim Carnes' version of 'More Love') after a considerable absence . . .

Further proof of the durability of pop's own Peter Pan, **Cliff Richard**, as his 'Love Songs' compilation shoulders aside more fashionable names to take up a (no doubt) long term residence in the Top 10.

For Cliff's established fans it's merely another compilation, but for recent converts, and there are many, it's a useful purchase. 20 tracks, 18 hits, five Number Ones. Amongst the tracks is the highly - underrated 'Miss You Nights' which incredibly only just scraped a Top 20 placing when released in 1976 despite a tremendous performance from Cliff and a great vocal arrangement by **Tony Rivers**. It was the first song to be written by **Dave Townsend** who went on to gain a recording contract of his own, but despite his early promise, he vanished without trace . . .

JAAP EGGERMONT has a lot to answer for. Following the Dutchman's considerable success with Star Sound / Stars On 45 / Stars (depending on where the records are released) an avalanche of disco medleys has been released. The latest offerings are from **Lobo**, **Tight Fit** and **California**.

Lobo's 'Caribbean Disco Show' is perhaps the worst of the three with the Dutchman — no relation to **Kent Lavoie**, the Lobo of 'Me And You And A Dog Named Boo' fame' — reviving a string of **Harry Belafonte** hits in truly horrendous fashion. Like Star Sound, Lobo has his own theme wrapped around the medley and, again emulating his more talented countrymen, takes the whole thing at a steady 124 bpm. Watch out for those chord changes!

Tight Fit's 'Back To The 60's' is a fairly straight medley consisting of 'Dancing In The Street', 'Satisfaction', 'You Really Got Me', 'Doo Wah Diddy Diddy', 'Black Is Black', 'Bend Me, Shape Me', 'When You Walk In The Room' and 'Mony Mony'. At nearly nine minutes it's overlong and the occasional, rather pointless interruptions from **Emperor Rosco** take away far more than they add.

California's 'Summer Fun Medley' seems a complete waste of time. Of the 10 songs used therein, six have already been used in the **Gidea Park** 'Beach Boy Gold' medley which returned to the chart last week after a three year absence.

Gidea Park consists of the many voices of **Adrian Baker**, more recently the driving force behind Liquid Gold. Baker's incredible mimicry of Les Garcons De La Plage was well known to the group who have been admirers of his work for some time. After **Brian Wilson** declined to join their latest tour of America, Baker was drafted in as a replacement thus fulfilling his wildest dream. By an amazing stroke of fate, one of the songs Baker takes lead on in his role as a Beach Boy is 'Don't Worry Baby' which had already been scheduled for release by his record company (Polo) as his next single! . . . **ALAN JONES**

FUTURIST

1		BLAUEN DONAU, Leonard Bernstein, LP, CBS
2		ON THE ROAD AGAIN, Rockets, LP Ariola Import
3		DREAM SOLDIERS, The Fallout Club, 7" Happy Birthday
4		WORDY RAPPING HOOD, Tom Tom Club 12" Virgin
5		THE AMERICAN, Simple Minds, 12" Virgin
6		FOR YOUR LOVE AND FOR YOUR LOVE SUITE, Chilly Import LP Polydor
7		MR RAFFLES (MAN IT WAS MEAN), Steve Harley & Cockney Rebel, 7" EMI
8		HOW MUCH ARE THEY, Jah Wobble 12" Island
9		KITES, 39 Lyon Street, 12" Polydor
10		OUT COME THE FREAKS, Tell Me That I'm Dreaming, Was Not Was LP, SE
11		ALL OF THE LADS, 4" be 2", 12" Lydon/McDonald
12		LES CHANTS MAGNETIQUES, Jean Michel Jarre, 12" Polydor
13		PARTY MIX, 852'e, 12" Island
14		THE MODEL, Sheer Joy, Private Tape
15		NOVEL ROMANCE, Nash The Slash, 7" Din Disc

Compiled by: DAVE ARCHER, Studio 21 (temporarily closed, now operating from Charlottes, 74 Charlotte Street, London W1.

READER'S CHART

WE asked for your chart suggestions and this week it's the one that just had to happen — a personal Motorhead Top 10. Aaaaaargh!

MOTORHEAD TOP TEN

1	OVERKILL
2	BOMBER
3	ACE OF SPADES
4	MOTORHEAD
5	NO CLASS
6	LEAVING HERE
7	WITCH DOCTOR
8	DEAD MEN TELL NO TALES
9	(WE ARE) THE ROAD CREW
10	LOUIE LOUIE

So that's why the live album went straight into the charts at number one! This particularly heavy chart was compiled and suggested by Clive Adams, Spondon, Derby, and a £5 record token goes to him. Send your suggestions to: 'Reader's Chart', RECORD MIRROR, 40 Long Acre, London, WC2. (Postcards only please.)

REGGAE

1	2	TO THE FOUNDATION, Dennis Brown, Music Work
2	1	WIDE AWAKE IN A DREAM, Barry Biggs, Dynamic
3	4	REASONS, Black Harmony, Cool Rockers
4	3	LET ME LOVE YOU, Blood Sisters, Sound City
5	20	NO WOMAN NO CRY, Bob Marley, Island
6	9	IT'S TRUE, Donna Roden, Frantic
7	7	HOLD ON TO LOVE, Al Campbell, Art & Craft
8	6	YES I'M READY, Freddie McGregor, African Museum
9	—	WOMAN, Roddy Thomas, Foferno B
10	15	I'VE GOT TO LET HIM KNOW, Lorraine, Mass Media Music
11	6	ANOTHER ONE BITES THE DUST, Clint Eastwood & General Saint, Greensleeves
12	10	I WILL ALWAYS LOVE YOU, Heather, Mass Media Music
13	5	WHY DON'T YOU SPEND A NIGHT, Shirley James And Danny Ray, Black Jack
14	17	ALL NIGHT JAMMIN', Sowelradicks, Dread At The Control
15	11	HOPELESSLY, Carol Thompson, SNG
16	12	LOVE IS WHAT YOU MAKE IT, Investigators, Inner City
17	14	LET ME GO, Norman Star Collins, Venture
18	13	LOVE A DUB, Ranking Dread, Greensleeves
19	—	SO IN LOVE, Paulette Walker, Arrow
20	18	SPELL, Sylvia Tella, Sarge

Compiled by: INNER CITY RECORDS, Battersea Rise, London SW11

VIDEO

1	(8)	CABARET, Rank
2	(5)	BREAKING GLASS, VCL
3	(15)	ABBA VOLUME 1, Intervision
4	(19)	ELTON JOHN IN CENTRAL PARK, VCL
5	(—)	THE ROSE, Magnetic Video
6	(1)	TONI BASIL, Word Of Mouth, Radial Choice
7	(2)	STAMPING GROUND (Pink Floyd/Various), Intervision
8	(4)	ABBA VOLUME 2, Intervision
9	(9)	IRON MAIDEN, EMI
10	(14)	GARY NUMAN, The Touring Principle, '79, Warner Bros
11	(10)	TO RUSSIA WITH ELTON, PRT
12	(7)	ROD STEWART LIVE IN LA, Warner Brothers
13	(3)	SYMPATHY FOR THE DEVIL, CIC
14	(—)	A STRANGE CASE OF ALICE COOPER IN CONCERT, Magnetic Video
15	(6)	BLONDIE, Eat To The Beat, Brent Walker
16	(11)	WOODSTOCK, Warner Brothers
17	(13)	KING CREOLE, Magnetic Video
18	(16)	ELVIS PRESLEY IN HAWAII, Mountain Video
19	(—)	10CC LIVE IN CONCERT, VCL
20	(—)	TINA TURNER, VCL

Compiled by: HMV, Oxford Street, London W1

YESTERYEAR

ONE YEAR AGO (July 5, 1980)

1	CRYING, Don McLean
2	FUNKY TOWN, Lipps Inc
3	XANADU, Olivia Newton-John/Electric Light Orchestra
4	BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway
5	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis
6	JUMP TO THE BEAT, Stacy Lattisiaw
7	SIMON TEMPLER/TWO PINTS OF LAGER, Splodgenessabounds
8	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN, UB40
9	TO BE OR NOT TO BE, B A Robertson
10	BEHIND THE GROOVE, Teena Marie

FIVE YEARS AGO (July 10, 1976)

1	YOU TO ME ARE EVERYTHING, The Real Thing
2	YOUNG HEARTS RUN FREE, Candi Staton
3	THE ROUSSOS PHENOMENON, Demis Roussos
4	YOU MIGHT JUST SEE ME CRY, Our Kid
5	LET'S STICK TOGETHER, Bryan Ferry
6	KISS AND SAY GOODBYE, The Manhattans
7	A LITTLE BIT MORE, Dr Hook
8	TONIGHT'S THE NIGHT, Rod Stewart
9	DON'T GO BREAKING MY HEART, Elton John and Kiki Dee
10	LEADER OF THE PACK, The Shangri-Las

TEN YEARS AGO (July 10, 1971)

1	CHIRPY CHIRPY CHEEP CHEEP, Middle Of The Road
2	CO-CO, The Sweet
3	DON'T LET IT DIE, Hurricane Smith
4	THE BANNER MAN, Blue Mink
5	HE'S GONNA STEP ON YOU AGAIN, John Kongos
6	I'M GONNA RUN AWAY FROM YOU, Tammi Lynn
7	I DID WHAT I DID FOR MARIA, Tony Christie
8	JUST MY IMAGINATION, The Temptations
9	BLACK AND WHITE, Greyhound
10	LADY ROSE, Mungo Jerry

FIFTEEN YEARS AGO (July 9, 1966)

1	SUNNY AFTERNOON, The Kinks
2	PAPERBACK WRITER, The Beatles
3	RIVER DEEP, MOUNTAIN HIGH, Ike and Tina Turner
4	NOBODY NEEDS YOUR LOVE, Gene Pitney
5	STRANGERS IN THE NIGHT, Frank Sinatra
6	BUS STOP, The Hollies
7	GET AWAY, Georgie Fame
8	DON'T ANSWER ME, Cilla Black
9	WHEN A MAN LOVES A WOMAN, Percy Sledge
10	HIDEAWAY, Dave Dee, Dozy, Beaky, Mick and Tich

TWENTY YEARS AGO (July 1, 1961)

1	RUNAWAY, Del Shannon
2	SURRENDER, Elvis Presley
3	TEMPTATION, The Everley Brothers
4	PASADENA, The Temperance Seven
5	A GIRL LIKE YOU, Cliff Richard
6	HELLO MARY LOU/TRAVELLIN' MAN, Ricky Nelson
7	HALFWAY TO PARADISE, Billy Fury
8	BUT I DO, Clarence Frogman Henry
9	THE FRIGHTENED CITY, The Shadows
10	YOU'LL NEVER KNOW, Shirley Bassey

TWENTY FIVE YEAS AGO (July 7, 1956)

1	I'LL BE HOME, Pat Boone
2	LOST JOHN, Lonnie Donegan
3	ALL STAR HIT PARADE, Various Artists
4	HEARTBREAK HOTEL, Elvis Presley
5	HOT DIGGITY, Perry Como
6	SAINTS ROCK AND ROLL, Bill Hayley
7	BLUEBOTTLE BLUES, The Goons
8	EXPERIMENTS IN MICE, Johnny Dankworth
9	WAYWARD WIND, Gogi Grant
10	NO OTHER LOVE, Ronnie Hilton

Mailman

Write to: Mailman, 40 Long Acre, London WC2

Got the hump

EVERY THURSDAY morning I stumble wearily out of bed and venture to our local newsagent to buy my weekly music paper. Clutching my weekly with both hands, I eagerly flick through its pages with a trembling anxiety of things to come. Alas I come to the last page, and my ink stained fingers do not quiver with delight but fall to my sides in defeat.

I wonder whether I am the strange one. Is it wrong that I am into Postcard records **(not wrong — certainly a poser, though)**, that I don't dig the mutant disco, that my excapism doesn't come through dressing up as a pirate and memorising the lyrics to 'Stand And Deliver'? Am I so untrendy that I don't wear a kilt and sport a Spandau haircut? No!, Horror of horrors, I enjoy listening to Camel. **(Arggghh!!)**

But how could I? Camel are not New Romantics, amel just aren't "funk". Andy Latimer doesn't wear a kilt, and Andy Ward hasn't got a Stray Cats quiff. What is the world coming to? I hear you say, hasn't this girl got any taste, how can she like Camel? They're not at all trendy, they haven't even got a record in the Top 40, they don't even wear leather jodphers.

Well I bloody well do like Camel and I'm sorry if they're not trendy enough to put in your paper, but if you would put them in maybe they could become just a little trendy, after all Camel may not be Echo and the Bunnymen but me and a few thousand others do enjoy listening to them and going to their concerts and would appreciate it if you could just spare half a page of your precious paper to let the rest of the fashion conscious world know that some people do like such 'Un-Trendy' groups as Camel. So there!

A very miffed Camel Fan.

● They don't do enough to merit a mention, so there!!

Stupid

I WOULD like to take this opportunity to moan most profoundly about that nastily little pop group Adam And The Ants. They've got a cheek to call themselves artists. I reckon piss artists could make a better attempt at making a sound that barely resembles music than they do.

For a start, their dual drumming techniques is about as powerful as a maggot's forearm and about as imaginative as a breeze block and that whimpish pathetic guitar work is about as well thought out as the Budget and the vocals of Adam Ant are flat, moaning and earpiercing and the lyrics, well what can I say, just listen carefully to their latest single 'Stand And Deliver' you'll find out what I mean. **(The lack of punctuation is all his own work.)**

Their music is painfully nasty and whenever I hear one of their records on the radio I feel like throwing a brick at the bloody thing.

I think their music has done for the music business what the Plague did for London in the Middle Ages. To conclude, Adam And The Ants have got to be the worst **group ever. (Nothing serious then?)**

Paul, Portsmouth

P.S. I bet I get a lot of answers to this letter.

● That's the only reason you wrote, you little attention — grabber. Such is the insincerity of our readers.

Wired

I WAS listening to the wireless the other day (Peter Powell) and amongst the garbage he always plays (Bucks Fizz), he played a new single by The Freshies. I was wondering, does writing songs with silly titles (remember that "megastore" ditty?) constitute being a pop star? Because if it does, I want Chris Sievey to record 'When The Ghosts Of Hairless Coco-nuts Come Down To Earth To Get Me Will Me Mum Go Nuts.'

Better eh? **(No.)**

Baron Von Spittlesneider, The Future

King Of Spain

● Doesn't quite have the same ring about it, does it?

Welcome to the machine

I AM very angry after reading Mike Nicholls' interview with Shakin' Stevens. Was he trying to make Shaky look stupid or does he just enjoy pulling great performers down? As for the remark about his pale complexion and bags under his eyes surely he doesn't expect his to be colourful and well rested after performing 26 concerts in 33 days especially with all the travelling!

Mike Nicholls also remarked that Shaky was 31 and looked it. Well I thought he was 30 and even if he is older it wouldn't matter with a face as lovely as his. (I didn't know it was a crime to look your age!)

I went to the Empire to see Shaky and the concert was fantastic and many people must agree with me as there were loads of people waiting for him to come out at the back door — if he was as bad as Mike was trying to make out I'm sure he wouldn't have had such a following. I enjoyed the concert so much I tried to get tickets to see him again at Preston but the tickets were sold out.

I'll be surprised if Freya Miller doesn't put my name in the black box!

Michelle Kelly, Liverpool

● The whole point is supposed to be that someone like Nicholls, or whoever, is given the opportunity to see someone as they really are. The fan is a victim of a publicity machine, designed to play tricks.

Milk shake

MIKE NICHOLLS may be glad to hear that he is not alone in his view of that loveable Welsh chap 'Shaky' and the recent article by him in RM was greatly appreciated (by me at any rate). It showed Sievens up for what he is, a cheap imitator of Elvis — it amazes me how anyone who so blatantly imitates the King can actually be taken seriously. 'Shaky' appears to have the IQ of a sub - normal turnip, with music to match. In a year he will have been forgotten by most people, thank God.

Kim Tanner

● See above for other side of 1' coin, as Nicholls would say.

Ghoul lash

WHO WROTE the Specials new single, 'Ghost Town'? **(I did.)** I say it was Phil "Spectre" but my strapless portable Lady Di says it was Lynsey de Ghoul. What a scream, eh?

My mate reckons that edukashun is going down the drane bekos of Maggie Fatcher. Is this kor — kerekt — rite?

By the way, after all that rock against unemployment lark just recently, I know how to get the 2.5 million off the dole. Tell them to get jobs, see?

See you soon, darlings.

Michael Tootsies (Labour Leader), London N12

● Yeah, simple. Wonder why no one thought of it befor?

Fade away and dominate

I READ both episodes of your interview with a certain Mr Numan in your rag of the weeks 20th and 27th June. What a lot of crap! **(Thank you, thank you.)**

He was semi - successful for maybe a year or 14 months and suddenly he has become a challenge to a man who has been at the top of his particular tree (or several trees) for 12 years.

On his own admission, he was a Bowie - clone, his stage act and his format to a certain extent was just a poor facsimile of the master. He says he is 10 years younger than David and David is scared of the challenge. 10 years ago Bowie was just beginning his *highly* - successful Ziggy era, and now has a Number One album and single, and voted Male singer of the Year by your own readers. Numan coming somewhere in the line-up for prat of the year.

In 10 years time I very much doubt if Numan will ever be remembered or will have made his 127th come - back by then. Even his farewell tour wasn't original. A certain Mr Bowie had done this too and Gary Glitter (who?) and Frank Sinatra (no weirdo is going to play me) have each done it about 17 times.

If we want to hear his electronic music we can listen to Ultravox or OMITD. He also credited Ultravox for his inspiration. They play his music but 10 times better. So good-bye Gary. You say you are turning your back on touring and recording, apart from second - rate videos (when will we see his copy of the 'Ashes To Ashes' video?). Well I won't miss you and you may be surprised just how few people do.

Here's to the next 10 years of Bowie dominance.

Bowie fan of 12 years, Scotland.

● Stand by for 17 million 'Angry Numan fan' letters.

Conceit

THE CONCEIT of Gary Numan is amazing!

To say that he (Numan) is worrying Bowie because of his talent (talent?) image, etc . . . is beyond belief!

To list Bowie's achievements since the sixties, when he started, would take more space than the letters page is given!

Bowie is the most talented musician, song writer, performer, producer, actor (forget 'Gigolo', what about 'Elephant Man'?). Bowie has held a large group of devotees through his many changes of musical direction and images, by sheer brilliance and talent.

How long has Numan been around? How many records has he sold? How many people will still be with him in fifteen years time? Will Numan still be around then anyway? I doubt it.

Numan follows the trends, Bowie starts them! Gary, Bowie isn't worried but you should be!

Julie Bray, Newcastle Upon Tyne.

● Ding! Round Two!

Nice

DON'T YOU ever print "nice" letters? I'm sick up to the back teeth reading letters from readers moaning and complaining. Your letters page really is far too predictable these days.

The main reason for me writing to you really is to send my regards to the greatest female voice from the past two decades. Diana Ross — 20 fantastic years and classic after classic. She has finally left Motown, who I'm sure are dismayed to find that their legendary protege has finally left them. Though not without good reasons. Also I would be most interested to know what ever happened to Sandie Shaw? Last thing I heard she was working as a waitress in Roscoe's Cafe in Soho. I'd be most interested to here from them.

Sincerely, David.

● Nice letters (viz above) are pretty boring, aren't they? I can't even be bothered to rude.

Dexys bore

I AM writing to express my views on your degrading attacks on Dexy's Midnight Runners. I am sick of continuously hearing these reports in your newspapers. I am sick because Dexy's Midnight Runners are the best British soul band that is around at the moment. Kev Rowland injects so much emotion into his music he deserves the respect he demands. Kevin is the only person at this present time that is doing everything he can for music, he is not bothered about hitting the Top 40 with every record because of the lack of advertising of his singles. His only interest is for the music he produces, he knows it's good and so do many others. So please give him a chance.

Yours sincerely, Soul fan, West Bromwich.

● We're just fed up because they never send us any free T-shirts. (Only kidding.)

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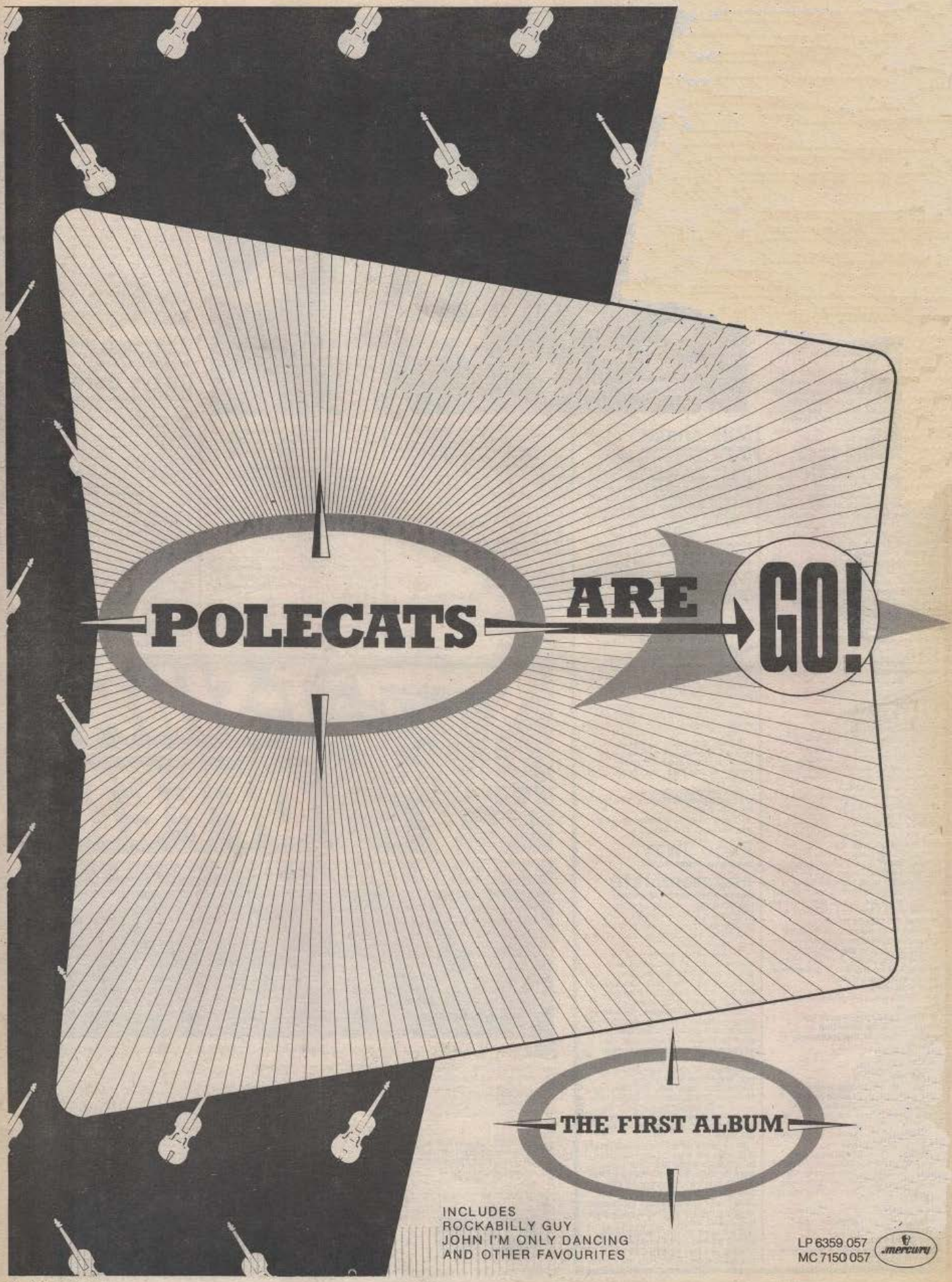
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