

GENESIS ■ DEXYS ■ FISCHER-Z ■ CHROME
STEVE JONES ■ MINK DE VILLE

Sham/Cherds LP exclusive ■ Van Halen dates

SOUNDS



TEU-TONE

Scorpions, page 14

Dexy man runs from success

ANDDE LEEK, Dexy's Midnight Runners organist, left the group just a few days before their single 'Geno' went to No. 1 in the BMRB charts he told us in a phone call to *Sounds* last week.

He stressed that he 'loved the band' and had no personal or musical differences with them but explained, "I can't stand the 'Top Of The Pops' thing. People wanting your autograph and all that just because you are in the band. I wanted respect for myself, not because of being in a 'star' band."

"Just because a record gets to No 1 doesn't mean you deserve any more respect than anyone else... such as my dad who's been cleaning windows for 20 years."

He has already written and recorded a single, which he said was a kind of 'goodbye' to Dexy's, titled 'Move On In Your Maserati' on the Target label from Worcester. The reference is clear but Andde again emphasised that he didn't mean it with any personal bitterness, just as a comment on the situation of a group becoming 'big time'. He said: "It was a lot better when we were touring and we had no money. I loved the music but I couldn't stand the fame."

He said he would try to make sure it was different if his own single was a success (!).



ANDDE LEEK

EMI, Dexy's label, agreed with Andde's account of events saying "He left on very good terms He's a good player and good songwriter and we wish him luck." They're still looking for a good replacement though. The keyboards person you saw on TOTP last week was just a good stand-in.

Never a Doll moment...

DOLL BY DOLL are now without a record label. Automatic Records, the company founded and run by former EMI A&R man, Nick Mobbs, have failed to take up an

Maiden: new trax

IRON MAIDEN, whose album of the same name has made a shy and sensitive entry into the upper reaches of the charts the microsecond it was released, follow it with a single called 'Sanctuary' backed by live-at-the-Marquee versions of 'Drifter' and 'I've Got The Fire'.

They also juggle some dates on their national tour moving Portsmouth Locarno to July 1, Swansea Brangwyn Hall to June 22, Brighton Top Rank to June 29, and adding Norwich St Andrews June 24, Poole Arts Centre June 30. After the tour they move on to a sequence of European festivals than debut in America.

See *Jaws*, page 10



VAN HALEN: seven dates

Highway to Halen

VAN HALEN return to the UK after a year's absence to play seven dates around the country next month.

The band, whose latest Warner Brothers album 'Women And Children First' is in the charts (but not as high as the British HM frontrunners), play Newcastle City Hall June 17, Glasgow Apollo 18, Manchester Apollo 19, Leicester De Montfort 20, Birmingham Odeon 22,

London Rainbow 23-24. Ticket prices are £4 and £3.50 outside London and £4.50 and £4 at the Rainbow. They are on sale at The Rainbow now - check the local press for details on other venues.

option on the band's third album. "Quite simply", said Nick Mobbs, "they haven't sold any records. There was lots of interest internationally but there were just no sales, and I mean no sales. Whatever my personal belief in the band, taking up the option would have just been too expensive. I'm sure they're not as depressed at being dropped as I am at dropping them".

Following a recent European tour, DBD start a short tour of England before visiting the States in early June.

The British dates start at the Moonlight London on May 19 and move onto the Taboo Club Scarborough, 20, The Bungalow Paisley, 21, Apollo Lounge, Glenrothes, 22, The Nite Club, Edinburgh, 23, College of Technology, Glasgow, 24, Rock Garden Middlesbrough, 25, Belsey Castle, Northumberland, 26, Greyhound London, 27, Troubadour Port Talbot, 29.

At last, the Swindle film

THE GREAT ROCK 'N' ROLL SWINDLE movie will at last be released to the world on May 15 when it is premiered at two major London cinemas, the Piccadilly Circus Pavilion and Oxford Street Classic One (next door to the Virgin megastore).

It will be distributed nationwide soon but the only subsequent opening known so far is the London Screen On The Green on May 25.

The endlessly postponed film was directed by Julien Temple and features the Sex Pistols (remember them?), Malcolm McLaren, Ronnie Biggs and Irene Handl.

Not wishing to leave any stone unturned in the effort to spread art among the masses Virgin have also organised a novel inspired by the film written by Michael Moorcock, out on the same day as the film premiere.

There may also be an 'associated record', probably in the form of an edited single album version of the 'Rock 'R' Roll Swindle' double issued last year.

Fall on their feet

THE FALL "forge the furnace for the final grand slam" (second in a series of intros quoting from J Priest's 'British Steel') with an album, some live dates and a soon-come single this month.

The LP is a live budget opus released through Rough Trade comprising old and new material recorded around the turn of the year at various venues and it's called 'Totale's Turns'.

The Mancunians' line-up at present is Craig Scanlan (guitar), Marc Riley (guitar, piano), Mark E. Smith (vocals, piano), Steve Hanley (bass, vocal), Steve Davis (drums). The single, no release date offered, will be 'City Hobgoblins'.

They play Wakefield College Theatre May 10, London Rainbow 11 (supporting The Cure), Manchester Cyprus Tavern 13-14 (with Alan Pielly, Versatile Newts first night, Victor Drago second), Liverpool Pickwicks Club 21 (with Passage), Northampton Paddock 24 (with Religious Overdose).

Lambrettas go pop

THE LAMBRETTAS are on the road throughout May on a tour coinciding with the release of 'Da-a-ance', their single follow up to their hit version of 'Poison Ivy' on Rocket.

Dates are: Rotherham Clifton Hall May 15, Sunderland Fusion Ballroom 16, Barnsley Civic Hall 17, Wolverhampton Lafayette 18, Norwich Cromwells 20, Stafford Top Of The Worl 22, Melksham ssembly Rooms 23, Basildon Towngate Theatre 24, Northallerton Community Centre 26, Leeds Tiffanys 27, Sheffield Limit Club 29, Scarborough Penthouse 30, Tonbridge Wells Assembly Rooms 31, London Electric Ballroom June 7.

There are matinees for under-18s at Rotherham, Leeds and Tonbridge. They have just finished recording their debut album which will be released at the end of June when they expect to tour again.

THE GO-GO'S, the five girl band from Hollywood currently on tour with Madness, are to play a number of dates in the London area. Gigs confirmed so far are Dingwalls May 15, Nashville 20, The Venue 21 (with The Popl) and Rock Garden 23. More dates will be added soon.

'Purple to re-form' threat

DESPITE the risk of an Elvis-to-tour situation, we feel we have to record that a Deep Purple reunion has been seriously discussed by the principals concerned in the last couple of weeks.

The idea being floated is that the 'Machine Head' line-up of Blackmore, Gillan, Glover, Lord and Paice should get together just for one tour, recording a live album as they went, before returning to their present bands, which are all distinctly ongoing viable situations.

We don't know who instigated the idea, but all those concerned have certainly been approached. 'Official' reactions were as follows:

EMI (who had Purple through Harvest then Purple Records): "There's strong gossip about, but certainly nothing confirmed." Our man reported that everyone at the company's office was humming 'Smoke On The Water' when he dropped in.

Rainbow (through their spokesperson): "Oh fuckin' hell!" Then: "My goodness you are well informed". Then "Rainbow's management gave a definite 'no' on the idea last week."

Whitesnake (through their spokesperson, Tina Beans): "There's no substance to this at all, particularly with Whitesnake being in a stronger position than ever with a hit single."

Acrobat (Gillan's label): "Of course Ian has his own career to pursue, but I suppose it could happen. I know that at one stage there were plans for a one-off reunion in Spain with a big Eurovision link-up, but that fell through. Ian has said in an interview that if Purple did get together again he thought he might well be excluded in favour of Coverdale."

So overall, if we were making a book on it, we'd start the betting at around 100-1 against, considering how difficult it would be to co-ordinate the three bands' plans to free the crucial five for the same period.

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MAYFAIR SUITE, NEWCASTLE-ON-TYNE
Thursday 15th May
£2 adv. £2.50 o/n

ASSEMBLY ROOMS, DERBY
Wednesday 21st May
£2, £2.50

COVENTRY TIFFANYS
Thursday 22nd May
£2 adv. £2.50 o/n

BRISTOL LOCARNO
Sunday 25th May
£2 adv. £2.50 o/n

HAMMERSMITH PALAIS
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Don't turn the page!!

This is WHAT'S NEXT. The new album from Frank Marino & Mahogany Rush.



MAHOGANY RUSH



WHAT'S NEXT

This week's exciting news for hard rock fans is the arrival on import of this new album from Frank Marino and Mahogany Rush. And "What's Next" surpasses all previous releases from the Canadian guitarist.

Marino emerged on the rock scene claiming he'd suddenly been gifted with the ability to play guitar like

Hendrix, after a spell in hospital recovering from a bad acid trip. He has therefore all too often been dismissed as a Hendrix copycat, despite seven albums proving he has much to offer in his own right.

This new album marks a sound improvement in both the Canadian's songwriting and guitar playing, but one can't help feeling that unless he comes over again it could so easily become one of the forgotten albums of 1980. It starts with the speedy, electrifying "You Got Livin'", F.M. coming on strong with some maniacal guitar which, played live, would drive metal fans wild.

Strong hints of Hendrix do still remain and are evidenced on "Finish Line" and a version of "Rock Me Baby" which makes even Tower's live cut seem tame.

But Frank Marino is even at his most devastating on the first side's final track: "Something's Comin' Our Way" which, through its 6.42 minutes features some of the best hard rock guitar available. It kicks off with Jim Ayoub's hard hitting drumming and, two minutes later, Marino embarks on the first of two glorious lead breaks. The second solo is by far the deadlier, with some dramatic wah-wah effects.

It's difficult to follow and none of the four tracks on the second side, despite their high quality, manage to out-class it. Frank and Mahogany Rush play two non-original compositions — "Roadhouse Blues" and "Mona" — which is perhaps their major error.

Marino has matured as a songwriter and no longer needs to lean on the others' songs. (Ironically he made the same mistake on the last album, covering "All Along The Watchtower" and "Norwegian Wood".) Nevertheless this record's bursting with high voltage power and energy from a guitarist who has yet to be justly recognised for his talents. "What's Next" — a British tour perhaps? — STEVE GETT.

Melody Maker

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Toyah sings the blues



TOYAH: new album, single and tour

TOYAH, the band and Ms Wilcox, bundle into frantic activity this month with a series of new musical moves fanned by her premier on May 1 at the Screen On The Hill in 'Jubilee'-creator Derek Jarman's film version of Shakespeare's *The Tempest* playing the leading lady, Miranda.

In mid-May there's the first fruit of their recent studio sojourn with the release of a single called 'Leya' backed with 'Helium Song (Spaced Walking)' in both 7" and 12" versions (the 12" running for eight minutes and featuring different versions of the songs).

Both tracks are from her first LP 'proper' (the 'Sheep Farming In Barnet' album having been a German import compilation), though they apparently emerge on that in yet another different version. The LP is called 'The Blue Meaning' and it's out at the end of May.

They already have 15 dates lined up and expect to add more. The tour so far consists of: Glasgow Tiffanys May 25, Edinburgh Tiffanys 26, Aberdeen Ruffles 27, Guildford Civic Hall 29, Brighton Jenkinsons June 1, Sheffield Top Rank 3, Newcastle Mayfair 5, Wakefield Unity Hall 6, Manchester Russell Club 7, Bristol Locarno 9, Cardiff Top Rank 10, Exeter Routes 11, Dunstable Civic Hall 13, West Runton Pavilion 14, London Lyceum 15.

Ash go dancing

WISHBONE ASH return to the UK a mere two months after their last tour to play towns they missed out on before and concentrate on 'dancing' venues.

They have a single out on MCA featuring live versions of 'Helpless', recorded in Bristol in February, and 'Blowing Free' from Newcastle. A live album featuring new material will be released later in the year.

Their dates are: Bracknell Sports Centre May 24, Cardiff Top Rank 25, Middlesbrough Town Hall 27, Sunderland Mayfair 28, Blackburn King George's Hall 29, Carlisle Market Hall 31, Hull City Hall June 1, Ilford Odeon 2, Chelmsford Odeon 3, Wolverhampton Civic Hall 4, Bath Pavilion 6. Tickets £2.75 in advance and £3 on the door.

Deadlock at the Beeb

THE FUTURE of rock 'n' roll on Beeb radio and TV next month is still hanging in the balance as the Musicians Union ballots its members on the corporation's staff, 170 of whom are threatened with the sack if present cut-back plans go ahead.

If the vote is for a strike it will put all live music, including *Top Of The Pops* and the *Old Grey Whistle Test* off the air. American artists are bound by a reciprocal agreement with the MU too.

The union's rock organiser Mike Evans said: "It seems crazy to us that a fifth of their budget goes on music, which makes up 60 per cent of their broadcasting time."

EMI sell out

EMI have at long last decided to sell up their Nobel-prizewinning and loss-making medical scanner business — an announcement made the week after the company declared a £2.8m loss on the half-year up to Christmas.

The company said they were not releasing figures on the music division's performance during this period, but it went into a loss for the first time in living memory in the first half of 1979 and is said to be "still under considerable pressure," although staff were taking consolation and having a party about scoring the top two singles last week.

The scanner enterprise, which plummeted from world domination of a new market to making a £2m. a month loss within five years, is being sold to major American competitor General Electric.

RECORD NEWS

JET are re-releasing Quartz's first album 'Deleted', recorded in 1977 with Tony Iommi of Black Sabbath producing. They say this is because it has "become a cult record," but this line veils a rather unusual situation as Quartz were dropped by Jet after the one LP and have recently re-emerged on the small independent Reddington's, based on the well-known Rare Records shop in Birmingham. They have had an Alternative Chart hit with their single 'Nantucket Sleigh Ride' and a new album is due out any day, so this seems to be a case of a major label rising on the back of an independent's success.

GEORGE BURNS, 84-year-old American comedian, has hit the charts in the US with an album of country-comic songs called 'I Wish I Was 18 Again', which is now to be released here on Mercury.

THE CIVIL SERVANTS are going against the grain by giving things away. A free gift (unspecified) will accompany the first copies of their cassette, 'Noise From Beneath The Carpet Tiles', available for 50p inc. p&P from Flat Records, 3 Darwin Court, Croft Pool, Bedworth, Nuneaton, Warwickshire. Allow 28 days for delivery.

PLASTIC PEOPLE, the Czech band who were actually jailed by their government for two years for playing their 'subversive' music, should have a new album available in the UK from the end of next week.

It's called 'Passion Play' and will be on the Bozi Mlyn Productions label, who managed to get the album taped, cut, pressed and exported in secret in their homeland — the group's previous LP, 'Egon Bondi's Happy Hearts Club Band', was smuggled out on tape and manufactured in France.

'Passion Play', like their debut, will be available through Rough Trade, though friends of the band here expect to arrange further distribution outlets.

FASHION, recently on the road with Squeeze, have a single 'Silver Blades — A Deeper Cut' on their own Futurist label available on May 9 to be followed by an album at the end of the month.

NEAT, who reckon to be the only independent HM label in the land (if you disagree tell us), release the debut single by Newcastle's White Spirit, 'Back To The Grind'/'Cheetah'. Neat can be contacted at 71 High Street East, Wallsend, Tyne & Wear.

Floyd tickets

GP PRODUCTIONS, promoters of the Pink Floyd concerts at Earls Court, would like to reassure hopeful and anxious customers, such as those who have been ringing us all week, that tickets are being distributed "in a very organised way."

In answer to various queries we've received they said that they will not take phone calls about tickets and there is no number we could give you for that purpose; they are working on a first-come-first-served basis; and refunds will be made by returning postal orders which can be re-encashed providing you have kept the counterfoil.

GP emphasise that, as originally announced, you should expect a six week wait before receiving your

reply. The six concerts run from August 4 to 9 at Earls Court, which has a capacity of 15,000.

No Elvis

PLANS FOR Elvis Costello And The Attractions to do a second tour of the UK this year, probably in May, to take in the major cities missed on their recent obscure venues venture have been abandoned and he is unlikely to play in this country again before 1981 now.

On Record

THE RECORDS have what Virgin describes as a "spanking new long player" (are they going for the soft porn market?) out on June 6 entitled 'Crashes', which follows a 45, 'Heart In Her Eyes', available this Friday, May 2, which falls in the middle of a series of concerts.

The group are playing Kensington Nashville May 1-2, London Marquee 4, London The Venue 8, Burton 76 Club 9, Dudley JB 10.



DEEP FREEZE MICE

New Releases This Month

THE COLUMN TO WATCH FOR TOP SELLING NEW RELEASES

Artist	Title	Company	Cat. No.	BEGGARS PRICE
WEEK ENDING MAY 9TH				
Pete Townsend	Empty Glass	Atco	K50699	£3.35
Emmylou Harris	Roses In The Snow	Warner Brothers	K56796	£3.75
Graham Parker	The Up Escalator	Stiff	SEEZ 23	£3.95
Andrew Gold	Whirlwind	Elektra	K52219	£3.85
Jah Wobble	Betrayal	Virgin	V2158	£3.95
Interview	Snakes & Lovers	Virgin	V2157	£3.95
Riot	Narita	Capitol	E-ST12081	£3.95
Monochrome Set	Strange Boutique	Dindisc	D104	£3.75
New Musik	From A to B	GTO	GTLP041	£3.75
Bad Manners	Ska 'N' B	Magnet	MAGL5033	£3.15
Magazine	The Correct Use Of Soap	Virgin	V2156	£3.80
Bram Tchaikovsky	The Russians Are Coming	Radar	RAD26	£3.95
Undertones	Hypnotised	Sire	SRK 6088	£3.74
Members	1980 The Choice Is Yours	Virgin	V2153	£3.80
Sky	Sky 2 (Double)	Ariola	SKY2	£4.49
FORTHCOMING MAY RELEASES				
Average White Band	Shine	RCA	XL13123	£3.75
Grace Slick	Dreams	RCA	PL13544	£3.95
Paul McCartney	McCartney 2	EMI	PC258	£4.30
The Vapours	New Clear Days	United Artists	UAG30300	£3.75
Human League	Travelogue	Virgin	V2160	£3.20
Devo	Freedom Of Choice	Virgin	V2162	£3.95
Joan Armatrading	Me Myself I Am	A&M	AMLHG4809	£3.65
The Beat	I Just Can't Stop	Go Feat	BEAT 1	£3.65
Lou Reed	Growing Up In Public	Arista	SPART 1131	£3.65
Tangerine Dream	Tangram	Virgin	V2147	£3.95
Peter Gabriel	Peter Gabriel	Charisma	C254019	£3.85
G-Force	G-Force	Jet	JETLP299	£3.95

BEGGARS PRICE 3.95

Pete Townsend Empty Glass

BEGGARS PRICE 3.95

Jah Wobble Betrayal

BEGGARS PRICE 3.95

Interview Snakes & Lovers

BEGGARS PRICE 3.95

Graham Parker The Up Escalator

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Emmylou Harris Roses In The Snow

BEGGARS PRICE 3.85

Andrew Gold Whirlwind

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ON TOUR WITH THIN LIZZY

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- 3 DUNDEE Caird Hall
- 4 EDINBURGH Odeon
- 5, 6 GLASGOW Apollo
- 7, 8 LIVERPOOL Empire
- 10 LEEDS Queen's Hall
- 11 PRESTON Guildhall
- 12 SHEFFIELD City Hall
- 13 STAFFORD Bingley Hall
- 16 BRIGHTON Conference Centre
- 17 COVENTRY Theatre
- 18 LEICESTER De Montfort Hall
- 19 CARDIFF Sophia Gardens
- 20 SOUTHAMPTON Gaumont
- 22, 23 BIRMINGHAM Odeon
- 24 BRISTOL Colston Hall
- 25, 26 MANCHESTER Apollo
- 28, 29, 30 HAMMERSMITH Odeon
- 31 LONDON Rainbow
- June 1 LONDON Rainbow
- 3 PORTSMOUTH Guildhall
- 4, 5 OXFORD New Theatre

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Open houses

NEW VENUES continue to bloom in the spring as this week Richmond, Surrey, receives the shattering news that a rock club called Snoopys is to be opened at the Castle pub near the centre of the town.

With a capacity of 300, initially it will feature local bands every Thursday but promoter Mike Alway says that 'name' acts will be introduced during June and he hopes to expand to several other nights if the venture works. Ticket prices at first will be held at 50p and interested bands should call Mike at 01-572 4417 in office hours.

The first gigs are Scissor Fits May 15, The Magnificent 7 22.

Alway's Lobster Factory management say they are looking for other South London venues and plan to open a previously straight theatre for rock during the summer as well as running an open-air festival.

Moonlight goes small time

THE MOONLIGHT CLUB in West Hampstead is re-opening after a three-week break with new decor and a new progressive policy on booking bands.

Following the success of the three recent nights featuring the Factory label bands from Manchester, they plan a number of events showcasing acts from particular independent labels or from a specific town or area. Tuesdays will be devoted to new bands who have rarely if ever had the chance to play London's pubs and clubs. They begin these nights of May 27 with Blurt from Stroud and Stains from Welspool, followed by Transits from Cambridge and Between Pictures from Reading on June 3.

Hopefuls should send or take along tapes to the promoter, Dave Kitson. New band night prices will be 50p or 75p according to whether there are two or three groups on. A reggae night will be introduced from the end of May.



TOUR NEWS/DATES



SCISSOR FITS

SCISSOR FITS cut the rug at Fulham Greyhound May 14 (with The Pack), Richmond Snoopys 15, Weymouth Cellar Vino 17, West Hampstead Moonlight Club 22 (with Splodgenessabounds), Hounslow Tony's Fish Bar 23, Clapham 101 Club 24 (with the Emotional Joes), Weymouth Gloucester Hotel June 1, Bracknell Bridge House 7, Covent Garden Rock Garden 8 (with The Pedestrians and Magnificent 7), Portsmouth Cumberland Tavern 12, Gosport John Peel 19, West Hampstead Moonlight 20 (with Cymbelines and The Sound), Richmond Snoopys 26. They are calling their show 'Functional Scampi With Colours - A Fourteenth Century Pageant', which we suspect could put them in shuck with the Advertising Standards Authority. Their third single is expected at the end of the month.

GERARD KENNY, whose claims to fame include writing for Jimmy Osmond, supports Bread on their British tour this month.

HOBBIES OF TODAY collect dates at Lincoln Cornhill Vaults May 9, Swinton Towpath 14, Doncaster Beethams 15, Pontefract Town Hall 23 and have others to be confirmed. They are currently recording their second single, 'Dream On, Dream Kid' for Doncaster independent Future Earth Records.

THE TEEN BEATS boom at Fulham Greyhound May 8. Their first single will be out on Red Shadow in two months.

REAL TO REAL hope to induce ecstasy at Ronnie Scott's Upstairs May 12.

MR APTER, who last week announced the opening of the New Mothers Club in these pages, would like to point out that we got his home address wrong - it's 2B (not 26) York Road, Erdington, Birmingham. On the other hand, the chap who rang us to say that we'd misprinted the phone number too had in fact been misled by Mr Apter, who was so inundated with calls after the news item appeared that he's been telling callers it was a wrong number. It remains 021-356 5262, but perhaps you would lay off Mr A for a while until he's got the first flood sorted out.

KNIFE EDGE have cut out their gigs at the York Barge Inn due to what they describe as "the management's anti-enjoyment attitude". But they confirm gigs at Bradford Vaults Bar May 14, Bradford Queens Hall 15, Huddersfield Albion Hotel 31, Huddersfield White Lion June 14, Leeds Haddon Hall 15, Pontefract Blackmore Head 29.

METRO go underground at London Marquee May 12, West Hampstead Moonlight Club 17, Fulham Greyhound June 7.



BROADWAY BRATS

BROADWAY BRATS are being rude at Fulham Golden Lion every Tuesday this month.

SNOTTY SNAIL RECORDS come out of their shell for a roadshow featuring two of their bands, The Notsensibles and Tiger Tails at Huddersfield Albion May 28, Bradford Scamps June 4. The Notsensibles also play al fresco in Barnoldswick Park June 15.

THE PIRANHAS have two fangyou gigs for their hometown fans at Brighton Alhambra May 8 and 9, entrance by ticket only, price £1 from Attrix and Virgin record shops.

MIDNIGHT EXPRESS head on down the line as tour support to Ronnie Laws this month and also headline at Melton Mowbray Painted Lady May 9, Caterton Spotlight Club 10, Norwich Tudor Hall 13.

THE LOVED ONE may give you a great big kiss at Wimbourne Towers Club May 9, Slough Half Moon 10, Birmingham Pavilion Arts Centre 11, Birmingham Devon Arms 12, Oxford Two Fruits Club 15, Neasden Nite Spot 16, Liverpool Lincolns Inn 17, Liverpool Cooper Club 18, Bicester Lions Head 20, Bicester Arts Centre 21, Warwick Drayton E10 Club 22, Tooting Dawns 23, Cardiff Blodmyns 24. This is known as 'The Moving Shadow Tour' and culminates in Paris at the Georges Pompidou Centre For Art And Culture they aver.

THE DOOR AND THE WINDOW will be way out at London Harrow Road Centro Iberico May 10, Clapham 101 Club 16, (anti-nuclear benefit), London Powys Square Tabernacle 17 (with Desperate Bicycles, Androids Of Mu, Di Federation).

CHATTERBOX bend your ear at Leeds F Club June 19, Retford Porterhouse 20, Blackpool Norbreck Hotel 21.

THOMPSON TWINS double up Twickenham West London Institute Of Education May 9, University Of London Union 16. They also release a single, 'Squares And Triangles', on Dirty Discs

SPARTACUS lead the rebellion at London 100 Club May 9 (with Jabula), Covent Garden Africa Centre 10 (with Sharka), Clapham 101 Club 19.

THE NAME face up to Port Talbot Troubadour May 8, Fareham Prices College 9, Peterborough Focus 10, all supporting the Purple Hearts on the 'Beat That Tour', then play the rest of the month supporting The Chords on their national tour before headlining at Huddersfield Coach House June 1.

SECURITY RISK put the Camden Town Music Machine in jeopardy May 12 (supporting Rent Boys) then play West Hampstead Moonlight June 2.

FLATBACKERS, who are all round fronters as it happens, visit Chiswick John Bull May 9, Clapham Two Brewers 12 and 19, Reading Target Club 23, London Camden Road Brecknock 26, New Barnet Duke Of Lancaster 30.

JIMMY EDWARDS TOYS
New Single

Available in a Full Colour Sleeve

ROXY MUSIC OVER YOU

NEW SINGLE

TAKEN FROM THE FORTHCOMING ALBUM
"FLESH AND BLOOD"

MANIFESTO

NEW RECORDING

PRODUCED BY ROXY MUSIC & ROBERT DAVIES



VINYL SCORE

ALTERNATIVE

SINGLES

- 1 1 FOOD FOR THOUGHT, UB40, Graduate
- 2 2 YOU/ANTICIPATION, Delta 5, Rough Trade
- 3 3 IN THE BEGINNING/WHERE THERE'S A WILL... Slits/Pop Group, Y Rough Trade
- 4 4 TREASON (IT'S JUST A STORY), The Teardrop Explodes, Zoo
- 5 9 YOU CAN BE YOU, Honey Bane, Crass
- 6 5 REALITIES OF WAR, Discharge, Clay
- 7 7 WHERE'S CAPTAIN KIRK, Spizz Energi, Rough Trade
- 8 13 FEEDING OF THE 5,000, Crass, Small Wonder
- 9 6 S.Y.S.L.J.F.M. (THE LETTER SONG), Q-Tips, Shotgun
- 10 10 CARTROUBLE, Adam And The Ants, Do It
- 11 16 ARAUCO, Robert Wyatt, Rough Trade
- 12 8 SOLDIER SOLDIER, Spizz Energi, Rough Trade
- 13 15 BETTER SCREAM, Wahl Heat, Inevitable
- 14 11 WARDANCE, Killing Joke, Malicious Damage
- 15 12 FEVER, Cramps, Illegal
- 16 14 TRANSMISSION, Joy Division, Factory
- 17 30 DEATH AND DESTINY, Mythra, Guardian
- 18 22 MOTORHEAD, Motorhead, Big Beat
- 19 24 NANTUCKET SLEIGHRIDE, Quartz, Reddington's
- 20 21 GIVE 'EM HELL, Witchfynde, Rondolet
- 21 40 NAME RANK AND SERIAL NUMBER, Fist, Neat
- 22 25 ALTERNATIVE ULSTER, Stiff Little Fingers, Rough Trade
- 23 18 RICKEY'S HAND, Fad Gadget, Mute
- 24 28 WARM GIRLS, Girls At Our Best, Record
- 25 34 IF I WERE KING, Vardis, Castle
- 26 17 SLEDGEHAMMER, Sledgehammer, Valiant
- 27 20 YAP YAP YAP, Piranhas, Attrix
- 28 19 THREE MANTRAS, Cabaret Voltaire, Rough Trade
- 29 27 KEBAB TRAUMA, Deutsche Amerikanische Freundschaft, Mute
- 30 23 FIERY JACK, Fall, Step Forward
- 31 31 SUSPECT DEVICE, Stiff Little Fingers, Rigid Digits
- 32 35 (I'M IN LOVE WITH) MARGARET THATCHER, Notsensibles, Snotty Snail
- 33 36 WHITE MICE, Mo-Dettes, Mode
- 34 32 SAVE THE KHAN, Triarchy, SRT
- 35 26 REALITY ASYLUM, Crass, Crass
- 36 38 SELF-MADE SUICIDE, E.F. Band, Redball
- 37 37 TRIBAL LOOK/BIRD IN FLIGHT, Toyah, Safari
- 38 42 YOU BETTER MOVE ON, Boys, Safari
- 39 47 MIND YOUR OWN BUSINESS, Delta 5, Rough Trade
- 40 44 HERE COME THE BUTS, Disco Zombies, Dining Out
- 41 29 ENGLISH BLACK BOYS, X.O.Dus, Factory
- 42 - SUNDAY GIRLS, Family Fodder And Friends, Fresh/Parole
- 43 - KEEP IN TOUCH, The Freeze, Pink Rhythm
- 44 49 CELEBRATION, Freeze, A1
- 45 - THEY'VE GOT ME IN THE BOTTLE, Brian Brain, Secret
- 46 45 2001% APPROXIMATELY, Dansette Damage, Pinnacle
- 47 43 SYMPATHY (DON'T BE TAKEN IN), Expelaires, Rockburgh
- 48 50 LOOK AT THE OUTSIDE, Chelsea, Step Forward
- 49 - FLARES AND SLIPPERS, Cockney Rejects, Small Wonder
- 50 46 ZYKLON.B.ZOMBIE, Throbbing Gristle, Industrial.

ALBUMS

- 1 1 BOOTLEG RETROSPECTIVE, Slits, Y
 - 2 2 FOR HOW MUCH LONGER MUST BE TOLERATE MASS MURDER?, Pop Group, Rough Trade
 - 3 4 COLOSSAL YOUTH, Young Marble Giants, Rough Trade
 - 4 4 COUNT DRACULA AND OTHER LOVE SONGS, Quartz, Reddington
 - 5 6 SONGS THE LORD TAUGHT US, Cramps, Illegal
 - 6 11 HICKS FROM THE STICKS, Various, Rockburgh
 - 7 3 STATIONS OF THE CRASS, Crass, Crass
 - 8 9 INFLAMMABLE MATGERIAL, Stiff Little Fingers, Rough Trade
 - 9 7 UNKNOWN PLEASURES, Joy Division, Factory
- 
- 10 8 NINE MONTHS TO THE DISCO, Glaxo Babies, Heartbeat
 - 11 12 PRINCE BUSTER'S GREATEST HITS, Prince Buster, Melodisc
 - 12 14 PASS OUT, Inner City Units, Riddle
 - 13 - HALF MUTE, Tuxedo Moon, Ralph
 - 14 - OUT OF THE TUNNEL, MX80, Ralph
 - 15 10 REMORSE CODE, Desperate Bicycles, Refill
 - 16 18 LIVE AT THE YMCA, Cabaret Voltaire, Rough Trade
 - 17 16 SHEEP FARMING IN BARNET, Toyah, Safari
 - 18 13 RETURN, Durutti Column, Factory
 - 19 15 THE HITCH-HIKERS GUIDE TO THE GALAXY, Various, Original
 - 20 19 DIRK WEARS WHITE SOX, Adam And The Ants, Do It

Compiled by RB Research from a nationwide panel of 47 specialist shops. Only records not associated with major record companies are eligible.

HEAVY METAL

- 1 2 AMERICAN GIRLS, Triumph, from 'Just A Game', RCA
- 2 5 WHEELS OF STEEL, Saxon, Carrere
- 3 4 RUNNING WILD, Judas Priest, from 'Killing Machine', CBS
- 4 9 AIN'T NO LOVE IN THE HEART OF THE CITY, Whitesnake, from 'Live At Hammersmith', Import
- 5 6 SYMPTOM OF THE UNIVERSE, Black Sabbath, from 'Sabotage', Phonogram
- 6 7 A TOUCH TOO MUCH, AC/DC, from 'Highway To Hell', Atlantic
- 7 1 SPIRIT OF RADIO, Rush, Mercury
- 8 3 LIVING AFTER MIDNIGHT, Judas Priest, CBS 12"45
- 9 14 A FAUN IN LEOPARD COUNTRY, Ophidian, demo
- 10 18 TRANSYLVANIA, Iron Maiden, from 'Iron Maiden', EMI
- 11 10 LAST CHANCE, Shooting Star, from 'Shooting Star', Virgin
- 12 8 TOO WILD TO TAME, Boyzz, from 'Sounds/CBS Heavy Metal Album'
- 13 12 ONE OF THESE DAYS, Trespass, Trial 45
- 14= 19 NEVER HAD TIME FOR LOVE, Jack Thighs, Demo
- 14= 15 OUT WITH A VENGEANCE, Nighttime Flyer, demo
- 16 - REMEMBER TOMORROW, Iron Maiden, from 'Iron Maiden', EMI
- 17 - HEATSTROKES, Krokus, from 'Metal Rendezvous', Ariola
- 18 - I LIVE FOR THE WEEKENDS, Triumph, from 'Progressions of Power', RCA import
- 19 TELEPHONE MAN, Eazy Money, from 'Metal For Muthas Vol II', EMI
- 20 - BREAKING THE LAW, Judas Priest, from 'British Steel', CBS

Compiled from record requests at The Bandwagon Heavy Metal Soundhouse, Kingsbury Circle, London NW9

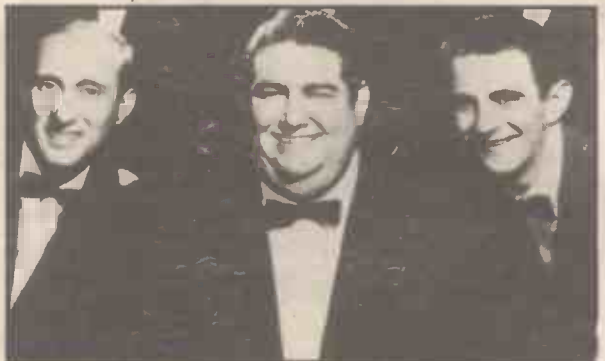
DISCO

- 1 BEHIND THE GROOVE, Teena Marie, Motown LP
- 2 WIZARD ISLAND, Geoff Lorber Fusion, Arista LP
- 3 IN THE MOOD TO GROOVE, Aurra, Dream LP
- 4 THE GROOVE, Rodney Franklin, CBS LP
- 5 GLOW OF LOVE, Charge, RSC LP
- 6 1980, B T Express, Columbia LP
- 7 JUST CAN'T GIVE YOU UP, Mystic Merlin, Capitol 12"
- 8 OVERNIGHT SENSATION, Jerry Knight, A&M 12"
- 9 LOVE IS THE ANSWER, Lonnie Liston Smith, Columbia LP
- 10 VOYAGE THREE, Voyage, Marlin LP
- 11 SEXY DANCER (Remix), Prince, Warner Bros 12"
- 12 SPLASHDOWN, Breakwater, Arista LP
- 13 CALIBRE CUTS, Various Artists, Calibre 12"
- 14 LET'S GET SERIOUS, Jermaine Jackson, Motown 12"
- 15 BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway, Atlantic LP
- 16 KUMANO, Kumano, Prelude LP
- 17 FUNKYTOWN, Lipps Inc, Casablanca LP
- 18 CHANTER, Mass Production, Cotillion LP
- 19 BARTZ, Gary Bartz, Arista
- 20 SWEET SENSATION, Stephanie Mills, 20th Century LP

Compiled by Quicksilver Records, 36 Hanway Street, London W1

ROCK 'N' ROLL

- 1 - SHE LOVES TO ROCK, Stargazer, Decca
- 2 - PENNY LOAFERS AND BOBBY SOX, The Southlanders, Decca
- 3 - LITTLE LUCY, Bob Clifford And The Hepcats, Honeymoon
- 4 3 A MIDDLE AGED TEDDY BOY'S LAMENT/COME AND TELL ME WHY YOU'RE LEAVING ME, Nick Satan And The Rockin' Devils, Orchid
- 5 - GOOD ROCKIN' TONIGHT, Jackie Lee Cochran, Rollin Rock
- 6 1 HEY-BA-BA-REBOP, Wynonie Harris, Hamp-Tone
- 7 - COOL IT BABY, Eddie Fontaine, MCA
- 8 8 BUTTERMILK BABY, Merrill Moore, Bulldog (LP)
- 9 5 TWO TIME LOSER/SHE'S A ROCKABILLY QUEEN, The Feds, NERVOUS
- 10 - GOODBYE ANGEL, Billy Hall, Cowboy Carl
- 11 - HONEY HUSH, Johnny Burnett, MCA
- 12 2 8-45 STOMP, Earl Bostic, King
- 13 - SWEET MAMA TREE TOP TALL, Merrill Moore, B&C
- 14 7 BORN TO BE A RAVER/ALL THE TIME, Rockin' Johnny, Nervous
- 15 15 RED LIGHT, Merrill Moore, Ember (LP)
- 16 14 I LIKE MY BABY'S PUDDING, Wynonie Harris, King
- 17 - DRINKIN' WINE SPO-DEE-O-DEE, Malcolm Yelvington, Charly (LP)
- 18 - DANCING DOLL/WELL I'KNOCKED, The Blue Cat Trio, Redhot



- 19 - MY BOY FLAT TOP, Boyd Bennett, King
- 20 - BALLAD OF JOHNNY REB, Flying Saucers, Rockhouse (EP)

ALBUM OF THE WEEK: ROCKAPHILLY VOLUME 2, Various, Rollercoaster

Compiled by the Wild Wax Roadshow, Flat 4, Block 36, Dabbs Hill Lane, Northolt, Middx.

BRITISH SINGLES

- 1 2 GENO, Dexy's Midnight Runners, Parlophone
- 2 7 COMING UP, Paul McCartney, Parlophone
- 3 1 CALL ME, Blondie, Chrysalis
- 4 6 SILVER DREAM MACHINE, David Essex, Mercury
- 4 11 TOCCATA, Sky, Ariola
- 6 4 KING FOOD FOR THOUGHT, UB40, Graduate
- 7 3 WORKING MY WAY BACK TO YOU, Detroit Spinners, Atlantic
- 8 5 SEXY EYES, Dr Hook, Capitol
- 9 9 TALK OF THE TOWN, Pretenders, Real
- 10 26 CHECK OUT THE GROOVE, Bobby Thurston, Epic
- 11 21 MY PERFECT COUSIN, Undertones, Sire
- 12 12 DON'T PUSH IT, DON'T FORCE IT, Leon Haywood, 20th Century
- 13 27 THE GROOVE, Rodney Franklin, CBS
- 14 10 NIGHT BOAT TO CAIRO, Madness, Stiff
- 15 - WHAT'S ANOTHER YEAR, Johnny Logan, Epic
- 16 14 MY OH MY, Sad Cafe, RCA
- 17 8 DANCE YOURSELF DIZZY, Liquid Gold, Polo
- 18 13 JANUARY FEBRUARY, Barbara Dickson, Epic
- 19 - I SHOULD'VE LOVED YA, Narada Michael Walden, Atlantic
- 20 28 WHEELS OF STEEL, Saxon, Carrere
- 21 15 POISON IVY, Lambrettas, Rocket
- 22 17 KOOL IN THE KAFTAN, B.A. Robertson, Asylum
- 23 - GOLDEN YEARS (LIVE EP), Motorhead, Bronze
- 24 23 MISSING WORDS, Selector, 2-Tone
- 25 25 DON'T MAKE WAVES, Nolans, Epic
- 26 24 LET'S DO ROCK STEADY, Bodysnatchers, 2-Tone
- 27 - THE GREATEST COCKNEY RIP OFF, Cockney Rejects, Zonaphone



- 28 - NE-NE-NA-NA-NU-NU, Bad Manners, Magnet
- 29 - BREATHING, Kate Bush, EMI
- 30 - FOOL FOR YOUR LOVING, Whitesnake, UA

Compiled by BMRB/Music Week

US SINGLES

- 1 1 CALL ME, Blondie, Chrysalis
- 2 2 RIDE LIKE THE WIND, Christopher Cross, Warner Bros
- 3 6 LOST IN LOVE, Air Supply, Arista
- 4 4 WITH YOU I'M BORN AGAIN, Billy Preston And Syreeta, Motown
- 5 3 ANOTHER BRICK IN THE WALL, Pink Floyd, Columbia
- 6 7 FIRE LAKE, Bob Seger, Capitol
- 7 9 YOU MAY BE RIGHT, Billy Joel, Columbia
- 8 8 I CAN'T TELL YOU WHY, Eagles, Asylum
- 9 10 SEXY EYES, Dr Hook, Capitol
- 10 12 HOLD ON TO MY LOVE, Jimmy Ruffin, RSO
- 11 13 DON'T FALL IN LOVE WITH A DREAMER, Kenny Rogers With Kim Carnes, United Artists
- 12 5 SPECIAL LADY, Ray Goodman And Brown, Polydor
- 13 15 PILOT OF THE AIRWAVES, Charlie Dore, Island
- 14 17 BIGGEST PART OF ME, Ambrosia, Warner Bros
- 15 18 HURT SO BAD, Linda Ronstadt, Asylum
- 16 11 WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL, Spinners, Atlantic
- 17 21 I CAN'T HELP IT, Andy Gibb And Olivia Newton-John, RSO
- 18 22 CARS, Gary Numan, Atco
- 19 26 BREAKDOWN DEAD AHEAD, Boz Scaggs, Columbia
- 20 20 THINK ABOUT ME, Fleetwood Mac, Warner Bros
- 21 21 STOMP, The Brothers Johnson, A&M
- 22 25 BRASS IN POCKET, Pretenders, Sire
- 23 23 ANY WAY YOU WANT IT, Journey, Columbia
- 24 29 FUNKY TOWN, Lipps Inc, Casablanca
- 25 14 TOO HOT, Kool And The Gang, De-Life
- 26 - DO RIGHT, Paul Davis, Bang
- 27 - HEART HOTELS, Dan Fogelberg, Full Moon
- 28 19 I PLEDGE MY LOVE, Peaches And Herb, Polydor
- 29 - THE ROSE, Bette Midler, Atlantic
- 30 16 OFF THE WALL, Michael Jackson, Epic

Compiled by Billboard

US ALBUMS

- 1 2 AGAINST THE WIND, Bob Seger And The Silver Bullet Band, Capitol
- 2 1 THE WALL, Pink Floy, Columbia
- 3 3 GLASS HOUSES, Billy Joel, Columbia
- 4 4 MAD LOVE, Linda Ronstadt, Asylum
- 5 6 LIGHT UP THE NIGHT, The Brothers Johnson, A&M
- 6 5 OFF THE WALL, Michael Jackson, Epic
- 7 7 AMERICAN GIGOLO, Soundtrack, Polydor
- 8 8 DEPARTURE, Journey, Columbia
- 9 10 WOMEN AND CHILDREN FIRST, Van Halen, Warner Bros
- 10 11 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 11 9 THE WHISPERS, The Whispers, Solar
- 12 13 GO ALL THE WAY, Isley Brothers, T-Neck
- 13 14 PRETENDERS, Pretenders, Sire
- 14 12 DAMN THE TORPEDOES, Tom Petty And The Heartbreakers, Backstreet
- 15 15 THE LONG RUN, Eagles, Asylum
- 16 16 PHOENIX, Dan Fogelberg, Full Moon
- 17 21 MIDDLE MAN, Boz Scaggs, Columbia
- 18 30 GIDEON, Kenny Rogers, United Artists
- 19 20 CATCHING THE SUN, Spyro Gyra, MCA
- 20 22 WARM THOUGHTS, Smokey Robinson, Tamla
- 21 18 LOVE STINKS, J. Geils Band, EMI-America
- 22 23 THE PLEASURE PRINCIPLE, Gary Numan, Atco
- 23 25 CRASH AND BURN, Pat Travers Band, Polydor
- 24 17 BEBE LE STRANGE, Heart, Epic
- 25 19 GET HAPPY, Elvis Costello, Columbia
- 26 - RARITIES, The Beatles, Capitol
- 27 - MOUTH TO MOUTH, Lipps Inc, Casablanca
- 28 24 SKYLARKIN', Grover Washington Jr, Motown
- 29 27 PERMANENT WAVES, Rush, Mercury
- 30 28 FUN AND GAMES, Chuck Mangione, A&M

Compiled by Billboard

TOP 75 ALBUMS

- 1 7 SKY 2, Sky, Ariola
- 2 1 GREATEST HITS, Rose Royce, Whitfield
- 3 10 THE MAGIC OF BONEY M, Boney M, Atlantic
- 4 2 DUKE, Genesis, Charisma
- 5 9 SUZI QUATRO'S GREATEST HITS, Suzi Quatro, RAK
- 6 3 TWELVE GOLD BARS, Status Quo, Vertigo
- 7 5 BOBBY VEE SINGLES ALBUM, UA
- 8 6 HYPNOTISED, Undertones, Sire
- 9 29 HEAVEN AND HELL, Black Sabbath, Vertigo
- 10 4 IRON MAIDEN, Iron Maiden, EMI
- 11 11 BARBARA DICKSON ALBUM, Epic
- 12 14 BY REQUEST, Lena Martell, Ronco
- 13 12 WHEELS OF STEEL, Saxon Carrere



- 14 — EMPTY GLASS, Peter Dinklage, Atco
- 15 19 SNAKES AND LADDERS, Gerry Rafferty, UA
- 16 15 PRETENDERS, Pretenders, Real
- 17 8 BRITISH STEEL, Judas Priest, CBS
- 18 17 REGATTA DE BLANC, Police, A&M
- 19 24 SOMETIMES YOU WIN, Dr Hook, Capitol
- 20 21 ONE STEP BEYOND, Madness, Stiff
- 21 13 FACEDES, Sad Cafe, RCA
- 22 25 OFF THE WALL, Michael Jackson, Epic
- 23 18 BRAND NEW AGE, UK Subs, Gem
- 24 16 COUNTRY NUMBER ONE, Don Gibson, Warwick
- 25 28 GLASS HOUSES, Billy Joel, CBS
- 26 26 SNAP CRACKLE AND BOP, John Cooper Clarke, Epic
- 27 23 OUTLANDOS D'AMOUR, Police, A&M
- 28 — 17 SECONDS, Cure, Fiction
- 29 42 SOLO IN SOHO, Philip Lynott, Vertigo
- 30 — ANIMAL MAGNETISM, Scorpions, Harvest
- 31 22 TEARS AND LAUGHTER, Johnny Mathis, CBS
- 32 39 EA' TO THE BEAT, Blondie, Chrysalis
- 33 27 TELL ME ON A SUNDAY, Marti Webb, Polydor
- 34 69 SKA 'N' B, Bad Manners, Magnet
- 35 35 INITIAL SUCCESS, B A Robertson, Asylum
- 36 20 HEARTBREAKERS, Matt Monro, EMI
- 37 38 FIRST LADIES OF COUNTRY, Various, CBS
- 38 45 WILD HORSES, Wild Horses, EMI
- 39 68 GOOD MORNING AMERICA, Various, K-Tel
- 40 43 MARAUDER, Magnum, Jet
- 41 37 THE LAST DANCE, Various, Motown
- 42 32 STRING OF HITS, Shadows, EMI
- 43 30 SPECIALS, Specials, 2-Tone
- 44 34 DOWN TO EARTH, Rainbow, Polydor
- 45 36 WOMEN AND CHILDREN FIRST, Van Halen, Warner Bros
- 46 33 THE CRYSTAL GAYLE SINGLES ALBUM, UA
- 47 51 GET HAPPY, Elvis Costello, F Beat
- 48 41 THE WALL, Pink Floyd, Harvest
- 49 46 TOO MUCH PRESSURE, Selecter, 2-Tone
- 50 52 ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres in the Dark, Dindisc
- 51 47 SKY, Sky, Ariola
- 52 31 STAR TRACKS, Various K-Tel
- 53 — CHAMPAGNE AND ROSES, Various, Polystar
- 54 44 LOUD AND CLEAR, Sammy Hagar, Capitol
- 55 40 ON THROUGH THE NIGHT, Def Leppard, Vertigo
- 56 49 LIGHT UP THE NIGHT, Brothers Johnson, A&M
- 57 — BABY'S GOT A GUN, The Only Ones, CBS
- 58 48 SETTING SONS, Jam, Polydor
- 59 58 BAT OUT OF HELL, Meat Loaf, Epic
- 60 53 PARALLEL LINES, Blondie, Chrysalis
- 61 63 GREATEST HITS VOL 1, Cockney Rejects, Zonophone
- 62 61 WELCOME TO THE CLUB, Ian Hunter, Chrysalis
- 63 56 PERMANENT WAVES, Rush, Mercury
- 64 60 OFFICIAL BOOTLEG ALBUM, Blues Band, Arista
- 65 50 GOING STEADY, Sound Track, Warwick
- 66 62 LONDON CALLING, Clash, CBS
- 67 59 WAR OF THE WORLDS, Jeff Wayne, CBS
- 68 65 LOOK HEAR, 10cc, Mercury
- 69 54 NOBODY'S HEROES, Stiff Little Fingers, Chrysalis
- 70 — MIDDLE MAN, Boz Scags, CBS
- 71 57 CLUB SKA '67, Various, Island
- 72 64 GREATEST HITS VOL 2, Abba, Epic
- 73 75 HIGHWAY TO HELL, AC/DC, Atlantic
- 74 67 BEE GEES GREATEST HITS, Bee Gees, BSO
- 75 — STRANGE BOUTIQUE, Monochrome Set, Dindisc.

Compiled by BMRB/Music Week

SOUNDS PLAYLIST

Garry Bushell
BASS CULTURE, Linton Kwesi Johnson, Island
BUBBLES/WEST SIDE BOYS, The Cockney Rejects, EMI
STARING AT THE RUDE BOYS, The Ruts, Virgin

Hugh Fielder
GOING DEAF FOR A LIVING, Fischer-Z, United Artists
THIS IS SAM COOKE, Sam Cooke, RCA
THE MAGIC OF BONEY M, Boney M, Warner Brothers

Eric Fuller
CATCH THIS BEAT, Various Artists, Island
AFTER CHRISTMAS, Jackie Mittoo and Pablove Black, Studio One 12"
WARM AND SUNNY DAY, Barrington Levy, Cha Cha 12"

Pete Makowski
BREAKDOWN, Girlschool, live
STOP LIVING IN THE PAST, Craze, Harvest 45 B-Side
THE ZOO, The Scorpions, Harvest (from the album 'Animal Magnetism')

Betty Page
DO YOU DREAM IN COLOUR, Bill Nelson, forthcoming release (at last)
YOU NEVER KNEW ME, Magazine, track from 'The Correct Use Of Soap', Virgin
YELLOW SPOT, The Freshies, Razz

Sandy Robertson
LE CHAT BLEU, Mink De Drugs, Capitol
TEACH THE GIFTED CHILDREN, Lou Drugs, Arista import
ADAM RAISED A CAIN, Bruce Squeekyteen, CBS

Pete Silverton
THE LONELY SPY, Lori And The Chameleons, Korova 45
STRANGER IN THE HOUSE/A DRUNK CAN'T BE A MAN, George Jones And Elvis Costello, Epic 45
HOOK, LINE AND SINKER, Gloria And The Relations, Bonnie 45

Phil Sutcliffe
BASS CULTURE, Linton Kwesi Johnson, Island
SNAP, CRACKLE AND BOP, John Cooper Clark, Epic
FANDANGO, ZZ Top, London

IMPORTS

- 1 US RARITIES, Beatles, Capitol
- 2 MARTIN REV, Martin Rev, Infidelity
- 3 MONKEE MANIA, Monkees, Arista
- 4 200 MOTELS, Frank Zappa, United Artists
- 5 GROWING UP IN PUBLIC, Lou Reed, Arista
- 6 MARBLE INDEX, Nico, Elektra
- 7 TNT, AC/DC, Albert Productions
- 8 DREGS OF THE EARTH, Dixie Dregs, Arista
- 9 HALF MUTE, Tuxedo Moon, Ralph



- 10 LET THE MUSIC DO THE TALKING, Joe Perry Project, Columbia
- 11 NANTUCKET SLEIGHRIDE, Mountain, CBS/Sony
- 12 SUSIE, Terence Boylan, Asylum
- 13 I HAD TOO MUCH TO DREAM LAST NIGHT, Electric Prunes, Reprise
- 14 BOXED SET, Jimi Hendrix, Polydor
- 15 TRUE COLOURS, Split Enz, Mushroom
- 16 GAMES, Synergy, Passport
- 17 PAINKILLER, Krokus, Mercury
- 18 FRONT LINE, Elevators, Arista
- 19 CHAMELEON IN THE SHADOW OF THE NIGHT, Peter Hamill, Charisma
- 20 SNEAK ME IN, Lucifer's Friend, Elektra

Supplied by HMV Records, Oxford Street, London W1.

TEN YEARS AGO

- 1 SPIRIT IN THE SKY, Norman Greenbaum, Reprise
- 2 BACK HOME, The England World Cup Squad, Pye
- 3 ALL KINDS OF EVERYTHING, Dana, Rex
- 4 BRIDGE OVER TROUBLED WATERS, Simon And Garfunkel, CBS
- 5 DAUGHTER OF DARKNESS, Tom Jones, Decca
- 6 HOUSE OF THE RISING SUN, Frijid Pink, Deram
- 7 CAN'T HELP FALLING IN LOVE, Andy Williams, CBS
- 8 TRAVELLIN' BAND, Creedence Clearwater Revival, Liberty
- 9 NEVER HAD A DREAM COME TRUE, Stevie Wonder, Tamla Motown
- 10 I CAN'T TELL THE BOTTOM FROM THE TOP, The Hollies, Parlophone

REGGAE

- 1 MERRY GO ROUND, Jnr Delgado, Powerhouse
- 2 ONE LOVE, ONE JAMDOWN, Papa Michigan and General Smiley, 56 Hope Road
- 3 KILL NO MAN, Ranking Tayan, Roots Tradition
- 4 ROBE, Little John, Roots Tradition
- 5 BADNESS, Mikey Dread, Dread At The Controls
- 6 SKY JUICE, Big Youth, Negusa Negast
- 7 GAMBLINGS, Bunny Wailer, Solomonic
- 8 BLACK MAN STAND PAN YOUR FOOT, Welton Irie, South East Music
- 9 BAD BOYS, Tristan Palma, She Get Up And Skank



- 10 TRIBULATION, Gladiators, Studio One

DISCOMIX 45

- 1 YOU'VE LOST IT, Sugar Minott, Black Roots
- 2 MR CID, Barry Brown, Attack
- 3 NEXT TO YOU, Gregory Isaacs, African Museum
- 4 BALTIMORE, Tamlins, Taxi
- 5 MR OFFICER, Roman Stewart, Strong Like Samson
- 6 RASTA TRAIN, Doctor Alimantado, Black Ark
- 7 JOGGING, Freddy McGregor, DD
- 8 HAVE YOU EVER BEEN TO HEAVEN, Madoo, Cruise
- 9 WARM AND SUNNY DAY, Barrington Levy, Cha Cha
- 10 AFTER CHRISTMAS, Jackie Mittoo/Pablove Black, Studio One

ALBUMS

- 1 HAIL HIM, Burning Spear, Burning Spear
- 2 JACK RUBY HI FI, Various Artists, Clappers
- 3 A SONG, Pablo Moses, Island
- 4 DO RAY MEE, Barrington Levy, JB
- 5 PRINCE BUSTER'S RECORD SHACK VOL 3, Toots And The Maytals, Prince Buster
- 6 STRUGGLE, Bunny Wailer, Solomonic
- 7 PRINCE BUSTER'S RECORD SHACK VOL 2, Various Artists, Prince Buster
- 8 SERIOUS REASONING, Michael Prophet, Grove
- 9 ROCKERS ALMIGHTY DUB, Agravators, Clocktower
- 10 IF JAH SHOULD COME NOW, Rod Taylor, Little Luke

Compiled by Keith at Daddy Kool, Dean St, W1

EURO ROCK

- 1 PICTURE MUSIC VOL III, Eno, Rother etc, Sky
- 2 CHRONOLYSE, Richard Pinhas, Cobra
- 3 AFTER THE HEAT, Eno, Moebius, Roedelius, Sky
- 4 SONGS YOU'VE NEVER HEARD BEFORE, Music Werks, River Music Werks
- 5 MY TIME YOUR TIME, Straight Shooter, Sky
- 6 SELBST PORTRAIT VOL 2, Roedelius, Sky
- 7 SONNENLICHT, Tyndall, Sky
- 8 ON THE OTHER OCEAN, David Behrman, Lovely Music
- 9 RASTAKRAUT PASTA, Moebius, Roedelius, Sky
- 10 HOMAGE TO CHARLIE PARKER, George Lewis, Black Saint
- 11 KATZENMUSIK, Michael Rother, Sky
- 12 SKY YEN, Pete Shelley, Groovy
- 13 HANSTENKLORK, Metabolist, Drömm
- 14 MOVIES, Holger Czukay, EMI
- 16 TOLERATE MASS MURDER, Pop Group, Rough Trade
- 17 ODE TO MINGUS, Danny Richmond, Soul Note
- 18 STRANGE BOUTIQUE, Monochrome Set, DinDisc
- 19 TSUNAMI, Benoit Widemann, Ballon Noir
- 20 JILA, George Lewis And Douglas Ewart, Black Saint

Compiled by Projection Records (Distribution & Retail) Tel: 0702 J2281.

FIVE YEARS AGO

- 1 OH BOY, Mud, Rak
- 2 LOVING YOU, Minnie Riperton, Epic
- 3 STAND BY YOUR MAN, Tammy Wynette, Epic
- 4 HURT SO GOOD, Susan Cadogan, Magnet
- 5 HONEY, Bobby Goldsboro, UA
- 6 LET ME TRY AGAIN, Tammy Jones, Epic
- 7 THE NIGHT, Frankie Valli and The Four Seasons, Mowest
- 8 BYE BYE BABY, The Bay City Rollers, Bell
- 9 TAKE GOOD CARE OF YOURSELF, The Three Degrees, Philadelphia
- 10 A LITTLE LOVE AND UNDERSTANDING, Gilbert Becaud, Decca

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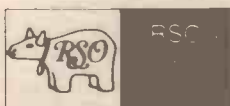
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Stab your back

GORY TORY: As a tribute to their Prime Ministerial namesake, those wild and wacky NWOBHM'ers Iron Maiden concocted the sleeve you see before you to accompany their soon-come live at the Marquee 'Sanctuary' single.

The bag rather tastefully depicts Margaret Thatcher meeting a gory end after committing the inhuman act of tearing down a Maiden gig poster. However, following real-life acts of violence against other pillars of society — Lord Home was recently belted by skins at Piccadilly tube station and Lord Chalfont was given a black eye by a closely-cropped youth down the Kings Road — band and record company have suddenly had second thoughts about the illustration.

So the sleeve you will see in the shops will have the Thatcher fizzog rendered unrecognisable by the strategic positioning of a 'black strip'. Bah! to that we say, anyone can

te!! it's not really supposed to be the lovely Maggie — there's no way she can have a shapely pair of pins like that, not by any stretch of the imagination.

Meantime Sounds scribe and Orpington's answer to Neal Kay, the increasingly gross Chris Collingwood ran into Iron Maiden the other night and discovered the band weren't too chuffed with recent Jaws coverage of their good selves, especially the old HM/punk crossover malarkey. Quothed bassist Steve 'Arri': "That punk tag was all the work of this bird at RCA, horny bird like, and she kept trying to make us 'go punk'. She tried to get us a gig at the Roxy. I think she even got our name printed on a poster, but we told her where to go. We didn't want nothing to do with it. She also got us included in a Sounds New Wave round up thing. We done our nuts when we saw it and wrote a letter in at the time." So now you know.

DAMNED TROUBLE: Spot of bother for The Damned the other week after their gig in Turin.

The next show was to have been at Cantu but when the band arrived there was no sign of the roadcrew. It later transpired that the crew, in a fit of white line induced fever and unbridled paranoia, had convinced themselves that the promoter of the gig was a Mafia chief who had something nasty in store for them, so they had driven to the Italian border without bothering to tell anyone, leaving the group stranded.

Indefatigable Rat Scabies says, "It got me out of some trouble with the Road Manager seeing as I'd smashed up a van the day before. It was a Communist plot to get the band out of the country. They don't want kids coming to the gigs with dyed hair and leathers. All the punters at our shows wore Led Zeppelin badges and had long greasy hair. We've been playing the arseholes of Italy. It's been like appearing at Aberystwyth University with no people there."

CLEAN UP MAN: Killing Joke bass player, Pig Youth — whose name is no accident — was zipped into hospital last Monday with food poisoning. The doctors decided he'd contracted said complaint from the general filth, grime and

decay inhabiting his clothes. Accordingly, the medical men took those clothes — including the white tux verging on dark brown — and boiled them all. Horror of horrors, Mr. Pig now has to face the world as clean as a scalpel in surgical ward. Presumably, he will celebrate his release and recovery with a day or two at a pig farm.

COUNTRY BOY IN TOWN: Inadvertantly left off last week's Butch Hancock review was the information that the two albums are only available at Oxford Street's Virgin Megastore.

ANOTHER FALLEN: drummer Mike Leigh has left the Fall. No replacement has been named yet, and Leigh is featured on the soon come live album.

PUTTING THE SKIDS ON JOAN BAKEWELL: new fangled Skids bass player and former Zone, Russell Webb, is now the fiancé of none other than Joan Bakewell's daughter. Just thought we'd let you know. Skidsperson Richard Jobson, meanwhile, was witnessed avec Webb playing demo tapes of new Skids material in a Glasgow nightclub recently.

SIMPLE FRIENDS: Simple Minds, who are currently setting about their third album, got on so well with the very talented and very wunnerful Gary 'Touch me and I'll scream' Numan that plans are afoot for them to do Numan's American tour as well.

Meanwhile, the band's management is understood to be worried about Derek Forbes' plans to get married in case it loses the band their 'teenybop' following. What 'teenybop' following?

LIFE IN A DAZE: Magazine lost two guitars when they played the Royal Iris ship in Liverpool last week without knowing anything about it. Until, that is, they turned up again in Scouseland a few days later and persons unknown turned in their missing

equipment. Mr Devoto, meanwhile, is having mucho guitar on stage on the current tour, including on a disco version of 'Feed The Enemy'.

STOP PRESS: Teardrop Explode's debut album is out on May 14th. The record was finished last Wednesday with extravagant plans for a party arranged at Rockfield.

JUST CAN'T SATISFY: Only a matter of weeks after their second honeymoon, premier London reggae artistes Aswad have made it known that they're unhappy at Island Records, and are seeking a home elsewhere. In Jaws opinion, any major company interested in a reggae group could hardly do better.

This news comes from the man with the longest dreadlocks on the Harrow Road, the original Michael Campbell.

WE NEVER: Only Ones manager Zena Kakoulli on the blower last week to inform us that Saxon's number one fan Ian Ravendale's scurrilous accusations that the Ones' were feeding taped applause and cries for more through the PA at their Newcastle gig were completely unfounded. "The day we do that," says Ms K, "Is the day we give up".

SHITTER: Hitmen's vocalist Ben Watkins was incarcerated on a possible drunk driving charge last week, and was forced to share a cell with a man who opened his bowels onto the floor. It is not thought that this was in any way intended as a comment on Mr Watkins' vocal abilities.

WACKADOO: New ish of obscurist fanzine Hot Wacks has all the stories you've been waiting for. You know — a history of The Cryan Shames, an article on The Association and a snip about Mike Nesmith's video disk.

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How I spend my retirement

STEVE JONES discusses the daily grind with TONY CLARK

WHAT happened with the group you were forming with Jimmy Pursey?

That just all fell through right, because he's too big headed. I thought it would be a good idea at first, but when we got to know him and we were in the studio with him, I dunno, he's like he just thinks of himself all the time, you know what I mean. He's got a big mouth, and I couldn't handle that again.

So we decided to do it by ourselves, cause I think we don't need him anyway. He ain't the same sort of person as me and Paul, he makes out he is but he ain't at all.

He was worse to work with than Johnny Rotten I read somewhere.

Yeah, he's similar, but in a different sort of way.

Are you going to form a new group then?

Yes, we've got our bass player already, he's really good. But I don't know whether to get a new singer, or I just sing.

Who was it that played bass when you were with Ronnie Biggs?

Oh him, that was just some actor, he couldn't be our bass player, he didn't play on the record.

What, 'No-One Is Innocent'?

No, I played on that, I played all the bass on 'Never Mind The Bollocks', everything. Sid never played, he couldn't.

What was he in the group for then if he couldn't play, was he just for show?

Who Sid, he played like, well he just couldn't play you see. We wanted him in the group because he came to all our early gigs, and we knew him, and he looked good. That was the main reason, because he looked good.

The 'Rock 'N' Swindle', are you still living off of it?

What do you mean, money? No, we ain't making no money. Everyone thinks we're fucking millionaires or something. All the money we ever made under the name Sex Pistols just goes to this official receiver, cos Rotten took Malcolm to court, he got blown out of it, Malcolm. And they got this bloke in called a receiver, and he's got to take care of all the money. So any money just goes to him to pay off other people. We don't get none.

What is the film about? It's about the four of us, really. There's a lot of early live gigs,



CHEERY STEVE attempts to disfigure Banshees' manager Nils Stevenson

Pic by Stevenson

it's just like a documentary and sort of acting. It's just really funny, Sid's in it, he sings 3 songs, I sing 2, you know that one 'Lonely Boy', I'm shagging this bird, I'm dressed up as a detective looking for McClaren or some bollocks, and 'Friggin In The Riggin' is in it. Biggsy's in it, he sings 'Belsen' and 'No-one Is Innocent'!

You do a bit of producing don't you?

Yes, mainly for small groups

like The Wall. I can produce for anyone really because I'm not under contract with Virgin, which is good.

What did you think of Sid dying?

I was a bit upset, because really I liked him. But I knew it was going to happen sooner or later because he was just out of it all the time. He just used to take too many drugs and get out of it.

All the people I spoke to said

he was a really good bloke.

He was, it was just that bird that fucked him up. That Nancy, she was the prat, she really was. You see Sid really liked her, loved her I suppose, but if he never met up with her I reckon he would still be alive today, he never used to take any sort of hard drugs, it was her who turned him onto them.

But he was a right joker you know, he just used to do anything to annoy someone,

you see he was really a shy person, but was only like crazy when he used to take drugs, he was really a shy bloke. He wasn't the same bloke. But he had to live up to his name all the time, he used to get people coming up to him saying 'you're Sid Vicious, and you think you're tough and that', so he had to prove himself all the time.

Who gave him that name then? Oh, Paul thought that up.

Everyone says that Malcolm thought it all up. That's a load of bollocks, he was a good manager but he didn't do all he made out he did.

What do you think of all the new punk groups around now? Like who?

The UK Subs.

Charlie Harper, he's alright, but I think the Ruts are better, mainly because I know them, Skids are alright, but I like the Ruts.

Like mods, what do you think of all that?

Oh, I really do hate all that bollocks, you know. All dressing up in suits, they look like fucking bank clerks. It just ain't nothing new, it's all been done before.

People said that about punk.

Yeah, but that was new and everyone knew it, they started something new. But what they are doing with mods is just going back, I don't know, I just think it's fuckin' stupid.

Scooters, fucking hairdryers more like. We went up this studio last night to meet Pete Townshend, he wanted us to play on his album. I think he's a bit past it, they were right old sappy songs anyway.

What about the Jam?

That makes me laugh, because they started when we started, and no one took any notice of them then, but all this mod crap is in.

I used to think they were really good.

Yes, they were good. And who were those other fuckers on TOTP, the Merton Parkas, what a load of balls that record is.

They are the type of group you get on New Faces. It's the sort of music your mum and dad like, and that's fucking terrible.

(Reprinted from 'New Rose' fanzine)

FIRST THINGS LAST

After Cheap Trick's 4th album, you should be ready for their 1st. It's called 'Cheap Trick' and it's out now.



Cheap Trick EPC 81917 Also available on cassette.

HOLLYWOOD H I G H S BY SYLVIE SIMMONS

CLASS CONSCIOUSNESS: If the Pretenders should ever find the strain of thinking up different excuses for not giving interviews on their 40 city US tour too much for the old brain cells, they should go and pick up a few tips from Rachel Sweet.

Rachel cancelled the lot, claiming that because she's still a minor (not 18 till July, and even then not old enough to drink in Los Angeles, shame) she has to spend at least three hours a day on her education. She was last seen by the side of a hotel pool with a tutor and a copy of 'Midsummer Night's Dream'. Meanwhile brother Dan, the stage manager, practised his theatrics backstage at the Roxy in San Diego during a screaming dialogue with the drummer of opening act The Cretones, which almost came to blows over the matter of soundchecks etc etc.

BURN TO RUN: By the side of another hotel pool not too far away, Bruce Springsteen has been pondering how long he can put off his next album (slated for August at the moment) which he's mixing in an LA studio. Those who can't wait for a little bit of Bruce (which includes a bunch of LA university students who've been demonstrating in the hope he'll come and play there, if they don't all get drafted first) can hear him crooning in the background on 'Endless Nights', a track on the upcoming Graham Parker elpee. The two got together in New York when mutual producer Jimmy Iovine played matchmaker.

LOONY TUNES: A nameless female student at Claremont College in California had a nervous breakdown while listening to the album by Washington new wavers Urban Verbs. Her doctor, who obviously hadn't heard the album or he wouldn't be so heartless, prescribed that she listen to the record ceaselessly as part of her therapy as a way of confronting what pushed her over the brink.

Urban Verbs, incidentally, have gone one step further than the old Beatles chuck-a-jelly-baby obsession and throw Chinese fortune cookies into the audience during their gigs. Confucious he say, well you got to do something to make it interesting.

MEAT AND VEG: Talking of Chinatown, at Madame Wongs the other night during a set by the Tattooed Vegetables, a woman in

Fast bottle out

FINAL CALL: Garry Bushell has now finalised the line-up for the Earcom that Fast challenged him to compile after his vitriolic slagging of Fast's own feeble efforts. It reads: Peter And The Test Tube Babies (Brighton), Splodgenessabounds (Peckham), The 4-Skins (Barking), The Exploited (Edinburgh) and the Postmen (Custom House).

Said Gal: "Sounds has yet to

hear from Bob Last about the project. Less patient people might have assumed Fast have bottled out. No matter, we reckon the material is so strong if we don't hear from them by this weekend we'll bring it out on another label."

FAMILY FAVOURITES: Heard moaning about the new Cockney Rejects single -- a particularly painful version of 'Bubbles' -- one Fred Geggus,



BRUCE SPRINGSTEEN: 'no new album ready' shock

the audience peeled off, leapt onstage (not that difficult, it's only 6 inches high) and started accosting the lead Vegetable, apparently an old friend. But before he had the chance to do a Bruce Woolley with the young stripper, an irate Madame Wong had the woman removed, a fate which subsequently befell the band, who are banned henceforth from the upright club.

Also at Madame Wongs, Gary Valentine and the Know have been filming for an upcoming television movie which should be

father of Mick and Stinks.

Said Fred: "It's a beautiful song and they've ruined it. Where's the melody? Where's the second verse? I can't see it doing anything." Grandad Jack Geggus, Hammers goalie 1914, is turning in his grave. Meantimes the obviously distressed WHUFC have put out the team's disco version of the song, which made the Top Twenty back in 1975. A bit of a rip-off our soccer correspondent reckons, as it's a different team line-up now.

YAAAWWN: Magazine previewed their new live boredom last Saturday on a boat floating down the Mersey. Liggers included Budgie and Severin from Siouxsie's crew, the ubiquitous and iniquitous Tony James and Billy Idol of Gen X and a member of Slaughter.

MADDER THAN THE REST: Luvly cockney skasters Madness made a touching donation to the mighty Sounds staff last week in the shape of two silver discs, one for sales of over 60,000 for their delightful debut album and anuvver for over a quarter of a million copies of 'One Step Beyond'. Fanx chaps.

Meanwhile the wacky wags joined Sham 69 and the Undertones in an advert for the English Tourist Board in the Sun last week plugging sailing, free-fall, and mountain climbing (and other activities from the ETB's Activity Holidays book) in preference to mindless rucking.

Say the bands "None of us wants to see any more violence. Whatever our music's about, it's not about fighting each other. If you want to prove something, why not check out what's in the Activity Holiday Book."

Right on, bruddas.

THIS WEEK'S FUNNY: Whaddaya call four Catholic Mods? Quadrafenians.

UNIVERSITY CHALLENGE: Further to the Bad Manners/Kiss tongue measuring challenge, Mr Fatty aka Buster Bloodvessel aka Doug Trendle has issued a new statement to the effect that it's all very well for Gene Simmons to claim his tongue's as long as his, but, and here's the crunch, can he do ballet with it? Fatty claims he can with his fleshy protuberance and indicates his willingness to demonstrate the skill to anyone who buys him food or drink.

RIDING FOR A FALL: English Subtitles have actually singed up ex-Fall drummer Carl Burns to their ensemble.

called High Time -- heard of spaghetti westerns; this is a noodle drama. They were shot playing some new songs live -- something they've already done for the film American Pop. The band will head for England some time in May.

Round the corner at the Hong Kong Cafe, Billy Burnette (son and nephew of Dorsey and Johnny) played his little heart out to record co. people with big chequebooks -- he's on the verge of a major deal. Seems he so impressed the local constabulary that a couple of cops went backstage to congratulate him on his performance/see if there was anything around to nick him for. Burnette was the opening act for the Pretenders gigs at the Civic last week.

The Pretenders, incidentally, did a record-company-grope-gig at the Palomino where people packed in to help aid the United Indian Development Association, which helps in Indian cultural affairs, business and political awareness (so reads the press release). And James Honeyman Scott helped the Rats out on stage during a couple of their endless encores at the Hollywood Palladium.

BEBE LA STRANGE: After recording a couple of oldies with most of the Cars as her backing band, Bebe Buell now plans to record an album full of obscure old cover songs, which she plans to call 'Covers Girl'. DJ Rodney Bingenheimer's compilation album of local bands that he's featured on his KROQ radio show, 'Rodney on the ROQ', looks like being ready in June, featuring 12 little dollops of California new wave including UXA, Rik L Rik, Adaptors and Simpletons. Bomp Records, who have yet another subsidiary label called Quark which will stick out singles by the Dadistics and the M&Ms, will release its second new wave compilation elpee, 'Waves Volume 2' on black vinyl, next week.

More exciting is the upcoming elpee by locals X, produced by Ray Manzarek and due for release this month by Slash Records. Exene, the frontperson, and John Dee tied the knot down in Mexico over the easter holidays and threw a reception in the streets of Tijuana that turned into a battle in which a bunch of people had their flickknives confiscated and got chucked in jail.

BACK TO WORK: Oldies Johnnie Rivers, Allan (Hollies) Clarke and Delbert McClinton have landed new record contracts with RSO, Asylum and Epic respectively. Captain Beefheart has come out of seclusion (a trailer in the Mojave desert), stuck together a band and is working on his first elpee since 'Shiny Beast (Bat Chain Puller)' released here two years ago.

McGuinn and Hillman have half completed another album, would you believe, and they're going to be produced by the men who helped Dylan on his Born Again smasher, Jerry Wexler and Barry Beckett. The only hope for them is that McG and H are apparently working quite closely with local band the Textones (Byrds fans every one) to come up with ideas for new material.

And ex Dictator Handsome Dick Mantioba is out of the dole queue. He's landed a job driving the truck for Steve Forbert's road crew.

The Bushboys -- the band that stuck gig posters in the kitchens of all Hollywood's best cafes -- have landed a contract with Arista Records.

SOX AND PILS AND ROCK AND ROLL: On the day of their first US gig in Boston, John Lydon went to see his first ever American baseball match. As he watched the Boston Red Sox sail home to victory, Lydon was seen to consume four hot dogs and eight beers. And he didn't even make a mess on the stage.

Interview Snakes and Lovers

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GRACE SLICK tells her old acid stories to SANDY ROBERTSON

FRANK ZAPPA once said I believe, that today's revolutionary is tomorrow's boring old fart. Grace Slick may be living proof of that axiom on record, but sitting in her suite in The Inn On The Park, one of London's better youth hostels, dressed in a functional but chic set of threads (as befits an ex-fashion model) she comes across as someone still very much on the case.

As I'd entered she'd been telling the last lot of interviewers about the time she almost got to drop 600 tabs of acid in President Nixon's coffee, punctuating each detail with one of her famous penetrating stares.

Ms Slick is here to promote her new album, 'Dreams', a somewhat uninspiring collection of tortuous vocal romps offset with orchestral manoeuvres of unbridled pomp. I'd noticed her earlier that afternoon, chatting amiably with the MD of her record company, RCA. Surprised, I was, always having pictured the lady as the fiery, loudmouthed psychedelic punkness of her Jefferson Airplane heyday.

"It depends whether I'm drunk or not. I'm real pleasant sober, and then it's like Jekyll and Hyde". Slick's fondness for the bottle, in fact, led to her exit from Jefferson Starship in 1978 after she made Nazi salutes to a German audience and went so far as to pick the noses of some rather shocked young fraulien in the front row. When the Starship failed to show at a subsequent date on the same tour the punters trashed every piece of equipment they could get their hands on. She explains her love of alcohol. It ain't the taste. "It brings out a radical personality that's occasionally entertaining, very aggressive, you can get things done real fast by just steamrolling through a room, or a town... you just don't care".

NOW GRACE seems to have seen the error of her 'fuck you' ways.

"I thought that a human being is capable of being totally alone. It's not true, I need other people". This kind of public soul-searching has inspired a rash of 'human interest' magazine articles, a hardback biography and, dare I say it, much of Slick's latest album. She's even been doing US talk shows like Dinah Shore and Merv Griffin. Doesn't this clock in about a million miles from the San Francisco hip idealism of the 60's?

"Yeah, I think we thought that certain stuff could go on forever. There's nothing that can go



Pic by Chuck Pullin

GRACE attempts very poor Gene Simmons impersonation

on forever... I was appalled when the San Francisco ethic didn't mushroom and envelope the whole world into this loving community of acid freaks... I was very naive".

Commerciality reared its ugly head?

"As soon as you sign to a record company you're commercial... RCA, at the same time they're putting out Jefferson Airplane records saying, Up

against the wall, motherfucker'... they're also making nuclear warheads. And we are working for RCA". She assures me this doesn't bother her any more. "We don't have to do anything about the United States. The US government's falling apart all by itself... we can't even land on the goddamn runway in Iran without hitting each other, you know what I mean?"

After the German fracas she was out of the

Starship.

"They're hippies, they're from San Francisco, they wear Levis and they're sweet and they smoke dope and everything, they aren't like that. They aren't Sex Pistols and they aren't Kiss... that kind of behaviour really appalls them... I thought, 'Fuck this, I'm gonna quit the whole music business, the whole music business is down the tubes... the business is fucked up, I'm fucked up, the band's fucked up, I'm gonna quit!' Thought I'd be a housewife for the rest of my life. Which is a laugh. Tried that for about five months, Oh God!"

Gracie sees her new album as beyond categorisation.

"I refuse to do what's popular. I'm not gonna do any disco, I'm not gonna put spikes on my ears and pretend I'm new wave or punk or whatever... RCA tried to put out a single from it, which is called 'Seasons', and it bombed! Nobody could figger... it's Russian, pre-war, German loony-tune song... the next album's gonna be like a wrecking ball!"

Actually, we at Sounds thought the present LP, with its confessional, post-alcohol I-did-it-my-way anguish content, was a bit in the mode of, er, Dorothy Squires!

"That's possible... that is a period of time in my life where I am doing melodrama... This next album is a whole different thing... that's one of the reasons I went solo, because I can't stand imitating myself all the time, let's sound like Jefferson Starship over, and over and over."

THERE WERE a lot of daft rumours awhile back that Slick was going to be working with Gene Simmons, boss of teen titans Kiss.

"Yeah, that got garbled. I met the producer and the guy who wrote the title songs from 'Dreams', 'cause Gene Simmons called and said 'I'm recording a solo album, come on down to the studio'. So Skip and I, my husband and I, went that night... so I met those people through Gene, because they were hanging out in the same studio".

"I don't know what they're doing right now, but my daughter, who's 9, thinks they're fantastic, but I think they're good, and I also like Walt Disney's Fantasia..."

Yeah. But can you imagine seeing Kiss on acid?

"Yeah. Anything is amusing on acid". Grace, who never lived in a hippie commune because she always needed a room of her own, hasn't taken any acid since 1974. Meanwhile, ex-hubby Paul Kantner and his all-new Starship crew are raking in the big bucks.

Doesn't mean a shit to a tree.

SANDY ROBERTSON



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Sounds (Geoff Barton) 1.12.79

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- 10th Gravesend - Woodville Halls
- 11th Norwich - St Andrews Hall
- 12th Bradford - St Georges Hall
- 13th East Retford - Porterhouse
- 14th Manchester - Apollo
- 15th Hanley - Victoria
- 16th Abertillery - Metropole Theatre
- 17th Leicester - De Montfort Hall
- 18th Portsmouth - Locarno
- 19th Birmingham - Odeon
- 20th London - Electric Ballroom
- 21st St Albans - City Hall
- 22nd Plymouth - Fiesta
- 23rd Cardiff - Top Rank
- 24th
- 25th
- 26th
- 27th
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May 15th London Marquee

May 16th London Marquee





PIX: MIKE LAYE

STINGS THAT GO CLUMP IN THE NIGHT

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OFFEN SCHENKEL! The Scorpions are midway through a tour of their homeland, Germany or Chermany, whatever. The group's new album has just entered the charts at 30 back in Britain. So I'm flown over to Stuttgart in order to check things out.

Meanwhile back in Covent Garden, Bank Holidays and other absurdities make it imperative that this Schnapps-sodden scribe knocks out a story in record time. With a typewriter being repaired and a brain pickled in Kraut shoe polish, I find myself cracking and tapping away through the midnight hour determined to convince you that this bunch of Deutschland live wires are one of the finest HM acts I've seen this side of the Eighties.

Get the picture? The Scorpions are huge in Germany, which you might think would be pretty obvious, like saying Arsenal have a good following in Finsbury Park, but this is not the case as will become clear in the interview section of this featurette.

Ulm is where we base ourselves and it's, uh, sort of a Teutonic equivalent to Ealing Broadway, i.e. everything shuts at 10.30, one can wet the whistle up until midnight but that's about all. If I'd gone to Munchen (Munich, you heathens) then judging by the group's various threats my proboscis would be in need of a re-bore along with other parts of my pristine physique. No matter, I haff come to work, check out ze gruppen, ja?

The first gig is at the Donehalle which is about one hour away from the aforementioned Ulm. Big and sweaty, full of denim clad HM fans and the occasional biker milling around, it doesn't look that much different from back home. Can't smell much Bob Hope and the venue doesn't sell booze, so most of the kids have bought a sufficient amount of some local hock with them.

THE SUPPORT group, Lucifer's Friend, are already onstage and prove to be quite interesting purveyors of HM pomp rock,

two keyboards an' all. The stalls around are cluttered with Scorpion paraphernalia, belt buckles, posters and fanzines. The audience is quite receptive, throwing the occasional firecracker, usual stuff.

We shoot off to a local boozier and by the time we return the Scorps are about to come on and the Halle is transformed, the seething throng making a noise similar to a football crowd (don't mention the World Cup, hee hee) doing its pre-match ritual.

In a burst of flame and thunder the curtains part and we're off. The group go straight into 'Lovedrive', riffs of a thunderous nature bludgeon you into submission, they come courtesy of Rudy Schenker and Matthias Jabs. Close behind anchoring the sound, musical meat merchants Francis Buchholz (bass) and Herman Rarebell (drums). While all over the show we have whirling dervish vocalist Klaus Meine, diminutive in stature but with an awesome set of tonsils all the same.

This paired with an astounding light show (the crew was half inched from Aerosmith, who coincidentally have the same stage set up) make it one of the most powerful shows I have seen in years (the next night was even better). They are high energy, I dunno what sort of batteries these chaps run on but I could do with a set right now.

Backstage, the dressing room looks like a proverbial sauna. The band, all clad in strides of an organ crushing nature, look delighted with the exception of Matthias who is a pale, crumpled heap sat in the corner, head in cupped hands, due to an ailment which struck him down prior to the show.

After the gig we head back

PETE MAKOWSKI AND M★T★L M★Y★★M GERMAN STYLE IN THE FORM OF THE SCUTTLING SCORPIONS

to the hotel and find solace in the form of a pool table. As the alcohol is imbibed with regular gusto (Schnapps with litres of Hun bier as a chaser, a combination which shall be christened as 'Never Again') the game gets more ludicrous and by the time we are joined by a jovial Mr Rarebell (who'd downed a fair portion of Reisling) the scene is scattered with bodies with maniacal glazed eyes clutching sticks collapsed over the table unable to distinguish spots and stripes.

HERMAN CAN speak English quite fluently, he lived in Britain for about six years and was on good form tonight announcing his love for the Pretenders:

"Chrissie Hynde is the best writer so far, I like her much more than Blondie," said the man of muscular proportions. "She is a really honest woman and I love honesty. The kids nowadays are not stupid, they don't want to hear bullshit. I knew when I was 14 what was happening, my parents were divorced, I knew exactly how the world was. And Chrissie says, OK, you stick your ego, your prick in me, and I tell you what I want you to do with it. I don't think kids want to hear it from a man's point of view because it's been done too many times before. Chrissie

**CONTINUES
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SCORPIONS

FROM PAGE 14

tells them nowadays there's nothing wrong with a woman telling a guy I wanna be fucked like this and this. I like that."

Not the regular rap one would expect from your average macho whip wielding silver studded rock artiste, huh? Herman does admit to writing the lyrics to the Scorpions' 'dirty songs', but at the same time he's a surprisingly astute dude and it was decided in an alcohol ravaged state of mind to go up to my room and attempt an interview.

The Scorpions story begins in Hanover about eight years ago, where the group was formed by Rudolph Schenker and Klaus Meine, featuring Rudy's brother Michael Schenker. At that time the local tastes were more inclined towards the electronic bleating of bands like Kraftwerk, which drove Herman, who was playing with local bands on the other side of Germany, out of the country.

"I didn't want to do Kraftwerk music. At that time there was Amon Duul, Tangerine Dream and Can, they were great musicians doing something different, I like it but it's not something inside of my heart. I wanted to do hard and heavy rock and I had to move out of the country to do that because there was no-one at that time in Germany who would play it. I didn't know about the Scorpions at that time, if I knew about them I would have joined them then. Michael Schenker felt the same, he was heartbroken that no-one was into heavy rock. So when UFO came over they nicked him."

HERMAN'S WILD romance with rock began with the Yardbirds. "They fascinated me. After that Jimmy Page got together Led Zeppelin and they fascinated me even more, then came Taste and Deep Purple and in 1970 I knew that was what I wanted to do, and there was no-one in Germany who wanted to do that. The only alternative was to get out and go to a country where they played that music, which was England. Even in England things were changing, there was jazz, punk but I knew it could happen again. When the punk thing started I said to the punks, when you learn your instruments you're gonna turn to heavy rock, and it happened.

"I'm a rock and roll musician and I live for it. It's not for the money, we've never done it for money because we were poor for many years. We've only been successful for one-and-a-half years, after 'Lovedrive', but we would never compromise and play dancing music, we could earn good money doing that but what are you going to do with the money if you're unhappy inside, huh?"

Herman's heavy metal convictions led to a period of redundancy in England, apart from a brief stint with ex-Nice bass player Lee Jackson which never came to fruition. He eventually met up with former Steppenwolf/Detective guitarist Michael Monarch and the two along with a bass player who is now with New England formed a group called Torg that almost signed up with Robert Stigwood.

"But nothing came together because of business reasons, Stigwood pissed off and the group gradually fell apart and again I have no gig."

It was through Monarch that Herman heard that Scorpions were looking for a new drummer. He auditioned and soon found himself a resident of Hanover.

The Scorpions write coherent lyrics and they

strongly believe that English is the international language. It was fascinating watching a German audience singing along with them.

"You know why they know the words so well, I tell you. After the war the American soldiers who stayed here screwed the German chicks and the kids pick up the language. In rock and roll there is only one language and that's English. We don't want to be a band who are just big in Germany, we wanna be big worldwide. If we sang German in England they wouldn't understand us, they'd be too lazy to learn the language."

THE BAND eventually broke through internationally with their live album 'The Tokyo Tapes', which as you can gather by the monicker also cracked the Japanese market for them.

"It took us years to be big in Germany, because German people don't accept bands coming out of Germany, y'know the prophet doesn't mean anything in his country, we had to go to Japan to prove ourselves."

From there things snowballed and recently the group have conquered America ("Only 32 more States to go") and along with AC/DC are one of the top drawing acts in France, which surprises Herman for more personal reasons.

"What surprises me most is because we are German, 'cause you know our fucking history. There was Hitler in the war screwing them up. The British bands come over here putting on German gear, it makes me laugh, what do they think they are doing bringing another Hitler back? It is interesting for them if they come from England and America, they come and play little Hitler because you have all that shit on English TV, you are polluted by those movies telling you Germans are all bad.

"OK, there is a helluva lot of bad German people, but I tell you six years I lived in England I met a lot of bad people as well. I don't give a shit about borders because they don't exist. All we wanna do is play good music and give those people a good time. People who believe in borders don't get anywhere. Our planet is very small, go out at night and look at the sky, then you know what's happening. There's a million planets out in the system and so why do we believe in our little countries, our little egos? What for? Rock and roll is the international language. People know what you mean all over the world.

"OK we've got a bad



past, it doesn't matter any more, we were born behind that time. I tell you I couldn't give a shit about borders, we could be Europe as a nation, America as a nation, one day it will be the world as a nation.

"I remember in England we'd get stoned and they'd have German war movies when I was with Steppenwolf people. One night they shook me awake and said 'Hey Herman — look, the Germans are winning'. It was a rare exception. If you travel a lot and travel fast you realise there are no borders. There's no difference because you go on stage and people cry, shout and wanna have a good time and that is something positive. Why don't they have this positive attitude against borders where there's a custom guy who wants to know your name,

where you come from, checks your gear to see if you have coke, dope or whatever? It's political and the rich people live by it."

BY NOW we are bleary eyed — y'know, The Smoker One Drinks syndrome — and I find myself fascinated and intrigued by Herman's rambles. He answered questions which I never dared to ask. As he made his exit he turned round and concluded the evening by saying:

"Don't forget that people have changed here over the last few years, watch the kids tonight and tomorrow, they're wild like in America. They have no complexes. At the beginning we had complexes 'cause we

were thinking, would they accept us as Germans? Nowadays they don't care, they accept us, they say, 'OK, they are German, but they play great heavy rock and roll'."

Next day we go to the Haldenburg Halle in the group's coach where they initiate me with my first viewing of a blue video, featuring humping Krauts in shorts, braces and feathered tiffers coming out with classic lines as "You like my Bavarian length?"

The gig is a riot compared to the previous night with the audience stomping and clapping along to AC/DC coming out of the PA.

Matthias is still sick, but as the gig gets closer he starts to look healthier. In fact the whole band go through an almost primitive workout before getting on stage and, you know what, they almost look nervous.

Once on the sawdust it's a different kettle. Rudy with his almost obligatory Flying V starts every number and is the best HM rivvum guitarist this side of Iran. The almost Framptonesque featured Matthias proves himself a worthy successor to Mike Schenker and Rarebell is one of those pounding drummers with an endless source of fuel. The show features five numbers of the new album — songs like 'Don't Make Promises (Your Body Can't Keep)' and the demonic title track 'Animal Magnetism'. Visually and musically it surpasses my wildest expectations.

The band are only doing six dates in England this time round and won't be playing London, but fear not, oh bangers of thy craniums, Scorpions will be returning for a fully fledged tour in Autumn.

This is one invasion to look forward to, ja?



SCORPIONS (from left): Rudolph Schenker, Francis Buchholz, Klaus Meine, Herman Rarebell, Matthias Jabs

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Album Did.4

The Monochrome Set

AND THEN THERE WERE THREE

...or is it four?
HUGH 'Going blind for a living' FISCHER-Z braves Spanish tummy and topless bars to probe the Fischer-Z enigma

"IN EUROPE it could be something of a problem but in England what have we got to lose?"

John Watts, guitarist, singer and writer of Fischer-Z, is explaining his decision to tour Britain as a three-piece band, without the keyboards that some people would reckon to be an integral part of their sound.

The fact that we are having this conversation in a hotel bedroom in Madrid in the hazy aftermath of three sell-out gigs at Madrid University reinforces the point. In the UK, Fischer-Z are nowhere, despite album sales that some of their better-known contemporaries would be only too happy to be able to sniff at, including some that have graced the front page of this illustrious organ.

But over on the Continent the band's reputation is high. OK, so selling out gigs in Madrid may not be such an impressive deal — if you, me and a couple of mates were to form a band and go to Spain we'd probably draw a crowd just on account of our nationality — but the throng of jostling Spaniards banging their fists on the stage and monitor cabinets at each of Fischer-Z's university gigs were chanting every line of 'The Worker' and 'Remember Russia' along with John and letting their latin expressionism get the better of them during the new single, 'So Long'.

And in northern Europe things are even better. In Belgium they rank on a par with the Police and they've just headlined a big open air festival in Holland above names that in Britain they'd probably be supporting.

THEIR LACK of success back home is down to a number of factors, some of them self-inflicted and



FISCHER-Z (from left): John Watts, Steve Liddle, Dave Graham

some down to the vagaries of the British rock scene over the last couple of years. Identity, or rather the lack of it, has certainly hindered their progress.

There was a misguided attempt to project them as 'psychology-students-turned-rock-musicians' which was as unwise as it was inaccurate. But together with their deliberately confusing first album 'Word Salad' ("The songs made sense individually but there was no connection between them — that's why we called it 'Word Salad'," explains John) it meant that anyone wanting to investigate the band was going to have to make some effort. And while the band have played a lot around Europe they're never really put themselves about at home as

much as they should have done.

But despite numerous imperfections and an unadventurous production, 'Word Salad' contained half a dozen songs of outstanding quality including one of the best singles not to make the charts last year, 'Remember Russia' (for which all credit must go to the BBC who totally misunderstood the lyrics and wouldn't play it).

The new album, 'Going Deaf For A Living' amends most of the faults of the first and brings out their reggae influence without allowing it to dominate. The proportion of fine songs rises to something over 80 per cent and whenever I've put a cassette of the album on someone has inquired about its identity within the first couple of tracks, perhaps the most encouraging sign for them.

As a songwriter John Watts is perceptive and clever with words without aiming too far above your head or your groin. He's also got a sharp sense of melody and catchy hooks. He wants most emphatically to be a rock and roll star but that doesn't prevent him from being a most amenable and engaging human being — a rare combination.

Before I took advantage of a ticket to Madrid to check out the band's progress I was told that the original keyboard player Steve Skolnik had left the band and that the remaining trio, Watts, Steve Liddle on drums and Dave Graham on bass, had been joined for this tour only by session keyboard player Graham Plieth.

But no sooner had I linked up with the band at their sound check before the first night in Madrid and been regaled with tales of woe from their two preceding Portuguese concerts — the truck containing all their equipment was stranded on the Franco-Spanish border while customs officials took a five-day Easter break — than John Watts 'dropped the big one' by

announcing his intention to tour Britain with just Steve and Dave.

WHICH BRINGS us back to the opening paragraph. Over a hurried pizza before the first concert John fills me in on the changes the remaining trio have gone through and Steve's departure.

"Steve, Dave and I have always played in bands and our attitudes are along the same lines. Steve was actually a classically trained pianist who I met at University and brought into the band when I formed it. Musically he enjoyed it but he never really shared the attitudes and aspirations of the rest of us.

"If you're going to make it in rock and roll you've got to get into the attitude and lifestyle but Steve never could and a gap opened up between him and the rest of us. I was caught in the middle because I'd brought Steve into the group but I found myself siding with Steve and Dave. Once the split became three against one there was only one possible outcome."

The 'outcome' didn't finally happen until after the band had recorded the new album although everyone could see it coming some way off. What clinched it was John's desire to feature more guitar on the second album.

"I deliberately let the keyboards dominate on the first album and I wanted to change the emphasis on the second. That meant Steve was playing a more subordinate role and he couldn't put in everything he wanted. That brought matters to a head."

The relationship between John, Steve and Dave has realigned itself in the wake of Skolnik's departure and musically it's made them much tougher although at the same time the songs are more fluid whether they're cruising with reggae rhythms or suddenly

slamming the instrumental gearbox into second for a burst of frantic energy. The impact is more direct and is likely to get more so once they're out on their own. Which will do them no harm at all.

Steve and Dave have each worked out their own foil to John's animated leadership — Dave, who looks quite a mod these days but the length of his hair when he first joined is a closely guarded secret, is a quiet steadying influence while the more schoolboyish looking Steve is more voluble and likely to react quicker. And John revels in their new kinship as much as his own spokesmanship.

HE'S ANXIOUS to communicate, whether it's to the audience, the DJ on Radio Espana who's a regular vinyl junkie and wants to know about different pressings of their album in England and America, me, or the troupe of Spanish journalists who turn up for a press conference on the second day who are concerned to categorise the band within the rock spectrum.

John gently leads them onto broader ground but they are soon pinning him back with a 'Regatta De Blanc' tag for their own tidy mental cupboards.

"Of course reggae has been an influence on us but we have plenty of other influences which are just as dominant. And as far as reggae goes we've simply adopted the rhythm every now and again. We haven't really touched the style much."

'The phenomena 2-Tone' (as it's called out here, Madness having paid a quick visit a couple of weeks earlier) brings forth some sharp criticism from Mr Watts when the Spanish journalists seek enlightenment. "I'm dubious about all this revivalist stuff. We need to start thinking more constructively than that."

Naturally they're pretty hot on lyrics out here and

'Remember Russia' is analysed with a student-like fervour. John explains that it means simply what it says.

"But I'd like to go to Russia. I'd like to play there and see what sort of a reaction we'd get. I'd play almost anywhere except Iran but that's because my wife's Persian."

The evening's two gigs take place in an enthusiastic atmosphere that's rampantly contagious. After the second gig the general consensus in the band is that it's one of the best gigs they've played. They return all the energy they receive with interest and John's knees buckle backstage after the first encore — a punk arrangement of Cat Stevens' 'Moonshadow' which blows a thousand Spanish minds before breaking into the lunatic 'limbo' from the second album. But he recovers to return for another.

THE POST GIG frivolities take in a blisteringly noisy new wave club as well as thirty bizarre seconds in a topless bar, but when we finally crawl back to the hotel John suddenly gets a second wind that puts mind before groin and so we start picking up the threads of various conversations we've been having in a smoke-filled bedroom.

The impending three-piece voyage is not surprisingly the dominant theme.

"I know the keyboards are important on some numbers but that's because of the way we do them now. They'll change but they already have done. And I want to start playing more guitar. I'm not worried about having to fill in."

"I'm not seeing it as a problem. We want to do it. That's all. If we decide we can't manage it then we'll get a keyboard player back in. Our record company (United Artists) thought it was a problem and we've had to do some convincing there. But I'm confident and I know Steve and Dave are too."

When I mention that the new album overcomes many of the faults of the first John cites that as further evidence.

"We recorded all the rhythm tracks as a trio and Steve Skolnik put his bits on afterwards. It's made us sound a lot looser, a lot more how I want us to sound. It's got personality which is something we've had problems with."

"Maybe that's because I've started to get into rock and roll more. The lifestyle and everything. A while ago I wasn't so sure. I was having trouble with my ears and I started turning the sound down and standing behind the others. But now I've turned my guitar up and I'm out front again."


Which also explains the album title 'Going Deaf For A Living'. John's not worried about going deaf now though.

"It was probably a psychological deafness," he says with a laugh. And then remembers that he's used the dreaded word 'psychological' again.

"Don't put that down," he adds.

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BREAKING DOWN THE WALLS OF ART—ACHE



Dexy's Midnight Runners: interview by Pete Lock

I'M PLEASED, but it's no big deal. It's like a bottle of whiskey, a fag or anything else", says trombonist Big Jim Patterson.

There may have been more ecstatic reactions to a number one hit, but it's a healthy indication that Dexy's Midnight Runners aim to keep their feet on the ground, despite the success of 'Geno'.

It's congratulations all round for Jim and vocalist Kevin Rowlands as we make our way out of the EMI building and down the road to a cafe. "Yea, we've been to this one before" says a nonchalant Kev as we approach the Alpino Coffee Bar. "It's not bad, I've seen better", The Dexys' search for the definitive cafe goes on.

I had been warned that Kev was very serious about his music and that he'd probably tell me that rock was dead. Sitting opposite him over a cup of tea I could see what was meant. He is serious, and he is sharp, and his attitude to rock is roughly comparable to the current Iranian disposition towards America.

Anything resembling a hostile question is treated as an accusation, drawing the reaction "What gig?", "What session?" "What single?"

"We hate rock and we've deliberately ignored it. People look at us and say 'Oh, another soul band. We've had soul before', but what they don't realise is that rock hasn't changed for twenty years, it's still the same chord sequences. It's shit".

As far as Mr Rowlands is concerned it's game, set and match to sweet soul music.

But he *does* admit to a brief flirtation with punk in the Killjoys, the band he was in prior to forming the Dexys. "I got disillusioned with punk around the beginning of '78 and that's when I started thinking about this band. I worked out the line up, what we would play and what we would wear".

Did you plan it down to the last detail? "Almost. I thought about including a trumpet, but that's the only difference. I knew we'd have a trombone."

What about this veritable Who's Who of rock and roll who asked for a loan of the brass section? "Yeah. We were using brass before The Specials and when they saw us they asked if they could borrow ours. We didn't let them."

Robert Plant apparently got a similar reply. The logic behind this possessive attitude is simple. The Dexys consider themselves as a band. Not a brass section, a rhythm section and a guitar, but as a big band. The sound they make belongs to them and them alone. Therefore no sessions.

This insularity they consider very important. It's what gives the band the strength and discipline necessary to hold an eight piece line up together.

LIKE A MAN with a mission Kev, together with guitarist Al Archer, set about recruiting the Midnight Runners in mid '78. They realised that each member had to be just as dedicated and single minded as they themselves were; the selection process was very thorough.

"People knew what they were getting into", says Kev. "We told them 'This is what we're gonna do, this is what we're gonna play and this is what we're gonna wear. Are you interested?'". The masterplan left no room for change or outside influence.

"A few people joined and then tried to change things", continues Kev, "They had to leave".

As each new member joined he jacked in his job. If he didn't have an instrument the band would go and steal one for him. At this revelation, and remembering their aversion to railway tickets, I suddenly think of the number of rock musicians (and soul musicians) who use the music press as a confessional for their past misdeeds. How long before a brash interviewee tells a slack-jawed scribe: "Yea Brian, in the early days I used to be a real killer. Of course, I don't go in for it now"?

After building up a strong youth club and local gang following in Birmingham, the band were all set to launch themselves upon a wider audience when, last summer, the Specials threw a spanner in the works by making it big. "Shit", thought the Dexys, "That ought to be us".

But rather than risk getting labelled along with 2-Tone, ska, mod and the kitchen sink, they decided to sit tight for four months, practise and wait for that particular storm to die down.

Kev: "I'm glad we did it in one sense. The only problem is that now, people think 'Oh, the Specials did it with ska, Dexy's Midnight Runners are trying to do it with soul'. The fact is we were doing it before we'd even heard of the Specials".

Because the music business is big and insensitive, and because it has to put a label on everything, Dexy's Midnight Runners have come to be categorised in the mod/ska/2-Tone bag. Although this annoys the band intensely they know that the only way they'll lose the tag is through people seeing them live.

KEV DISMISSES the idea that the Midlands is a breeding ground for black influenced music.

"Birmingham is a heavy rock city. A real stronghold. What happened was that the Specials had a good idea and a lot of people jumped on the band wagon, learning Prince Buster covers. I just wish people would realise that we're nothing to do with that and that we were playing soul before that scene got off the ground".

Although they played the support slot on the Specials/Selector tour the Dexys' desire to escape the 2-Tone tag led them to turn down Jerry Dammers' offer to join the label. That would have been Uncle Jerry 'giving them a hand', and they were confident that they were good enough to make it on their own with no favours.

After a short and ill fated association with Bernie Rhodes and his Oddball Productions the band eventually signed to EMI.

"We could have signed to Virgin or Stiff", says Kev, "but they've both got really strong images and we thought they might try to influence us too much. We signed to EMI because they've got no image at all. It's worked out really well. They've been good to us and we've got total control over what we do."

"We were going to have our own label and call it Late Night Feelings, but the only advantage we'd get out of that is the ego trip of signing other bands. We're not into that, but if we find any bands we like we'll get them deals with EMI like ours".

Despite the success of 'Geno' the band won't be pressured into releasing an album on the strength of a hit single. "We'll do the album when we're sure that we're ready and not before" says Kev.

The only pressure EMI have put on them so far was to make 'Breaking Down The Walls Of Heartache' the 'A' side instead of 'Geno'. "No way" was the gist of the band's

reaction. How about a double 'A' side? It went on the 'B' side, just where the Dexys wanted it.

IT MAY seem incongruous to some people that big band soul should be used as a backdrop to songs full of bitter social comment. Not to Kevin Rowlands. "We differ from Sixties soul bands because we're an angry band and there are a lot of things that we're concerned about. It seems logical to me that I should write songs about them".

Both sides of the first single were political statements, 'Dance Stance' being an attack not so much on people who tell Irish jokes as those at the top who perpetuate them, and 'I'm Just Looking', a song about a strike Kev organised in a warehouse only to be let down by his fellow workers at the last minute.

"I have got a lot of things I want to say, but I don't want to make a living out of sloganeering. There's not much point me coming out with them in *Sounds* or *NME* because the kids who read them are already converted, or at least quite broad minded. I'd rather say them in papers like the *Mirror* or the *Sun*'cos that's where the real people read".

Back to the music.

"We're not a revivalist group. The cover versions we do are important because they show where we're coming from, but the way we do them is totally different from the originals. We're not gonna stay the same. I think the middle of the year should see us moving further away from what we're doing now."

In their attitude to performing the band could certainly teach Rainbow a thing or two. Their pre-gig routine includes no drinking, with the exception of Big Jim who downs a bottle of Scotch a day, and a warm up session in the dressing room. Kev chants the words to James Brown's 'Sex Machine' while the band go through some limbering up exercises.

"We try to go on stage feeling like most bands do when they come back for an encore" says Kev. "And that warm up session certainly works".

On stage the band provokes some strange reactions. While they rarely get trouble within the audience people have, on occasions, tried to attack the group members. Why?

"We just manage to annoy a lot of people" says Jim, breaking his long silence. "I think it may be because we take the music seriously when they expect us to be jumping up and down and having a laugh".

The covers are there to show where you're coming from, but where are you headed?

"Basically we're about taking feeling, and using loads and loads of feeling because we think it's been missing from music, particularly rock, for so long. There's been no soul, no power, no feeling."

"I just think this group is so far ahead of anybody else, but it's only when people see us that they'll understand that. It's something I can't put into words".

You can catch up with Dexy's Midnight Runners on their British tour in June. I hope EMI send Geno Washington a ticket. If not he can follow the Dexys' example and bunk in through the back door.

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continues Kov "They had to leave." "A few years ago, they tried to change things." "I was in the band for a long time." "We were the first of the band's."

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CHROME GRILL



CHROME's Helios Creed and Damon Edge: the Hawkwind of Californian futurism.

EVERYONE was talking about it. In the pubs, on the tube, at bus stops. A perfect stranger volunteered me information that the last war hadn't started like this at all. Three teenage office girls on the tube chatted about — of all things — mortality. One fancied being mummified — she couldn't bear the idea of being forgotten after she died. And the fates conspired that on the day America's menopausal redneck of a President dragged us all a step or ten closer to the Big One, Sounds met one of the people who'll probably be asked to supply incidental music for the holocaust; A Chrome.

One Damon Edge of San Francisco, to be precise; along with Helios Creed the sum total of Californian futurists Chrome, who have just signed to Beggar's Banquet and released their fourth album, 'Red Exposure'. Edge was in London to finish off a promo video of 'New Age', the single off the album, and respond to the abuse hurled his way by various Sounds journalists. Me included.

Of all the bands to bob up in the wake of The Residents, Chrome ask for it most. Unintentionally, it seems, they've come up with a new music closer to the spirit of Hawkwind than that of Pere Ubu; hard, clanking rhythm, raucous electronics and Fritz Lang lyrics. Edge repels accusations of plagiarism or bandwagon-jumping with a charming indifference.

"It doesn't matter," he replies blithely. "I was playing 'not quite right' music, looking for something new, at art school. I don't give a shit if someone accuses me of plagiarism. Point out the songs we've ripped off!" Point taken. So where are Chrome's roots?

"Helios was kinda . . . we had different roots. We both had rock roots, but he had more rock roots and I had more, I don't know, aesthetic desires. In terms of not doing something stupid."

Stupid?
"Most rock is very stupid. Good rock is great, but when you hear these guys singing weird lyrics like 'Dance to the music' — it really does something strange to my brain. This boogie thing makes me feel like throwing grenades!"

CARELESS talk costs sales, but this isn't rhetoric; after a few hours of talking with him, Edge's remarks underline a simple communication problem; a question of semiotics (who let lan Penman in here?). He's genuinely undisturbed that the language he uses at home might leave him open to criticism here.

And so, if rock's out as a mentor, how about the avant-garde? "Nav. That's not where it's coming from. We don't take ideas from other people's music. A lot of times it may be something that might have been done already, but we haven't heard it."

He seals this by reeling off various bands to whom Chrome have been compared; Residents, Faust, Eno, Can, Neu. He heard the last two recently, but denies all knowledge of the others. In fact, it's impossible to get him to pin down Chrome — "It defies simplicity, simplistic explanation" — or any personal likes or dislikes. The last album he and Helios listened to together was Iron Butterfly's 'In-a-Gadda-Da-Vida', sometime last year.

"With each album, we always try to make a total change," he offers, citing the soon-come soundtrack EP to Chrome's film, 'Read Only Memory', due soon from Red Records. The soundtrack is a busy collection of diverse atmospheric, Gristle-style pieces, and the film itself — which he also declines to put into concrete terms — is unlikely to be shown here in the near future.

EDGE'S LYRICS and song-titles seethe with a future-shock, wasteland atmosphere. Post-nuclear, even. But Damon ain't having no truck with our irradiated inheritance, either.

"We're not into negative stuff. I'm not into projecting negative crap. We're into positives. We're not Devo, Dig?"

Dig.
"We're into greenbelt zones, in the context that they might be here in a few years." He explains that greenbelt zones are areas of the globe theoretically ear-marked for ecological stability; no wars, no defoliation, no overdevelopment. Arcadia . . . But your lyrics would imply the reverse, Damon.

"I don't know what our lyrics mean at the time. I may find out a few months later." It seems that his lyrics arrive spontaneously during recording, automatic writing-style, and contain "a lot of personal, hidden meanings." But, he stresses, "That doesn't mean that we intend to be obscure. It just sounds right to me."

And, flipping back to our overture, Mr Edge's reaction to the events of the day; the American non-raid on the US Embassy in Teheran, and Mr Bani Sadr's talk of "Acts of war".

"None of this surprises me. I've been expecting this. I've been thinking of taking my family to an island!"

It seems ironic, indeed Karmic, that on the day he met the press the West almost went and provided the visuals to his soundtrack. Does he see any link?

"Yeah! Oh fuck! We're totally aware of that. It's not sci-fi, it's physics! We're all products being fed a lot of bullshit."

Prescience aside, he feels that Chrome are indirectly influenced by the onslaught of the end of civilisation as we know it blah blah, but says that the vinyl result is more "a personal, reflective response" rather than a morbid obsession with oblivion. "It's masochistic to even think on that level any more!" he reproaches.

It may seem like a pose, but a nice guy stands behind the Image unwittingly strung up by our different cultures and symbols. You may get to see so yourself when Chrome gig here (possibly) later this year. Unless, of course, they have other plans for you.

JOHN GILL

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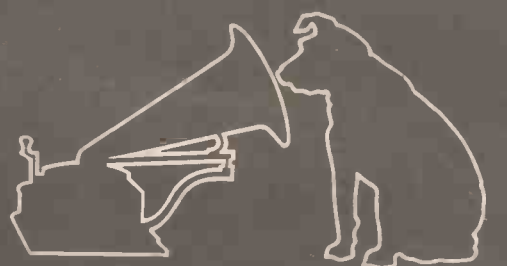
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SINGLES

REVIEWED BY BETTY PAGE

IN THE absence of a true jewel in the darkness this week, I've ventured to gaze into my crystal ball and conjured up a . . .

FUTURE SINGLE OF THE WEEK

BILL NELSON 'Do You Dream In Colour' (Cocteau Records). Bill's absence from vinyl for more than a year is a situation so unjust that it makes me firmly believe that all you big record company conglomerates out there must be criminally insane. This gem was recorded last year, just after EMI acquired their cloth ears and cold feet, and sounds just as fresh as the day it was born. It'll be released at the end of May. Bill's had to sit back and watch while the Numans and Foxxs have had their hits and will probably be accused of bandwagon jumping by hacks of lesser intelligence. Take no notice! This is new music as it should be: bright, sharp, metallic, synthesised pop which doesn't insult the intelligence but is commercial. The important thing is that this predates all other half-hearted ventures in this direction, and also outshines them. Cocteau Records is Mr. Nelson's own label; at least it leaves the Big Boys free to carry on signing the no-hopers.

ALL THE GIRLS TOGETHER (WELL, ALMOST)

GÖ-GÖ'S 'We Got The Beat' (Stiff). Five girls who are American, attractive, neither feminists nor sex objects, who can sing, play their instruments and write songs. Quite an achievement, I'd say. An infernally catchy toon which I'm signing even as we speak. The voices match the female B52s, the music is described as 'Beatnik surf music' by pedants, but it's just great dance music to us ordinary mortals. Eat your heart out, Kim Fowley (if you've got one).

THE SPIDERS 'Mony Mony' (Red Records). A chap sneaked in here without me noticing, thus shattering my illusion that these Spiders were all female. Older readers may remember this from a certain Summer back around '67 when Tommy James And The Shondells played from morning till night on every jukebox. Sigh. I guess I'd have passed this over if there weren't girls involved, but they do reproduce the summery feel rather well.

REGINA RICHARDS AND RED HOT 'Tyger' (A&M). Put two girls and three boys in a studio with ex-Blondie producer Richard Gottehrer, and you might have a hit. But then again you might not. This purrs when it should growl mainly due to the twee girly vocal. Debbie's still the best!

ELLEN FOLEY 'Sad Song' (Epic). Yet another cut from 'Nightout', of similar mood to the mighty 'We Belong To The Night'. Showcases the lady's remarkably rich chords, but won't give her the hit she deserves.

PEARL HARBOUR AND THE EXPLOSIONS 'Up And Over' (Warner Bros). An overwhelmingly 'all right' from this jury I'm afraid. Quirks and jerks in the right places but has a blandola production. An ongoing Shirts situation with regard to this one.

P.P. ARNOLD 'The Immediate Catalogue EP' (Virgin/Immediate). If you thought E. Foley was unique, take a listen to P.P. on 'The First Cut Is The Deepest', Eric Fuller's all-time fave song. P.P. was associated with a plethora of big names back in the late Sixties, but these five tracks are her best solo efforts. Looks good value for £1.75, soulsters.

SONJA KRISTINA 'St Tropez' (Chopper). A curiosity. It's produced by the Police's knob-twiddler, has an approach verging on the heavy metal, and a flighty Kate Bush type vocal from Sonja. I'm not sure that it works, but it's worthy of a listen.

POPSICKLES

THE FRESHIES 'Yellow Spot' (Razz). Number two in a series of bands (no. 1 being the C***** R*****). who seem to release singles every week. If only Uncle Garry would play this 20 times a day. A veritable barrage of Motorsish guitars power this poppet along, topped by a sweeter than sweet question and answer chorus. Maybe now their instant tunes are encased in piccy sleeves *someone* will take the Freshies seriously.

DEVO 'Girl You Want' (Virgin). Observers have commented that the Spuds may well have blown it in Blighty by ignoring the buzz caused by their 1978 tour, and then releasing a less than wonderful second LP, but this here's a step back in the right direction. Nothing really weird or frenetic, just a lightweight poppy number reminiscent of Cheap Trick without the metal — nay, the Knack themselves! Could be a chart-denter if Virgin market it properly.

THE DISTRACTIONS 'Boys Cry' (Island). Versatile Mancunians strike again with another quality soulful pop ballad, this time a cover version of ye olde Eden Kane hit, rendered with



GÖ-GÖ'S: beatnik surf music

obvious respect for the original but injected with a new freshness.

THE ONLY ONES (Featuring Peter And Pauline) 'Fools' (CBS). TARANTARA . . . So here it is. The much vaunted country duo, the Donny and Marie of the Eighties: Pete and Pauline. Trouble is, they're no Kenny Rogers and Dolly Parton, so this can't really be taken as anything more than an amusing diversion. They both sound artificially restrained, so the interplay doesn't come off.

FROG CORNER

EDITH NYLON 'Quatre Essais Philosophiques' (CBS France). A supremely silly name concealing some worthwhile music. Fronted by a lady synth player (synthetic — Nylon — geddit?) by the name of Mylene, the Ediths steam through four tracks of refreshing originality, despite the fact that the lyrics are beyond my A-level French. Suffice to say that their fave raves of the moment are PIL, the Cure, Wire, Slits and Ramones, and you get a good picture of the Nylon scene. Watch *Jaws* for more Edithfax. (Available by mail order from Discos Inc. Ltd, 53 Madoc Street, Llandudno, Gwynedd.)

KAS PRODUCT 'Mind/Black And Noir' (Punk). French synth-nonsense sung by a Froglette called Mona Soyoc in American. A kind of Microbes Fatales. Distinctive due to the admirable sentiments expressed: 'Exploit men and their minds/It's for the good of humankind'. Yeah! Matriarchy rules OK! (Available for £2.00 from Punk Records, 27 Rue Des Marchaux, 54000, Nancy, France.)

HEAVY PETAL

DIAMOND HEAD 'Shoot Out The Lights' (Happy Face). Moody opening chords . . . building up . . . to the big KERBLAAM? Er, actually, no. Just a twinkly little Wishbone Ashen-faced guitar solo, and polite vocals. Awww, c'mon boys, can't you let RRRIPPP? Not fit to bang your head against polystyrene for. The satanic 'Am I Evil' is what they want, surely?

WISHBONE ASH 'Helpless/Blowin' Free' (MCA). Hahl! Talk of the devil! A nice Ash live 45 to help the insatiable fans 'relive the excitement of the tour'. Le Ash seem neither hindered nor aided by the NWOBHM, perhaps because they're too pleasant to spark off any gut reaction. 'Helpless' is new material and thus hopeless. 'Blowin' Free' is a classic but this version is bloody limp. Bring back TED say!! But please send me my special WISHBONE ASH SOUVENIR, MCA!

DA REST

GENESIS 'Duchess' (Charisma). Genesis power on like they were in parallel universe; their influence is always *there* even if they're not. 'Duchess' breathes that air of total musical and lyrical authority. Not an instant tune, but a definite grower. Meet the Untouchables.

ROXY MUSIC 'Over You' (Polydor). With so many poseurs *trying* to be Bryan, they've stolen his thunder, and this sounds predictable. Lacks the charm of 'Dance Away' and fails to give Bry the scope to be fully debonair. Plaintively pretty.

THE MOTORS 'That's What John Said' (Virgin). I don't think this slice of melodrama is going to make Nick Garvey his fortune. A powerful wall-of-sound production from Jimmy Iovine, which would have worked perfectly with a Debbie Harry vocal, but doesn't suit a gruff Motor-ist. Bring back 'Airport'.

THE LOOKALIKES 'Can I Take You Home Tonight' (Riva). Riva's biggest thing since Johnny Cougar; Irish powerpoppers who may have something there, but whatever it is hasn't manifested itself here. A bit faceless — there's no Geldofappeal, either.

MENTAL AS ANYTHING 'Egypt' (Virgin). I really don't understand why there's an endless stream of superlatives reserved for this bunch. The nausea induced by the garish orange and green sleeve of this item almost surpasses that which I feel for the turgid vinyl inside. 'Egypt I'm a gonna see you soon' they badly croon. Gene Pitney would've done a much better job.

ANDREW GOLD 'Kiss This One Goodbye' (Asylum). From the only man to have graced the cover of *Sounds* sideways, the epitome of all things West Coast, a forceful Beatlesish melody which proves he may be a Fart, but isn't Boring or Old just yet.

GUNS FOR HIRE 'I'm Gonna Rough My Girlfriend's Boyfriend Up Tonight' (Korova). Wins this week's Micky Geggus Ready To Ruck Award. A bizarre combination of r'n'b and ska shined up with a rough and ready Cockney vocal, it isn't as rumbustious as it ought to be.

CARLOS MALCOLM AND THE AFRO CARIBS 'Bonanza Ska'/DESMOND DEKKER 'Get Up Edina'/THE SKATALITES 'Beardman Ska' (Island). An insatiable market. But will everyone be ska'd for life? I doubt it. It'll be back to the bargain bins for stuff like this when the bubble bursts. 'Bonanza Ska' is the TV theme and is well silly. Hoss would deal a blow to these darkies if he heard this one. Des Dekker and the Skatalites are bona fide originals, but soupy, desperately dull to these ears.

Kas-



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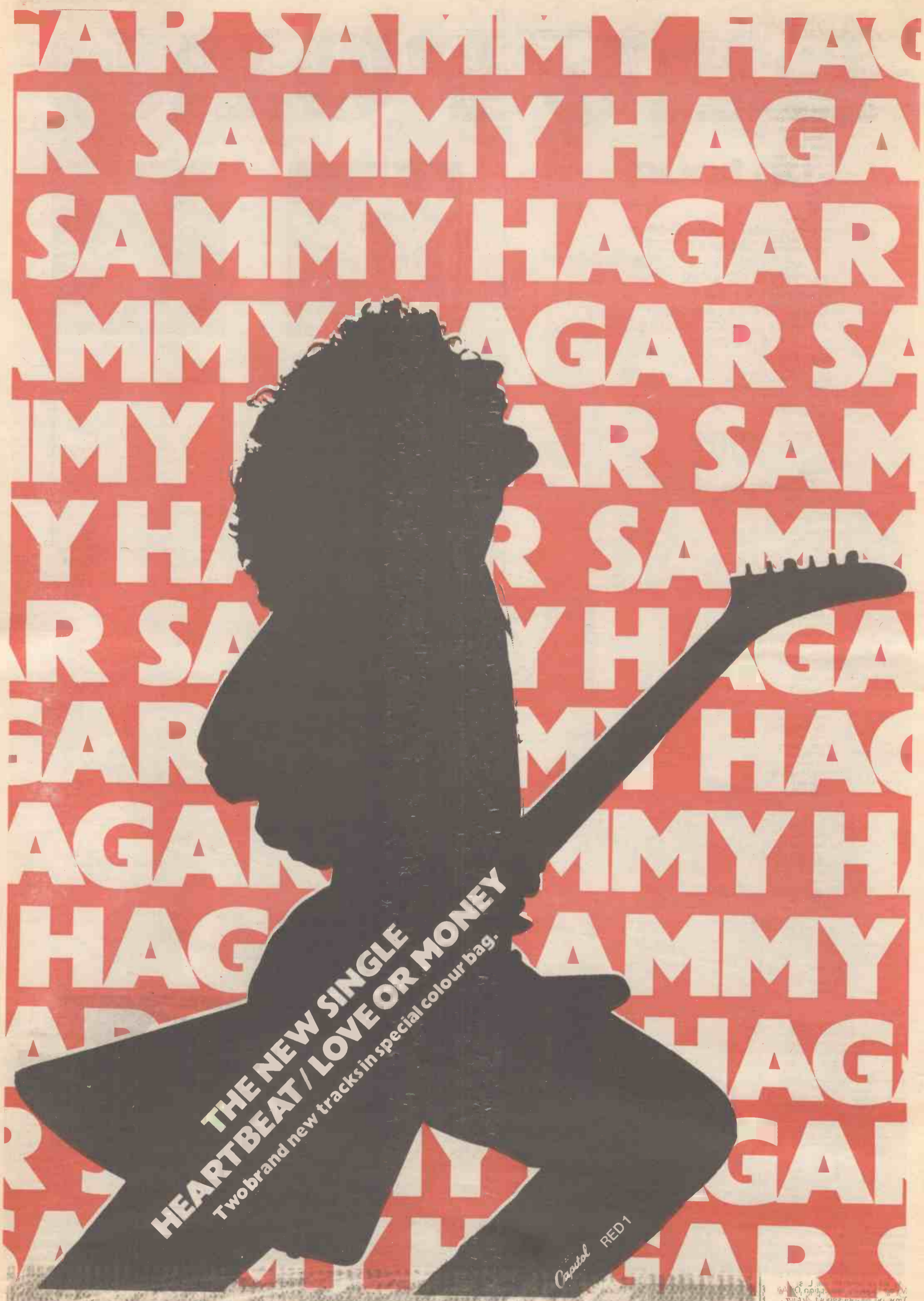


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JAWS

from page 10

NOSEGO AREA: Ah, bureaucracy, thine name is Judas! Or not, as the case may be.

Those impish Anti-Pop boys up in Newcastle had assembled a gig of some magnitude, to launch a much-needed new medium sized venue. In addition to their very own pop stars, the exceptionally refined Noise Toys, Delta Five, Swell Maps and The Raincoats had been lured out of their penthouses in London especially for the event.

Wary of possible interference the Anti-Pops went through virtually every piece of red tape they could find to make sure the authorities couldn't step in and cancel the gig ("I even shook hands with a policeman" reports the dumfounded Andy Pop). They even arranged for the activities to start after the Jewish sabbath had ended on Saturday night, so that they wouldn't offend local Jewish traders.

Then, on Friday, the Environmental Health Officer, one bloke, decided that by providing entertainment in a shopping area on a Saturday night the A-Pops were contravening the 1950 Shops Act and said no go, no fun, scrap it.

Having no option, the gig was cancelled, but Anti-Pop say they aren't taking it lying down. They'll get round the objections, have a word with the bank manager (although whether at gun point was not stated) and arrange another one.

Ain't democracy grand?

TEA LEAVES: Metro guitarist Colin Wight was mortified by the theft of his motor when he went visiting friends in Streatham last Tuesday. It's not so much the loss of the "knackered" green Capri (reg. HGW 702H) that has upset him, but the irreplaceable 1960/61 white Fender Stratocaster that was inside. The guitar (serial no. 91705) has a 'birds eye' John Birch maple neck with a tremelo arm and was in a black case. Any informants should phone 01-836 5320.

Talking of guitar thieves, Meal Ticket vocalist Willy Finlayson had an invaluable Les Paul Recording bass stolen from his West Kensington flat recently. The guitar, which was used by Neil Young on his 'After The Goldrush' album, has a maple finish with broken toggle and phase switches and was in a black case. A suitable reward is offered for its recovery (tel. 01-723 3271).

PARTY TIME: Possibly the last bash ever happened at the ghastly Deptford Albany when leading Fabulous Poodle Tony de Meur was celebrating his birthday with ex-Poodle and current socialite Bob Suffolk.

Apparently they're both 20/12. (Which means they're 42). On hand to join in the musical mayhem was Dire Strait Dave Knopfler and ex-Burlesquer Ian Trimmer, not to mention some Realists, Late Shows and Spizz Energis allegedly spitting and chucking dead tomatoes at the stage. Flame-haired temptress and Time Out cover girl Toyah lived up to her hair colour when she socked her boyfriend in the eye after he chatted to another young lady.

CARNABY STREET DEAD, OFFICIAL: After an incident involving shooters at dawn, fired at extremely close range at a group of people in the doorway including Lloydie Coxson, the West End's best known reggae nightclub Columbo's has closed its doors, leaving the alternative choice of after hours entertainment extremely thin for those of a non-disco persuasion. Bring back Coxson number two sound, we say.

OFFICIAL: it's now hip to like the Muffins. Seen ogling the Marthas at the Marquee last week were teenager Charlie Harper, punk nymphette Honey Bane, and Policeman Stewart Copeland just back from scaling the pyramids, with friend Sonja Kristina. The ever o'erflowing cup of Richard Branson's generosity again ensured A Good Time Was Had By All as possibly the Last Music Industry Reception Of All Time on his houseboat Arthur apres le gig.

SAMMY HAGAR, RIOT, APRIL WINE, MINK DE VILLE, MOON MARTIN, PRISM, KRAFTWERK, MOTELS, TEAZE, FACE DANCER, RED RIDER

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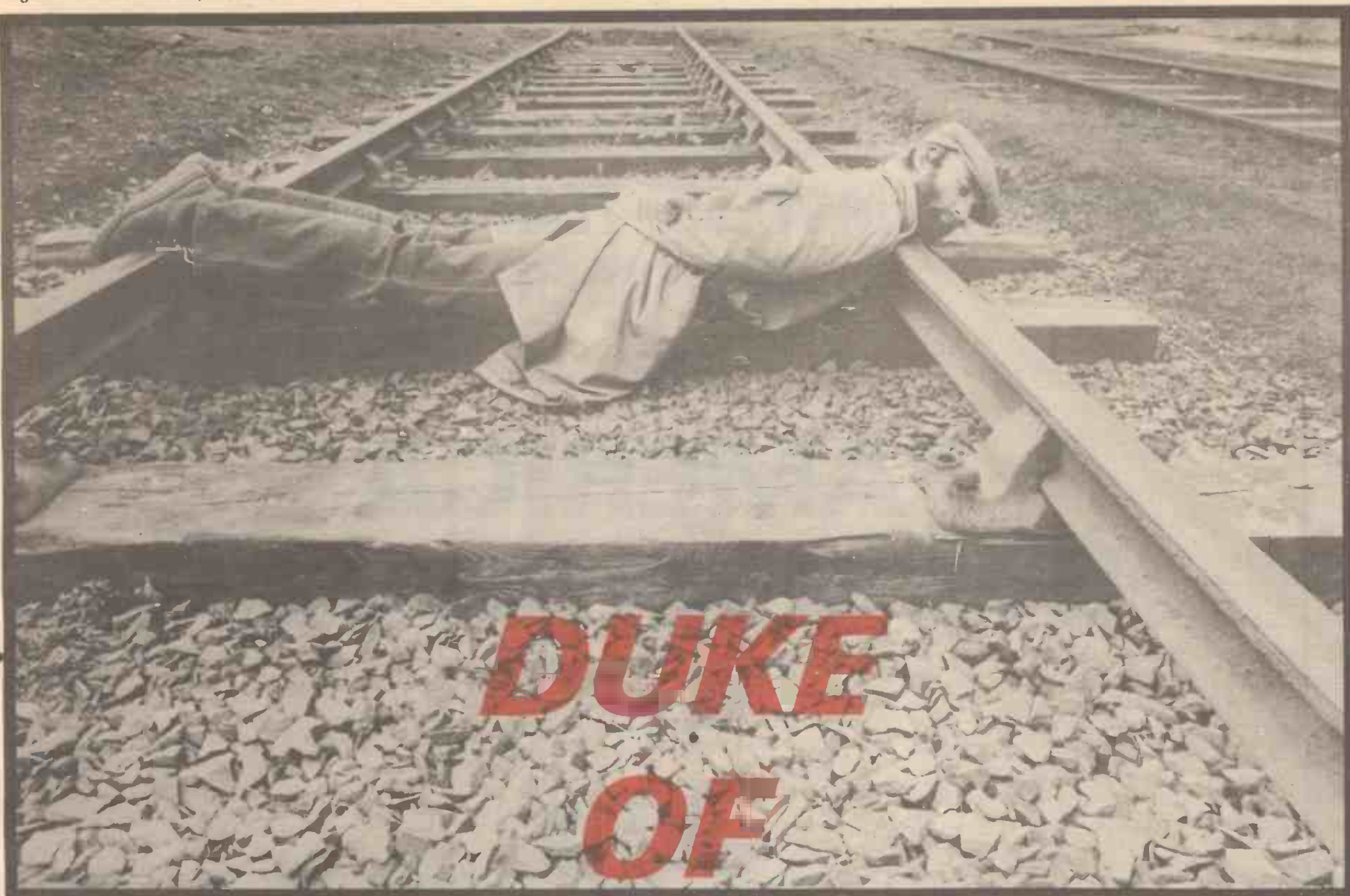
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DUKE OF HAZARD

On the track of Genesis with Phil Collins.
Interview by HUGH FIELDER,
pix by JILL FURMANOVSKY

"I'M 29. I DON'T think that's very old. I find it strange when people put me aside as representing something old. There are an awful lot of young people at our gigs; a lot of young people who would probably go out and buy the new Clash album or the Gang Of Four. They don't seem to have these boundaries. I'm signing autograph books alongside Motorhead. Those kids like what they like. They don't find anything strange about liking us, Motorhead and AC/DC.

"We tend to get bunched with ELP, Yes, ELO, Pink Floyd, Alice Cooper and Jethro Tull but we've nothing in common with those people at all. I mean, you wouldn't try and lump Elvis Costello and the Vapors together would you?"

Phil Collins is feeling mildly aggrieved. Nothing vitriolic you understand. This is not a superstar whining because someone's dared to bruise his pampered ego. He's just irked that the reviews of 'Duke' have taken a blinkered attitude and simply slammed what the reviewer thinks Genesis stands for instead of listening to its contents. Whereas for Phil the album represents something quite different from anything Genesis have done before. "I feel very close to 'Duke'. It's the first album we've ever done that I've had the time and inclination to put myself into completely. I was always the last to leave the studio and I put a lot of myself into it. I know it's wrong to hope for it but I did rather hope the papers would give it a bit more consideration."

effects of his exertions at the Edinburgh Odeon a couple of hours earlier, he props himself up on the pillows of his hotel bed and continues. "I don't mind criticism. We come off after a gig and we never say 'That was great'. We say 'That wasn't right tonight'. We criticise ourselves more than anyone."

"The attitude in the press seems to be 'Well, they've been together for ten years; they must be past it'. I don't believe that's relevant to us although I know there are plenty of bands to whom that does apply. I always thought the New Wave was like a young boy coming up to an apple tree and giving it a good shake: the bad apples fell off and the good ones stayed on."

Genesis stayed on alright. Weathering (or should that be wuthering?) the loss of Peter Gabriel and then Steve Hackett, the remaining trio have continued undiminished, each album selling more than its predecessor. Whether each album is better than its predecessor is down to individual opinion and mine is no more or less valid than yours. But there are whole chunks of 'Duke' that mark a major progression from anything they've done before.

FOR CLUES YOU need look no further than the songwriting credits. Five of the tracks are Banks/Collins/Rutherford compositions and it's no coincidence that they are the strongest tracks on the album (together with Rutherford's own colossal 'Man Of Our Times' — in my album review I said Rutherford hadn't come up with a classic song; I humbly apologise).

If you look back over the post-Gabriel Genesis albums, Phil Collins turns up with three co-credits on

'Trick Of The Tale', three on 'Wind And Wuthering', four on 'And Then There Were Three' and in addition to the five on 'Duke' he has two songs of his own.

In the two years since 'And Then There Were Three', Phil Collins' life has undergone traumatic changes. His marriage broke up, partly but not entirely because of Genesis and his workaholic addiction — Brand X and as many sessions on other people's albums as he could cram in. For a while last year Genesis' days looked numbered. Phil eloped to Canada with his wife to repair the marriage, telling Mike and Tony that if they wished to come over to Canada and record that was fine but if not there was a 'problem'. In the event the salvage attempt failed and Phil returned to England and threw himself into Genesis with a revised fervour. For his own feelings on his marriage breakdown you can listen to 'Please Don't Ask' from the new album. It's unnecessary to pry further.

Meanwhile Mike and Tony had been working on their solo albums and talking to them last autumn before they started recording 'Duke' it was obvious that they were looking forward to recording together again with renewed interest. Sometimes you appreciate your mates more after you've tried working without them.

So, for all of them, working on 'Duke' was a refreshing exercise. "My commitment to Genesis is much greater than it ever was before," says Phil. "I would fight for it more now than I would have done before because it's more me. That's what it comes down to. There's more of me in it."

"I've come a long way since 'And Then There Were Three', I really have. We did that album just as my son was born and I didn't really want to be in Holland

recording. And all the way through 1978 I was unhappy because the marriage was going wrong and I was away for eight months on the road. I thought it was a simple choice between my marriage and Genesis but it didn't turn like that in the end.

"So now I can put all my energy into Genesis. I won't be doing Brand X any more. I'm going to do my own album which I'll be doing basically at home. That's my baby and then there's Genesis because I know the chemistry between the three of us is something special. Whatever anybody may think about the individuals in the group, it's the chemistry between us that makes it worth persevering with. 'Duke' for me isn't just another Genesis album, it's a whole period of growing up. A musical maturity if you like."

THE MOST OBVIOUS manifestation of this maturity comes in Phil's solo songs. "I didn't used to be a writer. I was an arranger and an influence on the others. I would say 'That's great, why don't we do it like this'. It was difficult for me to write before while playing with Brand X and everything else. But now I'm writing material and feeling confident about it which also makes me feel more... complete."

"Brand X was like a girlfriend you sleep with but you don't actually want to marry. Genesis is something different. Even on tour with Brand X I missed the reliability of Genesis. I would think 'This is fun but I couldn't do it for a living'."

"As far as my own contributions on the album go, both of them would have been on my solo album if Genesis had folded. 'Misunderstanding' is going to be the American single because that's

what the DJs are picking up on over there. 'Please Don't Ask' is a very personal thing for me and I'd have liked to have played piano on it but we have territorial rights in the band which is fair enough and so I'll do another version of it on my own album."

"But I agree with you that the group compositions are the strongest. A lot of that is down to the rhythms. There are some songs on 'Duke' I'm not so keen on; 'Cul De Sac' for example. But it's perfectly OK on the album because we are a three-piece unit and we all have to express ourselves. But the group compositions are definitely breaking new ground. The next thing we want to do — and we've already talked about it in theory — is to do a double album. One album is so restricting in terms of time (despite the fact that Genesis albums never last below 50 minutes these days) and we had three more tracks we had to leave off 'Duke'."

Now I have a theory about three piece bands — that the relationship between any three people playing together is tighter and more intimate than any four people playing together. Phil nods when I use him as a sounding board for my thesis.

"Yes, but we're not a three-piece in the classic jamming sense. We start with the songs rather than the playing. The song has to stand up before we can start playing with it."

"And Then There Were Three' is something we wanted to do at the time — short, concise songs which is what it was all about at the time — but I don't listen to that album much. I don't really enjoy it. The only track I like is 'Follow You Follow Me'. It was a good album to make but now there's another one out I feel much better. I've put much more guts and power into my vocals too. I had to take a crash course in singing after Peter Gabriel"



KATE RUTHERFORD, Ben Banks and Uncle Phil

MIKE RUTHERFORD goes walkabout



BANKS, Steurmer, Thompson, Collins, Rutherford

left but now I'm moving into overdrive.

"The way we perform 'Duke' on stage is the way we originally intended to do it on record. I wanted to do a long song with some substance. So basically we put a lot of things together between us. 'Turn It On Again' is a mixture of Tony's bit, Mike's bit and me saying 'I want it to sound like Earth Wind And Fire'. 'Duchess' was basically a drum machine pattern with Tony's 'Guide Vocal' at the end. And 'Duke's Travels' and 'Duke's End' were riffs that we wrote as we went along. We intended it all to be one 25-minute piece but when we came down to the practicalities of the album the solo songs on the second side wouldn't have run so well so we had to split it all up.

THE 'DUKE' segment of the Genesis live show certainly adds more sparkle and dynamism to the proceedings than anything I've seen them perform before. At the beginning of the tour they were having to play it to an audience who hadn't yet heard it on record and it succeeded on sheer impact alone. By the time I caught up with the band in Scotland last week, some two thirds of the way through their massive 40-date tour, the audiences have had time to do their homework and they know every line. They also greet Chester Thompson and Daryl Stuermer with noisy acclaim. For Stuermer, who could have got some stick from Hachett fans, the reaction is particularly heartening.

The tour itself perhaps provides the most effective answer to those who'd label them as just another bunch of boring old farts. I can think of no other band of a similar

stature who'd undertake such a big tour of Britain, let alone take along every spectacular effect from their book of tricks.

Most bands would settle for two or three nights at Earls Court, one at the Bingley Hall and maybe one more at the Glasgow Apollo if you twisted their arms. But the audience at Dundee's Caird Hall got every mind-blowing visual extravaganza that was delivered at Hammersmith. It left them shattered as they tried to articulate their feelings to one another afterwards. They giggled nervously to one another on the way out as they tried to put their unravelled emotions into words. And I'm not immune; I've watched the smoke and lights at the end of 'Afterglow' half a dozen times now from in front, behind and either side and every time my face burns and my stomach churns.

Genesis can attain the same magnificent standard night after night because they can hire the best road crew, the best sound crew and the best lighting crew and, more important, they make sure they are looked after. As one of them said to me: "Nobody works for Led Zeppelin or ELO twice. They even take the food away from the crew room if something goes wrong and generally treat you like minions. But Genesis treat you as an integral part of the whole operation. That's why we come running whenever they ask."

The band's concerts have a high reputation to maintain and it's done by everyone devoting every ounce of energy towards the show. Egos, arguments and pent-up emotions are all sublimated in the common cause. This attitude starts in the band dressing room and permeates out through tour managers and promoters to the technical crews. After the Dundee concert

photographer Jill Furmanovsky and I agree that it's the most well-organised and amenable big tour we've been on — and each of us could fill a book with horror stories from the road. Some things can't be bought with money, only consideration and respect. Genesis understand that and the result is a superb two-and-three-quarter hour show, night after night. Whether that show constitutes your idea of rock and roll is irrelevant. They're not forcing you to watch it. They don't need to. Half a million people wanted to see them in Britain. That doesn't make them or their audience right or wrong. It just makes Genesis a very popular band.

NOW POPULARITY is a dirty word among the rock journalism fraternity. In recent months I have seen two articles in which the writer has proclaimed that he no longer likes such and such a band 'because everybody else does'. It's an attitude I find incomprehensible. The night before I left for Scotland I checked out Doll By Doll (now without a record deal which is a criminal state of affairs besides being a damning indictment of British record companies at the moment) playing an unannounced gig at the Hope And Anchor. I got a very different but equally exhilarating buzz from them and Genesis. Both perform to the limit of their ability and provide intense stimulation. That's all I ask from rock and roll, and anything that gives me that I'll listen to. If there were any signs of complacency about Genesis I'd tell you. But I didn't see any.

True, the lifestyle on the road is more sedate than most bands. The atmosphere in the dressing room is

pretty domestic with wives, girlfriends and kids in attendance and the only damage is likely to be from Master Banks and Miss Rutherford scrawling on the walls with felt-tip pens. They kiss goodnight to their daddies just seconds before the band troop on stage.

It's an aspect that Phil admits to finding embarrassing, although whether that's because it doesn't conform to the traditional idea of rock and roll on the road or because it reminds him of his own broken family life is hard to say.

But again, such tranquility leaves no detrimental mark on stage. Both Mike and Tony are perfectionists who can psyche themselves up to the job in seconds. And the job is still a pleasure rather than a chore. They're enjoying being back on the road again and the normally quiet Tony provides the most surprising quote during my sojourn when, just before the Dundee gig, he says: "Shall we play 'Motherlode' a bit faster tonight?" Annoyingly, they don't.

After the show, while Mike and Tony tend to their families, Phil winds down by himself in his room or with Chester Thompson with whom he has the obvious drummer's affinity which has broadened out into a warm friendship.

After our 'official interview' in Edinburgh following the show Phil plays some rough tapes from his own album as well as some albums by Steve Martin, an American humourist who has kindly if unwittingly provided Phil with many of his on- and off-stage mannerisms for this tour.

E THEN SEARCH out Chester's room where the atmosphere moves

even more mellow with Billie Holliday and Bessie Smith and Phil becomes more expansive about the current character of the band.

"I've lived with Mike and Tony for ten years and the relationships have grown up the same way they do in a marriage. I know their idiosyncrasies and hopefully they know mine. We don't need to play games with each other any more. We just get on and do it. We don't need unnecessary aggravation any more."

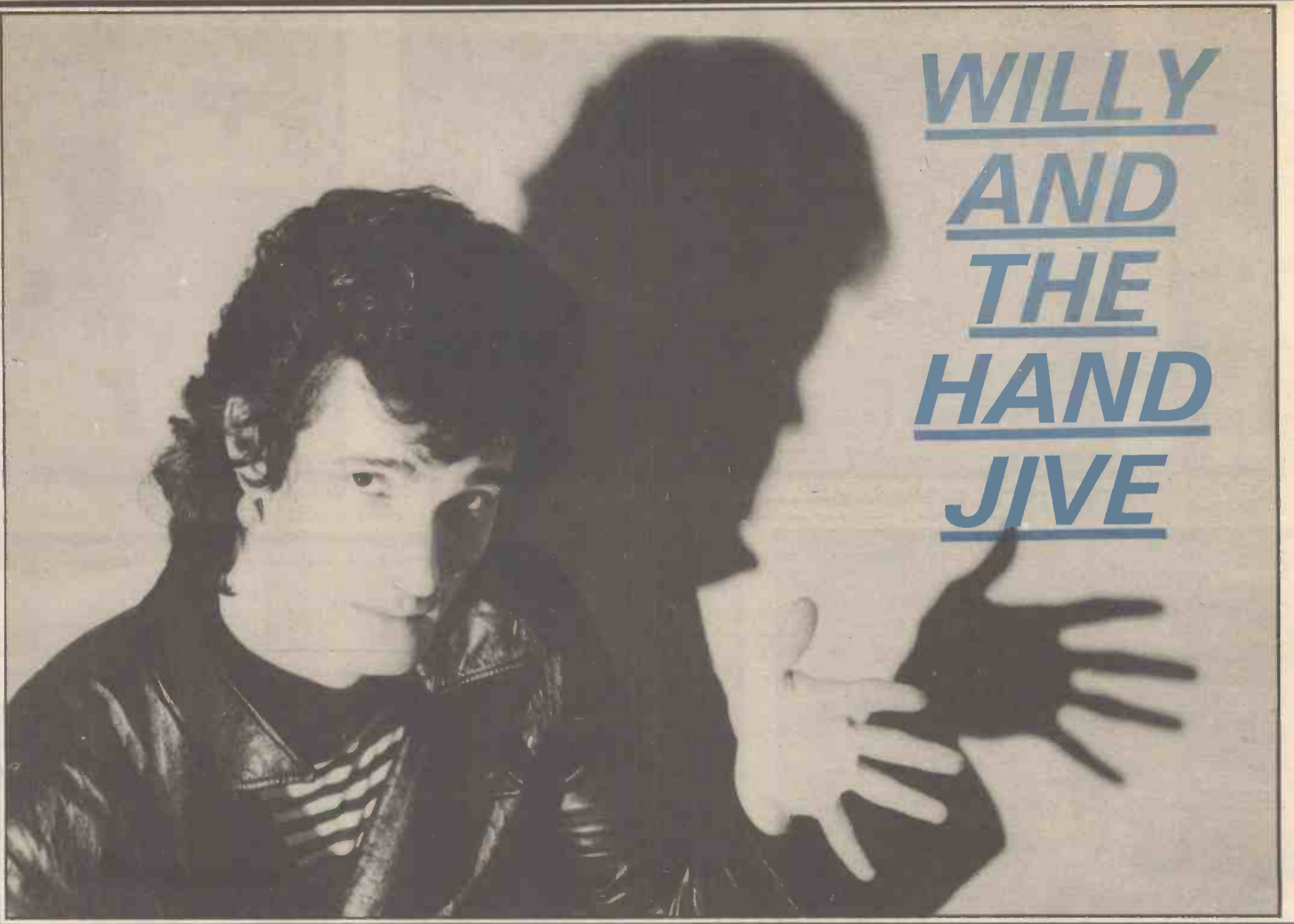
But it wasn't always like that, he insists, and recalls a gig in Watford many years ago when they came off-stage and Tony and Mike started arguing about something and Tony hurled a chair at Mike. A roadie came in to get them for the encore and Mike walked behind Tony trying to trip him up all the way to stage. "But as soon as they got on stage it was all smiles and 'Oh yeah, let's go,'" he remembers with a laugh.

He also defines Daryl and Chester's role in the band. "They start off by playing the vibe of what we've given them. Then they put their own personal imprint on it. With Chester for example I find myself playing on record more towards his style so it's easier for him to get his teeth into." Which is a compliment to Chester's playing indeed.

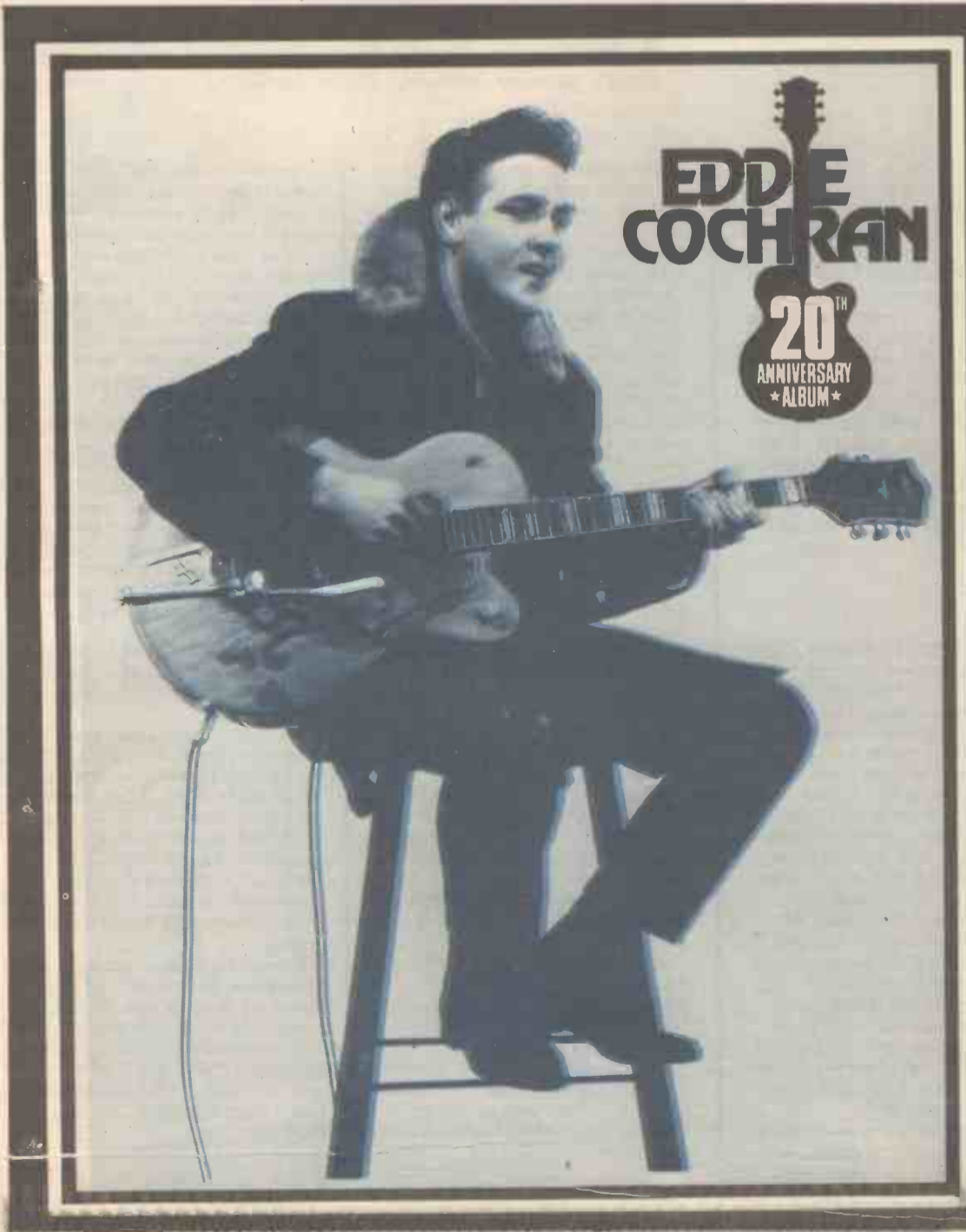
It must have been soon afterwards that we started talking about wanking. It was maybe something to do with drummers and wrist actions and how young drummers didn't use their wrists so well. Perhaps, I ventured timidly, that's because young people don't wank any more.

"Hey," said Phil looking at me profoundly, "maybe we're the last of the wankers."

And I thought it was rock and roll that had brought us together.



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Willy De Ville throws a few shapes for PETE SILVERTON

MOVING UP Tenth Avenue to meet Willy De Ville for a chat on the edge of New York's grimy West Village, I get a fast back view of a true West Village character trying to race the Walk/Don't Walk signs. He's crossing the avenue like a hare with a hellhound on its tail.

Keith Richards lives and breathes in this apparition. Legs like a pair of pencils, each stuffed into its own black case and balanced precariously on high-heeled pointy-toe boots. Hunched shoulders. Hair like a rat's nest. Matador's hat tilted at a raffish twenty degrees to the left ear. He could easily have stumbled straight out of one of Lou Reed's symphonies for little kids.

I'm five minutes late for the meeting at the coffee shop but there's no sign of Willy. Half an hour, a Western omelette, fries, toasted English muffin, two cups of coffee, a black and white shake and a New York Rocker interview with Richard Hell later, there's still no sign of Willy.

The man at William Morris agency who had set up the interview had given me no backup phone number but, fortunately, I knew Willy lived just round the corner and, via a friend who shares a hobby with Willy, I got hold of his home number.

"Aaaaaw, what time were we supposed to meet? I went through that way about one forty five and you weren't there so... Oh, two was it? ... I'll be right down."

Five minutes later, that same West Village character walks in the door, trailing one female and one male friend — Willy De Ville dressed more for street comfort than stage style.

He orders up a chocolate shake and his two companions — one his wife, Toots — drift off. As he slurps and sorts out meeting places for later with Toots, I remember how Willy can sometimes be his own worst enemy. The only time I interviewed him before, he was morose and uncommunicative to the point where it wasn't even worth putting it in print.

And on his last visit to England he did a set of interviews straight off the plane, jet-lagged and taciturn, which probably did more harm to his career than he could have achieved in a solid six month campaign of self-destruction. It became all too easy to write him off as just another smart New Yorker who was in the game for nothing more than the lifestyle.

Moving his band's headquarters to Paris for the third album did little to offset that impression. And when rumours began to circulate that his label, Capitol, had rejected that album elbowing him and his band out of the door, it seemed like Willy had finally swept himself into an inescapable corner, self-condemned to couldabin status.

AFEW months back someone from EMI played me some snatches from the Paris album, now titled 'Le Chat Bleu'. It sounded like the Wild Tchupatoulas meet Edith Piaf. New Orleans second-line rhythms dipping and swaying beneath French drink'n'drugs cool. That not being the stuff of which chart-toppers are made, EMI were still understandably reluctant about releasing it.

Finally, their ears won out over their reluctance — Capitol UK and France put it out, leaving Capitol USA, the company which originally signed Willy, the only ones to put it on hold.

As Dadomo said in his review, it's a collection of soulful songs, switching from the languorous to the urgent without a hint of conflict between the styles. Fierce,

burning urgency on 'Lipstick Traces' — its only current competitor is the Inmates' 'Third Time Loser'. Late night excess on 'Bad Boy'. The new influence (for Willy) of cajun/zydeco on 'Mazurka'. Warm, expansive romance on 'This Must Be The Night' and 'Just To Take That Little Girl Home.'

Taking off from the Latin American rhythms of the first two De Ville albums, it's got more chilli sauce coming out of its ears than anything done by a white boy since master of the Latino pop sound, Bert Berns, shuffled off to the last taco stand in the sky.

Financial success be damned — that's only a matter for the wallets of Messrs. De Ville and Delfont — it's an excellent album which extends, deepens and richens Willy's mythology of hot and sultry cities which picks up from when 'West Side Story' became a safe Broadway hit musical and the Drifters' 'Under The Boardwalk' dropped out of the charts.

And, this being 1980, Willy gets to sing about drugs with an off-handness matched only by Lou Reed: 'Little Miss Tragedy is so misunderstood. She can hear sniffs or whispers about drugs a hundred yards away'

— 'Slow Drain' Willy as bad boy, the side that can screw up his own work with careless, diffident live shows, the side that can turn interviews into aggressive encounters.

THANKFULLY, that side stays in the cupboard while we sip our shakes and chain smoke. But he doesn't try to pretend: that bad boy (or maybe just its image) pops his head out around sometimes.

"This album was done this time last year but there were a lot of things to tie up. Capitol didn't want to send me over to Paris. So I took Steve Douglas (former Phil Spector sax player who co-produced the album with Willy). He was more like a baby-sitter than a producer. Capital wanted some adult supervision."

Willy's got a broad child-like smile. His face splits like George Chakiris in West Side Story being told they've just found the Jets.

"But I wanted to go to Paris so I could use Jean Claude 'Petit' so I could get his specific talents as an arranger and his sound."

"I'd been listening to the Drifters and West Side Story — lots of Latin and Classical stuff. ... chilli sauce and bowties and that cinematic quality."

"Charles Dumont wrote 'No Regrets', the Piaf song, and the string arrangements are so close to the Drifters. He used Jean Claude Petit who's the heaviest (a favourite De Ville word) string arranger in Paris. So I used him on four tracks, the ballads. Then I added the castanets for a Latin feel."

The album title was also picked up in Paris. Toots, his long-time female companion (she was on the cover of Sounds with Willy back in 1977) has a 'Willy' tattoo on the top of her right arm, done for her by a mutual friend Ruth. Like an adult version of frat rings, Willy's got a similar one that honours Toots.

"We've both got that tattoo with the big cat on it which we're used on the cover and in Paris we saw this sign saying 'Le Chat Bleu' and it does look almost blue. Then we found a blue cat pin in a store and that sealed it."

The basics and the title settled, the tapes were brought back to New York for finishing.

"As well as that French lushness I wanted it to have that New York street sound so I did the vocals in New York. There's a real difference between French strings and New York strings. So something that pretty needed something hard-edged for contrast."

That contrast of opposites, Gallic melodramatic ballads and East Coast hard, brown-eyed rhythms is obviously part of what confused Capitol USA.

"Capitol just didn't know how to market it. ... But Capitol here's afraid of imports. Deejays are still playing my first two albums strong. So it's not a question of it being hard to get a deal."

ALREADY OUT in America is Willy's main side project of the last year, his contribution to the soundtrack of 'Cruisin', the Al Pacino movie about a cop who infiltrates the gay S&M bars of New York's West Side — not very far from where we were talking — to solve a murder. Pacino ends up questioning his own sexuality and New York's gays, outraged at what they saw as the Film's voyeuristic sensationalism, ended up picketing any cinema that showed 'Cruisin'.

"Jack (Nitzsche, former De Ville producer) called me up and said he needed some songs for a movie. So I saw a rough cut and I thought it was a good cop murder mystery but I had mixed emotions on the quality. Then David Foreman (who wrote De Ville's 'A Train Lady') said to me 'Don't worry, in a couple of years nobody'll remember.'"

"Now I didn't wanna do any shit. So I wrote three songs and Friedkin (Cruisin's director) freaked over 'It's So Easy' so they used it as the title music. They're things that I wouldn't be embarrassed about but I wouldn't put them on my own album."

Also in the last year, Willy's picked up a new collaborator in Doc Pomus, formerly of the Pomus/Shuman writing team who in the late fifties and early sixties ranked second to only Lieber/Stoller as good Jewish boys specialising in black pop music. They wrote one of the all-time heartbreak songs, Presley's (Marie's The Name Of) His Latest Flame' and the Drifters' slow-guiding 'Save The Last Dance For Me'.

"I was doing a gig at the Bottom Line and I got this message from Doc Pomus and he's one of my heroes and then a year went by and I got another phone call. And so we did some songs together. But I had to alter a few of his words. He was a little too Tin Pan Alley sometimes. ... But he was great to work with."

Willy seemed totally unphased by Capitol's lack of enthusiasm about his new work. He's got a high opinion of his own work.

"It was the third album and I thought 'Fuck it'. So I tried some different things. Like on 'Mazurka' I get a real gypsy feel with that accordion. It's just like using a big harmonica. I'll be doing a lot more of that stuff on the next album."

"On 'Slow Drain' I went for a pre-Castro Cuban sound, 'Bad Boy' is Billie Holiday, 'Little Girl' is sort of Freddie Fender. ... all kinds of different things."

"I think it's the best thing I've ever done. I'm thinking much more melodically. I wanna get off this punk street corner and do some different things."

WILLY PULLS on his matador hat, wraps his thick striped scarf around his neck and we walk away up the avenue while he talks of Dr. John who Doc Pomus is currently helping out of a musical doldrum.

"Yeah, there's some great stories about Dr. John. Like he's often not too together and Doc was telling me about one time when Dr. John was so out of it he was throwing up on stage. Play a few notes, throw up, play a few more notes. ... And he never missed a note."

Willy's still smiling as he starts to cross the avenue. I check to see if those black pencils get him there. They do.

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ALBUMS

SHAM 69
'The Game'
 (Polydor Deluxe
 POLD 5033)****½

YOU DIDN'T really think Sham were gonna lie down and die that easy, did ya? Probably yes. Certainly the last twelve months have seen Jimmy Pursey locked in a kamikazi course bound for artistic suicide and a protracted residency at the Hershams Labour Exchange.

And I'm not just talking about the Jaws scandal - Surrey mansions, lies about expulsions, appalling telly appearances, out of order producing activities et al. All that hurt, but the rot went deeper. In the chaotic aftermath of the abortive Sham Pistols adventure, Sham put out a third album with less bite than Albert Tatlock minus his dentures. The cover was crap, some songs were embarrassingly standard and those that weren't - 'Money', 'Voices' - were castrated by a feeble production job. It made a mockery of everything Sham stood for.

Then the mistake was compounded with the release of 'Mister You're A Better Man Than Me' a trite slice of rehashed sixties wishwashiness aimed at crossover markets, followed by TV slots with Tony Blackburn and the corny chart Xmas show all aimed at turning Jimmy into a Tommy Steele type family entertainer for the eighties.

Not even the most devoted Sham fan could put up with all this little white bullshit (the comparative failure of the good current single indicates that the once mighty hardcore Sham Army has been whittled away to a meagre ten thousand or so) and as the media, including myself, upped the needle quotient, the band have been eclipsed by their proteges, reviled, ridiculed, and exposed. Pursey realised this album was make or break. He knew Sham had to produce the goods this time round or be relegated to gossip column standing joke for good. And like some comic adventure strip hero he's snatched the band from the jaws of death with the best Sham 69 album ever. Repeat, the best - EVER.

'The Game' is pilchard packed with goodies, ten beautifully boisterous hard rockers, one acoustic number that works and just one mistake. There's nothing flash or pretentious here, in the main



JIMMY SHAM about to claim that "man is a prisoner of fortune."

Survival on the game

it's super solid stuff oozing bottle and confidence with Jim ditching both the teen rebel 'Borstal Breakout' approach and Jack The Lad new wave Slade formula of 'Hurry Up Harry' and 'Hershams Boys' to come on like a worldly wise uncle, the old 'Tell The Children' palaver, underlined by the missive 'All songs written for the benefit of the new generation.'

Which unfortunately raises the question of what exactly he's trying to get across, because his own confusion about life is shown in his lyrics and demonstrated by the album design. The theme of the album is the game of life, that life is like a roulette wheel, that basically man is a prisoner of fortune. But in contrast to this June

Penn malarky, the back cover shows the French flag coupled with the French Resistance Cross of Lorraine symbol indicating Jimmy's own belief in liberty, equality and fraternity, a much more positive philosophy. But then Pursey is a gambler as well as a dreamer and his own recent run of mostly self-inflicted bad luck has obviously stoked up the fatalist in him.

'The Game' kicks off side one, a powerful catchy number using the old '25 or 6 to 4' riff for an explosive intro to the major album theme. Then comes 'Human Zoo,' a beefy expose of mental traps and mind games, followed by Kermit's 'Lord Of The Flies' which is one of the best numbers here with its

contagious and very effective kiddies voices echo. 'Better Man' b-side 'Give A Dog A Bone' comes next, chased by the romping 'In And Out' where Jim waxes bitter - 'It takes so long to find out/One day you're in, the next you're out'. And that just leaves the single 'Tell The Children' to bring side one to a close.

Second side opens with a Kermit/Goldstein number 'Spray It On The Walls' which starts like Gal Glitter but ends up a la Alex Harvey for a slower than usual excursion with a big powerful not to mention philosophical chorus chant: 'Spray it on the wall in capital letters... life's alright if you only live for today'.

'Dead Or Alive' gets back to

basics for a 'Wanna Be Me' type romp replete with Rottensque sneers, but then we get the album's low spot, Dave Parsons' solo effort 'Simon', a horrible swingalong about an unfortunate Hershams local.

'Deja Vu' gets back to business with a mighty terrace clap derived opening, and it's this number where Sham's new and obvious Upstarts/Rejects influence shows through strongest.

Next up 'Poor Cow' comes as a surprising, successful contrast, being some gentle social comment balladeering blessed with acoustic guitar, mellow organ and a really addictive chorus. Then snarling guitar leads into a pounding anthemic

guide to life in 'Run Wild Run Free': 'Life is much too short to throw it all away/Run wild run free, and never look behind you/The key of life is in your heart/To get it you have to play the part.'

And it's on that libertarian note that a proud as a peacock Pursey can stand back and say 'Well come on, slag this off then.' And of course if you've approached it with an open mind you can't. I've approached it as a disillusioned fan and been very, very surprised. In fact the only problem I can see is, have the band left it too late to come up trumps? I don't think so.

They'll be around for a long time yet, of that I'm certain. GARRY BUSHELL

He's so boring in the USA

HERMAN BROOD AND HIS WILD ROMANCE
'Go Nutz'
 (Ariola ARL 5044)***

HERMAN BROOD's first UK album, which was eponymous ('a horse of a different colour' I think that means), suggested that this extraordinary Dutchman could take the mess he's made of his life and his love of thoroughbred rock 'n' roll from Little Richard to Springsteen, jam the two together and come up with the first convincing European youth music that wasn't avant-garde and technological. But 'Go Nutz' is the result of him going to America to record.

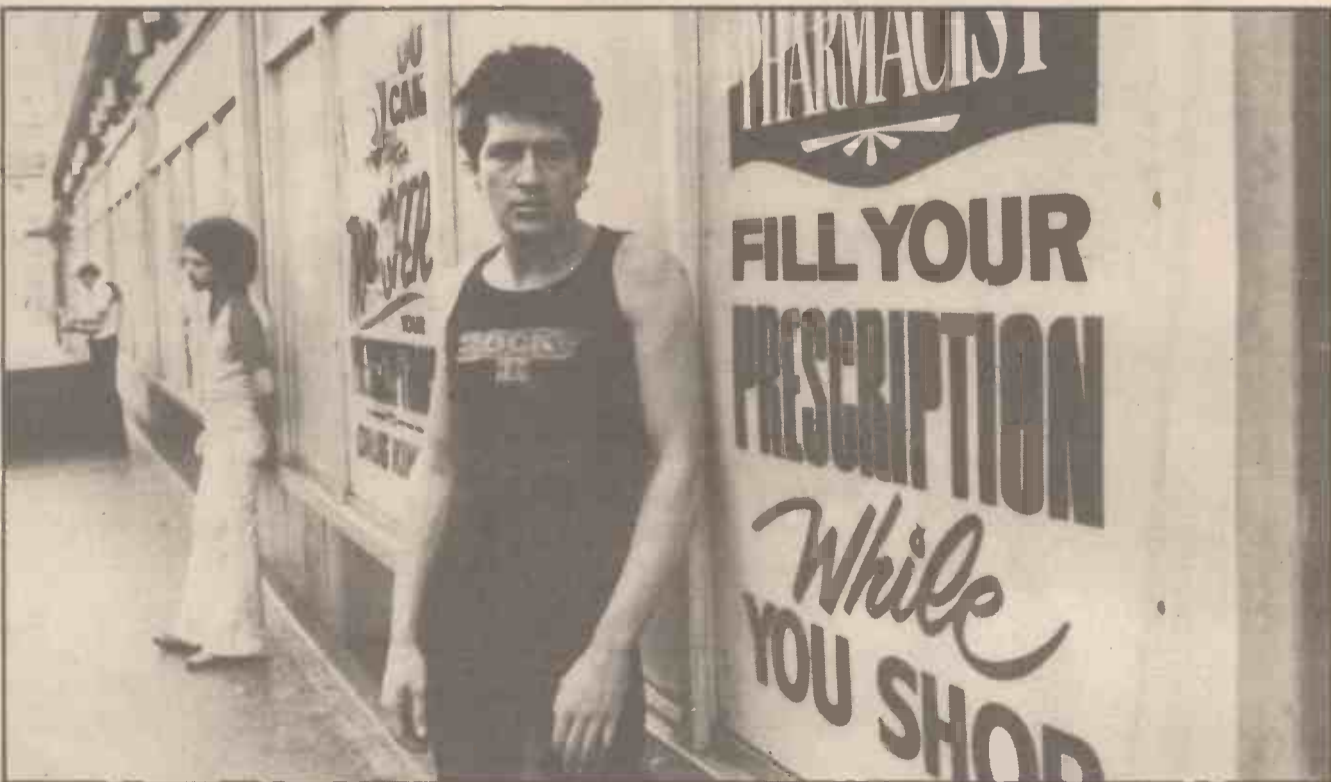
'Wild Romance' is exactly the right phrase for what Brood has to offer: the reality and fantasy of his tragi-absurd life rendered into mythical stories backed by good-time dance music. A living legend living the legend he wrote, in equal parts inspiring and emulating the 'artistic creation'.

But what the Americans have tended to do to him is tone down the wildness, and take

the fantasist's conviction out of the romance. It's not a complete castration job because Herman is well too far gone to be transformed into, say, an Engelbert Humperdinck for the new middle-aged. He still makes mention of needles and swears a bit. But I suspect the Ariola (America) battle-planners may be seeing him as a kind of musical Rocky - schmaltz made 'credible' by buckets of blood. And not being a man of any particular principle Herman would probably go along with that.

He makes no bones about it in the title track: 'I live for fortune and fame'. What's more he's always dreamed of America and in 'Right On The Money' he's asserting that anything they can do he can do better, including 'racing like a rat'.

In fact, that's the best track with the aggression of the message picked-up by guitars in combination as ferocious as Angus and Malcolm Young. 'Hot Shot' is nearly as sharp with nice, slip-slapping drums like Rockpile in the fast lane and 'Born Before My Time' changes his usual pattern by



HERMAN, in prophetic t-shirt, waits for essential supplies

building around an acoustic guitar with Brood in subdued, gritty, groaning vein, no, style I mean.

That's it for really good tracks though. The rest is just passable, his character watered

down and the music diluted by prettifying girls chorus, horns and such. The Wild Romance live are a trio who deliver everything you need and messing about like this could only hurt them. Which leaves

me to wonder whether, if Sandy Robertson had been writing this review, he would have been able to inform you that 'Laurie' is Herman's farewell lament to Ms McAllister of Runaways and

Orchids infamy - or not. After all Kim Fowley did co-write a couple of the tracks. You have been warned.

PHIL SUTCLIFFE

Pic by Brad Elterman

Let the train take the strain

VARIOUS ARTISTS 'Catch This Beat' (Island IRSP 7)*****

TAKE THIS as a novel situation: I am cast away for ever on some remote tropical island, no bad thing I sometimes think, and by some miracle of technology have a couple of books that aren't the Bible or Shakespeare, a heavy duty hi-fi and a selection of records to while away my remaining years. Without a doubt a deadly portion of those precious few would be rocksteady tunes, product of Jamaica circa 1967 and marrying the steady bass swing of ska with leisurely toplines, catchy horns and cool, understated arrangements.

At the time, everyone in earshot jumped in on the act, and 'Catch This Beat' remembers a rich mixture of harmony trios, such as The Ethiopians and The Melodians, true rocksteady stars like Derrick Harriott and Slim Smith and more enduring artists like Peter Touch (as in Tosh), Lee Perry, Ken Boothe, and Alton Ellis. Having cut the definitive 'Get Ready' (Let's Do Rocksteady) at Studio One, Alton and The Flames are duly represented by 'Shake It', which notably takes the form to the outer limits and operates at a very slow crawl, getting on for 16 rpm.

Thrusting aimlessly into the other fifteen tracks, absolutely the best includes the far east style instrumental 'Swing Easy' from Studio One's Soul Vendors, dominated by some of the greatest trumpet playing of all time from Bobby Ellis. Even in '67 The Upsetter was the strangest bloke around, his 'Set Them Free' featuring a rambling monologue on the trials of everyday sufferation in the form

of a plea to the judge in some imaginary courtroom. The sentence in question is a mere 500 years, in the great tradition of Prince Buster, and the tune aptly credited to the Defenders.

Lynn Tait and the Jets' 'Napoleon Solo', presumably culled from The Man From UNCLE, is another definitive selection, a cruelly infectious instrumental that makes it obvious why rocksteady need never go out of fashion. If only for 'The Loser' Derrick Harriott would be hailed as a man capable of turning on tears by the bucketful, and his contribution here 'Do I Worry' paints a pretty bleak picture of the cuckolded husband mooching around at home while his ever-loving "slips out" for a while. Keith And Tex's 'Tonight' voices more lovers' distress, deriding "I tried my best/To show you that I love you/But you were untrue," the horror of the sentiment sparked to life by an urgent, stabbing rhythm to relentlessly drive the point home.

Even The Melodians' classic 'I Caught You', though superficially a joyful celebration of true love discovered, scores far more emotional points for its resigned and resolutely unhurried pace. In the face of anything frantic, this kind of mellow rocksteady gives life a more realistic perspective by easing headache and relaxing tension.

The honorary place of mythical trains in the rocksteady era is elevated by three tributes, Ken Boothe's 'Train Is Coming', the opening 'Train To Glory' from The Ethiopians and the closer, The Melodians' 'Last Train To Expo '67'. As regards this last event, I reckon the aching chug of 'Catch This Beat' a considerably greater achievement for humanity.

ERIC FULLER



KEN BOOTHE, rocksteady hero

HATFIELD AND THE NORTH 'Afters' (Virgin VR5)**

MAYBE IT'S coincidence but there still seems a strong trace of the defunct Hatfield And The North in Virgin Records. That esteemed company still has the kind of mild and meek, spoilt-child sense of humour that's written all across this £3.50 remembrance of times past with the Hatfields.

I don't like it much. It's very urbane, very in-jokey, very Arthur Marshall, it's like an excuse, covering-up something,

an insecurity. So, Virgin and the Hatfields: 'Afters' is a fond look back on the band by Virgin head (the 'General Co-ordinator' on the sleeve I'll have you know), one Al(bert?) Clark. What's interesting and significant is that 'Afters' shows that the Hatfields suffered from the same 'poo, poo' trait that lubricates the Virgin existence today. A serious thing, for Hatfield And The North reveal enough bite and punch on 'Afters' to suggest that they COULD have done something with their music had it not been for that awful failed retreat into wackiness.

The band were, I recall, a critics' band, preened and

praised around the time of the 'Rotter's Club' album. But they stayed unknown, seemingly kept alive by Virgin's Kevin-Coyne-style faith till the bitter end. Looking back from 'Afters' it seems inexplicable why the Hatfields were so toted then. Only a fraction of the music is anything else than accidental doodling on flutes(I) and French Horns(II), purely instrumental fluff that seems to have a smug pride in its own insignificance. What is left, however, in the case of 'Afters', perhaps two or three tracks and twenty minutes of music, IS very good. In particular, the 1974 single 'Let's Eat (Real Soon)'/Fitter Stoke Has A Bath', and the track 'Halfway Between Heaven And Earth', have that carefree though committed feeling that has found its way into something as urgently modern as Scritti Politti or, alternatively, the Blockheads.

For the most part, however, the atmosphere is one of merry hippy jamming, weaving early 70s glacial guitars going round in stoned circles, reverentially missing The Point, spouting titles (nothing but bloody titles!) like 'Your Majesty Is Like A Cream Doughnut (Loud)', all set to rub graciously against the leg of your 'poo poo' middle-class record collectors, your Peels etc.

Oh how jolly, what a waste of plastic(almost). The message is: never trust anybody in 'this business'. They're all got rabbit's ears, a gently mocking sense of humour and three oafish feet firmly stuck in the future careers of their beloved dahlings, their everyday Hatfields and the Norths. How terrifically sweet.

DAVE McCULLOUGH

PM '1 PM' (Ariola ARL 5048)**

SO NEAR and yet so far: in the creation of this debut album Carl Palmer and his cronies came very close to putting together a stunner, but instead committed the mortal sin of trying to produce themselves and blowing it.

PM (Palmer's Men?) are all seasoned musicians, well equipped to stand on their own merits alongside their more

revered (or reviled perhaps, nowadays) mentor, and it's a great relief that this is not a drummer's band in the sense of The Dave Clark Five et al, but is a moderately conventional rock/pomp outfit that happens to include a Famous Drummer. He's the only member of the quintet not to write and sing. Palmer's Modesty perhaps?

Unfortunately the end result is ultimately a failure, despite the laudable restraint that has prevented it going over the top. Instead a feeble production, or lack of it, leaves several very good tracks unfulfilled, and a few more die on their feet when a good production might have saved them. 'Children Of The Air Age' would be a glorious anthem but lacks the magic touch, and 'Dynamite', 'You've Got Me Rockin'' and 'Green Velvet Splendour' are all excellent sophisticated rockers in the American vein, with a beautiful vocal blend. . .but the sparkle's missing and by the end of the album you can't quite remember how they went. Similarly it took me ages to tie down the vocal motif from 'Madelaine' because I kept on forgetting it — it's a dead ringer for Aviary in fact.

The album has two highpoints as it stands. Firstly 'Dreamers', which is pretty weak but actually sounds like The Stranglers of all people, and is hence a point of note, and secondly 'Do You Go All The Way' which mimics The Knack in both form and content. It's a great song, an angular attack very much akin to 'My Sharona/Baby Talks Dirty', but lyrically exchanges Doug Fieger's quite reasonable 'I'm game if you're game' approach for vile macho halfwit crap, to wit "Do you go/I just got to know/Before I blow all my dough/I just got to know/Do you go all the way". The culprit is lead guitarist Barry Finnerty and he should be ashamed of himself.

But the bottom line remains that PM need a producer more than a censor, in order to lift the material that crucial extra step (might I suggest one time Styx producer Barry Mraz?). In the meantime they at least sound like a good prospect live, so how about some dates?

PAUL SUTER

LINTON KWESI JOHNSON

BASS CULTURE

CULTURE



WHEN OTHERS SLEEP
THE BASS CULTURE AWAKES
ROCKING ON GREEN RHYTHM



ILRS 9605

NEW ALBUM

THE CHORDS
 'So Far Away'
 (Polydor Super POLS
 1019)****

AFTER THE Affair's 'Glory Boys', this is easily the most impressive album to come out of the exciting Mod explosion of the last year, and it testifies powerfully that the Chords will be one of the few bands to survive the gumbification and misdirection of that movement with their honour intact and their relevance unquestionable.

Already the band are captured at a transitional stage with the older material, the three-word-title faithfuls that excited sweaty clubs while maybe painting the band as a less inspired and more one dimensional version of the early Jam, interspersed with Chris Pope's more varied and convincing later songs which illustrate how the band are developing real identity as a sinewy modern pop band more in line with the Undertones than the Lambrettas.

The title track is a case in point, opening with a decorative Skidsian riff and then building into a contagiously catchy, handclap-embroidered, muscley-pop pearl. In similar superb vein come the two latest singles, the mighty meaty slice of righteous young anger 'Maybe Tomorrow' and the solid current chart prospect 'Something's Missing', hopefully a Nifty Fifty entrant by the time you clock this.

Acoustic guitars open two other Pope newbies, the slower-than-usual 'Happy Families' with its bitter ironic lyrics, and the excellent 'Tumbling Down'. Pope's angry two fingers to his strict Catholic School upbringing, with its powerful build-up, catchy backing refrain, strong chorus and pointed lyrics: 'Do what they say/When to work and play/You'll be someone

Mod cliches crucified



Pic by Paul Cox

THE CHORDS' Billy H (right) models a controversial alternative to the traditional trilby someday, or come tumbling down'.

These numbers show the band developing from their thrash and bash beginnings, and building on that energy and excitement while broadening their sound without losing an iota of vitality or punch. Of the older material we get Pope's 'Breaks My Heart', 'I'm Not Sure', 'It's No Use', the Hassett/Pope 'Dreamdolls' and Bill H's 'What Are We Gonna Do Now', and it must be said that a couple of these do tend to re-inforce a general office accusation that the

album's a touch grey-sounding. My one real criticism is that the album could have done with sounding a bit brighter. Maybe it's the production to blame or maybe the sameness of the earlier stuff. Either way the newer numbers don't reflect the problems nearly so much so it's not really anything to worry about.

There's also a couple of good covers here, a powerful rendition of 'Hold On I'm Coming' and an interesting run through 'She Said, She Said' and the album comes

with a free EP as well. Mine's been half-inched already but I can assure you it includes a superior version of the poorly produced debut single 'Now It's Gone.'

Fifteen tracks then which show these South East London youngsters firmly set on the Deptford to Destiny path. If I was Chris Pope I'd lock myself in my Catford mansion (cough) and start writing, like now. If the band's next batch of songs are anywhere near as good as the last lot, the Chords' success will be virtually assured. GARRY BUSHELL

BOZ SCAGGS
 'Middle Man'
 (CBS 86094)***

I USED to idolise Boz Scaggs. Bought all his albums and plain lapped up all that phrasing, that velvet touch, that menthol air of discouraged romance, the supreme elegance of his best music. Right through 'Silk Degrees' I was with him all the way.

And, after years of trying, he finally hit disco paydirt and made a fortune; enough at any rate, for CBS to realise what a master they had on the books and ship him over to play. I queued, I

paid, I took my seat and, after five numbers, I got up and walked out. That wasn't William Royce Scaggs; that pocket calculator in a tuxedo, that professional sleepwalker, that wall eyed person, that wasn't the man who made 'My Time'. Oh no.

I feel the same way about this, his first album in years. Made along identical lines to the one that preceded it (which was no masterpiece) it lumbers from the black market to the Foreigner market, talking in the jargon of deodorised soul and leaning drunkenly against what tired technique can be mustered. Toto. Ha! Personally, I don't want to talk about it.

DAVID HEPWORTH

MAGNUM
 'Marauders'
 (Jet LP230)***

I COULD go on for ages trying to work out exactly why this album was released, having been denuded of what would have been its better moments by the live EP that was released a couple of months ago. Only one of that night's four outstanding tracks is on this album, the other three having already emerged on the EP, and the end result is an album for fans and collectors, nothing like strong enough to be a market contender.

Tracks like 'If I Could Live Forever' and 'The Battle' are just too simple to bear excessive repetition, despite the consistently excellent guitarwork of their creator Tony Clarkin. He's a genuine master of brutal metallic riffing and deserves far more credit than he gets.

The since-departed Richard Bailey shines too, adding colour and counterpoint to Tony Clarkin's guitar, nudging Magnum towards pomp rock but without losing touch with the metallic anchor. Little touches like the rippling piano on the hook of 'Foolish Heart', or the intro to 'In The Beginning', where his humming synth lays against a tumbling guitar phrase are sheer magic. Bob Catley's a superb vocalist too, with a clean, strong voice that's both expressive and impressive.

PAUL SUTER

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- Town Hall DUDLEY MAY 22
- Polytechnic OXFORD MAY 23

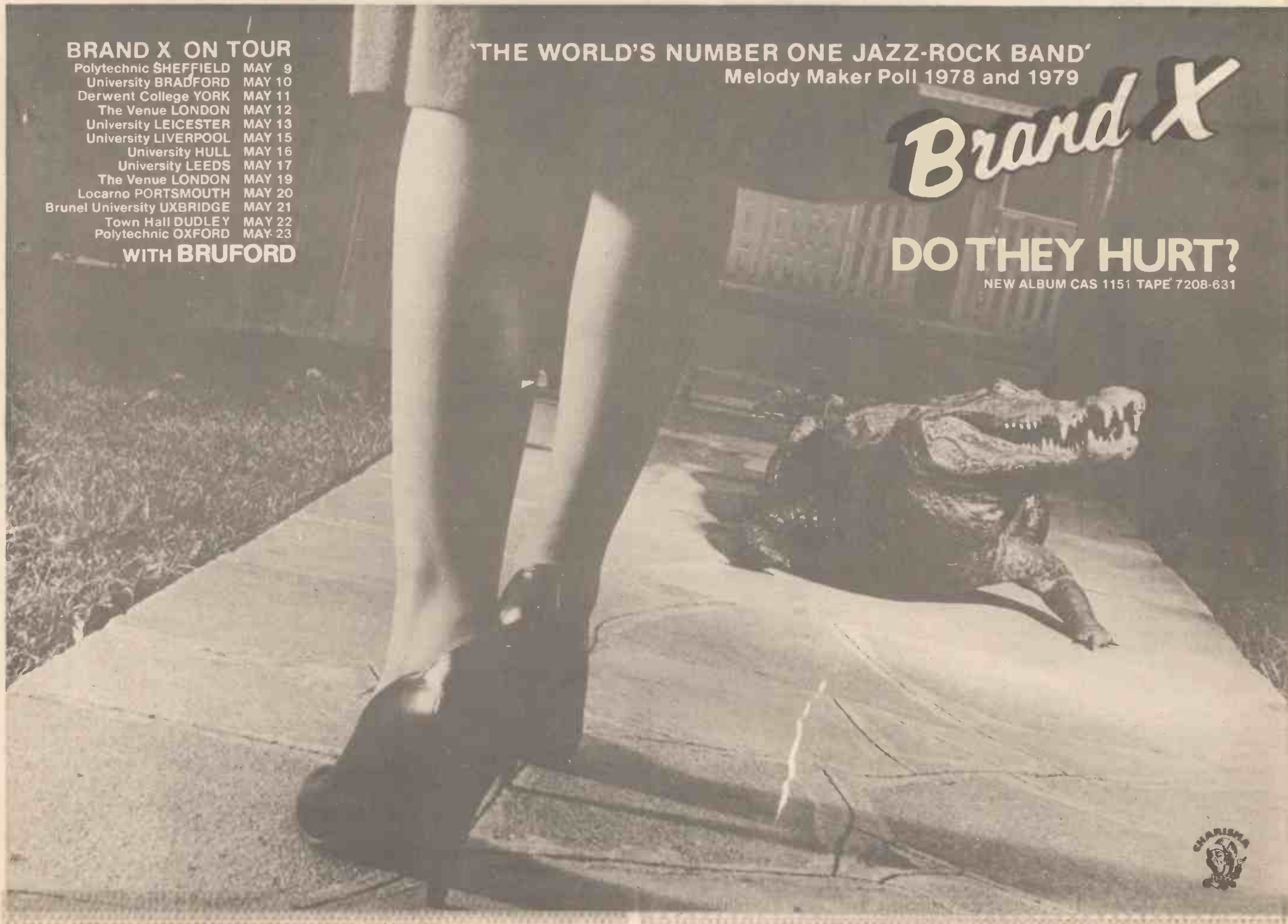
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Simple passions

THE DISTRACTIONS 'Nobody's Perfect' (Island ILPS 9604A)*****

OH GOD, I must be getting old. I approached this with such scepticism! The trouble with the Distractions is that myself, and I know many others, expected this to be a classic debut album since so long ago that now, when it's finally ready, almost a year since they signed to Island, the only approach seemed like a doomy foreboding.

After all, the inconspicuous ebb and flow of the Distractions since that Island ensnarlment, broken only by the anonymous and unpublicised 45 reworking of 'Doesn't Bother Me' (a waste of time), coupled with the fact that as a fragily gifted pop entity the Distractions are singularly vulnerable company horse-meatsic, all served only to dampen and dismay the enthusiasm of the growing number who are recognising this band as a truly great white pure pop hope. Have Island crushed or jaded the supremely talented flower that sprung forth the 'You're Not Going Out Dressed Like That' and 'Time Goes By So Slow' minor classics? Another industry pop swindle? Another Undertones?

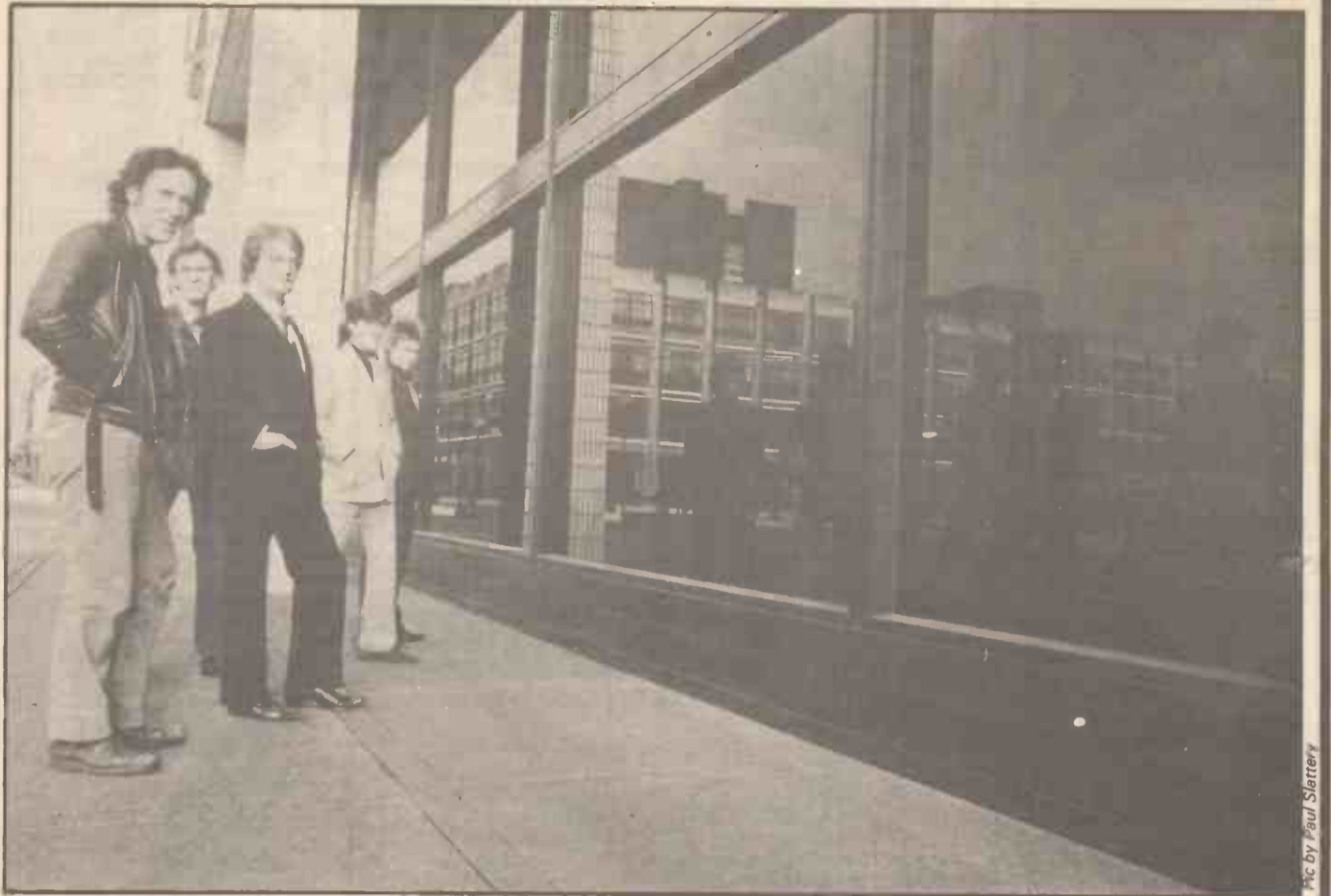
No way. 'The Distractions' is a superb debut album, almost fully realising those early promises. Its success comes almost entirely from the fact

that in the long time they've kicked up dirt with Island and producers/Sweet celebrities Phil Chapman and Jon Astley, they've shifted the music enough to allow it subtle development and a new assurance. I may have expected the r'n'b, punk base to have been still there, leaving the songs that have been hanging in limbo for so long, indifferent and worn out, but I was wrong. The sound on 'Still It Doesn't Ring' and '(Stuckina) Fantasy' has changed, is more sophisticated, is more thoroughly and assuredly pop based now, there's no longer any hint of toying with pure pop, the Distractions have taken it by the throat.

It's most evident in the new songs (which is most of the album), where the band's sense of economy and their ability to evoke passion simply and nimbly, renders a good handful of songs as good and as powerful as anything on the first Undertones or second Buzzcocks albums. The line between writing pop with character and pap with a greedy glint is a fine one, but almost throughout this record the Distractions have it mastered. Still.

I want to hear this on my radio. I want to play this all summer long. I want you to appreciate that this is THE five star review in any music paper this week. Don't DARE miss it! Don't you dare pass it over.

DAVE McCULLOUGH



THE DISTRACTIONS reflect the bleakness of inner city urban neo-deprivation

Just call me Tommy Cooper

JAH WOBBLE 'The Legend Lives On... Jah Wobble In Betrayal' (Virgin V2158)****

THIS IS a lovely record. The strange creature that is Jah Wobble has produced an album so refreshingly free of aims or heists or 'meaning' that you'd have to be the most die-hard of r'n'r fad-mongers to resist it, steadily accumulating value.

'The Legend Lives On' as such is almost unbelievably the most perfect of summer albums, positively bulging with great gaping mistakes and shortcomings and... doesn't it feel marvellous to know somebody isn't frantically

chasing over their own tails all the time? Wobble is careless, carefree, he cares and he doesn't care, he's made an album of sheer, intuitive knack and nerve, which he suspects will get lost and sell nothing, but which almost by accident is really a compulsive listen.

Of course, the obvious questions loom large; if Wob wasn't in PIL would Virgin have said such a big 'yes' to this album? Aren't solo albums nasty and horrible and unhealthy? It's a firm affirmative to both, but neither really count because Pil or Wobble aren't rock and roll, their product doesn't equate whichever way you look at it with the industry's values. It doesn't matter, it's no big deal and it happens to work in this instance, which is a lovely accident.

This album, like Wob, like Pil themselves, just pleads for a good slugging from those who can't see further than their (most probably coke encrusted) nose, and in setting itself up that far in blatantly unethical yik yak, it wins, it becomes uninhibited, it punches a hole through the other side of the standards self-perpetuated by those who thrive and run round in circles of self-perpetuation. Natch: I like Wobble's bloody nerve!

The best approach to 'The Legend Lives On' is first to clear your mind of expectations, then pick up slowly on a music that isn't reggae (what I anticipated), isn't pop or rock, and isn't quite PIL either. The album is based unashamedly in unselfconscious self-indulgence tempered with a sharp humility that knows when to stop and cut, and at times

comes across with just the merest hint of Wob trying to prove himself before an audience filled with preconceptions.

He tries desperately hard. That aspect is coherent despite the surface noises of lightheartedness and jokery. The opener, 'Betrayal', for example, is a ferociously good rock song, complete with powerful love/girl-boy lyrics and a scything guitar pattern from the only non-PIL on show, engineer Mark Lusardi, a man with a name that's appropriately going to scare the daylight out of anybody with a thing against Solo Albums.

The rest of the nine tracks vary between Wob's disillusioned love of reggae ('Reggae is dead'), as brought out in the hypnotic 'Beat The Drum For Me' and 'Pineapple', PIL-disco in 'Today Is The First Day...' and 'Blueberry Hill', and two tracks that are almost wholly PIL based, 'Not Another' and 'Tales From Outer Space', both in themselves worth any PIL follower's trouble to investigate.

It's an immovable album; it sits in a corner and won't go away until you've played it enough to suddenly acquiesce to its loopy charms. Maybe it's to do with Wob's enchanted mysticism, maybe it's because I listened to the album in the bath, whatever the reason, the vibe is good and wonderfully irrational, and if I were a lesser scribe, not bleak and industrial, but given to guffawing and the drinking of lager and lime (with a straw), I'd probably end this by saying that Jah Wobble is without question the Tommy Cooper of rock and roll. Ah, that feels better.

DAVE McCULLOUGH

Mr Clean

INTERVIEW 'Snakes And Lovers' (Virgin V2157)**

STRAIGHT NON-ALIGNED pop music needs to be pretty damned good to warrant more than superficial analysis, and airplay-conscious Interview can't really have expected any press personnel to flip out over their second shot at sophisticated bubblegum. A signing presumably designed to keep this company in token touch with MOR, they're power pop's logical sequel, and as such, well recommended to the kids who weren't old enough to know how bad that was.

'Adventures', boasting a sizeable resemblance to a Cat Stevens biggie, almost pulls off the ultimate tearjerking melody I'd guess singer/composer Jeff Starrs is in search of, but elsewhere they rarely improve on mediocre. Harmonies, guitars and drums are 'clean' and 'crisp' and usually very boring.

Virgin's self-conscious biographer reveals that the band reckon they're in with a shout Stateside, but the Americans know their pop and I honestly wouldn't bet on this cutting it over there either. Label-mates The Records (for instance) do this kind of thing a whole lot better, and I'd predict the company's roster will reflect that opinion at the next option.

DES MOINES

ROGER POWELL 'Air Pocket' (Island ILPS 9607)**

THERE'S PRECIOUS little evidence around to suggest that being a solo keyboard artiste is very far removed from being the carrier of some rather unpleasant social disease. I mean, look at the kind of people who've done it for a job: Rick Wakeman, Vangelis, Patrick Moraz, Rick Wakeman, Keith Emerson, Rick Wakeman... wouldn't ya just love to scoop them all up in a large sack, tie and weight the neck and drop it into the ocean?

Well, the next line was supposed to be: 'But Roger Powell is the exception'. Best known as Utopia's keyboards wizard - Utopia in turn being best known for being Todd Rundgren's band - has always

struck me as singularly modern and imaginative, even within the framework of a band which has too many roots in the 60s for a lot of people's liking.

On Utopia albums he's always been (consults book of rock clichés) the perfect foil for Rundgren's guitar playing, lacing his sophisticated, jazzy chord fill-in work with a kind of gutsy power and attack on the lead synth that often made it difficult to tell where a guitar solo ended and a synth solo began.

But unfortunately that next line up there has to read: And sadly, Roger Powell seems to have fallen into the usual rut. Instead of an album which shows how superior he is to the rest of the bunch, 'Air Pocket' merely confirms that, given a self-produced solo project, he just becomes as airy-fairy, artsy-fartsy, clever-clever, introvertedly academic and self-indulgently limp-wristed as all the rest.

I suppose I should have guessed where his head's at with the titles, maaan. 'Lunar Plexus', 'Emergency Splashdown', 'Morning Chorus', 'March Of The Dragonslayers', 'Sands Of Arrakis', 'Dragons 'n' Griffins'... Yeeesss, you've got it: modern mythology rools okay.

It has its moments, of course. With 'Lunar Plexus' it actually gets off to a very promising start, with an ominous bass synthesiser riff of almost Wagnerian proportions dominating the first few bars. But instead of building, it diverts; in fact the whole album is a collection of diversions, no through roads and unfinished flyovers.

And despite Powell's multi-instrumental capabilities, the production itself seems too full of air pockets. One of the most noticeable manifestations of that is the percussion, which is synthesised throughout. Not disco-style whoops, but crisp electronic drums and cymbals which could easily have sounded fine but instead got lost somewhere down in the mix as if they were just a token presence rather than a vital part.

Even his new all-synth version of 'Windows' (from 'Oopl Wrong Planet') is not a patch on the original, so I'm forced to conclude that, like Rundgren, he works better within the confines of a properly structured band.

TONY MITCHELL



JAH WOBBLE enjoys the sunshine

TOM SCOTT 'Street Beat' (CBS 83801)**½

TOM SCOTT first came to prominence when he teamed up with Joni Mitchell for the 'Court And Spark' album. Not only did this provide him with a foothold in the crossover market, it also got him way down on the bill of revivalist meetings like the Crosby Stills and Nash concert at Wembley way back when.

'Street Beat' is the latest in a string of solo albums which on this side of the Atlantic will be consigned to the bargain bins but in the States will soothe the brows of LA drivers and provide good background music for smog warnings.

It's as professional a piece of work as we've come to expect from the lightheaded mixture of jazz, funk and pop that appears to be so irresistible to American ears. Seasoned drums and conveyor belt bass lead in each number before Scott appears playing a variety of saxes - always tasteful if a bit unimaginative.

CHRIS RYAN

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JIMI picks up a few tips from psychedelic flower child Jeremy Thorpe

JIMI HENDRIX 'Nine To The Universe' (Reprise HS2299 import)***

'Jimi Hendrix' (Polydor 2625038 import)*****

HENDRIX ALBUMS seem to come along rather like London buses - no sign of anything for what seems like years and then over a dozen all at once. And one of them is actually new.

Hendrix meant a lot to me; his music was an essential part of my existence in the late sixties and beyond. That being the case, I'm as likely as any Hendrix fan to get excited by the prospect of an album of genuine, studio-recorded, previously unreleased material. But I've also learnt in recent years not to expect too much from the intermittent flow of posthumous releases which, at their best, have been incomplete reflections of a powerful and complex phenomenon.

Thus I was neither greatly disappointed nor greatly moved by what must surely be the last Jimi Hendrix studio album. Put together by the enigmatic and evasive Alan Douglas, who masterminded the 'Crash Landing' and 'M. Night Lightning' albums, 'Nine To The Universe' is the much vaunted 'jazz' album, taken from studio jams involving Hendrix, Billy Cox, Buddy Miles, Mitch Mitchell and a host of jazz musicians including Larry Young, John McLaughlin and Herbie Hancock.

Its five long tracks are almost entirely instrumental, and undoubtedly demonstrate the inexhaustible flow of Jimi's

creativity in improvising with sympathetic musicians whenever the pressures of being a pop star were lifted from him. The mood on these tracks is relaxed, confident; Jimi's soloing weaves effortlessly around the rhythms and melody lines laid down by the other players and the overall feeling is of close co-operation rather than of battling egos.

Even so, 'Nine To The Universe' remains a collection of well-executed jam sessions. It is not a planned album; was never planned as an album. The sessions were the forerunners of something much bigger which, because of Hendrix's death, was never realised, and although they were involved in these sessions, neither McLaughlin nor Hancock are credited on any of the tracks.

To a collector, nevertheless, this will be an essential purchase. But it isn't the 'core' Hendrix that really captured the public imagination - it's something that, because of events, can really only be described as peripheral to the central image, which was that of the man who, more than any other single musician, put the 'electric' into electric guitar. Listening to this alone, you might wonder what all the fuss was about.

The answer to that is contained in this week's other Hendrix offering - a boxed set of all his 'official' Polydor albums imported from Germany and selling in the UK for just under £40.

How can I give a £40 boxed set a five star rating, you may ask? Do I really expect every Sounds reader to rush out and buy it because it's essential listening? No, of course I don't, but what other rating can I give to a collection which is absolutely bursting with five-

star material? The individual albums - everything from 'Are You Experienced' to 'Midnight Lightning' - are all here in their original sleeves... 11 single albums, one double and a maxi single containing 'Hey Joe' and 'Gloria' (the single released with the 'Essential Jimi Hendrix' anthology a while ago). This means each album works out at about £3, which is a very good deal if you've been lost in a time warp for the last 14 years and suddenly find yourself stumbling around the Virgin Megastore with £40 in your pocket and a compelling urge to own the complete

works of Jimi Hendrix. Mind you they've left out 'Smash Hits'. Admittedly it duplicates other material but does contain most of the singles which aren't available on albums. And you'd still need to buy 'Rainbow Bridge' (which was never on Polydor). But what the hell, in for a penny, in for a pound.

Coffee table Hendrix? Maybe. But this is where all the HM guitar historians of the last decade stem from, acknowledged or not. Axe heroes - these are your roots, and don't you forget it.

TONY MITCHELL

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WAX FAX

A column for connoisseurs of vinyl esoterica, collated by Prof. Barry Lazell, 78 (rpm)

DAY TRIP TO BRIGHTON

STARTER THIS week is David French of Beckenham, Kent, who would like some info on the **Attrix** label, specifically where the label comes from, what discs are available, and where they can be obtained.

Attrix Records, which calls itself 'The Brighton Label', is not too surprisingly, based in that same seaside town — specifically, at the Attrix Records shop at 3 Sydney Street, Brighton. You can obtain their releases directly from the shop if you so desire, but since Attrix also has good distribution deals for its records tied up with both the Rough Trade and Pinnacle set-ups, any record shop could theoretically order them for you.

RB 01 and RB 02 I have no details of, but the other singles are:

- RB 04 Piranhas — 'Jilly'/'Coloured Music';
- RB 05 Executives — 'Shy Little Girl'/'Never Go Home';
- RB 06 Piranhas — 'Yap Yap Yap'/'Happy Families';
- RB 07 Dodgems — 'Science Fiction'/'Hard Shoulder'.

The two missing numbers RB 03 and RB 08 are not singles at all, but the label's two compilation albums 'Vaultage 78' and 'Vaultage 79'.

AFTERGLOWING

A PLEA from (and a plug for) Simon Harries of Colchester: "In Sounds last November, Hugh Fielder did a piece on Genesis in which he mentioned a fanzine for Genesis run by Simon Haines in London. Well, it was a misprint — it should have read Simon Harries, while

my address has now changed as follows: Eddington Tower, Flat No. 11, University of Essex, P.O. Box No. 28, Colchester, Essex CO4 3UG.

Wax Fax has already mentioned the fanzine (thanks a million), but the landlady at my old flat in London is still getting bags of mail, so I'd like to get the record straight! Afterglow No. 4 is now out; being on the road with the band at the moment, I'm selling it outside certain of their venues. Other Genesis loonies can obtain it by mail from the address above at the end of the tour, by sending 30p plus a large SAE. It's good value (I think), as it contains my first interview with Steve Hackett and also has a groovy cover!

ANYONE FOR A BANANA?

JOHN GREAVES of York asks: "Please can you help me? — I've spent the last eight years trying to obtain a certain album by Juicy Lucy. I don't know the title, but it was released around 1970 and contained their single 'Who Do You Love?' From what I can remember, spread right across the double gatefold sleeve was a naked lady covered in fruit! No record shop anywhere can trace it, so can you?"

The album in question was Juicy Lucy's first, released as you say in 1970. The title was simply 'Juicy Lucy' and it was on Vertigo VO 2 — only the second release on that label. The full track line-up was: 'Mississippi Woman'/'Who Do You Love?'/'She's Mine'/'She's Yours'/'Just One Time'/'Chicago North-

Western'/'Train'/'Nadine'/'Are You Satisfied?'

The rather large lady whom you remember lying among the fruit on the album sleeve also featured in most of the press ads for the group's records at this time — she was presumably supposed to crystallise an image of 'Juicy Lucy' in people's eyes. I recall that she was actually the wife of a businessman who had some business connection with, and was also a friend of, the band. I don't recall the lady's name, though someone out there obviously has all the details still to hand (I say that because it's been proved many times that someone will always know!) Juicy Lucy appeared to be the only people for whom she was willing to commit herself to such photographic — er — exposure. The album itself is as scarce as anything ten years old is likely to be, but I have seen copies in secondhand shops in much more recent times, so although a shop won't be able to trace it in the usual way — keep looking.

JAMES GANG

REFERRING back to the recent item on blues legend Elmore James, I've had a letter from Kev Levers of Ilkeston, Derbyshire.

Kev says: "I may be able to help 'Frustrated of Mayfair', because I got hold of a double album by Elmo just a couple of years ago. It's a UK release dated 1975, which means there's a strong possibility of still finding it in the 'blues' section of a well-stocked record shop, even if it is no longer officially available. The title is 'All Them Blues — Elmore James' and it's on the DJM label (DJN28008 according to the records, or DJLMD 8008 according to the sleeve!) Track listing is as follows:

- Record 1: 'It Hurts Me Too'/'Everyday I Have The Blues'/'Dust My Broom'/'Shake Your Moneymaker'/'Bleeding Heart'/'Conversation'/'Pickin' The Blues'/'She's Got To Go'/'Talk To Me Baby'/'I Believe (My Time Ain't Long)'.

Record 2: 'Sunnyland'/'Stranger Blues'/'12 Year-Old Boy'/'My Baby's Gone'/'Find My Kinda Woman'/'Up Jumped Elmore'/'Anna Lee'/'I've Got A Right To Love My Baby'/'Mean Mistreatin' Mama'/'Look On Yonder Wall'.

"The albums feature sessions recorded between 1959 and 1962, according to the sleeve, and the backing musicians are Johnny Jones (piano), J.T. Brown (sax), Homesick James (guitar) and Odie Payne (drums) — apparently his regular Chicago backing band. Some of the tracks on record two sound to me like little more than instrumental demos, but there are also some classic cuts to make the album well worth recommending. The track 'Bleeding Heart' was also adapted by Jimi Hendrix under the titles 'People, People, People' and 'Freedom', if my memory serves me correctly.

"Incidentally, a friend of mine owns another compilation also on DJM and also very confusingly titled 'All Them

Blues'. This set features material by a whole spread of well-known blues names, but also includes Elmore James performing 'Crawling King Snake Blues', 'Mean Mistreatin' Mama' and (I think) 'The Sky Is Cryin' — the latter song being later recorded by Eric Clapton and George Thorogood amongst others."

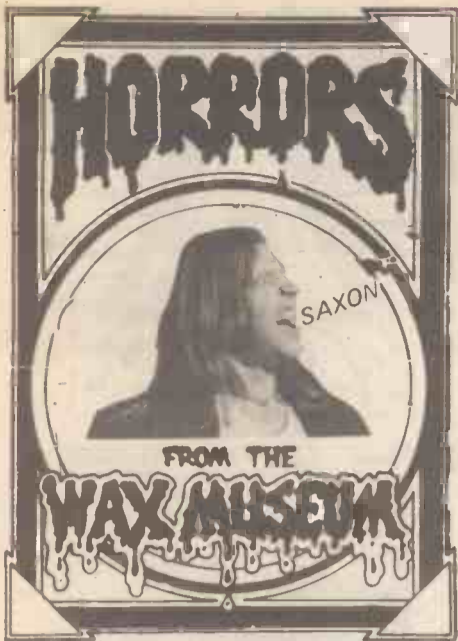
Further positive news on Elmore James from me. Since the original piece, I've learned from the horse's mouth that Chiswick intends to put out an Elmore anthology on Ace.

Kev Levers, meanwhile, requests a small favour to reciprocate all the above info, namely a straightforward list of the albums still available by Creedence Clearwater Revival in the UK. Easily done; here they are:

- 'Creedence Clearwater Revival' (Fantasy FT 506); 'Bayou Country' (FT 507); 'Green River' (FT 504); 'Willy And The Poorboys' (FT 503); 'Cosmo's Factory' (FT 502); 'Pendulum' (FT 508) 'Mardi Gras' (FT 505); and 'Live In Europe' (FT 520).



WHAT was it Robert Plant sang about squeezing lemons?! The infamous Juicy Lucy album cover — see third item.



THIS LITTLE lot are the albums pumped out through March and early April. As usual, there are so many of them that it's been a struggle to keep up and, in equally familiar fashion, many of them fall between being okay if you've got plenty of money to throw around and being totally mediocre. This time, I've pulled out those rated at five and four stars for your serious consideration; the rest is a straight alphabetical listing for the sake of reference. If there is anything particularly notable about this month's batch, it's that readers who are into Heavy Metal (and we do have a few, I believe!) are having a field day at the moment. One glance at some of the quality merchandise below will suggest that many people aren't seeing much change out of their hard-earned spending cash this month.

FIVE-STAR ALBUMS

- CRAMPS:** 'Songs The Lord Taught Us' (Illegal ILP 005)*****
The great punkabilly band, recent welcome visitors to our shores, hammer a further set of songs into their distinctively deranged style.
- FEELIES:** 'Crazy Rhythms' (Stiff SEEZ 20)*****
Inventive, energetic and refreshing American pop-rock/new wave hybrid.
- MENTAL AS ANYTHING:** 'Mental As Anything' (Virgin V 2151)*****
Aussie band who write and play with humour and inventiveness on a rocking and commercial pop collection.
- POP GROUP:** 'For How Much Longer Do We Tolerate Mass Murder?' (Rough Trade ROUGH 9)*****
Bleak and ultra-political musical vision. Superbly crafted, but not be listened to lightly.
- SAXON:** 'Wheels Of Steel' (Carrere CAL 115)*****
One of the headline bands of the new HM wave with a barnstorming second album.
- STATUS QUO:** '12 Gold Bars' (Vertigo QUOTV 1)*****
Their greatest hits speak for themselves.
- UK SUBS:** 'Brand New Age' (Gem GEMPL 106)*****
Still carrying the punk flame through an aggressive and no-compromise set.
- VAN HALEN:** 'Women And Children First' (Warner Bros K 56793)*****
Their best set to date; a veritable metallic avalanche of sound, with hard-as-nails playing and production.
- YOUNG MARBLE GIANTS:** 'Colossal Youth' (Rough Trade ROUGH 8)*****
Most laid-back album of the month, but far from MOR-ish. Good songs tackled with quiet, reflective, folksy styling.

FOUR (OR 4½) STAR ALBUMS

- ANGELIC UPSTARTS:** 'We've Gotta Get Out



UK SUBS

'VINYL VEINS' BARRY LAZELL'S MONTHLY ALBUM ROUND-UP

- Of This Place'** (Warner Bros. K 56806)****½
Rousing, raunchy neo-punk in their now familiar style.
- BAND MANNERS:** 'Ska 'N' B' (Magnet MAGL 5033)****½
Joyful, danceable R&B/Ska fusions, not generally to be confused with their novelty single.
- BEACH BOYS:** 'Keeping The Summer Alive' (Caribou CRB 86109)****
Enough classic BB stylishness and song craftsmanship to make it a goodie; the title sums up the overall mood.
- BYRDS:** 'The Byrds Play Dylan' (CBS 31795)****
Classic 60s material on well thought-out low-price compilation.
- KEVIN COYNE:** 'Bursting Bubbles' (Virgin V 2152)****
More sharp views and tight little songs from the Coyne microcosm.
- DEF LEPPARD:** 'On Through The Night' (Vertigo 9102 040)****
Predictably hard-hitting and generally very strong HM album debut.
- DION AND THE BELMONTs:** '20 Golden Greats' (K-Tel NE 1057)****
Superb collection of late 50s/early 60s rock and doo-wop/pop from one of that era's greatest groups and soloists.
- GENESIS:** 'Duke' (Charisma CBR 101)****½
Immaculately produced and running the gamut from hard(fish) rock to pomp and circumstance.
- SAMMY HAGAR:** 'Loud And Clear' (Capitol E-ST 25330)****

Pic by Pete Hill



LUX INTERIOR: a five-star cramp

- Familiar Hägar set repackaged; it's all exciting, relentless technoflash.
- EMMYLOU HARRIS:** 'Her Best Songs' (K-Tel NE 1058)****
Speaks for itself, and well worth getting laid back with.
- INNER CITY UNIT:** 'Pass Out' (Riddle RID 2)****
Nik Turner's new Euro-slanted outfit with an excellent album debut; he's making interesting music again.
- IRON MAIDEN:** 'Iron Maiden' (EMI EMC 3330)****½
Another barnstorming LP debut and again not much to fault in pure HM terms.
- JUDAS PRIEST:** 'British Steel' (CBS 84160)****
Priest have their work cut out to fend off this month's HM tidal wave, but their exquisitely crafted over-the-top stance is untarnished on this strong set.
- KROKUS:** 'Metal Rendezvous' (Ariola ARL 5056)****
Even the Swiss are running strong in the heavy stakes; this is mainly good, tight material.
- MOTORS:** 'Tenement Steps' (Virgin V 2151)****
Ultra-commercial sounds aplenty on strong material which sounds like a bunch of hit singles already.
- QUARTZ:** 'Count Dracula And Other Love Songs' (Reddington's REDD 001)****
Unpretentious Brummie HM-ers in consistently strong form on a live set.
- SEARCHERS:** 'The Searchers' (Sire SRK 6086)****
Improved, reshuffled version of recent album, showing that all their commercial and melodic strengths are still there.
- BOG SEGER AND THE SILVER BULLET BAND:** 'Against The Wind' (Capitol EA-ST 12042)****
Somewhat laid-back but typically tight Seger; a little patchy only by his magnificent standards.
- SHOOTING STAR:** 'Shooting Star' (Virgin V 2130)****
Commercially-angled heavy U.S. glam-pop band on a very acceptable U.K. album debut.
- VARIOUS:** 'Club Ska '67' (Island IRSP)****
Classic-styled mid-60s ska at its best and an obviously timely reissue.
- WHIRLWIND:** 'Midnight Blue' (Chiswick CWK 3012)****
Young, tight and appealing rockabilly-based band.
- WHISPERS:** 'The Whispers' (Solar SOLA 1)****
Superbly produced disco-based black music package.
- WARREN ZEVON:** 'Bad Luck Streak In Dancing School' (Asylum K 52191)****
Quirky California singer-songwriter on wry, varied and interesting form.

AND THE REST

- KEVIN AYERS:** 'That's What Get, Babe' (Harvest SHSP 4106)***
- BOBBY BARE:** 'Down And Dirty' (CBS 84132)***
- PETER BROWN:** 'Stargazer' (TK TKR 83354)***½
- JOHNNY CASH:** 'A Believer Sings The Truth' (CBS 84123)**
- CHAS AND DAVE:** 'One Fing 'n' Anuvver' (EMI NUT 17)***
- PAUL COLLINS:** 'Beat' (CBS 83895)***½
- CROOKS:** 'Just Released' (Blueprint BLUP 5002)*
- HOLGER CZUKAY:** 'Movies' (EMI EMC)***
- DR HOOK AND THE MEDICINE SHOW:** 'The Ballard Of Lucy Jordan' (CBS 31799)***
- DAN FOGELBERG:** 'Phoenix' (Epic EPC 83317)*
- ROBERT FRIPP:** 'God Save The Queen/Under Heavy Manners' (E.G. EGLP 105)**
- BILLY FURY:** 'The World Of Billy Fury, Vol. 2' (Decca SPA 575)***
- LEIF GARRETT:** 'Same Goes For You' (Scotti Bros. K 50677)*
- CRYSTAL GAYLE:** 'The Crystal Gayle Singles Album' (United Artists UAG 30287)***
- J. GEILS BAND:** 'Love Stinks' (United Artists UAM 3004)*
- ANDY GIBB:** 'After Dark' (RSO RSD 5006)**
- HEART:** 'Bebe Le Strange' (Epic EPC 8415)***½
- IAN HUNTER AND MOTT THE HOOPLE:** 'Shades Of Ian Hunter' (CBS 88476)***½
- MICHAEL JACKSON:** 'The Best Of Michael Jackson' (Motown STMR 9001)***½
- RAY JACKSON:** 'In The Night' (Mercury 9109 631)***
- BILLY JOEL:** 'Glass Houses' (CBS 86108)***
Alternately, smooth and raunchy batch of Joel songs.
- JULES AND THE POLAR BEARS:** 'Ferretiks' (CBS 83865)***
- KNACK:** 'But The Little Girls Understand' (Capitol E-ST 12045)***½
- IAN MATTHEWS:** 'Discreet Repeat' (Rockburgh ROCD 109)***½
- NITTY GRITTY DIRT BAND:** 'Gold From Dirt' (United Artists UAG 30275)***
- ORIGINAL MIRRORS:** 'Original Mirrors' (Mercury 9102 039)***
- JOHNNY PAYCHECK:** 'Everybody's Got A Family - Meet Mine' (Epic EPC 84112)***
- PRESSURE:** 'Pressure' (MCA MCF 3055)***½
- MICHAEL PROPHET:** 'Serious Reasoning' (Grove Music ILPS 9606)****
- PURPLE HEARTS:** 'Ker-Pow' (Fiction FIX 002)***½
- RANDOM HOLD:** 'The View From Here' (Polydor-POLS 1015)**
- RAY, GOODMAN AND BROWN:** 'Ray, Goodman And Brown' (Mercury 9109 800)***½
- CHRIS REA:** 'Tennis' (Magnet MAGL 5032)***
- CHARLIE RICH:** 'Nobody But You' (United Artists UAG 30284)**
- B. A. ROBERTSON:** 'Initial Success' (Asylum K 52216)**
- L. SHANKAR:** 'Touch Me There' (Mercury 9198 289)***
- SISTER SLEDGE:** 'Love Somebody Today' (Atlantic K 50639)***
- GRACE SLICK AND THE GREAT SOCIETY:** 'Conspicuous Only In Its Absence' (CBS 31800)**
- SLAUGHTER:** 'Bite Back' (DJM DJF 20566)**
- TAVARES:** 'Supercharged' (Capitol E-ST 12026)***½
- SMALL FACES:** 'Ogden's Nut Gone Flake' (Immediate V 2159)***
Reissue of one of their best 60's albums, plus round sleeve.
- 10cc: 'Look Hear' (Mercury 9102 505)***½
- TOOTS AND THE MAYTALS:** 'Just Like That' (Island ILPS 9590)**
- PAT TRAVERS BAND:** 'Crash And Burn' (Polydor POLS 1017)***½
- FRANKIE VALLI:** 'The Very Best Of Frankie Valli' (MCA MRF 3053)***½
- VARIOUS:** 'East' (Dead Good GOOD 1)***
- VARIOUS:** 'Metallurgy' (Jet JETMP 228)**½
- VARIOUS:** 'More Intensified' (Island IRSP 3)***
- VARIOUS:** 'Prototypes' (Blueprint BLUP 1)***
- VARIOUS:** 'Star Traks' (K-Tel NE 1070)***
- VARIOUS:** 'Uppers On The South Downs' (Safari UPP 1)***½
- BOBBY VEE:** 'The Bobby Vee Singles Album' (Liberty UAG 30253)***½



**COMSAT ANGELS
A NEW BAND
A THREE TRACK E.P.**

**TOTAL WAR
WAITING FOR A MIRACLE
HOME IS THE RANGE**

75p

PAY NO MORE!



I ALMOST HAD IT FIGGERED OUT! BY MEANS O' SOME KINDA CONSPIRACY THE HEADS OF ALL NATIONS HAD PULLED TOGETHER TO GREASE ROCK 'N' ROLL! BUT HOW? AND WHY? HOW DID A BAILBURN SMORCH TIE IN WITH THIS? OR THE SIVANA BROS? WHADDABOUT THE ARMADILLO? HOW DO I MANAGE TO TALK WITH MY TEETH CLENCHED TOGETHER? WHO PUT THE RAM IN THE RAMA-LAMA-DING-DONG???

QUIET, MR. MOSCOW... THE FILM IS ABOUT TO START!

METRO-GOLDWYN-GLOVES PROUDLY PRESENTS WHO KILLED ROCK 'N' ROLL? STARRING: ROSCOE MOSCOW EPISODE FIFTY-THREE: WORKING FOR THE CLAMPDOWN!! SCREENPLAY BY CURT NILE © 1980

ARS GRATIA ARTIS

GLEEP!!

HI! THE SINISTER GLOVES HERE, TO TELL YOU ALL ABOUT THE KILLING OF ROCK 'N' ROLL!! THE PROJECT WAS UNDERWAY LONG BEFORE I BECAME INVOLVED...

POPCORN??

WHADDAMI GONNA DO IF HE PUTS HIS HAND ON MY KNEE??

"IN FACT, IT STARTED AS FAR BACK AS FEBRUARY 2ND 1959. HERE WE SEE TWO EMPLOYEES OF WHAT WAS THEN CALLED 'THE STAMP OUT COON JUNGLE RYTHMS CAMPAIGN' ATTACHING A BOMB TO A CERTAIN PLANE AT MASON CITY AIRPORT, BOUND FOR FARGO, NORTH DAKOTA..."

AND IT REALLY DON'T MATTER ANY MORE...

"...59 AND '60 WERE VINTAGE YEARS. WE GOT BILLIE HOLIDAY IN JUNE '59 WITH A HOT SHOT. THE NEXT YEAR, IN APRIL, EDDIE COCHRAN HAD AN UNFORTUNATE MOTORING 'ACCIDENT'. SADLY, GENE VINCENT GOT OUT ALIVE... FOR A WHILE!!"

"OUR AIM WAS TO DEMORALISE THE REBELLIOUS FORCES OF YOUTH. WE SOON DISCOVERED IT WAS EASIER TO BUY ROCKSTARS THAN ELIMINATE THEM. AFTER ALL, WHAT COULD BE MORE DISCOURAGING THAN THE SIGHT OF A ONCE-RESPECTED FIGUREHEAD OF THE REVOLUTION, CORRUPTED BY WEALTH AND FAME?"

THE BUS STOP

SOB--THE FAGGOT--

STREET FIGHTER! MAARR-RAN--

WHY BOTHER SAYS RUTH LEWIS

DAILY GUNDO

JAGGER AND DIAMOND TIGHT FITTED

WIND CAARIS

SOB... THE FAGGOT...

"THE FEW WHO RESISTED BOTH TEMPTATION AND THREATS WERE EVENTUALLY CRUSHED BY SHEER WEIGHT OF CIRCUMSTANCE. MANY WERE FORCED INTO SELF-IMPOSED EXILE WHERE THEY WOULD LIVE OUT THEIR DAYS QUIETLY AND INEFFECTUALLY."

SAY SOME REMEMBER 'RAPE'?

POP!

FLASH!

POP!

"INSANITY OFTEN PROVED A USEFUL TOOL. HERE WE SEE A LEADING 'PSYCHE-DELIC VISIONARY' OF THE MID-SIXTIES BEING GIVEN A SUBSTANCE HE BELIEVED TO BE L.S.D... IT WAS IN FACT ENTROPINE, AN EXPERIMENTAL HALLUCINOGEN THAT CAUSES 'BUMMERS' OF FIFTEEN YEARS DURATION. HE WAS NO MORE TROUBLE..."

"THE MURDER AND REPLACEMENT OF PAUL MC CARTNEY WAS OUR FINEST DOUBLE BLUFF!! BY LEAVING BLATANT CLUES EVERYWHERE WE MADE IT APPEAR AS IF THE WHOLE THING WERE A PIECE OF FANCIFUL PARANOIA, BELIEVED ONLY BY THE CREDULOUS AND THE TERMINALLY DEMENTED..."

AN' LIKE "APPLE" REALLY STANDS FOR ALLEN (KLEIN) POISONED PAUL, LIKewise EPSTEIN. (BRIAN.)

UHH... YEAH, BUT...

"SOMETIMES HOWEVER, WE COULD AFFORD TO BE OPEN IN OUR MURDER ATTEMPTS IN JAMAICA, FOR EXAMPLE, IT WAS EASY TO USE EXISTING POLITICAL TENSION TO EXPLAIN AWAY OUR ACTIVITIES..."

BANG!

ILLUSTRATION COURTESY OF ERIC FULLER'S FORTHCOMING 'AIRGUNS AND REGGAE' MAGAZINE. PLACE ORDERS NOW.

"AS TIME WENT ON, OUR METHODS BECAME MORE AND MORE SOPHISTICATED... THE ELECTRIFIED BATHTUB (PARIS '71)... THE SODIUM MORPHATE-LACED CHEESEBURGER (MEMPHIS '77) OR, IN THE CASE OF JIMI HENDRIX, AN INGENIOUS SLOW POISON, COATING HIS GUITAR STRINGS..."

PLUNK

"IN THE MID-SEVENTIES, HOWEVER, WE BEGAN TO HAVE TROUBLE!! FOR SOME REASON, YOUTH FOUGHT BACK!! THERE WAS A MASSIVE RESURGENCE OF GODLESS ANARCHY, HATRED OF AUTHORITY AND ALL THE OTHER EVILS WE THOUGHT WE'D ERADICATED..."

GODLESS ANARCHY AND HATRED OF AUTHORITY

BUS STOP

"IT WAS THEN THAT I, THE SINISTER GLOVES TOOK OVER AS DIRECTOR OF CLANDESTINE OPERATIONS..."

THE SOLUTION IS OBVIOUS, GENTLEMEN. GIVE THEM ALL FAT CONTRACTS WITH THE MAJOR LABELS AND WITHIN FIVE YEARS 'PUNK ROCK' WILL BE A PITIFUL MEMORY...

...IN SHORT, GIVE 'EM ENOUGH ROPE...

DO NOT DISTURB

NATURALLY, THERE ARE STILL ONE OR TWO 'RUGGED IDEALISTS WHO CONTINUE TO POSE PROBLEMS FOR US... BUT WE KNOW WHO THEY ARE!! WE KNOW WHERE THEY LIVE!! ROCK AND ROLL IS COUGHING BLOOD... BY THE MID 1980'S IT WILL BE A PUTRESCENT CORPSE!!

THANK YOU FOR LISTENING. SOFT DRINKS AND ICES ARE NOW AVAILABLE IN THE FOYER...

"MY MIND WUZ REELIN'!! NOW I KNEW HOW ROCK 'N' ROLL HAD BIN OFFED, BUT NOT WHY! WHAT WUZ THE MOTIVE? WHAT COULD POSSIBLY BE WORTH OVER THIRTY YEARS OF INTRICATE PLOTTIN' AN' INTRIGUE?? I MEAN, LEAVE US FACE IT, BUDDY..."

"A 'CRIME O' PASSION' IT WUZNT'!!"

TO BE CONTINUED © '80 BY CURT "HAIRCUTS ARE FOR HOMOS" VILE.

T H E S O U N D T R A C K O F

American Gigolo

FEATURING THE FULL LENGTH VERSION OF
BLONDIES "CALL ME"
 AND
 CHERYL BARNES' 'LOVE AND PASSION' GIORGIO MORODER'S 'THE SEDUCTION'
 AVAILABLE ON POLYDOR RECORDS AND TAPES



Ripped off? Hassled? SUSANNE GARRETT to the rescue

FAIR DEAL

KISS OFF

ALONG WITH many other people, myself and two friends queued at Wembley Arena for twelve hours on Thursday April 17 from 10.00 pm until 10.00 am. We slept on the pavement for most of the time, managed to buy our coveted front row seats for Kiss, only to get home and find the gig blown-out.

It's an old story now but, despite record company promises published in the music press, the supposedly "postponed" date's haven't been announced. We're left with useless tickets with no promise of priority next time around, despite having queued all night.

People have been waiting since '76 for Kiss to come over and look what happened. In Canada, when dates are announced, the band always plays. Why mess up British fans by announcing dates one week and cancelling them within a few days of release? Another mystery - why were the details on the tickets themselves confused? Ours indicated that Kiss would be playing Wembley on July 28 and this was stamped over with the same date in June. Were the dates confused all along?

We're also concerned about the state of the Kiss Army, the official fan club in this country. We both wrote to the Stateside branch in 1978, enclosing international reply coupons - no reply. I also wrote to Simon Mumford of the British Kiss Army for membership details last summer, to be told that the set-up would be underway in March this year and that the first thousand members would stand a chance of being included in a lucky draw, enabling the select few to meet Kiss backstage on their

London dates. Since then - nothing. What's happening?

Howzabout the fans themselves taking over Kiss Army and getting things together for a change? We feel Kiss isn't so much a band anymore as a business. You can even buy Kiss curtain rails and lawnmowers in the States. *Expletives deleted.* - Kevin Wheeler, Perry Williams, London

YES IT'S an old, old story - almost a cliché Yet another bummer for the music fan. The official explanation? Possibly reading from previously regurgitated press statements, Jack Tefler speaking for the Stateside Kiss organisation oracle Rock Steady Management says: "The tour has been postponed because the album and the single from the album were taking longer than we planned. We looked at our calendar and realised we wouldn't have sufficient time to rehearse the show."

Any more explanations? Could it be, as a London-based source hints, that Kiss have been re-negotiating their contract with Casablanca and were unable to do their UK and European tours as planned because of this (ongoing?) label limbo situation? At the time of going to press, Casablanca denied this rumour.

Fortunately for the multitude of Kiss fans in the UK, only Wembley Arena and Edinburgh Odeon (box office for Inglstone) had sold tickets before promoters Kennedy Street Enterprises broke the news of the setback.



GENE SIMMONS seen enjoying his breakfast

Wembley sales amounted to £200 in all and because Inglstone tickets were put on sale before Kiss dates were advertised locally, only seven tickets were sold.

Kennedy Street are currently working on rescheduled dates in conjunction with Kiss management. They stress that those who want refunds can have them, but promise that all those who queued at Wembley and have hung onto tickets like grim death will be given equivalent priority on the new dates.

And despite initial reluctance from Wembley to consider honouring tickets for prime seats inspired by annoyance at the promoter's mistake causing a July date to be printed on tickets, the box office is now open to suggestions.

The few who bought Inglstone tickets are also offered the choice of a rapid re-

fund or the chance to sit tight and wait. Rock Steady offers one possible solution: "We hope promoters will arrange something whereby those who stayed up all night will not only get a refund, but a slip of paper giving them the opportunity to buy best tickets for the rearranged dates."

Over to Kiss Army - a saga of a long wait for the 4,000 loyal supporters who've bothered to write and register their interest since June '79, when the UK branch of the appreciation society was established following complaints from British fans about the Los Angeles-based headquarters. While the fans clearly exist and the mechanics are ready to set the club in motion, Kiss Army, based at 11 Cross Keys Close, London W1M 5FY, are still waiting for the go-ahead from Kiss and Rock Steady before leaping into action.

COPY COCK-UP

I'VE JUST acquired a Hondo 11 electric guitar, a Les Paul copy, to be exact. The problem is that the trim on my guitar is black, whereas on a Les Paul standard it's cream.

The scratchplate and disc for the pick-up selector are no problem, but the mounting plates for the pick-ups are difficult. The pair I bought from a nearby guitar shop were too small and, on taking them back, was told there is a standard size only. It seems that the Hondo plates are a special size.

Where can I buy a set? In England? In America? Do Hondo make them in cream? - A. S. Cooke, Arnold, Nottingham

ACCORDING TO UK Hondo distributor John Hornby-Skewes Ltd of Leeds, who deal with some two and a half thousand shops nationwide,

finding a compatible pick-up surround in cream should be relatively simple. If your guitar is fitted with Di Mazio pick-ups (indicated by a small sticker), and many of the more expensive models are, replace with the equivalent Di Mazio plate. Although John Hornby-Skewes don't sell direct to the general public, in case of further difficulty, ask your dealer to contact them with full details of your Hondo model and they'll be able to help. Contact: John Hornby-Skewes And Co Ltd, Service Department, Salem House, Main Street, Garforth, Leeds, LS25 1FX, (tel: Leeds 865381).

If you need further information, drop a line to the American company who import Hondo equipment from its land of origin, Korea. They are International Music Corporation, PO Box 2344, Fort Worth, Texas 76101, United States Of America.

ROCK N ROLL ZOO

MR meets **DEATH**

PUT NAME CHOICE HERE

GOSH IT'S **DEATH!!** WHAT THE... HAS MY TIME COME!?

JUST HERE TO REMIND YOU THAT CASSETTE SALES ARE SOARING!

IS THIS WHAT YOU CAME FROM TH' UNKNOWN TO TELL ME? I KNOW ALREADY! AND WHAT'S MORE THEY WONT...

RECORDIN' ALBUMS FOR 1/2 THE COST OR LESS ON CASSETTE TAPES IS ONLY A PART OF IT!!

EH WHAT?

RECORDS HAVE HAD IT CHUM! TOO EXPENSIVE, BADLY MADE, TCH! SO KIDS ARE MAKIN' THEIR OWN ALBUMS ON C60 TAPE!

DRAMATIC BIT

SOME OF EM ARE PRETTY GOOD TOO. REFRESHIN' THOUGHT OUT, INVENTIVE. THE BIG LAUGH IS YOUR TOO LATE NOW TO CASH IN. THE SEED IS SOWN!

MERCY MERCY!! MY - MY HEART!!

PREPARE TO DIE!!!!

PALPITATE

AND SO OVER TO A LONLEY BUT AMBITIOUS BGOSIT.

THAT'S ANOTHER 60mins WORTH A MATERIAL DOWN. THAT'S MY 3RD ALBUM INNA WEEK. ILL SHOW THOSE STINKIN' WECORD COMPANIES. AH! TH' DOOR HOPE TH' DEED IS DONE!

BANG BANG

SO YER BACK DONT TELL ME YER'VE BIN TRYIN' TO DRUM UP INTEREST FOR MY WORKS! IN THAT GET UP!

WELL IT WORKED OUT O.K. YER ON AT 'WEMBLEY' NEXT WEEK!

SHID! AND ME WITHOUT A THING TO WEAR!

1980 SOUNDS PENCIL

FOR JUST ONE WEEK
JUST ONE NIGHT

ERIC CLAPTON: JUST ONE NIGHT

FEATURING
ALBERT LEE
CHRIS STANTON
HENRY SPINETTI
AND
DAVE MARKEE



ONLY
£4.99
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ERIC CLAPTON'S
NEW DOUBLE LIVE ALBUM
is reduced to £4.99, a massive £1.76 off the
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also reduced from £6.95 to £5.45.

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21 Clumber Street
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Street W1
Tel: 01-580 7066 | Brighton
5 Queens Road
Tel: 0273-28167 | Exeter
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Tel: 0392-57156 | Milton Keynes
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34 Union Street
Tel: 0792-51499 |
| 130 Notting Hill
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UP TO £2.00 OFF THE
VIRGIN TOP 60 ALBUMS

The information here is correct at time of going to press but may be subject to change. Please check with the venue concerned.
A square denotes a gig of special interest or importance (even if it's only good for a laugh or posing)

THURSDAY

MAY 8

- BANNOCKBURN, Tamdhu, Motion Pictures
- BIRMINGHAM, Town Hall (021 235 9944), Roy Harper
- BRIGHTON, The New Regent, Money
- BRISTOL, Polytechnic (30990), The Jags
- CAERPHILLY, Double Diamond (87616), The Stylistics
- CHATHAM, Town Hall (Sevenoaks 50396), Pop Rivits/The Marines/Dwarf
- CLEETHORPES, Winter Gardens (62925), UK Subs
- COLWYN BAY, Pier Pavilion (2594), Saxon/Lautrec
- DERBY, Ajanta Cinema (32906), Magazine
- DERBY, Assembly Rooms (31111), The Four Bucketeers
- DERBY, Blue Note(42569), Ian Gomm
- DUBLIN, Olympic Ballroom (745027), Madness
- DUNSTABLE, Queensway Hall (603326), Ronnie Laws
- EDINBURGH, Odeon (031-667 3805), Eric Clapton
- EDINBURGH, Usher Hall (031-228 1155), Sky
- EXETER, Routes (58615), The Cure
- GUILDFORD, Civic Hall (67314), The Chords
- HATFIELD, Forum (71217), Suzi Quatro
- HIGH WYCOMBE, Nags Head (21758), Nik-Turner's Inner City Unit
- HUYTON, The Bluebell, Hambi And The Dance
- INVERNESS, Caledonia (35181), The Members
- LEEDS, Fan Club, Brannigans (663252), Cuddly Toys
- LEEDS, Polytechnic (30171), The Directions
- LEICESTER, De Montfort Hall (27632), Jasper Carrott/Telephone Bill And The Smooth Operators
- LIVERPOOL, Empire (051-709 1555), Thin Lizzy/The Lookalikes
- LIVERPOOL, Polytechnic (051-236 2481), Eddie Grant And The Frontline Orchestra

- LEEDS, University (39071), Magazine
- LEICESTER, De Montfort Hall (27632), Jasper Carrott/Telephone Bill And The Smooth Operators
- LEICESTER, Phoenix Arts Centre (38832), Dawnwatcher
- LIVERPOOL, Bradford Hotel, Tithehard Street, (051-236 8782), Loose Change
- LONDON, Bedford College, Regents Park (01-486 4400), The State
- LONDON, Chats Palace, Hackney, Split Rivitt
- LONDON, City University (01-235 4399), Famous Names
- LONDON, Clock House, Clapham, Majority
- LONDON, Dingwalls, Camden Lock (01-267 4967), Arc/Zero Zero
- LONDON, Duke of Lancaster, New Barnet (01-449 0465), Spider
- LONDON, Greyhound, Fulham Palace Road (01-385 0526), Jules And The Polar Bears
- LONDON, Half Moon, Herne Hill (01-274 2733), Cadillacs
- LONDON, Hammersmith Odeon (01-748 4081), Black Sabbath
- LONDON, Hope And Anchor, Islington (01-359 4510), Johnny Mars' 7th Sun
- LONDON, 100 Club, Oxford Street (01-636 0933), Jabula/Spartacus
- LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), The Directions/Cymbelines
- LONDON, John Bull, Chiswick (01-994 0062), The Flatbackers
- LONDON, Kensington Town-Hall (937-5464), Riff Raff (children 50p)
- LONDON, Marquee, Wardour Street (01-437 6603), The Jags
- LONDON, Music Machine, Camden (01-387 0428), Pirates
- LONDON, Nashville, Kensington (01-603 6071), Philip Rambow
- LONDON, New Golden Lion, Fulham Road (01-385 3942), The Dance Band
- LONDON, Riverside Studios, Hammersmith (01-748 3354), 2nd Vision/Gordon Giltrap
- LONDON, Rock Garden, Covent Garden (01-240 3361), Ricky Kool And The Rialtos
- LONDON, St George's Hospital Medical School, Cranmer Terrace, Tooting, Traitor's Gate
- LONDON, South Bank Polytechnic, Rotary Street (01-261 1525), A Teardrop Explodes
- LONDON, Stapleton, Crouch Hill (01-272 2108), Vox Pop
- LONDON, Theatre Royal, Drury Lane (01-836 8101), Judie Tzuke

- GLASGOW, College Of Technology (041 332 7090), H20/Berlin Blondes
- GLASGOW, University Of Strathclyde (041 552 4400), The Blues Band
- GUILDFORD, Civic Hall (67314), Magazine/Bauhaus
- HATFIELD, Forum (71217), Fern Kinney
- HIGH WYCOMBE, Nags Head (21758), Johnny Mairs' 7th Sun
- ILFORD, Cranbrook (01-554 8659), Spider
- KINGHORN, Cuinzie Neuk (830247), The Strutz
- LEEDS, Queens Hall (31961), Thin Lizzy/The Lookalikes
- LEEDS, Royal Park Hotel (785076), Shake Appeal/Disco Students
- LEICESTER, Polytechnic (555576), Bad Manners
- LINCOLN, College Of Education, Wild Horses
- LIVERPOOL, University (051 709 4744), The Cure/The Passions
- LLANELLI, Glen Ballroom (4494), Madness
- LONDON, Bridge House, Canning Town (01-476 2889), Nine Below Zero/Wipeout
- LONDON, Centro Iberico, Harrow Road, Nik Turner's Unit/The Door And The Window
- LONDON, The Chippenham, Shirland Road (01-624 7202), Sanity Clause/Skidgods/TSB
- LONDON, Cock Tavern, Fulham (01-385 6021), Junco Partners
- LONDON, Dingwalls, Camden Lock (01-267 4967), Seven Year Itch/The Viewers
- LONDON, Electric Ballroom, Camden (01-485 9006), The Only Ones/Lonesome Nomore
- LONDON, Greyhound, Fulham Palace Road (01-385 0526), Famous Names
- LONDON, Half Moon, Herne Hill (01-2M4 2733), Any Trouble
- LONDON, Hammersmith Odeon (01-748 4081), Black Sabbath
- LONDON, Hope And Anchor, Islington (01-359 4510), The Soft Boys
- LONDON, Hyde Park, Hyde Park Tube, Misty/Androids Of Mu/Alexis Korner And Friends/Keith Christmas/Nik Turner's Inner City Unit (Legalise Cannabis Benefit - midday)
- LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Billy Karloff And The Supremes/Between Pictures
- LONDON, Jacksons Rock Club, Highgate (01-340 5226), Juice On The Loose/Mark Harrison Combination
- LONDON, John Bull, Chiswick (01-994 0062), Kashmir
- LONDON, Marquee, Wardour Street (01-437 6603), The Vapors
- LONDON, Music Machine, Camden (01-387 0428), Ronnie Lane
- LONDON, Nashville, Kensington (01-603 6071), Tenpole Tudor
- LONDON, New Golden Lion, Fulham Road (01-385 3942), Supercharge

- IPSWICH, Royal William (53385), Crucifixion
- LEEDS, Fan Club, Brannigans Bodysnatchers
- LEEDS, Florde Grene (490984), Sledgehammer
- LONDON, Bridge House, House (01-476 2889), Gerry McEvoy Jam
- LONDON, Dingwalls, Camden Lock (01-267 4967), Juice On The Loose
- LONDON, Dominion Theatre, Tottenham Court Road (01-580 9562), Roy Harper
- LONDON, Greyhound, Fulham Palace Road (01-385 0526), The Spectres
- LONDON, Half Moon, Herne Hill (01-274 2733), The Opposition
- LONDON, Hope And Anchor, Islington (01-359 4510), The Clerks
- LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Margo Random And The Space Virgins/The Resonators
- LONDON, Lyceum, The Strand (01-836 3715), Wild Horses/No Dice
- LONDON, Marquee, Wardour Street (01-437 6603), The Vapors
- LONDON, Nashville, Kensington (01-603 6071), Billy Karloff And The Supremes
- LONDON, New Golden Lion, Fulham Road (01-385 3942), Dana Gillespie
- LONDON, Newlands Tavern, Peckham (01-639 8201), Pagan Altar
- LONDON, Old Queens Head, Stockwell, The Time Flies
- LONDON, The Rainbow, Finsbury Park (01-263 3140), The Cure/The Fall/The Passions/The Au Pairs/Section 25
- LONDON, Rock Garden, Covent Garden (01-240 3961), The Directions/Cymbelines/Bad Actors
- LONDON, The Spurs, Tottenham (01-808 4773), The Pencils
- LONDON, White Swan, Blackheath Road, Greenwich (01-691 8331), Twice Shy
- MANCHESTER, Apollo, Ardwick (061 273 1112), Sky
- MANCHESTER, Portland Bars, Piccadilly (061 236 8414), Direct Hits
- NORWICH, The Cottage, Silver Road, The Stingrays
- NORWICH, University Of East Anglia (56161), The Undertones/The Moondogs
- NOTTINGHAM, Trent Bridge Inn (869831), Bad Publicity
- OXFORD, New Theatre (44544), Mike Oldfield
- PRESTON, Guildhall (21721), Thin Lizzy/The Lookalikes
- READING, Cherry's Wine Bar (585 686), Whittaker's Patent Remedy
- READING, Hexagon (56215), The Drifters
- RICHMOND, Brolly's, EF Band
- SOUTHEND, Shrimpers (351403), Bastille
- STROUD, Leisure Centre (6771), Saxon/Lautrec
- UXBRIDGE, Brunel University (39125), Ian Gomm
- WEYMOUTH, Gloucester Bars, The Skavengers (lunchtime)
- WOLLASTON, Nags Head (664204), Trance
- YORK, University, Derwent College (413128), Brand X/Bruford

STEPPIING OUT

Compiled by SUSANNE GARRETT

- LONDON, Dingwalls, Camden Lock (01-267 4967), Philip Rambow
- LONDON, Electric Ballroom, Camden (01-485 9006), Force/Free Flight/Bob Banasiak Band/Survivor/Gentle Persuasion/Haze
- LONDON, Goldsmiths College, New Cross (01-692 1406), Ballerinas/Exile Views
- LONDON, Half Moon, Herne Hill (01-274 2733), Wipe Out
- LONDON, Hammersmith Clarendon Hotel (01-748 1454), Janet Kay And The Fabulous Coolnotes
- LONDON, Hope And Anchor, Islington (01-359 4510), The Rent Boys
- LONDON, 101 Club, Clapham (01-223 8309), Junco Partners
- LONDON, Marquee, Wardour Street (01-437 6603), The Fabulous Thunderbirds
- LONDON, Nashville, Kensington (01-603 6071), Nine Below Zero/En Route
- LONDON, Riverside Studios, Hammersmith, (01-748 3354), 2nd Vision
- LONDON, Rock Garden, Covent Garden (01-240 3961), Jimmy Hibbert's Heavy Duty
- LONDON, Ruskin Arms, East Ham (01-472 0377), Slash Wildly And The Cut Throats
- LONDON, Tramshed Theatre, Woolwich (01-885 3371), Tracks
- LONDON, The Venue, Victoria (01-834 5500), The Records
- LONDON, Walmer Castle, Peckham (01-703 4639), Grabb
- LONDON, White Swan, Greenwich (01-691 8331), Living Intent
- NORWICH, Cromwells (612909), The Blues Band
- NOTTINGHAM, Ad Lib Club, Pressure Shocks
- PORTSMOUTH, Guildhall (24355), Mike Oldfield
- PORTSMOUTH, Locarno (25491), The Human League/Scars
- PORT TALBOT, Troubadour (77968), Purple Hearts/The Name
- READING, Sweeney's, Seventeen
- SALISBURY, Cathedral Hotel, (20144), The Blazers
- SHEFFIELD, Limit Club (730940), UB40
- SHREWSBURY, Music Hall (5201), The Bodysnatchers
- SOUTHAMPTON, Joiners Arms (25612), Slow Burns
- SOUTHEND, Scamps, (40099) The Lyrax
- SWANSEA, Circles, (54131), Girl
- TOTNES, Civic Hall (864499), The Only Ones

- LONDON, Three Rabbits, Manor Park (01-478 0660), The Pencils
- LONDON, The Venue, Victoria (01-834 5500), Jimmy Hibbert's Heavy Duty
- LONDON, White Lion, Putney High Street (01-788 1540), Red Beans And Rice
- LONDON, White Swan, Greenwich (01-691 8331), Nuthin' Fancy
- LUTON, Royal Park Hotel (29131), Spud And The Fabs
- MANCHESTER, Millstone (061-832-5006), Direct Hits
- MANCHESTER, UMIST (061 236 9114), Roy Harper
- MELTON MOWBRAY, Painted Lady (812121), Midnight Express
- MIDDLESBROUGH, Rock Garden (241995), Saxon
- NELSON, Railwayworkers Institute (63410), Citizen UK/Tigertails
- NEW BRIGHTON, Riverside, Dick Smith Band
- NEWCASTLE UPON TYNE, City Hall (20007), Sky
- NEWCASTLE UPON TYNE, Polytechnic (28761), Fischer-Z
- NORTHAMPTON, Cinderella Rockerfellas, Skintight
- NOTTINGHAM, Trent Polytechnic (46725), Ian Gomm
- OXFORD, New Theatre (44544), David Gates
- PAISLEY, The Bungalow (041 889 6667), End Games
- PORTSMOUTH, Guildhall (24355), Genesis
- READING, Old Town Hall (55911), Ginger Bakers' Energy/Arthur's Dilemma/Joe Public
- RETFORD, Porterhouse (704 981), UK Subs
- ST ALBANS, City Hall (64511), The Bodysnatchers
- SCARBOROUGH, Penthouse (63204), UB40
- SCARBOROUGH, Taboo, Eddy Grant And The Frontline Orchestra
- SHEFFIELD, Fiesta (70101), Franki Valli And The Four Seasons
- SHEFFIELD, Polytechnic (738934), Brand X/Bruford
- SLOUGH, Half Moon, The Loved One
- SWINDERBY, (Lincs), RAF Station, Showstoppers
- TRURO, William IV (Truro 3334), Metro Glider
- WADHURST, Commemoration Hall, Flying Saucers
- WEST RUNTUN, Pavilion (203), Wild Horses
- WEYMOUTH, Cellar Vino (786868), The Skavengers
- WINDERMERE, Windermere Hotel (2251), The Drive
- WITHERNSEA, Grand Pavilion (2158), Suzi Quatro
- WOKINGHAM, Rock Club, Twelfth Night
- YORK, University (413128), The Revillos/Swastikas

- LONDON, Riverside Studios, Hammersmith (01-748 3354), 2nd Vision/June Tabor/Albion Morris Men
- LONDON, Rock Garden, Covent Garden (01-240 3961), The Smirks
- LONDON, The Venue, Victoria (01-834 5500), Bram Tchaikovsky
- LONDON, Walmer Castle, Peckham (01-703 4369), Grabba
- LONDON, White Swan, Greenwich (01-691 8331), The Pencils
- LONDON, Y Studios, YMCA, Great Russell Street (01-636 7281), Fischer-Z
- LOUGHBOROUGH, University (83171), The Bodysnatchers
- MANCHESTER, Commercial Hotel, Stalybridge, Direct Hits
- MANCHESTER, Osborne Club (061 205 1562), UK Subs
- MANCHESTER, Russells, Royce Road, Hulme (061 226 6821), Eddy Grant And The Front Line Orchestra
- MANCHESTER, University (061 273 5111), Fabulous Thunderbirds
- MIDDLESBROUGH, Rock Garden (241995), Cuddly Toys
- MILDENHALL, RAF Station, Sphinx
- NEWCASTLE UPON TYNE, University (28402), The Chords
- NORTHAMPTON, Cinderella Rockerfellas, Skintight
- OXFORD, New Theatre (44544), Mike Oldfield
- PENZANCE, Gulval Meadhouse, Metro Glider
- PETERBOROUGH, Focus, Purple Hearts/The Name
- RETFORD, Porterhouse (704981), UB40
- SHEFFIELD, University (24076), The Members
- SOUTHAMPTON, Gaumont (29772), David Gates
- SOUTHAMPTON, Joiners Arms (25612), Vertical Motion
- WAKEFIELD, Unity Hall (6555), Roy Harper
- WARRINGTON, Red Lion (30047), Tarot
- WOLVERHAMPTON, Polytechnic (28521), Headline

MONDAY

MAY 12

- BIRMINGHAM, Golden Eagle (021 235 9944), Ricochet
- BIRMINGHAM, Pavilion, Arts Centre, The Loved One
- BLACKPOOL, Opera House (27786), Jasper Carrott/Telephone Bill And The Smooth Operators
- BOURNEMOUTH, Town Hall (22066), Twelfth Night/The Steamers
- BRIGHTON, Basement Club, Polytechnic (681286), Woody And The Splinters
- BRIGHTON, New Regent, Ian Gomm
- BRISTOL, Locarno (26193), The Only Ones/Lonesome Nomore
- BRISTOL, Polytechnic (30990), UB40
- COVENTRY, New Theatre (23141), Eric Clapton
- COVENTRY, Swanswell Tavern (22536), Close Rivals
- CROYDON, Fairfield Hall (01-688 9291), David Gates
- DONCASTER, Romeo And Juliet's (27858), Fischer-Z
- DONCASTER, Rotters (27448), The Chords
- EDINBURGH, Tiffany's (031 556 6292), The Blues Band
- GLASGOW, Apollo (041 332 9221), 10cc
- GRAVESEND, Woodville Halls (4244), Girl/Broken Home
- HEMEL HEMPSTEAD, Pavilion (64451), The Undertones/Moondogs
- HULL, Wellington Club (23262), The Members
- LEICESTER, De Montfort Hall (27632), Sky
- LONDON, Bridge House, Canning Town (01-385 3942), Bob Kerr's Whoopee Band
- LONDON, Dingwalls, Camden Lock (01-267 4967), Hi Fi/Shock TV Angst
- LONDON, Greyhound, Fulham Palace Road (01-385 0526), The Pencils
- LONDON, Hope And Anchor, Islington (01-359 4510), Tenpole Tudor
- LONDON, 100 Club, Oxford Street (01-636 0933), World Service/Sphere (to 12.00)
- LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Any Trouble/A-Z
- LONDON, Marquee, Wardour Street (01-437 6603), Metro
- LONDON, Music Machine, Camden (01-387 0428), Rent Boys/Security Risk
- LONDON, Nashville, Kensington (01-603 6071), Brian James And The Human Jungle
- LONDON, Rock Garden, Covent Garden (01-240 3961), The Act/Shadofax
- LONDON, Tower, Westminster Bridge Road (01-928 6618), Bluey And The Sunsets
- LONDON, The Venue, Victoria (01-834 1317), Brand X/Bruford
- NORWICH, Cromwells (612909), The Members/Distractions
- NUNEATON, 77 Club (386323), UK Subs
- PRESTON, Peartree, Dredinger
- READING, Cherry's Wine Bar (585 686), The Meanies
- READING, Hexagon (56215), Judie Tzuke
- RICHMOND, Alembic, St Mathews Centre, Church Road, Hot Property/Bar 12
- SHEFFIELD, City Hall (22885), Thin Lizzy/The Lookalikes
- SWANSEA, University (25678), The Four Bucketeers
- YORK, Arts Centre (27129), Sama 4/Xpress
- YORK, Barge Inn (32530), Knife Edge

FRIDAY

MAY 9

- ASHTON-UNDER-LYME, Spread Eagle (061 330 5732), F104
- BLACKPOOL, Norbeck Castle (52341), Money
- BIRMINGHAM, Digbeth Civic Hall (021-235 2434), The Cure/The Passions
- BIRMINGHAM, University (021-472 1841), The Human League
- BURTON ON TRENT, 76 Club (61037), The Records
- CAERPHILLY, Double Diamond (867616), The Stylistics
- CAMBRIDGE, Corn Exchange (53395), The Undertones/The Moondogs
- CANTERBURY, Technical College, Sledgehammer
- CARDIFF, University (396421), Fabulous Thunderbirds
- CHELMSFORD, Chelmer Institute of Higher Education (65848), Bastille
- DUNDEE, University (23181), The Photos
- DURHAM, University (64466), The Blues Band
- EDINBURGH, Eric Browns (031-226 4224), Fun City
- EDINBURGH, Playhouse Nite Club (031-665 2064), The Members
- FAREHAM, Prices Colleges, Purple Hearts/The Name
- GLASGOW, Apollo (041-332 9221), Eric Clapton
- GLOUCESTER, Leisure Centre (36498), Mike Oldfield
- KIRKLESTON, Country Club (Eaglescliffe 780093), Headline

SATURDAY

MAY 10

- AYLESBURY, Friars (88948), The Undertones/The Moondogs
- BIRKENHEAD, Gallery, Dredinger
- BIRMINGHAM, Odeon (021 643 6101), Saxon
- BRADFORD, University, Richmond Road (34135), Brand X/Bruford
- BRENTWOOD, Hermit Club (217084), Angelwitch/Bastille
- BRIGHTON, Alhambra (27874), Golinski Brothers
- BRIGHTON, The Northern (602519), Athina B's
- BRISTOL, Granary, Welsh Back (28272), The Cadillac
- BRISTOL, Stonehouse, Behind Bunch Of Grapes, Apartment/TVIS
- CAERPHILLY, Double Diamond (867616), The Stylistics
- COLCHESTER, University Of Essex (863211), The Four Bucketeers
- CRAWLEY, Leisure Centre (37431), The Drifters
- DARTFORD, College Of Education, Oakfield Lane, Red Cassette
- DARTFORD, YMCA (20521), Triarchy
- DUDLEY, JB's (53597), The Records
- EASTCOTE, Village Hall, Stormbringer
- EDINBURGH, Playhouse Nite Club (031 665 2064), The Photos
- ETON, The Christopher (Windsor 64959), Motley Crew

SUNDAY

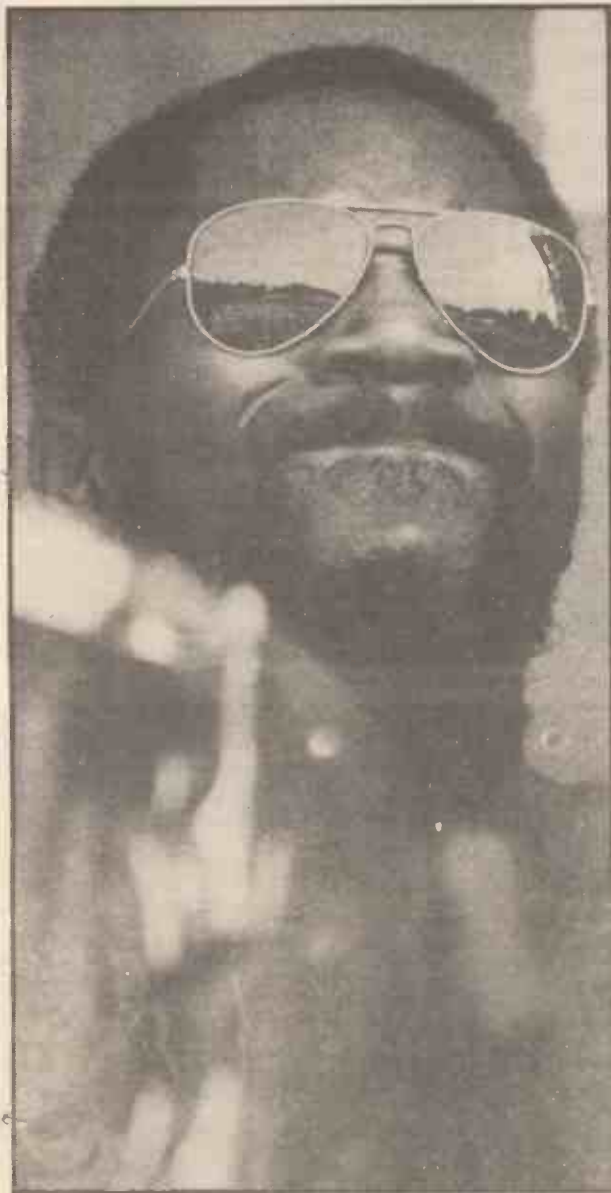
MAY 11

- AYE, Pavilion (65489), The Photos
- BAKEWELL, Monsal Head (Great Longstone 250), Lies All Lies
- BARNSELY, Straincross, New Road, Tarot
- BIRMINGHAM, Devon Arms, The Loved One
- BRAINTREE, The Barn, Eddie Grant And The Front Line Orchestra
- BRIGHTON, Jenkisons (25897), Fabulous Thunderbirds
- BRIGHTON, New Conference Centre (203131), Franki Valli And The Four Seasons
- BRIGHTON, Pedestrian Arms, Athina B's
- BRISTOL, Hippodrome (299444), The Stylistics
- BURNLEY, The Inn Place, Oxyym
- BURY, Derby Hall (061 761 2216), Jasper Carrott/Telephone Bill And The Smooth Operators
- CARDIFF, Top Rank (26538), The Human League
- CHARLEY, Joiners Arms (70611), Dredinger
- COLCHESTER, Colne Lodge, VHF (lunchtime)
- CONNAHS QUAY, Deeside Leisure Centre (816731), Eric Clapton
- COVENTRY, New Theatre (23141), The Four Bucketeers
- CROYDON, Fairfield Halls (01-688 9291), Suzi Quatro
- EDINBURGH, Valentinos (031 229 5151), The Monochrome Set
- FIFE, St Andrews University (73145), The Blues Band
- GLASGOW, Burns Howff (041 332 1813), H20
- GLASGOW, Doune Castle (041 649 2745), The Rockits
- HINCKLEY, Leisure Centre, Speedy Bears

BAND AID

A LESSON FROM THE MASTER

Jon Newey grabs a rare chance to talk to Billy Cobham



AFTER A gruelling week at the Frankfurt musical instrument fair earlier this year, where he was doing two demos a day for Tama, top drummer Billy Cobham flew into the UK for a series of drum clinics sponsored by Tama's British distributor Summerfields. This gave me a rare chance to take him aside for an hour and give him the 'third degree.'

His very first drum tutor is about to be published — a Music Minus One book and cassette which must be eagerly awaited by many aspiring players. Ironically for such a talented man, Cobham has rarely ventured into print, and when he does, he takes it pretty seriously.

He's very serious about tuition and considers drummers should be coached, preferably by a playing musician rather than an ex-player who may simply stick reams of sheet music in front of you and tell you to get on with it, offering only the most pedestrian advice along the way.

My chat with him also revealed that he has a vast

knowledge not only of percussion but also of the whole gamut of musical equipment. He's a pretty intense guy, considers each question carefully and puts all thoughts of humour aside with his concise answers. Lately quite a few drummers have started using on-stage effects like chorus, repeat echo and phasing. Is this new to you?

"No, I've been using them since 1972. I just found my stuff very difficult to transport about. It's very interesting and logical that a lot of bands that are in the forefront today and are lucky enough to sell a lot of records are projecting these images of things that seem to be new but I've been doing it now for about seven years."

Have you any plans to get back to acoustic music?

"Sure I've been playing acoustically for about the last year. I never really left that way of playing. In fact I've just finished an album for Fantasy with Ron Carter, Kenny Barron and Hubert Laws which is all acoustic. I've also been working with Gil Evans Big Band, a 14 piece acoustic line up, and we've recorded for Toshiba in Japan but it's not out yet." Staccato drums, the British make similar to North, were at the show for the first time. Did you see them?

"Yeah, sure did, they look

very, very interesting but I've not heard them yet so I cannot say how different they'll be from a standard kit."

D'you still use North Drums?

"I'm still using them on occasions — they give a lot of depth, and the tone when projected through the bell shape has a dip to it. Its an interesting concept, like Roto-Toms and Octobans — specialised percussion. I use them for different combinations of sounds, and I'll throw in some for the forthcoming tour with Jack Bruce."

Are you listening to or impressed by any drummers at the moment?

"Not particularly. It's not that there aren't any good players, its just that when I'm not working I rarely listen to anybody or go out to clubs. I have my family and I stay home. I find myself involved in a lot of physical exercise and when I go out it's to

racket ball and tennis clubs." You keep up a ferocious rate on stage. How do you do it?

"Well trying to stay physically and mentally fit. If you have an idea of the directions you want to take your music psychologically the intensity alone will overwhelm the physical element that has to be put into it. I've been doing a lot of weights over the past few months; I had the time off so I have been able to devote a lot of time to it. I use a club regularly and I can go there each day for a few hours. It does me a lot of good."

How about pacing. Some drummers start the set at full tilt and end up dragging the beat after as little as 3/4 hour. When you're playing for 1 1/2 hours, isn't pacing imperative?

"That is a very important element. You have to come to grips with what you can do. Some things you physically cannot do. Make what little you have go past the concert so you have some left over. If

you go out and enjoy what you play and contribute to the band rather than showing the audience what you as a drummer can do you are on the right track. You should not try to overstretch yourself. If you go out with that concept you are already psychologically ahead. The body is only an instrument of the mind so you have to set yourself up right."

You're still using three bass drums, and you've obviously got a special pedal arrangement for them. Can you tell us about it?

"Right, there are five bass drum pedals. Two sets of the pedals are set up in tandem by rods so on the left drum there is a pedal and beater which is attached to a pedal with no beater on the centre drum. There is an independent pedal and beater on this drum and also a pedal with no beater which is attached to a pedal and beater on the right bass drum. So you see you can play all three

drums from the centre. Any combination you want . . ."

Is there anyone else using this set-up?

"Yeah, Louis Bellson, he was the gentleman who made me aware of it. He brought me over to his house one day and said look at this. I heard he was playing five bass drums before this. I had the same guy who built his set-up build mine. His name is Ollie Oliver."

How about drum synthesis? You're been involved with the Snyder but you don't use it much — what happened?

"I told them to come up with something to combat the Synare and the Pollard (Syndrum) and the Snyder is what they came up with. I don't use it because its not enough. All it does is the disco swoop, it's just a joke. Then they made one for me they claim they won't make for anyone else. It's got eight channels and does everything except wash your face. I use it on movie sessions and it's

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very interesting but it's not an instrument."

Do you think there is a future in drum synthesis?

"I have a sneaking suspicion that it will always be around on some level, but what I see now is not the answer."

I think it's down to a lack of experimentation; a lot of players settle for only one or two sounds, when there are so many more to use.

"Absolutely a total lack of experimentation, but people don't have enough time for it. We have enough trouble keeping a job. Recently a lot of stuff has gone back to rock and roll, simple and straight ahead. You go into the studio and do an album in two days for the least amount of money, there is no time for drum synthesizers, a lot have a reputation for being unreliable, you can't afford to spend hours hung up over electrical problems so they get left in the corner and passed over. I think this is one of the overall problems with all synthesizers right now. They are too complex and they take too much time for people. Look at ARP and the Avatar. They made this big complex synth and no one is buying it."

Any new developments with Tama?

"No developments as such. What we are working together is trying to simplify what we have and trying to make it a

lot more obtainable. We are rectifying problems and just trying to make the kits strong with the best projection possible. Maybe a few changes in the cosmetics, namely colour; there are always new finishes to try. I like the sunburst a lot and want to see that developed. The main thing is for the drums to sound good and stand up to the pressure that musicians put on them."

A lot of drummers complain about on stage monitoring. It seems there are still a lot of areas for improvement.

"Funny you should mention that. When I get back home I am taking delivery of a new modular monitoring system made by Peavey. They have made these special systems for Carmine Appice, Ainsley Dunbar and myself. Mine has 28 channels and is positioned right by the kit so I only have to lean over and mix the sound just how I want. The system sends out a sterile signal to the mixing desk in the hall so the engineer can hear it but he cannot mess with it, likewise to the engineer who is controlling the on-stage monitor mix for the rest of the band. It's great because I'm in total control over what I hear and can adjust the mix accordingly. It's powered by 1600 watts and there is a woofer beneath me with 2 x 12's and a horn on each side plus parametric

equalisation."

Can this be simplified down for smaller club use?

"Absolutely, it's a modular system and can be broken down accordingly. So the bigger the venue the more you take, the smaller the place the less you take; it's so simple."

Have you used anything like this before?

"Yeah but it was piecemeal stuff like Dallas Arbiter." *Did it catch fire?*

"Well, people were starting to notice it. But this system is really something else."

Apart from drums, you play and have a great interest in keyboards don't you? Did you see anything at the Frankfurt Show that excited you?

"Crumar is coming out with a synthesizer which should just be the caper. General Systems Developments, they're called something like that. They are unbelievable; one will be about \$25,000 and one will probably be just under \$5,000, with their own 4 track recording studio all on silicon chips. You can record, bounce down etc. It has over 32,000 notes per channel. I'm interested in the large one because of its orchestration capabilities and the software that it uses. You can actually use it in the home to programme all the lights, alarms, set the oven, set the coffee up... it is totally unbelievable."

STEPPIN' OUT

FROM PAGE 47

TUESDAY

MAY 13

- ASHTON UNDER LYME, Spread Eagle (061 330 5732), Loud 'N' Lazy
- BARSTAPLE, Chequers (71794), The Bodysnatchers
- BIRMINGHAM, Odeon (021 643 6101), David Gates
- BOLTON, Swan Hotel (27021), Nik Turner's Inner City Unit/Rivington Spyke
- BOURNEMOUTH, Stateside Centre (26636), The Human League
- BRIGHTON, New Conference Centre (203131), Mike Oldfield
- BRISTOL, Hippodrome (299444), Eric Clapton
- BRISTOL, Polytechnic (681286), UB40
- COVENTRY, New Theatre (23141), Sky
- DUBLIN, Stadium (753371), Janis Ian
- EDINBURGH, Astoria Theatre (031 661 1662), Patrik Fitzgerald
- GLASGOW, Apollo (041 332 9221), 10cc
- GUILDFORD, Wooden Bridge (72708), Little Roosters
- ILKELY, Rose And Crown, Side Effect
- LEEDS, Packhorse (453980), Dick Smith Band
- LEICESTER, University (26681), Bruford/Brand X
- LONDON, Bridge House, Canning Town (01-476 2889), Dave Edwards Band
- LONDON, Dingwalls, Camden Lock (01-267 4967), Margo Random And The Space Virgins
- LONDON, Greyhound, Fulham Palace Road (01-385 0526), Tranzista
- LONDON, Hope And Anchor, Islington (01-359 4510), Any Trouble
- LONDON, Marquee, Wardour Street (01-437 6603), Mark Andrews And The Gents

- LONDON, Music Machine, Camden Town (01-387 0428), Jules And The Polar Bears/Witchcraft
- LONDON, Nashville, Kensington (01-603 6071), The Step
- LONDON, Nelson's Club, Wimbledon (01-946 6311), Seven Year Itch
- LONDON, Rock Garden, Covent Garden (01-240 3961), Shrink/Cruisy Fixers
- LONDON, Royal Albert Hall (01-589 8212), Fanki Valli And The Four Seasons
- LONDON, Three Rabbits, Manor Park (01-539 3549), The Pencils
- LONDON, The Venue, Victoria (01-834 5500), Dean Friedman
- LONDON, White Swan, Blackheath Road, Greenwich (01-691 8331), Pagan Altar
- LUTON, Kingsway (52347), Acme Attractions
- MANCHESTER, Polytechnic (061 273 1162), Girl
- MIDDLESBROUGH, Teesside Polytechnic, Students' Union Bar, Amenities Building, Dial 192
- NEWCASTLE UPON TYNE, City Hall (20007), The Scorpions
- NORWICH, Cromwells (612909), The Members
- PORTSMOUTH, Locamo (25491), The Undertones/The Moondogs
- READING, University (860222), The Chords
- SHEFFIELD, Blitz, George IV, Infirmary Road (344922), The Expeliars
- SHEFFIELD, Limit Club (730940), UK Subs
- SOUTHALL, White Hart, Sledgehammer
- SOUTHEND, Scamps (40099), Hollywood UK
- STAFFORD, New Bingley Hall (58060), Thin Lizzy/The Lookalikes
- SWINDON, Brunel Rooms (31384), Broken Home
- UCKFIELD, Festival Site, Cuddly Toys
- WOLVERHAMPTON, Polytechnic (28521), Denizens/Silhouette Theatre

WEDNESDAY

MAY 14

- BELFAST, Grosvenor Hall (41917), Janis Ian
- BIRMINGHAM, The Exit, Romeo And Juliets (021 643 6696), The Members
- BOLTON, Swan Hotel (27021), Nik Turner's Inner City Unit
- BRADFORD, Bradford College, Vaults Bar (392712), Knife Edge
- BRAMPTON, RAF Station, JALN Band
- BRIGHTON, Dome (682127), Sky
- BRIGHTON, New Conference Centre (203131), David Gates
- BRISTOL, Stonehouse, Behind Bunch Of Grapes, SOS
- CAERPHILLY, Corbetts Hotel (867049), Ticking Over
- CANTERBURY, Odeon (62480), The Only Ones
- CREDENHILL, RAF Hereford, High Flames
- CHERTSEY, Chertsey Lock Club, Thameside, The Inversions
- CROYDON, Crawdaddy, The Star, London Road (01-684 1360), The Citizens
- DARLINGTON, New Imperial Hotel (82311), Carl Green And The Scene
- DONCASTER, Greenfield Club, Tarot
- DUKINFIELD, Hiccups, The Images (under 18's)
- EXETER, University (77911), UB40
- GLASGOW, College Of Technology (041 332 7090), Girl/Broken Home
- GUILDFORD, Wooden Bridge (72708), Twelfth Night
- KEELE, University (Newcastle 625411), Fischer-Z
- LONDON, Dingwalls, Camden Lock (01-267 4967), Merger
- LONDON, Hope And Anchor, Islington (01-359 4510), Blur
- LONDON, Marquee, Wardour Street (01-437 6603), The Photos
- LONDON, Music Machine, Camden (01-387 0428), Basement 5/Soul Boys
- LONDON, New Golden Lion, Fulham Road (01-385 3942), The Sunday Band
- LONDON, Pied Bull, Liverpool Road, Islington (01-837 3218), The Valentines
- LONDON, Rock Garden, Covent Garden (01-240 3961), The Resistance
- LONDON, The Venue, Victoria (01-834 5500), New Musik
- MANCHESTER, Apollo, Ardwick (061 273 1112), The Scorpions
- MANCHESTER, University (061 273 5111), Any Trouble
- NEWCASTLE UPON TYNE, City Hall (20007), 10cc
- NEWCASTLE UPON TYNE, Cooperage (28286), Junco Partners
- NORWICH, University Of East Anglia (56161), The Four Bucketeers
- NUNEATON, 77 Club (386323), EF Band
- PAISLEY, The Bungalow (041 889 6667), The Hitmen
- PLYMOUTH, Top Rank (62479), The Bodysnatchers
- SOUTHAMPTON, Joiners Arms (25612), Crosswinds
- STAFFORD, New Bingley Hall (58060), Mike Oldfield



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ON THE ROAD

Sting's starring role



STING: it was his show

Stepping out in a straight jacket

Thin Lizzy Newcastle

WHAT MOVERS! Thin Lizzy are without a doubt the most choreographed combo this side of the Lionel Blair dancers. Phil Lynott, Scott Gorham and new boy Snowy White have their top of monitor jumps timed to the split second for maximum pose. Got to admit though, the best bit was during 'Sha La La La La' when the dry ice rolled on and Lynott began leaping from monitor to monitor like

they were stepping stones over some sweaty swamp, and missed the third one, narrowly avoiding a pratfall. First night of a new tour with a new line up (in addition to White, Darren Wharton tinkles an unobtrusive keyboard) so things take a while to settle in. Initially, the clarity and definition isn't there. Philip's vocals aren't loud enough and on 'Dear Miss Lonelyhearts' he's almost drowned by what should be the backing vox. By my reckoning, it took about half an hour before I either got

used to the muddiness or things improved. Having learned their lesson with the domineering Gary Moore, the Snowy White Lizzy comes a lot closer in terms of control to the Brian Robertson line up. White is, out of necessity for the band he's playing in, flash, but doesn't go over the top or attempt to upstage anybody. He could well be the bloke to give Thin Lizzy its much needed stable fourth corner. Phil Lynott is one of the few musicians working within the hard rock spectrum that I ad-

Pic: Gus Stewart

The Police Newcastle

FIRST AND foremost it must be said that this was Sting's night and it would be churlish to take anything away from his triumphant return to his home town. He's fought his way to the top of a very high-risk profession with his sanity intact and he fully deserved his own night of glory.

And it was typical of his and the Police's attitude that they should play their two shows at Newcastle's City Hall — at the end of two years' gruelling touring that has taken in places hitherto untouched by the rock and roll circus — for charity. Integrity isn't easy to keep once the bandwagon starts careering along and everyone from the scarf-sellers outside the gig to the promoter is leaping on your back for a quick ride but the Police have done their very best. Good guys can win sometimes.

But the gig itself failed to hit me the way Police usually do. I'd better qualify this at once (if only to stem the shoals of letters from ardent fans at the slightest sign of criticism) by saying that my old lady, who was seeing the group for the first time, enjoyed every moment.

I suspect that, like her, a good proportion of the audience were also seeing the band for the first time. The hard core fans didn't seem to have tickets — probably because of the nature of the gig and the way the tickets were distributed — and it robbed the occasion of the electric atmosphere that accompanied the band on their pre-Christmas British tour.

The other problem was that I get off on Police as a trio and this concert was definitely Sting plus Stewart and Andy. The follow spots scarcely left Sting for a second and he was frequently exhorting the crowd to do it 'one more time for me'. As I said at the start I didn't begrudge him any of the acclaim he got and wanted the audience to respond more vigorously than they did. But the special circumstances and the fact that the gig was being recorded for Radio One conspired to make the rock and roll a little self-conscious.

Sting was determined to get the crowd moving right at the start by telling them: 'You're not pensioners you know' and running through the first two tracks of 'Outlandos D'Amour' while

the sound man got the balance sorted out. Towards the end of 'So Lonely', as they entered the realms of white dub, Sting's beleaguered larynx received some assistance in the form of a delayed echo effect.

The sound finally reached a ringing density during 'Walking On The Moon' and suddenly the audience was bathed in light as they sang along. The visual impact spurred the band on and Andy toyed with the varying intensity levels of 'Deathwish' with relish.

The gem of the evening for my money (correction, free ticket — let's be honest about it!) was 'Bring On The Night' which was performed with immaculate control before Andy let loose with a blistering solo in the middle. They followed it up with the one new song of the evening called (I think) 'Driven To Tears' which boogied along in a relaxed vein with a characteristic 'yo-yo' chorus.

'The Bed's Too Big Without You' normally sends me into a delicious reverie with its hypnotic rhythms and echoed guitar but tonight it was as if somebody had smeared Andy's fingers with acid. He wrenched the number out of its complacency with some harsh and abrasive playing that sounded at the end as if he was having a visitation from the ghost of Syd Barrett.

From then on the hits piled in on top of one another relentlessly, mainly kept free from embellishment with the surprising exception of 'Roxanne' (I remember Stewart saying they weren't going to fool around with that song any more but it still seems able to take it). The encores took them back to their punk roots with 'Peanuts', 'Born In The Fifties' and finally 'Fall Out'. Ah, nostalgia isn't what it used to be!

But even if I wasn't bowled over by the gig there was nothing to suggest any cause for alarm. Their ability to jam on any song at a moment's notice is undiminished and the songs continue to pass through changes which means that every concert offers something new. There are times when I fear for Sting's voice which has been subjected to awesome strain and is clearly suffering as a result. Fortunately the strain is built into his style but with luck he'll never have to punish it as badly as he has over the past year or so.

The next stop is the third album. Whenever you're ready boys...

HUGH FIELDER

mire. Without downgrading himself, he's constantly sending up the macho superstar image. A walking paradox, Lynott is a romantic sexist and a sensitive rocker. 'Still In Love With You' is an actual ballad, none of your 'whoa-whoas' and howling climaxes — the work of a bloke with a bit of soul and substance to him, and not a one dimensional rabble rouser.

I can't help but feel, though, that Lynott's unswerving loyalty to the Lizzy fans can be something of a straightjacket for the band. Thin Lizzy are the best hard rockers in the world, but they play it far too safe. Old favourites are trotted out with consummate ease, and no risks are taken, as though Lynott doesn't want to disappoint the customers by giving them something unexpected they — gasp — might not like.

'Soho In Soho' is better than any Lizzy album for years because it's allowed everybody's favourite black Irishman to stretch out and vary his act. The fact that the band only play 'Lonelyhearts' — the album's token Lizzy archetype — from it is a let down, but not surprising. Even the three numbers previewed from the forthcoming 'Chinatown' contain no gambles, no surprises. 'Sacred Sweetheart' reworks 'Don't Believe A Word'; 'Sugar Blues' deviates a little with some muscular bluesy bass but the balance is redressed with the eponymous 'Chinatown' which is almost computer Lizzy. Maybe this is all a little harsh — Thin Lizzy are a fine band and if they hadn't played some of their faves certainly I'd have been disappointed. It's just that I feel Phil Lynott sells himself short by pandering to the crowd as much as he does.

By accident, design or whatever, Wild Horses are playing the Poly tomorrow, so to mucho audience delight who should be wheeled out for the second encore but the

gossip columnist's delight, Brian Robertson. "What's yer want t'hear?" "Rosaleeeee!" "No, yer don't want Rosalee", chides Lynott playfully, like Buttons at pantomime time. They do it of course, and 'Emerald' too, with all three guitarists trading licks, taking it in turns and even playing in unison at one point. Worked

remarkably well, considering they can't have had much of a rehearsal. "I wish the bugger would come back" I overheard one of the many ladies in the audience say as we filed out.

Me, I'm going along to see the Horses tomorrow, in case they do it again.

IAN RAVENDALE

Nuts in May

Madness Sunderland

AND THE question on the eyeballs of a nation is: does the Madness backlash start here? Well...

With every ska revival record being more tedious than the one before it ('Let's Do Rock Steady' has got to be in the running as the duffest single of the year so far) the pork pie hat bubble must surely be all set to pop. While the Specials and Selecter really mean it, desperately earnest in their naivete, Madness could almost be a student pisstake of the other two. The masters of madcap, possessing greater wit and more intelligence. And that's why they're going to be around a while yet.

The album showed that Suggs's squad can write/pinch catchy good humoured ditties easily and neatly as Ian Dury. But there the awesome musicianship of the Blockheads sometimes almost inhibits the appreciation of the songs, Madness just don't have this problem.

I even didn't notice drummer Woody Woodgate until about two-thirds of the way through the set. For sure, I'd have noticed if he wasn't there, but Madness almost transcend having to play in a way that only the truly conceptual bands can. The fact that they are musicians is incidental.

Not so much a band, more a way of life, there's Suggs, idiosyncratically twisting to make sure every square centimetre of skin touches every last outpost of baggy suit. And Chas Smash, so desperately wanting to be an actual member of the band that he's taken to a few rudimentary blows on the trumpet. And Kix Thompson, robbed of his saxophone so he can take a couple of lead vocals, a static hands-behind-back, Prince Charles figure looking bemused as his colleagues nutty themselves around him and line up like a gang of renegade Butlins Redcoats.

The only thing about being a concept band, of course, is that it's possible to have too much of a good thing. The handful of newies previewed sound just like the older material. It's instant replay, deja vu, remodel remould. If they transfer to record in the same sort of way, Madness have problems. Live, it almost doesn't matter.

It has been said, of course, that Madness are too overbearingly nutty for their own good. But as a bunch of troopers guaranteed to transform the plastic palm trees and tubular chairs atmosphere of the average Mecca into something persuasive enough to get virtually everybody within shouting distance hoppin' and boppin', as far as I'm concerned they can be as nutty as they like.

Now, about that backlash...

IAN RAVENDALE

**The Undertones
Bristol**

WELL, THIS is a tricky task and no mistake. My problem is simple. I'm aware that the Undertones, a successful pop band from Northern Ireland, have had pretty much every word of praise in the book heaped on them lately, in features and reviews in every paper in the land. And in addition to the critical kudos (which usually mean nothing in commercial terms) they've also found favour with a substantial proportion of the record buying public — but me, well, I just haven't been paying attention. Hell, I don't even know their names, except for their singer, Feargal Sharkey, so I'll give you what I've got. No apologies for repetition of others' insights, 'cause I just haven't read them. On the radio, they've been battling for my ever slight attention with hundreds of other slabs of calculated commercialism (I have no illusions that even though they present a naive and unaffected face to the world, they can't have got this far without some sort of guile), and barely scratching the surface of my conscious appreciation. But here I am stuck with a concert's worth of them and a capacity audience who obviously love what they see. My attention is drawn first to the strength of their material. Has any halfwit hack called them the new Beatles yet? No, well thank God for that. So they've got a lot of good tunes

Whistle a happy tune

backed by some basic punk raunch. But why is everyone going bananas? Are we that short of credible tunesmiths? Well, apparently so. The Buzzcocks have passed on the triumph of the common man title, so let's all transfer to the Undertones, at least they've got more zip — is that it? Well, I don't say I dislike them, but then I can't spend much time on liking them either. It's pretty lightweight stuff really. "Never too late to enjoy dumb entertainment" is the way they put it themselves. Quite. I like Sharkey's voice and the unselfconscious way he moves round the stage, more likely to collide than choreograph with the rest of the band, stripped to the waist, oblivious of his completely untanned pale white British body. He seems happiest when rabble rousing and organising the clapalongs. I like the music to a point, it's brash and uncomplicated. 'Songs About Chocolate And Girls' — see, they even send themselves up, so why should I be any more serious? No, it's nothing new, but there will always be a market for this sort of stuff. The total lack of an image is an image in itself. The loveable lads next door will always make it, especially if they produce, so many whistleables as the Undertones, for on that one point they cannot be faulted. RAB



FEARGAL SHARKEY, a loveable lad — next door

The Roxy' close the set on a high note, shattering my resistance somewhat and carrying everyone else euphorically homeward. JOHNNY WALLER

**Ded Ringer
Leeds**

POST-PUNK rock writers have been excruciatingly self-conscious in their criticisms of HM. To be sure, the genre's lack of socio-political and other pretensions make it harder, certainly less fun, to describe, but those who deny 'gut-response rock' has its place are surely in the wrong line of business.

With many HM punters as undiscriminating as they are fanatical, it's hardly surprising the genre has a bad name vis-a-vis white liberal rock — but at its best, it deserves comment, and plenty of it. The all-purpose solution for the punters with anti-HM hang-ups is as follows: If you can't take it seriously, then play it for laughs — you don't have to be a headbanger to be contemptuous of the immature posturing of (for instance) most radical New Wave and its complex-besotted journalistic advocates.

Leeds' Ded Ringer, a fine example of 'acceptable' HM, have been around for a while, two years with current lineup, but their excellence reflects the kind of commitment and confidence only recently provoked by G.B.'s NWOBHM thesis. With former circuit chums Def Leppard and Saxon already cutting it in the big time, it always did seem pretty inevitable that Ringer would go the same way.

At the Fforde Greene, arguably the most important HM gig in the north — the band's information that they'd been 'turning it on a bit lately' was endorsed by the capacity crowd of hard core fans. Opening the gig, 'Fire', 'We Don't Mind' and the classic 'Direct Line' created optimum impact, followed by divers mid-set numbers already standards in this part of the country: 'First Class Tonight', pretty much their 'Stairway To Heaven', 'Maxine' and the definitive barnstorming encore 'Whole Lotta Rosie'.

Ded Ringer's quintessential hall mark is their use of melody within an expansive HM brief. Rather than haphazardly assemble cliché HM ingredients, they deal in enterprisingly structured songs, no unessential riffing and a generally controlled guitar sound formulated by axemen who can thrash with the best of them. 'Direct Line', featuring vocalist Johnny Hoyle's affecting 'personal' lyric, is the perfect consummation of all these skills.

Neil Hudson and Alf Scott (guitars), Kenny Jones (drums) and Lee Flaxington (bass) are the guys who, along with the aforementioned Hoyle, take the bows.

DES MOINES

Crass are a Sham shock

**Crass/Poison
Girls/Spiked
Copy
Edinburgh**

THE HEAT, the heat. Oppressive. Cramped and stifling. A sold-out gig with disappointed unfortunates outside. Onstage Spiked Copy, a Stirling band... upfront, aggressive and improved since I last saw them. Perhaps they'd split up, but it's the loss of an extra guitarist only. Overtones of Gang of Four, early Wire and Sex Pistols too. Potential and favourable audience reaction.

Alternative entertainment. No disco, yet a disturbing film, *Autopsy* — a jumble of images and scenes designed to provoke individual thought, not the pathetic cheers from pre-pubescent which greeted every flash (sic) of naked flesh. Suddenly I began to feel very much older and very out of place.

A brief respite is provided by a lone figure ahead. Totally unaccompanied, Annie (as I later learn) harangues the crowd via a compelling, demented monologue/poem. She is not appreciated and renewed cries for Crass shriek out.

In spite of Crass's own 'peaceful anarchy' preaching and punk's general embodi-

ment towards greater tolerance, this young audience is as ignorantly abusive as any heavy metal mob; only the clothes, badges and hair-cuts are different, though HM aficionados also have a certain camaraderie to their credit. It was a welcome relief when a mild cheer greeted the arrival of Poison Girls.

A stuttering taped introduction (by one J. Peel) gives way to one of the most startling bands on the scene. Visually, they are so ordinary it hurts. A cross-section of the public, airing their grievances up on stage for all of us. Vi Subversa is a small pleasant woman in her forties who plays rudimentary, though effective, rhythm guitar and sings plaintively, evocatively, superbly. She is not glamorous nor sexy — the rock superstar syndrome stops here.

The band share vocals and prominence with a total lack of egotism; this is more of a family than a pop group, and family fears are examined in the songs. 'Old Tart' is diamond-hard in its attack, danceable too, scratchy guitar and nimble bass/drums carving out a space for Vi's pleading tones.

I didn't clap that often — it seemed oddly inappropriate to do so. I didn't wish to reduce my part to mere

voyeurism. Only the clumsy, clichéd 'rock' endings marred songs of stunning sparseness shot through with intensity. 'Hole In The Wall', 'Alienation', 'Other'; merely titles covering the motivation we know as Poison Girls — the only antidote is another dose to ward off withdrawal symptoms!

Pause, more film, more audience restlessness. At last Crass take up position. A troublesome amp necessitates an extended doleful intro akin to a sci-fi soundtrack, which is met by cries of "Pogo, pogo"! Crash, cymbal smash, punky thrash. I'm trapped amid a sea of bored

teenagers intent on working out their frustrations (mainly on my toes, it appears).

I'm surprised, confused even. All my foolish preconceptions (based on the 'Reality Asylum' 45) led me to expect more off-beat, experimental, albeit political, outpouring instead of this Sham-like terracing drone that the kids obviously love. (Crass 1 Journalist 0).

And it hardly lightened up at all. A switch of vocal duties (from male to female) grabbed my attention more, forcing me to listen, to evaluate. Now, it may be that I'm just a deliberately contrary bugger in reacting

against the mass adulation all around me, but irrespective of Crass's important political and theoretical stance (with which I happen to agree), propaganda through the rock (ugh! that word again!) medium can only succeed when presented with dynamic spirit and style. I don't doubt their good intentions (all profits went to Greenpeace and the Hunt Saboteurs Association — both worthy causes), it's just that they have trouble mustering a decent tune between them.

'Shaved Women', coupled with complementary film footage, and 'Banned From

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The Satellites/Chaos Acton Oak Tree

HELL'S KITCHEN, West London. This was the pits, the absolute depths.

I've been to some dives in my time but this just about takes the proverbial biscuit. I'm in a foul dungeon populated by a bunch of charmers whose idea of a good night out is to chant Nation Front slogans at each other and thump any poor soul who wanders a bit too close. The atmosphere to say the least is unpleasant. All credit then to both bands who played here (and the foolhardy punters who came to see them).

Fledgling speedsters Chaos were the first to brave the jeers. Young and (s)punk they managed half a dozen numbers before throwing in the towel; the best of which were 'Solider', mildly interesting, and 'Just Having Fun', mildly predictable. They did manage some great guitar lines though, and the agonised vocalist was a joy. A piece of inspired plagiarism saw them off — 'Harry Roberts' a reworking of the Hari Krishna call (geddit?) and I decide they're worthy of a return visit (give or take six months).

As indeed are the Satellites who were excellent despite the appalling scenery. It's a crime that such a fine bunch should be relegated to a pit like this. They had the songs and they had the muscle, exploding off with 'Lucy Is A Prostitute' into a buzzsaw wall of aggression that was every bit as powerful as Rat Scabies, erstwhile mentor, had promised. 'Windscale Boy' is just as tough, with some tight drumming and harsh guitar. The Dooleys this lot ain't.

Bassist John McHule does his Eddie Warring impressions between numbers and everyone keeps an eye on the lambrains at the back who itch for violence. 'The Sea' reveals keyboards for the first time and 'Hillbillies' hides them again. The vibes worsen and I leave before the band's mighty 'Eeyore Eeyore Wahoo Wahoo' (something of an obscure masterpiece); it's a sobering thought that many other splendid groups are being strangled in similar holes across the country. I wish the Satellites luck, they deserve far more than this.

STEVE KEATON

Gerry Rafferty/Richard And Linda Thompson Newcastle

GIGS WHERE 98 per cent of the audience come early to make sure of catching the support have got to be a little on the rare side. Richard and Linda Thompson are virtually the only survivors from the early Seventies folkrock movement and provoke that sort of reaction.

Ah yes, 'folkrock'. What a misnomer that was. The Thompson's music is brittle and delicate without being wimpy. No po-faced ethnic finger in the ear merchants, they ooze sincerity of the best self-aware sort and don't let it get in the way of having fun.

The inclusion of Simon Nichol and Dave Mattacks alongside Thompson makes their current band almost a Fairport Convention reunion. When Linda sings the late Sandy Denny's 'I'm A Dreamer' a very good case can be made out for either reincarnation or possession.

Gerry Rafferty is somewhat less moving and if his profile was any lower he could limbo under his own shoelaces. Leonard Cohen is the Wildman Of Pop by comparison.

But, Rafferty, as they say, writes the songs. Not everyone's cup of tea, of course, and AOR certainly, Rafferty is a fine tunesmith with a rare flair for melody. 'Her Father Didn't Like Me Anyway', recorded while he was Humblebumming with Billy Connolly ten years ago and the Joy Division of its day, judging by the hammering



Pic: Paul Slattery

BRAM TCHAIKOVSKY: no funhouse in the Fatherland

Peel used to give it, says as much about the age gap guerilla warfare as anything written since. GR has a dry, dour wit, shown to best effect on the crafty 'Can I Have My Money Back', a song from the pen of a Scotsman if ever there was one.

The seven piece band, with Raphael 'Baker Street' Ravenscroft on saxes, are as disciplined as the smoothest of Rolls Royces and offer the definite unobtrusive but colourful backing for Rafferty's naturally tuneful, still slightly McCartney-ish voice. The thick but unsyrupy vocals sound so close to the records, double tracking and all that. I suspect a touch of mixer trickery somewhere.

Maybe everything was a little too perfect. If cardboard cutouts had fronted a tape recorder the difference would have been minimal. But in a record biz where good taste is the exception rather than the norm, Gerry Rafferty is a mastercraftsman. Good on yer, Ger.

IAN RAVENDALE

The Records Hope And Anchor

THERE'S NOTHING sadder than a pop group without a hit. The Records' return to active service has been marked by a string of low key gigs that sees the band on the same rung they occupied a year ago. Even attempts to ingratiate themselves with unsuspecting punters on bills supporting big leaguers have proved still-born.

In this country the band seem almost an anachronism. The venues that once sustained pop musicians have either closed, become discos or bingo halls. If Will Birch and Johnny Wicks didn't write their own material, they'd have a residency at a working men's social club in Southend filling in spots between strippers or supporting comedians on the cabaret circuit.

In the midst of a surprisingly packed (for a Monday night) Hope And Anchor, it was difficult to gauge the impact of the new songs especially as Birch says that they're designed to hit you between the eyes after a few plays.

I hope he's right. To these ears, 'Starry Eyes' and 'Rock 'N' Roll Love Letter' are still the strongest numbers in the set. If it's one thing this band doesn't need it's another clutch of also-ran pop songs like 'Hearts In Her Eyes' to get in the way.

Still stuck in the same gear, even the addition of US

Turn out the light

Bram Tchaikovsky West Germany

THEY DEFINITELY wanted to be his dog. Iggy Pop was in town and Hannover's finest and weirdest had crawled out of the woodwork, donned their Diamond Dog/Sid Vicious clone togs, and come to worship at the altar of his latest — and not particularly successful — German tour.

Consequently, the ragbag of posers two-thirds filling the tatty Rotation Club weren't particularly interested in La Pop's support, Bram Tchaikovsky. When not chanting for La P., a handful bopped in a mild, almost resentful, manner as Tchaikovsky flashed through a set of sharp, driving rock'n'roll.

It was a bit pathetic, really. Rankled though they were at their poor reception in the Fatherland, B.T. gave their all in a vain attempt to win them over. Halfway through a European tour and on the verge of peaking, performance-wise, Tchaikovsky strode through a set of forceful, glistening rock; driven by the relentless pop-beat of Keith Line's drumming and the concussive bass of Micky Broadbent, shaped and fleshed out by the guitars of Dennis Forbes (*****) and Tchaikovsky, and the harmonies between Micky and Bram.

Battling against their own feelings about the tour, the audience and the club itself (looking not unlike a small, thin — 50 or so feet wide — Music Machine that also doubles as a pissoir), their set amply explained why they're chartbusting Stateside, playing stadia, selling 300,000 copies of their debut album and, according to their PR, Honest Mick Wall, blowing the Cars off stage.

They sliced and slapped, boomed and jived through twelve songs — 'The Russians Are Coming', 'NY Paranoia', 'Mr President' ('Dedicated to Mr Carter and his cock-up in Iran' — Dennis), 'Game With No Rules', 'Nobody Knows', et al — struggling against the appalling acoustics and punching some tight, razor-edged pop-rock through the pall. It was dynamic and bouncy; the perfect slamming bop for an evening of steamy fun.

But no. Poses had to be struck. Incongruous Nazi chic had to be worn. Journalists had to be cruised in the toilet to wind them up in the oh-so-Dietrich atmosphere. And the raddled old dear himself slouched around backstage with a gaggle of very decadent mid-teen rent boys, while the support act fought a losing battle.

It finally snapped when, after a barrage of cans and food, Micky tore off his guitar and stormed from the stage two minutes before the stormy end of 'Turn On The Light'. The band breathed in and wound down to the close. The funsters milling around the bar hardly noticed.

And at six the next morning, after a long night of inter-group wrangling, the band decided to stuff the tour and fly home.

JOHN GILL

guitarist Jude Cole (ex-Moon Martin) doesn't seem to have changed the course of their material. So it's back to trying to sort out why the Records aren't selling out on both sides of the Atlantic. A solution currently being considered by band and record company could be to switch their operations base to the States, to capitalise on the 'Shades In Bed' album's fleeting appearance in the top 40 there. Maybe the little girls need some time to understand.

CHRIS RYAN

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ROCKY HORRORSCOPE

ARIES (21st March – 20th April): You'll be making some unexpected gains in the property and possessions area of your life over the weekend (so if you thought you'd finally got rid of the 'Shadows Greatest Hits' LP that you lent indefinitely to a distant cousin, you could be in for a disappointment). You could be challenged in your working life right now (like everyone you know saying 'why bother, with World War Three just around the corner!'). Happily you should be able to fight off any pessimistic vibes though, and, especially on Tuesday, be ambitious where others are cautious (you might even feel like taking a gamble and buy tickets for the Beach Boys' Knabworth gig!)

TAURUS (21st April – 21st May): Everything looks rosy for rampant romantics this week: great vibes from Saturn, from Saturday through till Monday, should be getting you kissin' and cuddlin' like there was no next week (and with the current Iran crisis you could be right!). Be careful not to turn back on your friends though, or your new-found bliss could screw things up a bit for you in the long term. Best day of all will be next Wednesday (and not just 'cos *Sounds* comes out then!) You'll feel instinctively and uncannily on your partner's wavelength then – and for typically insensitive Taureans, that's some breakthrough.

GEMINI (22nd May-21st June): Watch out you don't put too much trust in your instincts and hunches over the weekend. You may be coming up with all sorts of 'profound advice', both for yourself and for others, but you're most likely going to be over-generalising and not appreciating the full implications. (If your lover's got chronic acne problems, you don't tell them to chop their head off to get rid of it, now do you... *Do you?!*) Don't act on impulse, anyway, at least not till Monday when you'll be seeing things more clearly.

CANCER (22nd June-22nd July): You'll find people around you being cooperative in a very constructive way on Thursday and Friday (it probably won't even take more than a mild threat with a sawn-off shotgun to make them happily hand over their tickets for the Black Sabbath Odeon Hammersmith bash). The weekend's full of good vibes and empty of bad, but the following Tuesday could be haslesome. Some close friends won't be on your

by
**NORTON
FERRIS**

wavelength then and it'll be best to play things gently for a change (like if they're the same ones whose tickets you confiscated, it could really be a black night for you!)

LEO (23rd July-23rd August): If your wallet isn't starting to bulge more comfortably now, then you're just not trying. Blimey, with the plethora of positive planetary positions you've got backing you now you should be *coining* it in. Still, whether you are or not, be prepared to slam on the brakes and claim bankruptcy if people around you start importuning on your hard-earned hoard – especially if there's some emotional blackmail involved ('If you loved me, you'd buy me Girl's entire vinyl output etc'!) On Monday, some useful advice looks like coming your way – possibly by post (mail order record company suggesting you get around to paying your running account sometime?)

VIRGO (24th August-23rd September): Virgos are one of the best *achievers* of the Zodiac. They may not be the 'overnight success' type, but they are relentless in their steady perseverance to achieve their ambitions and in the long run they turn out the winners. But on Friday and Saturday, you could be in an untypically 'high expectations' sort of mood, particularly if you're trying to break in to the entertainment world, or wanting to get an immediate positive reaction from a close friend about something important. Don't get discouraged if you don't get anywhere then – try again on Monday or Tuesday, when you're more likely to get some action going. (The world wasn't built in a day, ya know... it took *six*).

LIBRA (24th September-23rd October): You'll be wandering around in a bit of a dream on Saturday (probably a hang-over from Friday night's pub-crawl), but try to get your brain into gear if you're having to deal with any members of your family: acting vague and being late for things could build up frustration and irritation, however petty it may seem to



you. You're not usually a nostalgia freak, but over the weekend you could slip into a quick reminiscence trip – it'll take Monday's strongly down-to-earth Saturn influence to get you to put all those Garry Glitter records back up in the loft!

SCORPIO (24th October-22nd November): Scorpios have as many faults as anyone, but *laziness* is not usually one of your worst failings. Saturday the 10th looks like changing all that temporarily though. As lethargy and apathy creep over you during the day like some virulent bacteria infesting the very core of your being, you'll become aware of a devilish sense of pleasure from doing absolutely *naff* all. But by contrast, on Monday your self-discipline will be strong (sounds painful) and your senses will be very alert, so if you were planning to selectively recatalogue your record stash sometime, get it over and done with then.

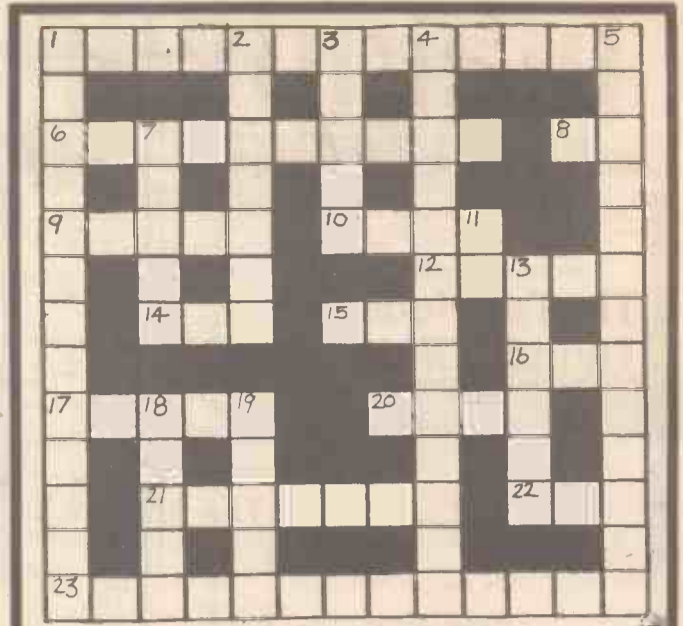
SAGITTARIUS (23rd November-21st December): Another week when you want to be leading the pack rather than following the sheep. Usually you're quite a mellow type, happy to go along with whatever looks good, but now, especially on Thursday, Friday and Saturday, you should stick your neck out both in your work and socially. Saturn and Jupiter will be making sure you come up with the right things to say and do, so get weaving. And if you get any adverse reaction at home next Tuesday to what you've been doing, ignore it. You're able to see more clearly now for yourself than anybody else can.

CAPRICORN (22nd December-20th January): Don't talk too loud or act too fast on Friday. Over the past couple of weeks, it's been

worthwhile making yourself heard and having the courage of your convictions, but you'd do best to slacken off a bit now, as your judgement won't be that stable (so unstable you might find yourself *agreeing* with Garry Bushell's reviews!) You may be tempted to stay in bed on Monday (so what's new?) feeling 'too ill' to face the day ahead. But with a Mercury-Saturn aspect then the day should go much better than you reckon.

AQUARIUS (21st January-19th February): You could be going for a fresh look in your domestic environment on Friday and Saturday. The homely appeal of the familiar old posters, faded stickers and threadbare carpet will do nothing for you right now. But your tastes could well be a bit on the eccentric, over-dramatic side, so don't get too carried away with your refurbishment (an open-plan house *may* give you more room to practise your hang-gliding, but knocking down the bedroom walls does have its draw-backs!) On Monday, speak your mind rather than playing the diplomat, or friends could get badly misled.

PISCES (20th February-20th March): You should have been having a pretty good time of it over the past couple of weeks, but be on your guard against someone causing you a few problems on Friday (well, you can't have good predictions every week, now can you?) Don't react too impulsively if things get heavy out in the social scene then – it should all have blown over by Saturday. And on Sunday there won't be any energising influences around – only gently lazy ones, so you'd be far better off lying around listening to John Cooper Clarke and doing nothing then (especially if you *have* got things you ought to be doing – makes idleness *much* more enjoyable!)



by SUE BUCKLEY

ACROSS

1. Burkes and Hares of rock steady? (13)
6. Breathed by Joy Division (10)
8. Todd's Egyptian deity (2)
9. Hackett/Mariott (5)
10. Quick archivists (4)
12. 'Son I'm confused', says Paul (5)
14. Classic plea from Edwin Starr (1.1.1)
15. Top jazz label (1.1.1)
16. Scabies sends back the tar (3)
17. Eddie Levert's boys (5)
20. Sonny's girl (4)
21. What Young Rascals were doin' on a sunny Sunday (7)
22. Mickie's label (3)
23. It stretched between ELO's poles (7.4)

DOWN

1. 4 down is in the money (5.2.6)
2. Pointers or Sledges? (7)
3. Shared a world without love with Gordon (5)
4. The Great Pretender? (8.5)
5. A bit of the other? A little more than a squeeze? (4.3.6)
7. Lemas become Sparks? (5)
11. Hello Memphis! (2)
13. One original reflector (6)
18. Gabriel for Hendrix? (5)
19. Bros. Johnson's dance? (5)

LAST WEEK'S ANSWERS

ACROSS: 1. Cramps 6. Think Pink 7. Toys In The Attic 11. Honky Tonk Woman 13. Picture 15. Ryan 17. Twisted Wheel 19. India 21. Zero 22. Ten
DOWN: 1. Cretin Hop 2. Andy 3. Stinky Turner 4. Wishbone 5. Riot 8. Silk 9. Anyway 10. Cornerstone 12. Monolith 14. Child 16. Sweet 17. This 18. Eton 20. A1

ROCK ALMANAC



THE ORIGINAL glam rocker, Liberace – 61 on Friday

Pic by Universal Pictorial Press

Sunday May 11
1973 Wings begin their first national tour in Bristol.
1979 Ian Dury and the Blockheads' 'Do It Yourself' album released and *Sounds* gets its office wallpapered by Stiff for free.

Monday May 12
1946 Ian MacLagan born.
1971 Mick and Bianca Jagger marry in St Tropez.
1977 Virgin Records sign the Sex Pistols.

Tuesday May 13
1950 Stevie Wonder and Peter Gabriel born.
1965 Rolling Stones record 'Satisfaction' in Los Angeles.

Wednesday May 14
1943 Jack Bruce born in Glasgow.
1975 Desmond Dekker's 'The Israelites' enters the Top 30.

Thursday May 15
1948 Brian Eno born.
1970 'Back Home' by the England World Cup Squad reaches No 1.

Friday May 16
1919 Liberace born.
1969 Pete Townshend spends the night in a New York jail after booting a cop off the stage at a Who concert.
1975 Tammy Wynette's 'Stand By Your Man' is No 1 in Britain.

DAVE LAING

Saturday May 10
1921 Bert Weedon born.
1946 Graham Gouldman born in Manchester.
1957 Sid Vicious born John Beverley.

1963 The Rolling Stones record 'Come On', their first single.
1978 Paul Simonon and Nicky Headon appear in court on criminal damage charges.

GRAHAM PARKER

STUPEFACTION



stūpēfaction
(*& WHAT IT MEANS*)

The condition of being stupefied, make stupid or torpid - (Nib) *see people* make stumpspeeches: (*see sense 2*); stuff one's ears with wool! bah, as in: ask the neighbour - *why are you so stupid?* (Gib.gib) fillout skin of - (*small bird or animal*) Yourself, glazed. (*see dble.*) Dull; without bright (60W) thought; *fl. walk* noisily: - as on/with wooden Leg. Myth/Mus.

NEW SINGLE OUT NOW

B-SIDE 'WOMEN IN CHARGE'
OTHERWISE UNAVAILABLE
STIFF RECORDS BUY72

CLASSIFIEDS

ENQUIRIES: 01-836 1522 ALL 'SMALL SOUNDS' ADVERTISEMENTS MUST BE PRE-PAID. SEE COUPON FOR RATES

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Personal

BIG ARTHUR We love Thermalundies Lyd Wendy.
NEW FRIENDS By Mail: 2 years membership only 75p!! Send SAE for details: Bradlec Contacts, 15 Clifton Gardens, London N15.
DAVID PLEASE Write soon. I miss you.

SHY WAS Normal last time I looked at myself. Photo would be appreciated. Will return one sorry to disappoint you am a Birmingham City fan. Tough luck last Tuesday 22.4.80 R. Singh.

TWO HM Freaks 19, require sexy long haired HM chicks for gigs in Manchester or Liverpool Box no. 9620.

RADICAL LIVERPOOL Punkette wants punks/punkettes to write. London/anywhere. Box no. 9619.

HEAVY ROCK MUSICIAN, 22 long hair, seeks sexy funloving girl for love and companionship. London area. Box no. 9621.

LONELY MALE, Shy, nice looking, nearly 19, desperately lonely seeks sincere girlfriend for serious lasting relationship, 16-19, race, colour, religion immaterial, personality more important, than looks, Lincoln, distance relatively unimportant, photo(s) much appreciated, John, Box no. 9622.

BORED PUNK wants to write to any bored punkettes write and send photo, if handy. Box no. 9624.

PUNK AND 'Eadbanger want two girls write/meet Midlands. Box no. 9626.

GUY 32 own house needs slim female to share house and permanent relationship. London area. Box no. 9627.

TWO SKIN Girls want skins for fun and friendship. Photo if possible. Write to Box no. 9628.

SHY MALE 18 seeks sincere feminine girl (15-19) to write/meet. London/Southern England. Photo appreciated. Box no. 9629.

STOUT GUY 19 into Lizzy, AC/DC, Police, UFO, seeks caring girl for friendship gigs fan good personality, Sussex coast area. Photo please! Box no. 9630.

SOLDIER 22 going abroad seeks female penfriend any type age. Box no. 9632.

SLIGHTLY SHY male Virgin aged nineteen, seeks female for sex, possibly friendship (Birmingham) Box no. 9634.

LONELY GUY 19 seeks female for concerts, cinema fun! Box no. 9636.

PENFRIENDS GALORE: All ages. Free brochure from: Leisure Times, (A22) Chorley, Lancs.

AA FOR Penfriend, personal friends, marriage partners, efficient, reliable, inexpensive. One years membership £7. Free details from Atlantic Agency, 34 Beaconsfield Avenue, Colchester CO3 3DJ. Telephone: (0206) 44884.

COSTELLO, BLONDIE, Police, Lovich, (Japanese Diversions etc), Dury, Devo, Parket, Stiffs (Odd 2, Deal 1, Upp1, etc) Cleveland/Akron Sound, Psychedelic, (Elevators, Prunes), Assorted new wave rarities, coloureds, promos, 12"ers, SAE list, Mick, 301 Wexham Road, Slough, Berks.

CARTER WE ARE NOT Boring.
LONELY BOY (19) seeks punkettes penfriend and friend Box no. 9646.

FEMALE ROCK Fans W.Midlands area please write all letters answered. Pete. Box no. 9645.

KNACKERED? TATTERED? You wimps - be fit like me - Big Arthur.
LONELY GUY 33 seeks girl for friendship likes Abba reading history horses north East area photo if possible Box no. 9644.

DISILLUSIONED PUNKETTE Berkshire wants punk not into cliques. Box no. 9642.

LONELY MALE 23 seeks guitar playing female for friendship and/or guitar lessons Norfolk area. Box no. 9641.

FOOT, LOVING GUY 24 seeks girlfriend with sensitive kissable feet. Box no. 9640.

MODETTE 16 seeks mod Harrogate York area for close friendship. All letters answered. Box no. 9639.

IRON MAN requires Iron. Maiden urgently Bradford area. Box no. 9638.

GLASGOW GUY 18 into HM seeks familiar female. Photo appreciated. Box no. 9637.

LONELY GUY 24 would like to meet sincere girl for friendship evenings out Cardiff South Wales area. Box no. 9617.

SUMMERS NEARLY HERE and young man 22 with car needs attractive fun loving girl for trips into the country and for general good vibrations photo appreciated. Box no. 9579. Harrow Area.

TWO LONELY GUYS seek attractive females into Genesis Floyd; Zep art love and peace 18-20 photo if possible. Strathclyde area. Box no. 9601.

AVON AREA Guy, ok really but feelings inferior 20+ seeks similar girl 16+ Boost each others ego. Box no. 9610.

SHY MOD 17 seeks mod/Rude girl for gigs, discos etc. West Midlands areas. Photo appreciated. All letters answered. Box no. 9616.

STEVE 21 wishes girl into punk to write/meet for gigs/friendship, Midlands area/anywhere. Box no. 9567.

ATTRACTIVE PUNK seeks attractive punkette. Spikes not essential. London. Box no. 9556.

HOW TO GET GIRLFRIENDS Overcome shyness, date any girl you fancy - SAE for free details, Matchrite Publications, School Road, Frampton, Cotterell, Bristol BS17 2BX.

JANE SCOTT for genuine friends, introduction to opposite sex with sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 3/SOU North Street, Quadrant, Brighton, Sussex BN1 3GS.

GAY SWITCHBOARD 24 hour service for homosexuals. Information, advice and entertainments guide on 01-837 7324.

UFOS EXISTI research, investigation, photos, skywatches, books, SAE details: British UFO Society, 47 Belsize Square, London NW3.

ARE YOU seeking occultists, witches, secret temples etc? Long standise/tee shirts only/Dire Straits/Baraka Secretary, The Golden Wheel, Liverpool L15 3HT.

"OPPOSITE SEX," - partners found!!! - it's free at I*N*T'E*R*D*A*T'E! Rush letters describing yourselves + SAE to Box no. 9326, Sounds, 40 Long Acre, London WC2.

USA/CANADA. Seasonal employment, working holidays, travel, adventure, penfriends etc. Send 50p PO for detailed 48 page magazine of opportunities to North America Club, 477 Cheetham Hill Road, Manchester M8 7LR.

WORLDWIDE PENFRIEND Service SAE. Details WPCS, 39A Hatherleigh Road, Ruislip Manor, Middlesex.

LONELY! SHY! Overcome loneliness; date anyone you fancy! Read 'Lovers and Friends'. Lots of information plus addresses. £1.00 Dept 3, RS Productions, Freepost, Totnes, Devon TQ9 6BR.

LONDON GUY with Austin Healey seeks gig mate and penfriend. Photo helps, all letters answered. Box no. 9458.

NEW FRIENDS from photographs. Send stamp for free illustrated brochure. Dovelina A15 PO Box 100, Haywards Heath, Sussex.

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THE JAM (Faces on Target) Teeshirts £3.50 (SMEXL) NAKED EYE, Dept T, 7 Fairview Drive, Orpington, Kent.

PATCHES AND Enamel badges AC/DC, Rush, Genesis, PIL, Sabbath, Sex Pistols, Sid Vicious, RIP, Blondie, Police and many more. SAE lists. 40p each. Unidisk, 48A Braeface Road, Seafar, Cumbernauld; Dunbartonshire. Trade enquiries welcome.

JUDAS PRIEST TEESHIRTS £2.50 SML Starprints (S) 202 Main Street, Newbold Verdon, Leicestershire.

AC/DC TEESHIRTS £2.50 SML Starprints (S) 202 Main Street, Newbold Verdon, Leicestershire.

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RAINBOW TEESHIRTS £2.50 SML Starprints (S) 202 Main Street, Newbold Verdon, Leicestershire.

MOTORHEAD TEESHIRTS £2.50 SML Starprints (S) 202 Main Street, Newbold Verdon, Leicestershire.

PUNK SEWONS pack of five assorted £1.75 Boober (S), 9 Mill Lane, Newbold Verdon, Leicestershire.

RAMONES, JAM, Gen X, Pretenders, autographed singles. SAE 17 Richard Avenue, Wivenhoe, Essex.

CHEAP TRICK Picture disc album £12 includes p&p Paul, 13 Carisbrook Road, Brentwood, Essex.

POLICE LOSING British Blue £8, American blue £6, Message American Green £6, 12" Moon £5, also rare American sleeve, Blondie GTO £6, Jam Tubestation, originals £6. Galashiels 3152 after 8pm.

ALICE COOPER, Demos, Piclesleaves SAE 17 Richard Avenue, Wivenhoe, Essex.

POLICE OUTLANDOS (blue) £50 ono. 0455 46707.

AUCTION LIST UK 60s and 70s new wave including Elvis 2-tone single. Large SAE for lists to Rickin' Carol 63A Gibbon Road, Kingston, Surrey.

HELLPREACHERS 'Psychedelic underground' album - SAE 17 Richard Avenue, Wivenhoe, Essex.

SHADOWS, CLIFF, SAE 12 Thorkshill Gardens, Thames Ditton, Surrey.

MEATLOAF 12" BAT red - 0926 23460.

GARY WRIGHT, Collection SAE 17 Richard Avenue, Wivenhoe, Essex.

TUBEWAY FIRST Album, blue + pic, Police pic, Message blue! + Roxanne, Costello, 2 tone, Anarchy, EMI, Squeeze, pink. 01-992 3186.

TUBEWAY PICDISCS (mint) offers? 01-767 5354.

</

£6.00, Clash, SLF, autographed singles Upstarts, Subs, Furs, Police, Skids, Cars, other new wave, punk rarities send 'wants' lists, offers - SAE David Reid, 25 Bonaly Drive, Edinburgh, Phone 031 441 4357.

STRANGLERS COLLECTION 23 singles rarities original pics (not Peaches) Celia, solo singles, Jap imports £80 ono Jon Haslemere 52691 6-7.

RARE POLICE Six track promotional 12" includes the 5 hit singles + 'Beds too big'. Comes in great colour sleeve. Offers, SAE 11 Johnstone Road, East Ham, London E6.

DURY - SEX Drugs, Eno - Fins, Devo - Mechanical, Motorhead - 12". Offers 01-558 4657 Tony 6-8pm.

TUBEWAY ARMY Blue vinyl £17, Devo Man EP £10, Replicas with poster £8, Tubeway too bad £5, Complex 12" £4, plus many others phone 051 526 0293.

BLONDIE DICKIES Members Devo + other new wave rarities offers. Clitheroe 250015-6pm.

THROBBING GRISTLE, Five knuckle shuffle, offers phone 0772 690552.

TUBEWAY PICDISCS, Jilted Rabid label both sides, Kleenex Swiss EP, Carpettes Smallwonder, X Ray Spex Pink, orange, one sided Submission, Beggars Banquet promos, Beg5, Complex Artattacks Neutron, Lovesong Red, Members Clear, Doll Freebie, Skids White, Surpizes, Kryptone Black, offers money/rarities/or swap for bootlegs by V2, Artattacks, Big Japan, Rings, Puncture, Normal, TV Pers, ATV, O.M.I.T.D., Ultravox, Skrewdriver, Paul, 20 Welford Road, Woodley, Berks RG5 4QS.

RARE VINYL 12" Complex, Priest Clear, Police losing, Gen X, Rocker colours. York 797615 after 6.45.

PRIEST PIC DISC Very rare, £20 ono. Tel Stockton on Tees 601454.

STONES EXILE on main Street promo offers? 9 Woodbank Egremont Cumbria.

BLONDIE STEWART Diamond pic + Blondie + Police rarities. Will swap other rarities. Offers Ring Dave (eves) 01-698 6623.

VERY RARE SPECIALS 12in, EP, + 2 track 'Too Much', Madness promo phone Ramsbottom 4154 fan.

GENESIS RARITIES tapes also 0902 763382.

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DEMOS: - VIBRATORS Girls £2.95, F. Lizards TV £1.99, L.Lovich Number £1.99, AC/DC Highway Hell £1.99, Inmates Water 12" £3.25, B. Joel promo now playing LP £6.75, 12" - Complex £2.25, Police Moon £3.25, Ramones Close yellow p.sleeve £2.50, JCC Triangular £3.99, 7" - Skids Masquerade, Double £2.25, Squeeze 3D cover £3.25, Squeeze lilac Junction £1.99, Rockwork Ultravox p.sleeve £3.75, Members clear £3, Regents uncensored £2.50 list! G. Mason, 30 Stafford Cres., Moorgate, Rotherham 0709 76462 all as new.

RARE ALBUMS Arthur Brown - Galactic Zoo Dossier, Blue Cheer - Outsideinside £9.50 each Gulliver (Daryl Hall), Toefat, Jodygrind - Farcenal £5 each 12" Singles Yes - Blue Wonderous Stories, Meatloaf - Red Bat, Who - Substitute Talking Heads Psychokiller, BOC - Reaper £5 cheques with SAE, Ian Hamilton, 7 Bruntsfield Avenue, Edinburgh.

FREE COLLECTOR'S Catalog 1000's of listing, rock, jazz, soul, space, New wave send want list. Rather Ripped Records Search Service/SD, 1878 Euclid Ave, Berkeley, Calif 94709 USA.

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SOUNDS. PSYCHEDELIC Flashback, April 30th to July 16th 1977. Urgent. Terry, 1 Oakdene Road, Marple, Cheshire.

WANTED UNDERTONES Ticket Edinburgh also 'Jimmy' Green swap Police 'Message' Tel Culloden Moor 373.

RUSH TICKETS for Leeds Leicester Southampton both nights Brighton. Duncan Collins, 115 Waye Avenue, Cranford, Hounslow, Middlesex TW5 9SQ.

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BASSIST NEEDED to complete young R'n'B Band. Phone Hengoad 815206.

DRUMMER REQUIRED for Rock band in south London phone John on 464 1429.

REQUIRED Pretty Girl; under twenty, potential shit hot wind instrumentalist Nicholas & Bob, 16 Davenport Road, London SE6.

MALE VOCALIST, Urgently required for experienced funk/rock band, Herts based, Hatfield 73096

DRUMMER WANTED (punk) for Abrasive Wheels lots of work, good future. Phone Dave, Leeds 640251

VOCALIST, RHYTHM Guitarist seek Newcastle/Tyne based part time musicians to form HM combo. Box no. 9602.

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1
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The Jacket is available in Black, Grey,
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£35. The Jacket is also made with
contrasting collar, pockets and
buttons.

Black Jkt with grey trim
Grey Jkt with Black Trim
Lt. Blue Jkt with Navy trim
Navy Jkt with Lt. Blue trim.

These Jackets cost £40
the Trousers are skinline with narrow
bottoms and are available in the same
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The Jacket is made with 2 short
vents at the Back and an extra
ticket Pocket. The trousers are
skinline with narrow bottoms.
Suits are available in Black,
Grey, Navy, Lt. Blue, Grey two
Tone, Blue Two Tone, Green
Two Tone.

Sizes of Jacket 32"-42"

Sizes of Trousers 26"-36"

Complete Suit - £49.05
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Jackets is only £35 and
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Letters

TOP OF THE WORLD

MAY I through your organ congratulate ZZ Top on playing the best concert I have ever seen in my life at Hammersmith Odeon last Thursday. Though I must say I was disappointed to find no badges or programmes on sale, and that the T-Shirts were of a poor design, but had all been sold by the time I arrived, which was not excessively late. May I express my condolences to support act Billy Karloff And The Supremes, for although I personally only found a couple of their songs good it was probably true that if they'd worn 'cowboy hats' a large proportion of the audience would have been better disposed towards them.

For other Top fans out there, I am told that their Autumn tour will be of the big city Sheffield, Newcastle, Manchester, Birmingham, London sort and not a full provincial tour, and I advise anyone who managed to miss their interview on radio and their OGWT spot to give them a listen — they're good — not just another Southern boogie band. I can't stand Molly Hatchet, the Boyz, etc. and I don't think a great deal of Skynyrd or the Allmans to prove my credentials.

Anyway, come back soon Top. — Trot, Abingdon, Oxon.

BARTON BLASTED

SURPRISE SURPRISE. Kiss have cancelled their UK tour. Surely now even the most retarded of their fans can see for what they really are. Half-arsed American bastards.

I was going to see them in Edinburgh, and no doubt like many others I was going purely to see what their stage show was like. Well, the music is about as attractive as being thrown into a vat full of dog-shit. Perhaps now Geoff Barton will give up on these non-touring ugly men and do a decent article on some bands that actually show their faces in Britain, e.g. Rush. (Do you remember them Geoff?) OK, so Geoff was into Rush very early in their career, but what does that matter six years and eight albums on? Let's face it, he waffled over 'Hemispheres' and has said nothing in print about 'Permanent Waves'. (He probably doesn't know that it's been released.) He'll be too busy knocking down the bands



JEAN JACQUES BURNEL astride 'unexpected flying bomb'

THIS IS warning to all the mods and rockers who take their pathetic brawls out on to the roads. Yeah! You guys on the scooters and motorcycles! Listen!

Last weekend I was riding down to Dover following a guy on a 650 BMW when we caught up with a pack of mods who were all over the bloody road, some four abreast! After much headlamp flashing and tooting they singled out and the BMW began to pass through. His troubles weren't over though, out came a parka clad arm and caught the guy in the stomach. Result — 600 pounds weight of motorcycle wallowed all over the road and hit a scooter depositing its rider on the grass verge at something like 30mph. (Not very fast? try it!)

Me? I nearly hit one of his mates amidships as he turned round (without looking — seems two dozen mirrors isn't enough!) to go back and help. Oh! And thanks to the disgusting prat who gobbed on my visor as I wriggled past. I've also seen rockers buzzing scooters at 100mph and pillion-riders pulled off by the hoods of their parkas. It's a vicious circle and every time it happens, biking costs more and more. Insurance has almost

doubled because of carnage on the roads, so why do these idiots try and 'up' the snuff statistics? They always think 'It can't happen to me, I won't crash'. Well, I did, not through brawling but because a car hit me. I know how it feels to cartwheel 50 yards along the tarmac astride a disintegrating motorcycle — a bloody easy way to end up on the slab. Why increase the odds?

These fools wheels are affecting us all. That guy on the BMW wasn't even a rocker, look what he got for his innocence. Petrol's going up, so's insurance, the price of bikes has rocketed, so I hope the crazy buggers contributing to the cost have the money to carry on. I haven't, nor have a thousand others. My insurance costs a packet already.

Biking is enjoyable in itself so next time you sit astride your unexploded flying bomb (think about it) remember tomfoolery on two wheels costs you, yes you, lots of money. Is it worth it? I hope when one of you idiots next decides to play dogfight you are still alive afterwards to see your pride and joy smashed in the gutter covered with minced pillion rider (when you finally get out of hospital). — A despairing Honda pilot.

he built up in his brainchild — the 'NWOBHM'. Who are the next 'guv'nors' going to be, eh Geoff?

I'm sure that I speak for many fans when I say that Geoff Barton's standard of

writing is pathetic... excuse me folks whilst I go "Woarrghh," swallow a bucket of iron filings and rip out my jugular vein. Next I smash my head against the wall, breaking my neck in three places and spurting blood

OUT TO LUNCH

bands as the excellent Plainsong before going solo. Now like a contemporary, Al Stewart, he has found some success in America. Girl, the other band live in the studio, are, as their name implies, an all-woman band, one of the many thankfully flourishing in Britain at the moment.

Joe Breen.

IT WON'T surprise you to hear that the enclosed clipping comes from the *Irish Times*, now will it? — 'Worried', Wood Green

all over the carpet from a gaping head wound. Then, and only then, will I be suitably prepared to go apeshit over some obscure third rate 'transatlantic mayhem merchants' from Alberquerque...

This standard of writing comes from listening to music of the Kiss/Angel/Riot variety. Y'see, Geoff's angry because the greatest three bands in the world are Rush, Led Zeppelin and Genesis, and each band leaves dear old Geoff 'confused'. Well they must, mustn't they, because he slags off Zeppelin for not touring, but does he slag Kiss? He can get off on '2112' but why not the superior 'Hemispheres'? And as for Genesis, well! 'Supper's Ready' must have nearly killed the poor man!

Dear Geoff, if Kiss ever produce a song that even comes close to masterpieces like 'La Villa Strangiato', 'The Rain Song' or 'The Musical Box' then I'll take back everything that I've said. But we know that miracles don't happen, don't we Geoff? — P. Baird, B. Evans, C. Smith.

PS Dear Mr Peart, we know and understand exactly where you're coming from.

ACCOUNTING FOR NOTHING

IT'S A sunny Sunday afternoon, and as I'm in a silly mood I decide to put on something nice and bland — I've sold all my ELP stuff so it'll have to be the Clash's last album — and write to *Sounds*.

I write to offer much-needed moral support, after the grotesque attack on you last week in that great bastion of the truth, the *NME*. I read in that paper that Bushell discovered the Rejects for the benefit of Spotlight Publications' accountants. This proposition surprised me as I'd just seen the Rejects and they were about the liveliest, tightest band I've ever seen, but I don't think they'd appeal particularly

to accountants.

All I can say, really, is that I hope the article was put in the *NME* because they're in a 'circulation war' with you. I have long tried to establish why people read *that* paper, and it seems they all just want to pose. This would be the only reason for buying it, as it is humourless, its political comment is insulting to the intelligence, its journalists are all trendy, careerist stereotypes and its reviews totally predictable.

ARE THE STARS OUT TONIGHT?

INDISPENSABLE ALBUMS are albums which a good record collection must contain, so how the hell can you justify giving five in a single week five star status? (See issue dated April 26.)

Do you seriously expect your predominantly working class readership to buy over 250 albums a year each? Remember they have to spend a large proportion of their money merely buying your magazine. A five star album should therefore be a rare achievement, a truly stunning event that has all your readers rushing off to their local record stores to listen to it.

Two weeks ago for instance, a Sammy Hagar compilation got five stars even though your reviewer admitted that certain tracks on the album were 'weak'. Does this man know what indispensable means? So come on, be realistic, 'cos no way do I believe that more than two indispensable albums are ever released in the same month. — M. L. S. Moss, Windsor, Berks.

ONE OF the reasons we buy this paper (apart from Dave McC) is because you give star ratings to albums which often saves one slogging through a badly-written review.

But... this magnificent system is in danger because you give too many albums five stars. If this rating means 'indispensable' then how can we avoid having pathetically inadequate record collections if you award this accolade to about five albums a week, amounting to over 200 records that we have to buy per year if we are to believe out peers. Also, spare a thought for us poor sods who neither work for *Sounds* nor collect Social Security and can't afford to buy Pete Townshend's latest hackneyed offering even though Fielder (Genesis fan) said it was 'not such a convincing album, but its manner is occasionally disarming, so I'll give it five stars'.

The same applies to Sammy Hagar's new one which contains a fairly average track, a standard hard rock track, and even a weak one. Surely this does not merit the tag indispensable and make it worthy to stand next to 'Metal Box' or 'Unknown Pleasures', or even the new Magazine album whose rating is, we're sure, justified, simply because McC does provide a (reasonably) coherent justification. — David And Michael, two Londoners in exile.

The best thing about your paper is that your writers are all at each other's throats. Also *Jaws* is funny. Keep up the good work, somebody loves ya. — Colin, Edinburgh.

ANCIENT HISTORY

I HATE heavy metal, I hate mod, I hate ska, I hate Cockney Rejects. Yet for two years I bought your magazine and put up with the numerous articles on these tedious, ancient types of music. Then I realised the error of my ways, after seeing your poll this year, and I switched to *NME*. But it was so awful I had to change back.

So, since I know that the vast majority of your other readers share my taste, couldn't you cut out the boring articles and report mainly on interesting original acts like the Banshees, the Ruts, Slaughter and PIL. 'Cos if you don't, we'll all stop reading and you'll go broke. Hal Ha Ha! — Mike Snamless, London SW3

BARGAIN HUNTER

IT IS pertinent to ask this question: where's the album for 30 pence?

On buying my *Sounds* dated April 12, I read about a magnificent album featuring the great (my term) Sammy Hagar in the next issue. To quote: 'Only in next week's *Sounds*, that's wherel Don't miss it!'

So, like the faithful *Sounds* purchaser I am, I go out and buy the *Sounds* issue dated April 19. However, there is not even a mention of this superb, money saving bargain.

Nevertheless my faith in your less than perfect paper has not been destroyed. If I buy next week's *Sounds* will it be there? Surely it's illegal printing a false advertisement just to boost sales? — Kevin Fennell, Aberdeen.

We're very sorry for the delay, but due to problems in gaining permission to use tracks from some American acts, we had to postpone the album offer. However the first coupon will now definitely appear next week. See details page 29.



BUSH VS BUSHELL

I FEEL that I have to write to you because of the appalling review of the new Kate Bush single by one Garry Bushell.

I think that it is by far the most inspiring piece of music I have heard all year and GB has no right to slag it. By saying that the 'in-out' section of the song would corrupt children is a pathetic thing for a grown man to say.

And how can he say it is a bad record? I can't believe he is serious when he says he likes the Cockney Rejects. After seeing them on TOTP I feel that they have no talent whatsoever.

Anyway that's all I have to say. Thank you. — Bill (the ultimate HM freak)

PS This was written on the bog at work.

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