

RECORD MIRROR

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Superpo

ELVIS COSTELLO
FINDS HIS LEGS
IN MARGATE



BOWIE
DRESSED TO KILL

45 HULL RD

The Natural Blonde.

WITH SPRING in the air one must expect a flurry of weddings and that's certainly what I'm suffering from at the moment.

No sooner had I put my soggy hanky away after last week's nuptials when I found myself sitting through another hour of Irish advice to the love lorn from the priest. At **Pete Briquette's** wedding the priest had this little gem for us all to ponder: "Marriage is like a step ladder up to heaven but every step is well greased."

After a week of doing my exercises and pulling my pectorals, or whatever it is athletes get up to, I felt I was definitely in with a chance of getting the bouquet in my sweaty mitts but unfortunately the bride, **Jane Aire**, only had a stupid rose, which was half way up her nose as she giggled her way up the aisle. The radiant bride and handsome groom had difficulty in getting out of the church, which was packed with well wishers (actually they were shrieking hordes).

The reception was held at a beautiful Irish chateau and a glorious time was had by all, especially the road crew. Best man, tour manager **Robbie McGrath**, made a particularly athletic speech. At the end of which he remarked how upset he was that Jane had been captured. He then doubled in size a la the Incredible Hulk, much to the dismay of the bride's parents, this little

display was done with the aid of a life jacket under his tail suit.

I WAS fascinated to read in **Tony Toon's** revelations about **Rod Stewart's** sex life that my chum **Bebe** was posted to Mr Stewart in brown paper (naturally she'd have to arrive in a plain brown wrapper) and, to add insult to injury, she didn't mind a bit. How many more six week revelations in the national press can Rodney's escapades fill?

THE DAILY Mirror Nationwide Rock and Pop Awards dinner at the Cafe Royal was absolutely hilarious, to put it mildly. Watching the TV at home you wouldn't know that the show was cut to ribbons in order to make it suitable for viewers' consumption. Everything seemed to go wrong. **The Boomtown Rats** went to collect their Best Single Award to the sound of **Paul McCartney's** dulcet tones yelling 'Mull Of Kintyre'. Paul was there with the delectable **Linda** to collect his Music Business Personality Award.

Then came the dancers Apollo, "bloody appalling, not Apollo if you ask me," yells the inimitable **Chris Hill**. As the girls got onstage in their sequined leotards and thighs, a little man raced around covering them, the stage and the front three tables with dry ice. This, in case you didn't know, creates an extremely slippery surface. The girls fall flat on their bums one by one. Another man gets onstage with a broom and starts brushing everything in sight. The girls start again and the lead dancer falls in a sort of triple somersault off one of the



'WINE FLOWS IN KINSBURY' SHOCK. Canadian rocker, **April Wine**, in the country for a short introductory tour, made a guest appearance recently at North West London's famous **Heavy Metal Soundhouse, The Bandwagon in Kingsbury Circle** (their first official engagement after flying in to Britain). Our photograph shows happy band members **Myles Goodwin** (with bottle) and **Brian Greenway** (with the Capitol jacket) trying to outflank **Bandwagon DJ** and guru **Neal Kay**. Pic by **Rob Loon House**.

steps. A murmur goes round the Cafe Royal and we're wondering if she is dead or just bruised. At this point the ladies give up and the show resumes without the tumbler.

Then there's another 15 minute hitch as **Kate Bush**, **Dave Lee Travis** and the astonishingly svelte **B A Robertson** make their way to the satellite screen to say hello to **Gary Numan**, who's won Best Male Singer Award. Gary appears on screen, pale grey with both fingers up his nose and eyes tight shut. "Can you hear us," bellows Travis into Gary's earphone, "He's asleep" B A informs the crowd (who by this time have disintegrated on the floor). B A Robertson then taps the TV screen wildly "Gary are you there," cries Dave Lee, obviously deciding that this is some kind of communist plot and Gary Numan is in fact safely at home in East Clacton.

Finally, Gary returns to the normal world and informs Dave that he doesn't want to speak to Mr Robertson as he has a funny accent he can't understand but thank you for the award anyway.

Before the next tale of disaster, it should be understood that the show is recorded the day before it goes on the air.

Andy Gibb came on to present one of the awards (it was obviously hard for him getting one leg in front of the other in trousers that tight. No wonder they all sing high). "Ho ho ho, I read in yesterday's paper that your name has been linked with **Olivia Newton John**," says Dave Lee Travis. "Na, it was in today's paper," says Andy Gibb.

"No in yesterday's," repeats Dave Lee in a voice laden with meaning. This continues.

"Cut," yells a man rushing from the back. The ins and outs of British TV are explained to the petite singer, who looks cute and bewildered. **DAVID BUCKLEY** of surfing punks **The Barracudas** has finally caught the last wave as a bachelor. The lead singer beached himself at Kensington Registry Office with a lady with the adorable name of **Pandy**, (short for the equally exotic Pandora).

THE ANDWAR Sadat award for re-opening diplomatic relations goes to **David Coverdale** who went backstage to congratulate / say hello / renew old acquaintances and generally kiss and make up with **Ritchie Blackmore** after a **Rainbow** gig in Munich, Germany. The golden tonsilled one tapped the mean and moody axeman on the shoulder to get his attention and

the plectrum handling hand of **Blackmore** caught him full on the chin and peace, harmony and **David Coverdale** lay on the floor. **Blackmore** has been nominated for the Nobel Peace Prize.

OSIBISA, those purveyors of criss cross rhythms that explode with happiness, have offered to perform a 'war dance' at Tottenham Hotspur's FA Cup match to put the mockers on Liverpool's march towards Wembley. The lads have the good taste to support the Spurs, the greatest team in the land (according to **Mike Gardner**).

ROGER GLOVER and **Don Airey** of **Rainbow** made a pilgrimage to Ingleston in Scotland to see **Gary Glitter** and were apparently more than disappointed when after driving 30 miles the **Baco Foll** man wouldn't let them backstage.

BRMB THE Birmingham commercial station are more than angry at **Noel Edmonds** and Co taking the full credit for the awful success of **Capt Beaky**. Apparently they've been playing it as the theme to their 'Sunday Funday' show since September. The show's host, **Ed Doolan**, taught **Paul Michell**, son of **Beaky Keith Michell**, 10 years ago at Highgate School. **THE LONG** awaited **Kiss** film will be out in the early spring with **The Who's** 'Kids Are All Right' in support.

HAZEL O'CONNOR the panda eyed songstress (hmmm what descriptive powers I possess) did a concert last week. Unfortunately the poor dear had very bad flu and lost her voice around lunch time but still battled on. Lots of film people were there, such as **Phil Daniels**, who is also in 'Breaking Glass' with **Hazel, Rat Scabies** and a host of other luminaries. The actor, **John Finch**, was there to carry Hazel on and off stage in her weak state. No doubt stunned at the normality of Hazel's name. Still, his ex-wife is **Africa Pratt**.

"A LITTLE bit of England tucked



PAULA'S PAGES

"Ladies and gentlemen, here's a medley of songs: 'Good Vibrations', 'Satisfaction', 'Brass in Pocket' and 'Hot Dog'. Music to keep you up all night. This advert appeared in 'Playgirl' magazine.

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away in West Hollywood." aaah. Well that's how somebody, a bull-headed Aussie answering to the name Dross Treacetown as it happens, describes one long-standingly infamous LA motel. The reason for this spontaneous burst of verbal is that staying at said establishment at the moment are collective nuisances of XTC, Bruce Woolley, Lene Lovich, Fingerprintz and Pink Floyd, who, surprisingly enough are not Virgin Recording Artistes.

Two who are, however are Messrs J Lydon and Howard Devoto, who have also been pinpointed skulking about the city of the Angels, though not, I hasten to add, in the company of one another, unlike David Byrne and XTC's Andy Partridge, who, I am assured by a totally impartial source, are inseparable. Why, David even followed them some 450 miles up the coast to San Francisco after clocking said combo at The Whiskey.

At Frisco, an affectionate abbreviation which ought to be encouraged if only to annoy the locals, Partridge's pals wowed, as they say, a full crowd who have now fully resigned themselves to accepting the New Wave onslaught of acts regularly playing the Old Waldorf under the aegis of ageing promoter and ex-hippy Bill Graham. Needless to say, The Old Waldorf, SF's answer to The Venue, was formerly the haunt of MoR hungry burger munching merchants.

P.S. Another happy loving couple currently sloping around together are Joe Jackson, sorry, Brian Eno and West Country yokel soundalike Terry Chambers, whose band shall remain nameless if only because it has received sufficient promo within these

paragraphs.

SQUEEZE, those lovable mop tops, arranged a party after one of their Scottish gigs in some place called Andrews (or maybe that's the stuff you take for hangovers). Unfortunately, some of the locals got rather sloshed and started to make a great deal of noise as they wee weed on the TV set and sang Scottish hits from yesteryear. The guest in the room next to all this hilarity rang the manager and told him that if Squeeze were not told to shut their mouths quick he and his wife were going to leave the hallowed hotel without paying. The manager, a stalwart Scot, not happy at being threatened, told them to poo off and within seconds the irate guest stormed downstairs, flung his keys at the night porter and, grabbing his wife by the pony tail, left.

THE CURE, recently on their Down and Out in Paris tour, were asked to come and do a photo session by some suave looking photographer. Anyway, the little innocents (17 years old and from somewhere like Willesden) went off in his car. He finally arrived at a French equivalent of a Wimpy bar, took three shots and then drove off leaving them to hide themselves from the icy blast in a telephone booth because they didn't have any money or the address of their hotel.

ALL OVER Paris there are strange looking posters of the delectable Bryan Ferry and Miss Sophia Loren. Bryan is wearing ladies black gloves and biting on a string of pearls. Unfortunately I've no idea what the poster was for.

UNTIL NEXT week love PAULA XXXX



IT'S USUALLY The Skids' Richard Jobson that hogs the cameras at gigs but The Tourists' Annie Lennox is obviously trying to beat the record. Still, it was a Tourists gig, so she is entitled this time. Jobson didn't miss out though. Pics by George Bodnar.



MENSI ON the God-slot? What next? John Lydon joins Led Zeppelin?

The Angelic Upstart himself, what's more, was chatting with Cliff Richard! It all happened on the ATV religious programme 'Something Different'. Most of the banter was contrived clap-trap, but there were some choice moments as the two singers poured forth their innermost feelings.

Interviewer: "If someone offered you the chance to make a lot of money would you take it?"

Mensi: "I'd be a fool if I didn't."

Or, how about the Upstart Army and the question of acceptability...

Mensi: "Our movements are a sort of underground movement."

Cliff: "Your much more acceptable to the NME and Melody Maker than I am."

Mensi: "I haven't been accepted by the Melody Maker yet!"

Later on in the programme Mensi got very philosophical in the face of Cliff's moral statements.

Mensi: "Life is very short. You've got to get as much out of it as you can. Get out of a rut."

It's only a short programme, one of those late night conversion pieces, and ended on a note of mutual flattery.

Interviewer: "Has Mensi got a kind of morality?"

Cliff: "Yeah, he's being honest."

Interviewer: "Did you expect to like Cliff?"

Mensi: "Yeah, he's a nice bloke."

And so endeth first lesson brethren. **STEVE COXON**

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NEWS

News Editor: JOHN SHEARLAW



Pics by: George Bodnar

RAINBOW RIOT

ANGRY RAINBOW fans caused an estimated £10,000 worth of damage at Wembley Arena on Friday... after the band refused to play an encore.

The stamping, jeering crowd remained in the auditorium after the lights went up and, as stewards watched helplessly, began breaking up the seats and throwing them towards the stage.

"It was just like a riot," said Terry Emmet from Ealing. "Kids were running about and there were chairs flying all over the place."

It was over half an hour before stewards were able to control the crowd and evacuate the arena, by which time whole rows of seats had been wrecked.

Afterwards group leader Ritchie Blackmore, whose

decision it was not to play an encore, was too shaken to comment. But Rainbow went on to play a second night at Wembley on Saturday. With an encore — and with no riot.

The Troggs, due to appear with Rainbow on Friday, had to switch their gig to Saturday, as they missed their plane from Germany.

TOURISTS TO QUIT BRITAIN

THE TOURISTS have threatened to quit Britain for good unless a dispute with their record company is settled.

The band, currently featuring in both the albums and singles charts, recently took legal action to leave Logo Records, who they've been signed with for 18 months.

But last week in the Appeal Court the record company's right to take out an injunction against the band was upheld — a reversal of a previous decision in the lower courts.

Now the Tourists plan to take the case to the House of Lords, and intend to stay out of the country until they win their case.

Said lead singer Annie Lennox: "The reason for our sudden departure is a total lack of confidence in Logo as a record company. We feel we are being treated like slaves and we've got to make a stand."

The group have lined up a European and American tour, and will be recording a new album abroad over the next few months.

LEVI STARS

A FULL line-up has been announced for the Levi-sponsored 'Rock Week' celebrating the 50th anniversary of the London Rainbow Theatre.

As previously reported the Stranglers (plus support) will be playing on April 3 (with tickets priced at £3.50, £3.50, £3.00, £2.50). John McLaughlin and Al di Meola on April 4 (£6.00, £5.00 and £4.00), Judas Priest and Iron Maiden on April 5 (£4.00, £3.50, £3.00 and £2.50) and the Average White Band and Billy Connolly on April 6 (£4.00, £3.50, £3.00).

Tickets will be on sale at the box office and all usual agents from this Saturday (March 8).

Madness, originally approached to play the opening night of the week (April 1) will not now be appearing. An alternative act is being sought, and details should be available next week.

SIOUXSIE SERIES

SIOUXSIE AND the Banshees are to play a series of Scottish and London dates later this month, making up for the dates cancelled last September when John McKay and Kenny Morris left the group.

With Siouxsie now recovered from hepatitis, and Nigel Gray and John McGeoch joining the Banshees for the tour, they'll be playing: Stirling University March 21, Aberdeen Music Hall 23, Edinburgh Tiffanys 24, Glasgow Tiffanys 25, London Music Machine 27 and 28.

John McGeoch of Magazine is currently "helping out" with the Banshees, and they've recorded several new tracks with him, including the new single 'Happy House'.

But after the short tour the Banshees will be back in the studio recording a new album with what their spokesman describes as "a variety of personalities."

RELEASES

DUE TO demand Gem/Aquarius records will be releasing Patrick Hernandez' 'Back To Boogie' and 'Born To Be Alive' as a double A-sided single on March 27.

THE KILLERMETERS, currently on tour with Eddie and the Hot Rods, release their first single 'Twisted Wheel' this week.

GRACE SLICK, formerly with Jefferson Starship, releases her solo album this month. 'Dreams' was recorded in New York and San Francisco and six of the nine songs were written by Grace herself.

POLYDOR RELEASE the soundtrack album of 'American Gigolo' this week. The album contains a full length of Blondie's American hit 'Call Me' which is available on import over here.

THE CURE release their second album '17 Seconds' on April 18. A single 'A Forest' will be released on March 28.

PORTSMOUTH BAND Again release a live track EP on Do It Records on March 7.

FROM THE VAULTS

WITH THEIR 20th anniversary celebrations fast approaching Motown have once again dived into their back catalogue... and they will be releasing a 12-inch single next month featuring a hit medley by Diana Ross and the Supremes.

The A side comprises six tracks running back to back including 'Stop In The Name Of Love', 'Back In My Arms Again', and 'Where Did Our Love Go?'. The B side is devoted to Diana Ross with a seven minute version of 'Love Hangover'. The single will be released on April 3.

Motown will also begin re-promoting a selection of classic singles shortly, including Edwin Starr's 'Stop Her On Sight', and the Isley Brothers' 'This Old Heart Of Mine'.

PERRY WITH LINDA

TOP JAMAICAN producer Lee 'Scratch' Perry — the Upsetter — is to work with Linda McCartney over the next few months.

Perry, who has also worked with the Clash in the past, will be mixing several tracks for the Wings' star, for possible inclusion on a solo single or solo album from Linda McCartney.

HOLLY PULLS OUT

HOLLY AND the Italians have quit the Selector tour because they feel they haven't been getting a fair hearing from the audiences.

The Selector themselves are said to be upset at the audience reaction and have said: 'We understand that our audiences go to gigs to enjoy themselves but we're disappointed they haven't given a different kind of music a chance.'

For the rest of the tour the new support band will be a new band from Coventry called Swinging Cats.

Holly And The Italians will now be planning another tour, and at the moment are trying to slot in some London dates.

The Selector have a new single released on March 14 entitled Missing Words. And an additional date has been added to the tour on March 22 at Lewisham Odeon.

LONDON RAFFERTY

GERRY RAFFERTY will be playing one London date — at the Albert Hall — to round - off his 11 - date British tour in April.

The concert is on April 14, with Richard and Linda Thompson as special guests. But tickets will be available by postal application only, from The Royal Albert Hall Box Office, Kensington Gore, London, SW7, and are priced at £6, £5, £4, £3 and £2.

A new studio album, entitled 'Snakes And Ladders', and recorded in the West Indies, will be released on April 3. It contains 10 new Gerry Rafferty songs.

Double A Side Single

LIQUIDATOR HARRY J. ALLSTARS
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MARTHA & VANDELLAS

Jimmy Mack/Third Finger, Left Hand TMG 599

OLDFIELD TOUR

MIKE OLDFIELD begins a full scale British tour in May. This will be the first time Oldfield has toured Britain extensively. Last year he played Wembley and Stafford with a full scale orchestra and choir, but this time he's going out on the road with an 11 piece band including Pierre Moerlen on percussion and Pete Accock on woodwind and sax.

Oldfield and his band will be playing a two hour set, with selections from all his albums as well as new material. Stage effects will include four specially commissioned films.

Dates are: Brighton Centre, May 13; Stafford Bingley Hall 14; Manchester Apollo 15; Edinburgh Usher Hall 17 and 18; Glasgow Apollo 19 and 20; Newcastle City Hall 22; Preston Guildhall 23; Sheffield City Hall 24; Bristol Colston Hall 25; Southampton Gaumont 26; Wembley Arena 28 and 29.

•HOW TO BOOK: Tickets for the Wembley Arena concerts priced £6.50 and £3.50 are available from Mike Oldfield Box Office, c/o Andrew Miller Promotions Ltd., 215 Westbourne Park Road, London W11. Cheques and postal orders should be made payable to Andrew Miller Promotions and don't forget to enclose an SAE.

Tickets elsewhere are available by personal application at box offices except for the Bingley Hall date where tickets priced £5, £4 and £3 are available from Mike Oldfield Box Office, c/o Kennedy Street Entertainments, Kennedy House, 2 Postwinbourne Grove, Withington, Manchester 20. Postal orders will only be accepted if made out to Mike Oldfield Box Office and you must enclose an SAE.

Following his British tour Oldfield will be touring the States, where he will also be recording his new album for release in the autumn.



Pic by: Mike Stone

JIMMY PURSEY

SHAM BACK

SHAM 69 will be back on the road in April, for a tour coinciding with the release of their fourth album.

The album, still untitled, has been completed, and the tour begins at Cardiff Top Rank on April 13. Other dates so far confirmed are at: Sheffield Top Rank April 14, Bournemouth Stateside 15, Wivernease Grand Pavilion 17, Blackburn King Georges Hall 18, Birmingham Top Rank 20, Manchester Apollo 21.

There is a possibility of further dates being added, in Scotland and in London. "If venue and licensing difficulties can be overcome," said a spokesman.

A new single from the album, 'Tell The Children', will be in the shops at the beginning of April.

10cc ALBUM

10CC HAVE lined up a full British and European tour scheduled for April and May.

And the tour coincides with the release of the long-awaited new album from the band, entitled 'Look Hear?'. The album should be in the shops on March 28, and it's preceded by a single taken from it - 'One-Two-Five' - on March 7.

The full dates are as follows: Glasgow Apollo May 12 and 13, Newcastle City Hall 14 and 15, Manchester Apollo 17 and 18, Birmingham Odeon 20 and 21, Brighton Centre 22 and 23, Ipswich Gaumont 24, Wembley Arena 26 and 27.

Tickets will be on sale at all box offices, and usual agents, from this Friday (March 7).

RORY SPECIAL

RORY GALLAGHER will be playing a special St Patrick's day concert at the London Lyceum on March 17.

Rory is playing the concert as part of 'The Sense Of Ireland' festival which officially ends on March 13. The concert also marks the only major contribution to the festival from Ireland's rock music community.

Tickets priced £4 are available from the Lyceum box office and the Virgin Megastore, Oxford Street.

BLONDIE BAN

BLONDIE'S IMPORT disco smash 'Call Me' has been barred from record shops by the British publishers.

EMI Music / Chappell Music, the copyright holders, objected to the single's availability in the UK at the same time as the official release of 'Atomic'.

'Call Me', taken from the soundtrack album of 'American Gigolo', is already a firm favourite in discos, and it's expected it will be "officially" released when 'Atomic' drops out of the charts.

IN BRIEF

ALL THE £7.50 tickets for the three Fleetwood Mac London dates have been sold. There are still £5.50 and £3 tickets available by postal applications only from Mac Promotions, PO Box 282, London W1A 2BZ. All applications should include an S.A.E.

SPLODGENESSBOUNDS, Scritti Politti and Nick Turner's Inner City Unit are some of the bands being lined up to play Ledbrooke Grove's Elgin

Pub at regular Friday night gigs. The first event scheduled for March 8, will feature the Androids and the Good Missionaires.

SHOWADDYWADDY will be appearing for one night only at the London Tottenham Court Road Dominion Theatre, on April 28. The band will also be appearing at Poole Arts Centre, Wessex Hall on March 14, 15 and Croydon Fairfield Halls on March 16, 17.

TOURS

GIRLSCHOOL

GIRLSCHOOL: who recently completed a highly successful tour with Uriah Heep, play a short series of dates in their own right this month at: Peterborough The Fleet March 6, Sunderland Locarno 7, Newport Harper Adam College 8, Manchester Ardrie 13, Middlesbrough Rock Garden 14, Corby Raven Hotel 15, Newport Metropole 21, Bristol Granary 22. Following the tour Girlschool will be recording their debut album for release in the summer. They're also planning a tour for May.

STEVE FORBERT

STEVE FORBERT: currently at Number 11 in America with his single 'Roméo's Tune', plays the following dates: Lancaster University March 12, Manchester Polytechnic 13, Birmingham University 14, Sheffield University 15, London Drury Lane Theatre Royal 21.

DENNIS BROWN

DENNIS BROWN: who releases his new album 'Joseph's Coat Of Many Colours' this week plays the following dates: Aylesbury Friars April 5, London Victoria Venue (two shows each night) April 4, 6 and 7.

MO-DETTES

MO-DETTES: Bristol Turntable March 6, Keele University Hawthorne Hall 7, Witham Public Hall 10.

SAD CAFE

SAD CAFE: added dates: Leeds University Hall March 19, Coventry Theatre April 3, Blackpool ABC 5, Southport Theatre 14, Manchester Apollo 17.

BASTILLE

BASTILLE: East Ham Ruskin Arms March 6, Basildon Double Six 7, Ilford Granbrook 9, Ingatstone Community Centre 15, Ipswich Tracey's 18, Brentwood Hermit 21, Hornchurch Bull 22, Ipswich Royal William 23, Bishops Stortford Triad 25, Hornchurch Bull 28, Manor Park Three Rabbits 29.

SOUL BOYS

SOUL BOYS: have revised their London dates and the tour now reads: West Kensington Nashville March 17, Canning Town Bridgehouse 24, West Kensington Nashville 31, Woolwich Tramshed April 3.

THE NIPS

THE NIPS: London Covent Garden Rock Garden March 10, Camden Music Machine 14. The Nips have decided to disband after these two dates and Shane O'Hooligan and Shane Bradley will be going on to form their own separate bands.

PRAYING MANTIS

PRAYING MANTIS: University of East Anglia March 5, Dunstable Civic Hall 6, Newcastle Mayfair 7, London Camden Music Machine 12, Lincoln Drill Hall 13, Wolverhampton Lafayette 14, Hitchin North Park College 15, Maidstone Mid Kent College 18, Dudley JB's 21, St Albans City Hall 22, Birmingham Romeo and Juliet 24.

THE SOLOS

THE SOLOS: Wolverhampton Polytechnic March 6, Bradford Palm Cove 7, Newcastle University Halls Of Residence 8, Carlisle Border Terrier 9.

LITTLE ROOSTERS

LITTLE ROOSTERS: Putney White Lion March 11, Derby Bluenote Club 13, London Bedford College 14, London Fulham Greyhound 15, London West Kensington Nashville 20, London Islington Hope And Anchor 22, London Kensington Royal College Of Art 28, London Canning Town Bridgehouse 30.

WILKO JOHNSON

WILKO JOHNSON: who releases his new single 'Down By The Waterside' this week, plays the London Victoria Venue on March 14.

DEXY'S MIDNIGHT RUNNERS

DEXY'S MIDNIGHT RUNNERS: who release their new single 'Geno' shortly, play the following dates: York University March 10, Sheffield University 11, Birmingham Romeo and Juliet's 12, Warwick University 13, Newcastle Polytechnic 14, Leicester University 15, Swansea University 17.

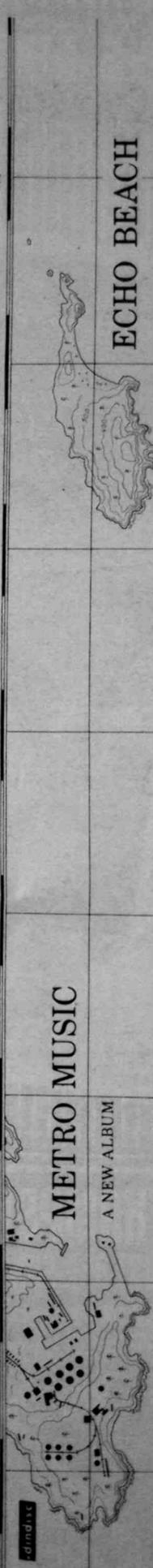
SLAUGHTER

SLAUGHTER: who release their album 'Bite Back' on March 14 play the following dates: Grimby Town Hall March 18, Newcastle Mayfair 19, Birmingham Digbeth Civic Hall 21, Manchester Osbourne Club 22, Bradford St Georges Hall 23, Nuneaton 77 Club 24, Bristol Granary 25, Exeter Routes 26, Reford Portershouse 28, Dunfermline Kinema 30, Aberdeen Fusion 31, Bournemouth Stateside April 2, London Camden Electric Ballroom 3.

LAMBRETTAS

LAMBRETTAS: Birmingham Golden Eagle March 7, Swindon Brunel Rooms 8, Swansea Circles 10, Gloucester Roundabout 13, Hastings Pier Pavilion 15, London Clapham 101 Club 18, Huddersfield Coach House 23, Doncaster Rotters 24, Sunderland Fusion April 18, Peterborough Focus 19.

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ECHO BEACH
THE SINGLE

METRO MUSIC
A NEW ALBUM

MARTHA AND THE MUFFINS

POLITICS AND CHIPS

By
CHRIS WESTWOOD



pic by: George Bodnar.

I'M SITTING in the Chrysalis Press Office with my plastic bag and my Dudley Reporters notebook, my coffee, cigarettes and lyric sheet. On the wall there's a cartoon-cut-out from one of the dailies: "You are lazy, drunken and ignorant about Art, Literature and Music" the doctor is saying to his patient. "Why don't you become a rock journalist?" Ha Ha, Chrysalis.

There's Chris Poole, press officer, casually country that's red white and blue/Gimme the British way honest and true/Gimme the chance to be one of the few!

There's Chris Poole, press office, casually hinting at the song's irony and how it's open to misinterpretation and all that stuff. 'Fly The Flag', from whence the lyric, is a new Stiff Little Fingers song; by intent, it's a stab at bland patriotism, though it could be taken to represent the absolute reverse. Danger:

"That's very much how we imagine the philosophy of someone who voted for Thatcher in the last election," defends Jake Burns, "and to try to enhance that irony, we built Rule Britannia into the guitar solo — it should, hopefully, make people realise it's a piss take; before you know it, you can end up with moron

Nazis jumping around to it if you're not careful. "Hmmm, I see.

Burns is essentially the front-man Finger; in glasses, trilby and inflammable Material T-shirt, he's arrived with a tongue like a dead fish — it was his birthday party last night and he drank a lot. Jake Burns is 22...

Now he sits in an official Chrysalis interview room, three floors up on Stratford Place, where you can look over at Oxford Circus rooftops and dull sky, nursing cans of lager.

All McMordie sits with him; All, the bass-playing Finger, drinks a lot, too. He contents himself with odd comments, asides, and Burns does the talking...

Still Little Fingers: a potted-historical saga of formation for "fun", as a recreation in late 1970s Belfast — "Because there was nothing else to do" (McMordie). A saga of rejection letters from record companies, of a capsized contract with Island, and of a chart album for Rough Trade — 'Inflammable Material'; That was the start of things.

'Inflammable Material' was loud and spiteful — an album bulging with ferocious frustration, flaws lying in occasional lapses towards News-At-Ten sloganeering, attributes lying in its seemingly limitless supply of ugly, concentrated venom.

"I still stand by those songs," reflects Burns. "I still feel as passionately about them as I did then — we still play them — but it'd be hypocritical to do new songs in that vein, simply because we don't live there now...and we lose either way. If we write songs about Belfast, now, we're copping out — and if we don't we're still copping out.

"I don't believe in standing up and preaching to people — I think it's wrong trying to use an entertainment medium to do that. Individual problems are only solved by individual people — I mean, it's understandable what's happened to us...we were only singing about our lives in the first place, but if your life happens to be in Northern Ireland you're immediately classed as Political, so you can't win..."

Burns and McMordie drape themselves about the interview room while George Bodnar flexes his lens; they're not quite sure how to pose. Stripped of stage and album polemics, there's a faint air of stropky light-heartedness about the pair which is quaintly endearing — there's no real concerted effort to shield their faults or limitations.

Burns constantly breaks into his own streams-of-thought with "I donno," as if surprised he's expected to divulge actual answers and solutions to problems.

Ulster?

"Ulster? It's far more subtle than bullets whizzing past your head; it's like... there's Belfast shopping Centre, let's say, which is packed on Saturday morning — but go there six o'clock at night and it's empty, absolutely deserted...and that's because people just don't go out at night; you're scared to. It's never so much a physical thing as a war of nerves, 'cause if and when something happens it's all so unexpected. But because it's unexpected it's all the more frightening.

"The last time I was in Belfast, walking down the main street, I saw a building on fire, just thought Oh, a bomb. And then I stopped and thought Wait a minute — there's a building on fire and that's all you think about it?"

McMordie: "It's amazing what you learn to live with — something like that happens over here, and it's totally different."

Was that part of your reasoning for leaving?

"Yeah," answers McMordie, "plus — the way things are over there, everything's geared to keeping you in Northern Ireland, growing up, getting married, living close to your folks. I don't think we really wanted to be a part of that..."

That as it may be, guitarist Finger Henry Cluney still resides in Belfast.

Burns, presently resident in Earl's Court, occupies a place with manager, co-lyricist and Daily Express personage Gordon Ogilvie, someone whose presence must've proven initially suspect, perhaps?

"Well, at first we were a bit wary, a bit suspicious," goes Burns, "suspicious of what he was gonna do — that he'd try putting words

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that strong a medium; we're not politicians." All McMorde burts in. "Well, perhaps it can — there are bands over there who'd seen us or seen the first album come out, and then decided to do it for themselves. I think it was Ian Dury on Something Else — he'd been playing in Ireland — I think he said the best thing for people to do was just start their own things." Burns thinks for a moment, says "The solution to Northern Ireland's problems is 10,000 punk bands?"

The deliberation flatters on. Stripped of their Ulster environment, their social polemics and their barbed-wire spoof attachments, the Still Little Fingers of 'Nobody's Heroes' and 'At The Edge' are cleaner, tidier, more...crystallized, more...personal. Jake Burns?

"Personal? It couldn't not be. The newer songs were written about things particularly close to us — like 'Wait And See', which was about the last drummer... and had quotes from my father in it. It was also about how, when you're starting out, say in Northern Ireland, you just can't get gigs — if you're not playing country and western or top 30 cover versions there they don't wanna know."

McMorde: "Hell of a market for show-bands there. It's all people seem to want to listen to."

And now, of course, things are different. For all their naiveties, shortcomings and connotations, SLF's most lasting quality is the air of pride, of dignity that pervades their work; and besides, they already have so many faults and in-built paradoxes it's hard to be suspicious anymore.

"What's best," Burns is concluding, "is it's nice to know now, that somewhere in Northern Ireland there's a showband playing a cover version of 'At The Edge'...and that the guy who wouldn't let us into his hall two years ago is now paying them a hundred quid a night to do that song."

That's it. No new ground, no revolutionary insights — purely because the SLF institution has few strings attached: they don't wear masks.

Burns and McMorde reminisce the events of last eve's party. McMorde claims the remnants of the alcohol, I look for the toilet, then take my leave via the plush Chrysalis lift and the plush Chrysalis reception area, where all those plush gold discs line the wall, and out onto plush Stratford Place again — all the tall buildings and important offices. Two Fingers are in there somewhere, I think. Seems funny, that...

And of course, this feature has no punch-line.



Pic by: Chris Gabrin.

in our mouths; but he hasn't done that...he's written lyrics we haven't liked, individual words, even. I'll tell him look, I can't sing this word...if he comes up with something I'm not sufficiently annoyed about, something I can't put myself into, it's handed back."

There's no way you're likely to be trapped singing things you don't associate yourselves with? A shaking of heads and no-no-nos from the two Fingers. Much stress is placed on "experience" as the fuel of creative activity — otherwise Still Little Fingers don't function. Jake Burns talks about his 'Tin Soldier'...

"That was written about a friend of ours, Alan, who's actually in the army; that's perfectly true, everything in that song. I sat up with him till about three in the morning, in a hotel, and he told me everything about it; about how he got into it, what he's done to get out — he's even swallowed silver paper, so it'd show up as shadows on his lung — he's tried claiming he's homosexual, for all the good it does..."

"Tin soldier/He signed away his name/Tin soldier/No chance for cash or fame/Tin soldier/Now he knows the truth/Tin soldier/He signed away his youth..."

Pop goes the missive; still, the Jake Burns across the table from me is barely the embittered Belfast youth who spat "We're gonna blow up in your face" on 'Suspect Device'; nor, for that matter, is he a virtiol-pumping upstart who goes "You oughta scratch from the human race/You are a waste of a name/A waste of time and waste of space" on 'I Don't Like You'.

"Well, that was a joke," he maintains, "something Gordon wrote — he still won't tell us who it's about; it shouldn't be taken seriously...we do tend to go so far over the top sometimes we end up half-way down the other side."

You said it. But haven't Still Little Fingers — perhaps through their own exploits, perhaps not — been placed very much in the role of political crusaders, purely because of their more extreme outbursts?

Burns: "We were never really crusading against anything. We were never really standing up to anything; all we were doing was pointing it out — look, this is what happens, this is why you're looking over your shoulder at night."

"I refuse to believe we've affected or changed anything — it's just not true, impossible anyway. As a political situation it's insoluble."

Do you think music should have any real function?

"I don't know if it can have, I don't think it's

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SINGLE 

SLICES

Reviewed by MIKE NICHOLLS At last! A by-line!

SINGLE OF THE WEEK

THE BODYSNATCHERS: 'Let's Do Rock Steady' (2-Tone). Irresistible flippancy from 2-Tone's all-boiler outfit who have unquestionably produced the label's catchiest stab to date. Recorded immediately following their signature under a month ago, the arrogant Rhoda is vocally assisted by the delicious S.J. whose axe whacks work even more of a treat than Miranda's sax and Pennie's keys. Buy this and catch 'em on the Selector tour 'cos they're gonna be hooooooge. Promise.

MAC COCHRAN: 'The Girls In Room 429' (RCA). Characterful portion of powerpop with a strong hook written by the gent who brought you such masterpieces of modern literature as 'The Police File' and 'The Rat File' in this mag and who agreeably approves of the agreeably over-the-top strings and tiny tot choir tacked on to the end. 'Hilly', he reckons, and I can't argue with a fellow Muswell Hill-billy.

THE MEKONS: 'Teeth' (Virgin). A nifty four-tracker, of which the first features some adventurous instrumentation and a sub-hook which draws the whole to a satisfactorily climactic conclusion. 'Guardian', 'Kill' and 'Other' are less commercial and more experimental in various sorts of ways, less easy to listen to, and hence a sop to snob-conscious followers.

CAMEL: 'Your Love Is Stronger Than Mine' (Decca). For a bunch of BOFs, the humped-ones are really pretty good and this finds them in a charty mood. I can see success from here.

EXCEL: 'What Went Wrong' (Polydor). Not a lot. Entertaining rock stuff from these teenage youngbloods with plenty of dynamics, a top ranking riff, a smooth hook and even a sneaky little solo in the middle.

JUDIE TZUKE: 'Understanding' (Rocket). Hal! There have been one or two lady competitors on the scene since the dawn request was made, and here she appears on the gloriously grainy technicolor sleeve, macho-pouting a la the one who until recently was regularly interrupting our daily lives to tell us she's spesh-ull. Anyhow, this is a fairly harmless ballad, but, existing as it does in an eminently hookless state is unlikely to follow previous success.

SPYRO GYRA: 'Catching The Sun' (MCA). More mellifluous, soporific saxophone-dominated trivia from one of the few bands around with the distinction of honestly having sent me to sleep. At the Venue, last July, should there have been any fellow-sufferers sharing the experience

RUSH: 'Spirit Of Radio' (Mercury). No, not the wrong speed, they really do play this fast! Lyrically, it's a welcome break from their usual convoluted imagery, but overall it's still quite a bore.

MARK ANDREWS & THE GENTS: 'Big Boy' (A&M). Pizzaz isn't generally a word associated with rock 'n' roll and this gross slice of hype is no exception. As tediously beyond reproach as live dates have indicated, Sub sub sub sub Jags and that's the best thing about it.

PORTRAITS: 'Hazards In The Home' (Ariola). Auspicious start, especially lyrically from a noo young band whose live work augurs well for the future. This shows a fair bit of potential, too, and if promoted right could find itself a place in your charts. Dirty bit of black humour at the end.

STARJETS: 'Shirateo' (Epic). The irrepressible Jets bounce back with a catchily concise cauldron of noise that'll put the op back in bop and get the band into your homes, Radio One Playlist permitting.

EDGAR WINTER: 'Above and Beyond' (Blue Sky). Brother Albino articulates in a modern electric framework which puts this medium-paced boogie somewhere between downer metal and MOR. A good 'un.

LUDUS: 'Lullaby Cheat' / 'Unvell' / 'Sightseeing' / 'I Can't Swim I Have Nightmares' (New Hormones). More than a slight change in direction with Linda adapting a modern jazz vocal approach not unlike Cleo Laine and some very steady drumming promoted high into the mix making lyrics indecipherable.

JO JO ZEP & THE FALCONS: 'Security' (Rockburgh). Rousting hot rock 'n' roll with a passionately fine intro blessed with dollops of lusciously good sax. Deserves hitdom.

ORIGINAL MIRRORS: 'Boys Cry' (Mercury). A commendably uncompromising crack at commercialism from one of the, er, original new British bands to have emerged over the past 12 months. Not to be confused with the Eden Kane classic of some eons ago, this is a fluid mover that could score where the excellent 'Could This Be Heaven?' didn't.

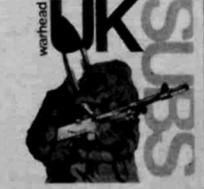
FISCHER-Z: 'So Long' (UA). More eminently pleasant sounds from a vastly underrated band whose next album is to be brilliantly titled 'Going Deaf For A Living'.

ERIC STEWART: 'Girls' (Polydor). Amazingly inconsequential, if quite catchy debut from a rather significant 1.666 recurring of 10CC.



Opening up

SIOUXSIE AND THE BANSHEES: 'Happy House' (Polydor). And so... after the holocaust Siouxsie unstuffs another button of the raincoat, concentrates on cooling out, takes stock of the situation and not least of all secures the sterling services of Magazine's John McGeogh to succeed where Messrs McKay and Smith merely stylized. Actually, this isn't so very different from its predecessors, particularly with regard to its reference to recreational pursuits. In the same way as sinister circumstances surrounded the playground, I've a feeling the house rhythm section left to its own devices beneath a flurry of melodic chords and bitter-sweet vocals, ever-so-slightly-redolent of Ferry in nostalgic frame of mind.



FLYS: 'Four From The Square' (Parlophone). That splendid label is re-opened with a heartfelt flourish by a swarm of guys who ain't exactly shifted units by the truck-load these past couple of years but who are now quietly producing some acceptable, accessible sounds. '16 Down' is first and best. Turn your radio on.

ANY TROUBLE: 'Yesterday's Love' (Stiff). Dunno where they keep finding 'em, hang on, it sez Manchester here, wherever that is, and this is quite a cheeky pop tune, in essence sixties, but reversed into tomorrow sufficiently to be saleable.

VIBRATORS: 'Gimme Some Lovin'' (Gem). One of the greatest white R&B songs of all time, written by Steve Winwood, one of the most brilliant and underrated musicians of all time and barely done justice by The Vibrators, now in their second generation, one of the worst punk bands of all time.

APRIL WINE: 'I Like To Rock' (Capitol). Following in the tradition of Sammy Hagar, a Capitol heavy metal hype, which, if this damp squib is anything to go by, is gonna get blasted clean out of Hammersmith by supporting cast Angel Witch and Sledgehammer this Saturday. "Rock 'n' roll is a vicious game"? Pshaw!

THE STIFF ALL-STARS: 'Maybe Tonight' (Chiswick). CBS product manager desperately trying to sound like Dave Edmunds leads former colleagues and L. Lovich keyboardsperson on yet another label. Incestuous business, this. 'A Nancy Boys Music Production'. You'd best believe it.

LINTON KWESI JOHNSON: 'Di Black Petty Broshwah' (Island). Prince Struggle I is back, this time railing against the oppressors of Railton Road Youth Club. If we must have this sort of thing, I prefer the more touching 'Sonny's Lettah

KC & THE SUNSHINE BAND: 'I've Got The Feeling' (TK). Bland if timely follow up to the pleasant 'Please Don't Go' which ain't as good and probably won't do as well. Strategically and tactfully omitted from the 'Greatest Hits' compilation which I'll get round to reviewing one of these weeks.

THE FRESHIES: 'My Tape's Gone' (Razz). Free with Razz 4 slap-on-the-back-zine, Sievey comes up with yet another daff creation which ain't nearly as imaginative as earlier offerings but a bit of a laugh all the same.

SAD AMONG STRANGERS: 'Sparks Fly Upward' (Brave Tales). Label logo loaned from Scrabble but this staccato song ain't half as good an idea. Inoffensively listenable but these SAS persons do not mediate between the 'past' and 'present'. Nor do they take 'risks'

PAT BENATAR: 'Heartbreaker' (Chrysalis). Latest imported female American no-hoper comes up with a predictable slice of gruff-voiced rubbish.

THE BLANKS: 'The Northern Ripper' (Void). A less than tasteful piece of sensationalism, the purveyors of which appear to be surprised that it ain't been reviewed before.

THE HEADBOYS: 'Kickin' The Kans' (RSO). Possibly the most obvious choice for a hit single off a very fine album, though personally I prefer 'My Favourite DJ' on the reverse, which, for obvious reasons would have been more likely to garner airplay. The set is completed with the previously unreleased 'Double Vision', a medium-paced pop rocker which makes the whole one very desirable item.

ROCKY BURNETTE: 'Baby Tonight' (EMI). The self-styled son of rock 'n' roll goes a fair old way towards living up to his inflated reputation and delivers a swinging slice of nouveau boogie that'll put a bit of life into the punters between boring sets by bands down the Nashville and Lyceum.

THE TEA SET: 'Parry Thomas' (Waldos). A spiffingly packaged oddity from a St. Albans outfit who've been hiding in my bottom drawer for some time now. Frequently suggesting that I review the record. So... a bouncy little affair with hop-scotch bass line, pleasant keys and lyrics which minor league minds like mine can't make head nor tail of. Presumably 'cos I never drink tea.

THE BODIES: 'Art Nouveau' (Waldos). Quelle proliferation! More serious stuff, this, comes with words so good they're reproduced on the sleeve and a furious climax that'll be lapped up by apocalypso everywhere.

THE BROUGHTONS: 'All I Want To Be' (Harvest). Remember 'Out Demons Out'? Well these Broughton Beelzebubs are at it again, albeit more harmoniously with a post-industrial ballad complete with slide guitar, reminiscent of Springwater's 'I Will Return'.

NAAFI SANDWICH: 'Slice One' (Absurd). One bite and it's gone.

UK SUBS: 'Warhead' (Gem). Primal punk tactically turning in the direction of mildly metallic rock circa Subs '71. A must for fans, dunno 'bout the rest of mankind.

THE TUNES: 'She's My Girl' (RSO). Produced by Colin Thurston of 'Secondhand Daylight' notoriety, these former Rhesus Monkeys are coming of age in no uncertain terms and have conjured up an intriguing mixture of contemporary commercialism powered by a strong hook and subtle keys. Deserves to happen.

THE RADIATORS: 'Four On The Floor' (Big Beat). It's time they got round to doing something other than repackaging four '77 songs of which 'Enemies' is the best but which didn't happen then, so is unlikely to now.

THE SOLOS: 'Talking Pictures' (Cobra). Interesting keyboard-orientated rocker, whose stop-start structure drifts it towards the XTC end of the rock spectrum. If they were American you could expect a B 52's-style hype operation to be in evidence. As it is, it might be a minor cult hit, notwithstanding EMI's involvement.

The Lone Groover EP (Charly). Strictly speaking, such rival rot shouldn't be reviewed here, but harmless, well-crafted fun like this will always out in the end. Imagine Harry Chapin meets National Lampoon with C.P. Lee writing the sleeve-notes and you've got the idea.

SUGAR HILL GANG: 'Bad News' (Pye). Unusually introspective, late night listening follow-up to their initial hit. Another smash? You bet.

PURPLE HEARTS: 'Jimmy' (Fiction). Best offering to date from a highly-touted mod band who I always reckoned were too close to punk for comfort. Riffladen rocker which Paul Weller may like more than 'Millions Like Us'.

THE MONOS: 'Uh Oh Uh Oh' (RCA). New to the scene, they ain't, but this is a muscular morsel of musical magic despite having the dumbest title since Wayne Fontana & The Mindbenders 'Um Um Um Um Um Um'.

MARVIN GAYE/KIM WESTON
It Takes Two/It's Got To Be A Miracle TMG 590



THE TRAIL OF THE VAPORS

SEE A huge chunk of Wales in two days flat. Spend more time than you've ever done before on a 125 Special, whizzing between Newport and London and Swindon and Swansea. Fall off a ladder and get completely covered in Berger Supercover Matt Emulsion. All this and more can be arranged simply by getting mixed up with the Vapors. Ha ha.

I ought to have known it was going to be one of those occasions where everything might have been scripted with Basil Fawlty in mind. Right from the point I checked

were hideous fake orange rocks, gnarled old branches disguised the ceiling and creepers dangled over the dance floor. Start the music and monkeys start swinging from the rafters. Such is life over three days I spent in the Vapors' company, so if you're expecting a straightforward questions and answers feature you may as well forget it. You'd start a conversation and end it a hundred miles away, if at all. The Vapors are whizzing up the charts with their excellent single 'Turning Japanese'. The group was first spawned several years ago by singer David Fenton, but the present version has been together just under a year with other members Howard Smith, Steve Smith (no relation) and Ed Bazalotte coming from two other Guildford

to assert themselves more. After the gig we sat around by the bar waiting for the guitars to be packed away, watching the audience dance. At one point the DJ switched from the Tourists 'I Only Want To Be With You' halfway through to the original Dusty Springfield version. One girl walked off the floor in disgust, which made me wonder if she remembered the original. Ever felt ancient? I wouldn't be surprised if she were the same age as me. I asked Ed — who's 19 — if he remembered it, and if he even remembered the Beatles. He didn't. "But I wasn't all that interested in music when I was younger," he added, "so maybe I just

work on Ed's part, but it doesn't detract from the strength of the melody one bit. Next morning news came through that the single had leapt up the charts and Top Of The Pops was in the offing, and they'd probably be going up to London that afternoon to do the backing track and get some clothes. I had the choice of driving on to Swindon or going with the group. Bang down the phone, switch on to remote control and push everything into the bag — 10 minutes to get ready, I was on the train before I even woke up. I attempted to carry on the

'Turning Japanese' must be about 18 months old by now." The lyrics of which are a bit bizarre. What was he thinking of when he wrote them? "They're meant to be like that. I was feeling mixed up and frustrated at the time, and I wanted to put that mood across. In fact, the entire song only took me about 10 minutes — it just fell into place. Sometimes I can't get what I want to express into the words, and I just have to give up. We've got quite a few

all did prior to signing the contract with UA, as I'd been told they'd kept their jobs right up to then. Guarded looks. "We worked in shops," David told me, somewhat suspiciously. Later I found out he'd worked with a law firm but had jacked it in for a less demanding occupation in a greengrocer's shop so he could concentrate more on the band. Ed had worked in local

bad, the Brunel Rooms in Swindon were peculiar. For a start, the hall was a small auditorium, which could be reached only by going through a large disco. Instead of seats there were brown velvet ledges, where everyone plonked themselves down and hardly moved throughout the set.

DANIELA SOAVE gets into a bit of a JAM with THE VAPORS. Pix by GEORGE BODNAR

in and out of a hotel in 15 minutes flat. Photographer George and I had arrived in Swansea, dumped our bags at the hotel, got a cab to the nearby town of Mumbles, only to find out there had been a mix-up over hotel bookings and we should have been told not to check in as we were now going to stay in Newport, 60 miles away. Aargh. And the club itself, well Mumbles is the home town of Bonnie Tyler, which should have been warning enough, but we were met with something resembling a jungle cavern, the walls

groups. Their songs are compact, melodic stories, their sound thick, clean and complete. The gig in Mumbles was populated by a fair cross section of punks, mods, headbangers, and disco kids amongst others. Whether they came on the strength of the single I don't know, but they seemed to enjoy the 13 or so songs which were played. Already I have my favourites. 'Spring Collection', 'Sixty Second Interval', 'News At Ten' and their first single 'Prisoner'. The group could have given more of themselves personally, and there wasn't much contact with the audience. They need

didn't notice them." So when did this sudden love for the guitar begin? "When I got fed up with football, I'm probably more influenced by Pete Townshend and The Who than by contemporary things. I don't know why, really. I still don't go out and watch many other gigs, there just isn't the same satisfaction as doing it yourself.

conversation where we left off the day before. The Vapors' songs are written by David, but remembering Ed stated he preferred doing things himself, I asked him why he didn't contribute to the writing. "I used to write songs in my other group, but after hearing some of David's I just stopped," he said. "I was discouraged, I don't think I'm good enough. I don't know if I will try writing again, maybe I will in time." "I think we're working towards that now," David interrupted. "We're spending more time together with the result we're coming up with ideas which we can bounce off one another until we get something out of it. Before I was just writing on my own, which is the only reason why I wasn't getting any feedback from the others.

government, but had been considering taking up communication studies. "It was a big decision following the group through," Ed admitted. "We didn't know what would happen, whether we'd be successful or not. I was really set on doing the communications course." Train arrives in London, end of another conversation. We were met by Pat and Mike from the record company, and spent the afternoon whizzing up and down the King's Road looking for suitable clothes. They're doing a video too, with Japanese geisha girls and dancing dragons, so they needed togs for that too. I think they were more than a bit embarrassed that George and I had decided to come along. "It's the first time we've done this honest." So the next few hours will be censored and you'll find us back in Swindon at the Brunel Rooms getting ready for the next gig. I'm beginning to feel like a travel brochure. If I thought the Nutz Club in Mumbles was

While standing at the bar, I got the curious sensation I'd drunk one too many brandies — the floor was spinning. Thankfully George pointed out it was a revolving bar. Driving back to London that evening I asked them about the album, which is being produced by Vic Coppersmith. "We've already been working in the studios, and after this tour we're going back in again," David said. "The album will comprise mainly of our present set, and will probably come out around May, when we'll go on tour again. We're hoping to do a few dates in Europe too." And finally I last saw them at the hideous Rock Garden on Saturday, playing to a sardine packed audience who jumped and swayed and cheered and thoroughly enjoyed themselves. The sound was diabolical — as it always is in that den — but the change that came over the band was stunning. They came alive, gave themselves 100 per cent, joked with the audience and looked as though they enjoyed themselves too. By the end of it I was convinced I had train lag, but it was one of the most enjoyable weeks I've had in a long time.

"THE TRAIN" now arriving at Waterloo Station will be heard on Radio One by millions of people."

No, the Beeb are not going to present a programme for train spotters in this country, it's just that The Hitmen recorded their single, 'She's All Mine', underneath the arches of Waterloo Station.

The platter, recorded at Alaska Studios in mono on a four track machine, cost the princely sum of £50 to produce. The trouble is, if you turn it up loud enough, you can hear the rumblings of a train in the background. Not that I noticed the unwanted noise when I first heard the song over the car radio. All you hear is a very snappy, extremely catchy pop tune.

Neil Brockbank, bass player and Mike Gaffey, drummer with The Hitmen are waiting in the office of Alaska. Pat Collier ex - Vibrators and ex - Boyfriends owns the place and has gradually been rebuilding the arches into good, cheap rehearsal rooms for bands. As I introduce myself a train rolls past overhead.

"See the problems we had," says Neil. "This is really a rehearsal studio, but we managed to lay the single down here."

We leave the rumbling and head for a cup of tea at the local caff to get filled in on the background of the band.

Pete Glenister, guitar and Ben Watkins, vocal, got together in 1979 to write some songs, the results pleased them so they brought in Neil, Mike and keyboardist Stan Shaw to record some demos.

The band played their songs to Urgent records who signed them and released their single, 'She's All Mine'. Next in line is an album but there'll be no rumble on that. The band are going to Rockfield to record and have brought in producer Bill House of Rocky Burnett's 'Tired Of Toein' The Line' fame.



THE HITMEN: left to right, Mike Gaffey, Neil Brockbank, Ben Watkins, Stan Shaw, Pete Glenister.

45 CALIBRE ROCK

Were they confident that they had enough good songs for an album?

"We know we've got great songs," chips in Neil, "and that we can make good records. The only thing we need at the moment is more live work. We've got a few more dates before we record the album."

As with loads of bands doing the rounds of London clubs there's usually plenty of A & R men ready to pounce on a band to sign on the dotted line. The Hitmen are no exception, so why did they choose a small company like Urgent?

"Well, it's really our label," says

Neil "we're just distributing through a different company. It's more fun this way, you feel involved. Yesterday we were putting the records into the bags and getting them ready to go out. We can get records out in a couple of weeks, whereas a big company would take months.

"A smaller company won't hold us back musically, if we make bad records, yes but if we make a good ones, no. We're getting radio plays, so that should help."

As it's early morning, I'd guessed that the others were grabbing a few extra hours kip. I asked about their backgrounds.

Mike: "Pete was a fully qualified doctor, in fact, he's probably doing brain surgery in Catford at this moment. He gave up being a doctor a year ago but now in his spare time, he helps out at a blood donor clinic.

"Ben has been in different bands since he was about 14, the last one was called IOU and Stan, a psychologist, played keyboards on the first Elvis Costello album."

With the £50 for the single and a total of £120 for five numbers, do they intend to keep the costs down for recording the album?

"There'll be more money for that," claims Neil, "I don't want to kid anyone that there are great advantages recording on four track. There are some, but they're mainly financial. All our material we play at the moment is designed to record as singles. There'll be no gristle on the album, it'll all be prime meat. Working on four track has really helped us to keep it tight."

"Because we've got everything worked out," chips in Mike, "it'll probably only take us a couple of weeks to record the album. We've got the arrangements worked out already."

"We like to play things simply, we're not great technicians but we can play well together. I like to make records that I would buy myself and that's what we're doing," concludes Neil.

Cocky he isn't. He has confidence in what The Hitmen can produce. You wait and see, when their 45 hits you in the head you'll be convinced too.

ALF MARTIN

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A DOSE OF THE CRAMPS



Pic by Jill Furmanovsky

THE CRAMPS

THE CRAMPS: 'Songs The Lord Taught Us' (Illegal ILP 005)

WHILE THE rock circuit perpetuates itself as an entertainment life force — parties, cocked fingers, big lights, expensive cosmetics — there are still some who're content sticking with TV snacks, Marvel comics and Vincent Price movies.

The Cramps belong to rock's small legion of great eccentrics — up close, they look like Boris Karloff's swamp-sated mummy come to life, all unadorned and stinky, the Thing that ate Rockin' Dopsie...

It's a contrived, easily-quashed form of self-promotion — Hey, look at us, we're *rilly weird* — but after much hullabaloo, and The Cramps becoming their own lunchtime legends, comes 'Songs The Lord Taught Us'. And, as Satanic rockabilly, at least, it works very well.

Taking segments of well-worn rockabilly, they cheese-grate it, then plunge it back into disfigured, distorted rockpop songs; they do this without conscience or self-consciousness.

They write songs with titles like 'I Was A Teenage Werewolf' and 'Sunglasses After Dark' and 'Zombie Dance'; they do this with straight faces.

Together with Alex Chilton they've mustered a formidable, spontaneous wall of rock and roll noise where drums chunder and guitars splat, distort and change chords every five minutes and bass guitars don't even exist. In essence, they're plumbing the very basics of rebel dance music, abandoning cheap frills and substituting grit for table-varnish; that's the moderne beat.

'Songs The Lord Taught Us' doesn't hold any grave secrets or tell stories like Doll By Doll or The Fall; instead, it chooses to dwell on a funny, trembling series of dismembered rock and roll clichés, laughing at itself and the traditions it parodies. Rockaboogie through the looking glass — it's pretty jovial and pretty, well, strange. And once The Cramps've devoured old stand-bys like 'Strychnine' and (remember Peggy Lee?) 'Fever' we're left with a thoroughly enjoyable and disposable B-movie pop anarchy: that's about as basic as rock and roll can get...

The Cramps are neither informative nor particularly believable, but with flirtations like 'TV Set' (which seems to suggest the root of true love lies in murder and refrigeration, ha ha) or the epic 'Sunglasses After Dark' we're blessed with a stern, dry humour and a considerable reserve of purist energy. The Cramps are meaningless, stupid and brilliant.

Take all this seriously and you'll hate it; meanwhile, the ultimate spoof band would have to be called The Corpse Grinders...

"My brother drives a UFO"
 I see. + + + CHRIS WESTWOOD

ORIGINAL MIRRORS: 'Original Mirrors' (Mercury 910 039)

LIVE. The Original Mirrors are something else. The fact that this album comes as something of an anti-climax boils down to one thing — a tepid production job revealing songs that are just ordinary.

Sure, the guys can play, particularly Jonathan Perkins, whose strident confident keyboards are the album's most distinguishing feature, but where's the magic of those early Nashville gigs? The Boys The Boys goes nowhere without Steve Allen's desperate last-of-the-tortured-romantics-in-a-cloud-of-cigarette-smoke visual, while 'Reflections' merely backfires mercifully. A shame, really, since The Mirrors were playing it long before all these two-bit Motown

revivalist upstarts, but how's that gonna convince the punters?

No matter. Looking on the bright side, they do occasionally let rip and break free of the leaden arrangements. 'Could This Be Heaven?' gets it right 80 per cent of the time with a killer hook that should have made it a hit.

'Boys Cry' (see singles reviews) should do better and 'Night Of The Angels' is again suitably dramatic. Like 'Sharp Words' and the rather too self-conscious 'Feel Like A Train', it gets a little out of order in the "meaningful" lyrics dept, although this is more than compensated for by Allen's assertive yet not too impassioned vocals.

'Panic In The Night' follows the same sinister, darkling verbal pattern that some might dub pretentious but which I'm prepared to excuse on grounds of adventurousness, and, without

wishing to sound unduly patronising, inexperience.

This is, after all, their debut and rather than following in the badly disguised footsteps of the latest fad, they are at least trying to do something different without being boringly esoteric or elitist.

In this respect, The Mirrors can be compared to the Psychedelic Furs whose next album is also likely to be a noticeable improvement. Until then, I'll look forward to seeing them (both) live. + + +

MIKE NICHOLLS

KROKUS: 'Metal Rendezvous' (Ariola ARL 5056)

KROKUS are a five-piece hard rock and heavy metal band who happen to come from Switzerland, a nation never previously renowned for its contribution to rock and roll.

The band has two major assets — a superb guitarist called Tommy Kiefer and an excellent singer by the name of Marc Storace. It is probably Storace who will be the one most responsible for any success that Krokus enjoy in this country.

He is reminiscent in many ways of Robert Plant, Ronnie James Dio and Ronnie Van Zandt. He shares certain vocal nuances with them but also has that same overwhelming confidence which all good singers and front men need.

The other three are Fernando von Arb (rhythm guitar), Chris von Rohr (bass) and Freddy Steady (drums). The latter is as good as his name — his great asset is his almost metronomic ability to lay down a good basic pattern which is enhanced with skill and verve by von Rohr. Rhythm guitarist von Arb does much to fill the sound, adding texture and power. The overall result is a band which has a hint of Nazareth, a hint of Lynyrd Skynyrd and a touch of Black Sabbath in their 'Never Say Die' period. More than that Krokus have their own freshness and drive.

This album, produced by Queen engineer Martin Pearson, is Krokus' first release in the UK and is an excellent way to give British fans a first taste of the band. Hopefully it won't be too long before they tour this country. I, for one, would dearly love to hear live versions of 'Heatstrokes', 'Back Seat Rock and Roll', and 'Bedside Radio' + + + +

BRIAN HARRIGAN

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Pic by Steven Richards



TOYAH WILLCOX: fond fetish for acid rock.

New-age hippy

TOYAH: 'Sheep Farming In Barnet' (Safari CO64 63442)

TOYAH WILLCOX IS a classic example of a new-age hippy. An all-purpose self-improving dilettante, one minute acting, the next singing and the next reputedly picking up vast sums for services rendered to the advertising world.

Her one or two oddball singles and EP of the same name as this album are all included here on a package initially released abroad to meet excessive demand (!). Well maybe the Europeans don't realise that there ain't no sheep in Barnet (I can vouch for that, I only live up the road) or perhaps they retain a fond fetish for that phenomenon affectionately known as acid rock.

For it is into these realms that Toyah and her not inconsiderable cohorts take us, the narrow-lipped lady herself coming on like some post-punk Grace Slick. Titles like 'Neon Womb' obviously have an ecological element which goes with excellent sleeve photo of the early warning 'golf balls' on the Yorkshire Moors

and the likes of Pete Bush and Joel Bogen on keys and guitar are adept enough to flesh out the ideas with some ambitious instrumental arrangements.

Toyah's voice is certainly better on record than it is live, but that doesn't mean there isn't a fair bit of frenzy obliterating the lyrics. Maybe mood is more important than words, hence 'Elusive Stranger' where the sense of mystery is enhanced by see breeze effects conjuring up memories of 'The Prisoner' TV series.

While the first side is sub-titled 'Heaven', the reverse is 'Hell', although the music isn't necessarily anymore, er, fiery. 'Danced' is pretty enough to make day-time radio, whilst 'Last Goodbye' belittles one with aspiration towards the (melo) dramatic world.

Elsewhere things get sorta spacey, but if there's a message of concept I'm afraid it's eluded me. Still, there are plenty of ideas here and even if few of them appear to be fully realised, Toyah's career still has extensive voyeur potential. +++ MIKE NICHOLLS

JO JO ZEP & THE FALCONS: 'Takin' The Wraps Off' (Rockburgh Records ROCD 110)

THIS ALBUM is a prime example of lime lag rock'n'roll. Jo Jo Zep and his plodding band come from Australia — and that seems to provide them with an excuse for playing dated pub rock.

For some strange reason JJ Zep has been receiving a fair amount of favourable press and airplay recently. I can't understand why.

'Takin' The Wraps Off' is full of derivative Stones / Morrison / Parker sounds. If JJ Zep & The Falcons were British I'm sure they'd be dismissed as just another bunch of street wise, R&B no-hopers. An eternal Nashville Saturday night band.

This double album consists of a tiring studio disc and a slightly more exciting live platter. On the live sides the band sound vaguely convincing. In fact JJ Zep's overkill bluesy vocals convinced me that he is intent on out-jagging even Bob Geldof. And with that throwaway

comment I leave you to ponder on the fact that 'Takin' The Wraps Off' contains 22 tracks, costs 'only' £4.99, and contains yet another live version of 'Route 66'. Value for money indeed. ++½ PHILIP HALL

HAWKWIND: 'Hawkwind' (Liberty / United Artists LBR 1012)

IS IT really 10 years since this first staggered into the racks? Standing as we do just a couple of months into the eighties, 'Hawkwind' sounds remarkably as exciting as anything currently being done in the name of rock.

During the early days of the seventies the band were the cult idols of the acid underground, proclaiming the need for revolution and using science fantasy allusions as their weapon to regale authority, with both force and melody.

It's all here on their first vinyl offering (put out in 1970) The countryside hoe-down of 'Hurry On Sundown'; the swirling menace on 'The Reason Is?' and 'Paranoia Paris One & Two'; the soothing

anarchy found during 'Seeing It As You Really Are'. The mid-sixties psychedelia of 'Be Yourself', and finally the pre-'Silver Machine' commercialisation on 'Mirror Of Illusions' (why wasn't this a big hit?).

Of course, the band, in later incarnations, went on to make technically better albums (for me 'Warrior On The Edge Of Time' is still their meisterwerk) and they were some three years off their finest commercial success with 'Silver Machine'. Yet, nonetheless, 'Hawkwind' captures the raw spirit of adventure abroad in 1970.

A new generation of rockers is currently following the band, and the re-release of the LP offers them a chance to hear early Hawkwind at a reasonable price. What's more, the mere fact of its availability once more shows, in hard commercial terms, interest in the 'Psychedelic Warlords' is far from dead.

I wasn't happy with the quality of the previous archive album in Liberty / United Artists' 'Rock File' series (Motorhead's 'On Parole'), but I've no such reservations with this. +++ MALCOLM DOME

Blood and guts

QUARTZ: 'Count Dracula And Other Love Songs' (Reddington Rare Records REDD 001)

HEAVY METALLURGISTS Quartz have certainly made an auspicious start to their liaison with Brummie indie Reddington Rare. Following hot on the grooves of a goodish debut single in 'Nantucket's' Sleighride' comes this seven-track live roster, recorded in Birmingham last December.

'Count Dracula And Other Love Songs' Ace title, isn't it? Happily, the biting primitive music here proves equally sharp and entertaining.

The fearawful fun begins with 'Street Fighting Lady' (the best original in the band's repertoire) with the blitzkrieg approach maintained through 'Good Times' before the Zep-pelinesque blues of 'Mainline Rider' and the axe-grind boogie on 'Belinda' close the first half.

Side two is primarily devoted to a couple of earthy epics in 'Count Dracula' and 'Around & Around' with a great trash and bash version of 'Roll Over Beethoven' bringing the whole album to a sweat-stained climatic close.

Throughout their 38 minutes needle-time the

band maintains a high degree of metal competence, providing sufficient buzz-saw spontaneity to induce an on-going head-banging haemorrhage situation.

Yes, indeed these lads are Quartz by name and hard by nature. Fangs for this goodie fellas, and make a mine a pint of rock blue O.K.?
+++MALCOLM DOME



SHAKIN' STEVENS: 'Take One!' (Epic EPC 83978)

OK CRUISERS, reach into your Presley collections for the picture sleeve of 'A Fool Such As I/I Need Your Love Tonight' (original release, natch), then take a butcher's at the back of Shakin' Stevens' new album and decide for yourself are the denim jacket, moderately greased hair and smouldering eyes just a coincidence or does this man see himself as the latter-day Elvis? Either way I'm not

knockin' Shakin' because he's bound, like everyone else in this game, to have been influenced by The Man. But he sure does fancy himself as a rock 'n' roller. Stevens obviously wished this was 1956 and he does his best to bridge that quarter-century gap with some authentic sounds. And, as they go, his best is pretty good; there's certainly a market for real rock such as the pleasingly successful 'Hot Dog' single — it isn't all about rockabilly, although Matchbox and others have done well to open that door.

Stevens is less concerned than, say, Dave Edmunds to modernise the sound of the songs, but he's also less concerned to cover the best-known tunes of the time. There are some recognised credits, like Tennessee Ernie Ford's 'Shotgun Boogie' and Buddy Holly's 'I Guess I Was A Fool' but they don't necessarily work the best. 'Shame, Shame, Shame' and to a lesser extent 'Do What You Did' fairly crackle with enthusiasm and great sax work.

The band's a mean one, by the way, with contributions from Stuart Colman, Albert Lee, Geraint Watkins and BJ Cole for starters. For that real sneakers 'n' soda pop sound, my favourite is 'I Got Burned' but listen to the lot and you can either remember when, or imagine when.
+++½PAUL SEXTON

AZYMUTH: 'Light As A Feather' (Milestone M9089)

LIKE Spyro Gyra, Azymuth are another fine band who have the achievement of getting an instrumental single, 'Jazz Carnival' into the UK pop charts.

Listening to the album revealed a wide range of interesting and exciting music from jazz funk to Brazilian rhythms and soothing ballads. Azymuth are three very proficient Brazilian musicians: Jose Roberto Bertami (keyboards), Alex Matherios (bass), Ivan Conte Mamao (drums), and guest musician Aleuda on percussion.

They are not only influenced by disco music, but also by great Brazilian musicians like Airtio and Flora Purim. To prove the point, featured on side one of the album is a track called 'Partido Alto' which Airtio also plays on his new LP. This beautiful number is played with great style. Also on side one is 'Light As A Feather', the famous classic written by Stanley Clarke and Flora Purim, and the only number here not written by the band. The other tracks on side one, 'Avenida das Mangueiras', 'Fly Over The Horizon' and 'Amazonia' have a very haunting and spacy feel.

Side two kicks off with a full version of the single. This drives along with attack, establishing a solid disco feel. Track two is a well-paced samba rhythm called 'Young Embrace', similar in feel to Weather Report. Next we have 'Dona Olimpa', which is a superbly relaxing ballad featuring Fender Rhodes to start with and finally building a crescendo.

Let's hope we see Azymuth in Britain before the year is out. This band demands attention because they are playing music that hasn't been heard on a wide scale in this country, and the hit implies that people would be ready to hear a lot more of what this band are doing. **TIM FRANKS**



FAB POOS: no laughs

POO!

THE FABULOUS POODLES The Pink Poos (Milestone BLUP 001)

SOME of the best bands to have a singular problem. They aren't in the least bit funny. Or musical. It's just that the punters who think they are funny actually enjoy the situation comedy after 1957.

The Poodles haven't been funny since they first started all those years ago. I mean it is a weird funny name but it is supposed to be in it? Just think of it all that time all those songs and no laughs along the way.

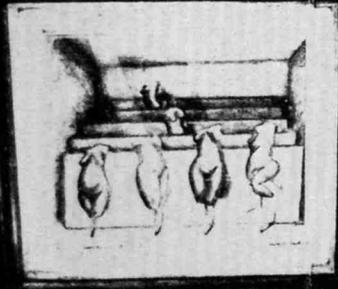
Well, last year the Fab Poos were big over there. I see and that that everybody up the bum who'd crossed them off their London dance programme. It's time for another Fab album and this time to suffer. It just leaves me thinking that if the Poos — the Kurland and Racing Cars could've gotten together a kind of satirical country rock

not all those years ago and retired to their home everything would be a lot funnier nowadays.

John Peel, produced by longtime bummer Muz Greenwood who never has produced anything of consequence though he did have the honour of setting in on the first two Island Sparks albums, contains one song and the Poos didn't write it. Phil and Don Every's 'Man With Money' is the only thing resembling a song here and the only track that would pass as a hit.

The rest is simply a mish-mash of Americanised soft rock with the obligatory chord patterns, no surprises and no inspiration to guide us through the murky water. Not constructive enough? Well, what can I say? To me it's no good, cos it doesn't make me happy when I play it. It doesn't make me sad either. It just makes me think that someone somewhere has money to waste and that the A in A & R still stands for Atrophy. **JAMES PARADE**

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BLACK SABBATH

IT'S MAKE or break time for Sabbath, now that Ozzie has left for good. Replacing heavy metal's champion madman is the comparatively constrained Ronnie James Dio formerly lead singer with Elf and Rainbow. For many people, Ozzie was Sabbath with his outrageous fringed jacket, 12 feet high leaps and unabashed rapport. Ozzie also indulged in wild behaviour onstage, reputedly once blasting his pet chickens to death with a shotgun because he had an argument with his wife about feeding them. Sabbath are really the band that coined the phrase heavy metal. In their early days they were magnificently depressive with such fodder as 'Iron Man'. Nowadays they've mellowed, especially on their last album 'Never Say Die' full of American FM. Sabbath will be releasing a new album 'Heaven And Hell' shortly, a tour is also on the cards.

Albums available:
 'Sabbath Bloody Sabbath' (Vertigo WWA 005)
 'Technical Ecstasy' (Vertigo 9102751)
 'Never Say Die' (Vertigo 9102751)
 'Sabotage' (Nems 9119001)



SAMSON

SAMSON

AFTER a scant one day's rehearsal, Samson began gigging in 1977. They played in London clubs and pubs for seven weeks solid, before an auspicious debut in Italy playing USAF bases. They signed up to Lightning Records for a one off deal releasing their single 'Telephone' which entered many alternative charts. Despite a tour supporting the Ian Gillan Band and a fervent following Samson very nearly broke up after incurring debts of £1,900. Fortunately they signed a fresh deal with a new management company and became solvent again. Paul Samson the band's founder recruited a new drummer with the apt title of Thundersticks and recorded an album with Colin Towns and John McCoy both on loan from the Ian Gillan Band. Later they recruited Chris Aylmer on bass an original member of the band and Bruce Bruce on vocals. Together they hope to conquer the world, or at least half of it.



Pic by Mike Laye

SAXON

SAXON

SAXON were signed up last year by Carrere (handled through WEA in this country) but as yet they haven't quite broken through to the big time.

They consist of Bill Byford (lead vocals), Paul Quinn and Graham Oliver (guitars), Steve Dawson (bass guitar) and Frank Gill (drums).

Although they've been together in this format for just a year and a half the members of the band have been in previous groups with each other.

The album, titled 'Saxon', (Carrere CAL 110) was released last year and was hampered by a distinct lack of promotion and a singularly hopeless cover — a stunningly cheapo portrait of a bloodthirsty saxon yobbo brandishing a blood-smeared axe and looking like the cover of a 'Twenty Great Anglo - Saxon Hits' compilation.

However those who ignored the sleeve and listened to the contents found themselves enjoying a richly satisfying experience.

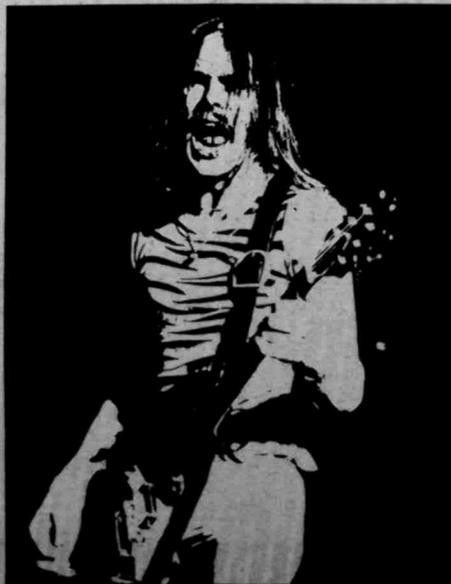
The first album racked up sales of 12,000 copies (so far) and is still a steady seller. It received a tremendous boost when Saxon supported Motorhead on that band's last British tour. Their music was exposed to a hitherto unaware audience who obviously liked what they heard.

Saxon have been offered quite a few tours for the upcoming months and have yet to decide on which to go for. Meantime they've just completed their second album and are currently mixing it. Expect a release some time in April.

SCORPIONS

THESE RED necked chappies from Der Fatherland began life in 1971, when Rudolf and Michael Schenker, Klaus Meine, Lothar Heimberg and Wolfgang Dziony recorded their debut album 'Lonesome Crow' at Hamburg's Star studio. In 1973 Michael Schenker left the band to join UFO and for a short time the Scorpions split up. Rudolf and Klaus later re-launched the band with a new recording contract and a string of sell out gigs. They've also supported Bob Marley and Wishbone Ash and made a major British tour last year dutifully stepping into Thin Lizzy's spot at Reading Festival. The Scorpions play with the ominous precision of a pack of panzer tanks trundling across the countryside.

Albums available:
 'Lovedrive' (Harvest SHSP 4097)
 'Fly To The Rainbow' (RCA RS1039)
 'Taken By Force' (RCA PL 28309)
 'Virgin Killer' (RCA PPL 14225)
 'Best Of' (RCA PI 28356)



RUDOLF SCHENKER of the SCORPIONS

SHOOTING STAR

THE HOME of old hippies and sundry dubious industrial bands, Virgin Records' first venture into the glorious heavy metal field is Shooting Star. The six man Kansas based band have been together for 18 months, led by Van McLain and Gary West who write all the band's material. McLain wanted a guitar ever since he saw the Beatles appear on the Ed Sullivan TV show. At the age of 10 he joined his first band, and later gained experience in several more bands. Gary West has a similar background and spent his formative years in Chessman Square, one of the Midwest's most popular bands. Shooting Stars broke in 1978 when they came to New York and played the legendary CBGB's club. Turning down many offers they eventually signed to Virgin and hope to outsell 'Tubular Bells', (snigger snigger).

Albums available:
 'Shooting Star' (Virgin VA 13133)



SHOOTING STAR

SLEDGEHAMMER

AT LEAST five major record companies are showing more than a pleasing interest in an excellent three piece band by the name of Sledgehammer. They boast one of the potentially great musicians in the heavy metal new wave. He's Mike Cooke who comes from Merseyside but currently lives in Slough.

Cooke, lead guitarist, singer and composer/ Sledgehammer shares the stage with drummer Ken Revell and bass guitarist Killer Clint — excellent name.

Up to the beginning of February the bass player was Terry Pearce, who had been with Cooke and Revell since September 1978. Sadly he had to leave for personal reasons just as Sledgehammer was beginning to edge its way into the action.

In fact Pearce and Cooke had been together in a variety of different bands for upwards of three years.

"It was really saddening that Terry had to quit," said Cooke, "because we'd been working together since garage band days."

Cooke is an intriguing character. On stage there is more than a hint of superstar about him with his violin bow intro on one of the numbers and his overall commanding air and impressive guitar work and singing voice.

He acknowledges a deep enjoyment of Deep Purple's work in the past. When he speaks of Jimi Hendrix, however, genuine passion enters his voice.

"Hearing him for the first time," recalls Cooke, "just blew me away..."

Cooke has a large degree of well-placed confidence in the future of Sledgehammer. They can look forward to an extensive series of club and college dates in the near future.

STATUS QUO

AFTER 18 years in the business and a succession of gold albums, Status Quo can look back in pride at what they have achieved. The band who brought headbanging to the masses and the inspiration for a constant succession of new acts. A Quo concert, with its sea of tossing hair, people playing imaginary guitars and stamping on the floor is still the most exhilarating thing since a ride on a big and fast motorbike. Caught midway between mod and flower power Status Quo were originally a teenybop band and a rare vintage 'Top Of The Pops' film shows them wearing frilled shirts, cute little moustaches and flowery jackets. After a brief spurt of hits like 'Pictures Of Matchstick Man' and 'Down The Dustpipe' Quo faded, to re-emerge from their cocoon resplendent in denim looks that haven't really changed for the last 10 years. Quo are a band without pretension. Heads down no nonsense boogie with the sunny side up.

Albums available:
 'Pile Driver' (Vertigo 6360082)
 'Hello' (Vertigo 6360098)
 'Live' (Vertigo 6641580)
 'Quo' (Vertigo 9102001)
 'On The Level' (Vertigo 912002)
 'Blue For You' (Vertigo 9102006)
 'Rocking All Over The World' (Vertigo 9102014)
 'If You Can't Stand The Heat' (Vertigo 9102027)
 'Whatever You Want' (Vertigo 9102037)



Pic by Peter Murphy and Claire Hershman

STATUS QUO

CONT OVER

STYX

WITH A name sounding like they should have been a high wire act with a circus, the brothers Chuck and John Panozzo learned to play bass guitar and drums being joined after by Dennie De Young on accordion. Under the name of Tradewinds they were joined by guitarists John Curulewski and James Young, before changing their name to Styx and signing to Wooden Nickel Records. They released four albums but sales were minimal and the band managed to keep itself alive by constant gigging. WLS radio station in Chicago kept on getting requests for a Styx song 'Lady', other radio stations picked up on it and 'Lady' was to be Styx's first hit single. Styx later signed to A&M and ditched John Curulewski to be replaced by the golden haired gnome Tommy Shaw. He made his recording debut on 'Crystal Ball' bringing a more mellow edge to the Styx repertoire. 'Crystal Ball' was supported by a 200 date tour but such treks proved fruitful. 'The Grand Illusion' stayed in the charts for two years an sold more than three million copies. These days, Styx can afford to relax and British appearances are rare but two dates have been scheduled for the summer at the Wembley Arena.

- Albums available:**
 'Equinox' (A&M AMLH 64559)
 'Crystal Ball' (A&M AMLH 64604)
 'Grand Illusion' (A&M AMLH 64637)
 'Pieces Of Eight' (A&M AMLH 64724)
 'Cornerstone' (A&M AMLK 63711)



STYX



THIN LIZZY

IT TOOK Thin Lizzy years to struggle out of the college circuit and cheap billings at a variety of festivals. In many ways Lizzy stepped into the sizeable gulf left when Wishbone Ash decided to settle in the States. Relying on battling twin guitars and the odd bash at a West Coast style, Lizzy eventually won acclaim and respect by sheer hard work and guts. Their early chart hit 'Whisky In The Jar' was their first foothold in wide ranging popularity, but it still took them a long time to build up a following. The real landmark in Lizzy's career was 'Jail Break' Lizzy have survived a number of domestic disputes and stand high in popularity ratings with UFO.

- Albums available:**
 'Night Life' (Vertigo 6360116)
 'Fighting' (Vertigo 6360121)
 'Live And Dangerous' (Vertigo 6641807)
 'Jail Break' (Vertigo 9012008)
 'Johnny The Fox' (Vertigo 902012)
 'Bad Reputation' (Vertigo 9102016)
 'Black Rose' (Vertigo 9102032)



THIN LIZZY

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TRAPEZE

YES, TRAPEZE are yet another band from the great Birmingham powerhouse. Originally the band consisted of Mel Galley, Glen Hughes and Dave Holland and toured the States with the Moody Blues. 'Medusa' and 'You Are The Music' are the albums that saw the band breaking big in the States, especially down South. Trapeze became a major headline attraction filling 10,000 seater stadiums on their 1978 tour and opening for Ted Nugent and Nazareth. Glen Hughes split the band after 'You Are The Music' and went off to join Deep Purple. He was replaced by Pete Wright who still remains on bass. In 1978 Trapeze added new lead vocalist Pete Goalby and last year saw the release of their new album 'Hold On'. In March of this year the band are embarking on a 65 date American tour starting in Texas.

- Albums available:**
 'Trapeze' (Threshold THS 2)
 'Medusa' (Threshold THS 4)
 'You Are The Music' (Threshold THS 8)
 'Hot Wire' (WB K02828)
 'Trapeze' (WB K02887)
 'Hold On' (Aura AUL 708)

TROWER

ROBIN TROWER has delivered gold album after gold album, without the benefit of hit singles or promotional hype. Trower developed his skills in the late sixties with The Paramounts and Procol Harum. With Procol his wailing leads on 'Simple Sister' and 'Repent Walpurgis' set the scene for his later definitive mournful style. Trower made five albums with Procol before forming his own band 'Jude' in 1971. 'Bridge Of Sighs' was the first to burn its way into the charts. Since, every album has done just as well, with Trower taking the path that Hendrix so tragically left.

- Albums available:**
 'Twice Removed From Yesterday' (Chrysalis CHR 1039)
 'Bridge Of Sighs' (Chrysalis CHR 1057)
 'For Earth Below' (Chrysalis CHR 1073)
 'Robin Trower Live' (Chrysalis CHR 1089)
 'Long Misty Days' (Chrysalis CHR 1107)
 'In City Dreams' (Chrysalis CHR 1148)
 'Caravan To Midnight' (Chrysalis CHR 1189)
 'Victims Of Fury' (Chrysalis CHR 1215)



ROBIN TROWER



UFO

"WHEN I became a musician they thought I'd gone bleedin' mad. They never figured I would make a go of it," says fiery Phil Mogg describing his parents reaction when he announced he was going to be a rock 'n' roll star. Addicted to a diet of Clapton, the Yardbirds and the Animals. In 1971 Mogg packed his bags and joined forces with bassist Pete Way and drummer Andy Parker. Two albums were released by their Japanese record company and the band received a meagre £400 for each one. Guitarist Mick Bolton left the band in 1973 and replacing him was Scorpion Michael Schenker. UFO's first landmark was 'Phenomenon' featuring the classics 'Rock Bottom' and 'Doctor Doctor'. 'Lights Out' was the album that brought them far ranging success in America and after a mysterious disappearance Schenker returned to UFO and was featured on 'Obsession' recorded in L.A. Later he officially left to be replaced by Paul Chapman. A band that thrives from live work, UFO's best album is the superb 'Strangers In The Night'.

- Albums available:**
 'Phenomenon' (Chrysalis CHR 1059)
 'Force It' (Chrysalis CHR 1074)
 'No Heavy Petting' (Chrysalis CHR 1103)
 'Lights Out' (Chrysalis CHR 1127)
 'Obsession' (Chrysalis CDL 1182)
 'Strangers In The Night' (Chrysalis CHR 1066)
 'No Place To Run' (Chrysalis CHR 2399)



UFO



URIAH HEEP

URIAH HEEP

"I MISSED not having a limo," said Ken Kensley, keyboards wizard of Uriah Heep. No, Uriah Heep haven't come down to the world, the hotel the band is staying in is right next door to the gig.

Although Heep might have disappeared from the scene for a while, they are now back with two new members, John Stoman, vocals and Chris Slade, drums, a worldwide tour and possibly their best album to date, 'Conquest'.

Heep have had their critics in the 10 years that they've been going. Right at the beginning, Rolling Stone magazine said: "If this group makes it, I'll have to commit suicide."

So, do they ever get tired of it, have they thought about giving up?

"This is what it's all about," said the slimmed down Mick Box, "I love being on the road. Even when I'm not working I still walk around with my guitar all the time. It's like it was chained to my wrist."

"We're getting young kids at the gigs who like the new songs and the older fans, who sit further back keep shouting for the more well known ones. I feel confident with this new line-up, especially for places like America, Australia, Europe and Japan, where we're off to next."

Mick Box is from the East End of London. I asked if he had any other interests apart from the music business.

"I have a few pints with me mates and I like to watch the foot-ball now and again, Orient or Tottenham. I also own two gas showrooms, selling cookers and other stuff."

Mick might deal with gas in his spare time but any wind he might have he saves for the stage and signing autographs after a gig.

The doors to the dressing room are opened as the band take their positions to sign on the dotted line. Nearly an hour later they are still signing.

Later in the hotel Ken Hensley and Chris Slade are in a jovial mood. Ken with his corny jokes and Chris with his tales of the time he was a member of Manfred Mann.

Ken, hair flowing almost to his waist, talked about his future plans to marry the lady sitting next to him.

"We're going to get married on a steam train," he said. "I'm a fanatic of steam trains." He sits there admiring a beer tray with a railway inscription on it. That should be worth a few bob," he added.

No, he didn't pinch it. 10 years together and they're still clean living boys.

ALF MARTIN

- ALBUMS:** 'Very 'Eavy Very 'Umbble' (BRN 142), 'Salisbury' (BRNA 152) 'Look At Yourself' (BRNA 169) 'Demons And Wizards' (BRNA 193) 'Magician's Birthday' (BRNA 213) 'Uriah Heep Live' (BRSP 1) 'Sweet Freedom' (BRNA 245), 'Wonderworld' (BRON 280), 'Return To Fantasy' (BRNA 335) and 'Best of Uriah Heep' (BRON 375), 'High & Mighty' (BRNA 384), 'Firefly' (BRNA 483) 'Innocent Victim' (BRON 504) 'Fallen Angel' (BRNA 512), 'Conquest' (BRON 524).



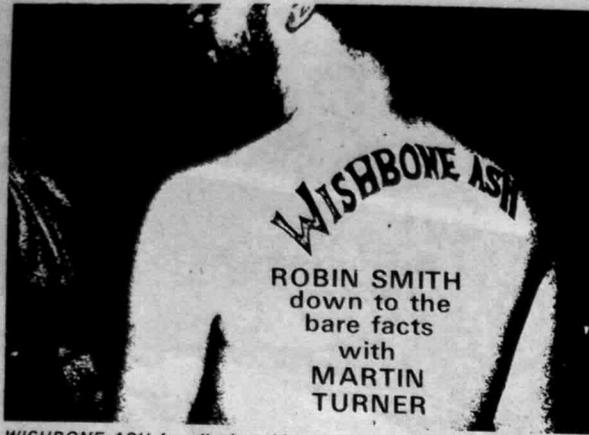
VAN HALEN

NEVER A band to shun publicity Van Halen once jumped out of an aircraft and parachuted on stage for a gig at Anaheim Stadium. The 62,000 fans went wild and Van Halen were assured of no opposition from any other bands, with their boring old dry ice and lasers. In their early days they were able to draw crowds of 3,000 people simply by word of mouth and passing out leaflets.

For four years they worked the Los Angeles basin in small clubs, backyard parties and dance contests. On a rainy Monday night at Hollywood's Starwood Club in 1977 the band were spotted by two executives from Warner Bros and signed up almost immediately. They locked themselves away in a studio with producer Ted Templeman before setting out to perfect the ultimate stage show by spending a full ten months on the road. 1978 saw them tour the world, grabbing gold albums in every country they performed in. They first gained popularity over here by supporting Black Sabbath and since then have headlines themselves. Expect some more tour news fairly shortly.

- Albums available:**
 'Van Halen' (Atlantic K56470)
 'Van Halen II' (Atlantic K36616)
 A new album is due for release soon.

NEXT WEEK: THE FINAL HEADBANGERS ROUNDED UP AND A VISIT TO THE HEAVY METAL SOUNDHOUSE



WISHBONE ASH fan displays his tattoo.

ALL BOOTS AND CASSOCKS

MARTIN TURNER couldn't have chosen a better place to commit suicide.

He was at the home of a gun collector friend and had a whole arsenal of firearms to choose from. Fortunately, he decided to get a refund on his one way ticket to that great gig in the sky, where PA's are perfect and the crowds are all dressed in white. He picked up a Bible and calmed himself down.

"Let us say that I'd ruined some relationships," says Wishbone's bass player. "Everything seemed to be getting too much and I was ruining three people's lives. I was crying and not sleeping properly and when I found myself at my friend's house I thought about ending it all."

"I guess I was blinded to reason but then I saw a bible lying nearby. As corny as this might sound there are passages in the Book which give you an uplift when times are hard and your brain is confused."

This experience furnished Wishbone with a song 'Baby The Angels Are Here' from their last album 'No Smoke Without Fire.' You'll find many a ponderous line running through their work and Martin reckons he's something of a psychic. Mulling over late night coffee and sandwiches at a plush (ha ha) Bradford hotel, he recalls one memorable incident involving his grandmother.

"I had a feeling she was going to pass away because the sparkle passed out of here eyes," he says. "On the night she died I had this uncanny feeling that she was with me. I woke up and felt that she was there — she'd always said that when she did die she'd touch all of us with her presence. My father told me that he had a similar experience of her being with him."

Martin comes from a close knit family in Torquay. Back when he first started plunking a guitar his father was coerced into driving him to gigs. He also had a talent for chatting up girls and introducing them to his son.

Wishbone can really trace their roots back to a small column ad in a newspaper. Martin and drummer Steve Upton advertised for a guitarist and up jumped Andy Powell. They advertised for a second guitarist and along came Ted Turner, later to be replaced by Laurie Wisefield.

This year sees Wishbone's tenth anniversary. In my humble estimation they were the band who originated duelling twin guitars and smooth but adventurous gritty melodies imitated by a host of other bands ever since, from Boston to Thin Lizzy.

"Actually we've received very little credit for it," continues Martin. "But a hell of a lot of bands today owe their formula to dear old Wishbone."

"I once met a guy from a band in a lift carrying a pile of our albums. He said he was going to listen to them and see what he could steal. Names that are bigger household names than Wishbone Ash have definitely benefited from us."

Of course that's always been the thing about Wishbone, they've always been accused of being somewhat anonymous. Not for these chirpy lads the roar of sensational headlines.

"Sure we could have changed into our tight leather trousers and boasted of how many women we've had," says Martin. "But we share enough of our lives with the public when we're on stage."

"After Argus when we seemed to be the darlings of the press we could have turned out a second and third album along the same lines, but that would have been so damn boring. Instead we sat down and came up with 'Wishbone Four' which from the the press' point of view was a big mistake. We've never been in since then. That doesn't worry me particularly, I just wish that some of those gentlemen would actually come and see our concerts before choosing to ignore us."

Still, the band don't exactly have to worry financially. Martin lives in a nice little place in East Cheam where one room is converted into a music studio. The rest of the band have equally comfortable residences and Laurie's is soon going to be up for sale for a cool £60,000. What's led to the great success formula?

"In the early days we were unique," says Martin modestly. "We were brightening the gloom of those post flower power days. Then again we sounded so distinctly British, we were an extremely good export. People also appreciated the fact that although we lost Ted and thought of splitting up, we weathered the storm and came up smiling with Laurie."

"Ted left the band with his girlfriend to try and find an obscure monastery in Peru, or something. He's still living off his royalties and he's been playing with a friend of his. I wish he would do something more, then I'd have a lot more to say when people ask me about him. Despite the fact that he's been gone so long it's good to know people are still interested in him."

The small hours are quickly getting nearer and Andy displays an acoustic guitar which has been given to him by an admiring fan. Some fans are even more fervent in their love of the band. They know one who has Wishbone Ash lovingly tattooed right across his back. And that's not all, he also has various album titles scrawled down his arms.

The coach taking us back to London turns up at 10 prompt the following morning. It's a racey little number Wishbone are hiring for the entire tour.

Andy hunches over a video game in yet another attempt to beat the score, but I believe by Upton. Martin sits back and starts to become reflective yet again.

"On our latest album 'Just Testing' we've discovered the songwriting talents of Claire Hammill who's in great sympathy with what we're trying to do. I see each of our albums as a continuing chapter in our story each with its different surprising character."

"I reckon Wishbone is good for many years yet. I never get bored that's just a bad state of mind to be in. Even when I was a kid and I was conscripted into the school choir I used to have fun by wearing jeans and cowboy boots under my cassock."

Albums available:
 Wishbone Ash (MCA MCG 3507)
 Pilgrimage (MCA MCG 3504)
 Argus (MCA MCG 3501)
 Wishbone Four (MCA MCG 3503)
 Live Dates (MCA MCG 254)
 There's The Rub (MCA MCF 2585)
 Locked In (MCA MCF 2750)
 New England (MCA MCG 3523)
 Classic Ash (MCA MCF 2795)
 Front Page News (MCA MCG 3524)
 No Smoke Without Fire (MCA MCG 3528)
 Jest Testing (MCA MCF 3052)



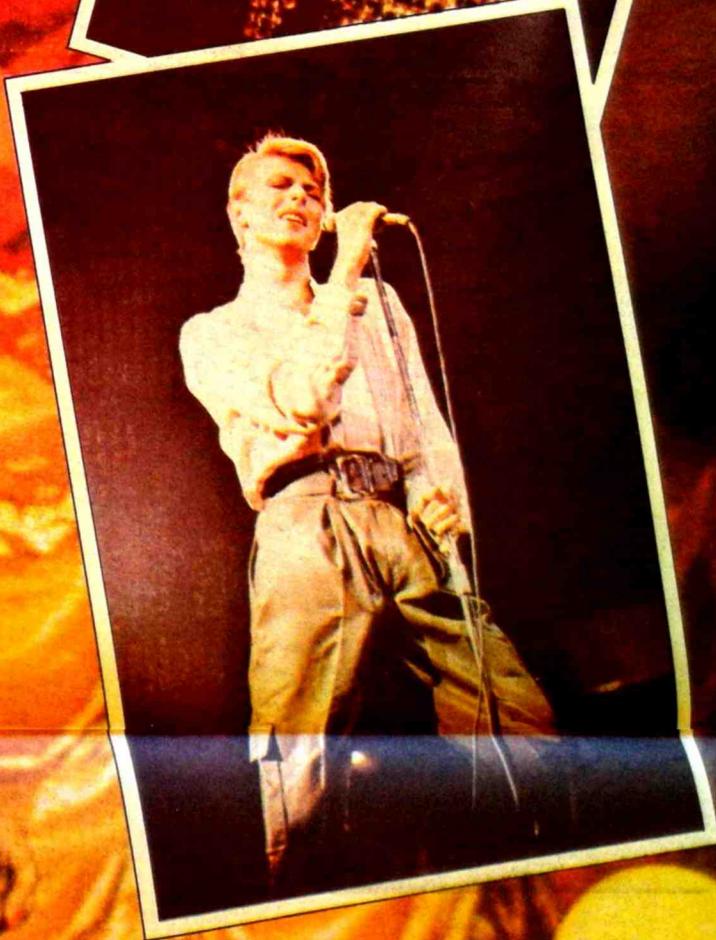
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- 25 STOKE Trentham Gardens
- 26/27 BIRMINGHAM Odeon

DAVID BOWIE



FEEDBACK

TOM PETTY

TOM PETTY convert, Neil Green of Dover, demands fax on UK album releases by Tom and The Heartbreakers, having sampled latest MCA release 'Damn The Torpedoes'. With one - time label Shelter, Petty recorded his debut album 'Tom Petty And The Heartbreakers' (ISA 5014), February '77, and 'You're Gonna Get It' (ISA 5017), May '78. Latest opus 'Damn The Torpedoes' MCA / Backstreet (MCF 3044), November '78, celebrates his extrication from Shelter, and there's also a single, 'Here Comes That Girl' (MCA 539), November '79. Petty and the band, Mike Campbell (guitars), Stan Lynch (drums), Benmont Tensch (piano), and Ron Blair (bass guitar), finished their brief spring visit with two nights at Hammersmith this week (Thursday and Friday). Write to Tom Petty Information c/o 890 Tennessee Street, San Francisco, California, 94107. Looks like that's all you'll get if you missed him this time around, as there are no plans for a return visit circa 1980.

In response to a few of the fan-club requests received this week, here's some more for the motley crews of band fans, old and new. **GARY GLITTER** (who?), c/o 89A St Leonards Road, London E14. **SLADE**, c/o Dave, 24 Ingham Road, West Hampstead, London NW6 1DE. **STIFF LITTLE FINGERS**, c/o S Collier & J Williams, 45 Park Road, Didcot, Oxon. **BARRY WHITE**, c/o PO Box 649, Van Nuys, California 91408.

And pride of place must go to the official **KATE BUSH** organ (sackloads of queries coming in daily), PO Box 38, Brighton BN1 5QA. Throb, throb.

'Feedback' sorts out your consumer hassles too. Please send fullest possible details and a stamped addressed envelope to ensure a personal reply.

Edited by SUSANNE GARRETT

CALL UP?

THIS may sound silly, but I've been worried sick for weeks. Somebody in a pub, when we were talking about the Russians and Afghanistan and the general world situation, said it won't be long before I get my call-up papers. I joked about it at the time, but, since then, haven't been able to stop worrying.

A friend said it's only voluntary and you don't have to go anyway. What is conscription anyway? Will it happen? I'm 22 and have been told the army will only have people aged between 17 and 26 for conscription. Where do I stand.

G. Manchester

Your conversation may have been prompted by the attempt of Conservative MP Hugh Fraser to introduce a Bill in the House of Commons last month, asking for a register of people who could be conscripted in time of tension to be drawn up. His Bill was thrown out.

Let's hear it from the cannon's mouth. The Ministry of Defence told 'Help' that they have 'no plans whatsoever' to reintroduce conscription.

This is largely because the technology and strategy of warfare have changed drastically since the cannon-fodder days of the First and Second World Wars.

In 1914 and again in 1939, the Government gave itself the powers to call up all able-bodied men aged between 18 and 40 to serve in the armed forces. Conscription was extended well after 1945, the end of the Second World War, until November 1960, as forces were needed for emergencies in Malaya, Korea and Kenya. If you want to join up now it's purely voluntary.

'With the development of modern weapons and the more sophisticated equipment of warfare we need a hard-core of highly-skilled people over a long-term period,' commented a Ministry of Defence spokesperson. 'If we did have conscription, this would mean we'd have to take key people away from key areas to train the conscripts.'

Apparently the level of volunteers to the armed forces (possibly linked

with unemployment?) is increasing anyway. The Ministry of Defence stress an increase of 24 per cent between the winter of '78 and '79. Perhaps you should start worrying about the implications which political power-games hold for every single human being in the world today, instead.

TIGHT PANTS

THE OTHER DAY, I bought a pair of tight-fitting PVC jeans. Then, my friend said he'd heard that wearing tight jeans can make you sterile. Is this true? If so, how long can you wear them before this happens?

Sean, Surrey

Extensive medical research has proved that there is a relationship between wearing extremely tight-fitting jeans or skin-tight jockey shorts and sterility, the inability to produce sufficient sperm to father children. This link is more likely an individual's ability to pro-

duce sperm is already impaired in some way, by a number of other physical factors. If you're basically healthy, there may be no adverse effects at all. If it's going to happen, it will, and the chances are higher if you wear your shoe-horn strides over a number of months or years. All we can say is, wear 'em at your own risk.

WAIT?

I AM a 36-year-old single male, in love with a 15-year-old schoolgirl. I wouldn't touch her until she's 16, but should I tell her I love her now? Or should I wait? Is it of-fence to love a 15-year-old without actually touching her?

Worried, Chester

Sheer horny desire, in-fatuation for an un-attainable ideal, deep friendship, caring enough to let someone live their own life without imposing restrictions on them; these are all aspects of that much-used, much-abused and very general term 'love'. Where are you?

SHORT

I STOPPED growing at my present height of 5ft 2in two years ago, when I was 12. Most of my friends are taller - and slim. Apart from being too short, I'm also overweight and large boned. Are there any injections I could have to make me grow taller? How much would I need to pay? I've heard this is possible.

Jenny, Manchester

Sorry - injections are out. Once you've stopped growing, there's no way you can add those extra inches. As it happens, you may grow slightly taller, although most girls do stop developing height-wise between the ages of 14 and 18. Try adding inches with higher heels. If it's any consolation, star of stage, screen and wig, Dolly Parton measures up at only 5 foot, and celluloid wonder Ursula Andress is only one inch taller. Short, tall, fat, thin; you can still be attractive. Personality is the basic ingredient that wins friends and influences people, after all.

If you're uncomfortable with your weight, why not drop a line to Weight Watchers, 635/637 Ajax Avenue, Slough, Berks.

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Animals - I'm a Lonely Girl	Fleetwood Mac - Albatross
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Animals - I'm a Lonely Girl	Freddie & The Dreamers - You're My Thing
Animals - I'm a Lonely Girl	Dean - Friedman - Lucky Stars
Animals - I'm a Lonely Girl	Billy Fury - Jeany
Animals - I'm a Lonely Girl	Gary U.S. Bonds - Dancin' to the Rhythm
Animals - I'm a Lonely Girl	Marvin - I Heard It Through the Grape Vine
Animals - I'm a Lonely Girl	Robbie Robertson - Ode to Billy Joe
Animals - I'm a Lonely Girl	Gary & The Passengers - You're My Best Friend
Animals - I'm a Lonely Girl	Golden Earring - Radar Love
Animals - I'm a Lonely Girl	Bob Dylan - Don't Stop Believin'
Animals - I'm a Lonely Girl	Leslie Gore - It's My Party
Animals - I'm a Lonely Girl	Bobbi Kristina - Spirit in the Sky
Animals - I'm a Lonely Girl	The Gun - Race With the Devil
Animals - I'm a Lonely Girl	Bill Haley - See You Later, Baby
Animals - I'm a Lonely Girl	Allyson - Anniversary Waltz

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MAILMAN

STOP THE SLANT

I'D LIKE to complain about the continuing political slant of the interviews and reviews in RE(COR)D MIRROR. The two main culprits seem to be Ros 'Red Robbo' Russell and Chris 'Big Yobbo' Westwood.

The former spent two pages some months ago, drivelling on about bands allegedly performing songs that had allegedly sexist lyrics. She apparently thinks we need our minds made up for us. Is this still a throwback from a Ritchie Blackmore interview? Is Miss Russell (Whew, fwoooaahh, that's the way to get her going - Sexist Mailman) still nursing her hurt pride? What makes her so special that she takes it so personally? The lyrics need not be taken so seriously. We're grown up girls Ms Russell - we don't need you as our crusader. Next time you interview someone like Siouxsie include a bit more on the music and less on political issues. As much as I agree with the sentiments, leave it for 'News At Ten' and remember you're writing for a music paper.

And Chris Westwood! Stop digging so far into a band's lyrics (Doll By Doll and the Fall are prime examples) and then forgetting to tell us what the music's like. It's very misleading if you haven't heard the band's material before. Yours in disgust, A Music Fan, Elgin, Morayshire, Scotland.

•Look sister, if you don't realise you're being exploited by men, it's high time you learned. Music is merely a capitalist sop to cover up the inherent insecurity of the traditional male-dominated materialist scum who dominate a woman's right and... (cont'd page 36) - "Red" Russell.

"Music?" "Content?" "Form?" Does substance dictate format? Does internal structure shape the outer whole? Anything valid "alienates" first, and only by facing the "provocation" that this presents can one come to terms with getting paid a fortune for writing a load of old (cont'd page 37) - "Piss" Westwood.

INCENSED

I KNOW that you get letters about Queen every week (About two a month, actually - Mailman) but I was so incensed by W Jackson's letter that I just had to write in myself.

If W Jackson finds so much of Queen's music predictable it's obvious just how little of their music she knows. I suggest that she sits down and listens to any one of their eight albums and then she may be in the position to criticise them. Rachel (the number one

Queen fan), Pinner, Middlesex.
 •After that poor old W Jackson would only be in one position... lying on her back with a headache. But you fans of the ageing Queen fossil don't stop do you? Take this next one...

SILLY COW

I WOULD Like to inform the silly cow who calls herself Miss W Jackson that Queen fans do have very good taste. If she doesn't like hairy chests she should stick to the Smurfs and sucking her thumb. As for "legs and bums in leather tights"; it's the music you're supposed to listen to. But I must confess it's extremely difficult to ignore four sexy bods in leathers...

An annoyed Queen fan, Newport, Gwent.
 •I'll pass the message on. Promise.

MEMORIES

YES, THE king of rock is dead. Not Elvis, but Bon Scott, the lead singer of the most powerful heavy metal band in the world, AC / DC. Although he is deceased he shall live on in our memories and on our turntables.

Paul Johnson, Sunderland, Tyne and Wear.

•Yes. Very eloquent. A message that speaks for thousands like you. (Also the first one out of the hat).

OLDER

WHO WAS that looney who wrote that letter about well-known bands and artists? I personally don't think you have enough coverage about the top artists. When was the last time you did an article on Elton John, Paul McCartney or Cliff Richard? Or is it just that you are afraid to do that the best three stars in the rock business are all over 30?

Martin Shepherd (under 30), Ivybridge, Devon.

•Paul McCartney is 37, Elton John is 32 and Cliff Richard is 39. We'll give you the facts in our usual fearless manner... but until this lot do something other than get older why should we write any more about them?

FAB

I FEEL I ought to inform you about this fab album (What a giveaway - Mailman) I picked up at my local record store. It's got some really catchy tunes on it, some groovy harmonica playing (and another one - Mailman), and two of the lads write most of the songs. I'm surprised that I haven't seen anything on them in RECORD MIRROR, a paper usually quick off the mark to spot talent. Could you send one of your roving reporters round to interview them. They're call-



AFTER WAITING three years for Genesis to tour the country (Puts a new slant on the world evolution, doesn't it? - Intellectual Mailman) I find that they've decided to play small venues so that everyone can see them - with tickets kept to a moderate price.

Then I find, after queuing for what seemed like days, that I was turned away from the box office because some greedy people were buying up three times as many tickets as they needed so they could make a few quid flogging the extras ones. (Nice work if you can get it - Stan Flashman).

What I want to know is; just what do you have to do to see your favourite group perform live these days?

David Webster, Sildsen, West Yorkshire.

•At a guess, David, exactly what everyone else does. That is, read every music paper a week before it comes out, ring the fan club every day, and spend every waking hour hoping that Megasis will take a sudden liking for the Canal Arms, Sildsen, West Yorkshire. When the big moment arrives give up your job (or leave school), buy a sleeping bag and begin a pavement vigil that would put a Buddhist monk to shame. DON'T eat or drink as you may be forced to leave your place in the queue and DON'T let anybody know about your predicament or they may take sympathy on you and give you a ticket. When you see the 'sold out' sign - which you undoubtedly will - you have reached your own Nirvana and you will stop at nothing. Pillage, loot and burn until you amass a pirated fortune that will acquire you a lousy ticket for the back of the balcony behind the pillar. It will be a forgery, and you won't be able to make the gig anyway because it's your sister's birthday that day. Alternatively say to yourself: "The Skids are my favourite group," and you'll find tickets remarkably easy to come by.

ed the, er, er... just a minute... oh yeah, the Beatles. Good name, eh?

Len Johnson, Spondon, Derby.

•Yeah. Sooper. T'rifric. Swinging. Dodgy, even. What a pity your "wit" is as obvious as your namesakes' absence. And, incidentally, you must be nearly as much of a recluse as him to have missed our fab 'Beatles To Re-Form' scoop several months back!

BIG?

HOW COME we don't get the big bands over here? All we ever get is Slade, Darts, Max Boyce and Gerry Cott's Circus. Andy, St Auben, Jersey, Channel Islands. PS Do I get an LP token for being the most southerly person in the British Isles to read your paper?

•No income tax, cheap booze, cheap fags and free birth twigs... and you want a free album? Forget it. Anyway, I thought Slade were supposed to be good these days.

LOSER

TAUMATAWHAKATANGI
 HANGAKOAUUOTAMAT
 EATURIPUKAKAPIKI
 MAUNGAHORONUKUPO
 KAIWHENUAKITANATAH
 UMATAKOUATORONUKU
 KOMAMIKITURA.

Tracey Curzons, Whitmore Park, Coventry.

•LP winner, definitely. Last year's thing, definitely. How can you lose?

GRANNIES

CAN YOU imagine seven grannies sitting in chairs, one with a violin and all the

others with knitting or sewing? Suddenly on granny stands up and shouts: "Not enough too old!"

She puts on dark glasses and starts to sing. "You haven't got enough / 'cos you're much too old / It's a strain and a pain / I'll rolled into one (Two grannies sing: 'Knit, knit, knit, Sew, sew, sew, sew)

"You haven't got enough / 'Cos you're much too old / When you get out of your nightie / You feel - mighty cold' (Knit, knit, knit, sew, sew, sew, sew)

"Ain't it queer / You're not in the mood" / "Just 'cos your mummy / Thought it was - rude" (Repeat verse 1)

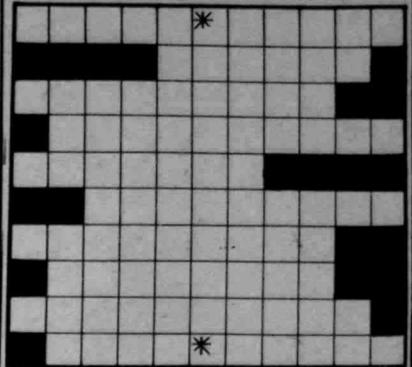
Reckon it'll make number one?

Alison Mowbray, Longlevens, Gloucester.
 •In whose chart?

WIN AN LP

The first correct solution to both puzzles that we pull out of a hat each week wins an LP token. Send your solutions to: Puzzles, Record Mirror, 40 Long Acre, London WC2.

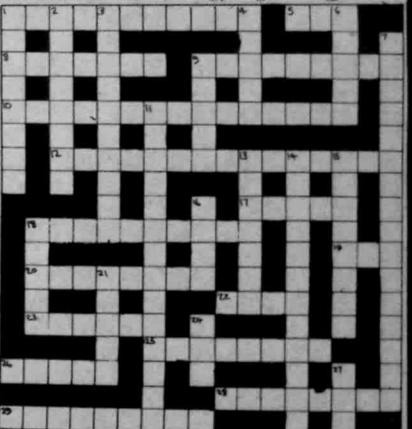
POPAGRAM



Solve the ten cryptic clues (mainly anagrams) and write the solutions across the puzzle so that the starred down column will spell out the name of a setting sun. Remember the clues aren't in the order of the puzzle. You have to decide what the correct order is.

That perturbed sod Shaw rides in the sky! (7)
 Some of those daff Kursal Fliers note that its provided by this preserve (4 6)
 Former world heavyweight champion changed colour before watching Emily (4 5)
 Wobbly sea legs lose a point and go for a long run (7)
 A wart stored on your hot legs has to be broken down before I'd consider you sexy (3 7)
 The crazy Magyar nun now has a complex (4 5)
 Though added, St Jader is up amongst the favourites of these HM boys (5 6)
 I know I'm crazy, but me, lob tax man out! It would spoil my image (5 3)
 Botanist re-assembles lichen love to make a bird singer (4 6)
 Hall a blooming limousine for Norman's proteges (4 6)

XWORD



ACROSS
 1 All Mod Cons follow up (7,4)
 5 Styx hit (4)
 8 He was transformed by David Bowie (3,4)
 9 Graham Parker LP (5,2,2)
 10 Group that Couldn't Get It Right. (6,5,4)
 12 What The Special's have done. (3,4,3,5)
 17 See 16 Down.
 18 1979, Blondie No 1 (6,4)
 19 Reversible Sleighy Dan LP (3)
 20 Boney M's mad monk (8)
 22 Jethro Tull where Living In The... (4)
 23 You'll never be alone with this schizophrenic (6)
 25 Soul group that asked Have You Seen Her? (3,5)
 26 He wouldn't let the show go on (5)
 28 They have just recorded a Song For Under The Floorboards (8)
 29 Recent Earth Wind and Fire single (4,3,2)

DOWN
 1 Three Minute Heroes (8)
 2 Group that have created a Reality Effect (8)
 3 Beach Boys classic (1,3,6)
 4 Group that spent Days in Europa (5)
 6 What Bob Dylan Found on the tracks (5)
 7 Stings answer to the GPO (7,2,1,6)
 9 He had 1969, hit with Games People Play (5)
 11 They told us not to Fear The Reaper (4,6,4)
 13 Faces LP (3,2,2)
 14 1978, Al Stewart LP (4,2,3,3)
 15 John Foxx first made his name with this group (8)
 16 & 17 Across. Kate Bush LP (4,5)
 18 Thin Lizzy's girl (5)
 21 Gabriel or Frampton (5)
 24 The Small Faces soldier (3)
 27 Elvis's was true (3)

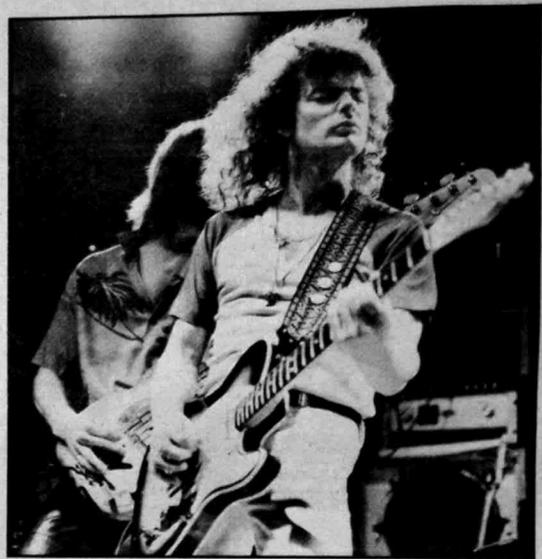
LAST WEEK'S WINNER: Adrian Loader of Sanderstead.

LAST WEEK'S SOLUTIONS:
 POP-A-GRAM: Elvis Presley; Motorhead; Madness; Beatles; Cornerstone. Thin Lizzy; Sad Cafe; Stieve Wonder; The Crack; Tourists. DOWN COLUMN: PRETENDERS.

XWORD
 ACROSS: 1 When You're Young, 6 Lodger, 8 Stage, 9 Inflammable, 11 LA, 13 Half As Nice, 15 Elton, 19 Animals, 23 Winwood, 24 Young, 25 Say When.
 DOWN: 1 Walking On The Moon, 2 End Of The Century, 3 Ragga For It Now, 4 Yes, 5 Nigel, 7 Ram Jam, 10 Lost, 12 Ape, 14 Cafe, 15 Diana, 16 Tina, 20 Mandy, 21 Smoke, 22 Ann.



MYLES GOODWYN (left), Brian Greenway.



MYLES GOODWYN

COMETASTE THE WINE

Another near - legendary ROBIN SMITH blunderview. APRIL WINE are the victims.

TREES. Small trees. BIG TREES. Average size trees. He even climbed a tree to find out where he was and all he could see was . . . trees.

As a kid, growing up in Nova Scotia (it's in Canada, dummies) April Wine's Myles Goodwyn was an adventurous little devil. He'd take his gun and go hunting, often getting so engrossed in trailing grizzlies that he'd lose his bearings. Fortunately he'd usually make it home in time for tea, with his face tear streaked and covered in scratches.

"Once I got so lost that all I could see was forest," he says. "To be so engulfed with nature is an overwhelming and frightening experience."

"I grew up surrounded by woodland and lakes, it was a paradise. Once I went hunting for a bear after my friend had killed its mate. I could hear the thing shuffling around in the undergrowth and that was frightening. I also tangled with a lynx. He was sitting right behind me and I didn't know he was there. When I turned round he got hit with the butt of my gun and he just ran off with a sore nose."

Myles came out of the jungle when guitars and amps beckoned. Originally, April Wine were just a bunch of college friends who'd get together on Friday nights. They've steadily progressed to being one of Canada and America's headlining rock attractions. And if their

appearance at Reading University is anything to go by then they'll pretty soon be laying Europe right open.

"I wish I had a good story to tell about the name April Wine, but there's no deep significance in it," says Myles. "It was chosen to get away from calling ourselves Iron Buffalo or something stupid like that. Back when we got started everybody was trying to be as meaningful as possible."

For a while April Wine were bogged down with a series of lousy recording deals. Once they signed to a company that wouldn't release any of their material because they didn't think it would reach the Top 40.

"We tried to buy ourselves out but they wouldn't let us," continues Myles. "We had to stay with them for four years and they never released anything. Pretty soon I had to learn that rock and roll is a business full of sharks."

Despite the setbacks, nothing could stop the steady fermentation of April Wine. 'Roller' really broke them in the States and they signed to Capitol, home of fellow Canadian stablemates Max Webster.

"You can be big in Canada and the rest of the world won't care," says Myles. "People think the place is just full of nice mountains and red-coated mounties. It's not taken very seriously musically."

"I suppose we were getting a bit lazy. We were doing very well in our home territory and making comfortable amounts of money. We thought we'd better stretch our wings a bit. Unlike Rush we didn't

go through the back door in the States. We went through the front door with our name firmly established."

Myles has the determined look in his eye of a mongoose intent on killing a juicy snake and it's kept him going through many ups and downs.

"I once made 50,000 dollars in one year," he says. "I just went crazy and spent it all in a couple of months. I went through so much that I needed help paying my taxes. If I hadn't got involved in this business then I'd probably look much healthier than I do now. The strains have shown in my face."

Myles lives what he describes as a fairly modest life. He has a reasonably-sized house but does allow himself the luxury of a collection of fast cars and enjoys motor racing. He's also married and doesn't like playing around on the road (shades of Sammy Hagar).

"When I was younger I used to go berserk on the road and I was screwing crazily. But you soon realise that 20 minutes or a night with somebody doesn't mean very much, a quick one has no lasting value. Nowadays I don't fool around. I've got too much self respect for that."

After Myles says goodbye to his wife, an April Wine tour can cost upwards of 70,000 dollars and the band's current British tour means they won't come away with much beer money.

"We'll have to pay for the tour out of royalties," says Myles. "So I hope we're going to sell a lot of albums. It's exciting performing in a new country but financially it's worrying."

April Wine aren't bringing their full stage show to Britain. In Canada and the States they've appeared on a specially built five platformed stage and their effects have included an 18 feet tall mechanical mad hatter that waved its arms in time with the music and a giant cannon that actually fired. They also purchased a big wheel from Pink Floyd that you can bounce light off.

Most of their stage gear is built by a French Canadian firm called Place De Arts and the band also use lead-less guitars — in other words the signal from the guitars is beamed into the speakers by radio instead of using a lead . . . I think.

"We don't use lasers and we have to be careful not to cramp our style with too many effects," says Myles. "The whole show is contrived so that we reach a series of peaks and lows. But we do it so well that it looks spontaneous."

April Wine's drummer is the shaven-headed Jerry Mercer. His roguish visage wouldn't be out of place in a film about 18th century swashbuckling pirates.

"I felt like a real refreshing change, so I thought I'd shave my head," he says. "It's amazing how stubble grows really quickly. To keep my head in trim it's best to shave it an hour before I go on."

Jerry once played a gig with his leg in plaster after being injured in a

game of ice hockey. "I couldn't use my hi-hat and I was encased from ankle to thigh," he says. "If I'm going out on tour these days I won't play any sport before we go. The cost of cancelling a tour is so damned expensive."

But back to Myles and more serious things. He isn't too happy about being labelled heavy metal for instance.

"That's a strange title to give us. I don't think we fit into that classic kind of mould, we're too varied. That's a title that's given to us by people who haven't listened properly. Listen carefully and you'll hear all the nuances in our style."

Myles is a Led Zeppelin devotee and during his early days their influence was heftily absorbed by him.

"That chemistry they had on the first album has never been beaten, it was a spark that could never be extinguished. But I reckon that Plant's voice isn't what it was, he hasn't got his great vocal range anymore."

It also transpires that Myles is a dedicated Anglophile. He's even gone as far as tracing the Goodwyn coat of arms.

"My ancestors came from Britain and apparently I have some Viking ancestry. I like Britain for its sense of heritage and dignity. But I also find it very cramped. Everywhere I go all I see are houses. You don't seem to have many green country places over here."

No green places eh? Send this kid a one way ticket to the Berkshire Downs.

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WHAT WOULD you do if you hadn't released an album in three years and didn't have a recording contract any more? Would you (a) forget it, (b) sign on the dot of (c) go on a world tour?

Osibisa chose the third alternative, since 1977 they've toured Eastern Europe, Hungary, Poland, the Middle East, the Lebanon, Syria, Australia, you name it, they were probably there. Their passports read like a travel agent's brochure... the Police may be the first group to broadcast the fact they are going where no group boldly went before but after listening to Osibisa's itinerary I wouldn't be surprised if they beat the blond ones to it.

"It's a challenge to play where no other group has been," leader Teddy Osei told me. "We're an international group you know, not just popular in England. It doesn't matter that some people don't understand the words. It's more the feeling behind our music — it makes people come alive."

But surely they must have been worried about the lack of interest shown by record companies; Wouldn't it have been better to have had a product to sell so their tour would have been more lucrative, more purpose to it?

"In a way, yes," he agreed. "But

there were a few things going on at the time. First we tried to renegotiate our contract with Bronze Records, and we spent some time waiting to see what would happen there. Then there was so much beginning to happen on the music scene we decided to cool it a bit to see what direction it would take. There were two very different factions taking off at once. Suddenly everybody wanted to dance, whether it was to disco or to punk. It was the first big change in the music scene for years and we wanted to see where we would fit in." He stopped and considered for a moment. "You see, we changed the sound in the early seventies. Before us, everything was very much influenced by the American scene, all laid back and relaxed. We introduced the feeling of life with drums and horns. It was quite an innovation for the time. So when this major change in direction occurred a few years back, we felt it was time for us to consider which way we were going to."

"We weren't selling out, but this new energy made us sit back and realise you have to change with the times. You've got to stretch yourself and come up with something new or else you become boring. I'm constantly listening to the radio, seeing what new sounds there are because it's important to us. Osibisa needs the singles buying public because

although we have loyal fans who will always buy our albums, they don't buy singles anymore. And we want to reach out and touch a new audience, a younger one. So I like to know what the kids are listening to."

Did he think the 2-Tone thing would have opened up a lot of receptive ears for Osibisa then?

"Definitely. A lot of people would have been afraid to listen to us before in case they were classed as disco lovers. Not now. But the Specials are the only band I like from that kind of music. They've done something original, whereas all the other groups — the Beat, Madness, the Selector, they've just jumped on the bandwagon. But the Specials are good, and I like them because you can hear what they're singing as well."

"Our new single, 'Pata Pata' is quite a change from our usual style," he went on. "It's a popular African song, not in our usual high life style. But we haven't sold out — we just couldn't treat a song we hadn't written in exactly the same way we would one of our own. But the feelings are still the same. We like to bring people together. For instance, we went to play in the middle east even though a war was raging. We did 10 nights and there wasn't any trouble at all, although we had to play separately to the Moslems and the Christians. I

like to think that they forget they were one or the other when we played to them."

Having spent a considerable time in the area, did he find Osibisa had been influenced musically by their culture? "Most of the music there derives from drumming anyway, which is why we are so popular," Teddy said.

One other area Osibisa have been getting into during their three-year absence has been production. They now own a company called Flying Elephant, which specialises in helping young African groups make demos and gain contracts.

"There's so many groups from West Africa who come to England and find it difficult, if not impossible, to get anyone to listen to them. We're searching for good musicians, so we can help them with a demo and maybe try to find them a good record company. We want to pass on our knowledge to younger people."

One such group is the Godfathers. "We followed that one right through, and now they have an album out on CBS International. Eventually we want to put people out

on our own label, but at the moment we don't want to rush things.

"There's so much around in Africa that could influence Europeans. England thinks it is the only nation to lead the way, but it's not true."

"In fact, we have a new policy now as far as releasing albums go. Previously we treated the entire world as one market. That was a mistake. Some things we'd like to record would be too African to go down well in England, and even then, what would be acceptable there might not be so for America. Also, a lot of our records weren't reaching Africa, and we want them to be more accessible there. After all, we are an African group."

"Now we are writing songs for different markets, so that eventually the albums we release in Africa will be different from the ones available in England. It may sound peculiar but if it means more people will listen to our music it is worth it. Sure, it's a strain channelling our music into different songs, but it keeps us on our toes."

An album is in the offing for Africa, but so far no albums deals have been signed with their English company, Pye. You'll have to catch them on their forthcoming tour to make up your own mind."

A piece of Pata-cake

DANIELA SOAVE investigates the come-back of OSIBISA, Africa's famous children.



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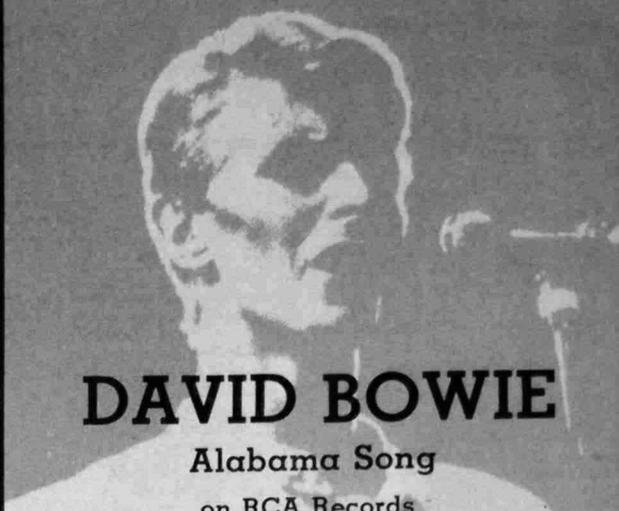
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MAGNUM LIVE
(A 2 Record Set) JET 175

SONGWORDS



DAVID BOWIE

Alabama Song

on RCA Records

Oh, show us the way to the next
whis-ky — bar,
Oh, don't ask why, oh, don't ask why,
For we must find the next whis-ky
bar,
For if we don't find the next whis-ky
bar,
I tell you we must die! I tell you we
must die!
I tell you, I tell you, I tell you we must
die!

Oh! moon—of A-la-ba—ma, we now—
must say goodbye,
We've lost—our good old mam—ma,
And must have whis-ky, oh, you know
why
Oh! moon—of A-la-ba—ma, we now—
must say goodbye,
We've lost—our good old mam—ma,
And must have whis-ky, oh, you know
why.

Oh, show us the way to the next pret-
ty girl,
Oh, don't ask why, oh, don't ask why,
For we must find the next pret-ty girl,
For if we don't find the next pret-ty
girl,
I tell you we must die! I tell you we
must die!
I tell you, I tell you, I tell you we must
die!

Oh! moon—of A-la-ba—ma, we now—
must say goodbye,
We've lost—our good mam—ma,
and must have girls, oh, you know
why
Oh! moon—of A-la-ba—ma, we now—
must say goodbye,
We've lost—our good old mam—ma,
and must have girls, oh, you know
why.

Oh, show us the way to the next litt-
le dol-lar,
Oh, don't ask why, oh, don't ask why,
For we must find the next litt-le dol-
lar,
For if we don't find the next litt-le
dol-lar,
I tell you we must die! I tell you we
must die!
I tell you, I tell you, I tell you we must
die!

Oh! moon—of A-la-ba—ma, we now—
must say goodbye,
We've lost—our good old mam—ma,
And must have dol-lars, oh, you know
why
Oh! Moon—of A-la-ba—ma, we now—
must say goodbye,
We've lost—our good old mam—ma,
And must have dol-lars, oh, you know
why.

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THE BEAT

Hands Off She's Mine

on Go Feet



I told my friend I checked for you -
He told me that he liked you too
But then I saw him kissing you
I could have died when he said
Hands off — she's mine, hands off
— she's mine
Hands off — she's mine, hands off
— she's mine
I wandered home and cried
Hands off — she's mine, hands off
— she's mine
Hands off — she's mine

I knew that this was real love
Always is when it comes mixed
with fear
I knew that I could wait
Although it might just take a thou-
sand years

Said hands off — she's mine
Hands off — she's mine, hands off
— she's mine
Until the end of time
Hands off — she's mine, hands off
— she's mine

Now we're going steady
Been together seven weeks
I chant down all those other guys
That we see on the street

When I say, hands off — she's
mine

Hands off — she's mine, hands off
— she's mine
It takes up all my time
Hands off — she's mine, hands off
— she's mine

Get your hands off me daughter
I tell you, get your hands off me
daughter
Come make fe tell ya

Said don't mess around on ya
Come make fe tell ya
Said I don't want fe ketch ya
Brrrrraaagh!

Funny how the best things
Never last more than a day
I thought she was my girlfriend
Till I heard that someone else was
saying

Hands off — she's mine, hands off
— she's mine
Hands off — she's mine, hands off
— she's mine

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Beat

The Beat Fan Club,
20/21 Music,
19 Radnor Road,
Hansworth,
Birmingham 20

ROAD SHOWS

GET HAPPY (PLEASE)

ELVIS COSTELLO
Margate Winter Gardens.

Elvis Costello, out on a limb — be it intentionally or unintentionally — almost as long as he's been around.

And on this new tour — which must put him line for the rock equivalent of the MBE for its "terrain breaking ambition" — that means he's the same old Elvis. Hard hitting, uncompromising, technically perfect, powerful and...ultimately unfulfilling.

Elvis Costello live is the creature burning up with his own often brilliant talent. So brilliant in fact that it often becomes a barrage, one that eventually stops the audience in its tracks.

Sad, but true, as the 'Get Happy' tour (the first outside major venues, standing gigs only, bringing rock to your town, etc etc) should be the tour that puts him — with added bonus of a superb album — way up on top of the tree. Margate may be early in the tour. Margate, off-season, may not be typical. But it seemed to prove that Elvis Costello on the boards isn't the conquering lion that inhabits a recording studio.

It's often very hard to work out exactly how Elvis sees himself on stage. He's strangely unanimated, yet the beads of sweat fly off his forehead almost as if they've been spat from inside his head. Inside the dance band chic clothing — red jacket, black trousers, black shirt — there's a real dancer, a real mover, trying to get out.

Yet he clings to his guitar, chops out a sparse rhythm inside the wall of sound, and delivers the venom with scarcely a look around.

Producing the goods, remaining tightly in control and then...what?

You could be watching a dance with an adder. Puffed taut and ready to destroy he's fascinating. Daring you to relax, waiting to move in for the kill.

In the end it doesn't happen, and that's a disappointment.



ELVIS COSTELLO: out on a limb.

Almost as if the songs are too good (or whichever way you choose to say that) the challenge becomes too great. For every triumph on stage — and the unexpected low-key inclusion of 'Just Don't Know What To Do With Myself', all quiet and mournful, was one of them — there that don't quite come off.

But that power, and the pace of a packed hour-long set, keep the audience there. Riveted if not ecstatic, anxious to reward if not exactly throwing themselves at the stage.

Costello simply won't deliver that way, one reason why he follows a very hard road. And on the well-off-the-beaten-track tour as this is, he's going to find just how well the rest of the country is keeping up.

The curt acknowledgements give way to a conclusion, a razor cut through the preceding hour. Three songs, deservedly, become the encore. First, a truly impressive working of 'Can't Stand Up For Falling Down,' convincing us for once and all just how good the song is, and just how little justice it's really been done on the current Fab 40 single. On the live version there's a return of that tantalising glimpse of Elvis Costello really getting happy, wringing through two decades of fine music and squeezing out his own. By rights it should happen more often; on tour it rarely seems to.

Second, as expected, 'Oliver's Army', with Elvis back in his shell, clipping the song down before it ever takes off. And third, good enough for most, is the very old and the very lovely 'Pump It Up'. Here Elvis faces the sea of dancers head on, his own arm gawkishly raised and pointing, his own expression slightly quizzical.

It's well known, it's easy and a fair enough end to the evening, but perhaps he wishes that reaction had happened earlier on?

Even Elvis Costello, up on stage, finds it difficult to get happy just by thinking about it. Down in the audience, and really trying, it's more than twice that hard. JOHN SHEARLAW

Pic by Gus Stewart.



SINGLE OUT NOW

DOUBLE 'A' SIDE

LET'S DO
ROCK STEADY

RUDER THAN
YOU

CURRENTLY ON TOUR WITH THE SELECTER

CHS
TT9

THE BODYSNATCHERS



2
TONE
RECORDS

POST-OP PETTY DOING FINE

TOM PETTY AND THE HEARTBREAKERS
Birmingham Odeon

FOR a recent tonsillectomy victim, Tom's shouting as well as singing voice was in sublimely A-One order: "Ah'm not on drugs or anything," he grinned knowingly at the first audience of his tour, "Ah just figure we're gonna be heah ah long taam tonight!"

Cool, pure southern cool, a quality cleverly enough controlled to have provided America with her finest hand-sliced star of the late seventies. What's more, especially by Stateside standards the image is hardly contrived, since it's supported musically to the Nth degree, particularly on slower, soulful numbers like 'Fooled Again (I Don't Like It)', a masterpiece of tasteful restraint.

For openers, however, there's 'Shadow Of A Doubt', a more archetypal Petty tune coloured by three decades of influences, the main one being country. Elsewhere, the bias is alternately tilted towards R&B, sixties pop, early Stones and even mid-period Dylan, particularly in Benmont Tench's spiralling keyboard figures.

In fact, the band would be hard-pressed to plead originality, but they cover their tracks pretty well. 'Anything That's Rock 'n' Roll'? A great piece of

self-description, with the Heartbreakers' brand a joy to behold.

Visually, there's been a mellowing down; Petty no longer living up to the braggadocio persona of last time round and concentrating on professionalism. 'Even The Losers', 'I Need To Know' and a fairly even selection of other stuff from all three albums were reproduced note-perfect and it wasn't until the more familiar 'American Girl' and 'Refugee' that they started to relax and really look as if they were enjoying themselves.

'Breakdown' had him acting out the part following a drawing, dry-humoured intro to 'Listen To Her Heart' while guitarist Mike Campbell delivered some stunning solos, notably on an extended interpretation of the Isley Brothers' 'Shout'.

'Too Much Ain't Enough' was another gem, before the band delved into the past for some numbers more usually associated with characters as diverse as Lulu, Bobby Fuller and the Dave Clark Five. Just like he was into Motown before Costello knew a shake from a Tango, Petty's recorded version of 'I Fought The Law' predated that of The Clash by a good few months.

The latter, in fact, was the umpteenth encore at the end of a set whose length fulfilled the earlier semi-stoned promise. Too Much ain't enough? Without a shadow of a doubt! MIKE NICHOLLS



TOM PETTY

SAXON
Marquee, London

WHEN they are recording, Saxon like to take their entire backline into the studio so that they can get a good feel of the sound they're making.

When they're on stage the audience gets a very good feel of the sound. It's the right word. It's the sort of sound that is almost tangible. It covers you, it can almost be grasped in huge pieces. On a good night you want to take it in your hands and tuck bits of it into your pockets to take home and unleash in your living room.

The Marquee was a good night. Great solid chunks of heavy metal were carved out and welded together by this five piece band and then despatched into the audience.

Loud? Of course they were loud. Who ever heard of a good rock band that was both good and quiet? But this was a special kind of loud. Crisp, clear, no distortion, no white noise, no black noise — they may just have invented a new type: red noise. As red as blood, as red as the metallic paint job on the fuel tank of a Triumph Bonneville.

At the Marquee Saxon reaffirmed their bid to be the next great bikers band, following in the tyre marks of Motorhead. But whereas Lemmy and his boys are all grease and gore, over-revving to the ton, Saxon drive a clean, mean machine — the engine note is pure, all the power is used.

These days Saxon are splitting their set between their first and second album. The first one was good but the second one is great. You'll agree when you hear it later this month. 'Motorcycle Man' is a destroyer and 'Wheels Of Steel' is a chrome plated classic.

'Stallions Of The Highway' from the first album is still their anthem and received the stomping reception it always deserves at the Marquee.

Saxon have been going in this format for 18 months. They've known some lean times but now the feeling is right. On this kind of form Saxon will be getting bigger and bigger in a very short time. BRIAN HARRIGAN

U2
National Stadium, Dublin

PLAYING THE major venue in your home town when you've yet to sign internationally could be presumed a recklessly self-confident venture. Furthermore U2 are playing in a city whose less informed fans have notoriously depended on the seal of approval from UK media like Top Of The Pops. It could have been a disaster, it wasn't.

A thousand arrived and were persuaded of U2's calibre that the band are no longer just club contenders. U2 entered the hall and made it their own. I could be scrupulous in my criticism. The sound was over bassy, Bono's gestures sometimes were dissipated in the less compressed setting and the road crew's audience treatment was erratically inexperienced, though hardly dangerous. But then I've seen U2 at least 40 times; I'm bound to be demanding.

What's indisputable is that U2 are the leading edge of a second generation of Irish rock that hasn't yet crossed the sea to the UK. They are a unique, yet uncontrived amalgam of ancient and modern. Adam Clayton's bass lines may be suitably off-centre, but are traditional, if fashionably disgraced, notions of lead guitar.

For purely musical map reading purposes — I am not so foolish as to yet make comparisons of stature — think of the Jam,

merged with Frith and Gabriel and you're in the vicinity. Then U2 are so much their own band as to defy description in so sparse a report.

So U2 saw the stuka dive to a set that includes what could be a self-descriptive encore, 'The Electric Company' and their Irish singles 'Out Of Control' and 'Another Day'. Theirs is a music of boundless outstretching and even foolhardy exhilaration. It is not for premature cynics. When they re-enter Britain, it will be instructive to find how many romantics remain. BILL GRAHAM

THROBBING GRISTLE
Leeds Fan Club

NOISE. IN the eighties everyone will be Numanoid for a period — to be electronic — to be modern but not mod — to be dated is to be unfortunate.

Whirr. Throbbing Gristle turned on the tools of their chosen (?) profession for roughly an hour. For about 60 minutes I was bored. To play rock 'n' roll or to experiment... with noise — noise loud enough to literally make my legs tingle with the sheer volume. White noise!

Outdated Moroder riffs (an insult to the audiences' intelligence), waves of overpowering feedback, excruciatingly painful slabs of electronic nonsense. Throb. An asylum of unreality.

I'm not defending the necessity to play standard rock 'n' roll, but if drastic changes are going to take

place, you've got to be ready for the consequences. Four years after the event is no use to anyone. JOHN LEE

AFTER THE FIRE / THE HITMEN

who attended this gig in Leicester Square wearing fancy dress on Thursday, the reward was a limited edition After The Fire single. For those who didn't it was seeing the

Gummidge, whilst standing a Stratocaster away to the left was a Jimi Hendrix effigy. The evening promised to be interesting whether the bands were good or not.

below standard. Opening with their new single, 'She's All Mine', they gave a very lively performance which illustrated that they will soon need a support band themselves. Their

dist Stan Shaw, see them while you can.

When After The Fire came on stage it initially looked like a new band. Andrew Piercy had ob-

sion. Much of the ensuing material was taken from the new album due out in April. Piercy, resplendent in a blue and red Gary Numan outfit, enjoyed himself immensely as they

'High Fashion' and the most immediate of all 'Starlight!' Replacement drummer Mick Brothwood filled in well whilst Memory Banks dragged yet more from his

GRAHAM STEVENS

THE SOLOS
Apollo, Glasgow

MY FIRST encounter with

onstage at a well meaning anti-Nazi bash. Fallguys to a man they were being pelted with missiles as I left in disgust to get the bus home.

mittedly brief hearing — was thankfully remedied with their splendid debut single 'Talking Pictures'.

Now I've had the opportunity to sample the collective works of The Solos, the single seems to mirror most of what they seem to offer.

In short, a musical make-up of style and inventiveness, which is so immediately apparent, visions of a handful of hopeful and frustrated musicians trudging around hole-in-the-wall excuses for venues is hard to imagine.

Even in a support slot, as soon The Solos take the stage their carefully measured arrogance hits you. If this is something they have in fact perfected from plodding around those venues, it's pay off time.

The most appetising factor of The Solos' work is the class — there's no other word for it — of Freddie King's outstanding vocals.

So, if you're looking for a bit more than another selection of souped up, suburban speed freaks, try The Solos. BILLY SLOAN

DEXY'S MIDNIGHT RUNNERS
Top Rank, Birmingham

THE SOUND of muzak fades, the audience clap and cheer on cue. There is a surge to the stage by a mass of mohairs, black and whites, parkas, skins and schoolkids. You name it, it was here.

All for a band who play black American soul in the style of the sixties white boy soul outfits like Georgie Fame's Blue Flames, the Zoot Money Big Roll Band and Cliff Bennett's Rebel Rousers.

They produce a big fat brassy sound, driving hard and full of confidence, best exemplified on 'Dance Stance'. Done live, you miss the lyrics which are a potted history of famous Irish people (Oscar Wilde, Edna O'Brien, Brendan Behan) but the song picked up points on the high level for the emotion and feeling put into it.

Unfortunately, no overall consistency in the set was apparent. On numbers like 'In The Midnight Hour' there was an absence of anything resembling creativity. It was just another rehash of an old favourite. At an even lower level was 'Respect', which was the fault of monotonous pre-song raps and the complete lack of punch.

There were cracks in the set, not even the band could deny that, but they did manage to establish some kind of rapport with the audience. All it took was 10 seconds of 'Hold On I'm Coming' and faith was restored.

It wasn't the best set

I've seen them do by far, but they managed to rescue an otherwise disastrous evening in the closing moments. PETE ESCREET

MADNESS
Club 57, New York

AFTER BEING regaled with tales of how electric the previous night's show had been, a merely proficient set by Madness was disappointing.

They were good, too, but throughout the show friends who'd been at the one-time Polish Dance and Union Hall the night before kept coming over to tell me how much better they'd been. How the room had taken on a pulse as maddeningly deliberate as Madness's own.

I'm left, alas, with reporting on a show that had all the right elements but that never reached much of an excitement level. They were their usual dancing, jumping selves. The basic ska rhythms were punctuated with occasional rock and roll songs and vocalist Graham McPherson and saxman Lee Thompson had their counterpointing leads perfectly matched.

They played most of 'One Step Beyond' and fed my own partiality to 'My Girl', 'In The Middle Of The Night' and 'Tarzan's Nuts' quite sufficiently. And had much of the crowd bobbing along with them (and, naturally, cheering by set's end even if the response had only been lukewarm earlier).

I can't even tell you precisely what was missing. Maybe they themselves were intimidated by how good they'd been the night before. I'm sorry I wasn't there. IRA MAYER

THE SUGARHILL GANG
The Venue, London

WHEN A one-hit band hits town for the first time, especially a one-hit disco band, it's wise to expect the worst.

The Sugarhill Gang turned out to be a collective noun for the whole band, and for some 30 minutes it was all backing and no lead. Meaning: the three jocks you got to know so well on record were nowhere to be seen.

Hence some very ordinary jamming from the other boys, simply backing music that didn't get us anywhere. Far from whipping up expectancy, it dampened the evening considerably, I thought, although the paying patrons seemed pleased enough when Wonder Mike, Master G and Big Hank finally appeared.

Well, they were for real, I'll say that for them; they can rap to the beat like good 'uns, but still there was that undue emphasis on the boys in the band, so that the trio would do a tune, then depart to allow one of the others an unnecessary solo. Another vocalist offered an average version of Bobby Caldwell's much-ignored soul great, 'What You Won't Do For Love', but the real interest was only there each time the good guys returned, to talk their way through 'Sugarhill Groove' and 'Rapper's Reprise' (Jam Jam), both from the new and first album.

Eventually, of course, came the longer-than-long version of the one everyone wanted, 'Rapper's Delight', in all fairness more exhilarating yet than on record. Then the rhythm really did jump up to the rhythm of the boogie da beat. PAUL SEXTON

BOB BROWNED

OFF

Bob has an impossibly schizophrenic task, simultaneously trying to uplift the true fans and reason with the disrupters. He alternately threatened and cajoled the

minority who invaded the front stage area and fought with the security staff. It was less than the triumph the Rats deserved, gatecrashers had spoilt the party.

There have been and will be many more violent concerts and anyone in the middle

and its accompanying legal battles has inspired so much controversy and headline space in Ireland that any trouble was unwelcome. Next morning the concert was the leading topic on the Irish radio news.

characters wouldn't for them. They couldn't relax and enjoy the task in hand.

The basic elements were certainly there. As a live band The Boomtown Rats are among the elite and throughout they played with an aggressive and road

hardened precision with auxiliary saxist Dave McHale particularly noteworthy, although it was the recently married Pete Bricquette who got the girl's screams. 'Wind Chill Factor Minus Zero' was an

beginning.

But there was too much pressure for the Rats to get the unconditional surrender they desired and it was saddening to see Geldof give his all and be so abused by a minority. The Boomtown Rats won a bruising battle on

weeks in Ireland may turn out to be a water shed in their experience. I only hope they can organise a more hospitable welcome next time. When and if that happens. BILL GRAHAM

WORTHWHILE DISTRACTION

WILD HORSES Marquee, London

THE LAST GIG Wild Horses played in town, you couldn't move for celebrities. Phil Lynott, Trevor Rabin and Michael Schenker all materialised on stage, and sundry members of Manchester United were sighted among the punters.

This time, at the first of three successive nights inside the Marquee, once again "spot the famous faces" addicts had a field day. Lynott, Scott Gorham and Roy Harper all put in appearances, but the night solely belonged to the four hard-drivin' rock 'n' rollers up under the glare of the hot lights. The Horses' 80-minute set was so tight that I half-expected their collective slugs to split at the seams. I can also report that the tag of "Thin Lizzy reserves" which has cruelly dogged them for the past 18 months, was buried forever. They are now a first division outfit in their own right.

What impressed me most was the confident way they tackled a variety of difficult styles, whether it was clapping reggae (as on 'The Stash') roustabout R&B (witnessed with the Spencer Davis influenced 'You Were The One'), tribal Indian rhythms of the Red King ('Reservation') or deaf & destruction rockers (for example 'Sweet Girl'). The twin blade guitars of Brian Robertson and Neil Carter gelled beautifully with the generous beat provided by Jimmy Bain on bass and drummer Clive Edwards.

However the killer touches were saved for the catchy, yet volatile metal-pop of numbers such as 'Face Down', 'Criminal Tendencies', and 'No Strings Attached' — all songs which bounced along with real spirit and were loaded with naggingly insistent hook-lines.

The evening closed with an old-fashioned crowd-pleaser, as for the second encore the band dusted down Sam Cooke's classic 'Saturday Night' with Mr Gorham turning up to provide extra guitar back-up. It was a fitting piece of street-blues with which to end a great club gig.

Wild Horses? Yeah, and these stallions have the hallmark of class stamped all the way through their hindquarters, just where it ought to be! MALCOLM DOME

THE MEMBERS / CLIMAX BLUES BAND Bristol University

The biggest problem with this gig was remembering where you were. The Rag Ball has events on five floors, and I'm sure some people spent the entire evening negotiating stairs and queuing for bars and bogs. Having located the right place and right time for the band you want to hear, to actually see them takes a human faculty.

All the above is an excuse for why I only got to



DISTRACTIONS' Adrian Wright

Pic by Steve Richards

THE DISTRACTIONS Rock Garden, London

IF YOU'VE always had a soft spot for the Flamin' Groovies but get miffed 'cos they hardly ever tour, transfer that affection for the Distractions forthwith.

They've been chugging along for about three years now and despite occasional outbursts of good press still have to resort to playing tarted up fall-out shelters whenever this end of the M1. It would be OK if the house PA wasn't so shol, but then tolerating the appalling noise that characterised the first few minutes is part of the appeal of The Distractions.

Like The Groovies, they always manage to shamble through the set in the end, finishing at a peak which makes earlier grievances quite forgettable.

Guitarist Adrian Wright might have more hair than Cyril Jordan, but his mirrored shades are a great spot to stageiness, even if the latter is mainly monopolised by Mike Finney.

Dressed in a white summer jacket and black shoes, he still looks one of the more unlikely vocalists around, but his voice and presence are a unique part of the band's personality. With t'other guitarist, Steve Perrin, he writes most of the songs, the majority of which are familiar to these ears and sound better all the time.

'Paracetamol Paralysis' is dedicated to one of the Island Press officers who is out 'watching The Jags' while 'Waiting For Lorraine' was one of about six tunes that would make ideal chart material.

'It Doesn't Bother Me' was actually a single, but one which got lost in the Xmas rush to all but the group's dedicated following. The latter were responsible for such encores as Eden Kane's 'Boy Cry', a number ideally suiting their obsession with broken hearts, unrequited love and other related timeless topics.

Yes, timeless is the word that best sums up The Distractions, but you can be sure their time will come — in the summer when the album is released. MIKE NICHOLLS

hear four bands, and see three of them. Local outfit the ATs, usually impressive, played a real foot-stomper of a set, a warm-up with a flame-thrower.

The Climax Blues Band

were riveting blues-rock at its best, a flawless demonstration of how-to play, which is sometimes anonymous, only rescued by distinctive vocals.

Roger Chapman (plus backing band of hardened

pro musicians, unidentified), bears a remarkable resemblance to Joe Cocker these days, but the magic voice is still in fine form, weaving in and out of the songs; he obviously enjoys every minute of it.

In contrast, the Members' enjoyment is less obvious; their angry-young-men stance leaves little room for fun. Clinging to punk ethics, their force and aggressiveness dominates, about as subtle as a kick in the teeth; and as such, the set seems to have taken over, gelled into a set piece, music by numbers. It sounds like they've done it too often; an outlook either too professional or too commercial, and it shows, and it falls slightly flat. Granted, there are some marvellous moments in the instrumental elaborations (frills, to you) which explain why they're a headline band; but it needs a lot more before it's something that everyone remembers. FRED WILLIAMS

THE INMATES Bottom Line, New York

KICKING off the show was Chicago-style bluesman Eddie Kirkland, a guitarist and singer of the Muddy Waters variety, a gymnastic entertainer of the Bo Diddley ilk.

Kirkland uses a rock rhythm section and branches out further than the blues. He's developing a considerable following, too, playing the city as everybody's favourite opening act and headlining frequently at a blues oriented club named Tramps.

The pairing with the Inmates, musically and otherwise, was perfect.

The critical and radio excitement generated by the Inmates' 'First Offence' album may have worked against them in their New York debut.

The air of excitement and anticipation that preceded them was tough to live up to, and while the band played well enough, their second set opening night (admittedly before less than half a house, making it tough to generate momentum) left an impression more of competency than of allure. The band made no pretence of breaking new territory. Almost every song was introduced as, "This one's off our album" (with nothing more noted), and even their original numbers were strict recreations of traditional rhythm and blues and rockabilly.

Trouble was, that without the Rumour horns that are on the album, the songs lacked punch. Nor was the rhythm section quite strong enough to imprint the new wave energy one came expecting. Bill Hurley's lead vocals were sure and strong on such favourites as 'Jealousy' and 'The Walk', but iridescent red tuxedo jacket and all, he wasn't

sufficiently dynamic to carry the entire show.

A few brave souls were dancing by the bar — mostly the girlfriends of The Babys, who'd dropped by following their set opening — for Styx at Madison Square Garden that night. But the Bottom Line isn't a dance club and this was definitely music for dancing. Next time, bring on the horns and clear away the tables. IRA MAYER

THE CHARLIE PARKAS/THE SMIRKS Strathclyde University, Glasgow.

BILLED as 'The March Of The Slobos Tour', the duty roster was shared by The Smirks, and languishing under the guise of The Charlie Parkas, assorted Albertos.

The Smirks' palatable pop didn't particularly excite me.

They've a sound built on the remnants of a dozen better pop combinations I can think of, and I found nothing I'd have rushed round to my local vinyl em-

porium to investigate further.

As the tour name suggests, this was the Albertos' Mod phase. The band, all pork pie hats and sickly grins, launch into a loose R&B opening instrumental taster — like something from the discoloured sequence in one of those gruesome Carnaby Street-Swinging Sixties movies.

CP Lee dressed as a cowpoke — I think that was supposed to be some kind of hidden humorous irony — dived headlong into Secret Affair's 'Hush Your Mouth mah Pretty Baby, 1980's Gonna make 1984 Seem Like 1967'.

Two verses later the joke's already wearing thin.

Next is The Lambrettas 'Ruby Don't Take Your Love To Town', The Police's 'Can't Stand Losing The Billy Goat Boogie' and a meaningless rearguard of 'I'm A Believer' with their deliberate camouflage techniques a necessity.

The compulsory 'teach yourself Rasta' segment, with a reggae version of the Robin Hood theme lost any effect it had after three lines. But what did make me laugh though

was when I heard they'd the nerve to put it out as a single. And they still sit and wonder why they can't sell records!

However I did get to see their great drummer again — the guy who looks as if he'd been a frog until he was kissed by a passing dashing prince. He's got a great face and very individual technique.

And the only other occasion my lips cracked into a smile was on the all too short John Cooper Clarke routine.

With a set almost entirely made up of tepid cover versions, the Albertos went some way towards confirming my suspicions that they could be quite a reasonable 'straight' rock band if they wrote some 'straight' rock songs. But their own enjoyment level would plummet and can any band who so obviously enjoy themselves more than their audiences expect any large degree of commercial success.

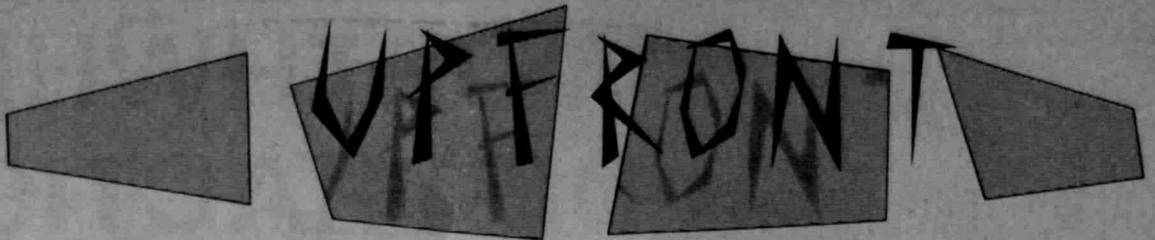
I frequently felt like an intruder to a party in someone's front room — a party to which I hadn't been extended an invitation. BILLY SLOAN

SWORD PLAY AND HI-FI?

In the March issue of HiFi for Pleasure 4 top decks fight it out — Ariston, Audio-Linear, Pioneer and Technics — find out which one wins and which one gets the chop.

In-depth reviews on TEAC/Grundig. How to get better bass. Plus ideas on storing records, pages of record reviews and lots more.

March issue of HiFi for Pleasure ON SALE NOW



Compiled by SUSANNE GARRETT and KATHY RYAN

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

THURSDAY MARCH 6

- ABERDEEN, College of Commerce, Sore Throat
- ATY, Kyle Bar (62967), Feed The Enemy
- BIRMINGHAM, Golden Eagle (021 643 5403), Airpops
- BIRMINGHAM, Odeon (021 643 6101), April Wine
- BIRMINGHAM, University (021 472 1541) Low 2
- BLACKPOOL, Norbreck Castle, (52341) The Teenbeats / Touch
- BOLTON, Swan Hotel (27921), Wifler
- BRADFORD, Bradford College (3846), Vax / Counterdance / Joe New
- BRADFORD, Princeville (578645), Anniversary
- BRIDLINGTON, Youth Centre, Powder
- BRISTOL, Turntable (23306), The Mo-Dettes
- CHESTERFIELD, Technical College, Spasms (Lunchtime)
- CHESTER, Festival Theatre (85333), Fiddlers Dram
- CHORLEY, Joiners Arms, Market Street (70611), Performance
- CLEETHROPES, Shakers, Grant Street, Detroit Emeralds
- COLERAINE, University of Ulster (4141) Dexy's Midnight Runners / The Nips
- COVENTRY, Locarno (24570), Orchestral Manoeuvres In The Dark / Baccaxz
- COVENTRY, Warwick University (27406), Blast Furnaces Revenge
- DERBY, Kings Hall (31111), Stiff Little Fingers / Another Pretty Face
- DUNSTABLE, Queensway Hall (603326), Nazareth / Saxon
- EDINBURGH, University (031 667 9214), Mowgli And The Donats
- GOSPORT, John Peel (281893), Lip Moves
- GOSPORT, White Swan (84338), Wild Graffiti
- HIGH WYCOMBE, Nags Head

- (21758), Johnny Mars 7th Sun / HUDDERSFIELD, Coach House (20930), Superstud
- ILFORD, Cranston (01 554 8659), Blitz
- KINGSTON, Polytechnic (01 549 4690), Richard Strange
- KIRKCALDY, Dutch Mill (67512), Jim Willie And Mafie
- KIRKLEIGH, Country Club (Egglestonville 78093), Headline
- LEEDS, Florist Stone (49384), The Planets
- LEEDS, Polytechnic (30171), The Smirks / Charlie Parkas (March of the Slobes)
- LINCOLN, Drill Hall (24393), Elvis Costello And The Attractions
- LIVERPOOL, Eric's (051 236 8301), Eddie And The Hot Rods
- LONDON, Bridge House, Canning Town (01 478 2889), Filthy McNasty
- LONDON, Clarendon Hotel, Hamersmith Broadway (01 286 8090), UB4 / Weapons of Peace
- LONDON, The Crickets, Kennington (01 735 3059), Southside
- LONDON, Torrington, North Finchley (01 445 4710), Morrissey / Mullen Band
- LONDON, Trafalgar, Shepherds Bush (01 749 5005), Speedball / Billy Secret
- LONDON, Trashed, Woolwich (01 855 3071), The Wurzels / Katy Heath
- LONDON, The Venue, Victoria (01 834 5500), Spoonch
- LONDON, Windsor Castle, Harrow Road (01 286 8403), Legend
- LUTON, The Cotters (590599), Decoy
- MANCHESTER, Apollo, Ardwick (061 273 112), Rainbow
- MANCHESTER, Band On The Wall (061 832 6625), Michael Garrick Quartet / Norma Winstone
- MANCHESTER, Golden Garter (061 437 7614), The Drifters
- MANCHESTER, College of Higher Education, Hathersage Road (061 225 8054), The Passage / Crispy Ambulance
- MANCHESTER, Portland (061 228 3400), The Images
- NEWARK, Vine Hotel, Mayhem
- NEWCASTLE UPON TYNE, City Hall (20007), Ian Gillan / The Broughtons
- NORTHFLEET, Red Lion (Grave-

HEAVY METAL tax - exile style re-emerges this week in the shape of NAZARETH, back from recording their latest album 'Malice In Wonderland' in the Bahamas, kicking-off a nine - dater at Dunstable Queensway hall (Thursday), followed by Newcastle Upon Tyne Mayfair (Friday), Glasgow Apollo (Saturday), Edinburgh Odeon (Sunday), and Wolverhampton Civic Hall (Wednesday).

JUDAS PRIEST, complete with new drummer Mike Holland who replaces Les Binks, climb on the bandwagon at Bristol Colston Hall (Sunday), with more dates at Manchester Apollo (Monday), Sheffield City Hall (Tuesday and Wednesday). HM new - wavers Iron Maiden support on all dates.

Much more from STIFF LITTLE FINGERS, and the perennial ELVIS COSTELLO AND THE ATTRACTIONS... and from THE PHOTOS, shooting around the club 'n college circuit; Sheffield Limit (Thursday), Stafford North Staffs Polytechnic (Friday), Nottingham University (Saturday), Leicester Polytechnic (Sunday), and London Marquee, (Wednesday), with a forthcoming 'Old Grey Whistle Test' appearance also fixed. Check out the best of the rest, but don't forget to ring before you go!

- LONDON, Star and Garter, Deptford (01 858 5694), Nothin Fancy
- LONDON, Torrington, North Finchley (01 445 4710), Morrissey / Mullen Band
- LONDON, Trafalgar, Shepherds Bush (01 749 5005), Speedball / Billy Secret
- LONDON, Trashed, Woolwich (01 855 3071), The Wurzels / Katy Heath
- LONDON, The Venue, Victoria (01 834 5500), Spoonch
- LONDON, Windsor Castle, Harrow Road (01 286 8403), Legend
- LUTON, The Cotters (590599), Decoy
- MANCHESTER, Apollo, Ardwick (061 273 112), Rainbow
- MANCHESTER, Band On The Wall (061 832 6625), Michael Garrick Quartet / Norma Winstone
- MANCHESTER, Golden Garter (061 437 7614), The Drifters
- MANCHESTER, College of Higher Education, Hathersage Road (061 225 8054), The Passage / Crispy Ambulance
- MANCHESTER, Portland (061 228 3400), The Images
- NEWARK, Vine Hotel, Mayhem
- NEWCASTLE UPON TYNE, City Hall (20007), Ian Gillan / The Broughtons
- NORTHFLEET, Red Lion (Grave-

- send 66127), Cracked Mirror
- NORWICH, Cromwells (612909), Slide / The Drill
- NORWICH, Manor House (46846), Zoro
- PERTH, The Plough (22251), Those French Girls
- PETERBOROUGH, The Fleet, Old Fletton, Glischool / Easyprey
- PETERLEE, Youth Centre, Monoclonic
- PORTSMOUTH, Guildhall (24355), Selector / Body Snatchers
- PORT TALBOT, Troubadour (77968), & Psychodelic Furs
- PURFLEET, Circus Tavern (4001), Mary Wilson
- READING, Monday Club, Fox and Hounds, Caversham (481637), Liquid Stone
- SHEFFIELD, Limit Club (708940), The Photos
- SOUTHAMPTON, Crown Inn, Eastleigh (813227), Program
- STOKE GABRIEL, Castle Hotel (25), Down River
- SWANSEA, Circles (54131), Cockney Rejects / Kids Next Door
- WATFORD, Baillys (39848), Showaddywaddy
- WOLVERHAMPTON, Polytechnic (28221), The Solos
- WORTHING, Balmoral (38232), Mandraks II

FRIDAY MARCH 7

- BASILDON, Double Six (20140), Basille
- BELFAST, The Cheaters
- BIRMINGHAM, Golden Eagle (021 643 5403), The Lambrettas
- BIRMINGHAM, Mercat Cross (021 622 3281), No Faith
- BIRMINGHAM, Odeon (021 643 6101), April Wine / Sledgehammer / Angel Witch
- BLACKPOOL, Norbreck (52341), The Donkeys
- BLACKPOOL, Technical College (56531), The Fits / The Membranes
- BRADFORD, Palm Cove, The Solos
- BRENTWOOD, Hermit (217084), Badly
- BRIGHTON, The Crypt, No Exit
- BRISTOL, University (01 25895), Selector / Body Snatchers
- CARDIFF, Top Rank Gardens (20181), Peter Gabriel / Random Hold
- CHELMSFORD, Chancellor Hall (65549), Trimmer And Jenkins / Landscape
- CHORLEY, Joiners Arms, Market Street (70611), The Images
- CROYDON, Technical College (01 890 0414), Bloodshot
- DERBY, College of High Education (47181), Steelbox
- DUDLEY, JBS (53597), Cockney Rejects / Kids Next Door
- DUNDEE, College of Technology (27725), Sore Throat
- EDINBURGH, Playhouse (031 665 2664), The Fracas
- EDINBURGH, YMCA (031 556 4304), First Priority
- GREAT YARMOUTH, Gaister Holiday Camp (778831), Charlie Grace / Charlie Feathers / Crazy Cavan and The Rhythm Rockers / Rockin' Shades / Flying Saucers / Blue Cat Trio / Rockhouse / Rusty And The Renegades / The Cruisers / Johnny Storm And Memphis
- HAYLE, White Hart Hotel (752322), Down River
- HORNCHURCH, Bull In (42125), Alien Heat
- HUDDERSFIELD, Polytechnic (30156), The Smirks / The Charlie Parkas (March Of The Slobes)
- IPSWICH, Manor House (57714), Running Dogs / Protective Measures
- KEELE, University, Hawthorne Hall (52541), The Mo-Dettes
- KINGHORN, Quince Neuk (830247), Chou Pahrot
- KNIGHTON, Norton Arms, The Vye
- LEEDS, University (39071), Deadliner
- LEICESTER, Fosse Way Hotel (6121), Speedy Bears
- LEICESTER, University (26581), Diamond Head
- LIVERPOOL, Bradford Hotel (051 238 8782), Michael Garrick Quartet / Norma Winstone
- LIVERPOOL, Empire (051 709 1555), Ian Gillan / The Broughtons
- LIVERPOOL, Eric's (051 236 8301), Holy And The Italians / Wah Heat
- LIVERPOOL, University (051 709 4744), Stiff Little Fingers / Another Pretty Face
- LONDON, Birkbeck College, Malet Street (01 562 8320), Remi Boys
- LONDON, Bridge House, Canning Town Jackie Lynton's HD Band
- LONDON, Camden Town Hall, Euston Road (01 837 2912), Abdullahi Ibrahim

- LONDON, The Cock, Fulham (01 385 6021), Jazz Sluts
- LONDON, Dingwells, Camden Lock (01 267 4967), Protex / John Spencer's Alternative
- LONDON, Electric Ballroom, Camden (01 485 9006), Girl
- LONDON, The Elgin, Ledbrooke Grove (01 969 343), Good Missionaries / Androids Of Mu
- LONDON, Half Moon, Herne Hill (01 274 2731), Meal Ticket
- LONDON, Half Moon, Putney (01 782 2379), Basil's Balls Up Band
- LONDON, Hamersmith Odeon (01 748 4081), Tom Petty And The Heartbreakers
- LONDON, Hope And Anchor, Islington (01 359 4510), Blast Furnaces Revenge
- LONDON, 105 Club, Oxford Street (01 636 0933), Dudu Pukwana's Zila
- LONDON, Kings College, Surrey Street (01 836 7132), The Cramps / The Fall
- LONDON, Lambeth Town Hall (01 274 7721), Blues Band (Benefit Against Guts)
- LONDON, Marquee, Wardour Street (01 437 6623), The Cure
- LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 0863), Crass / Poison Girls
- LONDON, Music Machine, Camden (01 387 0428), The Movies
- LONDON, New Golden Lion, Fulham (01 385 3942), Noel McCulloch
- LONDON, North East London Polytechnic, (01 590 2262), The Original England Band
- LONDON, Porchester Hall, Porchester Road (01 278 0153), Doll By Doll / Saucers / The 2 Heads (Release Benefit)
- LONDON, Rock Garden, Covent Garden (01 240 3961), Gangsters / The Adventurers
- LONDON, School of Economics, Houghton Street (01 405 1977), Terico Sny
- LONDON, South Bank Polytechnic, Rotary Street (01 291 1525), Nine Badly
- LONDON, Thames Polytechnic, Woolwich (01 855 0818), Japanese Tea
- LONDON, Windsor Castle, Harrow Road (01 286 8403), The Set / The Fanatics
- LONDON, The Venue, Victoria (01 834 5500), UB40 / Fashion
- LOWESTOFT, Talk Of The East, South Pier (4793), Caroline Roadshow
- MANCHESTER, Golden Garter (061 437 7614), The Drifters
- MANCHESTER, University (061 273 5111), Eddie And The Hot Rods
- MELTON MOWBRAY, Painted Lady
- MIDDLESBROUGH, Rock Garden (241995), Tygers Of Pan Tang
- NEW BRIGHTON, Grand Hotel (051 639 6243), Nazareth / Saxon
- NEWCASTLE UPON TYNE, Kings Head (22037), Monoclonic
- NEWCASTLE UPON TYNE, Mayfair (23109), Nazareth / Saxon
- NEWPORT, (Shrops), The Village (011849), The Planets
- NORTHFLEET, Red Lion (Gravesend 66127), Denigh
- NORWICH, Keswick College (52120), Audition
- NORWICH, Kingsway Caves (26521), Jane Bond And The Agents
- NOTTINGHAM, University (5131), Squeeze / Wreckless Eric
- OLDHAM, Lancashire Vaults, The Rooms
- PAISLEY, Bungalow Bar (041 889 5671), Facial Hair
- PETERBOROUGH, Wirrina Stadium (84861), Elvis Costello And The Attractions
- PORTSMOUTH, Croky Club (27074), The Croky Club
- PURFLEET, Circus Tavern (4001), Mary Wilson
- READING, Little Heath School (27337), Between Pictures
- READING, University, Childs Hall (6498), Slide / The Drill
- RETFORD, Portlithouse (704951), Orchestral Manoeuvres In The Dark / Baccaxz
- ST NEOTS, Samuel Jones Sports And Social Club, Strangely Days
- SCARBOROUGH, Penitence House (62354), The Imables
- SHEFFIELD, Broadfield Hotel (50290), RIP
- SOUTHALL, Hambrug Tavern (01 885 2331), First Aid
- SOUTHAMPTON, Griffin (772196), The Scavengers
- STAFFORD, North Staffs Polytechnic (52231), Electrolines
- SUNDERLAND, Mayfair (843827), Glischool
- SWANSEA, Coach House (54802), Andy Pandemonium

- TAUNTON, Market House (3013), WALSALL, Town Hall (21244), The Revillos / Billy Karloff And The Supremes
- WATFORD, Baillys (39848), Showaddywaddy
- WATFORD, Watford College (41211), The Piranhas
- WEST RUTON, Pavilion (203), Fiddlers Dram
- WEYBRIDGE, College of Food (42725), The Insiders
- WITHAM, Public Hall, Collingwood Road (511072), The Mo-Dettes
- WOLVERHAMPTON, Lafayette (26205), Psychodelic Furs
- WORKINGTON, Towbar Inn, Sam Apple Pie
- WOLVERHAMPTON, Rock Club, Relay
- WORTHING, Balmoral (38232), Mandraks II
- YORK, College of Ripon and St John (2691), Mastro
- YORK, University (413128), No Sweeties

SATURDAY MARCH 8

- ASHTON UNDER LYME, Growth Heightbush Centre (981 339 1800), F194
- BABINGSTOKE, Magnams (57575), The Solos
- BICESTER, Nowhere Club (3641), Speedy Bears
- BIRKENHEAD, The Gallery (051 632 1359), Original England Band
- BIRMINGHAM, Bogarts (021 643 0753), The Out
- BIRMINGHAM, Odeon (021 643 6101), Squeeze / Wreckless Eric
- BLACKPOOL, Norbreck (52341), The Smirks / Charlie Parkas (March Of The Slobes)
- BRACKNELL, Sports Centre (64263), Stiff Little Fingers / Another Pretty Face
- BRIGHTON, Doms (682127), Vangelis
- BRIGHTON, Polytechnic (681266), Little So Bitch / Disco Students
- BRISTOL, Polytechnic, The Original Mirrors
- BROOLEY, Technical College (01 462 8331), Twice Six
- BURTON, Airwax British Legion, Strangely Days
- CHORLEY, Joiners Arms, Market Street (70611), The Mo-Dettes
- CORBRY, Raven Hotel (2313), Skus / Shiner
- DUBLIN, University College (751252), Dexy's Midnight Runners / The Nips
- DURHAM, St. Cuthbert's College, The Imables
- EDINBURGH, Eric Brown's TV21
- EDINBURGH, Playhouse (031 665 2664), Jim Willie And Mafie
- GLASGOW, Apollo (041 332 9221), Nazareth / Saxon
- GLASGOW, College of Technology (041 332 7090), Sore Throat
- GREAT YARMOUTH, Gaister Holiday Camp (729531), Charlie Grace / Charlie Feathers / Crazy Cavan And The Rhythm Rockers / Rockin' Shades / Flying Saucers / Blue Cat Trio / Rockhouse / Rusty And The Renegades / The Cruisers / Johnny Storm And Memphis
- HALIFAX, Good Mood, Dealing Harrow, Wealdstone Co-Op Hall, Owl Five
- HATFIELD, Forum (71217), Shakin' Stevens
- HIGH WYCOMBE, Nags Head (2158), Admittis / The Charts
- HONINGTON, Nogg Inn (665619), The Syndromes
- HORNCHURCH, The Bull (42125), Spider
- HULL, New Theatre (20463), Jasper Carrott / Telephone Bill And The Smooth Operators
- LEEDS, Farsley Celtic AFC (56157), Rockabilly Rebels
- LEEDS, Florida Grene (490984), Mervyn Connors
- LEICESTER, University (26681), Toyah
- LIVERPOOL, Eric's (051 236 8301), The Cramps / Nightmares In Wax
- LONDON, Brady Club, Aldgate, Trimmer And Jenkins / Landscapes
- LONDON, Bricknock, Camden (01 485 3073), Tennis Shoes
- LONDON, Bridge House, Canning Town (01 478 2889), Blast Furnaces Revenge / The Solos
- LONDON, Chelsea College, Manresa Road (01 352 6422), Matchbox
- LONDON, Chippenham, Shirland Road (01 624 7202), Embryo / Easy
- LONDON, The Cock, Fulham (01 385 6021), Dangerous Rhythm
- LONDON, Dingwells, Camden Lock (01 267 4967), Steppads / Johnny G
- LONDON, Dominion Theatre, Tottenham Court Road (01 580 9562), Knack
- LONDON, Duke of Lancaster, New Barnet (01 489 0485), Barned Weber And The Last Resorts
- LONDON, Electric Ballroom, Camden (01 485 9006), Girl
- LONDON, Green Man, Plumstead (01 854 0873), Night Shift
- LONDON, Half Moon, Herne Hill (01 274 2731), Nine Below Zero
- LONDON, Hamersmith Odeon (01 748 4081), Tom Petty And The Heartbreakers / Angel Witch
- LONDON, Hampstead Town Hall (01 778 4444), Total Attraction / Strangely Days
- LONDON, Hope And Anchor, Islington (01 359 4510), The Little Rascals



Harder than the rest - and live at

THE ELECTRIC BALROOM

FRIDAY MARCH 7TH

Their new album is SHEER GREED, includes the current single 'Do You Love Me' and is on Jet Records & Tapes



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MARSHALL ARTS PRESENTS

THE BALK

& GUESTS

DOMINION THEATRE, TOTTENHAM CT. RD.
SAT 8th MARCH At 8pm

Picture on page 30, Rob Halford of Judas Priest. This page, Dan McCafferty of Nazareth.

LONDON, 190 Club, Oxford Street (01 236 9933). Avon Cities Jazz Band / Magna Jazz Band
LONDON, Marquee, Wardour Street (01 437 6603). The Cure
LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 9863). Crass / Poison Girls
LONDON, Music Machine, Camden (01 263 3140). Roli-Ups / Wasted Youth
LONDON, Nashville, Kensington (01 693 6071). The Vapors
LONDON, New Golden Lion, Fulham (01 385 3942). Jackie Lyons HD Band
LONDON, The Plough, Stockwell (01 774 2537). Southside
LONDON, Rainbow, Finsbury Park (01 263 3140). Rainbow
LONDON, Rock Garden, Covent Garden (01 240 3961). Q-Tips
LONDON, Stagleton, Crouch End (01 372 4108). Joyride
LONDON, Star and Garter, Deptford (01 858 5694). The Prize Guys
LONDON, Swan, Hammersmith (01 748 0943). The Directions
LONDON, Tralalgar, Shepherds Bush (01 749 5005). LONDON PX / Graffi
LONDON, The Venue, Victoria (01 834 5500). No Dice / Wildlife
MAIDSTONE, Corn Exchange (53922). Caroline Roadshow
MANCHESTER, Apollo (061 273 1127). Ian Gillan / The Broughtons
MANCHESTER, Golden Garter (061 437 7674). The Drippers
MANCHESTER, Polytechnic (061 273 1127). Salford Jets / Freshies / Pyramid
MANCHESTER, Russells (061 226 8211). Jimmy Lindsay And Rasuli
MIDDLESBROUGH, Rock Garden (216995). Orchestral Manoeuvres In The Dark / The Flowers
NEWPORT, Harper Adams College (01 811288). Girlschool
NORTHFLEET, Red Lion (Gravesend 86127). Blindwolf
NORWICH, Whites (25539). The Running Dogs
NOTTINGHAM, Boat Club, Trent-side (86932). Metro
NOTTINGHAM, University (51311). The Photos
OXFORD, Lincoln College (722741). The Stereotypes
PLYMOUTH, Polytechnic (21312). Selector / Body Snatchers
PUDDLE TOWN, Kings Arms (335). Burn
PURFLEET, Circus Tavern (4001). Mary Wilson
RETFORD, Porterhouse (704981). The Planets
ST ALBANS, City Hall (64511). Climax Blues Band / Force
ST AUSTELL, New Cornish Riviera Lodge (8281). Slade
SOLIHULL, Technical College (021 755 2291). UB40
SOUTHAMPTON, Gaumont (29772). Peter Gabriel / Random Hold
SOUTHAMPTON, Griffin Arms (77196). The Crooks

SOUTHPORT, New Theatre (40404). Fiddlers Dram
SUNDERLAND, Polytechnic (76191). Eddie And The Hot Rods
SWINDON, Brunel Rooms (31384). The Lambretas
TAVISTOCK, Football Club, Down River
TONYPANDY, Naval Club (432068). Vardis
WARRINGTON, Lion Hotel, Sam Apple Pie
WATFORD, Baileys (39848). Showaddywaddy
WEMBLEY, Hop Bins, Equinox
WEST RUNTON, Pavilion (203). Psychodemic Funs
WINCANTON, Racecourse, The Walt
WORCESTER, Punchbowl (359910). Accelerators

SUNDAY MARCH 9

BIRMINGHAM, Odeon (021-642 6101). Ian Gillan / The Broughtons
BIRMINGHAM, Top Rank (021-236 3228). Toyah
BISHOPS STORTFORD, Triac (56333). Tracks
BLACKPOOL, Jenks Bar (293203). Sam Apple Pie
BOLTON, White Swan (27021). Cliche
BOURNEMOUTH, Stateside Centre (26636). Shift Little Fingers / Another Pretty Face
BRADFORD, College, Vaults Bar (392712). Shadow Fax
BRISTOL, Colston Hall (291768). Judas Priest / Iron Maiden
BRISTOL, Locarno (26193). Selector / Body Snatchers
BURNLEY, Bankhall Miners Club (56473). Fiddlers Dram
CANTERBURY, Marlow Theatre (64747). Fiddlers Dram
CORNFORTH, Cornforth United Club, Tygers Of Pan Tang
CROYDON, Crawdaddy, The Star (01-684 1360). Idiot Dancers
EDINBURGH, Harveys (031-226 1925). Jim Willie And Mella
EDINBURGH, Odeon (031-667 3805). Nazareth / Saxon
EDINBURGH, Valentines (031-226 7064). Orchestral Manoeuvres In The Dark / The Flowers
FIFE, St. Andrews University (73145). Eddie And The Hot Rods
GLENROTHES, Rothes Arms (753701). Sore Throat
GOSPORT, White Swan (84138). Wild Graffiti
GRAVESEND, Prince Of Wales, Rednie
GREAT YARMOUTH, Calster, Holiday Camp (728931). Charlie Grace / Charlie Feathers / Crazy Cavan And The Rhythm Rockers / Rockin' Shades / Flying

Saucers / Blue Cat Trio / Rockhousers / Rusty And The Renegades / The Crookers / Johnny Storm And Memphis GUILDFORD, Stoke Hotel, Noit On And The Pits (Lunch)
HALIFAX, Civic Hall (51156). Elvis Costello And The Attractions
HORNCHURCH, The Bull (42125). Spider
Huddersfield, Coach House (20828). The Touch
HULL, New Theatre (20463). Jasper Carrott / Telephone Bill And The Smooth Operators
ILFORD, The Cranbrook (01-554 8659). Bastille
LEEDS, Fan Club, Brannigans (863252). The Cramps / Nightmares In Wax / The Fall
LEEDS, Florida Green (490984). The Movies
LEEDS, Staging Post (735541). The City Limits
LEICESTER, Polytechnic (25702). The Photos
LIVERPOOL, Masonic, Headquarters
LONDON, Bridge House, Canning Town (01-476 2889). Q-Tips
LONDON, Dingwalls, Camden Lock (01-267 4967). Rocket 88
LONDON, The Fountain, Deptford, The Firm
LONDON, George Canning, Brixton (01-274 6329). Southside
LONDON, Hammersmith, Odeon (0 1 7 4 8 4 0 8 1 1). Squeeze / Wreckless Eric
LONDON, hops and Anchor, Islington (01-359 4510). Proter
LONDON, 100 Club, Oxford Street (01-536 0933). J B Hutto/Braet Knight Blues Band
LONDON, 101 Club, St John's Hill, Clapham (01-223 8308). Blast Furnace / Revenge
LONDON, Marquee, Wardour Street (01-437 6603). The Passions / The Au Pairs
LONDON, New Golden Lion, Fulham (01-385 3942). Dana Gillespie
LONDON, rock Garden, Covent Garden (01-240 3961). Furniture / Directions / Famous Players
LONDON, Torrington, North Finchley (01-445 4710). Blues Band
LONDON, The Venue, Victoria (01-834 5500). The Straws
MANCHESTER, Apollo (061-273 1127). April Wine / Sledgehammer / Angel Witch
MANCHESTER, Polytechnic (061-273 1127). John Peel Roadshow
MANCHESTER, Portnam Bars, York Street, The Chatters
NORTHAMPTON, Nene College (714328). The Planets
NORTHFLEET, Red Lion (Gravesend 86127). Die Laughing
NOTTINGHAM, Hugh Goodfellow (42257). Medium Medium
POOLE, Turgate Theatre (70521). Gerard Kenny
PURFLEET, Circus Tavern (4001). Mary Wilson
READING, Cherrys (585668). Whittakers Patent Remedy
REDCAR, Coatham Bowl (74420). The Inmates
ROTHERHAM, East Dene Club (63323). Strange Days

MONDAY MARCH 10

BIRMINGHAM, Drakes Drum
BIRMINGHAM, Romeo And Julietts, Smallbrook Queensway, Deadinger
BOURNEMOUTH, Capones (27555). Russians / Clinic / Trevor / The Rumanian Boys
BRADFORD, Vaults Bar, Bradford College (392712). Oral Sax
BRISTOL, Colston Hall (291768). Shift Little Fingers / Another Pretty Face
COVENTRY, Warwick University (27400). VIP's
CRUSCOMBE, Cruscombe Country Club, Down River
DONCASTER, Romeo And Julietts (27358). Metro
DONCASTER, Rotters, The Touch
DUNDEE, Caird Hall (28121). Nazareth / Saxon
DUNDEE, Marriott Hall, Orchestral Manoeuvres In The Dark / The Flowers
EDINBURGH, Tiffanys (031 558 4852). Eddie And The Hot Rods
LEEDS, Florida Green (490984). Sam Apple Pie
LONDON, Everyman (051 709 4775). Roy White And Steve Torch
LONDON, Brocknack, Camden (01 485 3073). Embryo
LONDON, Bridge House, Canning Town (01 476 2889). Wasted Youth
LONDON, Underground
LONDON, Dingwalls, Camden Lock (01 267 4967). Lickmalloy / Snacks At The Bar / Friction
LONDON, Greyhound, Fulham (01 385 0526). The Insiders
LONDON, Hope And Anchor, Islington (01 359 4510). Kosmin
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309). The Portraits / The Adventurers
LONDON, Kensington, Russell Gardens (01 893 3451). Sad Among Strangers
LONDON, Marquee, Wardour Street (01 437 6603). The Planets
LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 9863). Blast Furnace's Revenge / Scissor Fits
LONDON, Music Machine, Camden (01 387 0428). Step / 13 Vandells
LONDON, New Golden Lion, Fulham (01 385 3942). Bob Kerr's Whoopee Band
LONDON, Rainbow, Finsbury Park (01 263 3140). Ian Gillan / The Broughtons
LONDON, Rock Garden, Covent Garden (01 240 3961). The Nips
LONDON, Ruskin Arms, East Ham (01 472 0377). Tin Church
LONDON, Windsor Castle, Harrow Road (01 286 8403). The Decorators
MANCHESTER, Apollo (061 273 1127). Judas Priest / Iron Maiden
MATLOCK, Pavilion (3848). Elvis Costello And The Attractions
NEWCASTLE UPON TYNE, City Hall (20007). April Wine / Sledgehammer / Angel Witch

TUESDAY MARCH 11

ABERDEEN, Ruffles (23092). Orchestral Manoeuvres In The Dark / The Flowers / The Freeze
BETH, Jostland, The Heroes
BIRMINGHAM, Town Hall (021 235 9944). Squeeze / Wreckless Eric
BISHOPS STORTFORD, Triad (56333). Wolfband
BOURNEMOUTH, Stateside (26636). The Inmates
BRIGHTON, Alhambra (27874). FunBoy Five
BURY, Derby Hall (061 761 7107). Whittaker / Graf Spee
CARDIFF, Top Rank (28538). Magnum
CHEALDLE, Downstairs At The Kings Hotel, Spad Hunter
DERHAM, Sunshine Rooms, The Running Dogs
DEWSBURY, College of Art, Sam Apple Pie
DURHAM, University (64466). Eddie And The Hot Rods
EXETER, University (77911). The Selector / Body Snatchers
GLASGOW, Doune Castle (041 649 2745). Newspeak
GRIMSBY, Community Hall (41031). The Fall
LEICESTER, University (26681). Shift Little Fingers / Another Pretty Face
LONDON, Bridge House, Canning Town (01 476 2889). Perfect Strangers / 80 Pop
LONDON, Country Cousin, George Street (01 486 5791). Agony Bag
LONDON, Dingwalls, Camden Lock (01 267 4967). The Attack
LONDON, Greyhound, Fulham (01 385 0526). Clemens Pop
LONDON, Hammersmith Odeon (01 748 4081). Peter Gabriel / Random Hold
LONDON, Hope And Anchor, Islington (01 359 4510). Maritan Dance

NOTTINGHAM, Boat Club, Trent-side (86932). The Cramps
NOTTINGHAM, Theatre Royal (42326). The Straws
NUNATON, 77 Club (386323). The Mo-dettes / Swinging Cats
OXFORD, Corn Dolly (44781). Disco Students
OXFORD, Polytechnic (68789). Johnny G
READING, Cherrys (585668). Between Pictures
SHEFFIELD, Top Rank (21927). Squeeze / Wreckless Eric
SLOUGH, Fulcrum Theatre (38669). Gerard Kenny
SOUTHEND, Focus, The Slnyx / The Squats (553046). Slade
STOKTON, Fiesta (553046). Slade
SWANSEA, Circles (54131). The Lambrettas
WALSLEND, Co-op Hall, Tygers Of Pan Tang
WESTCLIFF, Queens Club (44417). Mary Wilson

WEDNESDAY MARCH 12

BARNSTAPLE, Chequers (71794). The Inmates
BISHOPS STORTFORD, Triad (56333). Newtown Neurotics
BOURNEMOUTH, Winter Gardens (26446). The Searchers / The Adventurers
BRAINTREE, Weavers (26623). Instant People
BRIGHTON, Alhambra (27874). El Slug
BRISTOL, Top Rank (25895). El Shift Little Fingers / Another Pretty Face
BRISTOL, Tiffanys (34057). Magnum
CARDIFF, Top Rank (26538). Selector / Body Snatchers
CLEETHROPES, Shakers, Grant Street, Marty Wilde
CROYDON, Crawdaddy, The Star (01 684 1360). The Mice
DENTON, Prince Of Wales, Blitz
GLASGOW, College of Technology (041 332 7090). Orchestral Manoeuvres In The Dark / The Flowers / The Freeze
GOLDTHORPE, Goldthorpe Unity Deane Club, Down River
HULL, University (42431). Eddie And The Hot Rods
LEICESTER, University (26681). Richard Dignace

LONDON, Acklam Hall, Kensington (01 960 4596). The Blanks LON-
LONDON, Billy's, Dean Street (01 437 6603). A Certain Ratio / Sector 23
LONDON, Bridge House, Canning Town (01 476 2889). The Act / The Competition
LONDON, Collegiate Theatre, Gordon Street (01 387 9629). Home Service / Oriol
LONDON, Friends House, Euston Road, Camden, Ilapu
LONDON, Hammermith Odeon (01 748 4081). Peter Gabriel / Random Hold
LONDON, Hope And Anchor, Islington (01 359 4510). The Bar-
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309). Idiot Dancers
LONDON, Marquee, Wardour Street (01 437 6603). The Photos
LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 9863). Bad Manners / Mobster
LONDON, Music Machine, Camden (01 387 0428). Praying Man-
LONDON, Nelsons, Wimbledon (01 566 5311). Dance Band
LONDON, New Golden Lion, Fulham (01 385 3942). The Insiders
LONDON, Princess Louise High School, 101 Club, St John's Hill, Clapham (01 404 8616). The Flat-
LONDON, Rock Garden, Covent Garden (01 240 3961). Bauhaus
LONDON, The Tralalgar, Shepherds Bush (01 749 5005). Furniture / TPD
LONDON, Trashed, Woolwich (01 855 3371). Spider / Dogwatch
LONDON, Two Brewers, Clapham (01 622 3621). Sad Among Strangers
LONDON, Union Tavern, Camberwell (01 735 3605). Misspent Youth
LONDON, The Venue, Victoria (01 834 5500). Jimmy Lindsay And Rasuli
MAIDSTONE, Mid-Kent College, The Original Mirrors
MANCHESTER, Portnam Bars, York Street, The Chatters
MANCHESTER, University (061 273 1127). Steve Forber
MIDDLESBROUGH, Teesside Polytechnic Union (245559). Moulin Rouge
MILTON KEYNES, The Swan (582204). Spud And The Fabs
NORWICH, Scamps (27283). Running Dogs
NOTTINGHAM, Theatre Royal (42228). Gerard Kenny
NUNATON, 77 Club (386323). Squire
PERSHORE, College Of Hor-
SELBY OAK, Bournebrook Hotel, (56624). Gar Boy Band
SHEFFIELD, City Hall (22885). Judas Priest / Iron Maiden
WESTCLIFF, Queens Club (44417). Mary Wilson
WOLVERHAMPTON, Civic Hall (21359). Nazareth / Saxon
WOLVERHAMPTON, Polytechnic (28521). Metro
WORTHING, Montague, The Chels / The Objects

THE BEST OF ROYALTY'S



Contains Full Length Version of His Most Popular Recordings Including the Classic 'RUNNING AWAY'

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THE BEST OF ROYALTY'S

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ODDS 'N' BODS

REISSUED OLDIES include Locomotive 'Rudi's in Love' (EMI 5033), Millie 'My Boy Lollipop' (Island WIP 6574), Desmond Dekker 'Israelites' (Circle CR 199), Pioneers 'Long Shot Kick De Bucket' (Harry J 'Liquidator' (Trojan TROT 9063), Michael Jackson 'Ben' (Motown TMG 1165), Billy Paul 'Me & Mrs Jones' (Pili Int PIR 8202), Booker T & The MG's 'Time Is Tight' (Stax 2001), Johnny Johnson & The Bandwagon 'Breaking Down The Walls of Heartache' (Epic EPC 8315), Fern Kennedy is 111bpm Shalamar 'Socket' is also on a strange disjointed 7in-only remix. Motown plan a sequed six hit Supremes 12in medley (hopefully they'll not use the awful US version here) flipped by 'Love Hangover' Roy Ayers 'Running Away' / 'Can I Turn You See Me' should be a UK 12in soon (and at last!) Canolite are promoting Domenic Troiano 'We All Need Love' 12in as they think the tempo is now right for today. Twennynine's old 120bpm 'Peanut Butter' (now a US 7in hit) goes great with 'Stomp!' Eddy Grant's upcoming new 12in in the Bobby Thurston / Bros Johnson groove. Tom 'Buns' Holland recommends the direct-cut re-recording of Lee Ritenour 'Sugarland Express' (JVC LP). Sugarhill Gang's vinyl seems to have been less than a success, what with their stage act being forcibly curtailed at certain venues, and temper tantrums a recurring feature. Greg Davies' Disco Forum '80 is now set for Sunday, June 1 in an expanded form but still for £2 - and the emphasis on DJing lists seems to have increased (yawn). Thames Valley DJ's hold a Tenpin Bowling Tournament this Sunday afternoon (9) at Wokingham King of Clubs Paul Anthony is running a coach to the Slough airliner on March 21 from Walsall and Birmingham, details on Walsall 28447

Chris Hill mischievously having created a new Northern-style oldies demand, but this time for jazz, we can expect the likes of Donald Byrd and Lonnie Smith to be joined in the chart by other classic rarities. Martin Platts (Blackburn) has observed an increase in kids ballroom dancing to old big bands, which could tie in with a revival of tails as a male fashion. Chris Brown says thanks for the photos and he doesn't need any more as the 'Family Album' is now being printed to be ready in time for Knebworth. PEEL'S latest Sponsor-Disc precedes the 'get into Orb' - sugar free gum' (single with Apollo 11's moonshot countdown, but the featured music's really half this time - why not just do the jingles on their own?) Julianna jockettes Nicky MacKenzie (Kensington Tingles) and Sally Wardle (Marylebone Cinecitta Roma) had a few of us home for pinda coladas on Friday, whereupon Leo's Solar was worth reading last week. Carl Sutton says funk lives at Swansea Cinderellas on Fri/Saturdays, and he's never mixed better since he put his records in BPM order last year following this page's BPM advice. FUNK IS ALIVE!

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 39) with increased support are Shadows 'Riders in The Sky' (EMI), Manu Dibango 'Goro City' / Reggae Makossa' / 'Tek Time' / 'Full Up' (Island LP), Modern Sound Corp 'Salari' (Epic 12in), Asphalt Jungle 'Freakin' Time' (US TEC 12in), Crown Heights Affair 'Use Your Body' / 'You Gave Me Love' (US De-Lite LP / 12in promo), Brenda Russell 'In The Thick Of It' (A&M LP), Younger Generation 'We Rap More Mellow' (US Brass 12in), Shotgun 'Happy Feeling' / 'Go Head' / 'I Want You' (US MCA LP), Grover Washington Jr 'Snake Eyes' / 'Easy Lovin' You' / 'Can't Help It' (US TEC 12in), 'The Groove' (US MCA LP), 'Can't Help It' / 'Sunshine' / 'Give Me The Sunshine' / 'I'm Back For More' (US Lyons LP), Randy Brown 'The Next Best Thing To Be There' / 'We Ought To Be Done' / 'I'm Chocolate City LP', Mandrill 'Dance Of Love' / 'Feeling Good' / 'Lo Siento Mucho' (US Arista LP), Rodney Franklin 'The Groove' (US Columbia LP), Chicago 'Street Player' (US Columbia 12in), Donald Byrd 'Falling Like Dominoes' (US Blue Note LP), Blowfly 'Rapp Dirty' / 'Blowfly's Rapp' (US TK 12in), Midnight Star 'Make It Last' (US Solar 12in), Instant Funk 'Bodyshine' (US Salsoul 12in), Al Johnson / Jean Carn 'I'm Back For More' (US Columbia), Central Line 'Sticks & Stones' (Mercury 12in), Michael Jackson 'Ben' (Motown), Skyy 'High' / 'Skyy Zoo' (US Salsoul LP), Mick Jagger 'You Don't Light My Fire' (CBS 12in), David Sanborn 'Anything You Want' (US Warner Bros LP), Webster Lewis 'You Deserve To Love' / 'Give Me Some Emotion' (US Epic LP), Alton & Johnny 'Hang On In There Baby' (Polydor), Captain & Tennille 'Do That To Me One More Time' (Casablanca), Kalyan 'Hot Tea' / 'Dry River Breakdown' (US RCA LP), Roots & The Maytals 'Chatty Chatty' (Island 12in), Nitty Gritty 'You Want It' / 'Ariana' (US 12in), Lonnie Smith 'Sizzle Stick' / 'Fillet O' Soul' / 'Lean Meat' (US Groove Merchant LP), Teena Marie 'Behind The Groove' (US Gordy LP), Jimmy Messina 'Do You Want To Dance' / 'Love Is Here' (US Columbia LP), James Brown 'Don't Stop' / 'The Fun' (US Polydor LP), Pamplona 'You Can Get Off On The Music' (US AVI LP), Norma Jean 'High Society' (US Bearsville 12in), Cedar Walton 'Latin America' (US Columbia LP).

Double A Side Single
LIQUIDATOR LONG SHOT
HARRY J KICK DE BUCKET
ALLSTARS THE PIONEERS
 ORIGINAL RECORDINGS Re-Released MAR 14

EUGENE RECORD 'Fan The Fire' (LP 'Welcome To My Fantasy' Warner Bros K 56638). Long overdue UK release actually couldn't be more timely as this dynamite 118 - 115 - 113 - 114 - 116 - 117 bpm backbeat smacker is binged in the Whispers / Walden 'Prince' (Strapp) bag and is now exploding anew - so how about a 12in, then? Also useful are the slower smacking 104 bpm 'Your Love (Ain't Nothin' Like It)' last 0 - 126 - 130 - 132 bpm 'Where Are You', accelerating 104-108 bpm 'Pain For Pleasure' and squeaky 122 - 125 bpm title track. BRASS CONSTRUCTION: 'Movin' (US 12-UP 871). Epoch - making monster from four years ago now for the first time on 12in, the 119 - 121 - 123 - 124 - 123 bpm groover (mixers should note the quiet 5 bar intro ticks up the rhythm on the '3' beat) is flipped by the jerkier 102-104 (intro) - 111 - 112 bpm 'Changin'.

RONNIE LAWS: 'Young Child' (UA 85232). The 12in flip's instrumental oldies are the slower smacking 122 - 120 - 121 - 123 bpm going well out of Ronnie Laws' 'Young Child' (Ariana) being 123 - 129 - 131 - 133 bpm. EDGAR WINTER: 'Above And Beyond (Instrumental)' (Blue Sky SK 12-248). Out there also as the import finally did, the last 3 as especially of this staid but exciting stereo effect - lined 115 - 116 bpm thumper mixes perfectly between Trussell and Roy Ayers. MODERN SOUND CORPORATION: 'Safari' (Epic EPC 83-829). Wondrously changed from the long overdue madly happy Gibbons-ish 132 bpm 12in afro leaper that's been bubbling under on import since last summer (at least). Part 2 is an instrumental dub, sometimes fractionally slower.

WILBERT LONGMIRE: 'Hawkeye' (US 12-UP 871). US 7in (see J.C. 35242). Already big, the beeliey patting 115-116bpm long juke guided instrumental jitters mixes sensationally between Ronnie Laws 'OTBA Law' and especially Bobby Thurston 'Use Your Body' (which then goes into the Tony Roli 12in). MYSTIC MERLIN: 'Just Can't Give Up' (US TEC 12in). The 12in is Capitol ST-12047). Great creamy thumping slick mellow 122-pause-124-123-125bpm groove that's a long jazy sax and is buying for the mella, while the hugging 114bpm 'Can't Stop Dancing' and guttural 122-123bpm 'Last Summer' are more mundane. LEO'S SUNSHIPP: 'Give Me The Sun' (US TEC 12in). The 12in is set by Kenny Stover and friends is basically four soul tunes repeated in both vocal and instrumental. 'Sunshine' the latter being this rather Lowrile-like 92-95-97bpm jigger (92-96-97bpm instr.) and 102-103-102bpm jolty 'Love Formula' 99. 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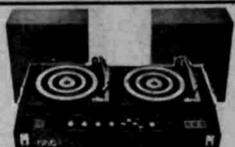
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MALE 23 really into Jazz and funk music wishes female same from anywhere to write to and possibly meet later on photo if possible will send mine in return also return photo. Eric Holden - 47 Greenfield Road, Smethwick, Warley, West Midlands B67 6SE.

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THE POLICE teeshirts £3.50, sweatshirts £5.95 (sml ex-1) - SPRINT-PRINT, 120 Shaftesbury Avenue, Swindon, Wiltshire.

Records For Sale

BOLAN SINGLES, rare items - SAE for list: R. Frazier, 5 Stoneycroft, Albury, Tring, Herts.

MOLDLESS OLDEST! 1,000s available, 1955/79 imports, deletions, collectors' originals, UK labels, singles, EPs, LPs - SAE: Diskery, 80/87 Western Road, Hove, Sussex. Callers welcome.

GREEN MESSAGE (police) losing (white) picture sleeves offers - Kate Kenzie, 45 Elmwood, Welwyn Garden City, Herts AL8 6LD.

TUBEWAY PICTURE discs, £10 Park 12in £20 and blue album, £20. Numan tour programmes, £3. B52s picture disc, £8 plus many more Blondie rarities - Ring Mike 01-660 4071.

SKIDS 12in red wide open ep offers? Will swap for Tubeway picture disc or Park 12in - John, 50 Saville Crescent, Ashford, Middx.

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DELETED ALBUMS singles, all types music available guaranteed. SAE details: 12 Gladstone Terrace, Sunnside, Bishop Auckland, County Durham.

CHARTS

UK SINGLES

1	ATOMIC, Blondie	Chrysalis
2	TOGETHER WE ARE BEAUTIFUL, Fern Kinney	WEA
3	TAKE THAT LOOK OFF YOUR FACE, Mari Webb	Polydor
4	I CAN'T STAND UP FOR FALLING DOWN, Elvis Costello	F-Beat
5	AND THE BEAT GOES ON, Whispers	Solar
6	COWARD OF THE COUNTY, Kenny Rogers	United Artists
7	CARRIE, Cliff Richard	EMI
8	GAMES WITHOUT FRONTIERS, Peter Gabriel	Charisma
9	ROCK WITH YOU, Michael Jackson	Epic
10	ALL NIGHT LONG, Rainbow	Polydor
11	SO GOOD TO BE BACK HOME AGAIN, Tourists	Logo
12	SO LONELY, Police	A&M
13	RIDERS IN THE SKY, Shadows	EMI
14	BABY I LOVE YOU, Ramones	Sire
15	AT THE EDGE, Stiff Little Fingers	Chrysalis
20	HANDS OFF - SHE'S MINE, The Beat	Go Feet
17	CAPTAIN BEAKY, Keith Michell	Polydor
16	TURNING JAPANESE, Vapors	United Artists
19	CUBA/BETTER DO IT SALSA, Gibson Brothers	Island
20	LIVING IN THE PLASTIC AGE, Buggles	Island
21	TOO MUCH TOO YOUNG/GUNS OF NAVARONE, Specials	2-Tone
22	SOMEONE'S LOOKING AT YOU, Boomtown Rats	Ensign
23	FLANGE YOURSELF DIZZY, Liquid Gold	Polo
24	JANE, Jefferson Starship	Solar
25	DO THAT TO ME ONE MORE TIME, Captain & Tennille	Casablanca
26	ALABAMA SONG, David Bowie	RCA
27	I'M IN THE MOOD FOR DANCING, Nolans	Epic
28	SINGING THE BLUES, Dave Edmunds	Swan Song
29	TOUGH TOO MUCH, AC/DC	Atlantic
30	HOT DOG, Shakin' Stevens	EMI
31	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL, Detroit Spinners	Atlantic
32	ATOMIC, Blondie	A&M
33	STOMP, Brothers Johnson	2-Tone
34	THREE MINUTE HERO, Selecter	EMI
35	RUNNING FREE, Iron Maiden	Decca
36	WÖRZEL SONG, Jon Pertwee	Polydor
37	I HEAR YOU NOW, Jon & Vangelis	Casablanca
38	ON THE RADIO, Donna Summer	Atlantic
39	TONIGHT I'M ALRIGHT, Narada Michael Walden	Dindisc
40	ECHO BEACH, Martha & The Muffins	A&M
41	ANOTHER NAIL IN THE HEART, Squeeze	Calibre
42	HOLDIN' ON, Tony Rallo	Gem
43	WARHEAD, UK Subs	Capitol
44	I'VE DONE EVERYTHING FOR YOU, Sammy Hagar	Rocket
45	POISON IVY, Lambretta	Vertigo
46	HELLO AMERICA, Del Leppard	Virgin
47	UNDERPASS, John Fox	Arista
48	YOU KNOW HOW TO LOVE ME, Phyllis Hyman	GTO
49	LIVING BY NUMBERS, New Musik	A&M
50	ROSIE, Joan Armatrading	EMI
51	SAVE ME, Queen	Asylum
52	KOOL IN THE KAFFAN, B.A. Robertson	Asylum
53	LOVE INJECTION, Trussel	Rialto
54	TEEN, Regents	A&M
55	BABE, Slyx	Magnet
56	NE-NE-NA-NU-NU, Bad Manners	Virgin
57	ANIMATION, Skids	Solar
58	RIGHT IN THE SOCKET, Shalamar	BBC Records
59	GANDHARA (THEME FROM MONKEY), Godiego	Virgin
60	TV, Flying Lizards	CBS
61	IN THE STONE, Earth Wind & Fire	A&M
62	IT'S DIFFERENT FOR GIRLS, Joe Jackson	Elektra
63	HAVEN'T YOU HEARD, Patrice Rushen	Korova
64	HELLO, I AM YOUR HEART, Bette Bright	Atlantic
65	JUST A TOUCH OF LOVE, Slave	Graduate
66	KING - FOOD FOR THOUGHT, UB 40	Philadelphia
67	RHYTHM TALK, Jocko	Whitfield
68	OOH BOY, Rose Royce	GTO
69	LOVE PATROL, Dooleys	Stiff
70	MY GIRL, Madness	Mercury
71	TOO HOT, Kool & The Gang	Fiction
72	JIMMY, Purple Hearts	1-Spy
73	MY WORLD, Secret Affair	Real
74	BRASS IN POCKET, Pretenders	Magnet
75	BUZZ BUZZ A DIDDLE IT, Matchbox	Motown
76	IT WILL COME IN TIME, Billy Preston/Syreeta	

OTHER CHART

1	STONED LOVE	The Supremes
2	STILL	Commodores
3	HARDBITT THROUGH THE GRAPEVINE	Marvin Gaye
4	BABY LOVE	Diana Ross & The Supremes
5	TEARS OF A CLOWN	Smokey Robinson & The Miracles
6	OFF THE WALL	Michael Jackson
7	GOT TO LOVE SOMEBODY	Sister Sledge
8	ME AND MRS JONES	Billy Paul
9	TOO HOT	Kool & The Gang
10	IS IT LOVE YOU'RE AFTER	Rose Royce
11	CAN'T STAND LOSING YOU	Police
12	BRASS IN POCKET	Pretenders
13	TEARS OF A CLOWN	The Beat
14	WALKING ON THE MOON	Police
15	ROCK 'N ROLL IS HEAR TO STAY	Danny & The Juniors
16	DON'T STOP	Michael Jackson
17	MAMA'S BOY	Suzi Quatro
18	CARRIE	Cliff Richard
19	SPACER	Sheila B Devotion
20	WE DON'T TALK ANYMORE	Cliff Richard

Compiled by D. Blake, Double One Disco, 27 Hatro Court, Manchester, 061-865 0511

UK ALBUMS

1	STRING OF HITS, Shadows	EMI
2	GET HAPPY, Elvis Costello	F-Beat
3	THE LAST DANCE, Various	Motown
4	GREATEST HITS, Rose Royce	Whitfield
5	TELL ME ON A SUNDAY, Mari Webb	Polydor
6	REGATTA DE BLANG, Police	A&M
7	OFF THE WALL, Michael Jackson	Epic
8	PRETENDERS, Pretenders	Real
9	KENNY, Kenny Rogers	United Artists
10	GREATEST HITS, KC and The Sunshine Band	TK
11	OUTLANDOS D'AMOUR, Police	A&M
12	ONE STEP BEYOND, Madness	Stiff
13	TOO MUCH PRESSURE, Selecter	2-Tone
14	EAT TO THE BEAT, Blondie	Chrysalis
15	GOLDEN COLLECTION, Charlie Pride	K-Tel
16	SHORT STORIES, Jon and Vangelis	Polydor
17	SPECIALS, Specials	2-Tone
18	THE WALL, Pink Floyd	Harvest
19	SMALL CREEP'S DAY, Mike Rutherford	Charisma
20	PERMANENT WAVES, Rush	Mercury
21	THE NOLAN SISTERS, Nolans	Epic
22	METAL FOR MUTHAS, Various	EMI
23	REALITY EFFECT, Tourists	Logo
24	LIGHT UP THE NIGHT, Brothers Johnson	A&M
25	GREATEST HITS VOL 2, Abba	Epic
26	FREEDOM AT POINT ZERO, Jefferson Starship	Grunt
27	ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres in the Dark	Dindisc
28	ROCK 'N ROLL JUVENILE, Cliff Richard	EMI
29	CAPTAIN BEAKY AND HIS BAND, Keith Michell	Island
30	THE FINE ART OF SURFACING, Boomtown Rats	Ensign
31	DOWN TO EARTH, Rainbow	Polydor
32	PARALLEL LINESI, Blondie	Chrysalis
33	I'M THE MAN, Joe Jackson	A&M
34	THE AGE OF THE LASTIC, Buggles	Island
35	ON THE RADIO GREATEST HITS, Donna Summer	Casablanca
36	GREATEST HITS, Rod Stewart	Riva
37	DISCOVERY, ELO	Jet
38	FLOGGING A DEAD HORSE, Sex Pistols	Virgin
39	BEE GEE'S GREATEST HITS, Bee Gees	RSD
40	LONDON CALLING, Clash	CBS
41	BIG SMASH, Wreckless Eric	Stiff
42	METAMATIC, John Fox	Metal Beat
43	SEPTEMBER MORN, Neil Diamond	CBS
44	KENNY ROGERS SINGLES ALBUM, Kenny Rogers	United Artists
45	CATCHING THE SUN, Spyro Gyra	MCA
46	SECOND EDITION OF P.I.L. Public Image LTD	Virgin
47	JUST FOR YOU, Des O'Connor	Warwick
48	SOMETIMES YOU WIN, Dr Hook	Capitol
49	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
50	FLEX, Lene Lovich	Stiff
51	ARGY BARGY, Squeeze	A&M
52	END OF THE CENTURY, Ramones	Sire
53	HOTTEST HITS, Hot Chocolate	Rak
54	BREAKFAST IN AMERICA, Supertramp	A&M
55	WAR OF THE WORLDS, Jeff Wayne	CBS
56	LADY SAMANTHA, Elton John	DJM
57	TEARS AND LAUGHTER, Johnny Mathis	CBS
58	TUSK, Fleetwood Mac	Warner Bros
59	OFFICIAL BOOTLEG ALBUM, Blues Band	Arista
60	ASTAIRE, Peter Skellern	Mercury
61	CORNER STONE, Slyx	A&M
62	DARK SIDE OF THE MOON, Pink Floyd	Harvest
63	RAINBOW RISING, Ritchie Blackmore's Rainbow	Polydor
64	20 GOLDEN GREATS, Diana Ross	Motown
65	MAD LOVE, Linda Ronstadt	Asylum
66	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
67	SEMI DETACHED SUBURBAN, Manfred Mann	Bronze
68	THE ROSE, Soundtrack	Atlantic
69	THE WANDERERS, Soundtrack	GEM
70	VICTIMS OF FURY, Robin Trower	Chrysalis
71	BAM, Earth Wind and Fire	CBS
72	HIGHWAY TO HELL, AC/DC	Atlantic
73	SHERRY GREED, Girl	Jet
74	ST. LO, The St. Lo	Jet
75	VIDEO STARS, Various	K-Tel

US SINGLES

1	CRAZY LITTLE THING CALLED LOVE, Queen	Elektra
2	YES, I'M READY, Teri De Sario with KC	Casablanca
3	LONGER, Dan Fogelberg	Full Moon
4	DESIRE, Andy Gibb	RSD
5	ON THE RADIO, Donna Summer	Casablanca
6	ANOTHER BRICK IN THE WALL, Pink Floyd	Columbia
7	DO THAT TO ME ONE MORE TIME, The Captain & Tennille	Casablanca
8	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL, Spinners	Atlantic
9	HIM, Rupert Holmes	MCA
10	THE SECOND TIME AROUND, Shalamar	Solar
11	TOO HOT, Kool & The Gang	De-Lite
12	DAYDREAM BELIEVER, Anne Murray	Capitol
13	AN AMERICAN DREAM, The Dirt Band	United Artists
14	ROCK WITH YOU, Michael Jackson	Epic
15	CRUSIN', Smokey Robinson	Tamla
16	HOW DO I MAKE YOU, Linda Ronstadt	Asylum
17	REFUGEE, Tom Petty & The Heartbreakers	Backstreet
18	SEPTEMBER MORN, Neil Diamond	Columbia
19	SPECIAL LADY, Ray Goodman & Brown	Polydor
20	WHEN I WANTED YOU, Barry Manilow	Arista
21	GIVE IT ALL YOU GOT, Chuck Mangione	A&M
22	HAVEO'S TUNE, Steve Forber	Nemperor
23	RIDE LIKE THE WIND, Christopher Cross	Warner Bros
24	HEARTBREAKER, Pat Benatar	Chrysalis
25	I CAN'T TELL YOU WHY, Eagles	Asylum
26	COWARD OF THE COUNTY, Kenny Rogers	United Artists
27	TOO HOT, Kool & The Gang	Columbia
28	CALL ME, Blondie	Chrysalis
29	OFF THE WALL, Michael Jackson	Epic
30	THREE TIMES IN LOVE, Tommy James	Millennium
31	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta	Motown
32	FIRE LAKE, Bob Seger	Capitol
33	THIS IS IT, Kenny Loggins	Capitol
34	BACK ON MY FEET AGAIN, The Babys	Chrysalis
35	WHEN A MAN LOVES A WOMAN, Bette Midler	Atlantic
36	I THANK YOU, ZZ Top	Warner Bros
37	KISS ME IN THE RAIN, Barbra Streisand	Columbia
38	LOST IN LOVE, Air Supply	Arista
39	BABY TALKS DIRTY, The Knack	Capitol
40	COME BACK, The J Geils Band	EMI
41	I PLEDGE MY LOVE, Peaches & Herb	Polydor
42	HAVEN'T YOU HEARD, Patrice Rushen	Elektra
43	AND THE BEAT GOES ON, The Whispers	Solar
44	ROCKIN' INTO THE NIGHT, 38 Special	A&M
45	EVEN IT UP, Heart	Epic
46	YEARS, Wayne Newton	Aries
47	US AND LOVE, Kenny Nolan	Casablanca
48	SEX EYES, Dr Hook	Capitol
49	I WISH I WERE EIGHTEEN AGAIN, George Burns	Mercury
50	WOMAN, Foreigner	Atlantic
51	WHERE DOES THE LOVIN' GO, David Gates	Elektra
52	HOLD ON TO MY LOVE, Jimmy Ruffin	RSD
53	MY HEROES HAVE ALWAYS BEEN COWBOYS, Willie Nelson	Columbia
54	WHAT I LIKE ABOUT YOU, The Romantics	Nemperor
55	PILOT OF THE AIRWAYS, Charlie Dore	Island
56	CARS, Gary Numan	Atco
57	SARA, Fleetwood Mac	Warner Bros
58	SET ME FREE, Utopia	Bearsville
59	WONDERLAND, Commodores	Motown
60	LET ME GO, LOVE, Nicolette Larson	Warner Bros
61	KEEP THE FIRE, Kenny Loggins	Columbia
62	THE SPIRIT OF RADIO, Rush	Mercury
63	GIRL WITH THE HUNGRY EYES, Jefferson Starship	Grunt
64	COMPUTER GAME, Yellow Magic Orchestra	Horizon
65	ANY WAY YOU WANT IT, Journey	Columbia
66	CARRIE, Cliff Richard	EMI
67	OUTSIDE MY WINDOW, Stevie Wonder	Tamla
68	FIRE IN THE MORNING, Melissa Manchester	Arista
69	FOOL IN THE RAIN, Led Zeppelin	Swan Song
70	DESIRE, Rockets	RSD
71	AUTOGRAPH, John Denver	RCA
72	IT'S LIKE WE NEVER SAID GOODBYE, Crystal Gayle	Columbia
73	BRASS IN POCKET, Pretenders	Sire
74	YOU ARE MY HEAVEN, Roberta Flack & Donny Hathaway	Atlantic
75	ONLY A LONELY HEART SEES, Felix Cavaliere	Epic

CHARTFILE

SINCE Chartfile first limped across this page some 14 months ago, I've received more queries about the availability (or otherwise) of Stiff singles than those of any other record company. A recent letter from Derek Wilson of Ayr is typical: "Over the last six months I've been trying to complete my collection of Stiff singles, but I've experienced considerable difficulty, particularly with their early releases."

Determined to sort out the Stiff enigma for all time, I set off for the label's palatial mansion last week. Stiff Towers is a hive of activity, the effect accentuated by the presence of a mentally deranged dog which dashes hither and thither without apparent rhyme or reason. Until recently, the pooch was dispensing cute little parcels all over the building with monotonous regularity - though it is not known whether they represented a critical judgement of Stiff's recorded output.

Amidst all this mayhem I managed to pin down balding (sorry Nige, the truth has to be told) Stiff press-person and Chiswick recording star Nigel Dick who obligingly compiled a list of currently available Stiff discs.

First of all, the only Stiff singles currently available thru your local diskery are: BUY 27: 'What A Waste' - Ian Dury, BUY 29: 'Whoops A Daisy' - Humphrey Ocean, BUY 30: 'The Baby She's On The Street' - Jona Lewie, BUY 33: 'Tote Tele Telephone' - Wazmo Nariz, BUY 34: 'Take The Cash (K.A.S.H.)' - Wreckless Eric, BUY 36: 'Old Rock 'n' Roller' - Mickey Jupp, BUY 38: 'Hit Me With Your Rhythm Stick' - Ian Dury & The Blockheads, BUY 39: 'S.A.B.Y.' - Rachel Sweet, BUY 40: 'Crying, Waiting, Hoping' - Wreckless Eric, BUY 41: 'Toe Knees Black Burn' - Binky Baker, BUY 42: 'Lucky Number' - Lene Lovich, BUY 43: 'Frozen Years' - Rumour, BUY 44: 'I Go To Pieces' - Rachel Sweet, BUY 45: 'Emotional Traffic Rumour', BUY 46: 'Say When' - Lene Lovich, BUY 47: 'They Don't Know' - Kirsty McColl (Picture disc only), BUY 48: 'Win Or Lose' - Lew Lewis, BUY 49: 'Hit & Miss Judy' - Wreckless Eric, BUY 50: 'Reasons To Be Cheerful Part Three' - Ian Dury & The Blockheads, BUY 51: 'Peppercorn Lump' - Angie, BUY 53: 'Bird Song' - Lene Lovich, BUY 54: 'I Want To Make You Very Happy' - Baby, Let's Play House' - Rachel Sweet, BUY 56: 'One Step Beyond' - Madness, BUY 58: 'Madel In Germany' - Michael O'Brien, BUY 59: 'Out Of Luck' - Pointed

Sticks BUY 60: 'Boys Have Feelings Too' - G.T.'s, BUY 61: 'God Bless You Whoever Made You' - Jona Lewie, BUY 62: 'My Girl' - Madness, BUY 63: 'Angels' - Lene Lovich, BUY 64: 'A Pop Song' - Wreckless Eric, BUY 65: 'Everybody's Got Something To Hide (Except Me & My Monkey)' - Feelsie, BUY 66: 'Lie To Me' - Dirty Looks, BUY 67: 'Fools Gold' - Rachel Sweet, BUY 74: 'Yesterday Love' - Any Trouble, LAST 1: 'Bowl' (EP) - Nick Lowe, LAST 2: 'Snuff Rock' - Albertos, DEV 1: 'Joko Homo' - Devo, BUY 1: 'I Can't Get Me No Satisfaction' - Devo, BUY 2: 'Be Bop A Lula' - Devo, LAST 5: 'Sports (EP)' - Sports, LAST 1: 'Lucky Seven' - Lew Lewis, LAST 1: 'Saxophone Man' - Davey Payne.

Several deleted records are still available direct from Stiff Mail Order, 9-11 Woodfield Road, London, W9, including a boxed set, containing the following gems: BUY 11: 'Less Than Zero' - Elvis Costello, BUY 12: 'England's Glory' - Max Wall, BUY 13: 'One Chord Wonders' - Adverts, BUY 14: 'Allison' - Elvis Costello, BUY 15: 'Red Shoes' - Elvis Costello, BUY 16: 'Whole Wide World' - Wreckless Eric, BUY 17: 'Sex & Drugs & Rock & Roll' - Ian Dury, BUY 18: 'Problem Child' - Madness, BUY 19: 'Suffice To Say' - Yachts, BUY 20: 'Watching The Detectives' - Elvis Costello. The set, which comes in a Stiff presentation box is £13.45, including postage. Also available through Stiff Mail Order are: BUY 22: 'Police Car' - Larry Wallis, BUY 24: 'Don't Cry Wolf' - Madness, BUY 25: 'Reconnex Cherie' - Wreckless Eric, BUY 26: 'Yankee Wheels' - Jane Aire, LAST 4 - 'Mick Farren EP. LOT 1: 'Promised Land - Johnnie Allen, OFF 1: 'Gimme Your Head' - Subs, OFF 2: 'Romance' - Ernie Graham, OFF 3: 'I've Got A Heart' - Realists, OFF 1: 'Devo six track EP. Price is 90p each plus postage (20p).

As you can see, quite a lot of early Stiff stuff, including the first 10 singles, is no longer available, though a systematic search through backstreet record shops could well be rewarding. A complete list of all Stiff albums and singles, deleted or not, can be obtained by sending an aae to Chartfile.

Amidst the plethora of trivia which cropped up during my Stiff sojourn, Ian Dury & Co's 'Rhythm Stick' is the label's biggest seller to date, with over 920,000 copies shifted in the UK alone. The 4.5s 'Couldn't Believe A Word', licensed from Chopper, sold only 3,000 copies to become the label's all time Stiff.

ALAN JONES

US ALBUMS

- | | | |
|----|--|----------------|
| 1 | THE WALL, Pink Floyd | Columbia |
| 2 | DAMN THE TORPEDOS, Tom Petty & The Heartbreakers | Blackstreet |
| 3 | PHOENIX, Dan Fogelberg | Full Moon/Epic |
| 4 | PERMANENT WAVES, Rush | Mercury |
| 5 | OFF THE WALL, Michael Jackson | Epic |
| 6 | ON THE RADIO - GREATEST HITS VOLUMES ONE & TWO | Donna Summer |
| 7 | THE LONG RUN, Eagles | Casablanca |
| 8 | THE WHISPERS, The Whispers | Asylum |
| 9 | KENNY, Kenny Rogers | Solar |
| 10 | FUN AND GAMES, Chuck Mangione | United Artists |
| 11 | SEPTEMBER MORN, Neil Diamond | AAM |
| 12 | THE ROSE, Soundtrack | Columbia |
| 13 | CORNERSTONE, Sly | Atlantic |
| 14 | LADIES NIGHT, Kool & The Gang | AAM |
| 15 | IN THE HEAT OF THE NIGHT, Pat Benatar | De-Lite |
| 16 | KEEP THE FIRE, Kenny Loggins | Chrysalis |
| 17 | WHERE THERE'S SMOKE, Smokee Robinson | Columbia |
| 18 | FREEDOM AT ZERO ZERO, Jefferson Starship | Tamla |
| 19 | BEBE LE STRANGE, Heart | Grunt |
| 20 | TUSK, Fleetwood Mac | Epic |
| 21 | IN THROUGH THE OUT DOOR, Led Zepplin | Warner Bros |
| 22 | GOLD & PLATINUM, Lynrd Skynyrd Band | Swan Song |
| 23 | BUT THE LITTLE GIRLS UNDERSTAND, The Knack | MCA |
| 24 | GREATEST, Bee Gees | Capitol |
| 25 | BIG FUN, Shalamar | RSO |
| 26 | GOODMAN & BROWN, Ray, Goodman & Brown | Solar |
| 27 | MIDNIGHT MAGIC, Commodores | Polydor |
| 28 | DEQUELLO, ZZ Top | Motown |
| 29 | LOVE STINKS, J Geils Band | Warner Bros |
| 30 | JACKRABBIT SLIM, Steve Forbert | EMJ-America |
| 31 | LOVE RUST, Neil Young With Crazy Horse | Nemperor |
| 32 | EAT TO THE BEAT, Blondie | Warner Bros |
| 33 | EVERY GENERATION, Ronnie Laws | Chrysalis |
| 34 | ANGEL OF THE NIGHT, Angela Bofill | United Artists |
| 35 | LONDON CALLING, The Clash | Arista/GRP |
| 36 | MASTERJANE, Rufus & Chaka | Epic |
| 37 | AFTER DARK, Andy Gibb | MCA |
| 38 | PARTNERS IN CRIME, Rupert Holmes | RSO |
| 39 | PIZZAZ, Patrice Rushen | Infinity |
| 40 | ADVENTURES IN UTOPIA, Utopia | Elektra |
| 41 | PRETENDERS, Pretenders | Bearsville |
| 42 | MAKE YOUR MOVE, Captain & Tennille | Sire |
| 43 | NO NUKES, Various Artists | Casablanca |
| 44 | UNION JACKS, The Babys | Asylum |
| 45 | MALICE IN WONDERLAND, Nazareth | Chrysalis |
| 46 | HYDRA, Toto | A&M |
| 47 | WE'RE THE BEST OF FRIENDS, Natalie Cole | Columbia |
| 48 | DANCIN' AND LOVIN', Spinners | Capitol |
| 49 | FLIRTIN' WITH DISASTER, Molly Hatchet | Atlantic |
| 50 | THE GAP BAND II, The Gap Band | Epic |
| 51 | HIROSHIMA, Hiroshima | Mercury |
| 52 | THE ELECTRIC HORSEMAN, Soundtrack | Arista |
| 53 | NO BALLADS, Rockets | Columbia |
| 54 | RISE, Herb Alpert | RSO |
| 55 | AMERICAN GIGGLO, Soundtrack | A&M |
| 56 | LIGHT UP THE NIGHT, The Brothers Johnson | Polydor |
| 57 | BREAKFAST IN AMERICA, Supertramp | A&M |
| 58 | 43 WEST, Prince | Warner Bros |
| 59 | WET, Barbra Streisand | Columbia |
| 60 | HEAD GAMES, Foreigner | Atlantic |
| 61 | BAD LUCK STREAK IN DANCING SCHOOL, Warren Zevon | Asylum |
| 62 | I'LL ALWAYS LOVE YOU, Anne Murray | Capitol |
| 63 | END OF THE CENTURY, The Ramones | Sire |
| 64 | EVITA, Festival | RSO |
| 65 | CHRISTOPHER CROSS, Christopher Cross | Warner Bros |
| 66 | THE GAMBLER, Kenny Rogers | United Artists |
| 67 | AUTOGRAPH, John Denver | RCA |
| 68 | NO PLACE TO RUN, UFO | Chrysalis |
| 69 | VICTIMS OF THE FURY, Robin Trower | Chrysalis |
| 70 | SECRET LIFE OF PLANTS, Stevie Wonder | Tamla |
| 71 | LOVE SOMEBODY TODAY, Sister Sledge | Cotillion |
| 72 | ONE ON ONE, Bob James & Earl Kluhn | Tappan Zee |
| 73 | ROCKIN' INTO THE NIGHT, 38 Special | A&M |
| 74 | DANCE OF LIFE, Narada Michael Walden | Atlantic |
| 75 | DON'T LET GO, Isaac Hayes | Polydor |

UK SOUL

- | | | |
|----|---|------------|
| 1 | AND THE BEAT GOES ON, Whispers | Solar |
| 2 | YOU KNOW HOW TO LOVE ME, Phyllis Hyman | Arista |
| 3 | STOMP, Brothers Johnson | A&M |
| 4 | THE WORLD IS A GHETTO, War | MCA |
| 5 | RIGHT IN THE SOCKET, Shalamar | Solar |
| 6 | ROCK WITH YOU, Michael Jackson | Epic |
| 7 | RHYTHM TALK, Jocko | Phil Int |
| 8 | TOGETHER WE ARE BEAUTIFUL, Fern Kinney | WEA |
| 9 | TONIGHT I'M ALL RIGHT, Narada Michael Walden | Atlantic |
| 10 | WE GOT THE GROOVE, Players Association | Vanguard |
| 11 | HOLDIN' ON, Tony Ratio | Catfibre |
| 12 | MUSIC MAKES YOU FEEL LIKE DANCING, Brass Construction | UA |
| 13 | ON THE RADIO, Donna Summer | Casablanca |
| 14 | STANDING OVATION, GO Band | Ensign |
| 15 | THE BOYS IN BLUE, Light of the World | Arista |
| 16 | DON'T STOP THE FEELING, Roy Ayers | Polydor |
| 17 | PRAYIN', Harold Melvin & The Blue Notes | Source |
| 18 | ALWAYS THERE, Ronnie Laws | UA |
| 19 | CATCHING THE SUN, Spyro Gyra | MCA |
| 20 | TOO HOT, Kool and the Gang | Mercury |

Compiled by: BLUES & SOUL, 153 Praed Street, London W1. Tel: 01-402 6897.

US SOUL

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|----|--|----------------|
| 1 | AND THE BEAT GOES ON, Whispers | Solar |
| 2 | SPECIAL LADY, Ray, Goodman & Brown | Polydor |
| 3 | TOO HOT, Kool & The Gang | De-Lite |
| 4 | THE SECOND TIME AROUND, Shalamar | Solar |
| 5 | STOMP, Brothers Johnson | A&M |
| 6 | ROCK WITH YOU, Michael Jackson | Epic |
| 7 | BOUNCE, ROCK, SKATE, ROLL, Vaughn Mason & Crew | Brunswick |
| 8 | WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL, Spinners | Atlantic |
| 9 | ON THE RADIO, Donna Summer | Capitol |
| 10 | THROUGH THE BLACK HOLE, Parliament | Casablanca |
| 11 | I SHOULD HAVE LOVED YA, Narada Michael Walden | Atlantic |
| 12 | GOT TO LOVE SOMEBODY, Sister Sledge | Cotillion |
| 13 | YOU ARE MY HEAVEN, Roberts Flack With Donny Hathaway | Atlantic |
| 14 | BAD TIMES, Tavares | Capitol |
| 15 | PEANUT BUTTER, Twennynine Featuring Lenny White | Elektra |
| 16 | FUNK YOU UP, Sequence | Sugar Hill |
| 17 | EVERY GENERATION, Ronnie Laws | United Artists |
| 18 | PRAYIN', Harold Melvin & The Blue Notes | Source |
| 19 | THIS IS IT, Kenny Loggins | Columbia |
| 20 | WELCOME BACK HOME, Dramatics | MCA |

US DISCO

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|----|--|------------|
| 1 | FUNKTOWN/ALL NIGHT DANCING, Lipps In Inc | Casablanca |
| 2 | AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX, The Whispers | Solar |
| 3 | HIGH ON YOUR LOVE, Debbie Jacobs | MCA |
| 4 | EVITA, Festival | RSO |
| 5 | VERTIGO/RELIGHT MY FIRE/FREE RIDE, Dan Hartman | Blue Sky |
| 6 | I CAN'T HELP MYSELF (Sugar Pie Honey), Bonnie Pointer | Motown |
| 7 | MANDOLAY, La Flavour | Sweet City |
| 8 | HAVEN'T YOU HEARD, Patrice Rushen | Elektra |
| 9 | I SHOULD HAVE LOVED YOU/TONIGHT I'M ALL RIGHT, Narada Michael Walden | Atlantic |
| 10 | WE'RE GONNA ROCK/ROCKIN' ROLLIN', Sabu | Ocean |
| 11 | LOVE INJECTION, Trussel | Elektra |
| 12 | WORKING MY WAY BACK TO YOU, Spinners | Atlantic |
| 13 | CAN'T STOP DANCING/IN MY FANTASY, Sylvester | Fantasy |
| 14 | RIPE, Ava Cherry | RSO/Curtom |
| 15 | STOMP, Brothers Johnson | A&M |
| 16 | GOOD TO ME, THP | Atlantic |
| 17 | KEEP IT HOT/HIDE IT AWAY, Cheryl Lynn | Columbia |
| 18 | LEAVIN' ON A JET PLANE, Kind of Love, North End | West End |
| 19 | I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC, Theo Vanees | Prelude |
| 20 | THE SECOND TIME AROUND/IN THE SOCKET, Shalamar | Solar |

UK DISCO

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|----|--|-----------------------|
| 1 | AND THE BEAT GOES ON, Whispers | Solar 12in |
| 2 | ROCK WITH YOU, Michael Jackson | Epic 12in |
| 3 | STOMPI, Brothers Johnson | A&M 12in |
| 4 | YOU KNOW HOW TO LOVE ME, Phyllis Hyman | Arista 12in |
| 5 | WE GOT THE FUNK, Positive Force | Sugarhill 12in |
| 6 | HOLDIN' ON/BURNIN' ALIVE, Tony Ratio | Calibre 12in |
| 7 | RHYTHM TALK, Jocko | Phil Int 12in |
| 8 | TONIGHT I'M ALLRIGHT, Narada Michael Walden | Atlantic 12in |
| 9 | TOO HOT/TONIGHT'S THE NIGHT, Kool & The Gang | Mercury 12in |
| 10 | JAZZ CARNIVAL, Azymath | Milestone 12in |
| 11 | SHAKIT/MUSIC MAKES YOU FEEL LIKE DANCING, Brass Construction | UA 12in |
| 12 | I WANNA BE YOUR LOVER, Prince | Warner Bros 12in |
| 13 | DON'T STOP THE FEELING, Roy Ayers | Polydor 12in |
| 14 | HAVEN'T YOU HEARD, Patrice Rushen | Elektra 12in |
| 15 | WE GOT THE GROOVE, Players Association | Vanguard 12in |
| 16 | STANDING OVATION, GO | Arista 12in |
| 17 | I SHOULD HAVE LOVED YA, Narada Michael Walden | Atlantic 12in |
| 18 | RAPPER'S DELIGHT, Sugarhill Gang | Sugarhill 12in |
| 19 | OFF THE WALL, Michael Jackson | Epic |
| 20 | LOVE INJECTION, Trussel | Elektra 12in |
| 21 | THE WORLD IS A GHETTO, War | MCA LP 12in |
| 22 | ARE YOU READY, Billy Ocean | GTO 12in |
| 23 | JUST A TOUCH OF LOVE, Slave | Atlantic 12in |
| 24 | RIGHT IN THE SOCKET, Shalamar | Solar 12in |
| 25 | CHECK OUT THE GROOVE/YOU GOT WHAT IT TAKES, Bobby Thurston | US Prelude LP |
| 26 | CUBA/BETTER DO IT SALSA, Gibson Brothers | Island 12in |
| 27 | DON'T PUSH IT DON'T FORCE IT, Leon Haywood | 20th Century-Fox 12in |
| 28 | PRAYIN', Harold Melvin & The Blue Notes | Source 12in |
| 29 | O.T.B.A. LAW/OUTTA BE A LAW/EVERY GENERATION, Ronnie Laws | UA LP |
| 30 | SPACER, Sheila B Devotion | Carrere 12in |
| 31 | ON THE RADIO, Donna Summer | Casablanca LP |
| 32 | THE BOYS IN BLUE/THIS IS THIS, Light Of The World | Ensign 12in |
| 33 | I'M IN THE MOOD FOR DANCING, Notians | Epic |
| 34 | YOUNG CHILD/TOMORROW, Ronnie Laws | UA 12in |
| 35 | IS IT LOVE YOU'RE AFTER, Rose Royce | Whitfield 12in |
| 36 | RELIGHT MY FIRE/VERTIGO, Dan Hartman | Blue Sky 12in |
| 37 | I WANT YOU FOR MYSELF, George Duke | Epic/LP |
| 38 | THE GET MELLOW SOUND/WE'RE ALMOST THERE/DANCE, Players Association | Vanguard LP |
| 39 | QUE SERA MI VIDA, Gibson Brothers | Island 12in |
| 40 | CISSELIN' HOT, Chuck Cissel | Arista 12in |
| 41 | GOT TO LOVE SOMEBODY, Sister Sledge | Atlantic 12in |
| 42 | HERE COMES THE SUN, Fat Larry's Band | Fantasy 12in |
| 43 | CLOSE TO YOU/WINNERS/OPEN YOUR MIND/STILL LOVE YOU/NOTHIN' SAID/ROLLIN' ON, Kinear | US Atlantic LP |
| 44 | IN THE STONE/BIYO/AFRICANO, Earth Wind & Fire | CBS 12in |
| 45 | CATCHING THE SUN/PERCOLATOR/LOVIN' YOU, Spyro Gyra | MCA 12in/LP |
| 46 | I CAN FEEL IT, Stop | Calibre 12in |
| 47 | TOGETHER WE ARE BEAUTIFUL, Fern Kinney | WEA |
| 48 | TONIGHT'S THE NIGHT, Sharon Paige | US Source 12in |
| 49 | WITH YOU I'M BORN AGAIN/SOCK IT ROCKET, Billy Preston & Syreeta | Motown |
| 50 | CHAMELON, La Pregunta | US GNP Crescendo 12in |
| 51 | GOT TO FAN THE FLAME/THE ROCK IS GONNA GET YOU, Gordon's War | US Stan-Jay 12in |
| 52 | THE SECOND TIME AROUND, Shalamar | Solar 12in |
| 53 | DANCE FREAK, Chain Reaction | US Sound Of New York |
| 54 | GREEN ONIONS, Booker T & The MG's | Atlantic |
| 55 | I CAN'T HELP MYSELF, Bonnie Pointer | Motown LP |
| 56 | PLEASE DON'T GO, KCA The Sunshine Band | Atlantic/LP |
| 57 | PLEASE DON'T GO, KCA The Sunshine Band | TK |
| 58 | LOOKIN' GOOD, Eddie Choba | US Tree Line 12in |
| 59 | MOTIVATION/EXTRACT, Atmosfear | Elite 12in |
| 60 | HAWKEYE, Wilbert Longmire | US Tappan Zee LP |
| 61 | DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOPIES)/STEPPIN' (OUT)/THE BOYS ARE BACK IN TOWN, Gap Band | Mercury 12in |
| 62 | (NOT JUST) KNEE DEEP, Funkadelic | Warner Bros 12in |
| 63 | THIS HAD TO BE/CELEBRATIONS/LIGHT UP THE NIGHT/SMILIN' ON YA/TREASURE, Brothers Johnson | A&M LP |
| 64 | LADIES' NIGHT, Kool & The Gang | Mercury 12in |
| 65 | MAXIMUM PENETRATION, Maximum Penetration | Sidewalk 12in |
| 66 | MUSIC, One Way/Al Hudson | MCA 12in |
| 67 | WORKING MY WAY BACK TO YOU, (Detroit) Spinners | Atlantic |
| 68 | LOVE GUN, Rick James | Motown |
| 69 | EMOTION/WHEN THE WORLD TURNS BLUE, Merry Clayton | US MCA LP |
| 70 | CENTER CITY/LAST CHANCE TO DANCE, Fat Larry's Band | Fantasy 12in promo/LP |
| 71 | DANCE YOURSELF DIZZY, Liquid Gold | Polo 12in |
| 72 | NOW I'M FINE/SINGLE GIRLS, Grey & Hanks | US RCA 12in/LP |
| 73 | I JUST WANT TO BE/GET UP/SPARKLE/DO IT WITH YOUR BODY, Cameo/Vernon Burch/7th Wonder | Casablanca 12in EP |
| 74 | SELF SERVICE LOVE/JIM SCREECHIE, Guardian Angel | MR 12in |
| 75 | ROTATION, Herb Alpert | A&M 12in |
| 76 | WATCHING LIFE/IS THIS THE BEST/FUNK IT OUT/LIFE IS WHAT YOU MAKE IT, L.A. Boppers | US Mercury LP |
| 77 | MOVE ON UP UP UP UP, Destination | Butterfly 12in |
| 78 | PATA PATA, Osibisa | Pye 12in |
| 79 | FAN THE FIRE/YOUR LOVE (AIN'T NOTHIN' LIKE IT), Eugene Record | Warner Bros LP |
| 80 | LADY/CAN YOU DO THE BOOGIE/OUT THE BOX, Whispers | Solar LP |
| 81 | (I WANNA) BOOGIE WITH YOU, Ziltz | UA 12in |
| 82 | GROOVE CITY, Wilson Pickett | EMI America 12in |
| 83 | JUST CAN'T GIVE YOU UP, Mystic Marlin | US Capitol LP |
| 84 | LOVE YOU FOREVER, Bunny Mack | Rocket 12in |
| 85 | DEPUY OF LOVE/I'M AN INDIAN TOO, Don Armand | Za 12in |
| 86 | ROCK IT, Deborah Washington | Arista 12in |
| 87 | RAP-O-CLAP-O, Joe Bataan | RAC 12in |
| 88 | SEXY DANCER, Prince | Warner Bros LP |
| 89 | THE YEAR OF THE CHILD, Givens Family | US Venture 12in |
| 90 | THIS IS LOVE'S ROCK, Eargasms | Venture 12in |

STAR CHOICE

- | | | |
|----|----------------------------|------------------------------------|
| 1 | I'LL NEVER GET OVER YOU | Johnny Kidd and the Pirates |
| 2 | YES THE RIVER KNOWS | Doors |
| 3 | REFUGE OF THE ROAD | Joni Mitchell |
| 4 | WAITING FOR THE BUS | ZZ Top |
| 5 | MCGARHETZ | Sly & The Revolutionaries |
| 6 | TOO MUCH TIME | Captain Beefheart & The Magic Band |
| 7 | YOU DON'T KNOW LIKE I KNOW | Sam & Dave |
| 8 | LA LADY | New Riders of the Purple Sage |
| 9 | WARM LEATHERETTE | The Normal |
| 10 | THESE FOOLISH THINGS | Bryan Ferry |



TONY WAITE
(bass player with Doll By Doll)

YESTERYEAR

- ONE YEAR AGO (MARCH 3, 1979)
- | | | |
|----|------------------------|----------------------------------|
| 1 | TRAGEDY | Bee Gees |
| 2 | HEART OF GLASS | Blondie |
| 3 | OLIVER'S ARMY | Elvis Costello & The Attractions |
| 4 | I WILL SURVIVE | Gloria Gaynor |
| 5 | CHIQUITITA | Abba |
| 6 | CONTACT | Edwin Starr |
| 7 | I WAS MADE FOR DANCIN' | Leif Garrett |
| 8 | LUCKY NUMBER | Lene Lovich |
| 9 | WOMEN IN LOVE | Three Degrees |
| 10 | GET IT | Darts |
- FIVE YEARS AGO (MARCH 8, 1975)
- | | | |
|----|--|------------------------|
| 1 | IF | Telly Savalas |
| 2 | MAKE ME SMILE (COME UP AND SEE ME) THE SECRETS THAT YOU KEEP | Steve Harley |
| 3 | ONLY YOU CAN | Mud |
| 4 | MY EYES ADDED YOU | Fox |
| 5 | PLEASE MR POSTMAN | Frankie Valli |
| 6 | SHAME SHAME SHAME | The Carpenters |
| 7 | BYE BYE BABY | Shirley and Company |
| 8 | PICK UP THE PIECES | The Bay City Rollers |
| 9 | FOOTSEE | The Average White Band |
| 10 | | Wigan's Chosen Few |

- TEN YEARS AGO (MARCH 7, 1970)
- | | | |
|----|------------------------------|--|
| 1 | WANDERIN' STAR | Lee Marvin |
| 2 | I WANT YOU BACK | The Jackson Five |
| 3 | LET'S WORK TOGETHER | Canned Heat |
| 4 | LOVE GROWS | Edison Lighthouse |
| 5 | INSTANT KARMA | John Lennon and Yoko Ono with the Plastic Ono Band |
| 6 | LEAVIN' ON A JET PLANE | Peter Paul and Mary |
| 7 | BRIDGE OVER TROUBLED WATER | Simon and Garfunkel |
| 8 | YEARS MAY COME, YEARS MAY GO | Herman Hermits |
| 9 | MY BABY LOVES LOVIN' | White Plains |
| 10 | TEMMA HARBOUR | Mary Hopkin |
- FIFTEEN YEARS AGO (MARCH 6, 1965)
- | | | |
|----|-------------------------------|--------------------|
| 1 | I'LL NEVER FIND ANOTHER YOU | The Seekers |
| 2 | IT'S NOT UNUSUAL | Tom Jones |
| 3 | GAME OF LOVE | Wayne Fontana |
| 4 | SILHOUETTE | Herman's Hermits |
| 5 | DON'T LET ME BE MISUNDERSTOOD | The Animals |
| 6 | I MUST BE SEEING THINGS | Gene Pitney |
| 7 | THE SPECIAL YEARS | Val Doonican |
| 8 | FUNNY HOW LOVE CAN BE | The Ivy League |
| 9 | COME AND STAY WITH ME | Marianne Faithfull |
| 10 | TIRED OF WAITING FOR YOU | The Kinks |