

**RECORD
MIRROR**

JUDAS PRIEST

IN AMERICA

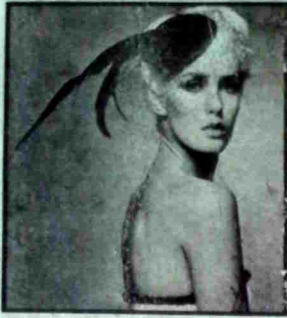
SAGA

JAGGER

HE'S SO COLD

ROMANTICS

**SPLODGE
IN COLOUR**



PAULA

The Natural Blonde.

NO DOUBT you are all amazed to see the column appearing this week. How did I tear myself away from the plonk, whack of tennis balls shooting across the grassy slopes of Wimbledon, the ripple of all those Rumanian thighs, the glint of teeth braces? What more could my steaming typewriter and equally steamy editor ask for?

THE GOSSIP columns were set alight this week by something other than **Ilie Nastase's** marriage breaking up and the various secretaries he turned up to Wimbledon with. I mean **Gene Simmons** proposed to **Diana Ross**. Knowing the extremely well proportioned Mr Simmons, the mind boggles at what he exactly proposed, but romance is obviously in the air. Gene's ex-beloved, **Cher**, is apparently not speaking to Diana and Diana's manager is no doubt preparing himself for Gene's inevitable pep talk on merchandising (which he's frightfully good at) so after they've sold the rights for filming the proceedings they can follow it up quickly with lunch boxes of the happy couple.

JUST WHY was **Record Mirror** ace face, **Phillip Hall**, ejected, forcibly, from South London's Crystal Palace Hotel with members of the **Chords** and **VIP's** entourage? Those with the answers to such questions as, how many drinks were consumed before the fracas? and how many punches were thrown at the security? will get a free "out of order" night with the man.

JIMMY PURSEY is surrounding himself with women these days — the rogue. He's producing a mystery female singer and also working with **Honey Bane**. At The Venue on Friday he could be spotted locked in intimate conversation with **The Spiders'** manager. You'll recall from last week's epic they are looking for a new lead singer, so maybe Jimmyspoos is thinking of shaving his legs and having a bash.

THE STARS virtually lit up The Venue to see **Steve Harley's** gig last week. **Kate Bush**, all of **Mink de Ville** — who look like they have some really severe problem with the greasies — I'd imagine if you kissed **Willy de Ville** and his quiff touched you you'd stand a really good chance of getting acne on the blighted area. Also there were several members of **10cc**, **Tony James**, **Richard Jobson**, **Lawrence Juber** of **Wings** and other drunken people who probably want to forget that particular night of sin.

■ **FAR BE** it for me to gossip but I hear from friends in **New York and London** that the astonishingly good looking **David Johansen** is currently working as a bar man and disc jockey in **New York's Tramps**. Imagine having your **Seven Up** poured out by him. Gosh girls, it just doesn't bear thinking about.

THE DUBLIN based band **The Vipers** played a gig at the Heber Arms in Dulwich and had an excellent turn out for one of their first British gigs. In attendance were most of **Polydor Records**, **Stiff Little Fingers** and fellow **Paddies Profex**.



THE DAMNED obviously love their little pets as they certainly appear to let their dog have a lot to do with the production of the album. According to the blurb, this shot is called **Dog at the control**, but unfortunately they don't say what his name is. Maybe **Woofers Visconti** or **Fido Chapman**.

IN MEMPHIS you can now go on an **Elvis-a-Rama**. Elvis' uncle shows the devoted followers around the memorial gardens where the hunk is buried and utters immortal bits of comfort such as, "God saw that he needed a rest and called to him."

ANDY McCLUSKY, the singer with **Orchestral Manoeuvres In The Dark**, went off to record some industrial sounds at an oil refinery last week (they're so modern), the oil refinery was frightfully helpful but they want to be able to veto the finished product to make sure that their noises aren't reflected in a bad light.

JOHNNY GUITAR Watson played a gig last week in the streets of Texas, where they are

currently suffering a terrific heatwave (three people have died so far). Actually, I'd be quite glad to have their heatwave over here for the men's finals but still. After playing his guitar madly for a whole two hours one could say that **Guit**, as his friends all call him, was literally cooking and he passed out as soon as he finished.

THE LAMBRETTAS are having problems with **The Sun** newspaper at the moment because they were planning to record a song called 'Page Three' but **The Sun** owns the copyright to these two little words and took offence. Even more so once they heard the words to the song, which they considered offensive.

NINE BELOW Zero have been on tour and staying in lots of different guest houses to save their cassette. The last place they were in had a very limited amount of water and eight people had to share the bath water — urgh, can you imagine the filthy scum around the side of the bath?

SOME OF you might be bothered that **David Bromberg** plans to retire from performing in August following a last concert in Central Park. David has found his troo calling in life and got married and has been making violins in a workshop at home. He wants to get extra good at that and has enrolled at the **Kenneth Warren School of Violin Making**, which is one of only two schools teaching people to make violins. Poor Mr Bromberg also gets a sore leg when he stands on stage for too long.

WITH THE news in the papers last week that **Anne Beverly, Sid Vicious'** mummy, admitting she bought the heroin that he finally OD'd on, **Manhattan's District Attorney** and the **Special Narcotics prosecutor** in **New York**, could press charges against her. They are discussing whether she could be extradited to face the possibility of a 10 year jail sentence.

THE SONG 'Claudine', which was sharply whipped off the new **Stones'** album 'Emotional Rescue', was not just taken off for legal reasons, as it's about **Andy Williams'** ex-wife but also because it was jolly smutty. I mean, that's the kind of thing that makes a girl like moi just blush all over like a little prawnette.

■ **THE GOGO'S** threw a party last week for fellow **LA band X**, and the usual motley bunch turned up including **Cook and Jones**, **Madness** and various other hunks.

ANGEL CITY had their equipment stolen just before their gig in Chicago but the day was saved by **Rick Nielson of Cheap Trick** (swoon). Having played with **Angel City** on a tour of Australia, **Rick** provided the band with a few of his own customised guitars with matching picks and joined them onstage for a jam.

THE ASSOCIATES, who have an album coming out in the autumn on **Fiction Records**, are being sent up to **Edinburgh** by their bosses to rehearse and get in trim. With all that cold weather

Stop the music — please



VILLAGE PEOPLE: as sickly as Hershey Bars

'CAN'T STOP THE MUSIC', starring Village People

YOU THRILLED to 'Survive' a tender tale of people eating each other to survive after an air crash. You swooned at dashing **Johnny Travolta** in 'Grease'.

Now comes **Alan Carr's** latest project, a large dollop of purile piffle called 'Can't Stop The Music'. Carr has invested a considerable chunk of his fortune in a film that charts the rise and fall of **Village People** — or rather dwells on how many times **Valerie Perrine** flashes her pearlies and jiggles her breasts.

The lads themselves have very little to say in this movie. **Felipe the Sitting Bull** lookalike manages about four lines of flat dialogue and the rest wanders around with slightly embarrassed looks on their faces.

Closely based on the career of **Village People** mentor **Jacques Morali** (it says here), the opening scenes centre around an up and coming young composer who lives with retired model **Samantha Simpson** played by **Ms Perrine**. She has contacts in the record business and is instrumental in recruiting a vocal group for him who just happen to live around arty **Greenwich Village**.

After lots of struggles and tussles with a reluctant record producer our men eventually get to star in a massive concert in **San Francisco** and hit the big time.

Surprisingly perhaps, the film isn't full of homosexuality, Carr has been very careful to keep it straight and is obviously aiming it at a safe family market. About the closest thing we get to it, is a sudden inexplicable switch to a gym scene and shots of muscular macho bodies surrounding **Ms Perrine** as she frolics in a bath.

Choreography throughout the movie is by **Arlene Phillips**, **Hot Gossip's** head mistress. Pretty disappointing stuff it is too with none of the raunch of her work for **Kenny Everett's** video show.

The real question is who's really going to care about this dubious epic now that the disco bubble has burst in Britain and **VP** have been slow on the hills recently.

It'll probably be big in America, but then so are **Hershey bars**. Both leave a sickly taste in the mouth. **ROBIN SMITH**

BIG BOZ MAN



BOZ SCAGGS: the quiet American

BOZ SCAGGS, in town on a promo visit, doesn't look anything like your usual rock star. He could pass with ease among the well heeled American tourists wheeling around the Inn On The Park with street maps in their back pockets.

But the Boz isn't an out and out rock star. His new album, 'Middle Man', is AOR verging on disco. He didn't agree with this opinion.

"Disco is shallow and I don't like to be associated with it. The production, the commerciality of it... it's like working in an advertising agency."

I suggested he must be thinking about the commercial side of things when he brought out albums.

"I have engineers and producers who are mindful of that. I turned on the radio when I was 10 and it's been on ever since. I like a lot of artists: Tony Bennett, Elvis Presley, the Beatles, Elton John..."

And Van Morrison? A lot of material on his previous albums have had a bit of Van hidden in them. This suggestion met with approval.

"Van Morrison is one of my favourite artists, I'm flattered by that association."

Scaggs is such a quiet spoken,

controlled person, I had to force myself to take issue over the sleeve of 'Middle Man' — a photo of his head resting on the fish-netted thighs of a lady in a red leotard. He insists (quietly) that it's not sexist and that I've misunderstood the concept.

"It was done with a sense of humour," he said. "It's not sexist or chauvinist. The title was conceived before the album was done and this was one of the concepts. I thought the photograph was very striking, the colours and the composition. The front cover exposes my face close up. That's the first time I've put myself up that close, and like the music on the album it's accessible and direct."

"By saying it's tongue in cheek, I don't mean to be disrespectful to femininity."

Well, you just can't have a good argument with a quiet American. And he didn't even watch 'Dallas', even though he went to school there. There isn't a glimmer of JR in BS. But I have hopes for his live shows, when he comes back to the UK in the winter to tour with a band.
ROSALIND RUSSELL

Knack and **Billy Joel** are pictured on the sleeves and so far the only refusal has been from **John Belushi** (who was in 'Animal House' throwing his tea around) of the **Blues Brothers** because he doesn't approve of gum containing sugar.

DEE THORNE, **Al Clarke's** seductive assistant, is singing on a single called 'Reggae Sue' by a band called **The Perks**.

BOB MARLEY and the **Wailers** hit the front pages of the Italian national press for four consecutive days in the wake of their Milan gig which drew an Italian record crowd of just under 100,000.

U2 WERE the subject of a nationwide search in the Emerald Isles when Ireland's finest, currently on holiday, were given the chance to play gigs in Paris supporting **Devo** and **Lou Reed**. The Irish police were utilised in the search as were the Irish national radio and TV services. But despite the frantic appeals the members of the band proved to be more elusive than **Howard Hughes**.

ROGER DALTRY was in the papers with a hilarious interview about his liberated home life: "I do what I want to do and she does what she's told," he expounded backing up what I've always said about a woman's duties. He also said that she'd made him better tempered and less spiky: "Mind you if I found out she was going around with another bloke in Sussex while I was away, I'd throw her out on her ear when I got back." Doesn't everyone just long for one of those dominant hunks who say things like that to keep you in line.

UNTIL NEXT week, when no doubt I shall still be recovering from the finals, **LOVE PAULA XXXX**

they should build up frightfully strong characters and big legs as you have to run across the highlands as transport's so lousy. After a couple of weeks tossing their cabers and practising their chords they might be ready for anything even coping with certain seductresses in press offices, who should remain anonymous.

THEY'RE ALREADY chomping in Cleveland, San Francisco, Boston and Minneapolis. What on, you may ask? Chu-Bops is a record-shaped lump of chewing gum inside a three inch album sleeve and is apparently a mighty big chew and you are advised to cut the piece of gum in half and share it or you tend to stick your chops together rather unglamorously. Bands like **Rush**, **Pat Travers**, **The**

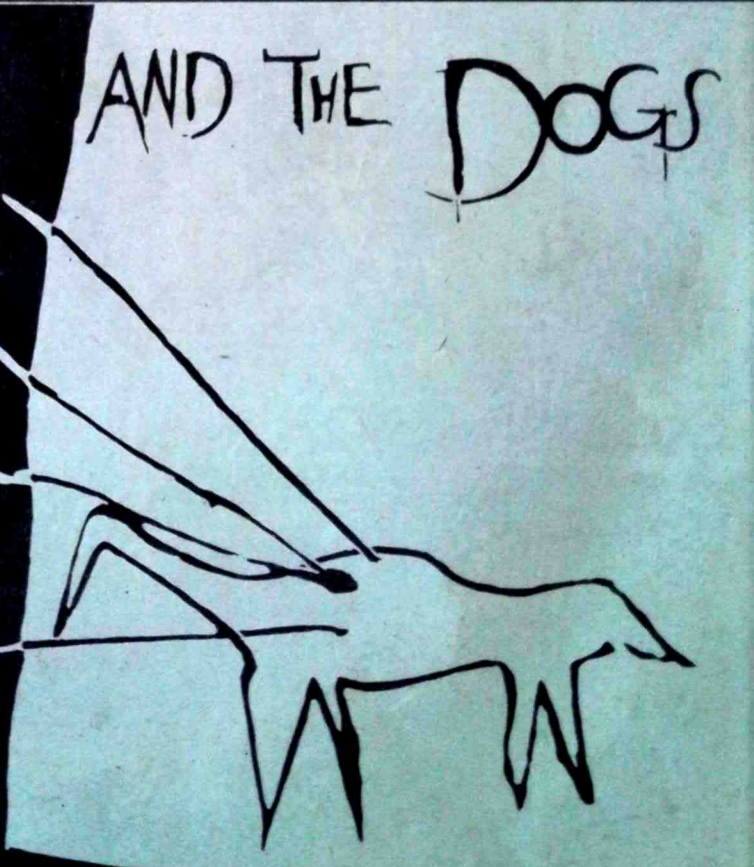
THE INMATES have cancelled their gig with **Canned Heat** at the Lyceum because **Bill Hurley** has got to have his varicose veins operated on. A terrible procedure involving having alcohol injected into one's bloodstream. My grannie had her varicose veins actually taken out and after a local anaesthetic watched them being pulled out of the top of her thighs.



4 **BE 2** and assorted girlfriends are jigging about outside the local nick on the day when the prisoners were also feeling somewhat frisky and were out on the roof taking the air and attacking the slating. The artwork on the sleeve of their new single is being done by the inmates in the **Scrubs**. The **Lydon** brothers can be spotted at the extreme right and also lurking second from the left.

SAUGHTER AND THE DOGS

NEW SINGLE
I'M THE ONE THAT
C/W HELL IN NEW YORK
SPECIAL LIMITED EDITION
FEATURES EXTRA LIVE TRACK
ON TOUR:



DJS 10945

JULY 1. PAISLEY/BUNGALOW 2. DUNDEE/MARRIAT HALL 3. BLACKPOOL/NORBREK HOTEL
4. BLACKBURN/KING GEORGES HALL 5. DERBY/AGENTA CINEMA

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SOME LEFT FOR FLOYD

PINK FLOYD'S shows at Earl's Court on August 8 and 9 have now sold out — but a few thousand tickets priced £7.50 (+ 25p booking fee) are still available for their dates on August 4, 5 and 6.

These tickets are available from GP Productions, PO Box 4TL, London W1A 4TL. Postal orders only will be accepted made payable to GP Productions.

Write in block capitals with your name and address in the top right hand corner of the letter stating preference for date and second choice. Tickets will be limited to six per person and please mark which day required on the back of the envelope. Do not forget to enclose a SAE with all orders.

*Obstructed view tickets will also be available on the door for each concert. More details will be announced later.

LAMBRETTAS HOLD UP

THE SUN newspaper is holding up the release of the Lambrettas new single 'Page Three'.

The Sun say they object to the lyrical content of the single and to the use of their trademark. They claim that the lyrics of the song represent "an undesirable image of The Sun newspaper."

A court hearing brought by The Sun is scheduled for this week and the future of the single, which is again taken from the Lambrettas album 'Beat Boys In The Jet Age', should be known shortly.

STRANGLERS RELEASED

THE STRANGLERS have been released from prison in France and will be going ahead with their British tour, which starts at the London Rainbow on July 8.

The group were arrested last week after fans wrecked Nice University where the band were playing, and charged with inciting a riot. Dave Greenfield was later released but the remaining three were held until last Friday, when they were released on 100,000 francs bail until October, when they are due to appear in court. The only other proviso is, the band refrain from playing any further concerts in France until the court reaches its decision.

This means that the Stranglers can now put the finishing touches to their new album before concentrating on the UK tour.

3 4 U-2

IRISH BAND U-2, hotly tipped for success by Record Mirror, return to London next month for three club shows.

The band play the Hammersmith Clarendon Hotel on July 10, followed by the Herne Hill Hall Moon on the 11 and the West Hampstead Moonlight Club on the 12.

The band will also be playing the Irish Dalmount Festival on July 28 headlined by Police. Following the festival date, U-2 begin work on their debut album in Dublin. The album will be produced by Steve Lillywhite who produced Peter Gabriel's current No. 1 album. U-2 are planning to release their album in the autumn.

ROCK ON TV

A HOST of top name bands are to be featured in a forthcoming ATV series.

Bands including Elvis Costello and Joe Jackson are being filmed at Nottingham's Theatre Royal this month by producer Richard Leyland. It is understood that members of the public will be admitted to the shows.

As yet no date has been given for networking the shows, although it seems they will be part of ITV's new autumn schedule.

PAULINE'S LABEL

EX-PENETRATION members Pauline Murray and Robert Blarney have formed their own record label, Illusive Records.

Illusive have signed a worldwide distribution deal with RSO and Pauline will be releasing her debut solo single 'Dream Sequences' on July 11.

The single is produced by Martin Hannett and features the Invisible Girls. The single comes in a picture bag and a special 10in edition will also be available in a different picture sleeve. Pauline is also working on her debut album.

HEAVY METAL... HEAVY METAL... HEAVY METAL... HEAVY METAL...



OZZY OSBOURNE

OZZY DEBUTS AT READING

OZZY OSBOURNE'S Blizzard of Oz, the band fronted by ex-Black Sabbath vocalist Ozzy Osbourne, will make their debut at this year's Reading Festival on August Bank Holiday.

The band comprises Lee Kerslake on drums, who was formerly with Uriah Heep, ex-Rainbow bass player Bob Daisley, and Randy Rhodes a virtual unknown on lead guitar.

Blizzard have already recorded an album, which is set for August release on Jet Records. Ozzy is expected to perform old standards and new classics. A fuller tour is also on the cards for the autumn.

*Wishbone Ash will now definitely not be playing Reading Festival this year. The band say that they were approached to play the festival but that nothing had been arranged or signed. The band say that having already toured Britain twice this year they want to concentrate on Europe and over the festival period they will be playing two major dates in Germany.

Wishbone are currently mixing the tracks for their new live album which is scheduled for October or November release. The tracks were recorded on their last British tour.

PRIEST, SCORPIONS, RIOT ON RAINBOW BILL

MORE BILL topping heavy metal bands have been added to the bill headed by Rainbow at Castle Donnington Race Circuit on August 16.

Judas Priest, the Scorpions, Riot and Touch have recently been signed up and, at the time of going to press, April Wine were strongly tipped to be appearing.

Another special guest on the line up is still being kept secret, although with Ted Nugent currently in action across Europe, an appearance by him cannot be discounted.

Anxious to give everyone a good view of what's happening, Rainbow will be erecting two giant video screens on either side of the stage and they will also have four quad towers to blast out the 80 kilowatts of power they'll be producing.

*Black Sabbath wish to deny rumours that they'll also be joining the bill. In a statement issued this week the band said that after 10 years on the road they certainly don't open for anybody and they want to consolidate their American success where their recent album 'Heaven And Hell' has gone into the charts at No 34. The Sabs probably won't play Britain again until 1981, after their visit to Japan later this year.

The band also wish to disassociate themselves from a live album recorded eight years ago which has been brought out by NEMS.

"When Sabbath decide to release a live album it will be a great album totally representative of the Black Sabbath of the eighties," lead singer Ronnie James Dio told RECORD MIRROR this week.

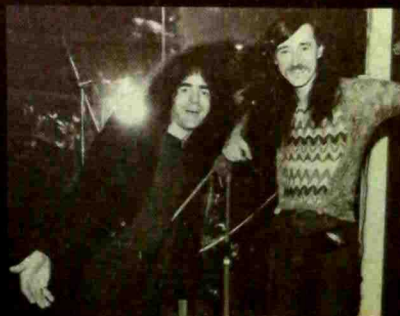
ATOMIC ROOSTER REFORM

ATOMIC ROOSTER, one of the early seventies foremost heavy metal bands, have reformed.

The band, fronted by original members Vincent Crane and John DuCann who wrote the mega hit 'Devils Answer', will be making their debut at the London Music Machine on July 18.

Crane and DuCann are currently auditioning for a drummer and will begin an extensive UK tour in the Autumn.

Atomic Rooster release a new single 'Do You Know Who's Looking For You' on July 4. An album titled 'Atomic Rooster' will be available in September.



ATOMIC ROOSTER: John DuCann (left) and Vincent Crane

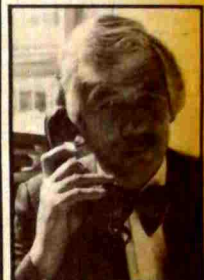
WILL TOTP COME BACK?

THE MUSICIANS' strike that has kept Top Of The Pops off the air for more than a month is still seeing no sign of settlement — leaving the programme's future screening lying in the balance.

Already the action at the BBC is affecting record companies, which are reporting a big drop in record sales, because of a lack of opportunities for live exposure of artists.

A spokesman for Warner Brothers said: "Obviously this strike is affecting us badly, and is resulting in a drop of record sales."

However, with the continued absence of Top Of The Pops, Granada TV's Saturday morning Fun



ROBIN NASH: producer of TOTP

Factory programme is gaining in importance as the only networked showcase for new pop product.

"Everyone is trying to get their promo films on Fun Factory but they seem to be picking only the top names," said Lewis Rodgers, head of promotion at CBS.

"The ban on live sessions seems to be affecting new young bands most as they don't understand what's going on. We are still pushing for interviews and have gone ahead with a promotional visit by Bob Scaggs."

Tony Bramwell, of Polydor, has managed to get Siouxsie and the Banshees and Roxy Music featured on Fun Factory, but said: "Siouxsie and the Banshees are actually suffering with their single in its third week after release and in the next few weeks we have a Sham 69 release which would benefit from live exposure because Jimmy Pursey sells himself so well on TV."

The strike by the Musicians' Union is over the disbanding of five bands at the BBC. Robin Nash, producer of Top Of The Pops, said: "Negotiations with the union are in deadlock and we do not expect the programme to return in the near future."

WHO TOUR

THE WHO are to embark on a major nationwide tour for the autumn. Though other dates haven't been confirmed they will be playing the Edinburgh Playhouse on October 11 and 12, ticket arrangements will be announced later.

This will be their first appearance in this country since their Wembley Stadium concert last summer and their first major tour since the 'Put The Boot In Tour' of football arenas in 1976.

The Who are currently touring America and are due to complete their long awaited album, their first with Kenney Jones in the drum seat.

The tour will also co-incide with the release of Roger Daltrey's film 'McVicar', the story of the famous criminal, which was one of the successes of this year's Cannes film festival.

ELVIS OPENS EDINBURGH

ELVIS COSTELLO will open the Edinburgh Festival at Edinburgh Playhouse on August 17.

Also scheduled for the festivities at the Playhouse, which recently opened after being closed for a number of years, will be the Ramones on August 25.

Other acts so far confirmed are Silly Lizzard on August 22, Billy Connolly August 23, Billy Jo Spears and Lena Martell 27, Donovan 28, Boys of the Lough 29, Red Clay Ramblers 31, and Gerry Rafferty September 1 and 2. More bands will be added over the next few weeks.

The re-opening of the Playhouse means serious competition for Scotland's major rock venues like the Glasgow Apollo. The Stranglers will be appearing at the venue on July 20 and Joe Jackson is due to appear there on October 20.

CRUSADERS LP

THE CRUSADERS release their new album 'Rhapsody And Blues' on July 11.

It's the follow up to their highly successful 'Street Life' their best selling album to date and the one which produced their Top five hit of the same name.

A single from the album 'Soul Shadows' will be released shortly featuring Bill Withers as guest vocalist.

WONDER COMING

STEVIE WONDER is hotly tipped to be playing some British dates in the autumn.

Wonder is understood to be playing seven or eight dates at the Wembley Arena at the beginning of September — although at the time of going to press his record company could not confirm any dates.

Wonder last played dates in Britain in 1974 with two performances at the London Rainbow. There was a possibility of him playing some dates last year but delays in his album, 'The Secret Life Of Plants', meant that he had to scrap them.

Wonder is also said to be recording a new studio album, which will be released about the time of his proposed London dates. Whether the London shows are part of a fuller tour isn't yet known.

SKYNS LP

GARY ROSSINGTON and Allen Collins the two surviving members of Lynyrd Skynyrd who were wiped out in a plane crash in 1977 have formed their own band — Rossington Collins.

They'll be releasing their debut album 'Anytime Any Place Anywhere' this week and the other musicians featured in the band are Billy Powell keyboards, Leon Wilkeson bass guitar, Barry Harwood lead guitar and vocals, Derek Hess drums and Dale Krantz lead vocals. Rossington plays lead rhythm and slide guitars while Collins is featured on lead and rhythm guitars.

HILLAGE LOOKING

STEVE HILLAGE is currently looking for a new bass player and songwriting guitarist to join his band.

Steve will be recording a new album in America shortly and is after musicians who are in sympathy with his ideas.

Steve is also anxious to point out that he wants enquiries from bonafide musicians only and not people who can just about master three chords.

Enquiries should be made to Steve's manager, Steve Lewis on 01-727 8070.

CHOCOLATE DATE

HOT CHOCOLATE will be making a rare appearance at the St Austell New Cornish Riviera Lido on August 16.

This concert will be only one of two live appearances in Britain this summer. The other concert has yet to be confirmed.

Tickets are available now from the venue or most record shops in the surrounding area.



WHY DO WE DO IT?

WENDY O'WILLIAMS eat your heart out. The above picture is of Julie Harding an innocent young thing who sings with up and coming band Eric Blake. The band have just released their new single 'Sin City' on Carrere Records and will be playing the following London dates; Nashville July 13, 101 Club 17, Dingwalls 20. More gigs will be announced later.

SHAM 69

THE NEW SINGLE

UNTTTE AND WIN



NOT TAKEN FROM THE NEW ALBUM

"THE GAME"



RELEASES

THE GIRLS are releasing their first single 'Clap Clap' this week. Production is by **Pat Collier**, formerly of **The Vibrators**, and the single is in a limited edition, full-colour picture bag.

4AD release a 12-inch single by **Cupol** called 'Like This For Ages' this weekend. **Cupol** is one half of **Wire**, **Graham Lewis** and **Bruce Gilbert**, and recently put out an album called 'Dome' through **Rough Trade**. The 'B' side to the single 'Kluba Cupol' is a 20-minute piece which formed the basis of their recent live appearance as **Dome Cupol** at the **Notre Dame Hall**.

THE COMSAT ANGELS are to release their second single on **Polydor Records** called 'Independence Day'. The single is released on July 4 to coincide with **Independence Day** and is taken from their forthcoming debut album which will be available in September of this year.

DEAD KENNEDY have a new single called 'Holiday In Cambodia'. The song is from their forthcoming album 'Fresh Fruit From Rotting Vegetables' which will be released in early August.

JOHN HANDY has released a 12-inch disco single, 'Hard Work', and is coupled with 'Young Enough To Dream' and 'Blues For Louis Jordan'.

THE PSYCHOTIC TANKS, a German band, are this week releasing their first single 'Let's Have A Party' on their own record label **Idiot Records**.

THE MAPS will be releasing their second album, 'Jane From Occupied Europe' at the end of July.

KAREL FIALKA has released his new single 'File In Forget' from his current album 'Still Life' and follows closely on the heels of his recent single, 'The Eyes Have It'.

THE PHOTOS release a new single on the **Epic** label this week 'Friends' / 'Je T'Aime'. From their debut album, 'The Photos' — currently at Number Four in the album charts — 'Friends' is one of the band's best live numbers and is another **Roger Bechirian** production. The B-side, however, is a previously unrecorded song, and unavailable elsewhere.

UK DECAY have released their new single 'For My Country' / 'Unwind Tonight'.

THE PIRANHAS will be releasing their first single on the **Sire** label on July 18. The single includes three tracks — the A-side is a version of the old **Elias** and **The Five Zig Zag Flutes** hit, 'Tom Hark', plus 'Getting Beaten Up' and 'Boyfriend'.

ANDY FAIRWEATHER LOW is releasing his first single for **Warner Brothers** this week. 'Let Ya Beedle Lam Bam' is taken from his first album for four years, 'Mega Shebang', released last month.

ROY HARPER this week releases a second single, 'Short And Sweet', which is from his current album, 'The Unknown Soldier'. The B-side features two tracks recorded live at **Guildford University** — 'Watersports' and 'The Unknown Soldier'.

WYNDER K has released a single instrumental called 'Frenetic' / 'MPD' on **Rockburgh Records**.

THE HITMEN'S new single is out now on **Urgent Records**. Their second single to date features 'OK' backed by 'That's Not Me'.

X-EFFECTS have released a new single — literally a double A-side — featuring the live favourites '19 (French Gymnastics)' and 'Female Pulse'. The B-side is completely blank!

THE FREQUENCY BAND, the first to be signed by **Hex Records**, release their debut single, 'Back On The Road' / 'Shadow Of The Past' this week. An album by the band, who all write their own material, is being recorded over the next two months.

ROXY MUSIC release a new single, 'Oh Yer', from the 'Fresh And Blood' album on July 25.

THE BLUE MEANIES release their debut single, 'Pop Sensibility' on **Phonogram Records** this week.

THE TIGERS have released a new single on **WEA**, 'Ska Trekking' and an album, 'Savage Music'.

SCREEN IDOLS have released a single, 'Routine' on the new independent label **Superstition Records**.

YOUNG BLOOD are to re-issue the **Rod Stewart**, collectors' item, **Pythion Lee Jackson's** 'In A Broken Dream' this week.

THE RADIATORS release their new three track single 'Stranger Than Fiction' this week.

PYE RECORDS' golden oldies label **Flashback** release a host of singles including **Lovin' Spoonfuls** 'Somewhere In The City' and the **Lemon Pipers** 'Green Tambourine' on July 18.

PATRICK FITZGERALD returns to an independent label with 'Tonight', a five-track 12-inch EP on **Final Solution**.

JET RECORDS release a new single from **Trickster** this week, 'April in Paris'. Written by lead vocalist **Mike Groth** and keyboard player **Colin Hewinson**, it was produced by **Trickster**, and is in a special picture bag.

THE HYBRID KIDS have released a re-make of **Rod Stewart's** 'Do Ya Think I'm Sexy?'.

JET RECORDS have released a new single from the Birmingham band **Quartz**, 'Street Fighting Lady' is taken from the re-released **Quartz** album 'Deleted'.

IN BRIEF

ON THE eve of signing a monster 200,000 dollar recording deal, **Dave Cousins** has left the **Straws** to be replaced by singer **Roy Hill**. Hill will be making his live debut with the band when they play **Swindon Oasis** on July 5.

ALEX HARVEY'S song 'The Whaler — Thrash She Blows' has officially been adopted by **Greenpeace**, the organisation who want to make the oceans a safer place for whales. Alex will be singing the poignant song during a performance at the **Brighton Top Rank Suite** on July 20.

IRON MAIDEN are being filmed on Friday, 4th July, at the **Marquee**, not **Thursday 3rd**, as previously announced.

TOURS

Q TIPS: having confirmed their appearance at **Reading Festival** also play the following dates. **Sheffield Limit Club** July 3, **Scarborough Penthouse** 4, **Retford Porterhouse** 5, **Middlesbrough Rock Garden** 19, **Wolverhampton Lafayette** 20, **Southend Zero Six** 21, **Stannmore Middlesex & Herts Country Club** 23, **Derby Blue Note Club** 24, **Cardiff Top Rank** 25, **Dublin Festival Leixlip Castle** 27, **Birmingham Cedar Ballroom** August 1, **Kirk Levington Country Club** 3.



Q TIPS: be catatonic in 1978.

PSYCHEDELIC FURS: play two dates this week. They are at the **Liverpool Original Club** on July 3 and **Manchester Factory** 4.

THE FEATURES: who are due to release their second single 'Do What You Want' at the end of July, have added a date at the **London Half Moon**, **Herne Hill** on July 3.

TENNIS SHOES: are heading a special **American Independence** celebration at the **London West Hampstead Moonlight** on July 4.

SPIDER: have added more dates around **London** throughout July. They are: **Brentwood Hermit Club** 4, **Hornchurch the Bull** 5, **London Music Machine** 7, **Windsor Castle** 8, **Chiswick John Bull** 11, **Southall Hambro** 18, **Hornchurch the Bull** 19, **Windsor Castle** 22, **New Barnet Duke of Lancaster** 25, **Chiswick John Bull** 26, **Windsor Castle** 29. They currently have a single 'Children Of The Street' on sale.

THE FLATBACKERS: who release their debut single 'Pumping Iron' on July 18 play more **London** dates this month. **Reading Target Club** 4, **Clapham Two Brewers** 7, **Northfleet Red Lion** 8, **Fulham Greyhound** 10, **Clapham Two Brewers** 14, **Camden the Brecknock** 19, **Clapham Two Brewers** 21, **Ronnie Scott's** 22, **Clapham Two Brewers** 28, **Clapham 101 Club** 29, **Reading Target Club** 31.

RAM JAM: who have just reformed, play the following dates around **London** before embarking on a college tour in the autumn. **Fulham Golden Lion** July 10, **Clapham 101 Club** 12, **Herne Hill Half Moon** 13, **Music Machine** 16, **Canning Town Bridgehouse** 17, **Fulham Greyhound** 20, **Maunkberry's** 22, 23, 24, **Dingwalls** 30, **Marquee** August 10.

HOYT AXTON: follows his chart success with 'Della & The Dealer' with two **UK** dates, **London Venue** August 9, **Portsmouth Country Festival** 10.

KICKS: have rearranged the final part of their summer tour around **London**. **Woolwich Tramshed** July 6, **Windsor 11**, **Westminster Hospital (afternoon)** **Dingwalls (evening)** 12, **Woolwich Tramshed** 24, **Kingston on Thames Three Tuns** 16, **Fulham New Golden Lion** 29, **Cosford RAF** August 2.

RELUCTANT STEREOTYPES: who recently supported the **Specials** on selected dates play the following venues around **London** throughout July. **Rock Garden** 4, **Fulham Greyhound** 8, **Half Moon Herne Hill** 10, **Marquee** 12, **Clapham 101 Club** 17, the **Kenington** 22. Their second single 'Confused Action' is released on July 11.

BROKEN HOME: have added further dates to their tour, having just released their second single 'No Chance'. They are: **Nashville** July 6, 13, 20, **Fulham Golden Lion** 23, **Nashville** 27.

EXPRESSOS: will be playing the following dates in **West London**. **Fulham Greyhound** July 16, 23, 30.

ON THE AIR: have just released their debut single 'Ready For Action' and have finalised their **London** tour. **Windsor Castle** July 4, **Music Machine** 5, **Rock Garden** 6, **Kingston Three Tuns** 11, **Dingwalls** 14, **Fulham Golden Lion** 18, **Hammersmith the Swan** 23.

THE BOOKS: play four **London** dates. **The Rock Garden** July 16, **Half Moon Herne Hill** 18, **Fulham Greyhound** 22, **Fulham Golden Lion** 31.

PATRICK FITZGERALD: will be performing songs and poems around **London**. **Kenington Oval House** July 1, 2, 3, 4, the **Meanwhile Gardens Westbourne Park** 5, the **Oval House** 6, **Chat's Palace Hackney** 25.

MARTIAN DANCE: **Marquee** July 6, **Fulham Greyhound** 9, **Music Machine** 12, **Thomas A Beckett** 22, **Music Machine** 26, **West Hampstead Moonlight** August 6.

THE STEP: have added three more **London** dates to their current tour. **Half Moon Herne Hill** July 6, **Nashville** 7, **Venue** 12. They have just released a single, 'Love Letter'.

THE OUT: from **Manchester** play the **West Hampstead Moonlight** on July 5.

THE GAS: Play the following dates in July. **London 101 Club** 9, **London Rock Garden** 15, **London Hope & Anchor** 16, **Sheffield Limits** 24, **Kirk Levington** 25, **Retford Porterhouse** 26.

THE CHEAT: **Carlisle Twisted Wheel** July 4, **Manchester Grey Horse** 10, **Manchester Portman Bars** 11.

HEADLINE: have been confirmed as special guests on the **Strangers' British** tour which commences July 8 at the **London Rainbow**. Their debut single 'Don't Knock The Balthead' is released on July 4.

THE CIVILIANS: who release their debut single 'In America' on July 4 play the following dates: **London YMCA** July 11, **Brighton Alhambra** 12, **Music Machine** 23, **Fulham Greyhound** 29.

MARGO RANDOM AND THE SPACE VIRGINS: play the following dates around **London**. **Hope and Anchor** July 4, **Streatham Cat's Whiskers** 15, **Half Moon Herne Hill** 19, **Music Machine** 23, **Fulham Greyhound** 29, **Dudley JB's** August 1, **Brighton Alhambra** 2.

VARDIS: continue their tour with dates at: **London Venue** July 14, **Bradford Princeville** 17, **Hull Wellington** 21, **Blackpool Norbreck Castle** 24, **Birkenhead Gallery** 25, **Stafford Bingley Hall** 26, **Preston the Warehouse** 30, **St Helens Last Bridge Club** 31.

NORTHAMPTON FESTIVAL: takes place on July 19 from two pm until **Midnight**. Bands playing include **Trance**, **Mystery Guests**, **Religious Overdose**, **Where's Lisse**.

THE PHOTOS: have added two dates to their current **UK** tour and have cancelled one. The two new dates are at the **London Marquee** on July 12 — supported by **White Lines** — and 13 — supported by **U2**. The cancellation is at **Middleton Civic Hall** on July 17 because the **Hall** authorities withdrew the booking. Meanwhile the band release a new single on July 4 entitled 'Friends'.



THE DEBUT ALBUM FROM **Witchfynde** GIVE 'EM HELL (ABOUT 1)
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INCLUDES THE INDEPENDENT CHART HIT
GIVE 'EM HELL c/w GETTIN' HEAVY (ROUNDS 1)

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QUEEN

Their new album

The Game

Includes the hit singles

Crazy Little Thing Called Love

Save Me

Play The Game



ROS RUSSELL
gets locked
in a broom
cupboard with
THE RECORDS

VIRGIN HAVE this great method of making you get close to their acts during the interview: they lock you in a room not unlike a large wardrobe, where you have to sit so near each other your knees practically rub together. If it had been dark I'd have felt like a battery hen.

My companions in the roost were John Wicks and Will Birch, late of the Kursaal Flyers, and currently guiding lights in the Records. If you haven't burst into a quick few bars of 'Hearts In Her Eyes' by now, it's probably because you haven't heard it on the radio. And that's because few of our radio stations have had the good sense to play this fine song.

It's on the new album 'Crashes', where it keeps company with some other excellent songs, like 'Rumour Sets The Woods Alight' and 'Man With A Girlproof Heart'. As the Records have failed to set the woods in the UK alight, they're shortly heading back for the US of A, where they feel they get a warmer reception, to say nothing of the weather.

But in the cosy closeness of this eyeball to eyeball confrontation, it was a bit awkward asking a question that could possibly offend. I mean, there was nowhere to run. Oh well, did they think that part of the reason they weren't terribly popular was that their stage performance hasn't been so hot?

"Ah, but... have you seen the new band?" asked Will. No. "Well, it's totally different now. We'd have been the first to agree with you, until we got Jude (Cole). We did suffer from erratic vocals, so that's why Jude joined. He's such a good singer it's worth paying for him to fly over from LA, where he's from."

Jude, the new 19 year old guitarist / singer, used to be in Moon Martin's band, and he replaces Huw Gower. But even with Jude, the Records have the problem of being without an image (awful term, but there has to be some kind of recognisable characteristic). So how did they see their own image?

"Horrible," said Will candidly. "But you can never see yourselves as others see you. We look like a pop group, none of us is ugly or anything. But we really dislike the term pop band."

"Makes us sound like Racey..." added John Wicks.

"... yeah, well, with the reservation that I don't like the word pop, there is a terrible stigma against pop bands and we just have to try to live with that and break it down gradually. It's ironic, that if there's a girl up front in the band, it's different. Look at Blondie, they can do anything. It's a problem we're lumbered with until we make the right kind of record."

OF COURSE, the Records could have had a focal point if they wanted. It's no mistake that there isn't a front man in the band, or a Spokesman. It might be the hard way, but it means your whole band doesn't hang on the whim of one person.

"We've always avoided that situation," said Will. "The Records were meant to be a general name,



JOHN WICKS and WILL BIRCH dodge cats' tails in Ladbroke Grove.

Will the Records break



Finger on
the trigger:
PAUL COX

not in one category. We came out of our last band very suspicious of front men.

"... And we didn't think we'd be any good as Simon and Garfunkel," added John.

That the Records are struggling to make you recognise them is indicative of punters' priorities, knowing the song isn't enough, you have to have the face to hang it on. All the better if the face is like Debbie Harry's, or David Coverdale's (or even Elvis Costello...). Now the Records are an ordinary looking bunch of blokes, nothing outstandingly stunning (or unattractive) or macho about them. I happen to think that's a pretty good recommendation, but you lads out there seem to need something loud and hairy to idolise. But that's your insecurity.

Will and John are hoping their songs / tunes / lyrics will be enough to get them by.

"People tend to take our songs at face value," said Will. "They look at the surface and see it all as boy / girl stuff. I think a lot of it goes over their heads sometimes. But I'm surprised by the number of people who do listen to lyrics."

"In general, the standard of lyrics by some bands is pretty appalling. Some of the greatest songs are written by some of the greatest chauvinists. Like in heavy metal, they fall into a formula. A lot of those sort of bands don't have much lyrical ability. Heavy metal bands have to work to their framework.

"BON SCOTT was a classic case. I could see he had animal appeal. And Priest's 'Breaking

The Law' — though I don't think they've exploited it enough. I bet they wouldn't dream of actually breaking the law. Any more than those guys that sing all the macho songs. They're all probably happily married."

One band that Will thinks is excellent, is The Jam. Both groups are hoping to take on the States and win, but I had reservations about The Jam, thinking that maybe they were too English in their approach to appeal to the Yanks.

"Not at all," said Will. "I'd put money on that band being the biggest in the world, they'll be global. Look at the Clash, they're doing well in the States. They've become acceptable there."

Yeah, well after hearing their new American single 'Train In Vain' they may be buying their acceptability at the expense of credibility. They should have flogged the song to the Eagles.

The Records say they won't compromise with their songs, they'll keep plugging away until something sticks. Meanwhile, they're looking forward to their indefinite stay in the States. John Wicks can indulge his passion for American food and Will can play Willie Nelson on the car radio all day. It'll make a change from wandering around the Portobello Road looking for decent picture locations.

It was such a warm day, we could have been somewhere in the Mid West. We stopped under the Westway, where the walls have been painted with giant murals. There was a recent addition, some pervers had recently stuck a cat's tail to the wall. The cat was not attached.

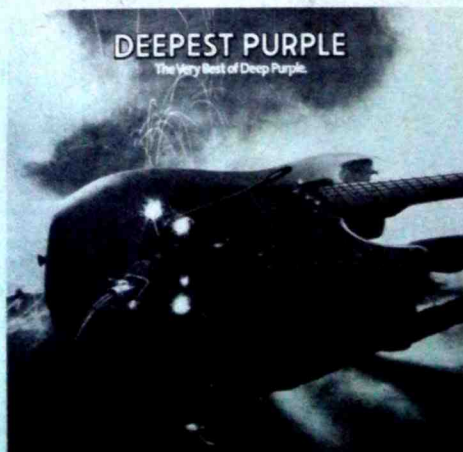
CHAOS AT A CONCERT.



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There's Black Night, Speed King, Fireball, Strange Kind of Woman, Child In Time, Woman From Tokyo, Highway Star, Space Truckin', Burn, Stormbringer, Demons Eye and, of course, Smoke On The Water.



All on one album. Most were bashed out by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice, apart from a couple

where David Coverdale and Glenn Hughes stepped into Gillan and Glover's shoes.

All were mastered at EMI Abbey Road Studios on the new Neumann VMS 80 to increase volume and clarity. As, no doubt, your neighbours will soon discover.

Also available on tape.



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HAYES
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ENGLAND



THE JUDAS PRIEST boys mid-way through a typical liting ballad.

THE EMPIRE STRIKES BACK

MARK COOPER encounters JUDAS PRIEST under a pile of volcanic ash of the third kind.

PORTLAND, OREGON, 6,000 miles from Birmingham, England, and currently the victim of a savage and unprovoked attack by Mount St Helens — a volcano. The whole city is covered in a layer of grey ash. Dust in your mouth and in your eyes and footprints as you walk.

Portland is slow and steady and provincial in a friendly way. "In California they have fashions, in Oregon we have a lifestyle," a local record store manager tells me. The girl at the Holiday Inn counter says that nothing's happening in Portland — except when the other volcano, rock and roll, hits town. They all say the word "rock" with reverence, the same way they talk about "beer." Nine or 10 thousand kids are going to see Judas Priest tonight at the Coliseum, the 20th gig of a tour that has two months to go.

Every room at the Holiday Inn is provided with a copy of the Bible. Here's the text for today: "Behold I lay in Zion for a foundation a stone, a tried stone, a precious corner stone, a sure foundation; he that believeth shall not make haste." Appropriate enough for Judas Priest whose sense of hellfire, sin and damnation places them firmly in the Old Testament and who've spent 10 years getting to be rock stars, climbing rung by rung up the old rock and roll ladder, the rock circuit of yore.

It's been a long climb and it's still bloody hard work, a doctrine that Glenn Tipton and KK Downing, duelling lead guitars, have stuck up over the years and now at last the rewards are coming through. The band dress like rock stars and the local kids stare at them as if they were gods as they hop into the limo to do the promotional work of the day at the local radio station and record store.

Not only rock stars but English rock stars as Glenn is only too keen to point out, the kind that dominated America and England 'til a few years back: Judas Priest are the old guard and their star is rising again. The circuit returns, the empire strikes back, heavy metal returns. Transformed, As Glenn points out: "Heavy Metal is history. We are Judas Priest. That's why we call the new album 'British Steel' which will be the new term during the eighties. We as a band update ourselves. We class ourselves as 1980s heavy metal — it's fast, aggressive and exciting, it's not the slow, plodding riffs of 1973."

New wave was an interruption as far as Glenn and KK are concerned though they are tolerantly keen to praise certain bands who survived the whole caboodle and became popular enough to join the circuit: "The bands that emerge through the new wave and there's about five of them, are acts that would have established themselves anyway like The Police or The Clash."

Now that everything's settled down again and heavy metal has asserted its timeliness, Priest have only one grudge against rock

and roll: "The new wave killed the circuits, the breeding ground for rock and roll. Let's forget the term 'heavy metal,' let's face it, it's rock and roll and there's kids in England and all over the world who want to be able to go and listen to rock and roll. The new bands have been held up for the last two years because they've had nowhere to play."

Rock and roll for Judas Priest is timeless and is performed by working class kids who look like stars. Plus it belongs to England: "Our music is part of the British sound. That's why we called the album 'British Steel'. We're proud that England's got a sound that no one else can imitate. The Americans try but they can't match it, lyrically or musically. They can't get that raw edge. Seriously, we try to promote Great Britain and get it back to where it was two years ago. Which was on top of the world."

As Glenn sees it, that's why Judas Priest are gaining ground in the States: "American bands can't match us, there's no raw aggression, they're too

sophisticated. All the best raw music comes out of England and it's such a small country."

So how come the Americans can't match the English?

"It's the upbringing. You leave home at 16 and you have to stand on your own two feet. Over here in America you get a car at 16 and you don't have to be independent till you're 28. Over here it's all set out for you. Even the guys who have rock bands go to college and have jobs to fall back on. Over here the kids get what they want. In England you feel under strain to do something and if you try to break out you feel the stress. In England you feel the stress."

As far as Glenn is concerned, rock and roll is the best way of escaping the rat trap: "We're coming out of the Midlands which is one of the hardest areas to escape. Where we come from gives you the determination and the aggression to get out. This is our fifth American tour and it lasts three months. We've got a week off in the middle and we can fly to the Bahamas or

LA or wherever. That's the kind of lifestyle that I've been looking for. That's what you've dreamed about as regards rock and roll. That's what we've worked for for the last 10 years."

KK is particularly annoyed with those who condemn those who make a lot of money: "If we get large houses or flash cars or go off to the Bahamas, people will expect us to worry about our public image. But I know I shan't if I'm ever worth a hundred thousand pounds or so. If we get it we'll just have to flaunt it — we've had enough years without it. Everybody's working towards something and when you get it, you shouldn't feel guilty about having it."

Glenn echoes the point: "If we ever become rich people, nobody can ever say we didn't work for it. I've lived in a bedsit for 10 years. I've done it the hard way. There's nobody can take that 10 years from my life and say you're not really a street musician. The people who're saying that to me are in the same position I was in three or four years ago. I worked in a factory for five or six years, British Steel in fact." And KK chips in: "We're not an overnight success. Our climb has been one of the slowest there's been."

So why have Judas Priest made it in America when other British bands have fallen by the wayside? To them it's down to talent and more importantly, hard work: "Bands like Status Quo, maybe they're too proud to begin again at the beginning. We've never been afraid to begin again, to go back to the clubs. There might be a nest of black widow spiders and you have to clear it out first but the audience will always bring you up again. You can never relieve that club atmosphere. The bigger the arena, the more difficult it is. We try to involve the audience. We try and wink at each one of them and make them feel like an individual."

Judas Priest are a working class band and a regular ad for Conservative policies of the Maggie Thatcher variety: they began at the bottom and worked themselves up and their current success would seem to be living proof that perseverance is rewarded. Most of the bands that made it their way happened a year or two before Priest. Black Sabbath or Deep Purple for example. Perhaps this is why Judas Priest have had to work so hard while they protest that their sound is the heavy metal of today,

and certainly their frenetic enthusiasm and the backbeats of 'Living after Midnight' are modern enough, there does seem to be something essentially dated about the band. With their guitar heroics and their flashy stage show, Judas Priest embodies the survival of the rock and roll elite.

Their songs, with titles like 'Grinder' and 'Metal Gods' celebrate power for its own sake, the very kind of power that their audience does not have and that their continued worship of bands like Priest keeps out of reach. Heavy metal is frustration music, it rebels against the cage but never fundamentally challenges its presence. "Like the tiger inside the cage. We begin to shake with rage," Rob Halford sings in 'The Rage,' a perfect description of the band's music at its best.

While much rock and roll has liberation as its goal, heavy metal celebrates dominance and submission in a worship of pure technological power. Judas Priest offer the rock and roll myth to their fans: "It's a man's world. When we go on the road we're a rock and roll band. We live accordingly, to the rules. Well, there's no rules except the ones you set yourself (Glenn Hedges). We play real rock and roll, and when you walk off stage you can't be somebody else. You have to be semi-wild. We're not contrived. When we come off stage, we're five different people but it's still in us. It's not a show."

Heavy metal and headbanging are about breaking your head against a brick wall — quite literally. Judas Priest have played a central role in keeping the heavy metal flame alive for the current renaissance: "Songs like 'United' involve our audience. They're songs about fighting off the enemy, we've been doing that all our lives. We've done a lot to hold up the heavy metal aspect."

On stage, Judas Priest whip up a storm and Portland goes over the moon. It's a young audience modelled on the 60s — everyone holds up matches and lighters at the end.

This rock and roll's a lifestyle, not just a fashion. The band have honed Rob's deep manic banshee voice with its sense of doom and the twin guitars to a formidable if clichéd attack. Judas Priest, as we all agree, have character.

Why so much about sin in all their music? Even when they sing about breaking the law they have to explain themselves as if they felt guilty for breaking out. To me they represent the old Puritan industrial Midlands with the sense of duty, hard work and the sense of wrongdoing. The lights and the costumes and the lyrics somehow recall 'Star Wars' but a sombre darker version of the same.

As Judas Priest step in out of their limo, working away at promoting themselves, the kids stare with open mouths. JP are their 'metal gods,' too impressive to be believed.

ROB HALFORD

Pic by Robert Ellis



KK goes ga-ga.

Pic by Simon Fowler



VOYAGER

ACT OF LOVE

*Suzy,
she thought
the city streets flowed
with milk and honey,
but when Joe said he
didn't love her,
all that flowed was
blood . . .*

*Indian warriors had
loved like brothers
and had cut flesh to
prove it. These kids
were mates and hard
enough to do it too.
On a warm night in
the alley their blood
flowed together and
it was good . . .*

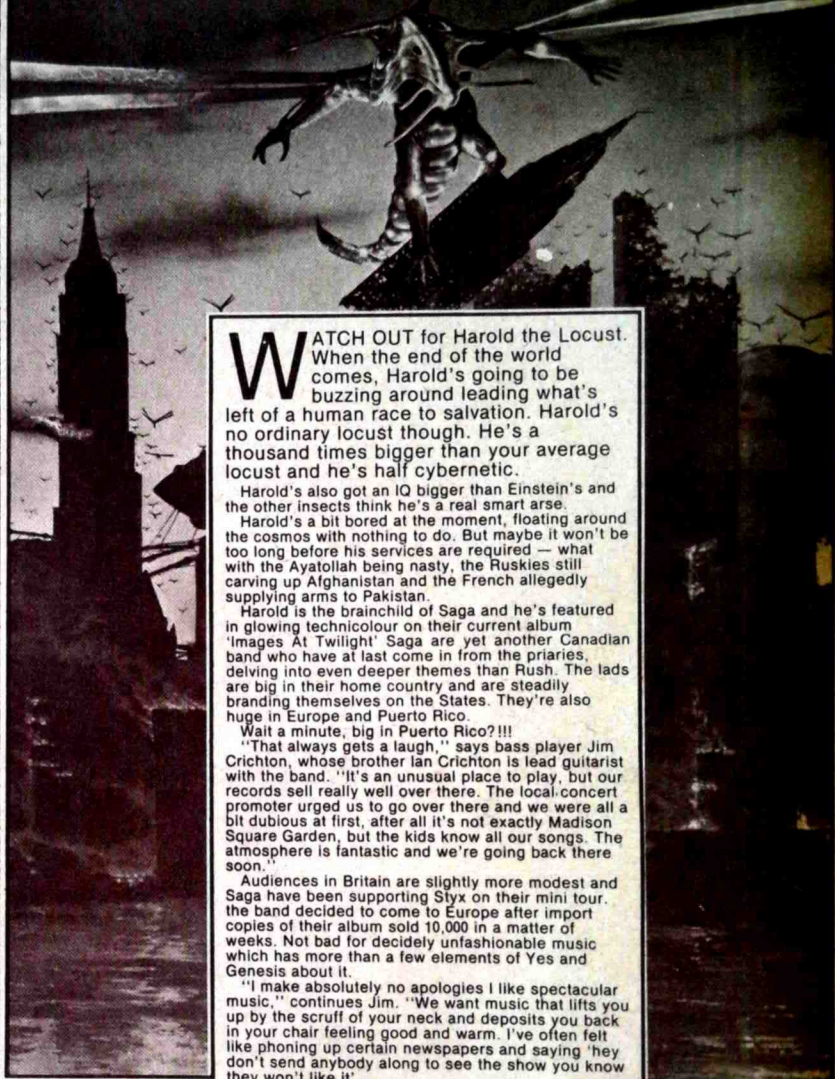


NEW ALBUM
Includes the single
**'SING OUT-
LOVE IS EASY'**



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STORM OF LOCUSTS



WATCH OUT for Harold the Locust. When the end of the world comes, Harold's going to be buzzing around leading what's left of a human race to salvation. Harold's no ordinary locust though. He's a thousand times bigger than your average locust and he's half cybernetic.

Harold's also got an IQ bigger than Einstein's and the other insects think he's a real smart arse. Harold's a bit bored at the moment, floating around the cosmos with nothing to do. But maybe it won't be too long before his services are required — what with the Ayatollah being nasty, the Ruskses still carving up Afghanistan and the French allegedly supplying arms to Pakistan.

Harold is the brainchild of Saga and he's featured in glowing technicolour on their current album 'Images At Twilight'. Saga are yet another Canadian band who have at last come in from the prairies, delving into even deeper themes than Rush. The lads are big in their home country and are steadily branding themselves on the States. They're also huge in Europe and Puerto Rico.

Wait a minute, big in Puerto Rico?!!!
"That always gets a laugh," says bass player Jim Crichton, whose brother Ian Crichton is lead guitarist with the band. "It's an unusual place to play, but our records sell really well over there. The local concert promoter urged us to go over there and we were all a bit dubious at first, after all it's not exactly Madison Square Garden, but the kids know all our songs. The atmosphere is fantastic and we're going back there soon."

Audiences in Britain are slightly more modest and Saga have been supporting Styx on their mini tour. The band decided to come to Europe after import copies of their album sold 10,000 in a matter of weeks. Not bad for decidedly unfashionable music which has more than a few elements of Yes and Genesis about it.

"I make absolutely no apologies I like spectacular music," continues Jim. "We want music that lifts you up by the scruff of your neck and deposits you back in your chair feeling good and warm. I've often felt like phoning up certain newspapers and saying 'hey don't send anybody along to see the show you know they won't like it'."

"A lot of bands seem so confined especially lyrically, there's no imagination injected into songs, nothing that makes people explore fantasy. Escapism seems to have been forgotten."

"We would find it acutely embarrassing to sit down and write an ordinary love song, that's just not where our thoughts are. Our influences lie with British bands but we're not some form of Yes clone, they're just one of the influences that we're grateful for."

JIM points out that each album is a separate chapter in a story, something that no band has done before.

"We hope to create a music book something of lasting quality. But I'd rather not reveal too much about the plot. We see ourselves as inspiring imagination, not telling people what to think."

"I like to think of Saga as being a total concept right down to our covers. You don't have so much radio play over here so word about a new album is by word of mouth. Put a spectacular cover on the shelves and you've got somebody hooked on the album. The 'Twilight' cover was done by a guy who does work for Omni the science magazine."

Saga weren't always called Saga, three years ago they were called Pockets but had to change the name when they discovered an American R&B band had chosen the name first. They chose the name Saga after being inspired by Norse myths and legends. The band released their first album in '78 and it received heavy radio play on a St Louis radio station before other stations got the message. Saga still have a lot of work to do in the States though.

"Actually there's still some prejudice against Canadian acts continues Jim. I hope England will like us because it's the mother country. There's going to be a real sense of homecoming when we play here."

Jim's also planning to meet his granny who he hasn't seen for years and visit the Tower of London and Buckingham Palace.

For details about the Howard the Locust Fan Club, send £5,000 and a SAE to Large Insects Incorporated, 40 Long Acre, London, WC2.

**Watch out
there's
a Saga
locust
about**

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SMITH
talks to
Canadian
band Saga**

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SINGLES

WOWEEEEEE!!!!

KERRANG! WHANG! HEAVY METAL GET THE EARPLUGS OUT SECTION

AC/DC 'High Voltage' (Atlantic). Yaaaaay! It's the first of four AC/DC singles and of 10 HM platters. Wahhaay! (Just getting in the mood here). My copy of 'High Voltage' jumps, which doesn't help much but as usual, classic AC/DC fodder. Bon Scott's in fine voice, guitars as melodious as ever, drums almost funky. AC/DC are the only group in this genre that have a soft spot in my heart — and they make me laugh.

AC/DC 'Dirty Deeds Done Dirt Cheap' / 'Big Balls' (Atlantic). Hmmm, this is going to be quite a test trying to think of

something different to say about 10 HM singles. This one's better than the last, sporting some spiralling guitar, heavy breathing and evil vocals. As for the wonderful take it as you like 'Big Balls', it's Bon's accent which gets me . . . even Professor Henry Higgins couldn't better it.

AC/DC 'It's A Long Way To The Top (If You Wanna Rock 'n' Roll)' (Atlantic). Not as rousing as the previous two but deserves to be bought because of the bagpipes effect in the middle. See what I mean about AC/DC being a band with a sense of humour? Mind you, I've just noticed how long ACDC singles seem to be . . . they stretch on for miles.

AC/DC 'Whole Lotta Rosie' (Atlantic). Live and rousing, this is by far the best of the four, the crowd chanting for Angus, the drums pounding away at a rip roaring pace, guitars sizzling — hey, I'm turning into a heavy metal freak!

SAXON 'Big Teaser' (Carrere). At least AC/DC are funny, taking the piss out of themselves. I'm not so sure about Saxon. If you forget about the lyrics (not difficult I assure you) the tune's not bad.

SAXON 'Backs To The Wall' (Carrere). The better of the two Saxon singles racing along at an incredible pace. Loads of guitar sizzling all over the place and my God, even a mini drum solo. There's everything in

here apart from the kitchen sink. Goes on a bit though, as all these heavy metal singles seem to.

STINGRAY 'Better The Devil You Know . . .' (Carrere). The first one from this bunch that's slightly different, though still very much the same formula. In fact, after the intro I lost interest.

MONTROSE 'Bad Motor Scooter' (Warner Brothers). Sounds more like a mod anthem, but actually the intro is quite ingenious. They've phased the guitar through one of those units to make it sound like a motor bike revving up. The rest isn't up to much, though.

MONTROSE 'Space Station No 5' (Warner

Brothers). I'll say this for Montrose — their intros are far more imaginative than most HM bands. Pity the rest of their songs didn't carry on that way.

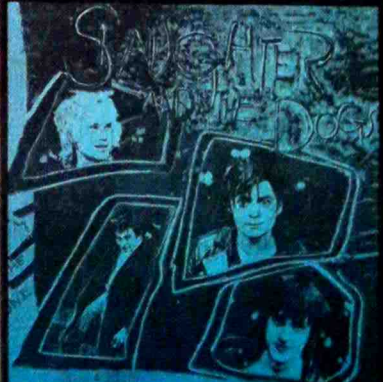
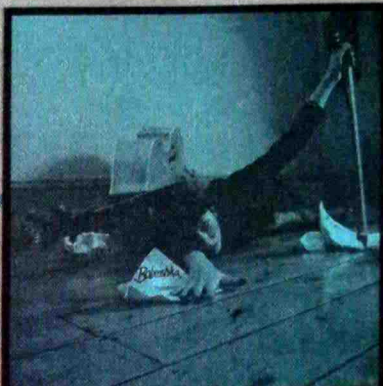
VAN HALEN 'Running With The Devil' (Warner Brothers). This starts like a space ship landing. They've got the entire works in here, it's really heavy. Bit of an echo, thick bass way up front, drums likewise, menacing guitar, old David Lee Roth snarling away . . . how come it all sounds so ordinary then? So that's the last of the MH singles released by WEA this week, all in picture sleeves of the same theme. If you're a HM freak you'll want to collect them anyway but what about all you other record buyers? It's one thing me sitting here listening to all these and having a laugh (or a shudder as the case may be) but would I go out and pay hard earned cash for them? I think AC/DC's 'Whole Lotta Rosie' would be the only one and that's about all. Now excuse me while I go off in search of an aspirin for my poor battered head.

THE EP BUNCH

DAVE EDMUNDS 'Baby I Love You', 'Da Doo Ron Ron', 'Born To Be With You', 'Shot of Rhythm And Blues' (RCA). I've loved Dave Edmunds ever since 'I Hear You Knocking' reached Number One when I was 13, so this is one for my collection. I won't be playing 'Da Doo Ron Ron' — it's almost like the original backing track with his voice overdubbed which makes it sound particularly weak. But the rest is a must, even if it is very Spector influenced.

THE JANIS MARTIN EP (RCA). This was first released in the year I was born so I don't remember it. Nor would I want to. It sounds very dated, very Billi Haleyish, although for a girl of 15 — as she was in 1957 — she had a pretty strong voice.

MARTIN O' CUTHBERT 'Vocal Vigilante EP' (Esoteric Records). Do you



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know something, I can't think of anything to say about this record, it's so bland? Apart from don't waste your money on it.

SAM COOKE EP (RCA). What a voice. This music's from the first half of the sixties and it still sounds fresh. Worth buying for 'Chain Gang' alone.

SWEET 'Fox On The Run', 'Hell Raiser', 'Blockbuster', 'Ballroom Blitz' (RCA). Although I can't stand the group Japan, after seeing Sweet's four ugly mugs plastered in make-up on the front of this sleeve, I'll say this for the former — they're a dab hand at applying the old war paint. Four absolutely splendid tracks from Sweet, every one worth playing again and again. As is the Hot Tracks EP from

NAZARETH (Mountain) featuring 'Love Hurts', 'This Flight Tonight', 'Broken Down Angel', 'Hair Of The Dog' and the **ALEX HARVEY EP** (Mountain) with 'Delliah', Boston Tea Party', 'Faith Healer'.

THE REST (IN NO SPECIAL ORDER)

MICHAEL JACKSON 'Girlfriend' (Epic). You'd be better buying the LP. This is the fourth (or fifth, I've lost count) track to be lifted from it, which is pretty disgusting. A great song, but they should have released something new.

DION 'The Wanderer' (Philips). Yet another re-release. If you don't have this classic, now's your chance.

MAFIA 'Rescue Me' (Groucho Records). I'm pretty biased in this case, as this band is from my home town and my pals Breeks and Ron run Groucho Records. This is a pretty fine single which deserves your attention. My only quibble is the sax solo sounds more like it was played on a kazoo, but this platter is still a lot better than a lot of the soul bandwagon jumpers.

THIS ONE'S FUN.

THE ENID WITH MALCOLM LE MAISTRE 'Fool' (Rca). Ah, sigh, well do I remember the Incredible String Band and Malcolm Le Maistre so what's he doing with the Enid. This, I'm sad to say, is pretty unremarkable. He should put himself to better use.

THE COMMODORES 'Old Fashioned Love' (Motown). Slush, slush and more slush. A minor slushy hit.

NEW MUSIK 'Sanctuary' (GTO). Instantly recognisable. This is meant to be a

good thing. I don't like this group. I think they're especially manufactured, but all the same I bet it's a big hit.

THE BIGSON BROTHERS 'Mariana' (Island). Instantly recognisable. All their songs sound the same to me. Bet this'll be a wow in the discos, probably in the charts, too. More's the pity.

you know they're there. Not a spectacular single. Not even a mildly interesting one.

DEMIS ROUSSOS 'Sorry' (Mercury). So am I.

KENNY LOGGINS 'Keep The Fire' (CBS). Very, very American. I bet this'll get played a lot on afternoon radio, it's the sleepy three

voice is velvety smooth over a rousing instrumental consisting of thumping drums and sensuous synthesizers. Finishes rather abruptly though.

ZZ TOP 'Chap Sunglasses' (Warner Bros). The only way to describe this record is... it's the sort that Old Grey Whistle Test would choose to put

quite right. Yet.

MO-DETTES 'Paint It Black' (Deram). Complete with free flexi disc which is good value and good fun. Usually I hate cover versions of Stones songs but I'll go one better and say this even tops the original. Had I decided to have a record of the week, this would have been it. Buy.

CHARLIE HARPER 'Barmy London Army' (Gem). After my interview with the Subs, Charlie spent an evening with me at the Marquee telling me what was wrong with my article and how upset the others were with it. So excuse me while I put on my suit of armour. Right. This is a tribute to Jimmy Pursey and everything about it has been

Though in my opinion, songs like this always do better when the sun's shining, so unless the rain stops this might disappear without trace.

KOOL & THE GANG 'Hangin' On' (De-lite Records). Another funky record with naff lyrics. The entire song is written to the same old tired formula. How much longer can they think they can fool us?

LINDA LEWIS 'That's Love' (Ariola). At least this displays Linda's excellent vocal range, something her previous platters have failed to do. I still think she's waiting for the right song to give her the hit she deserves.

LINDISFARNE 'Friday Girl' (Subterranean). Sporting a thoroughly offensive picture sleeve, more in keeping with a group like Whitesnake, this is unrecognisable as Lindisfarne. A change at long last, more electric, more keyboards than acoustic guitar, much faster, much stronger.

HERB ALPERT 'Beyond' (A&M). In which Herb stares out at you all windswept and hunky from an ocean sunset. I'm sure he's using Giorgio Morodor's old tape loops but at least he moves with the times which is more than can be said for a lot of people. A pretty unusual combination that works.

SLAUGHTER AND THE DOGS 'I'm The One' (This Records). I'm sure one of them is the artful dodger in disguise. Anyway, as far as the single is concerned it's not too bad but about four years too late. Next.

GEORGE BURNS 'The Arizona Whiz' (Mercury). In which George proves that had he not wanted to make it as a fine comedian he could have done so as a fine country singer.



THE MO-DETTES: a decent cover version for a change

CHRIS REA 'Dancing Girls' (Magnet). This is a really fine single. Beautiful guitar, lovely melody, gorgeous husky vocals. I'd buy this. I think you should, too.

STANLEY CLARKE 'We Supply' (Epic). Although it has a piss take talk over intro about funky records, this is still your average run of the mill funk record. Just as boring.

JEFF BECK 'The Final Peace' (Epic). God, this is so boring it's not true. Don't waste a second on it.

LITTLE RIVER BAND 'It's Not A Wonder' (Capitol). Taken from their live album. Honky-tonk piano, guitar, vocals, not a bad slice of vinyl at all, but really, I don't see the point behind putting it out as a single.

DAVE MASON 'Save Me' (CBS). More funk. More dross.

HAWKWIND 'Live: Shot Down In The Night' (Bronze). Usual live start of crowds cheering just to let

o'clock tea break thing. He sounds quite like Stevie Wonder here and there.

TRANZISTA 'Better Beware' (Land Speed Records). Pretty tuneless vocals, that's all I can say.

TEMPORARY TITLE 'Tell Him' (Secret). Pretty powerful single, roaring along at a hundred miles an hour. The only single I've heard in the last half hour with any life in it.

PETER GREEN 'Loser Two Times' (PVK). He hasn't changed a bit. Very bluesy. Not a hit.

DETROIT SPINNERS 'It's A Shame' (Tama Motown). Another re-release, this one being 10 years old. Pleasant enough I suppose but I can't figure out why this particular song merits re-activating.

DONNA SUMMER 'Sunset People' (Casablanca). This is great. It practically has you wanting to be a member of 'Hot Gossip'. Definitely music to trust your pelvis to. Donna's

to one of those hip cartoons.

SEARCHERS 'Love's Melody' (Sire). Yup, that old Searchers echo is still there. Well produced, good tune, tambourines, handclaps, it's got the lot to make up the recipe for a hit single. But I'm still doubtful.

PM 'Dynamite' (Ariola). Pretty awful beginning, it gets worse. Poor Carl's not doing very well I hear, and with songs like this it's no wonder. A pain in the ears.

THE CAPTAIN AND TENILLE 'Happy Together' (Casablanca). Pretty awful version on a fine song, therefore a pretty awful waste of vinyl. The funniest bit has to be the pseudo operatic backing vocals... can they be serious?

THE STEP 'Love Letter' (Direction Records). I can't make out the beat — it's all over the place. Buy them a metronome and this boy'll go far. Fine brass section, good song, good vocals, but it's not

ROCKY BURNETTE 'Tired Of Toein' The Line' (EMI). This was one of my singles of the week at the end of last year but you didn't make it a hit. Well it's been re-released so now's your chance to put that right. Highly recommended.

KATE BUSH 'Babooshka' (EMI). Play it once and it does nothing for you, play it again and you want to hear it more and more. Definitely a grower. Not as haunting as 'Wuthering Heights' (what an albatross to have round your neck) but a vast improvement on her previous offerings. Well arranged, and co-produced by Kate.

THE SHADOWS 'Heart Of Glass' (EMI). Ha Ha. This is almost as funny as the Captain and Tenille. Shadows play Blondie... it doesn't work. It's worth buying if you want to cheer people up and give them a laugh, but definitely not for anything else. Sort of thing your Aunt Bertha would like.

stolen from Sham 69 from the backing vocals to the guitar solo. Shame on you, Charlie — can't you be more original?

LAUREL AITKEN 'Big Fat Man' (I SPY). Another fine offering from Mr Aitken, aided by several Ruts.

'BIG FAT MAN'

LAUREL AITKEN
THE NEW SINGLE



ALBUMS

LAND OF HOPE AND GLORY

THE POP GROUP: 'We Are Time' (Y/Rough Trade Y5/Rough 12).

IT'S AN odd hate-love relationship, this.

Everywhere you turn, Pop Group records block your path; you just don't ignore them. Three months ago, it was 'How Much Longer Do We Tolerate Mass Murder?'

These people are very young (20 years old or less), full of anger and warning; sometimes their frustrations implode and their work spills over into reactionary politics. News At 10 imagery, fearsome vigilante polemics. Sometimes, The Pop Group are utterly embarrassing.

I don't doubt the Pop don't oppose them, I know they've reached a stage where everything around them acts as downer "inspiration". They see a world suffocating in its own madness and ignorance; they react to it, they mirror it, they complain about it, but they produce few moments of warmth of humour. At least, that's the case for the moment. They're shutting people out.

'We Are Time' is less prone to this kind of thing. It's an assembly of Pop Group oddments — live bits, demo bits, a Peel session bit — that stretch as far back as 1978. As a result it's far less obsessively single-minded and densely sketched than 'How Much Longer', and far more approachable, too.

The opening 'Trap' (from '78) is musically straighter, tauter and more effective than any of their recent dabbings.

Similarly, 'Colour Blind' and 'Kiss The Book' are hugely infectious pieces of primal dance, breathy and gorgeously casual, while side two's 'Springer' — a tentative, daft poke at Captain Beefheart — actually succeeds in raising a smile.

Other adventures include the coarse funk of 'Amnesty Report' and the worried 'Sense Of Purpose' ('Science has no soul/Science has no conscience'), both of which outgun (sic) most recent



THE POP GROUP: pulsing, bustling, fresh

Pop Group rumblings and grumbings — they're so much more direct, and consequently less stifling on less levels than, say, 'Forces Of Oppression' was.

'We Are Time' is by no means perfect or complete; possibly a good thing. It's a beautifully pulsing, bustling thing, turning over ideas with remarkable freshness and stealth, opening up countless Pop Group dimensions. And it doesn't try to be too righteous — something that invariably leaves The Pop Group capricious, over-serious and loveless (on record, at least). No matter how justified The Pop Group may be, there must be hope.

If this was (chronologically speaking) the "new" Pop Group, I'd probably be climbing back on. On 'We Are Time' The Pop Group aren't afraid to smile (amongst other things). Perhaps they should take note. + + + + ½ CHRIS WESTWOOD

LIVE WIRE: 'No Fright' (A&M AMLH 64814).

IT'S LUCKY that some bands retain the momentum of their initial burst of energy even if first impressions are that their efforts have disappeared without trace. Nine months ago Live Wire released their first album and I (for one (the only one?)) reckoned they were gonna do a Dire Straits. In retrospect the reason they didn't was that mainman Mike Edwards was trying too hard to do just that.

This time round the vocalist/rhythm guitarist still sounds too Knopferesque but he's come up with a good bunch of songs and if correctly promoted, there's a large audience out there still prepared to lap up this kind of material.

Easy on the ears but hotly spiced up by Simon Boswell's production, 'No

Fright' retains a fluid, rhythmic identity whilst going through some interesting variations, from the melodic slide work of 'Broken Glass' to the quasi-tribal chant of 'Tagershau'.

In between there are some meandering, jarring guitars, fine back-up from the Gonzales/Meek rhythm section and fair-to-middling vocals. Edwards is obviously ultra-conscious of his delivery and to be fair, more often than not it works. On 'Break Of Day' his vocal posings go down something royal, but the best cuts are those which close each side.

'Castle In Every Swiss Cottage' would have made a superior single to the self-righteous 'Don't Bite The Hand', its hypnotic, catchy guitar riffs a positive balm after all months of overkill but the tour de force is 'Red Light Is On'.

Here the words enter a new dimension with an evocative depiction of a plane crash that just manages to stay on the right side of melodrama. Some Floydian effects circa 'Muddle' are used sparingly and although it flirts with the same countrified idiom, its differences indicate more untapped resources.

Live Wire are a disarmingly talented outfit unafraid to explore unusual musical areas whilst simultaneously offering commercial potential. Whether or not it will be with this album, their time will come. + + + + MIKE NICHOLLS.

VARIOUS ARTISTS: 'Bouquet Of Steel' (Aardvark STEAL 2). 'Sent From Coventry' (Kathedral Kath 1). 'The Art Of Solving Problems' (Ram LP 001).

IT NEVER rains but... 'Hicks From The Sticks' was a good album. It il-

lustrated provincial resources, pushed itself towards areas precious few "compilations" touch upon, and became an A&R advertisement in one fell swoop. It didn't blow any singular trumpet in the process; it just went Look Out And Around! You'll Be Surprised!

And now what have we got? Hey, look at me! I'm provincial! I'm northern white crap! I talk back! The problem being, of course, that most of this second-hand piffle doesn't talk at all. It sets out under the assumption that anything from "up north" will soon be sucked up like gold shares, but if it's bad — and most of the things here are bad — it won't be.

Three slabs of regional bands: 'Bouquet Of Steel' (Sheffield), 'Sent From Coventry' (— umh —), 'The Art Of Solving Problems' (Leeds). The first is a gratuitous business venture with a patronising title and little substance, the second a more obviously scraped-together sampler of little substance, the third a jolly knees-up from what must be Leeds' least notable groups, all with little substance.

Of 'Bouquet Of Steel' (the title itself is ample warning) all that can be said is that I'm So Hollow and Venido Pact pass "go" with their dark, stark, pops, and that Com Sat Angels are aching to be heard — their 'Ju Ju Money' is one of the most essential pieces of Sheffield since Clock DVA's 'Brigade'.

Otherwise, it's wasted lavishness; a self-back-patting operation, an empty celebration of a city that's not quite ready for this sort of thing. The wise and notable types — Cabaret Voltaire, for instance — are lucky enough to be absent.

'Sent From Coventry' and 'The Art Of Solving Problems' are the sort of records you can ignore, so they do serve a purpose. They feature people like The Wild Boys, Homicide,

Riot Act, The Forst, The Cat and The Beans. They have no life, no joy and no incentive. They have nothing to offer. They are odes to mediocrity, reflections of lethargy; 'Sent From Coventry' should be sent straight back there for re-assessment.

We shouldn't expect too much, we shouldn't expect independent status to hold hands with individuality, vitality and flair all the time, but we should expect fairer representation. Perhaps this is fair representation! I shudder at the thought.

Contucius, he say: Better to sell out than be sold out. Or not? Respectively: + + ½ and + + + and + + CHRIS WESTWOOD

ULTRAVOX: 'Vienna' (Chrysalis CHR 1296).

SO THIS is the album all you posturing electronic freaks are meant to have been waiting for. The comeback album from the band who have been blamed for Gary Numan's phenomenal success. However, though Ultravox make all the right noises, they are never capable of writing consistently memorable pieces.

This album is polished and full of competent songs but it is still a big disappointment. With Midge Ure replacing John Foxx I expected to hear more variety from Ultravox. But 'Vienna' never equals the sparkling electronic heights reached by Numan and Foxx. Perhaps this album has arrived just a little too late. You see Ultravox's music has a depressing, heard it all before, feel about it.

From the opening instrumental, 'Asfradayne' through to the jerky 'All Stood Still' the band stick to a rigid formula. There are robotic vocals, synthesised drum rhythms and meandering melodies.

'Asfradayne' has a likeable classical feel about it making it a functional opening track. It sets the mood for the rest of this soothing album and only 'New Europeans' jolted me up out of my apathy. This is definitely the most conventional rock track on the album, and as such is the most instantly commercial.

Ultravox seem to be trapped in a narrow musical world. They love to make weird noises which never really enhance the melodies of their simple songs. When they do actually experiment a little by making more use of their vocals and guitars they do create interesting music.

It's the choppy guitar and forceful chorus which makes 'New Europeans' so enjoyable, while on 'Passing Strangers' the sixties sounding vocals add a lot of heart to this uncharacteristically warm Ultravox song. Similarly the title track is also a little bit special because it is taken at a slower, heartbeat pace, adding some variety to what is essentially a flat album.

'Vienna' is full of conventional electronic rock songs which are beautifully executed but never inspiring. There is nothing even vaguely experimental about this album. It is backward looking futuristic music. + + + ½ PHILIP HALL

HAROLD BUDD/BRIAN ENO: 'Ambient 2 The Plateau Of Mirror' (EG Editions).

HERE WE have Harold Budd — es-avant-garde compreur (sic) — and Brian Eno, the thinking man's maestro, in conspiracy, and what an odd couple. We've had 'Music For Airports' and 'Music For Films', but where does this conceptual little piece fit in? Just the thing to while away the hours strapped in your ECT machine? Perhaps a psyche-up for bashing little old ladies, or pulling wings off flies? Spin this and honest friends leg it, never to be seen again, while polite friends doze fitfully.

In the tradition of muzak, this album does ask to be ignored, hidden behind the curtains, and is unobtrusive (as a throbbing headache). Budd prods and blips the keys of acoustic and electric piano, producing sounds as mellowed and calming as sunlight rippling through a stained-glass window (Mmm) or sums up threatening, surreal climates (Aah) — while Eno breaks the monotonous circuit on 'other instruments'.

There's no need for titles, as one track blends unsmoothly into the next, but 'Plateau Of Mirror' is memorable, mainly cos it's reminiscent of that Bounty bar advert, with

Eno's synthesised parrots and jungles screeching intermittently, giving you that sand-between-the-toes exotic feeling. 'Above Chiangmai', though, like many of the passages, is so austere it becomes unbearable.

In all fairness, 'Ambient 2' isn't trying to relate to anything that's happening in the music charts, but sets out to be set apart, and could combine happily with some arty film (though I don't know which). On the other hand, this could be what's been missing from those au fait coffee morning discussions on existentialism

+ + BEV PERRY

ANDREW GOLD: 'Whirlwind' Elektra (K52219).

NOT BEFORE time, comes your reaction, and what's he been doing all this time. It's the best part of two years since 'All This And Heaven Too', which he can regard as his breakthrough, in the UK at least. It did after all contain two portions of highly palatable, not to say successful, pop, in 'Never Let Her Slip Away' and 'How Can This Be Love?'. The need was for Andrew Gold to strike again while he was hot, but no, he went away, throughout about it, and now re-emerges with a directional change.

Put simply, 'Whirlwind' is the toughest thing he's ever done and shows a conscious move away from the lovey-dovey, lightweight melodies that brought him to notice. There's nothing as singalong as 'Slip Away' here, nothing stary-eyed like 'That's Why I Love You', nothing quite as individual as 'Lonely Boy'. In fact you won't find an out-and-out love song here at all; instead, rationed supplies of the melodies and harmonies we know, now allied to some pretty mighty backing.

He's already kissed the single 'Kiss This One Goodbye' goodbye, a shame because it could have persuaded you that it was a good pop/rock record, although not as commercial as before. And it's a good example of its fellows, the most memorable of which are 'Sooner Or Later' and the cocksure 'Brand New Face', with Gold bemoaning the mediocrity of his ex's new love. — 'He's one step down from the evolutionary ladder!'

The last track 'Make Up Your Mind' features more acoustic piano than most others, but by then it's long since been decided. Andrew Gold clearly wanted to harden up, and even if he hasn't done so with absolute success, you have to admire him for changing gear. + + + ½ PAUL SEXTON.

...FILE IN FORGET...

SMIFF 'N' THE TEARS: 'The Game's Up' (Chiswick CWK 3014).

DON'T LET first impressions, or the offensive cover, put you off this album. If you're not a laid-back Dire Straits/Eric Clapton/Nils Lofgren fan then it's likely that you'll be tempted to dismiss Sniff's album as a sophisticated imitation.

Hearing 'The Game's Up' for the first couple of times it was hard to be objective. The comparisons, especially with Dire Straits, are so strong that it's almost impossible to judge the songs on their own individual merits.

The subtle, piercing guitars, the stylised American vocals, and the endless mid-tempo, rolling rhythms all help to bring to mind instant comparisons. It's not a case of listening and saying, "Yeah that's a nice song," but a case of, "The song's alright but doesn't it sound just like..."

By the way, the Lofgren comparison is only evident on Sniff's half spoken vocals, and it's a pity Sniff wasn't influenced by Lofgren's energy and fire as these are sadly missing on this album.

Still, there are a few fine, layered songs here which improve with constant listening. As a late night album this is first class stuff with the smooth songs helping to create a shady, relaxing atmosphere.

I suppose Sniff and his gang won't pay much attention to this review as they don't have to worry about the English market. After all they're reputed to be huge in Italy. Haven't the Eyesies heard of Dire Straits? +++½ PHILIP HALL

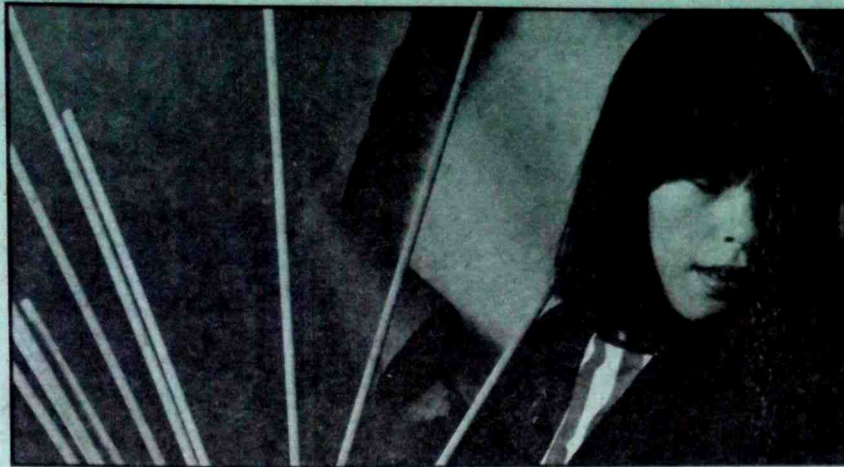
DETROIT SPINNERS: '20 Golden Classics' (Motown STMR 9011). 'Love Trippin'' (Atlantic K50731).

GR-OO-QO-VY times! This mammoth offering from the Motown moguls scans the Spinners' pre '71 period, before they crossed the ocean (groant). And what a bagful of sweet music for y'all! A large slice of nostalgia this, with tracks like 'I'll Always Love You,' 'Where Is That Girl' and 'Sweet Thing' amongst others, all treading the well-worn soul beat of the sixties.

Anyone over voting age should remember good-time toons like 'It's A Shame' and 'We'll Have It Made' from those yawful holiday camp discos, when it was becoming passe to be skinhead...

'Love Trippin'' however, has none of the rough edges of 'Golden Classics'. It's a neat, smooth sound, sometimes so tight it bounces off the turntable and ricochets round the room! The Detroiters have come a long way, and (like a box of Kentucky Fried) still sound finger lickin' good, even if they haven't got such a high-octane formula in their tanks as the old days.

Their singles, 'Working My Way Back To You' and Sam Cooke's 'Cupid' are in evidence, showing they're still popular. John Edward's voice and the Detroiters backing are as rich as ever, with the chunky bass and percussion keeping the sound definitely funky. Some songs are tonics, others too saccharine to swallow, but after 20 years with almost the same lineup, Trippin's no mean achievement. ++++ BEV PERRY



LAUREN AGNELLI: hot talent of Nervus Rex

THE COMMANDER WORKS WONDERS

NERVUS REX: 'Nervus Rex' (Dreamland Import)

DON'T BE put off by the bleak inner city industrial name; catch a glimpse of the sleeve and see the only name in capitals. Yup, PRODUCED BY COMMANDER CHAPMAN indicates an obvious pop orientation and the gear in the grooves backs it up to the hilt.

Tunes are instant, rhythms uncluttered and the lyrics usually clever without being clever. Another pitfall avoided by this New York quartet is adopting that contrived pop wackiness which most pop groups can't seem to help associating with their genre.

On the debit side, sometimes the rhyming gets silly, though this might be intentional a la 'My Perfect Cousin' and by the time the record has spun itself out you're left wondering what exactly you've been listening to. Again, this could be the desired effect: Bear in mind the high priest of popcorn production co-owns Dreamland, and if he's not out for hit singles...

"She really wishes it was 1966" goes one line and so does song-writer Shaun Brighton. Along with Lauren Agnelli he also takes care of guitar and vocals and between them they know exactly what they want. Their voices are quite excellent and 'The God Sheila' is the perfect sixties re-enactment in a contemporary setting.

'Nobody Told Me' has a subtle Beatle-ish feel and 'Go Go Girl' practically nicks its riff from The Doors 'Love Her Madly' but generally Nervus Rex manage to sound original in what is an over-worked field. On 'Real Life' Lauren's fine keyboards extend its limited horizon and though simple, the chord progressions elsewhere serve a similar purpose.

'Spies' and 'The Incredible Crawling Eye' are attempts to broaden the lyrical themes but the latter comes over as the token silly song which Mike Chapman had a field day tarting up. Overall, however, he shows his customary flair, particularly when utilising his stock-in-trade of treating the voices like instruments.

Indeed, the Commander has found another talent he believes in and damn the disposability of it all, so will you, if only for a short while. After all, aren't we all Nervus Rex? Keep on dancing. ++++ SI CHOTIC

RED RIDER: 'Don't Fight It' (Capitol E-ST 12028).

THESE days, I almost seem to have become Record Mirror's unofficial Canadian hard-rock correspondent, and hold on to your berets 'cos here I go again! Red Rider are a quintet who've been around for some four years now, in one form or another, and 'Don't Fight It' is their debut album.

No, it isn't an out-and-out metal offering and there are few heavy-ho jolly rockin' moments that will have you screaming 'Whammo' and other suitable superlatives into a hairbrush microphone, whilst casting shapes into a body-length mirror. In reality, the band are primarily at home when the pace is a mite on the thoughtful side.

It's when this approach is combined with just a hint of harsh-edged powerchord dynamics that 'Don't Fight It' really lays some golden eggs. The title track, 'White Hot', 'Good News' and 'Make Myself complete' all make ample provision for some great listening and generally bounce along under the auspices of some well-crafted keyboards tinkling from Peter Boynton and Ken Greer and feature a nice line in throaty lead vocals from both Boynton and Tom Cochrane.

Sadly, however, these four cuts make up only about half this album's content and the other five numbers here should have been left permanently on the cutting floor.

Still, 'Don't Fight It' does show that a fair degree of potential exists within the ranks of Red Rider and based on this release, I, for one, will be keeping a judiciously posed ear to the ground to pick up what they get up to in the near future. +++ MALCOLM DOME

THE SINGER AND THE SONGS

CARLY SIMON: 'Come Upstairs' (Elektra K56828).

THIS WEEK I learned a big lesson: Never be tempted to judge a song by the lyrics on the sleeve before spinning the disc. I made the mistake of associating moody, rather fragmented, words with somehow less than average melodies. But how wrong I was.

On this, her ninth album, Carly demonstrates that she is still capable of producing songs of the same calibre as earlier gems such as 'You're So Vain' and 'Nobody Does It Better'. But her style has perhaps mellowed, and it's good to see she can still compete with the new female talent that is emerging.

The title track - an uptempo, catchy enough number - has been picked out for single release, although 'Them' would have been a better choice. It's by far the best

and most commercial song on the album and it left me wondering who 'they' are. No, 'they' are not overgrown ants invading from another planet, nor alien creatures from 'Star Wars' - it seems Carly is referring to the male of the species. Curious, though, with lines like: "One of them asked me to dine / then he ate me all up / got full and then blew me up." She's been strongly influenced by Gary Numan's electric sound - which can't be bad - and the song has a superb introduction with Larry Fast and Mike Mainieri on synthesizers.

Was it a coincidence, or was 'James' deliberately placed after 'Jesse'? Either way, both tracks are worth listening to, especially 'James', which is dedicated to Carly's husband (as in Taylor).

On the whole, I found the lyrics generally disappointing, although they are more than compensated for by the excellent

vocal interpretation and backing.

Not being a particularly dedicated Carly fan, I was pleasantly surprised by the quality of this album. A lot of hard work has gone into producing a classy, upmarket product, although it would help to be able to decipher the illegible scrawl on the cover - but once it's in full swing, that's soon forgotten. +++ LINDA DIVER.

JACKSON BROWNE: 'Hold Out' (Asylum K5226).

THE QUALITY I like best about Jackson Browne is the way he makes you feel sooo depressed, and I'm never happier than when I feel really miserable. The closer I come to offing myself the better. 'Late For The Sky' and 'The Pretender' are essential in any manic depressive's record collection. The pain of 'Here Come Those Tears Again' on 'Boy Of Mine' and 'The Pretender'

is undeniably exquisite.

Browne's personal tragedies, particularly the death of his wife, have added fuel constantly to his ill - starred past. 'Hold Out' is going to change his image of a weepie dramatically.

This album is an upper, suggested as it is by the title. It's an "If I can go through what I've been through, then you can get through your own trials too" type of message.

'Disco Apocalypse' is a wry look at Saturday Night Fever, a satirical 'On Sunset' as performed by disco queen Donna Summer. 'Hold Out' has a very recognisable Browne arrangement, which you would recognise absolutely anywhere and improves with every listen. 'Boulevard' is a punchy rocker, both toe-tappin' and spine-tingin'. The verdict at the close of side one is most definitely up to Browne's usual high standard. Yes, it's a little over - sun kissed but show me a band from California

which isn't. All that sun cooks the brain as surely as night follows day.

Side two is slower, more mellow already. 'Of Missing Persons' is so laid back it almost stops altogether; a song of regret at missed chances. 'Call It A Loan' is a Ry Cooderish sentimental ballad that works very well indeed. 'Hold On Hold Out' is some kind of reprise of the similarly titled track on side one.

So, only three tracks on side two, although it runs to the full 28 minutes. That suggests greater confidence and a willingness to experiment on a broader basis by Jackson Browne. Compared in general to the rubbish streaming out of California, this album is very refreshing in its originality and individuality and personally will become one of the few records which will endure, despite my own regrettably short patience musically. +++ SIMON LUGGATE.



CARLY SIMON: Serious stuff, plenty of twooaah.

NEW SINGLE FROM... LABEL FIALIYA

O SOLO REO



REO SPEEDWAGON: classy heavies

REO SPEEDWAGON: 'A Decade Of Rock 'N' Roll, 1970-80' (Epic EPC 88488)

WELL, HERE they are, folks: 12 years and nine albums after their first wind and still REO Speedwagon just can't seem to crack the UK market. It certainly can't be due to any lack of interest over here in sophisticated hard rock, otherwise Foreigner, Journey and the like would also be struggling for recognition. No, at least part of the trouble lies in the fact that the band have failed to gig here on any great scale.

So, given such a background, the release of a compilation double of REO's work to date does seem a little on the irrelevant side, unless, that is, you happen to subscribe to the opinion (as I do) that this lot are among the best bunch of classy heavies ever to emerge from the colonies. Presented on 'Decade' are 19 superb cuts, covering every one of the band's LP's since their debut offering, 'REO Speedwagon' appeared in 1971. Giving you a track listing would most probably be a waste of time as, doubtless, the titles in themselves may be meaningless to many of you. I'll simply content myself with

wholeheartedly recommending anyone with any sort of interest in following at one fell swoop the development of a truly heavy rock outfit from their initial birth pangs (as is heard on the three numbers culled from their aforementioned debut and its successor 'REO/Two') through to their current well-defined sound 'n' power style (witnessed especially on the two songs that represent 'Nine Lives', the band's most recent studio release) to make this, alongside the Girlschool album and Samson's 'Head On', their indispensable buy of the month. For those who are already well-familiar with

the Speedwagon blockbuster approach, Epic have managed to make this a tempting collectors' item by the inclusion of a couple of previously unavailable live recordings from the REO Speedwagon '1979 World Tour', these goodies being '157 Riverside Ave' and 'Ridin' The Storm Out'. What's more, they've also added in an eight-page full-colour booklet that gives an extensive history of this talented quintet. Clever, huh? ++++ **MALCOLM DOME**

MICHAEL CHAPMAN: 'Looking For Eleven' (Criminal STEAL 9)

MICHAEL CHAPMAN arrives back on the scene with an album that disappoints, puzzles and eventually delights the listener. Side one contains four catchy rock tunes interrupted by three doses of Chapman's beautiful guitar work's 'White Night Starlight', 'Fireside Hound' and 'Aquamarine'. These seem to deliberately divide four tracks that are disappointingly familiar - they're pleasant, but surely not all Mike's capable of reaching in rock. I was waiting for something more explorative than this... and got it on side two. From 'East Coast' to 'Health Food', Chapman displays so much imagination and sense of fun that lack on side one. 'Spain One To Four' has

something for everybody. It shows Chapman's ability to subtly blend contrasting styles - Spanish, heavy rock, a touch of Hillage-style guitar whining blended together to create the masterpiece of the album. Chapman's voice accompanies the music in his usual attractive, lazy way half-way through 'Spain', when lead and bass are beautifully out of tune with each other - never knew it could sound so good. 'Spain One To Four' is a classic. The album rounds off with a foot-stomping, hand-clapping number which has Mike grumbling away about 'Health Food' - lots of sudden changes in this one too. Michael Chapman hasn't let us down, he's fulfilled any expectations of originality that may have diminished slightly on side one, and presents an album full of experiments a full fun + + + + **PHILLIP LANG**

JIMMY HIBBERT: 'Jimmy Hibbert's Heavy Duty' (Logo 1021)

WHAT DOES an Alberto do when the Paranoids ones are in temporary hibernation? The answer, in the case of James Hibbert, is to try your luck at a solo shot and that's exactly what 'Heavy Duty' represents. Here tucked away into some 35 minutes, is a collection of varied tracks (none excessively on the heavy metal side, despite

the promise of the title) designed to give us an insight into the man's sense of humour. Unfortunately, good though most of the tunes are, Hibbert's lyrics are rather superficial and lack the caustic, acerbic wit of The Albertos. Take, for instance, side one's closer, 'Hangin' Out'. Now, there is a really biting number to be written, someday, on that rock 'n' roll institution-ligging. However, this ain't it and word-wise Hibbert doesn't so much snap at the heels of the poseur set as crackle in the proverbial sink. Then there is 'Heavy Duty', yet another song dealing with the subject of domineering women, with no tension or even cynicism about the lyrics. And I could go on: 'Telephone', 'Out Of Control', 'All Wired Up', 'Gonzoz Killer', 'Pop Your Cherry' and 'Tinsel Town' all being a pretty much on the level of Tommy Cooper rather than John Cleese. But I'd much rather end by telling you briefly about two absolute winners. Firstly, at the very start of the album, Hibbert introduces us to 'Mr Wonderful' and in semi-Zappa style describes the gentleman as the sort of person whom "You could spend your whole life emulating/He's the sort of person your wife admires, so infuriating", before at the end, he reveals this

superman as being none other than "ME!". Even better than this is 'Tough', a thicko anthem which viciously parodies the Angelic Upstarts/Sham 69 penchant for street talking. Cop the chorus lines of "Tough as they make

em/Tough as cast-iron chewing gum/I've been to bootal/Wa don't care/Some of us have even got facial hair. Believe me, the rest is equally as good. +++ **MALCOLM DOME**

THE TEMPTATIONS: 'Power' (Motown STML 12136)

THEY MIGHT have called this album 'Homecoming', or something similar. After several wayward years, the Temptations return to the homestead, blah blah etc. But although it can sound corny, it is good to see them back where they belong, on Motown, and making their finest contribution for many years. "We've laughed, cried, prayed, parted and mourned. We've touched such heights that we've never known."

The 1980 band is Richard Street, Glenn Leonard, Otis Williams, David English and Dennis Edwards, and it sounds as strong a line-up as they've had since 1972, when 'Papa Was A Rolling Stone' became their last big hit. They've written three songs for 'Power', the happy 'Isn't The Night Fantastic' and 'I'm Coming Home' and the ballad 'Can't You See Sweet Thing'. The others are similarly full of fine harmonies and strident leads, possibly the best being 'How Can I Resist Your Love' with 'Struck By Lightning Twice' close behind. It really is nice after all this time to hear one of these songs and know that it must be the Temps. +++ + **PAUL SEXTON**

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THROBBING GRISTLE: 'Heathen Earth' (Industrial IR0009)

THE TG "operation" has always veered outwards towards a perimeter (where there are no stars), sternly outside and away from the mainstream of rock and roll, away from the glamour, away from the rituals. TG have nothing to do with rock and roll; some would say they have nothing to do with music. I would say: TG are significant because they remind me of the essential valuelessness of much modern pop music, and because most of their followers are people who've become discontent with that mainstream, therefore disowning it. TG are not playing to ready-made cliques; and there's still nothing to stop you liking them and Abba!
Once everyone's through taking sides - rock fans are getting increasingly like football supporters - the value of Throbbing Gristle might become more apparent; they're not half as bleak as they're painted.
They're certainly not here to change anyone's world (hence, accusations of "triviality") but they might brighten parts of it for those who want to listen.
There are things to laugh at in all that they do (even though critics still show a predilection for TG's darker side: who's the most perverse? TG or their critics?), just as there are (admittedly) things to be chilled by or intimidated by.
'Heathen Earth' is a "live" 50-minute performance, recorded before numerous invited guests in their Martello Street studio: it's therefore possibly the most representative Throbbing Gristle album to date, being something other than a collection of set pieces, more a flowing collage of moods.
"Can the world be as sad as it seems?" is a question posed by both the sleeve and the lyrics of their slightly re-organised 'Six Six Sixties' which occurs early on in the first side. It's a question that hangs ominously over the entire album, whether or not it's intended that way (and it probably is).
Mostly, it's trademark Throbbing Gristle - guitars, horns, synthesizers, vocals and tapes caught up in a rotating, reverberating mesh of liquid sound; no tracks, just an ongoing 50 minutes, like or leave.
You don't analyse TG's music, you either listen to it or you don't. I think it's good to have around - and I only listen to it sporadically. It's not here to annoy or confuse or rejuvenate people. It's not here to smash barriers, to be purposely avant-garde. It's here to exist and subsist; and that's what's important. TG are symbolic, rather than effective. You could almost disregard their records - but they are that little light in the dark, that small proof that independent commitment - the domestic approach - can be made to pay.
Most people in this - the journalistic - vicinity either hate them or remain very wary; but never mind. 'Heathen Earth' shouldn't be pressed upon you, neither should it be withheld. Find out, perhaps? +++ + **CHRIS WESTWOOD**

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Come on and jump to the beat — (jump)
Come on and dance with me
(Won't you dance for me)
Come on and jump to the beat — (jump)
Come on and dance with me.

Your life's a passing star the price you paid
was dear
You make the most of my life yet
movements dance with fear.
Your specialty's only nights as you and
pride compete.
Neglect the pain in your heart come on and
dance with me.

CHORUS:

You never dance alone when love steps too
near
Communicate with me your doubts will
disappear
If it's love you're searching for there's
plenty love in me
Embrace the good things in life come on
and dance with me.

CHOPUS:

W & M by: Narada Michael Walden

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A place where nobody dare to go
The love that we came to know
They called it Xanadu

And now open your eyes and see
What we have made is real
We are in Xanadu

CHORUS:
The neon lights are dancing
And there you are a shooting star
An everlasting love and you're here with me
eternally

Xanadu Xanadu now we are here
In Xanadu Xanadu

Xanadu Xanadu now we are here
Xanadu Xanadu

Xanadu your neon lights will shine for you
in Xanadu

The love the echoes of long ago
You needed the world to know
They are in Xanadu

A dream that came through a million years
That lived on through all the tears
It came to Xanadu

CHORUS:
Now that I'm here
Now that your near

Repeat

Words and Music: Jeff Lynne

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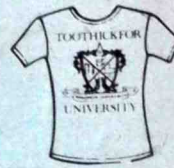


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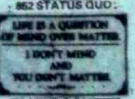
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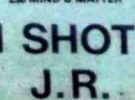
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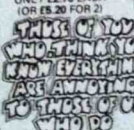
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935 I SHOT J.R.



124 LIE DOWN



921 KNOW EVERYTHING



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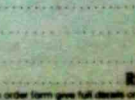
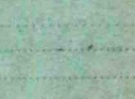
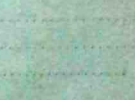
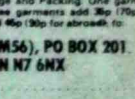
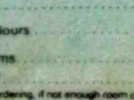
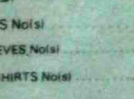
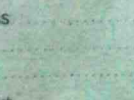
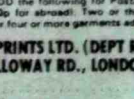
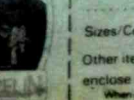
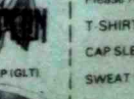
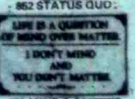
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927 PIL



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899 FLOYD

932 WHITESNAKE

GENESIS
325 GENESIS (GLT)

831 BON SCOTT

DEEP PURPLE
334 DEEP PURPLE (GLITTER)

AC/DC
311 AC/DC (GLT)

849B THE JAM

857 BLONDIE

858 WILD LIFE

859 P. McCARTNEY

927 PIL

869 QUEEN (GLT)

902 AC/DC

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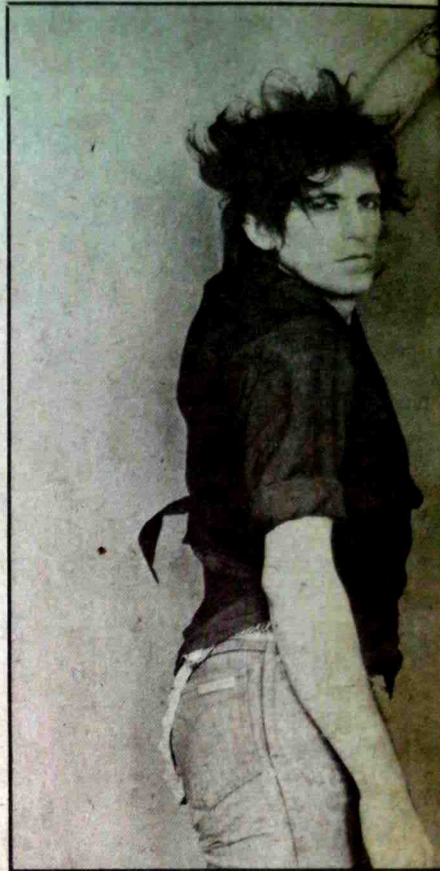
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JAGGER JAGGER HEY!

BRUCE ELDER confronts the legendary wit and cynicism of MICK JAGGER, one time rock 'n' roll rebel, and discovers he's as barbed as ever



KEITH and MICK: nothing like my dad.

REGARDLESS of what you may think of his music, Mick Jagger is one of the most durable superstars and sex symbols of the last 20 years.

Yet to meet him in the flesh is to wonder how he has managed to achieve such fame and notoriety. At 37 he is starting to show the ravages of high living. His face is heavily lined, his body is thin and boney, his legs are like sticks.

There is no doubt he is photogenic but in the flesh he matches no conventional definition of good looks. His head is too big and totally out of proportion with the rest of his body. His jaw, and that famous pouting lip, hang, almost disconnected from the rest of his face. His hair is lustreless. He has a look of unhealthy decadence.

One saving grace is his smile which lights up his whole face. His eyes, his

nose, his cheeks, even his ears seem to smile. And the smile is both friendly and charming.

Like all superstars he is unknowable in an interview situation. Maybe he's done so many interviews he knows how to keep his mask up; maybe the public and private image have been totally ripped apart by an inquisitive media; maybe with so little private life he treasures it and lets no one intrude.

Yet Jagger's mask is unique. McCartney will counter personal questions with politeness; Cliff Richard with religious sincerity; Bob Dylan with silence; but Jagger simply converts everything into a huge joke. All his replies are tinged with a mocking cynicism.

We sit down in the Rolling Stone offices a stone's throw from the King's Road and immediately Mick is offering answers that not even the most gullible person could take seriously. When cornered he jokes his way out; when asked something

about his private life he dodges it with a grin. So, read on, with your tongue lodged very firmly in your cheek.

There are many ways extraordinary success can be handled. How do you come to terms with your own level of success?

"Well, first of all I'm very religious like Bob Dylan and I have a big family like Paul McCartney. I find these things keep the ship of state going. No, actually, I've no idea. Just keep a level head. Don't stray from the narrow path of righteousness."

Do you feel that stardom carries a responsibility with it? For example McCartney worries about the effect his drug busts might have on his fans.

"No, everyone I spoke to thought Paul McCartney was a right twit for doing that. It didn't shock anybody. No offence but that's what everyone says on the street."

Do you consider your personal life in terms of what impact it's going to have on your fans?

"No. Not at all. It's a complete waste of time. You can't start behaving in a certain way just for the fans. It's alright for the Queen. She has to do that. But I'm not the Queen."

You've long been seen as the symbol of jet setting. Do you recognise that term as meaningful to your lifestyle?

"No, I'm afraid not. The price of jet fuel being what it is now you have to stay in one country for an awful long time otherwise you'll get broke. That's just Women's Wear Daily stuff."

But that's the image constantly pushed out of you. The image of the jet setter.

"I don't see that at all. I'm afraid. It might have been like that 10 years ago but I don't think now. That's a sort of early 1970's thing that people like to write about and I don't think that's true anymore."

Do you have a constant home?

"No. Not really. But I mean very few people do now. Most people try to move around a bit. You know, go to at least two towns in a year, not stay rooted in one place. I go between New York and here really. That's maybe three times travel a year. But I don't really go anywhere else."

Rumours about this album, 'Emotional Rescue', seem to have been around for years. How long did it take to record the album?

"A year. Not a complete year. Six months of a year. We had lots of stops and starts because I can't work very long without stopping. After four weeks I go nuts. It just took a long time. We don't take it back and re-mix it. As soon as it's mixed it's out."

"OK, 'Emotional Rescue' was done very, very quickly, that particular take, but 'Where The Boys Go' was done a lot of times. Rock 'n' roll isn't only spontaneous. It's also very disciplined. It's got a very definite form to it. It's very regimented. So you can get both if you're clever enough. Sometimes it can get dull and those are the tracks you tend not to use."

We have 10 tracks on this new album but how many tracks were recorded? I heard at one stage that you had 78 tracks on tape.

"Oh yeah. At least 78 tracks were recorded. They're all going to come out. We're never going back in the studio again. No. We've got a lot of other songs certainly."

With each of your albums do you always produce far more than ends up on the album.

"Yeah. Far more. Twice as much at least."

So that image we have of Buddy Holly material coming out for years after death

"Yeah. So if I die tomorrow there'll be an awful lot of stuff. No problem."

If any track on the album reflects the changes that have been going on in British music since about 1976. 'Where The Boys Go' does. Do you think that yourself and Keith are influenced by what is going on in the contemporary pop music scene or do you just keep chugging along on a special, narrow, Rolling Stones track?

"Obviously unless you live in an ivory tower — and even then you can have a radio set — you're obviously going to be influenced by what's going on — if you like it. If you don't like it then you'll ignore it."

Do you listen to the radio much?

"Yeah. Of course I do. Doesn't everybody? Otherwise who's going to listen to us. What are we doing? Wasting our time? Yeah. I listen to it a lot, especially in America."

I listen to a lot of radio more than I do to records. I don't play a lot of records. Only late at night."

There are two ways a band like the Rolling Stones can go. They can keep mining the same old 'Lode' or they can keep changing direction. Do you feel with each album that you're offering something positively new?

"Oh no. It's the same old thing, isn't it? I don't think it's really new."

I you're seriously contending that you're doing the same thing over and over again why do you keep doing it?

"Well, it is the same thing but it's just switched around. There's nothing really new in it. That's the thing that's interesting about it for other people but it's not really interesting for musicians. That's why a lot of musicians want to play other things. I don't mind to play rock 'n' roll."

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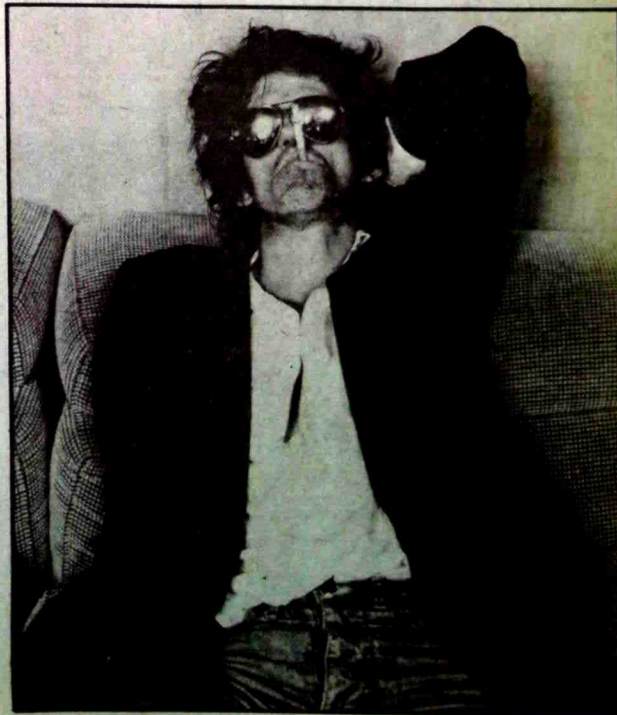
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KEITH RICHARDS contemplates whether or not to wear a Kipper tie.



lyrics as be influenced by the likes of Bob Dylan? There's no point in looking for heavy significance?

"No. Not at all. It's really cheap rock stuff this. Nothing heavy."

American critics love to call you "the greatest rock 'n' roll band in the world", but surely a song like 'Down In The Hole' isn't even rock 'n' roll?

"No. It's obviously blues. It's a typical blues form. All you do is take the form and write your own words to it. Like this one you're talking about it's not a typical blues song about having bad legs or fat women. So you just take the form and as long as you've absorbed enough of it without making too much of a fool of yourself you get away with it. Obviously people make mistakes including us and it sounds rubbish. It sounds phoney. I hope this one doesn't. It does sound a bit silly sometimes when I hear it."

On the track 'Emotional Rescue' you sing falsetto. I know historically it's associated with soul singing but in recent times it's been associated with Barry Gibb, hasn't it?

"Yeah. Well I suppose so. Smokey Robinson is the one that I associate falsetto singing with basically. It's mostly associated with the church falsetto singing. Instead of having girls it's like in most church choirs you have to sing the treble part. That's what it really comes from in rock 'n' roll and whatever you want to call black music these days."

Why did you choose to sing falsetto?

"Because I enjoy singing it. I've done it on every album almost that we've put out since the first one."

On that track you have also spoken lines. Now I associate spoken lines with some of the early 1960s 'Hey Paul', the Everly Brothers' 'Ebony Eyes'.

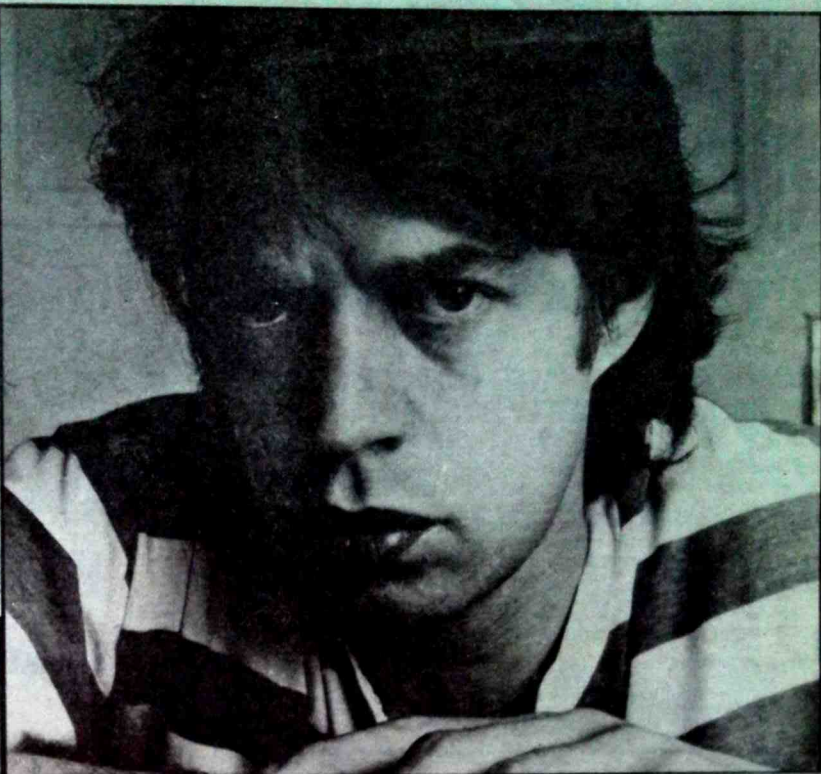
"Oh I love that one. Don't you like that one? I love all that sort of corny stuff with spoken lines. Any other ones you can remember? What about 'Deck Of Cards'. There's a great reggae version of that. It's only got a few lines at the end. Not a whole song. On stage I'm sure that'll be much longer."

You can't mean those spoken lines seriously? It's totally serious. I mean it has to be serious otherwise it wouldn't be funny. We had quite a few spoken bits on the last album - 'Miss You' had a spoken part. We've had a lot of that actually. Jonathan Cott in Rolling Stone said that you wrote almost exclusively about women. Do you accept that idea and do you see a song like 'She's So Cold' as part of that genre?

"Yeah. I suppose so. What a lot of rubbish though. Jonathan Cott was another one that started all the criticism stuff. Nearly all the songs are about girls on this album. I think every single one is. So I can't really deny it."

That really suggests that the 'art' movement of Emerson, Lake and Palmer. Yes, and even Bob Dylan is really so much crap?

"Yeah. But I don't object to those people you mentioned, particularly Bob Dylan."



THE famous mush.

I'm not objecting to what they play, I'm just objecting to what people say about it, that's all. I mean Bob Dylan would be the first, I know he is the first, that really got so pissed off with that kind of approach to him which he only brought on himself after all... but he just didn't like it and he hated it when people analysed him and his songs and all that sort of thing. So I do think it's a load of horseshit, yeah."

Did you write all the lyrics on this album?

"No. Not the one that Keith wrote. 'All About You' which is the song he sings. He wrote that one, I didn't write those words. He wrote some other ones too."

What kind of working relationship exists between you and Keith. It's obviously very special.

"You obviously argue. I mean everybody argues, not only me and Keith. Me and Charlie argue about what's this and that. That's the whole point of it. Of being in a group of people. It's not a single decision. But then what Keith and I try and do is that we, for the common good, try to agree at the point where we really have to agree rather than stick out and be too dogmatic. We've got to agree because otherwise nothing would happen."

That track 'All About You' with Keith's vocal really sound like the odd man out.

"Yeah, well you tell Keith that. It is because Keith likes to do his vocals, so why not if he wants to?"

It seems to me an album should hang together. Have an overall feel?

"I haven't listened to the album with that in mind. I don't see things like that I'm afraid. Once it's made I never really listen to it."

Do you ever listen to old Rolling Stones albums?

"No, never. Never. I don't have them even. Not even one. I mean I might have one that was a white label or something. I don't think any of us listen to them. Perhaps Keith does a little bit."

With a song like 'Dance' in the opening bars you say "Hey what am I doing standing here on the corner of West 8th Street and 6th Avenue". Do you think the Rolling Stones still play British music?

"Kind of. Yeah. They do."

What makes it different from an American sound?

"I don't know. It's just the fact that we're all English. You can't be what you're not. If we were all Dutch we'd have a Dutch sound. You can't get away from that. We're not even trying to. But we do pastiches of other styles but that's part of it."

Do you work very hard on songs? Do you do a lot of work writing?

"I get a burst of doing it. I don't really like writing lyrics that don't come very quickly. So like in August I'm going to have to go away and write a whole bunch more."

What is 'Indian Girl' about?

"Oh this seems to puzzle everybody. I've had this question from everybody so far. Classic. Well I don't know, I'll give a new answer today. No. In Hindustan in the North of India there's this little girl... nahaha... and she learns that her father has gone to Cuba. No it's about this girl in South America or anywhere that's Indian. She's just living through these terrorist or troubled times. It's about that. That's all. But I mean in that part of the world there's a lot of movement at the moment, and trouble. There always has been since I can remember."

'Let Me Go' seems to be about the current wrangling between yourself and Bianca.

"No, its not. I'm afraid not. I don't think I wrote that. It's Keith who wrote that... that chorus line, I just wrote the verses."

Do you see yourself as having a complex moral code or no moral code?

"Certainly not sophisticated. But it's not rigid. So the easiest thing I could say is it's amoral."

Do you think it is amoral?

"Well, it's not really, but that's as close as you'll get to it without wasting a lot more time. How important is it to you that you try and maintain a family unit in which your daughter, Jude, is a part?"

"There's obviously a family unit. Our society that we live in is very highly geared to it. But that's for her. My morality is not only bound up with the family, but for a child it's very important, so that's what a child should receive. It doesn't mean to say that when you grow up you have to

continue with that pattern so far as your own children's lives are concerned. You go from there, obviously. Children should have a good background. After that, when they've got a good background, then you can go and do what you want and hopefully not go off the rails."

By good background do you mean stable background?

"That's what I mean. I mean stable. I don't mean upper class or anything. Well what about divorce?"

"Well it's obviously not stable. Some people are obviously more stable than others. What I mean is some background of family. I don't think it's necessary to have a total

you can't always guarantee children a stable background in this kind of society. It's a very different one than the rigid one it was a hundred years ago or even in my parents' time when they were children. But given that half the people that get married get divorced... so what? That doesn't mean they can't have some sense of family or stability."

It's fun but a lot of musicians want to stretch out and play something else."

Has mining the same area produced frustrations in the band? I mean Bill Wyman has been quoted as planning to leave the band next year. Why?

"I think this guy who did the interview with him just got him a bit drunk, teased him on to the sofa and then got Bill to say what he wanted. But I think Bill really believes it. He is rather old I think. I don't know. He's quite old. I don't know how old."

Do you worry about your age? Do you feel that you've reached a point where you shouldn't be doing it anymore?

"No. Not at all. It's not an Olympic sport. It's very easy to sing."

But rock 'n' roll is associated with a youthful image.

"Yeah I know but I think we've gotten to a point where it's been going on for so long. It's rather dull. That's what happened to Frank Sinatra. He was one of the first teenybop idols. Then he just went on and on and on and now he's still shuffling about. People still like it. I don't particularly like it myself. I think he should probably retire. But I mean his voice was pretty good until he was like 50. He probably lived a little too high. It's different being a singer. If you're going to be a rock guitarist you've got to be pretty good to last until that age. I think singers can. I don't really think it's a problem and I don't just restrict myself to singing rock 'n' roll. I'm not saying I want to do that forever I admit. That's a personal preference. There's going to be people singing rock 'n' roll, there already is, at 50."

This whole business of rock 'n' roll being a youth culture seems to form a major part of the lyrics of 'Where The Boys Go'. It seems that song is about kids out for a good time on a Saturday night.

"Well, it's a parody that song. Obviously. So that's a parody of youth. It's a joke. It's not supposed to be taken seriously."

But young Rolling Stone fans aren't going to see that parody. They're going to take it literally.

"Well, it's literal to them and parody to others. It's only a joke art form. It's not a real art form."

It seems to me that The Rolling Stones started before the idea of "rock as art" had any currency. In the mid-sixties everyone started talking about rock as art. Do you see the pop song as an art form?

"No. It's an art form at all, then it is only rarely. And then it's like an art form like bad book illustration is to painting. But, yeah, all that came in with The Beatles if you remember rightly. Those of you old enough to remember The Beatles. They were compared to Bach and people went on analysing why they said "Please, Please Me". That was how it started."

Do you work very hard on the lyrics?

"On that one it was just made up in about two takes actually. The whole thing."

Do you take lyrics very seriously or work very hard on them?

Quite hard. I try and get them so they don't mess up. I mean so that the rhyming gets right and there's enough... it doesn't sound too clumsy and it scans properly and all that... So you don't see your

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ROMANTIC ANTICS

MIKE NICHOLLS calling from Slough, sorry, New York



THE ART of romance is not done. The talking is done. Romance, the lexicographer gleezes at the dictionary suggestion of an affair. It means imagination, a regard for ordinary life (could a truism be chivalrous?); it's the drums of American Romanticism, the chuckle of a...

...and vocals) and Rick Cole and vocals) are not done. Detroit is the most beautiful, stand out more than any. Jimmy had a struggle to hand searching. All right, it's a...

"No, we've never thought of that at all. Basically, most rockers Detroit went black for the past two, you'll be Detroit is the most beautiful, stand out more than any. Jimmy had a struggle to hand searching. All right, it's a..."

...an instant hit, but their debut album made an impact on the Top 40 charts when it was for one to dent. We've also had more of our songs on radio and we've been imitated by many. It's been back to the Detroit, Michigan area and the hip culture and all that go people too much into their own egos. Sure, we're imitators but it's not our fault. "We're just doing what we know how to do best." Aaaaaaargh, that catch-all reply! The most unkindly of clichés! But to be fair, that's just what The Romantics are doing. They're straightforward, exciting, fast and melodic, eschewing pretentiousness and the worst aspects of the British music scene. They'll be here in the fall - sorry, autumn, and although the present rock climate isn't bound to grant them instant success, it trends continue to change as rapidly as they have over the past few seasons, you never know. At the very least, they're not just another bland American conglomerate tailor-made for AM airplay and with a smooth line of patter to match. They may still have to live up to their name though I don't think they have to worry too much about imagination for scenes remote from ordinary life. Far better to concentrate on the love affair side of the definition, and not necessarily with exclusive regard to their music.

...didn't think it unusual to combine the roles of drummer and spokesman, his band had climaxed a four with Cheap Trick at New York's Madison Square Garden. Many thought they blew the headlines off-stage. Cheap Trick's record company would have been less than happy with the situation if it wasn't for the fact that The Romantics are also affiliated to CBS, through the Nemperor label.

Or "Hendrix? I can't listen to him any more. All those extended solos. Ugh! In fact, I don't have any heroes. I used to but if you get too close you see they're all got zits on their faces". But the killer is the reply reserved for the question about fellow bands in his native Detroit: "I could name about 10 of 'em, but I'm not gonna. No one helped us."
Now don't get the impression that Jimmy - aged 25 like the rest of the band - is an asshole. He's just being honest. And for not being a drivelling, grinning idiot bent on sucking up to the British Press, I respect him.
The Romantics, who also comprise Mike Skill and Wally Palmar (guitars)

...but anyway, we stuck to what we believed in musically and ended up expressing ourselves more positively. We'd even attempted the whole negative vibe before that - ripped T-shirts and all the stuff that began in New York. But then we thought, "well, we're from Detroit and proud of it so let's not get distracted by the riff raff."
But then we thought, "well, we're from Detroit and proud of it so let's not get distracted by the riff raff."
"We might have been the talk of the town in Detroit, but they didn't know how to categorise us. First it was the British punk thing, then fifties revivalism and then sixties nostalgia."
Maybe people were thrown by the red leather. Was that a conscious steal from the New York Dolls?

...but anyway, we stuck to what we believed in musically and ended up expressing ourselves more positively. We'd even attempted the whole negative vibe before that - ripped T-shirts and all the stuff that began in New York. But then we thought, "well, we're from Detroit and proud of it so let's not get distracted by the riff raff."
"No, that's because the original high energy fizzled out of Detroit round about '73. Mike and I started playing together then and by the time we met the others in late '76, it was time to work out a direction of our own."
Though one that happens to be shared with unspeakable LA stars The Knack and hotter American pop groups like 20/20 and Paul Collins' Beat, whose first album I personally rate higher than The Romantics'.
I asked the drummer why he reckons his band is enjoying so much more success. After all, not only was their single 'What I Like About You'

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Edited by SUSANNE GARRETT

UNDER AGE SEX

FEEDBACK

I'M 15 and have a steady girlfriend who enjoys sexual contact as much as I do. But recently, when we attempted to make love for the first time, I came prematurely, before I had even entered her vagina. I become excited and have an erection at even the slightest contact with her. What's wrong with me? Is it my age? If it's inexperience, how do I overcome it?
Dave, Manchester

want to, as I've always found one night stands disastrous. People tell me this attitude will end our relationship. Yet I really can't see any solution.
Mark, London

• There's no easy answer. Both of you want personal freedom of choice within your relationship, but you've chosen different kinds of freedom. Yours is more traditional — the choice to stay with one other person. He wants the best of both worlds.

• Premature ejaculation "coming" before you intend to do so, is not unusual during a first attempt at sexual intercourse, when you're very excited and possibly nervous too. This is nothing to worry about. There's nothing wrong with you. Once you reach puberty, regularly having erections, with or without sexual stimulus, becomes a fact of life.

With more sexual experience things will sort themselves out — no problem. But you should start to take a slightly more responsible attitude to your relationship with your girlfriend (probably under 16, the legal age of female sexual consent), for her sake as well as your own. After all, you already have a good scene going and there's no rush to take it any further until you're both ready. Regarding sex simply as a sensation-packed new game, without realising that you could be playing with emotions neither of you are capable of handling as yet, would be a mistake. People can get hurt, through sheer irresponsibility.

Both you and your girlfriend might like to read two useful handbooks aimed at your age-group, 'Boy Girl Man Woman', (a guide to sex for young people), B. H. Claesson (Penguin, £1.25), and 'Make It Happy' Jane Cousins (Virago) (£2.95), also coming out in Penguin at the end of this month (£1.25).

For contraceptive advice your girlfriend should see her own doctor, or make an appointment with the Family Planning Association (63 Palatine Road, Withington, Manchester). Tel: 061 434 3555, when you could go along with her. Any contraception prescribed free of charge would be left to the discretion of the doctor she sees. Free leaflets on contraception from 'Help', folks, for the price of a large stamped addressed envelope.

Every couple develops a framework for living together. There are no set rules and ultimately, we all create our own structures for relating. If you can both continue to accept each others' terms you'll stay together. If you find his lifestyle completely alien and continue to feel hurt as you are now — you won't. It's your decision. You're equally free to find someone who thinks along the same lines.

SUMMER JOBS

I AM currently studying 'A' levels at school and have tried, to no avail, to find a summer job. Could you give me some information about where to write for any sort of job, anywhere in the country?
David, Durham

• Use your initiative. Scan the local and national Press for possibilities; talk to friends who may have found seasonal jobs in your area already; put yourself about and if you see something you fancy doing — ask. Despite the current shortage of opportunities in the full-time labour market, there are still plenty of openings in purely seasonal summer work, both here and abroad. Apart from wearing-out some shoe-leather doing the rounds locally, you may find it worthwhile to drop a line to Vacation Work, 9 Park End Street, Oxford, which offers a range of publications covering holiday jobs. 'Summer Jobs in Britain' costs £2.95, including

postage and packaging from the above address. Send a stamped addressed envelope for details of directories stretching as far as Europe and America too. Also try 'Working Holidays', (£1.50 mail order), available from the Central Bureau For Educational Visits And Exchanges, 43, Dorset Street, London W1.

INVADERS FROM SPACE?

SOMETIMES when I switch on my newly acquired music centre it picks-up what seem to be police radio messages which virtually drown-out the music. Am I hearing things? Or maybe I've managed to tune in to a rare waveband used by space invaders instead? Is there anything I can do to remove the fuzz from my record collection?

• Andy, Greater Manchester

• Believe what your ears tell you. If you live in an area where there's a busy police team, where a stray radio ham is letting rip on the wrong waveband, or the man down the road insists on using a high-power drill which hasn't been fitted with an adequate suppressor, even the most innocuous piece of playback equipment can be invaded by a bizarre collection of unwanted interference.

Simply contact your nearest Post Office and ask them for their "anti-interference" form, and fill in full details. An engineer will visit your home - and your music-centre, free of charge, to check-out the cause, and may be able to solve the problem on the spot by fitting a "filter" device. Alternatively, he'll be able to advise on any modifications your equipment needs to fight the fuzz infiltration. They'll be relieved that their messages are out of ear-shot too!

• Problems? Write to Susanne Garrett, Help, Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply.



TANGERINE DREAM

TANGERINE DREAM are in the album charts at the moment, so for any Tang fans, including Andy Watson of Brighton, here's a list of all their albums: 'Phaedra' (Virgin V2010), 1974; 'Rubycon' (V2025), 1975; 'Ricochet' (V2044), 1975; 'Zeit' (VD2503), 1976; 'Alpha Centauri / Atem' (VD2504), 1976; 'Stratosfear' (V2068), 1976; 'Encore' (VD2506), 1977; 'Cyclone' (V2097), 1978; 'Force Majeure' (V2111), 1979; 'Tangram' (V2147), May 1980. These are all still available. They've released one single, but this is now deleted. Anyway it's called 'Encore' (VS199).

Peter Baumann has released two solo albums: 'Romance 76' (V2069), 1977; 'Transharmonic Nights' (V2124) 1979. Edgar Froese has two out as well: 'Aqua' (V2016) 1974; 'Ages' (VD2507), 1978. That wraps it up, but if you want any more info on the Dream contact the Virgin Press Office, 2/4 Vernon Yard, Portobello Road, London W11.

NEW EP FROM

Whitesnake

READY AN' WILLING (SWEET SATISFACTION)

c/w NIGHTHAWK — WE WISH YOU WELL



'NIGHTHAWK' (VAMPIRE BLUES)
TAKEN FROM THE ALBUM
'TROUBLE'
ALBUM UAG 30305



'READY AN' WILLING'
TAKEN FROM THE ALBUM 'READY AN' WILLING'
ALBUM UAG 30302 CASSETTE TCK 30302



'WE WISH YOU WELL'
TAKEN FROM THE ALBUM
'LOVEHUNTER'
ALBUM UAG 30284
CASSETTE TCK 30284

STEP

FREE CHOICE

FREE CHOICE

I'M MALE, 21, and gay, and have been living with a guy, my first affair, for three months. We were very happy until recently, when he decided he wanted a more open-ended relationship. He's been going out on his own and picking-up guys just for sex.

He says he loves me and this is a purely sexual thing, but it really hurts deep down. He'd like me to do the same, but I don't

SOU
STOMPIN'
MUSIC

ISSUED IN SPECIAL PICTURE BAG

BP363



STARTING THIS WEEK: the adventures of ZERO



THE TIME IS THE FUTURE AND ZENITH CITY IS A PARADISE ON EARTH.....



...EXCEPT ON LEVEL ZERO...



...HERE IT'S MORE LIKE...



EAT LEAD RUDIE!

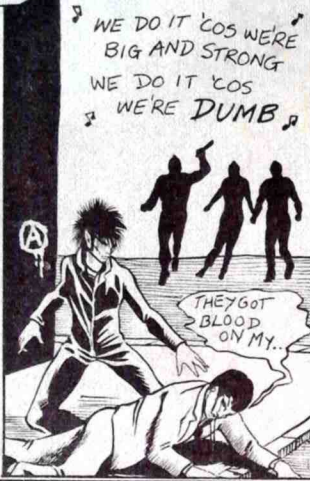
HELL

AAA ARGH



BREAKING HEADS IS GOOD BREAKING HEADS IS FUN

MY SUIT!



WE DO IT 'COS WE'RE BIG AND STRONG WE DO IT 'COS WE'RE DUMB

THEY GOT BLOOD ON MY...



NEW SODDING SUIT

JESUS! WHAT A MESS!



OKAY PUNK! YER UNDER ARREST!

TO BE CONTINUED

Jimmy Ruffin

S U N R I S E

the Album

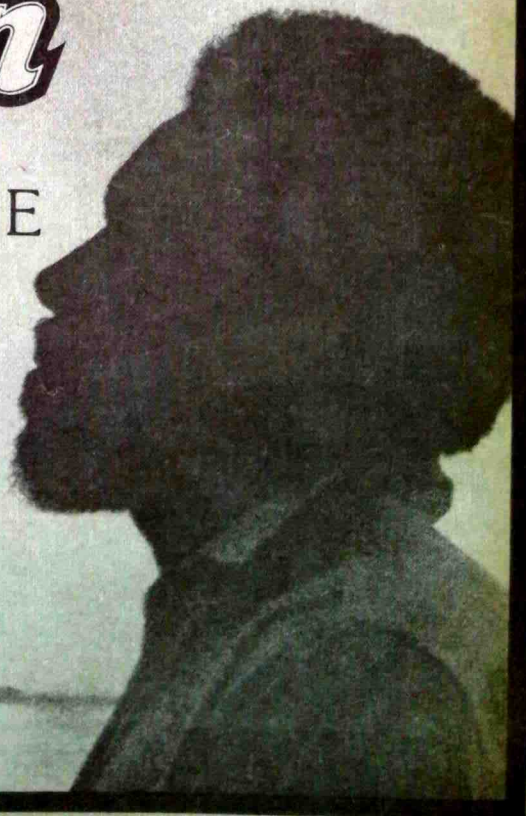
Including the Smash Hit

HOLD ON (to my love)

and the new single

NIGHT OF LOVE

ALBUM CASSETTE



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

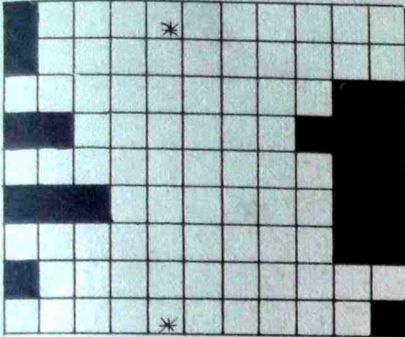
MAILMAN

WIN AN LP

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

NAME _____
ADDRESS _____

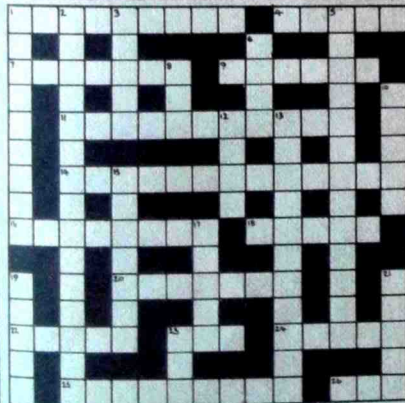
POPAGRAM



Solve the nine cryptic clues and write the answers across the puzzle so that the starred down column spells out the name of a transparent person. Remember the clues aren't in the correct order. You have to decide what the correct order is.

- Don't starch Chet! You'll get surface noise (3,7)
- If this HM rocker has a grammy, it could pull him out of the danger zone (5,5)
- Let C mix yours; then re-mix over you (4,5)
- A little dreamer about what might have been (5,5)
- Hear this Chords LP on a wary sofa (2,3,4)
- Boy and men combine for Ma Baker's offspring (5,1)
- It's hot Jon Len for Jeannie (5,4)
- A US busk changes for a teenager (1,1,4)
- Just a teen whisk will produce a foolish lover (10)

XWORD



- Clues
- ACROSS**
- 1 Banana skinned lady (9)
 - 4 Its said that its beginning, was the end for The Beatles (5)
 - 7 Latest ELO offering (2,5)
 - 9 Japanese keyboards wizard (6)
 - 11 1970. No 1 for Christie (6,5)
 - 14 Peters problem (2,4,7)
 - 16 Group that live in a World Of Water (3,5)
 - 18 It starred Roger Daltrey (5)
 - 20 Ms Rigby (7)
 - 22 Supertramp planned The Of The Century (5)
 - 23 What Elvis should play (3)
 - 24 Bobby Hebb original that was a hit for Boney M (5)
 - 25 Is he glass? (4,5)
 - 26 Bowie label (1,1,1)
- DOWN**
- 1 Thin Lizzy going oriental (9)
 - 2 Whitesnake LP (5,3,7)
 - 3 Commodores hit (5)
 - 5 He came alive in 1975 (5,8)
 - 6 Don Juans Reckless daughter (4)
 - 8 Elton John single (3)
 - 10 The idol of Generation X (5)
 - 12 Ex Yes man (4)
 - 13 Lead singer with Them who became successful solo artist (3,8)
 - 15 Mussel pullers (7)
 - 17 Of My Sharona fame (5)
 - 19 They could make you sing, dance or do anything (5)
 - 21 An assorted love song (5)
 - 23 Very first Elvis Presley label (3)

Last week's solution to x-word: Across 1 British Steel 6 Oak 7 Elton Ruffles 8 Time For Action 11 II 12 Had 13 Spector 14 Rio 15 Grease 16 Simon 19 Parisienne 20 JJ Roy 21 Get Away

Down 1 Breathing 2 Iron Maiden 3 Sultans Of Swing 4 London Town 5 Sky 9 Them 10 Argy Bargo 12 Dreaming 17 You 18 Ray 19 Pop

Last week's solution to Popagram, (in order of puzzle) Sports Car Terry Hall Specials Blondie Argy Bargo Sanctuary The Police Off The Wall Lets Hang On

DOWN COLUMN China Town

LAST WEEK'S WINNER: M Fuller, 51 Cere Road, Sprowston, Norwich, Norfolk.

HACK BASH

I HAVE been an RM reader for five years. I like the features and the scribes, all of 'em for different reasons, but having read Chris Westwood's singles reviews (June 21), I would like to point out a discrepancy always apparent in Chris's work. At the end of 1979, Chris wrote under his choices of the year that there were so many good records around, but everytime he reviews anything that isn't totally obscure indie stuff he comes up with phrases like "this week of disturbing mediocrity". Chris, your mind's closed to anything popular, and while I admire the attitude you have, summed up by previous headings on your singles reviews, "alternatives" etc, I wish you'd be a bit more objective than "Ian Hunter... never had much to say". The argument you'll make is that you ain't trying to help established acts and yes, they don't need it. You ask why so few people are "making music for the sake of music". The answer is few acts can afford the luxury when they are popular and on the lower scale it costs money to indulge in a desire to put a record out. Like you Chris, I wanna hear the sort of good indie, but I wish you'd not always be as hypercritical of success — corrupting as it is — 'cos like the rest of RMs scribes, you're a bloody good writer. Ta for now.

W M C C R O S S A N
Newtownards, Northern Ireland.

•LP winner. Such a reasonable chap... Chris Westwood says: I have been an RM writer for 18 months. Having read your letter, I'd like to point out that it's quite a good letter, as letters go. BUT. Firstly I can't be objective — and neither can any writer who cares enough about music to start scribbling in the first place. Music is a subjective thing: if it excites or lifts you, it becomes automatically subjective.

sion (amazin' what they can do with natural gas — MM). Back in the sixties he sang about the truth and people admired him for it. Ever since, Bob has been looking for some semblance of reality and he has found it at last. Finding it has meant a lot to him and he's genuinely happy, so he's out to tell people about it. So hear him out and see what he has to say. Maybe you get into his radiant presence and interview him.

Andrew Daun, Sheffield.
•As you seem to have the inside knowledge on the man's feelings, you interview him. I'm not sure I could withstand the radiation.

PAWS FOR THOUGHT

I'D LIKE to get my hands around a round Lemmy Kilomister's bum. I wouldn't mind getting my paws on Rob Halford either.

A female heavy metal freak, Berkshire.

WHO THE . . .

SHAME ON you, printers of unsound and blasphemous literature! How dare you insult Stevie Nicks, Earth's last divine incarnation. How can this miserable man Leighton Mee comment objectively about "ethereal grace" if he can't recognise it the minute she walks onstage? Did he notice the acres of freedom within her every movement, the depth of tenderness in her every intonation, that delicate blend of subtle eroticism and poetic beauty that no other woman possesses? It's pure magic! I know because I was there at the back with my 8 x 40 binoculars watching, until all that remained was the flower on her microphone stand, and knowing the sadness that accompanies the knowledge that this is the closest I'll ever get to her. Man has two loves: an unattainable goddess and a worldly woman. I'm just off to find my worldly woman.

Graham Kennedy, Frimley Green, Surrey.
•God (choke, sob) I can hardly hold back the tears. Touching, innit?

WHO . . .

I'D LIKE to shed some more light on the music Press attitude to Queen

B Gordon, who says he lives at BP Oil Limited
•Tough.

PSYCHEDELIA

IN JULY 1969 I saw the Rolling Stones at Hyde Park. I was six years old, my sister was 14 and my cousin who took us, was 24. This was the hippy era, wasn't it? I can remember listening to 'All Along The Watchtower' by Hendrix and I can remember my sister blowing my mind with Pink Floyd, Grateful

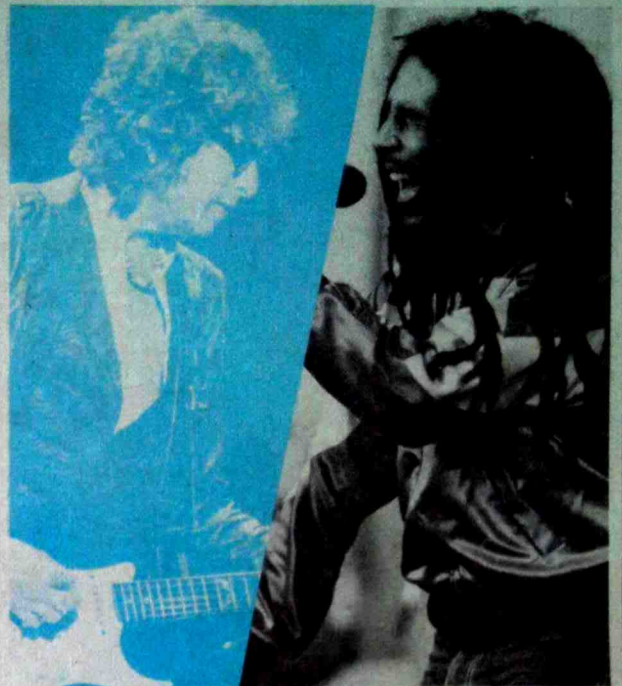
WHO THE . . .

I ALWAYS thought the album review pages in your paper were for that — reviewing albums. Instead, the so-called Simon Ludgate wasted his space insulting Bob Marley. Who wants to know what he thinks of Marley as a person? Everyone has their own opinion on that. We were really appalled at this man's nerve. He obviously didn't go to Crystal Palace to see that Marley still cares for his fans.

Several devoted Marley fans, Coventry.
•He's the so-called Simon Ludgate because that's his name.

FADE AWAY AND RADIATE

THE REVIEW of Bob Dylan's album 'Saved' prompted me to write about the way he's been treated by his one time admirers since his conver-



MARLEY AND DYLAN: Snivelling hacks get knuckles rapped. (Quite rightly too, I say.)

Dead, Cream, Donovan, Dylan and the Doors. Now the hippies may be making a comeback, well you may say you can't bring back the dead and we can't dig up Hendrix, Joplin, Morrison and Brian Jones and there won't be any more flowers in the rain. But there are kids my age, all over, just discovering what psychedelia was and who Hendrix and Joplin were. We were all too young for love beads, hair, patchouli, incense and flowers in our hair, now we have the chance to live another flower power, but our heroes will be called boring old farts. We'll be

called weekend hippies, just like you'd expect from people who have lived through it all before and are too selfish to realise that it's what we want. So you don't like revivals do you? I have been waiting a long, long time for flower power to make a comeback. I've been a flower child all my life and now I won't have to be a lone groover anymore, 'cos there's more of my kind and nobody is going to spoil it for me. Planet Gong isn't out of orbit yet. This is for all the kids. HOLD YOUR HEAD UP! And this is for everyone against the kids, shut your

mouth and open your mind. We love you, Fiona Clark, Blackpool. •I don't believe this is happening to me. Can anyone understand it? Tell me it's not true.

SEXISM

I AGREE with Rosalind Russell's views on sexism. She's got a perfect right... and a perfect left. John Connolly, the only person in Linthorpe Road who reads Record Mirror. How would you like a perfect right hook sonny? — RR

THE STEP

'LOVE LETTER'
By 'Land Of A Thousand Dances'
* Knock On Wood *
* Recorded Live at
Dingwalls Dance Hall
18.4.80

Limited Edition In Colour Bag

DIRECTION

UPFRONT

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

THURSDAY JULY 3

ASHTON, Spread Eagle (061-330 5732), Jobie
AYR, Sands Hotel (64384), Panthers / The Marks
BISHOPS STORTFORD, Triad (56533), Devise
BLACKBURN, Golden Palms (50101), Dexy's Midnight Runners
BLACKPOOL, Norbreck Castle (52341), Slaughter And The Dogs
BRADFORD College, Queens Hall (5392712), Strandick
BRADFORD, Princeville (57845), Witchfynde
BRIDLINGTON, Cock and Lion (76224), Tarot
BRIGHTON, New Regent (27300), Mickey Jupp
BRISTOL, Crookers (33793), The Fans
CANTERBURY, Odeon Theatre (62480), Steve Hackett
CROMER, Crabs Club (511993), Running Dogs
GLASGOW, Dial Inn (041-332 1842), Heroes
GLENROTHES, Rothes Arms (75701), Caz
HIGH WYCOMBE, Nags Head, London Road (21758), Nine Below Zero / Captain Slog
HULL, Adelphi Club (48216), Superstud
HULL, Wellington Club (23262), Echo And The Bunnymen
KINGSTON, Three Tuns, London Road (01-549 8601), Chris Hunt's Cable Car
INVERNESS, Caledonian Hotel (35181), The Squibs
KIRCALDY, Dutch Mill (67512), The Strutz

FOLLOWING THEIR headlining appearance at the Crystal Palace Garden Party a couple of weeks ago, BOB MARLEY AND THE WAILERS begin a tour of the provinces with two dates at Brighton Centre (Tuesday and Wednesday).

IRON MAIDEN have added three more dates to finish off their already massive tour. These are at the Marquee (Thursday, Friday and Saturday). That all-girl heavy-metal band, GIRLSCHOOL, continue their 25-date tour at Farnham Prices College (Friday), Nottingham Boat Club (Saturday), Dunfermline Kinema Ballroom (Sunday), Aberdeen Ruffies (Monday), Ayr Pavilion (Tuesday) and Dundee Maryat Hall (Wednesday). The tour coincides with the release of their debut album 'Demolition'. Concluding his British tour, MARVIN GAYE plays the Venue (Friday) for a special Independence Day gig.

Meanwhile, back in time... THE STRAWBS are doing a special reunion gig at the Venue (Sunday), and continuing the nostalgia, CANNED HEAT play the Lyceum the same day, with the INMATES and NINE BELOW ZERO. ECHO AND THE BUNNYMEN have further dates at Hull Wellington Club (Thursday) and Ravensbourne College of Art (Friday). (Picture on this page).

MUDDY WATERS, JOHN McLAUGHLIN, OSCAR PETERSON and MAYNARD FERGUSON are among the acts appearing at the Jersey Jazz Festival (Friday to Sunday) in St Helier Fort Regent Entertainment Centre. Continuing on the road... DAVID ESSEX, DEXY'S MIDNIGHT RUNNERS, BAD MANNERS, STEVE HACKETT, DENNY LAINE and THE PHOTOS are but a few...

LEEDS, Peel Hotel (455128), Amazing Guff Strut
LEEDS, Royal Park Hotel (75076), Flying Squad
LONDON, The Beckett, Old Kent Road (01-703 2644), Margo Random And The Space Virgins / Nuthin' Fancy
LONDON, Bridge House Canning Town (01-474 2880), John Spencer's Alternative / Idle Rich
LONDON, Cock Tavern, Fulham (01-385 8021), Jimmy Lindsay / Resul
LONDON, Covent Garden Market, Covent Garden, World Service (free)
LONDON, Dingwalls, Camden

Lock (01-267 4967), Commander Cody
LONDON, Dominion Theatre, Tottenham Court Road (01-580 9562), David Essex
LONDON, Electric Ballroom, Camden High Street (01-485 9006), The Angelic Upstarts / Chelsea
LONDON, Greyhound, Fulham (01-385 0526), Roy Sundholm Band / Modern Jazz
LONDON, Half Moon, Herne Hill (01-274 2733), The Features
LONDON, Hope And Anchor, Islington (01-359 4510), The Lamons
LONDON, 100 Club, Oxford

Street (01-638 0933), Tribesman / Sunshine Steel Band (to 1 am)
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Expressos / Exit 13
LONDON, John Bull, Chiswick High Road (01-994 0062), Telemacque
LONDON, Marquee, Wardour St (01-437 6603), Iron Maiden / Raven
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Reluctant Stereotypes / Siens
LONDON, New Golden Lion, Fulham Road (01-385 3942), The Insiders
LONDON, Nashville, Kensington (01-603 6074), Nik Turner's Inner City Unit
LONDON, Ritzy Cinema, Brixton (01-737 2171), Mobster
LONDON, Rock Garden, Covent Garden (01-240 3961), Sad Among Strangers
LONDON, Royalty, Southgate (01-886 4112), Remember
LONDON, Ruskin Arms, East Ham (01-472 0377), Minas Thrill
LONDON, Sadlers Wells Theatre, Clerkenwell (01-837 1678), Joke Cage
LONDON, Squire, Bromley Road, Catford (01-898 8645), Vernon And The GIs
LONDON, Star And Garter, Deptford (01-858 5694), Black Sabbath
LONDON, Swan, Hammersmith (01-748 1043), First Aid
LONDON, Torrington, North Finchley (01-445 4710), Juice Of The Loose
LONDON, Trashed, Woolwich (01-855 3371), Rockett '88 / Alexis Korner / Danny Adler / Jack Bruce / Charlie Watts And Friends
LONDON, The Venue, Victoria (01-834 5500), Splodgenessabounds
LONDON, White Swan, Greenwich (01-891 8331), The Turtles
MIDDLESBROUGH, Rock Garden (241995), Positive Signals
MOSSLEY, Buckton Castle (2060), Direct Hit
NEW BRIGHTON, Riverside Lion, Dick Smith Band
NORWICH, Whites (25539), John Olway And Wild Willy Barrett
NOTTINGHAM, Ad Lib Club (52682), Pink Military
PAISLEY, Bungalow Bar (041-889 6667), The Scare
PERRANPORTH, Green Parrot (3284), Metro Glider
PORTSMOUTH, Victory Club, HMS Nelson, The Foundations
PRESTON, Warehouse (53218), Dangerous Girls
READING, Monday Club, Fox And Hounds, Caversham (481637), Orange Cardigan
READING, Target (585887), Rhythm Squad
RICHMOND, Snoopys, Ugles
ROCHDALE, Tropical Club, Vibrant Thigh / Outer Edge
ROSYTHE, Lion Club, HMS Cochrane, Delegation
SHEFFIELD, Limit Club (730940), Q-Tips
SMALLBROUGH, Wood Farm Inn (Stalham 80061), Percy And Sid
SOUTHAMPTON, Joiners Arms (25612), Program
SOUTHEND, Scamps (40099), The Shocks
WALLASEY, The Dale Inn (051-639 9847), Zorkie Twins
STEVENAGE, Bowes Lyon House, Athletic Spizz '80
TODMORDEN, Crockett Inn, Salford Jets

(218897), Spider / Overlord
BRIGHTON, Alhambra (27874), Vammonites
BRISTOL, Crookers (33793), The Fans
BURTON-ON-TRENT, 76 Club (61037), Trespass
CANNOCK (Staffs), Mid-Cannock Sports and Social Club (3152), UXB
CARDIFF, College of Music and Drama, The Stairs
CHICHESTER, Rovers Club Of Art, Echo And The Bunnymen
CHORLEY, Joiners Arms (70511), Dangerous Girls
CUPA, (Fife), Corn Exchange, The Cheethams
DOVER, Town Hall (206941), Caroline Roadshow
EDINBURGH, Eric Browns, The Strutz
EDINBURGH, Playhouse Nite Club (031 605 2064), Mud Sharks
GLENROTHES, Rothes Arms (753701), Significant Zeros
FALKIRK, Crossbow, Capital City
FARNHAM, Prices College, Glischool / Plarmigan
FARNHAM, Art School (22441), Poser
GOSPORT, John Peel (251893), Chinatown
HOLKBEY, YMCA, Pieces of Glass
HUDDERSFIELD, Albion, Violation
HULL, D E R S F I E L D, Cloudbursts, Psychodelic
HULL, Soft Boys
HULL, Charleston Club, Vardis
KILBRINLE, Lode Side, Heroes
LANCASTER, Town Hall, Metro Glider / Brainiac 5 / Ian And The Muscle Tones
LEEDS, Florde, Grene Hotel (490984), Dick Smith Band
LEICESTER, Fosseway Hotel (51129), John Olway And Wild Willy Barrett
LEICESTER, Phoenix Arts Centre (38832), Bert And The Landing Rug
LONDON, Tealby Hall, Positive Signals
LONDON, Bridge House, Canning Town (01-476 2889), The Step
LONDON, Clarendon Hotel, Hammersmith (01-748 1454), Delta 5 / Basement 5 (Benefit for the Leveller)
LONDON, Cock Tavern, Fulham (01-385 6021), Jazz
LONDON, Community Centre, Shelton Street, Covent Garden, Rubber Johnny / Keith Allen / Alexis Sayle (Community Centre Benefit)
LONDON, Dingwalls, Camden Lock (01-267 4967), X / Swinging Cats
LONDON, Dominion Theatre, Tottenham Court Road (01-580 9562), David Essex
LONDON, Greyhound, Fulham (01-385 0526), The Directions / The Decorators
LONDON, Hambrough Tavern, Southall, The Attendants
LONDON, Hammersmith Odeon (01-748 4081), Steve Hackett
LONDON, Hope and Anchor, Islington (01-359 4510), Margo Random And The Space Virgins
LONDON, 100 Club, Oxford Street (01 636 0933), Jabula
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Blurt / Size 9
LONDON, Ivy House, Northend Road, Golders Green, Treatment / Psycho Hamster And The Killer Doughnut
LONDON, John Bull, Chiswick (01-994 0062), The Chevrans
LONDON, Little Bit Ritzy, Brixton (01-737 2121), Athletic Spizz '80
LONDON, Marquee, Wardour Street (01-437 6603), Iron Maiden / Flit
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-634 7611), Tennis Shoes / New Monkees / Holidays
LONDON, Music Machine, Camden (01-387 0428), The Members / 3 Minutes / Speedball
LONDON, Nashville, Kensington (01-603 6071), Chelsea / Manufactured Romance
LONDON, New Golden Lion, Fulham Road (01-385 3942), Chicken Shack
LONDON, North East London Polytechnic, Stratford (01-534 5206), Alien Culture (RAR)
LONDON, Rock Garden, Covent Garden (01-240 3961), Reluctant Stereotypes
LONDON, Royalty, Southgate

(01-886 4112), Froggy / Sean French (DJ's)
LONDON, Sadlers Wells Theatre (01-831 1672), John Cage
LONDON, Star and Garter, Deptford (01-858 5694), The Escorts
LONDON, Star And Garter, Putney Pier (01-788 0345), Tony Batey / Los Amigos
LONDON, Towers, Westminster Bridge Road (01-928 6618), Black Cats
LONDON, Trafalgar, Shepherd's Bush (01-749 5009), Killeheritz
LONDON, Two Brewers, Clapham (01-622 3621), Sad Among Strangers
LONDON, The Venue, Victoria (01-834 5500), Marvin Gaye
LONDON, White Swan, Greenwich (01-691 8331), Palladino Band
LONDON, Windsor Castle, Harrow Road (01-286 8403), Thieves Like Us
LUTON, Cotfers, Marsh Farm Estate (595099), Orange Cartridges
MANCHESTER, Millstone, Thomas St. (off Tibbs St.) (061 832 5006), Crispy Am-bulance / Graham Massey (Beach Surgeon)
NELSON, Railway Workers' Institute, Chimp Eats Banana, Christmas Party, Noisensibles / Tiger Tails
NEWCASTLE UPON TYNE, Mayfair, Newgate Street (23109), Arkites
NEWPORT, Harper Adams College, (811280), Nine Below Zero
NORTHAMPTON, Paddock (51300), Samson
PONTA DDAWE, Dynevor Arms, Steve Ashley And Chris Leslie
RAVENSBOROUGH, (Kent), College of Art, Echo And The Bunnymen
READING, Target (585887), The Flatbackers
REDHILL, Redhill Centre, Remember This
ST. HELIER, (Jersey), Fort Regent Entertainment Centre (73000), Muddy Waters / Bud Freeman Trio
SCARBOROUGH, Penthouse (63204), Q-Tips
SOUTHEND, Top Alex, Crucifixion
STAYLEBRIDGE, Commercial, Flying Squad
STOKE ON TRENT, Kings Hall (48242), Dexy's Midnight Runners
STROUD, Marshall Rooms (3074), The Photos / Any Trouble

TEALBY (Lincoln), Tealby Hall Positive Signals
TOPLEY, Basement, Club, A Sudden Snow

SATURDAY JULY 5

ASHTON, Spread Eagle (061-330 5732), Rockin' Horse
AYLESBURY, Civic Hall (86009), Hi-Tension
BEDFORD, The Crown, Tavistock Street, The Locators
BIRMINGHAM, Old Crown, Digbeth, Helpless Huw
BLACKPOOL, Norbreck Castle (52341), Dangerous Girls
BLAIRGOWRIE, Dreadnought Hotel, The Rude Boys
BOURNEMOUTH, Pinnaciff Bars (42812), The Choccs
BRADFORD, Saint Georges Hall (32513), Dexy's Midnight Runners
BRADFORD, Tavern In The Town (25008), Eaten Alive by Insects
BRIGHTON, Alhambra (27874), The Chels
BRISTOL, Crown Cellar Bar, Gross Club
BRISTOL, Granary (28272), Chinatown
BROXWORTH, House Club, Flying Saucers
CARSHALTON, St Helier Arms (01-642 2896), Remember This
CHIPPENHAM, Town Hall, The Scoop
COVENTRY, General Wolfe (84042), Disco Students
DERBY, Ajanta Cinema (32906), Slaughter And The Dogs
DEVIZES (Wilts), Olivers Castle, Brain Flight (one day free festival)
DONCASTER, RAF Finningley, Rose and Acorn Club, The Foundations
DUDLEY, JB's (53597), Splodgenessabounds / Boss
DUNFERMLINE, Belleville Hotel (21076), Hibernating Bears
EDINBURGH, Playhouse Nite Club (031-665 2064), Clive Langer And The Boxes
HARRGATE, (Yorks), Cock and Castle, Xanthos
HIGH WYCOMBE, Nags Head, London Road (21758), Mickey Jupp
HORNCHURCH, The Bull (42125), Spider
HUDDERSFIELD, White Lion, Treatment

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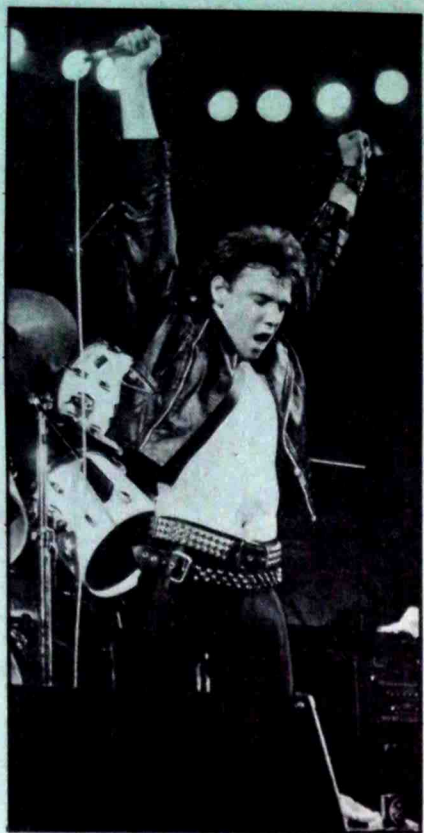
FRIDAY JULY 4

ABERGAVENNEY, Town Hall, Toys / The Lads
 ABERTILLERY, Metropole Theatre, Angelwitch
 AYR, Sands Hotel, Penetrations
 BARNESLEY, Thurnscoe Hotel, Tarot
 BATH, Pavilion (25628), The Scoop
 BATH, Walcot Village Hall, Brain Flight (Walcot Festival Benefit)
 BEDFORD, Horse and Groom (50765), The Locators
 BISHOPS STORTFORD, Railway Hotel, Bop Cats
 BLACKBURN, King Georges Hall (584424), Slaughter And The Dogs / Straps
 BLACKPOOL, Norbreck Castle (52341), Witchfynde / Dragster
 BRADFORD, Tavern In The Town (25008), Manray's Haircut / Meophisto Waltz
 BRENTWOOD, Hermit Club



IRVINE, Egglington Hotel (78373), Heroes
 LEEDS, Florde Grene Hotel (49084), Fabulous Poodles
 LEEDS, Haddon Hall (751115), Dick Smith Band
 LINCOLN, Cornhill Vaults (35113), Zorkie Twins
 LINCOLN, Ludford Hall, Positive Signals
 LITTLE CHALFONT, Village Hall, The Dance Sound / Tim Bo Ba
 LONDON, Cock Tavern, Fulham (01-385 6021), Telemacque
 LONDON, Dingwalls, Camden Lock (01-267 4967), Rent Boys / Living-in-Tents
 LONDON, Dominion Theatre, Tottenham Court Road (01-580 9562), David Essex
 LONDON, Electric Ballroom, Camden (01-485 9006), Bad Manners / Headline / Reality
 LONDON, Greyhound, Fulham (01-385 0526), Voyager / Nuthin' Fancy
 LONDON, Half Moon, Herne Hill (01-274 2733), Doll By Doll
 LONDON, Hammersmith Odeon (01-748 4081), Steve Hackett
 LONDON, Hope and Anchor, Islington (01-359 4510), The Combo
 LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), VIP's / Art Objects
 LONDON, John Bull, Chiswick (01-894 0662), Kicks
 LONDON, Little Bit Ritzy, Brixton (01-737 2121), Creation Rebel (Legalise Cannabis Campaign)
 LONDON, Marquee, Wardour Street (01-437 6603), Iron Maiden / Fist
 LONDON, Moonlight Club, Railway Hotel, West Hamstead (01-624 7611), The Out / The Catchies
 LONDON, Music Machine, Camden (01-387 0428), Ronnie Lane Band / On The Air
 LONDON, Nashville, Kensington (01-603 6071), The Yachts / Decorators
 LONDON, New Golden Lion, Fulham Road (01-385 3942), The Dance Band
 LONDON, North London Polytechnic, Camden (01-607 2789), Alien Culture / The Vincent Units
 LONDON, Old Queens Head, Stockwell (01-274 3829), Broadcast (free)
 LONDON, Rock Garden, Covent Garden (01-240 3961), Ricky Cool And The Rialtos
 LONDON, Royal Oak, Ealing, Space Invaders
 LONDON, Sadlers Wells Theatre, Clerkenwell (01-831 1672), John Cage
 LONDON, Stapleton Hall Tavern, Crouch Hill (01-272 2138), Sons Of Cain
 LONDON, Star And Garter, Putney Pier (01-788 0345), Issac Guillory Band
 LONDON, Swan, Hammersmith (01-748 1043), Thieves Like Us
 LONDON, The Venue, Victoria (01-834 5500), Rockett '88
 LONDON, White Swan, Greenwich (01-891 8331), Moonlitter
 MAIDSTONE, Corn Exchange (5811), Caroline Roadshow
 MANCHESTER, Factory 2, The Osborne, (061-226 6821), Psychedelic Furs / Soft Boys
 MANCHESTER, Millstone (061-632 5006), John Otway And Wild Willy Barrett
 NEWCASTLE UPON TYNE, Maddisons (24910), Skintight
 NOTTINGHAM, Boat Club (68032), Girlschool
 PETERBOROUGH, Matrix Club, Black Horse, Farcot, Poverty Street
 RETFORD, Porterhouse (704981), Q-Tips
 ST AUGUSTINE, New Cornish Priory, Cayton Bay (4261), The Photos / Any Trouble
 ST HELIER, (Jersey), Fort Regent Entertainments Centre (73000), Georgie Fame And The Blue Flames / Oscar Peterson
 SHEFFIELD, The Leadmill, Cabaret Voltaire
 SHIFNALL (Salop), Star Hotel, Descending Escalators / Positive Ions
 SLOUGH, Langley College (4220), Vardis / Quire
 SOUTHBEND, Top Alex, Ace Bentley And The Traffic Lights
 UKBRIDGE, Unit One, Whitehall Road (31192), Jo Ann Kelley / Heritage
 WEST RUNTON, Pavilion (203), Denny Laine

SUNDAY JULY 6
 BATH, Tiffany's (65342), The Photos / Any Trouble
 BRADFORD, Bradford College, Vaults Bar (5392712), Shake Appeal
 BRIGHTON, Alhambra (27874), Vamonties



IRON MAIDEN: Marquee, Thursday, Friday and Saturday

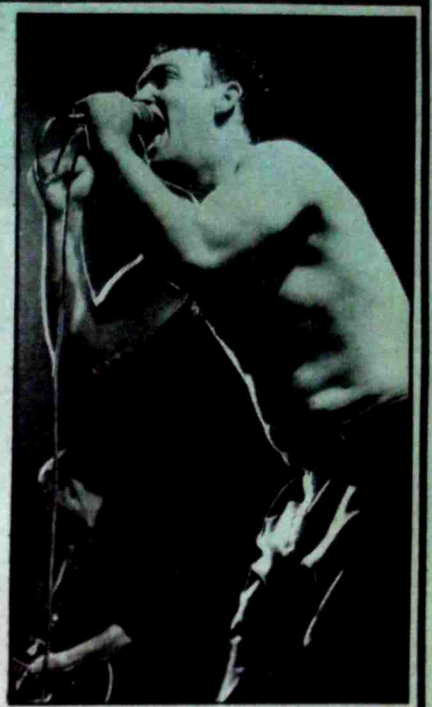
CROMER, Kings Head, Percy And Sid (lunchtime)
 DERBY, Old Bell Hotel (43701), The Voices
 DUNFERMLINE, Kinema Ballroom (21932), Girlschool
 EDINBURGH, Harvey's (031-229 1925), The Dance Band
 EXETER, New Vic, Metro Gilder
 FOLKESTONE, Leas Cliff Hall (53193), Creation Rebel
 GLASGOW, Burns Howf (041-332 1813), Rockits
 GREENROTHES, Roth's Arms (753701), The Cheethams
 GRAVESEND, Red Lion (66127), Bastille
 HORDEN, Bell Hotel, Front Street, Monocoons
 ILFORD, The Cranbrook, (01-554 7326), First Aid
 IPSWICH, Kingfisher (52172), VHF
 IPSWICH, Royal William (53385), Chinatown
 IRVINE, Grange Hotel (79088), Heroes
 LEEDS, Cherry Tree (453383), Knife Edge
 LEEDS, Grand Theatre (450891), David Essex
 LONDON, Bridge House, Canning Town (01-476 2889), Q-Tips (lunchtime and evening)
 LONDON, Dingwalls, Camden Lock (01-267 4967), Nine Below Zero / The Combo
 LONDON, Duke of Lancaster, New Barnet (01-449 0465), Sons of Cain
 LONDON, Greyhound, Fulham (01-385 0526), Wasted Youth / The Govorns
 LONDON, Hope and Anchor, Islington (01-359 4510), The Strutters
 LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Balloons / Cheap Perfume
 LONDON, Lyceum, The Strand (01-836 3715), Canned Heat / The inmates / Nine Below Zero
 LONDON, Marquee, Wardour Street, (01-437 6603), The Yachts
 LONDON, Old Queens Head, Stockwell (01-274 3829), The Demons (lunchtime)
 LONDON, Old Queens Head, Stockwell (01-274 3829), Van Trap Family (evening)
 LONDON, Rock Garden, Covent Garden (01-240 3961), Outsiders
 LONDON, Sadlers Wells Theatre, Clerkenwell (01-831 1672), John Cage
 LONDON, Torrington, North Finchley (01-445 4710), Dance Band
 LONDON, Tramshed, Woolwich (01-855 3371), Spidogenesis / Bands
 LONDON, The Venue, Victoria (01-834 5500), The Strawbs
 LONDON, White Swan, Greenwich (01-891 8331), T. Much (discos)

MANCHESTER, Portland Bars (061-236 8414), Zorkie Twins (061-236 4355), Samson
 NEWBRIDGE, Memorial Hall (243019), The Jerks
 NEWCASTLE, Maddisons (24910), Skintight
 NORWICH, Cottage Tavern, Silver Road, Stingrays
 NUNEATON, 77 Club (386323), Denizens
 READING, Cherry's (585686), Motley Crew
 RICHMOND, Broileys, Sledgehammer
 ST HELIER, (Jersey), Fort Regent Entertainments Centre (73000), John McLaughlin / Christian Escoude / Maynard Ferguson / Peanut Hucks
 WAKEFIELD, Palookas, A Sudden Sway
 WOLVERHAMPTON, Lafayette Club (26285), Boss

MONDAY JULY 7
 ABERDEEN, Music Hall (27689), Girlschool
 BIRMINGHAM, Golden Eagle (021 643 5403), John Otway And Wild Willy Barrett
 BIRMINGHAM, Romeo and Juliet's (021 643 6696), Witchfynde
 BRADFORD, Princeville Club (578845), Vardis
 CROYDON, Cartoon (01-688 4500), Moving England
 CROYDON, Crawdaddy, The Star, London Road (01-684 1360), Poser
 EDINBURGH, Tiffany's (031 556 6272), The Solos
 HULL, New Theatre (20463), David Essex
 HULL, Wellington Club (23626), Samson
 LONDON, The Beckett, Old Kent Road (01-703 2644), The Cannibals
 LONDON, Bridge House, Canning Town (01-476 2889), Nine Below Zero
 LONDON, Dingwalls, Camden Lock (01-267 4967), UB40 (Legalise Cannabis Campaign)
 LONDON, Greyhound, Fulham (01-385 0626), The Pits / The Escorts
 LONDON, Hand And Heart, Fulham, A Sudden Sway
 LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Jane Kennedy / Huang Chung
 LONDON, Marquee, Wardour Street (01-437 6603), Mottos
 LONDON, Moonlight Club, Wzst Hampstead (01-624 7611), DAF Band / The Line
 LONDON, Music Machine, Camden (01-387 0428), Chevrons
 LONDON, Nashville, Kensington (01-603 6071), The Step
 LONDON, Nelsons Club, Wimbledon (01-946 6311), The Organisation
 LONDON, New Golden Lion, Fulham Road (01-385 3942), The Whoopee Band
 LONDON, Old Queens Head, Stockwell (01-274 3829), Watch With Mother
 LONDON, Rock Garden, Covent Garden (01-240 3961), The Opposition
 LONDON, Two Brewers, Clapham High Street (01-622 3621), The Flatbackers
 LONDON, The Venue, Victoria (01-834 5500), Steel Pulse
 LONDON, Windsor Castle, Harrow Road (01-286 8403), Embryo
 MERTHYR TYDFIL, Tythe Ballroom, Dey's Midnight Runners
 NEWCASTLE UPON TYNE, Maddisons (24910), Skintight
 NEWPORT, Bailey's Club, Caerleon (54557421258), Red Beans And Rice / Dominoes
 NORWICH, Samson And Hercules Ballroom (21547), Frequency Band
 NOTTINGHAM, Hearty Goodfellows (42257), Bad Publicity

RAYLEIGH, Croc's (77003), Remember This
 SLOUGH, Alexander's Sledgehammer
 SLOUGH, Studio One, The Attendants
 STAFFORD, Riverside Centre, Plastic Idols
 STAFFORD, Top of the World (4244), Dexy's Midnight Runners
 SWANSEA, Circles (54131), The Jerks
 SWINTON, Duke of Wellington, Salford Jets

TUESDAY JULY 8
 AYR, Pavilion (65489), Girlschool
 BISHOPS STORTFORD, Triad Leisure Centre (58333), Needles
 BRADFORD, Bradford College, Vaults Bar (5392712), Beats Working
 BRIGHTON, New Conference Centre (203131), Bob Marley And The Wailers
 BRIGHTON, New Regent (27300), Dangerous Girls / Denizens / Pinkies
 CASTLEFORD, Sandmartin (553719), Tarot
 COVENTRY, General Wolfe (85402), John Otway And Wild Willy Barrett
 DARWEN, Craven Heifer, Direct Hits
 EPPING, New Epping Country Club (01-501 0011), Boss
 GLENROTHES, Roth's Arms (753701), The Delmonts
 GRAVESEND, Red Lion (66127), The Flatbackers
 GUILDFORD, Civic Hall (67314), David Essex
 LONDON, The Beckett, Old Kent Road (01-703 2644), Live Wire / The Talk
 LONDON, Brecknock, Camden (01-485 3073), Sad Among Strangers
 LONDON, Bridge House, Canning Town (01-476 2000), Roy Sundholm LONDON, Clarendon Hotel, Hammersmith Broadway (01-748 1454), Jo Jo Zep and the Falcons
 LONDON, Dingwalls, Camden Lock (01-267 4067), UB40
 LONDON, Greyhound, Fulham (01-385 0526), Reluctant Stereotypes
 LONDON, Hope and Anchor, Islington (01-359 46101), Clive Langer and The Boxes
 LONDON, 100 Club, Oxford Street (01-636 9933), Sonny Harris / Ray Smith Quintet
 LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), The Dave / 5438
 LONDON, Marquee, Wardour Street (01-437 6603), The Blues Band
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), The Chels / Louder Animal Band / The Objeks
 LONDON, Nashville, Kensington (01-603 6071), Planets
 LONDON, New Golden Lion, Fulham Road (01-385 3942), The Features
 LONDON, Rainbow, Finsbury Park (01-263 3140), Strangers
 LONDON, Riverside Studios, Hammersmith (01-748 3354), John Cage
 LONDON, Rock Garden, Covent Garden (01-240 3961), Klean Heels
 LONDON, Star and Garter, Deptford (01-858 5694), Pagan Altar
 LONDON, Two Brewers, Clapham (01-622 2821), Moonwalkers
 LONDON, Upstairs at Ronnie's, Frith Street (01-499 0747), Rye And The Coarse Boys
 LONDON, The Venue, Victoria (01-834 5500), Steel Pulse
 LONDON, White Swan, Greenwich (01-891 8331), Pencils
 LONDON, Windsor Castle, Harrow Road (01-286 8403), Spider
 NOTTINGHAM, Imperial Hotel (42884), Dangerous Girls
 OXFORD, Scamps (45136), Tickle
 SHEFFIELD, Limit Club (739940), Fabulous Poodles
 SHEFFIELD, Saddle Inn (20568), Strange Brood
 SOUTHBEND, Scamps (40099), Tickle
 SWANSEA, Top Rank (53142), Dexy's Midnight Runners
 SWINDON, Brunel Rooms (31384), Paris 9



ANGELIC UPSTARTS: London Electric Ballroom on Thursday

Park (01-263 3140), Strangers
 LONDON, Riverside Studios, Hammersmith (01-748 3354), John Cage
 LONDON, Rock Garden, Covent Garden (01-240 3961), Klean Heels
 LONDON, Star and Garter, Deptford (01-858 5694), Pagan Altar
 LONDON, Two Brewers, Clapham (01-622 2821), Moonwalkers
 LONDON, Upstairs at Ronnie's, Frith Street (01-499 0747), Rye And The Coarse Boys
 LONDON, The Venue, Victoria (01-834 5500), Steel Pulse
 LONDON, White Swan, Greenwich (01-891 8331), Pencils
 LONDON, Windsor Castle, Harrow Road (01-286 8403), Spider
 NOTTINGHAM, Imperial Hotel (42884), Dangerous Girls
 OXFORD, Scamps (45136), Tickle
 SHEFFIELD, Limit Club (739940), Fabulous Poodles
 SHEFFIELD, Saddle Inn (20568), Strange Brood
 SOUTHBEND, Scamps (40099), Tickle
 SWANSEA, Top Rank (53142), Dexy's Midnight Runners
 SWINDON, Brunel Rooms (31384), Paris 9

LONDON, Dingwalls, Camden Lock (01-267 4967), Clive Langer And The Boxes
 LONDON, Greyhound, Fulham (01-385 0526), Martian Dance / Apaches
 LONDON, Hope and Anchor, Islington (01-359 4510), Little Roosters
 LONDON, 100 Club, Oxford Street (01-636 0933), Sammy Rimmington Hot Quintet
 LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), The Gas / Shilleto
 LONDON, Marquee, Wardour Street (01-437 6603), Basement 5
 LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), Roy Sundholm Band
 LONDON, Nelsons Club, Wimbledon (01-946 6311), The Hotpoints
 LONDON, Nero's Palace, Rose and Crown, Wandsworth (01-874 4138), Pagan Altar
 LONDON, New Golden Lion, Fulham Road (01-385 3942), Europeans
 LONDON, New Mertins Cave, Margery Street, Kings Cross (01-837 2097), John Slevin's Awards
 LONDON, Riverside Studios, Hammersmith (01-748 3354), John Cage
 LONDON, Rock Garden, Covent Garden (01-240 3961), The Features
 LONDON, Swan, Hammersmith (01-748 1043), Chevrons
 LONDON, Tramshed, Woolwich (01-855 3371), Max Collie's Rhythm Aces
 LONDON, The Venue, Victoria (01-834 5500), The Mothmen And Friends (4D Records Night)
 LONDON, White Swan, Greenwich (01-891 8331), T.F. Much (Discos)
 MANCHESTER, Ozotts, Beach Club, Shudehill, Hearem Spirit / The Nives
 NORWICH, William IV, Stingrays
 NOTTINGHAM, Grey Goose (24835), John Otway And Wild Willy Barrett
 WORTHING, Balmoral (36232), Push



EXPRESSOS: London 101 Club on Thursday

WEDNESDAY JULY 9
 ABERDEEN, Dee Hotel (32474), The Struts
 BRADFORD, Bradford College, Vaults Bar (5392712), 156 Band
 BRIGHTON, New Conference Centre (203131), Bob Marley And The Wailers
 CHESTERFIELD, Shoulder of Mutton, Hardstoft (850278), Witchfynde
 COVENTRY, General Wolfe (86402), Mo-Dettes
 CROYDON, Crawdaddy, The Star, London Road (01-684 1360), Agony Bag / The Locators
 DERBY, Assembly Rooms (31111), Dexy's Midnight Runners
 DUNDEE, Marryatt Hall (23816), Girlschool
 FARNHAM, West Surrey College Of Art And Design (722441), Monochrome Set
 GREAT YARMOUTH, Wholis (58500), Running Dogs
 GREENOCK, Victorian Carriage (25456), Cuban Heels
 HARROW WEALD, Middlesex And Herts Country Club (01-954 3647), Boss
 LEEDS, Royal Park Hotel (75526), Knife Edge
 LIVERPOOL, Masonic Asylum
 LONDON, Albany Empire, Deptford (01-891 4962), Nine Below Zero / Rubabai Children's Venture
 LONDON, The Beckett, Old Kent Road (01-703 2644), Weapon / Cheap Perfume
 LONDON, Bridge House, Canning Town (01-476 2889), Blues Band

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ROADSHOWS

MUTHAS MEETING

WHITESNAKE/G
FORCE
Hammersmith
Odeon, London

THOSE WHO find the lure of hard rock difficult to fathom tend to see the various exponents of the genre as pretty much the same side of the same coin. But, as with other musical forms, the HM spectrum contains both good and bad and on this occasion a bulging Hammersmith Odeon was treated to an example of both.

The bad. Well, that was Gary Moore's latest bid for the big time G Force. With music of the metallic kind now a hotter proposition than Wendy O'Williams, Moore has obviously decided to abandon the economy and taste he displayed with Lizzy and give Van Halen a run for their money in the gross-out stakes.

Don't get me wrong, though. Being a fully fledged member of the Kiss Army I quite enjoy the odd bit of excess but, in this case, all the arched-back histrionics were rendered totally incongruous by the

slightness of the music itself.

In fact, 'Parisienne Walkways' and the gum-bified antics of the lead singer aside, the whole shebang was pointless, boring and definitely a case of "don't call us".

Whitesnake, on the other hand, excelled by any standard. They may not be as young as they once were but they provided almost two hours of heavy duty excitement and quite simply showed Moore and co the way home.

All the band are experienced musicians and pull their weight in fine style but it's Coverdale, roaming the stage like a Viking on a rape and pillage spree, who draws most of the glances.

With one hand never far from his crotch it's easy to see why his gestures, not to mention lyrics, have attracted a good deal of flak from the burning-brigade, but to label him "sexist" is really missing the point. After all, rock 'n' roll Snake-style works on an essentially physical and emotional level and Coverdale's potent stage presence is simply an expression of this particular aspect of the music.

Anyway, hitting above and below the belt tonight were 'Sweet Talker' (preceded by a Nugent-style rap about "young pussy"), 'Fool For Your Loving', 'Lie Down', 'Love Hunter', and all the other expected favourites. 'Mistreated' was still there too, and a real high-point, although even better were 'Walking in the Shadow of the Blues', a colossal number given the full knee-trembling treatment and 'Ain't no Love in the Heart of the City', with the limelight briefly surrendered to a word-perfect Hammersmith choir.

The solos, however, I could have done without (although Jon Lord toying with the 'Smoke on the Water' riff was a real joy to behold) and the inclusion of more of the recent material wouldn't have gone entirely amiss but, overall, the gig was an out-and-out triumph. Furthermore, the evening's proceedings were wisely captured on tape so we won't be long before we're treated to a 'Live at Hammersmith' Mark Two and, fingers crossed, this one shouldn't cost the best part of a tenner. DANTE BONUTTO



MAN about to chomp mike: David Coverdale.

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CLEVELAND ROCKS, Cleveland Rocks, Cleveland Rocks, Cleveland Rocks! Not that any of these bands are from there, y'understand, but as Ian Hunter rightly observed, since the sprawling city has little else to offer, rock 'n' roll tends to assume an importance all of its own.

Similar, in fact, to the position once held by Liverpool, the home of Marseille, not that their pre-song raps even give that away. A heavy rock combo of the mid-to-late seventies, they formed too late for the pre-punk metal momentum that eventually exploded in the UFO/Priest upsurge and got beached by the new wave of HM.

Not OK in the UK, they're trying their hand further afield with workmanlike aplomb. Always too into the satin 'n' tat schtick for some, their proficiency certainly exceeds that of the likes of Grl, with whom they share a predisposition for Lycra trousers.

Paul Dale is no less convincing a front-man than most of the new ring-leaders and being younger than your Coverdales and Gillans has plenty of energy to complement the twin guitar fire-power of Andy Charters and Neil Buchanan. Since the joint took a long time to fill up, material like 'Raise Hell' fell short of that goal, but Marseille made their point and got the place well warmed up for the rampant Blackfoot.

A 'hard-giggin', Jack Daniels-swiggin band in the classic southern tradition, singer Ricky Medlocke used to play with Skynyrd. The bassist wears a fox-tail a la Ted, and yes, Blackfoot are a veritable fund of familiarities. This makes them ideal fodder for the resident long-hairs who still imagine that fighters held aloft is the ultimate gesture.

A song called 'I Was Born' is dedicated to Ronnie Van Zant and the place erupts just enough to threaten Nazareth. Mind you, the Scots always like to test themselves with tough support — on the recent British tour it was Saxon. Now they're playing tighter, presenting the same songs to their biggest market, bar Canada.

Opening with 'This Flight Tonight', they start up a thundering pace. Dan McCafferty's rugged vocals cutting across Manny Charlton's expert soloing. 'Showdown At The Border' and 'Holiday' are the best two representatives of 'Malice In Wonderland', their latest opus that was generally ignored on account of its LA production.

'Tother guitarist, Zai Clesminson minus make-up, gets a piece of limelight on 'Heart's Grown Cold' before half of Blackfoot re-emerge for 'Cocaine' — a nice pastiche but a shambles that badly needed relieving by the closing climax consisting of 'Shapes Of Things', 'Love Hurts' and others.

In all, a well-worn set that Nazareth could inject some real hot songs into to justify their enviable position in the elite corps of American stadium high-flyers. Still, for the moment they're in pretty good shape, aren't getting complacent — and are more than able to keep Cleveland rocking. MIKE NICHOLS

ANGEL WITCH
Lycœum, London

DURING MY two score years and five on this planet, I have been privileged to witness many unforgettable gigs, yet I have never, ever seen any band not topping the bill consistently get the sort of fanatical response that has become the Angel Witch norm. A case in point was last Sunday, when filling the penultimate spot on a live band package, the blank, threeosome produced the sort of set and audience response that made all those who both preceded and followed them seem about as loud as Marcel Marceau and as interesting as a party political broadcast.

Opening up with a mean and meaty rendition of 'Guillotine', the band never slackened the pace a notch below thunderous as they stormed through such marvels as 'Hades Paradise', 'Flight 19', 'The Sorceress', 'Angel Of Death' and 'Sweet Danger' before returning for one highly popular encore, the magnificent semi-classic 'Angel Witch' itself, which as per usual had the entire place singing along to the chorus of 'You're An Angel Witch / You're An Angel Witch'.

Apart from the astonishing fan following they've built up, two things constantly impress me about Angel Witch: the first is the tightness of their playing and the second is the high quality of the songs. It's a pity then that no major record company has seen fit to invest in the band because, as they proved, here, Messrs. Haybourne, Riddies and Hogg leave the likes of the Tygers of Pan Tang breathless at the starting line. MALCOLM DOWIE

VAN HALEN
Rainbow, London

ACTUALLY, I'd quite forgotten how bad a Van Halen gig can be. The evening began promisingly in a cluster of lights and noises that sounded like the airborne Seventh Cavalry about to napalm a Vietcong village. But from there on, of Dave Lee Roth insisted on displaying his staccatoed Croton, once again.

He wiggled it to the right, he wiggled it to the left and he wiggled it up and down. THEN he threw his penis into the microphone stand.

Dave just hasn't got the panache of Plant and he looks like a complete prissy. So this is the man with thousands of women just itching to get into his sprayed on trousers. Ha.

But, apart from Dave's antics, this must have been a very bad night, with the band sounding marginally better than Motorhead at their last Hammersmith debacle. Little Alex kept on jerking out fat notes and missing cues leaving his brother and bassist Michael Anthony to try and salvage at least something, as the sound drifted through the hall and quavered through my Flonsec jeans.

Van Halen's songs are all of the grab 'em and shed 'em variety and Dave just had to climb on the stocks with a grin of booze. TAVEN

ECHO AND THE BUNNYMEN / CARELESS TALK / ILLUSTRATIONS
The Cedar Ballroom, Birmingham

CARELESS TALK, with an apparent average age of around seventeen, meandered around sub Only Ones / Psychedelic Furs areas, attempting intricate songs and cover versions beyond their means. Full marks for trying but unfortunately a lack of a basic ability to play hinders communication; good saxophonist though.

The illustrations, from Manchester and recently signed to A&M, explored Human League / Orchestral Manoeuvres territory and tramped it to death. Any subtleties the keyboards may have contributed were steamrollered by a heavy handed rock beat and a lead singer who ought to concentrate more on singing and less on image and Bryan Ferry impressions.

The first time I saw Echo and the Bunnymen about a year ago as a three piece with drum machine they intrigued; last time at The Lyceum as a four piece with drums I hated them for their arrogance and condescension; this time they stunned with their sheer power and exasperated with the hint of possibilities missed.

The mixture of dull red green and blue lighting through a constant smoke haze filled stage, together with the mood of most of the songs suggests the same mystery and terror of the last reels of Apocalypse Now: the voyage through the last acid crazed outpost, the ritual slaughter of the bull. 'Over The Wall' sounds as powerful as Morrison's 'The End', particularly the long instrumental section with Wil Sergeant's corruscating guitar ripping through Pete de Fratres intricate drum patterns. Sergeant's not technically perfect but he's always interesting.

Ian McCulloch's the main focus of attention, his fragile frame belying his strong vocals, his voice using echo to full effect. Highlights are 'All That Jazz' with deFratres churning along, more controlled, less flashy than six months ago. 'Pride', McCulloch's personal history with tortured vocals, booming drums, acidic guitar work. 'Books', changed out of all recognition, faster, fractured. 'Villiers Terrace'. If psychedelic tinged rock is to be the next direction Echo and the Bunnymen are already there.

But, in spite of all the highs, exasperation sets in because it could still be better. Terror, power, work beat when they are contrasted against softer emotions. Echo and the Bunnymen hit you with a hammer and keep on hitting you - no build up, no variations in pace, it's all black or white with no grey.

They've proved they're a force to be reckoned with, the Neil Young wimp has gone. They now need to control the power. Over the past year there's been a metamorphosis and I'm not sure what it's produced (nor I think is the band, and that could be the trouble). At the moment it's frightening. With a little thought and taking the best out of the earlier days it could be icily beautiful as well. **CLIVE FARRELL**

PINK MILITARY
The Clarendon, London

IN SOME dark hide-out in Liverpool, Pink Military have been quietly borrowing a few tricks, while developing a style of their own that has no counterpart or parallel in the current music trends.

It's difficult to visualise anyone else but this crowd coming up with so obscure a title as 'Do Animals Believe in God?' for their debut album.

Pink Military have essentially been a showcase for her. The audience are either warmed to this irresistible eccentric, or else they shun her for being defiant and excessively non-conformist.

At last, it seems things are changing. The musical ingenuity of the band is last catching up with Jane, and the two are merging like they've never been apart.

'Did You See Her?', the new single, casts aside the previous self-indulgence of Pink Military. Like 'Wild West', and indeed most of the set numbers, this is music for the fast-food masses, and not just the aspiring rock-setters.

It's obvious to see that Pink Military are no longer going to be a faded shop, opening only to those of the coloured hair and painted faces. Surely now, they are about to be sought out by a much wider audience. **GILL PRINGLE**

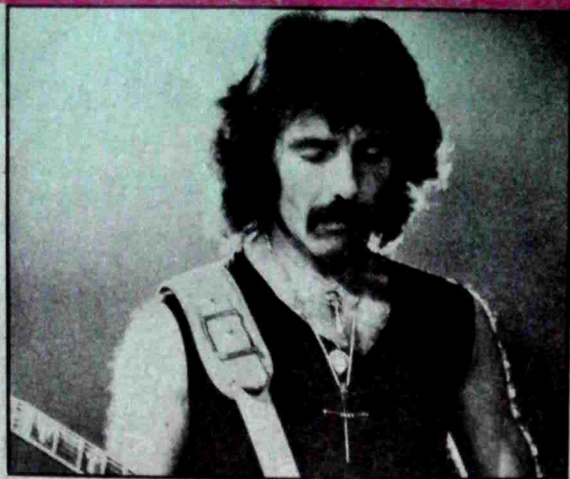
THE STEP
The Marquee, London

IT WAS just a matter of time before some band or other came in on the sixties' soul market, not just playing in period style, but actually refreshing all the old hits. With the mod revival it's surprising it hasn't happened sooner, but now the Step have put their best foot forward (no more puns, I promise) and it's clear that people still want to be reminded, or perhaps hear about it for the first time.

As the Step entered stage left, the Marquee was sparsely peopled, and all the better for that except that it made the sound a little hollow. Before long, though, the drinkers sidled in to see what all the noise was. They heard a seven-piece team - three guitars, sax, trumpet, drums and voice - working up a sweat on a set based predominantly on those sixties gems. It guys like Otis Redding and Wilson Pickett hadn't made their mark, the Step would stand much chance of making theirs. From the top, their own songs, like the new CBS single 'Love Letter', lost the battle to classics. Meaning that they didn't do enough of their own material.

Starting intelligently enough with 'Sweet Soul Music', they showed a particular allegiance to the Worked Pickett, bashing out 'In The Midnight Hour' (804 5789) and 'Land Of 1000 Dances' (Otis' 'Hard To Handle' was especially good fun) and the Showstopper were upstaged with 'Ain't Nothin' But A Step Party'. All done with great energy and enthusiasm, although the lead singer might do well to hone down his frantic urgency and concentrate on his voice a bit more. I sat on the 3 down watching top Page too close.

No matter, the Step have an enthusiasm for soul which could catch on if they can just upgrade it a little. **PAUL SEXTON**



TONY IOMMI: inebriating guitar-work.

DRACIS BACK

BLACK SABBATH
Gaumont, Southampton

WITHOUT general acceptance, Sabbath have achieved in 10 years a plateau in legendary recognition as an intrinsic part of the mainstream heavy rock establishment.

But the threat to available sew on space of the denim on view by the likes of Whitesnake, Del Leppard and Praying Mantis, demonstrates that the languid phase in recent years of the genre is burnt out and the new talent emerging from the ashes has already thrown the gauntlet down to contemporaries.

I was hoping for too much in the way of new ideas, forgetting that Sabbath are the norm and anything sounding derivative from 'rivals' is merely exposing who was the inspiration of whom.

It is probably for this reason that their legendary status has ensured survival thanks to hard core loyalists, making up for numbers tonight by massed headbanging support. 'War Pigs' opens with numbing volume, a compelling feature with the band, swamping and inebriating with the strains of Tony Iommi's lead.

Ronnie James Dio looks like Dracula in his satin cape amidst the plunging rhythms that pivot in

orgasmic intensity. The balance is off-set by the wearisome five minute Bill Ward drum solo in 'Sweet Leaf' tedious in direction, pointless in effect, merely serving to show off the artisan or expose the novice, while burying a few more minutes, metal without the right mettle.

The projection of the crucifix appears behind the darkened stage - it's a good projection of a sinister and macabre image that Sabbath are wise enough not to overplay, and for once dry ice has the right effect, actually enhancing the atmosphere in 'Black Sabbath' - an appropriate self-appraisal.

During the encore a shower of table tennis balls rained down on the band whose genuinely esteemed rapport with their following is typified by the handful of souvenirs chucked into the masses; a kind of ping pong diplomacy I suppose. But to their credit they're not idolatry in nature.

Basically Sabbath rarely venture far from their own neck of the woods. They've had a pretty narrow upbringing and won't experiment now because it's risky. But for what they do, it's executed with polished professionalism, including the little two-finger boy scout signs, and I've no doubt that short of a stake through the heart, Sabbath will live on. **DAVE JORDAN**

THE DONKEYS
Unity Hall, Wakefield

IT'S A strange feeling, knowing that you're going to a concert with a specific intention of reviewing a support band. Still, everyone's read about The Photos already I guess, but how many could name a single number on The Donkeys' playlist?

The audience which gathered for the aforementioned Donkeys can only be described as farcically small, and even these tended to drift in and out with remarkable aimlessness.

The impression I got of this band was that they use soft rock / pop music as merely a suitable vehicle to carry out their main raison d'etre, namely harmonious melodies. A song showing this off particularly well is 'Attitude Dancing' where the bordering - on - monotone voice of Neil Ferguson is sweetened by wail-like chorusing from bassist Dave Owen and rhythm guitarist Tony Ferguson.

Take away this vocal precision and the foundations themselves seem shaky. Instrumentally The Donkeys are definitely competent but unexciting with it. No guitar virtuosity, no awe-inspiring drumming from Mark Wilhelm, altogether nothing more complex than yer average outfit. But it does have some nice touches here and there; like one song where the lyrics are sung over a simplistic bass line until it suddenly picks up for its full scale rocking finale, doing wonders to dispel the choirboy image. It was creating round them. As for their single 'No Way', I've just discovered it grows on you.

By the time The Photos took over, the formerly sparse crowd had done itself proud, with singer Wendy Wu attracting more attention than all the evening's

amazing what leather boots and a pout can do for a girl! - **LESLEY STONES**

REAL TO REAL
The Bridge House, London

THE WISE One has spoken. Contrary to popular beliefs, the Omnipotent Rock Reporter is a living, breathing, semi-human being. And, having stalked the dark corridors of rock 'n' roll for many years, it is a rare, but wonderful occasion when he can relate to, or (gasp!) identify with a band's music on a level above the normal sheer, home-grown enjoyment status.

Real To Real communicate. They are a five-piece, and tend to command your attention from start to finish. Their style is unquestionably derived from The Police, but many other influences show through in their songs. Pete Fresh, the band's guitarist, spins out some lovely riffs, and then calmly swings back into the incisive, clipped strokes that drive the songs along.

'No One Was There' is almost a classic, and the hypnotic power of the song takes your breath away. Paul St James sings out loud and clear, as he explains, "No one was there to see me when I got it right." Now show me the guy who can't relate to that!

Reaching for the top has given their songs the edge, raw quality that flows into your playing after years of frustrated efforts. But the strength of the material and the musicianship of the band peddled superbly with this raucous feel, resulting in one of the finest new bands I've seen for a long time. The confidence in their music is shared by many people, and if they get the breaks they'll land firmly at the top of the heap. Check them out, you may wish you had before the entrance fees rocket. **MIKE HOLLAND**

THE QUADS / THE ROCKERS
The Barrel Organ, Birmingham

THE QUADS must be thoroughly cheered off at present. Six months ago they were riding high with a recent Top 50 single, major recording contract imminent but a dreadful follow-up and the EMI / Thorn confusion have whittled all that away and here they are flopping around the pub circuit again.

Tonight they're just one of a number of local bands being recorded over a week for a live double album to be released on Big Bear in about eight weeks time.

Their brush with success and extensive touring shows though. They've tightened up considerably and handle the large crowd with consummate ease, pumping out their own brand of power pop effortlessly. The Quads are a very professional band. And that's the problem. Having come so close to success they're reluctant to break the previous mould.

The stand out tracks are the same as they were six months ago. 'There Must Be Thousands', 'Gang Of Kids', their next single 'UFO'. All underpinned by Jack Jones' superficially simple but peculiarly intriguing guitar runs and Jeff Jones' greatly improved drum work.

The rest of the numbers though meander in a sterile sub - Hollies zone with no sense of challenge even within their defined format.

Ironically it's the B side of 'UFO', 'Astronaut's Journey', a typically catchy instrumental-like Teletar, which should provide the chart return that hopefully will give them the confidence to progress. Otherwise it looks like watch out the Batley club circuit here comes The Quads.

The second band have already had a foot in Mercauld but seem to be extracting it. The Rockers, having been through five names and incarnations as soul and mod bands have decided that all this getting on and off the bandwagon is a bit tiring. The five piece still show their history with a high proportion of covers, but they're interesting. Beatles' 'Can't Do That', early Gladys Knight and Dusty Springfield's sublime 'Stay Awhile'.

Their own numbers for want of categorisation show equally high pedigree. Southside Johnny / Steve Miller with 80's organ work upfront. 'It Takes A Thief' with its lazy lollap - rhythm and tireless bass work. 'Life Is All You Got' full of reggae rhythms and choppy drums.

Be interesting to see who comes out on top on the LP. **CLIVE FARRELL**

D.A.F. / DOME CUPOL / BLURIT
Notre Dame, London

JUST ONE look at the line up on this bill and you knew you were definitely in for something different.

Blurit played first, with Kevin Hewick blowing his saxophone until it screamed for mercy. They came over surprisingly well in the very Sunday school atmosphere of the Notre Dame and were much improved from the last time I saw them.

Dome Cupol alias Graham Lewis and Bruce Gilbert of Wire, plus Russell Mills on synthesiser, were unveiled to the waiting world behind a wire mesh screen bathed in blue light, making them seem slightly unreal. They played only one 20 minute piece, a powerfully hypnotic number, whilst their Japanese constructionist created an elaborate collage with plastic and wire. A brave experiment and one which worked perfectly, even if after they'd finished, the audience were left slightly stunned (albeit not by the quality of the performance).

D.A.F. can only be described as sheer force. Gabi shrieked and leapt up to the ceiling, whilst the rest of them all but attacked the crowd. Throbbing synthesised rhythms, primal screams and a drummer like an overwound clockwork toy, shook the walls in a most unholy manner.

Wolfgang obviously subscribes to the Syd Barrett school of psychotic guitarists and for a moment, you could've almost believed that you were watching World War 3 in action. 'Kebabtrauma' outstripped the recorded version. Gabi danced so ferociously the stage nearly carved in. I came out shell-shocked but thoroughly entertained. **GILL SMITH**

THE THREE DEGREES
Wembley Conference Centre, London

IF YOU've got it, flaunt it, someone once said. The Three Degrees flaunt it, but I'm not sure they've got it. Well... If you like listening to them, I dare say you like looking at them. But that's a big 'if'.

This was 'safe and snug' night and no mistake. Like the audience dressing up smart for something they knew they'd enjoy, and like the singers themselves exuding that typically American slickness that says 'We've done this a thousand times before and you'll enjoy it', I suppose that somewhere in that 'stand and gesture' format there's something to be admired, but I found myself hoping against hope for something just a little cheeky, just a hint of originality.

Coming on stage wearing parachute dresses crooning Cheryl Lynn's 'Star Line' could be construed as original, but if that's the best they can manage their own, I'd prefer them to go with what they know. Anyway, most of the hits were there, full-length or shortened - 'Give Up Give In', 'The Rhythm', 'My Simple Heart' and a customarily gooey 'Woman In Love'.

It was when they started belabouring the absence of the redundant single 'Straight From The Heart' and stopped off those more obviously successful like 'Kitchen At Parties' that I began to feel a little dubious their attitude. I felt you really something, the Jones' lyrics gave me more reassurance than any of the loveless lyrics you've ever sung. The funny as the members who have never being the songs which they've recorded, their understated fine clothes, like 'Yes Of Course', 'Jump The Gun' and 'Take Good Care Of Yourself'. But when you see you again, you see the inevitable score, by which time the unimpressive audience had taken off its intentions and was on its feet. **PAUL SEXTON**

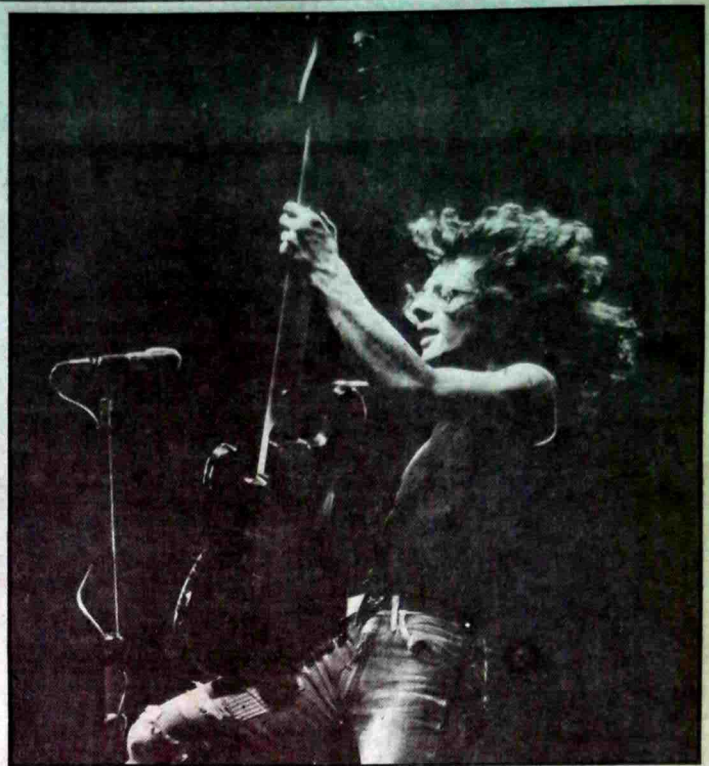
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BUDGIE: not like the old days.

SUCK YER LEGS OFF

BUDGIE/VARDIS
Unity Hall, Wakefield

THE DIFFERENCE between scrap metal and precious metal, sums up the gulf which, on this night at least, separated Budgie and Vardis.

Playing in front of their home crowd, Vardis had to work extremely hard to garner any sort of response from the surprisingly lack-lustre audience. Yet, in over 40 minutes and nine numbers, Steve Zodiac (guitar and vocals), Gary Pearson (drums) and Alan Selway (bass) hit out time and again with all the force of a water-cannon hammering across the temples from point blank range, eventually winning over a sizeable proportion of the fans and earning for themselves a thoroughly deserved encore.

Following this, Budgie came as a great disappointment. Now lining up as Burke Shelley (bass and vocals), Steve Williams on drums and ex-George Hat-

cher Band guitarist John Thomas, their once-famed impeccable 'bite yer legs off' approach was hardly in evidence as they executed a quick succession of numbers with all the energy of Stan Ogden on downers and with about as much polish as an over-used Padawax.

True, most of the people in the half-filled hall enjoyed what was on offer, but somehow, to these ears, oldies such as 'Napoleon Bonaparte Part II' and 'Meat The Ice Away' had little of their one-time magic, whilst new compositions like 'High School Girls' and 'Wild Fire' sounded a touch on the ropey side.

Indeed on the evidence of this gig, I'd be sorely tempted to suggest that while success for Vardis seems assured for Budgie the future looks decidedly grim. It pains me to have to say this, but after 13 years and numerous fine albums, Burke Shelley & co may well have reached the end of the road. Mind you, nothing would give me greater pleasure than to see that last statement proved wrong. **MALCOM DOME**

ICA ICA ICA

CLOCK DVA, THEY MUST BE RUSSIANS, MEDIUM MEDIUM
ICA, London

FROM the herbaceous, trendy confines of the ICA came Medium, Medium, one of three Sheffield bands playing the final night at the ICA/Capital Radio sponsored week of gigs by provincial bands.

Medium Medium, formerly The Press, have progressed since their punk/funk days, and have developed into a professional, and exciting funk rock group.

Their songs are melodic and swing along with vibrant funky bass founded on powerful, precise, drumming and interwoven by unusual guitar played by an earnest and enthusiastic guitarist / vocalist who gave a com-

manding performance.

They Must Be Russian played in complete contrast (if not melodic, they were fun). Their main influence came from co-Shefflites Human League, presenting us with uncoordinated slides, fuzzy synth, and drum machine.

The same criticism can be made of Clock DVA, although it has to be said that the pitch can be the only complaint made about this highly entertaining and innovative band. With a simplistic drummer, strong, abrasive vocals, and weird sax playing ranging from the noise of the QE2 going out, to a high-pitched scream, they produced an intense sound extraordinarily mixed with the rest of the band that made Clock DVA's music so distinctive. A sound that grew in the mind and mesmerised the spectator. **DANUTA WISNIEWSKA**

AIRKRAFT / THE DISTRIBUTORS / MUSIC FOR PLEASURE
ICA, London

'HICKS FROM The Sticks' was a 16-track compilation album featuring bands from such places as Sheffield, Manchester, and Liverpool. Some of the bands are now in a series of concerts at the ICA.

Of tonight's bands the most enjoyable were Music For Pleasure. They are also probably the most commercially viable band, with attractive vocals, gut guitar, driving drums and stirring keyboards / synthesiser. Their songs stood apart in the starkness of the setting. A plug for the single, 'Human Factor' (also available on the LP) and then they thrash out its melodic beat. My favourite was the expansive 'Inner Silence', designed to affect your senses from the

heart to the feet.

The Distributors played with more of a free style, experimental type music. They came on stage to the ringing of a phone, started in slow motion and played a series of shattered sounds, multi-layered guitar work, with a sax stalking through the rhythms. Their encore was the next single 'Lean On Me', solid sentiments of sound in their solitary alignment.

The Halifax band Airkraft were last on. They had their drummer set back on stage, while the three guitarists were up front. Songs included 'Zero's Girl', 'Moving Target' and the single 'Move In Rhythm', dark in its depth. A surprise at the end was an invigorating version of the Monkees 'I'm A Believer', who probably wouldn't recognise it, if they heard it. Songs for hardened ears. **AMANDA NICHOLLS**

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44	THE OTHER SIDE OF THE SUN, Janis Ian	CBS
45	RUNNING FROM PARADISE, Darryl Hall/John Oates	RCA
46	SUNSET PEOPLE, Donna Summer	Casablanca
47	DOES SHE HAVE A FRIEND, Gene Chandler	20th Century
48	HIGH VOLTAGE, AC/DC	Atlantic
49	LET MY LOVE OPEN THE DOOR, Pete Townshend	Atco
50	SIX PACK, Police	A&M
51	MORE THAN I CAN SAY, Leo Sayer	Chrysalis
52	RUNNIN' WITH THE DEVIL, Van Halen	Warner Brothers
53	YOU'LL ALWAYS FIND ME IN THE KITCHEN, Jona Lewie	Staff
54	DIRTY DEEDS DONE CHEAP, AC/DC	Atlantic
55	IT'S A LONG WAY TO THE TOP, AC/DC	Atlantic
56	EMOTIONAL RESCUE, Rolling Stones	Rolling Stones
57	D K 50-80, Otway/Barrett	Polydor
58	NEON NIGHTS, Black Sabbath	Vertigo
59	WE ARE GLASS, Gary Numan	Beggars Banquet
60	HOT LOVE, David Essex	Mercury
61	WEDNESDAY WEEK, Undertones	Sire
62	LET'S GO ROUND AGAIN, Average White Band	RCA
63	BABOOSHKA, Kate Bush	EMI
64	BACKS TO THE WALL, Saxon	Carrere
65	LITTLE JEANNIE, Elton John	-Rocket
66	BIG TEASER/RAINBOW THEME, Saxon	Carrere
67	SANCTUARY, Iron Maiden	WEA
68	TWILIGHT ZONE/TWILIGHT TONE, Manhattan Transfer	Atlantic
69	NOTHING LEFT TO LOUSE, Sad Cafe	RCA
70	THIS FEELIN', Frank Holder/Positive People	DJM
71	SPACE STATION NO. 5/GOOD ROCKING TONIGHT, Montrose	Warner Brothers
72	DO YOU DREAM IN COLOUR, Bill Nelson	Cocteau
73	HEY GIRL, Expressos	Atlantic
74	SLEEP WALKING, Ultravox	Chrysalis
75	NEWS AT TEN, Vapors	United Artists

1	EMOTIONAL RESCUE, Rolling Stones	Rolling Stone
2	FLESH AND BLOOD, Roxy Music	Polydor
3	SAVED, Bob Dylan	CBS
4	HOT WAX, Various	K Tel
5	PETER GABRIEL, Peter Gabriel	Charisma
6	MCCARTNEY II, Paul McCartney	Parlophone
7	SKY 2 Sky	Ariola
8	ME MYSELF I, Joan Armatrading	A&M
9	THE PHOTOS, Photos	CBS
10	UPRISING, Bob Marley	Island
11	JUST CAN'T STOP, The Beat	Go Feet
12	OFF THE WALL, Michael Jackson	Epic
13	DUKE, Genesis	Charisma
14	MAGIC REGGAE, Various	K Tel
15	REGATTA DE BLANC, Police	A&M
16	READY AND WILLING, Whitesnake	United Artists
17	SHINE, Average White Band	RCA
18	DEFECTOR, Steve Hackett	Charisma
19	CHAIN LIGHTNING, Don McLean	EMI
20	BLACK SABBATH LIVE AT LAST, Black Sabbath	Nems
21	THE MAGIC OF BONEY M, Boney M	Atlantic
22	SOUNDS SENSATIONAL, Bert Kaempfert	Polydor
23	KING OF THE ROAD, Boxcar Willie	Warwick
24	GREATEST HITS, Rose Royce	Whitfield
25	DIANA, Diana Ross	Motown
26	SOMETIMES WHEN WE TOUCH, Cleo Laine/James Galway	RCA
27	CHAMPAGNE AND ROSES, Various	Polystar
28	OUTLANDOS D'AMOUR, Police	A&M
29	KILLER WATTS, Various	CBS
30	ONE STEP BEYOND, Madness	Stiff
31	ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres In The Dark	Dindisc
32	WHEELS OF STEEL, Saxon	Carrere
33	TWELVE GOLD BARS, Status Quo	Vertigo
34	THE ESCALATOR, Graham Parker	Stiff
35	THE GREAT ROCK AND ROLL SWINDLE, Ost	Virgin
36	DEMOLITION, Girls School	Bronze
37	JUST ONE NIGHT, Eric Clapton	RSO
38	THEMES FOR DREAMS, Pierre Belmonde	K Tel
39	21 AT 33, Elton John	Rocket
40	NOW WE MAY BEGIN, Randy Crawford	Warner Brothers
41	EMPTY GLASS, Peter Townshend	EMI
42	SPECIALS, Specials	2-Tone
43	SPORTS CAR, Judie Tzuke	Rocket
44	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
45	HEAVEN AND HELL, Black Sabbath	Vertigo
46	SINGS LEIBER AND STOLLER, Elvis Presley	RCA
47	INCOMPARABLE ELLA, Ella Fitzgerald	Polydor
48	UNMASKED, Kiss	Mercury
49	PRETENDERS, Pretenders	Real
50	IRON MAIDEN, Iron Maiden	EMI
51	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
52	REMOURS, Fleetwood Mac	Warner Brothers
53	HEROES, Commodores	Motown
54	ROBERTA FLACK AND DONNY HATHAWAY, Flack/Hathaway	Atlantic
55	BRITH STEEL, Judas Priest	CBS
56	GOOD MORNING AMERICA, Ost	K Tel
57	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
58	GOLDEN MELODIES, National Brass Band	K Tel
59	MANILOVAGIC, Barry Manilow	Arista
60	TOMES ON A SUNDAY, Marti Webb	Polydor
61	SOME TIMES YOU WIN, Dr. Hook	Capitol
62	PARALLEL LINES, Blondie	Chrysalis
63	SKY, Sky	Ariola
64	THE LANCE DANCA, Various	Motown
65	DREAMS, Grace Slick	RCA
66	NEW CLEAR DAYS, Vapors	United Artists
67	BEAT BOYS IN THE JET AGE, Lambretta	Rocket
68	TUSK, Fleetwood Mac	Warner Brothers
69	TRAVOLGUE, Human League	Virgin
70	NOBODY'S HERO, Stiff Life Fingers	Chrysalis
71	TANGRAM, Tangerine Dream	Virgin
72	THE WANDERERS, Ost	Gem
73	LET'S GET SERIOUS, Jermaine Jackson	Motown
74	THE BLUE MEANING, Toyah	Safari
75	17 SECONDS, Cure	Fiction

1	COMING UP (Live At Glasgow), Paul McCartney and Wings	Columbia
2	FUNKY TOWN, Lipps Inc.	Casablanca
3	THE ROSE, Bette Midler	Atlantic
4	IT'S STILL ROCK AND ROLL TO ME, Billy Joel	Columbia
5	LITTLE JEANNIE, Elton John	MCA
6	AGAINST THE WIND, Bop Seger & The Silver Bullet Band	Capitol
7	STEAL AWAY, Robbie Dupree	Elektra
8	CUPID, Spinners	Atlantic
9	BIGGEST PART OF ME, Ambrosia	Warner Bros.
10	LET'S GET SERIOUS, Jermaine Jackson	Motown
11	LET ME LOVE YOU TONIGHT, Pure Prairie League	Casablanca
12	SHINING STAR, Manhattan	Columbia
13	SHE'S OUT OF MY LIFE, Michael Jackson	Epic
14	MAGIC, Olivia Newton-John	MCA
15	TIRE OF TOEIN' THE LINE, Rocky Burnette	EMI-America
16	ONE FINE DAY, Carole King	Capitol
17	CARS, Gary Numan	Atco
18	I'M ALIVE, Electric Light Orchestra	MCA
19	SHOULD'VE NEVER LET YOU GO, Neil Sedaka & Dara Sedaka	Elektra
20	IN AMERICA, The Charlie Daniels Band	Epic
21	MORE LOVE, Kim Carnes	EMI-America
22	GIMME SOME LOVIN', The Blues Brothers	Atlantic
23	TAKE YOUR TIME, S.O.S. Band	Tabu
24	LOVE THE WORLD AWAY, Kenny Rogers	United Artists
25	ALL NIGHT LONG, Joe Walsh	Asylum
26	CALL ME, Blondie	Chrysalis
27	DON'T FALL IN LOVE, Kenny Rogers/Kim Carnes	United Artists
28	STOMP, The Brothers Johnson	A&M
29	THE EMPIRE STRIKES BACK, Maco	RSO
30	TWO PLACES AT THE SAME TIME, Ray Parker Jr. & Raydio	Arista
31	MISUNDERSTANDING, Genesis	Atlantic
32	STAND BY ME, Micky Gilley	Asylum
33	EMOTIONAL RESCUE, The Rolling Stones	Rolling Stones
34	SAILING, Christopher Cross	Warner Bros.
35	LET MY LOVE OPEN THE DOOR, Pete Townshend	Atco
36	THEME FROM NEW YORK, NEW YORK, Frank Sinatra	Reprise
37	ASHES BY NOW, Rodney Crowell	Warner Bros.
38	WALKS LIKE A LADY, Journey	Columbia
39	ATOMIC, Blondie	Chrysalis
40	CLONE, Alice Cooper	Warner Bros.
41	KING OF THE HILL, Rick Pinette and Oak	Mercury
42	SOMEHIN' BOUT YOU BABY LIKE, Gene Campbell & Rita Coolidge	Capitol
43	A LOVER'S HOLIDAY, Change	HFC
44	EVERYTHING WORKS IF YOU LET IT, Cheap Trick	Epic
45	ALL NIGHT THING, The Invisible Man's Band	Mango
46	JO JO, Boz Scaggs	Columbia
47	INTO THE NIGHT, Benny Mardones	Polydor
48	MAKE A LITTLE MAGIC, The Dirt Band	United Artists
49	ALL OUT OF LOVE, Air Supply	Arista
50	TAKE A LITTLE RHYTHM, All Thomson	A&M
51	IT'S FOR YOU, Player	Casablanca
52	SWEET SENSATION, Stephanie Mills	20th Century
53	TULSA TIME, Eric Clapton	RSO
54	I CAN'T LET GO, Linda Ronstadt	Asylum
55	LANDLORD, Gladys Knight & The Pips	Columbia
56	BRASS IN POCKET, Pretenders	Sire
57	PLAY THE GAME, Queen	Elektra
58	FAME, Irene Cara	RSO
59	OLD FASHION LOVE, Commodores	Motown
60	LET'S GO ROUND AGAIN, Average White Band	Arista
61	SHANDI, Kiss	Casablanca
62	ON THE REBOUND, Rusa Ballard	Epic
63	ONE MORE TIME FOR LOVE, Billy Preston & Syreeta	Tamla
64	I'M HAPPY JUST TO DANCE WITH YOU, Anne Murray	Capitol
65	STOP YOUR SOBBING, Pretenders	Sire
66	LOST IN LOVE, Air Supply	Arista
67	BEYOND, Herb Alpert	A&M
68	DRIVIN' MY LIFE AWAY, Eddie Rabbitt	Elektra
69	SOMEONE THAT I USED TO LOVE, Natalie Cole	Capitol
70	WHY NOT ME, Fred Knobloch	Scotti Bros.
71	WHO SHOT J.R., Gary Burbank with Band McNally	Ovation
72	BOULEVARD, Jackson Browns	Millennium
73	WONDERING WHERE THE LIONS ARE, Bruce Cockburn	Millennium
74	ANSWERING MACHINE, Rupert Holmes	MCA
75	THAT LOVIN' YOU FEELIN' AGAIN, Roy Orbison & Emmylou Harris	Warner Bros.

VIRGIN CHART

1	EMOTIONAL RESCUE	The Rolling Stones
2	PETER GABRIEL	Peter Gabriel
3	FLESH & BLOOD	Roxy Music
4	SAVED	Bob Dylan
5	THE UP ESCALATOR	Graham Parker
6	READY 'AN WILLING	Whitesnake
7	I JUST CAN'T STOP	The Beat
8	CAREFUL	The Motels
9	THE PHOTOS	The Photos
10	DEFECTOR	Steve Hackett
11	BLACK SABBATH LIVE	Black Sabbath
12	CHAIN LIGHTNING	Don McLean
13	ME, MYSELF, I	Joan Armatrading
14	DIANA	Diana Ross
15	UNMASKED	Kiss
16	UPRISING	Bob Marley & The Wailers
17	HEROES	The Commodores
18	NEW CLEAR DAYS	The Vapors
19	MCCARTNEY II	Paul McCartney
20	QUARTZ LIVE	Quartz Live

CUT PRICE OFFERS AT MOST VIRGIN STORES NEXT WEEK

CHARTFILE

38 - YEARS - OLD just a couple of weeks ago, Paul McCartney gets a belated birthday present as 'Coming Up' moves up to become his 27th American No. 1. The Beatles notched 20 chart-toppers between 1964 and 1970 and since the split McCartney has added 'Uncle Albert / Admiral Halsey' (1971), 'My Love' (1973), 'Band On The Run' (1974), 'Listen To What The Man Said' (1975) 'Silly Love Songs' (1976) and 'With A Little Luck' (1978) and now, of course, 'Coming Up'.

In America it is the five version of the song recorded in Glasgow which is attracting all the attention and which has become the A-side. Though the label credits only McCartney this version obviously features the rest of Wings' line - up namely Steve Holly, Laurence Juber, Denny Laine and the omni - present Linda Mac. Not surprisingly, McCartney's closest rivals in the No. 1 stakes are his former Beatle buddies, Harrison and Starr who each featured on 22 American chart-toppers whilst Lennon has managed 21. Next comes Elvis Presley (18) followed by Diana Ross (16) including 12 with The Supremes. . . .

Without a hit in America for three years, and in Britain for six, The Hues Corporation look to have picked a winner this time with 'Glorie' 'Moroder' Michael Lloyd penned newie 'Something In Return'. The song is a vocal interpretation of 'The Seduction (Love Theme)' which was a minor hit for James Last recently. Already The Hues Corporation's version is just outside the US top hundred. . . .

This week sees the release of 'Girlfriend', the FIFTH single from Michael Jackson's phenomenal 'Off The Wall' album. So far the collection, rapidly becoming an instant greatest hits package, has spawned no less than FOUR top 10 hits in both the UK and the US - 'Don't Stop 'Til You Get Enough' (No. 3 UK, No. 1 US), 'Off The Wall' (No. 7 UK, No. 10 US), 'Rock With You' (No. 9 UK, No. 1 US) and 'She's Out Of My Life' (No. 3 UK, No. 10 US). Although virtually impossible to check, it seems likely that 'Off The Wall' is the first album, apart from various artist compilations, to so consistently produce hits on both sides of the Atlantic. However, 'Girlfriend' is the weakest cut to be taken from the album yet and seems unlikely to maintain the record. The song was written by Paul McCartney and originally saw the light of day on Wings' 'London Town' album. McCartney's own version was a self - confessed parody of Jackson's style. . . .

Later McCartney offered the song to Jackson who eagerly accepted the opportunity of recording it. Jackson was reported in America recently as saying that there is a distinct possibility of him working with McCartney in the near future. Meanwhile 'Off The Wall' (the album) has notched 45 weeks on the chart selling over 2 million in America and nearly 500,000 in the UK. Despite its

longevity it has never gone above No. 3 in America and No. 5 in Britain.

As Virgin continue to milk every penny from the legend that was once The Sex Pistols in an increasingly frenetic and worrisome release schedule, I advise all casual record buyers considering buying 'I'm Not Your Stepping Stone' NOT to buy the Virgin single, but instead to seek out a recent Warner Bros. Pressure album entitled 'We Do 'Em Our Way'. As its title suggests, the collection consists of rather eccentric renditions of pop classics. As well as The Pistols' versions of 'Stepping Stone' and 'Rock Around The Clock' the album includes The Stranglers' 'Walk On By', The Hollywood Brats' burping 'Then He Kissed Me', Those Helicopters de - sensitising 'World Without Love', The Goats' Pistons' interpretation of The Easybeats' 'Friday On My Mind' plus The Silks' 'I Heard It Through The Grapevine', The Flying Lizards' 'Money', Dew's 'Satisfaction', The UK Subs' 'She's Not There', The Dickies' 'Nights in White Satin' and The Hammersmith Gorillas' attacking 'You Really Got Me' with a venom. Although it's hard to come to terms with some of the more off - beat treatments others are a delight and in no way detract from the subtler charms of the originals. Certainly a snip at £1.99 and immensely preferable to contributing £2.19 to the Virgin / Sex Pistols fund.

WEA's package of 10 heavy metal singles certainly made an impression on the chart last week. All four AC/DC re - issues chartered along with two Saxon oldies, Van Halen's 'Runnin' With The Devil' and Montrose's 'Space Station No. 5'. The other two singles in the series, Montrose's 'Bad Motor Scooter' and Stingray's 'Better The Devil You Know', just missed out at No. 76 and No. 85 respectively. It is interesting to note that three and a half years ago 'Bad Motor Scooter' turned up on a WEA sampler selling for just 59p. Also on the album was The Doobie Brothers' American No. 1 'Black Water' and 10 other tracks. Though the album is long - since deleted it's well worth searching for.

The more morbid amongst you may have noticed that deadpersons abound in the singles chart at present. Apart from the four AC / DC singles co - written by and featuring the lead vocals of the late Bob Scott, there's Roberto Flacks's duet with Donna Summer and of course the rapidly rising Joy Division single 'Love Will Tear Us Apart' with lead vocals by Ian Curtis. In case you wondered, The Sex Pistols single was recorded in pre - Victoria days. Carlene Carter's latest single 'Ring Of Fire' is a real family affair. The song was written by mum, Gene Carter, was a big US hit for Johnny Cash (No. 17, 1963), and was produced by husband Nick Lowe. Though only a passable version of a mediocre song, Carlene's version is a damned sight better than Blondie's atrocious self - produced live version contained on the 'Roadie' album, incidentally, a quick listen to the intro of either version will reveal exactly where Hamilton Bohannon got the inspiration for his 1975 'Disco Strump' hit. . . . ALAN JONES

US ALBUMS

HEAVY METAL

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

- 1 4 NEON KNIGHTS, Black Sabbath from Heaven And Hell Vertigo
- 2 1 WHEELS OF STEEL, Saxon from Wheels Of Steel Carrere
- 3 2 TOO LATE TOO LATE, Mothead from Golden Years Live EP Bronze
- 4 9 SANCTUARY, Iron Maiden from Iron Maiden EMI
- 5 8 HEATSTROKES, Krokus from Metal Rendez-Vous Ariola
- 6 7 DON'T MAKE NO PROMISES, Scorpions from Animal Magnetism Harvest
- 7 10 BREAKING THE LAW, Judas Priest from British Steel CBS
- 8 5 TRANSYLVANIA, Iron Maiden from Iron Maiden EMI
- 9 15 747 (STRANGERS IN THE NIGHT), Saxon from 12" EP Carrere
- 10 6 STEELER, Judas Priest from British Steel CBS
- 11 11 ROCK 'N' ROLL MAN, Tygers of Pan Tang from 45 A-Side MCA
- 12 14 SLEEPIN' ON THE JOB, Gillan from 45 A-Side Virgin
- 13 8 FOOT FOR YOUR LOVING, Whitesnake from Ready An' Willing UA
- 14 - NOOL TO LOSE, Girlschool from Demolition Bronze
- 15 - TOO CLOSE TO ROCK, Samson from Head On Gem

Compiled by The Powerhouse Heavy Metal Roadshow, Tel: 01-368 9852

US SOUL

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

US DISCO

- 1 2 TAKE YOUR TIME (Do It Right), The SOS Band Tabu
- 2 1 GLOW OF LOVE - all cuts, Change Warner/RFC
- 3 3 IN THE FOREST, Baby O' Baby O' Records
- 4 4 DYNAMITE, Stacey Lattislaw Atlantic
- 5 5 LET'S GET SERIOUS, Jermaine Jackson Motown
- 6 6 HANG TOGETHER, Odyssey RCA
- 7-10 CAN'T BE LOVE, Peter Brown Drive/Tk
- 8 2 IFEEL LIKE DANCING, France Joli Prelude
- 9 13 WHAT'S ON YOUR MIND, Watson Beasley Warner
- 10 11 I'M READY, Kano Emergency
- 11 7 BEHIND THE GROOVE, Teena Marie Motown
- 12 12 STARS IN YOUR EYES, Herbie Hancock Columbia
- 13 - IAIN'T NEVER, Isaac Hayes Polydor
- 14 4 SWEET SENSATION, Stephanie Mills 20th Century
- 15 8 BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway Atlantic
- 16 9 TWO TONS O' FUN, all cuts, Two Tons O' Fun Fantasy
- 17 16 TOUCH ME WHERE IT'S HOT, Erotic Drum Band Prism
- 18 18 JUST HOW SWEET IS YOUR LOVE, Rhyze SAM
- 19 19 I'M OK, YOU'RE OK, American Gypsy Importe 12
- 20 - FAME/REDLIGHT (Fame, Soundtrack), Various Artists RSO

- 1 2 THE SCRATCH, Surface Noise WEA 12in
- 2 7 JUMP TO THE BEAT, Stacy Lattislaw Atlantic 12in
- 3 4 BEHIND THE GROOVE, Teena Marie Motown 12in
- 4 1 BACK TOGETHER AGAIN, Flack/Hathaway Atlantic 12in
- 5 3 LET'S GET SERIOUS, Jermaine Jackson Motown 12in
- 6 8 FUNKYTOWN, Lipps Inc Casablanca 12in
- 7 5 YOU GAVE ME LOVE/USE YOUR BODY & SOUL, C.H.A. De-Lite 12in
- 8 11 THIS FEELIN', Frank Hooker & Positive People DJM 12in
- 9 8 KEEP IN TOUCH, Freeze Calibre 12in
- 10 15 A LOVER'S HOLIDAY/THE GLOW OF LOVE, Change WEA 12in
- 11 16 BRAZILIAN LOVE AFFAIR, George Duke Epic 12in
- 12 9 ISHOU'DA LOVED YA, Narada Michael Walden Atlantic 12in
- 13 14 YOU GOT WHAT IT TAKES, Bobby Thurston Epic 12in
- 14 24 USE IT UP AND WEAR IT OUT/DON'T TELL ME TELL HER, Odyssey RCA 12in
- 15 10 JUST CAN'T GIVE YOU UP, Mystic Merlin Capitol 12in
- 16 12 LIGHT UP THE NIGHT, Brothers Johnson A&M 12in
- 17 49 FUNKIN' FOR JAMAICA (NY), Tom Browne Arista 12in
- 18 27 ON THE ONE/CAMEOSIS Cameo Casablanca 12in/promo remix
- 19 19 IT'S ALRIGHT, Sho Nuff Ensign 12in
- 20 20 IN THE FOREST, Baby O' US Baby O 12in
- 21 21 BURNIN' HOT/YOU GOT TO HURRY GIRL/FEELIN' FREE, Jermaine Jackson Motown LP
- 22 25 LAST NIGHT AT DANIELAND/TENDER-FALLS THE RAIN, Randy Crawford Warner Bros 12in
- 23 22 LET'S GO ROUND AGAIN, Average White Band RCA 12in
- 24 42 DO YOUR THANG/COPY THIS, One Way/Al Hudson MCA
- 25 38 FIRECRACKER, Rodney Magic Orchestra A&M 12in
- 26 13 THE GROOVE, Rodney Franklin CBS 12in
- 27 17 SHANTE, Mass Production Atlantic 12in
- 28 34 OOPS UP SIDE YOUR HEAD, Gap Band Mercury 12in
- 29 32 YOU'RE A STAR/NEW YORK NEW YORK/ALL THOSE THINGS, Starship/Orchestra US Columbia LP
- 30 23 FOR THOSE WHO LIKE TO GROOVE/TWO PLACES AT THE SAME TIME, Raydio Arista 12in
- 31 30 MY TURN TO LOVE YOU, Eddy Grant Ice 12in
- 32 28 IN THE MOOD (TO GROOVE)/WHEN I COME HOME, Aurra Salsoul/US Dream 12in
- 33 35 HANGIN' OUT/OPEN SESAME, Kool & The Gang De-Lite 12in
- 34 31 MUSIC, Gary Bartz Arista 12in
- 35 36 BOOTY OOTY, Johnny Guitar Watson DJM 12in
- 36 40 (FALLIN' LIKE) DOMINOES, Donald Byrd ('Roxy') US Blue Note LP
- 37 55 FREE AND EASY/DO YOU REALLY LOVE ME/TURN IT OUT, Rene & Angela Capitol LP
- 38 26 GIVE UP THE FUNK/DOES IT FEEL GOOD? (REMIXES), BT Express Calibre 12in
- 39 39 DYNAMITE/DON'T YOU WANT TO FEEL IT (FOR YOURSELF)/YOU KNOW I LIKE IT/LET ME BE YOUR ANGEL, Stacy Lattislaw Crittillon LP
- 40 68 LET'S GET IT OFF/MAGIC OF YOU/FUNKDOWN, Cameron US Salsoul LP
- 41 29 ALL NIGHT THING, Invisible Man's Band Island 12in
- 42 46 TASTE OF BITTER LOVE, Gladys Knight & The Pips CBS LP
- 43 37 WALK TALL, Mark Soskin Prestige 12in
- 44 48 REALLY REALLY LOVE YOU, Cecil Parker US TEC 12in
- 45 71 TAKE YOUR TIME (DO IT RIGHT), The SOS Band Tabu 12in
- 46 18 CHECK OUT THE GROOVE, Bobby Thurston Epic 12in
- 47 58 UNDER YOUR SPELL/KISS YOU ALL OVER, Phyllis Hyman Arista 12in
- 48 62 GIVE PEACE A CHANCE/SPICE PRINCESS/SUNBURST/A SONG FOR THE CHILDREN, Lonnie Liston Smith CBS 12in EP
- 49 56 RAG-BAG/FRIENDS AND STRANGERS/CITY NIGHTS, Dave Gustin Japanese JVC LP
- 50 67 POP IT/LET'S GO OUT TONITE/I WANNA BE WITH YOU, One Way/Al Hudson US MCA LP
- 51 80 COULD YOU BE LOVED/ONE DROP, Bob Marley Island 12in
- 52 51 UPSIDE DOWN/HAVE FUN (AGAIN)/NOW THAT YOU'RE GONE/ MY OLD PIANO/I'M COMING OUT, Diana Ross Motown LP
- 53 72 GIVE ME THE NIGHT/DINORAH DINORAH, George Benson US Warner Bros
- 54 44 STRETCH IN OUT/PLAIN OUT OF LUCK/YOUR LOVE IS A LIFE SAVER/YOU BROUGHT IT ON YOURSELF/I DON'T WANNA HEAR IT, Gayle Adams US Prelude LP
- 55 47 SEARCHING/IT'S A GIRLS' AFFAIR, Change US RFCL LP
- 56 56 HARD WORK, John Handy ABC/Impulse LP
- 57 61 DOES SHE HAVE A FRIEND?, Gene Chandler 20th Century-Fox 12in
- 58 73 SUGAR FROSTED LOVER, Flakes US Magic Disc 12in
- 59 - SOUL SHADOWS/LAST CALL/HONKY TONK STRUTTIN', Crusaders US MCA LP
- 60 52 GO DOWN, GO Arista 12in
- 61 - CUPID, Detroit Spinners Atlantic 12in
- 62 45 BODY LANGUAGE, Detroit Spinners Atlantic 12in
- 63 88 ROLLER JUBILEE, Al Di Meola CBS LP
- 64 63 POLICE AND THIEVES, Junior Murvin Island 12in
- 65 64 WHISTLE BUMP, Deadhead Warner Bros LP
- 66 63 ONE DAY I'LL FLY AWAY/SAME OLD STORY (SAME OLD SONG)/ BLUE FLAME, Warren Crawford Warner Bros LP
- 67 - I CAN'T STOP/BODY LANGUAGE/(OOH-WEE) HE'S KILLING ME/ PEOPLE IN LOVE, Patti Austin US CTI LP
- 68 89 I AIN'T NEVER, Isaac Hayes Polydor 12in/US promo remix
- 69 60 GOT TO BE ENOUGH, Con/FunkShun Mercury 12in
- 70 85 IS THIS THE BEST (BOP-DOO-WAH)/WATCHING LIFE, La Boppers Mercury 12in
- 71 41 LET'S GET IT TOGETHER, El Coco AVI 12in
- 72 85 LAVA LANDS/FUSION JUICE/WIZARD ISLAND, Jeff Lorber Fusion US Arista LP
- 73 78 I'M SO HOT/MAY THE FUNK BE WITH YOU, Denise LaSalle US MCA LP
- 74 81 JUST US/GOT THE FEELING, Two Tons Of Fun Fantasy 12in
- 75 - LOVE JONES/GOING UP IN SMOKE, Johnny Guitar Watson DJM LP
- 76 66 POWER, Temptations Motown 12in
- 77 78 WAS THAT ALL IT WAS, Jean Carn US Phil Int 12in
- 78 84 BETTER THINGS/CAN'T MAKE YOU MINE, Sylvia St James US Elektra LP
- 79 - SPACE RANGER/HOT SPOT/FANCY FEET/QUEST, Sun Capitol LP
- 80 54 SHE'S OUT OF MY LIFE, Michael Jackson Epic
- 81 74 MUSIC TRANCE, Ben E King Atlantic 12in
- 82 86 WALK ON, Ozona Motown/US LP
- 83 78 FRIDAY/BAD HABIT/NITE RIDE, Dan Siegel US Inno City LP
- 84 - DISTRACTED/LOVE IS REAL, Al Jarreau US Warner Bros LP
- 85 80 SHADOW DANCING, Ndugu & The Chocolate Jam Co Epic 12in
- 86 - I LIKE (WHAT YOU'RE DOING TO ME), Young & Company US Brunswick 12in
- 87 - MY GIRL, Whispers Solar 12in
- 88 79 I WANT YOU BACK/GROOVE ME, Fern Kinney WEA 12in
- 89 - THE BREAKS (INSTRUMENTAL), Kurtis Blow US Mercury 12in
- 90 - DON'T SAY GOODNIGHT, Isley Brothers Epic

STAR CHOICE

- 10 NEVER SMILE AT A CROCODILE Billy Colton
- 9 SUSPECT NO 1 Squeeze
- 8 BEWARE OF THE FLOWER Otway & Barrett
- 7 BABYLON'S BURNING The Ruts
- 6 DEEP IN THE HEART OF TEXAS Hughie Green & Geoff Love
- 5 ANARCHY IN THE UK Sex Pistols
- 4 RUBY DON'T TAKE YOUR LOVE TO TOWN Gary Houston
- 3 SMASH IT UP Damned
- 2 DELIRIOUS Heavy Metal Kids
- 1 TWO LITTLE BOYS Rolf Harris



MAX SPLODGE OF SPLOGGENESSABOUTS

YESTERYEAR

- ONE YEAR AGO (JUNE 30, 1979)
- 1 ARE FRIENDS ELECTRIC Tubeway Army
 - 2 RING MY BELL Anita Ward
 - 3 UP THE JUNCTION Squeeze
 - 4 BOOGIE WONDERLAND Earth Wind & Fire
 - 5 THE LONE RANGER Quantum Jump
 - 6 DANCE AWAY Roxy Music
 - 7 SUNDAY GIRL Blondie
 - 8 AIN'T NO STOPPIN' US NOW McFadden & Whitehead
 - 9 HAPPY RADIO Edwin Starr
 - 10 NIGHT OWL Gerry Rafferty
- FIVE YEARS AGO (JULY 5, 1975)
- 1 I'M NOT IN LOVE 10cc
 - 2 TEARS ON MY PILLOW Johnny Nash
 - 3 THE HUSTLE Van McCoy
 - 4 WHISPERING GRASS Windsor Davies and Don Estelle
 - 5 MISTY Ray Stevens
 - 6 DISCO DOPPEL Hamilton Bohannon
 - 7 THREE STEPS TO HEAVEN Showaddywaddy
 - 8 HAVE YOU SEEN HER/ON GIRL Gary Glitter
 - 10 MOONSHINE SALLY The Chi-Lites

- TEN YEARS AGO (JULY 4, 1970)
- 1 IN THE SUMMERTIME Mungo Jerry
 - 2 ALL RIGHT NOW Free
 - 3 GROOVIN' WITH MR BLOE My Bloe
 - 4 SALLY Gerry Monroe
 - 5 COTTONFIELDS The Beach Boys
 - 6 GOODYBYE SAM, HELLO SAMANTHA Cliff Richard
 - 7 YELLOW RIVER Christie
 - 8 IT'S ALL IN THE GAME The Four Tops
 - 9 UP AROUND THE BAND Creedence Clearwater
 - 10 THE GREEN MANALISHI Fleetwood Mac
- FIFTEEN YEARS AGO (JULY 3, 1965)
- 1 CRYING IN THE CHAPEL Elvis Presley
 - 2 I'M ALIVE The Hollies
 - 3 THE PRICE OF LOVE The Everly Brothers
 - 4 COLOURS Donovan
 - 5 LOOKING THROUGH THE EYES OF LOVE Gene Pitney
 - 6 TRAINS AND BOATS AND PLANES Burt Bacharach
 - 7 LONG LIVE LOVE The Kinks
 - 8 THE CLAPPING SONG Sandie Shaw
 - 9 SET ME FREE Shirley Ellis
 - 10 ANYWAY, ANYHOW, ANYWHERE The Who