

# RECORD MIRROR

Superpop

## SHIRAZ POSTER

## DEF LEPPARD



LAMBRETTAS

THE FALL

NAZARETH

KNACK

BODYSNATCHERS

—

Ruder than you

HS  
FALLING  
DOWN

# The Natural Blonde.



**I**T'S SURPRISING how I manage to keep still for long enough without racing off to the nearest newsagent in search of Marilyn Cole's Daily Mirror revelations about her life as one of Playboy boss Victor Lownes' various amours.

Apparently, when she went away on a trip, she used to ring him before she got back to tell him "to put the garbage out!" How the poor man put up with his hutch without getting huge doses of mixamatoxis and how

he defined the garbage from floozies, as Miss Cole succinctly put it, showed he was obviously terribly observant.

Definitely the high point of her revelations were about Bryan Ferry (who has probably spent the last week locked in some quiet recess). Miss Cole trills that "I'd forgotten how beautiful a young man's body can be" (as Bryan must be approaching about 35, this had me wondering at the possible true ages of all the geriatrics at Playboy. Still,

I'm willing to believe Bryan Ferry has a body that feels like Rocky Marciano's). According to her, Bryan was her very special secret Lover and she "knew why she was there." He even carried her to the bedroom. What a hunk.

**THE REVILLOS** were in the exotic watering hole of Swiss Cottage last week filming their new video in the bottom of a water tank. So, **Fay Fife's** skirt will probably be floating around her ears, which should make the chorus thrilling. **Nicky** of Dindisc apparently fell from a dizzy height into the water but was saved by PR person, the youthful **Alan Edwards**. Talking of Alan, *Woman* magazine recently ran a feature on lookalikes and asked Alan to be their **David Essex** lookalike.

**TONY JAMES'** ex-girlfriend has gone off with one of **UFO**, showing what sort of musical direction she secretly wanted **Generation X** to follow.

**HUGH CORNWELL** is probably at Moss Bros or Take Six at this very moment preparing his rugged features for his court appearance on Friday when he'll

appeal against his jail sentence for possessing drugs. After seeing him in a suit who knows what might happen to him. Taking his mind off the case is singer **Quida**, whose record he's producing but she's a bit fed up as he insists on referring to her as **Weirda**.

**BLONDIE'S** MANAGER **Denny Romberg's** house floated away into the sunset during the recent floods taking with it those Vietnam boots he was so fond of. The house was built on the San Andreas fault, so something was bound to get it in the end.

**THE CURE**, fast overtaking the **Skids** in the European savoir faire stakes, were in Paris last week doing a gig with **The Specials** when their record company, **Polydor**, decided to take them to a typically French restaurant (without too many forks and knives for them to choose from). Anyway, the first course was some exotic froth



**HERE'S DEBBIE** doing James Brown's 'I Feel Good' at Hurrahs in New York last week. For two nights funk band James Chance and The Contortions performed there and had Debbie and Chris as their guests onstage. Mr Chance burned dollar bills and flung himself into the audience a great deal. Oh hum.

## PAULA'S PAGES



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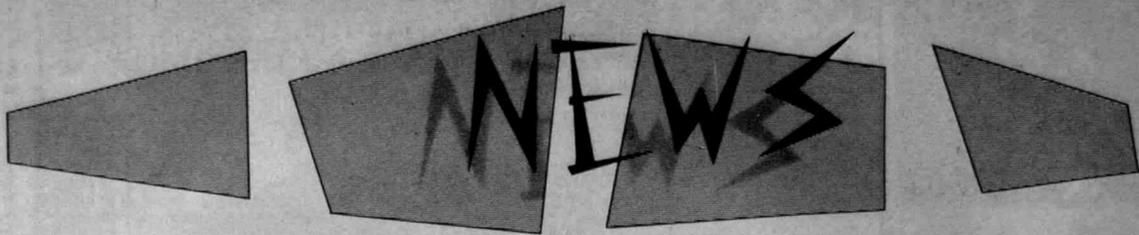
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CHERYL BARNES "LOVE & PASSION" GIORGIO MORODER'S "NIGHT DRIVE"







News Editor: JOHN SHEARLAW

# MORE MADNESS NUTTY SOUND



MADNESS

MADNESS RETURN from their first Stateside visit next month ... and launch straight into a 20-date 'Nutty Sound' tour.

The itinerary for the first headline tour by Madness is as follows: Llanelli Glen Ballroom April 15, Cardiff Top Rank 16, Bath Pavilion 17, Torquay Town Hall 18, St Austell New Cornish Riviera 19, Margate Winter Gardens 21, Great Yarmouth Tiffanys 22, Peterborough Werrina Stadium 23, Coventry Tiffanys 24, Bridlington Royal Spa Pavilion 26, Bradford St George's Hall 27, Deeside Leisure Centre 28, Blackpool Tiffanys 29, Sunderland Mayfair 30, Carlisle Market Hall May 2, West Calder Regal Suite 3, Aberdeen Fusion Ballroom 4, Irvine Magnum Centre 5, Belfast Whittle Hall 7, Dublin Olympic Ballroom 8.

All tickets are priced at £3, and should be available this Friday (March 21).

The four-track 'Work, Rest and Play Madness' single, announced last week, will be in the shops this Friday (March 21).

# FIVE HOUR STRANGLERS

THE STRANGLERS will be offering over five hours of music for two consecutive nights at the London Rainbow next month.

The group's first show on April 3, part of the Rainbow's 'Rock Week' celebrations, has already sold out. A second date has been added on April 4 — mak-

ing the concerts a complete week running from April 1 until April 7.

But the shows will be just a little different. Each will run from 5 pm until 11 pm with no less than FIVE support acts!

Additional "surprises" are also promised and tickets for the second show are on sale this week.

# ELVIS AGAIN

ELVIS COSTELLO is to follow his "low key" British tour with another tour immediately afterwards — this time at major venues.

Although dates and venues won't be announced for another three weeks RECORD MIRROR understands that a skeleton itinerary has already been set up, including seated venues in all the major towns and cities.

The current tour, set up when Costello was still in dispute with WEA Records, broke new ground by concentrating entirely on halls not normally visited by major acts.

All were standing venues and ticket prices were pegged for all gigs; a new idea which has been taken up by Madness for their next tour (see separate story).

# BONEY M HITS

ALL OF Boney M's 10 UK Top hits will be included on a new compilation album released on April 4.

The 'Magic Of Boney M' contains 20 tracks and has a playing time of over 60 minutes.

Also included is the group's new single 'My Friend Jack', due for release at the same time as the album.

# LEPPARD PACKAGE

DEF LEPPARD are to headline a three band heavy metal package tour next month — using a different opening act for each venue.

The principal support will be Magnum for all dates, but a local heavy metal band will join the package in their own area; check venues for further details.

The tour kicks off at St Albans City Hall on April 5, followed by Wolverhampton Civic Hall April 6, Liverpool Empire 7, Manchester Apollo 8, Sheffield City Hall 10, Hanley Victoria Hall 11, St Austell New Cornish Riviera Lido 12, London Lyceum 13, Bristol Colston Hall 14, Birmingham Odeon 15, Blackburn King Georges Hall 17, Bradford St Georges Hall 18, Glasgow Apollo 19, Newcastle City Hall 20, Leicester De Montford Hall 27, Derby Assembly Rooms 29.

# JAM GO NO 1

THE JAM's new single 'Going Underground' has gone straight to number one in its first week of release — thanks to a piece of "super efficient marketing" by Polydor Records.

'Going Underground', packaged with a free single for the first 100,000 copies, is only the third record in the last 10 years to go straight to the top in one week. The others were Slade's 'Merry Xmas Everbody', out in December 1973, and Gary Glitter's 'I Love You Love', out in November of the same year.

But the real reason for the triumph lies with Polydor and their decision to "hold" the record so that it would be in all the shops on a Monday, rather than a Friday. Normal practice is to distribute a record on a Friday, and since the charts are compiled on a Monday-to-Monday basis only three days of chart returns show up in the first week. This is rarely enough to take a record to the top, even though (as in Blondie's case) it will the following week.

Polydor's successful plan to ensure a full six days returns in the first week of release — which they will follow up with the next Marti Webb single — now looks like becoming an accepted marketing practice.

# MORE MAC

ALL FOUR dates previously announced for Fleetwood Mac — at Stafford Bingley Hall and at Wembley Arena — have sold out, and now three extra dates have been added.

The group will be at Stafford Bingley Hall for a second night on June 17, and will be playing two extra nights at Wembley Arena on June 25 and 26.

Tickets will be available as previously, with Stafford tickets from selected record shops and Wembley tickets by postal application from Mac Promotions, PO Box 2BZ, London, W1A 2BZ. Prices are £7.50, £6.50 and £5.50 and SAE's should be enclosed.

# UNDERTONES

THE UNDERTONES should be back on the road by May, after a lengthy break to record their second album.

A major tour is currently being finalised for the band and the album is "finished but not called anything yet," as their manager put it.

Meanwhile a new single, taken from the album, will be released on March 28. The A-side is 'My Perfect Cousin' — previewed on their tour last year — and it's backed by two tracks in 'Don't Wanna See You Again' and 'Hard Luck (Again)'

# ERIC'S OTHER NIGHTS

ERIC CLAPTON is back on the road with his current band in May ... for his first major tour since November 1978.

And to coincide with the tour a new Clapton live double album will be released on May 2. 'Just One Night' was recorded live at the Budokan, Tokyo at the end of last year, and features the same line-up as will be touring Britain in May.

The tour starts at Oxford New Theatre on May 2, with tickets priced at £5 and £4. Others dates and prices are: Brighton Centre May 3 (£5 to £3), Stafford Bingley Hall 4 (all £5), Newcastle City Hall 7 (£5, £4, £3), Edinburgh Odeon 8 (£5, £4, £3), Glasgow Apollo 9 (£5, £4, £3), Deeside Leisure Centre 11 (£5 only), Coventry Theatre 12 (£5, £4, £3), Bristol Hippodrome 13 (£5, £4, £3), London Hammersmith Odeon 15, 16 and 17 (£5.50, £4.50, £3.50), Guildford Civic Hall 18 (Benefit concert for Kampuchean refugees, all tickets priced at £5).

Tickets will go on sale for all venues except London, Stafford, Deeside and Bristol go on sale on March 24. Stafford, Deeside and Bristol go on sale on March 31, but London tickets will be available by postal application ONLY.

Cheques and postal orders should be sent to the Odeon Box Office, Hammersmith, London, W6. SAE's should be enclosed and tickets are limited to four per person.



# JOHN FOXX

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SECRET AFFAIR

## AFFAIR TOUR

SECRET AFFAIR, whose current single 'My World' is climbing the charts, will be playing an extensive UK tour next month — prior to their debut concerts in America in May.

They're at Dunstable Queensway Hall April 6, St Austell New Cornish Riviera 7, Bournemouth Stateside 8, Brighton Top Rank 9, Manchester Free Trade Hall 11, Hull Withersnae Pavilion 12, Sheffield Top Rank 13, Stoke Victoria Hall 14, Cardiff Top Rank 15, Blackburn King Georges Hall 16, Newcastle City Hall 17, Cromer West Runton Pavilion 18, Birmingham Odeon 19, Bristol Locarno 20, London Hammersmith Odeon 21.

Tickets for all venues are available now.

## PETE'S SOLO

PETE TOWNSHEND will have a new solo album and single out shortly, on the revived Ato label.

The new single will be 'Rough Boys', out on March 21, and it's taken from the album 'Empty Glasses' — scheduled for mid-April release. Both were produced by Chris Thomas.

The Who will be playing a short series of European dates at the end of this month, before beginning an American tour on April 14.

## PRIEST OUT

THE NEW Judas Priest album, entitled 'British Steel' will be in the shops on April 11, with all memories of the 'tape hijack' apparently forgotten.

CBS Records, who are putting the album out, were this week still unaware of the theft "hoax", in which Priest claimed they had to pay a £50,000 ransom to a gang of New York thieves, after the master tapes of the album had been "stolen".

"The album arrived later than we expected, but we didn't know about any problems or hijacks," a CBS spokesman told RECORD MIRROR.

Yet only last week the band's publicist and the band's manager still maintained that one of the tapes had been "damaged" during the hijack, and that it was "highly unlikely" that the album would be out in time for the tour which started last week.

Now the album is ready, and all memories of the Great Tape Theft "hoax" seem to have been forgotten.

## GATES DATES

DAVID GATES — who last toured Britain two years ago at the same time as 'The Sound Of Bread' compilation was released — will be back in May for a 14-date tour.

But owing to legal problems Gates and his four-piece band, who'll be playing mostly Bread material, won't actually be billed as Bread! A protracted legal case is still underway in America to settle the ownership of the name.

Gates, along with musicians Michael Botts, Larry Knechtel, David Miner and Hadley Hockensmith will be playing at: Oxford New Theatre May 9, Southampton Gaumont 10, Croydon Fairfield Halls 12, London Rainbow 16 and 17, Coventry Theatre 18, Manchester Apollo 20, Edinburgh Usher Hall 21, Glasgow Apollo 22, Newcastle City Hall 23, Southport Theatre 24, Bristol Hippodrome 25.

Tickets will be priced at £5, £4.50 and £4 outside London and £6, £5.50 and £5 at the Rainbow. Check local press for availability.

## BLUES BOOM

THE BLUES BAND, who describe themselves as spearheading the British R&B revival, begin a massive two-month club and collect tour this week.

The band, whose line-up features ex-Manfred Mann singer Paul Jones, recently released 'The Official Blues Band Bootleg Album', following a series of one-off concerts at London Dingwells.

The full date sheet reads: London Marquee March 21, London Crystal Palace Pub 22, Southend Shrimpers 23, Ewell College of Technology 28, London Half Moon 30 and 31, London Woolwich Tramshed April 3, London Marquee 4, Farnborough Technical College 7, Yeovil Johnson Hall 8, London Deptford Albany 16, London Marquee 18, Bridgehouse 20, Cardiff Top Rank 22, Bristol Granary 23, Swansea University 24, Nottingham University 25, Leicester Polytechnic 26, London Drury Lane Theatre 29, Glamorgan Polytechnic 30, Caermarvon Trinity College May 1, Aberlery Metro 2, Norwich Cromwells 8, Durham University 9, Strathclyde University 10, St Andrews University 11, Edinburgh Tiffans 12, London Kings College 15, Exeter Roots Club 16, St Austell The New Cornish Riviera 17, Bath Pavilion 18, Reading University 20, Surrey University 24, Nottingham Polytechnic 25, London Music Machine 30.

## RAID AT ERIC'S

OVER 300 members of Liverpool Eric's marched through the city last Saturday, in protest against a police raid at the club during which 11 people were arrested on drugs and assault charges.

The raid came on Friday, only days after Eric's had announced that it would be closing down due to financial problems, and because the police had objected to the renewal of the club's licence.

The club's co-owner Roger Eagle was baffled by the police raid, and he told RECORD MIRROR: "I've never had to call the police in three and a half years of business, and then they hit us when the club is about to close."

But he added: "I think they've made a grave tactical error. We now seem to have more support to re-open the club than ever before."

As well as the march, which will be repeated this Saturday — starting at Eric's at 7 pm — local groups have offered to play benefit concerts, and there's a possibility of an 'Eric's Farewell' album.

Eagle has been overwhelmed with offers to help re-open the club, but he said: "If it does open again it will have to be done properly, and we will have to sort out something with the police."

The Psychedelic Furs were playing before the raid last week, and that looks like being the last concert on the premises for some time. A planned final concert by Slouxsie and the Banshees, set for March 20, has now been cancelled. DEREK MASSEY

## SKA RETURNS

ORIGINAL SKA returns to London later this month, with a special "ska night" featuring sound systems and bands at the Electric Ballroom.

The show will be on March 28, with live music provided by The Wide Boys, a ska-influenced band from Birmingham. But the highlight is likely to be a sound system "battle" between Duke Vin — a ska pioneer in Jamaica in the fifties and Britain in the sixties — and Jah Shaka, who runs one of London's top systems.

DAVID ESSEX releases his new single 'Silver Dream Machine' this week. It's the title song from the film 'Silver Dream Racer' which opens later this month, with Essex playing a starring role.

PLUNDERING Their back catalogue yet again — for their 20th anniversary — Motown will be releasing two classic old albums next month at a special "mid-price". 'Recorded Live — The 12 Year Old Genius' captures Stevie Wonder singing when he was

## THIN LIZZY

THIN LIZZY: have added these dates to their forthcoming tour due to overwhelming demand: Glasgow Apollo May 6, Liverpool Empire 8, Leeds Queens Hall 10, London Rainbow May 31, June 1. Tickets will be available this week.

## AVERAGE WHITE BAND

AVERAGE WHITE BAND: will be playing the following additional dates on their tour: Edinburgh Odeon May 23, Poole Arts Centre Wessex Hall June 9, Southampton Gaumont 10, Brighton Centre 11. Ticket prices will be £3.50, £3 and £2.50 except at Poole where all tickets will be £3. Check local press for when tickets will be on sale.

## SKY

SKY: who release their second album 'Sky 2' on April 18 will be playing the following dates: Bristol Colston Hall May 4, Birmingham Odeon 5, Liverpool Empire 6, Sheffield City Hall 7, Edinburgh Usher Hall 8, Newcastle City Hall 9, Manchester Apollo 11, Leicester De Montfort Hall 12, Coventry New Theatre 13, Brighton Dome 14, Croydon Fairfield Hall 15, Reading Hexagon 16, Southampton Gaumont 17, Norwich Theatre Royal 18, London Hammersmith Odeon 19 and 20.

## JUDIE TZUKE

JUDIE TZUKE: plays an additional date at the London Theatre Royal on May 9.

## ROBIN WILLIAMSON

ROBIN WILLIAMSON: now living in California, plays the following dates: Portsmouth Centre Hotel March 23, Edinburgh Reid Hall 29, Bury Derby Hall 30, Hebden Bridge Cinema 31.

## REVILLOS

REVILLOS: Swansea Institute Of Education March 26, Harlow Technical College 28, Coleraine University April 23, Belfast Queens College 24, Dublin Trinity College 25, Cork University College 26, York University May 9, Manchester Polytechnic 10.

## IRON MAIDEN

IRON MAIDEN: London Wardour Street Marquee April 2 and 3, Plymouth Fiesta 7, London East Ham Ruskin Arms 8 (in aid of Dr Barnado's), Grimsby Central Hall 10.

## UK SUBS

UK SUBS: Middlesbrough Rock Garden (two shows) April 5, Dumfries Stagecoach April 6, Ayr Pavilion 7, Aberdeen Music Hall 9, Dundee Maryatt Hall 10, Grangemouth Town Hall 11.

## PAUL COLLIN'S BEAT

PAUL COLLIN'S BEAT: Americans who describe themselves as a "new melodic pop band" will be playing the following London dates: Wardour Street Marquee April 5, Canning Town Bridgehouse 6, Islington Hope And Anchor 7, Fulham Golden Lion 8, Camden Dingwells 9, West Kensington Nashville 10.

## CHARLIE FAWN

CHARLIE FAWN AND THE SPITFIRES: who recently released their new single 'Always Something There To Remind Me' play the following London dates: Wardour Street Marquee March 21, Islington Hope And Anchor 23, West Kensington Nashville 24.

## WHITESNAKE

WHITESNAKE: added date, London Hammersmith Odeon June 23. Tickets are priced at £3.50, £3 and £2.50 and are available from all usual ticket agencies.

## THE OUT

THE OUT: have been added as support on the forthcoming Sad Cafe tour.

## SORE THROAT

SORE THROAT: added dates; London Kings College Hospital March 21, London Camden Music Machine 22.

## GIRL

GIRL: following a tour with Pat Travers this month, Girl will be embarking on their own headlining tour. Dates are: London Marquee April 6, 7 and 8, Port Talbot Troubadour 10, Malvern Winter Gardens 11, St Albans City Hall 12, Leeds福德 Green 13, Middlesbrough Rock Garden 18, East Retford Porterhouse 20, Blackpool Norbreck Castle Hotel 24, Sheffield Top Rank 25, Nottingham Boat Club 26, Bristol Locarno 28, Cardiff Top Rank 29, High Wycombe Town Hall 30, Newcastle Mayfair May 2, Bradford University 3, Exeter Routes Club 7, Swansea Circles Club 8, Gravesend Woodville Hall 12, Manchester Polytechnic 13, Glasgow College of Technology 14, Aberdeen University 16, Dundee University 17, St Andrews St Andrews University 18, Cleethorpes Winter Gardens 20, Wakefield Unity Hall 22, Aberlery Metro Theatre 23, Folkestone Leas Cliff Hall 24, Rickmansworth Civic Hall 27, Dunstable Queensway 30, West Runton Pavilion 31, Redcar Coatham Bowl June 1.

## SONNY TERRY/BROWNIE MCGHEE

SONNY TERRY AND BROWNIE MCGHEE: London Victoria Venue April 15, 16, 17.

## THE MEMBERS

THE MEMBERS: who release their new single 'Ramance' this Friday and who are scheduling their new album '1980 The Choice Is Yours' for release on April 11 play the following dates; London Bedford Way Institute of Education March 20, Slough Langley College 21.

## RELEASES

a kid and will be released on April 11. 'Supremes Greatest Hits' will be released the same week.

FOLLOWING THE success of 'Living By Numbers' New Musik's new single, released on April 3 will be 'This World Of Water', taken from their forthcoming album 'From A To B'.

LEE STIRLING makes his debut with 'Earthquake Land-slide Hurricane' on March 21. The song was written by Bugatti and Musker while the

B side 'Soul Music' was written by Sting of the Police.

DANCE TROUPE Hot Gossip have signed to DJM Records and will be releasing their new single 'Space Invaders' on April 4. The manufacturers of the 'Space Invaders' game, Taito, have adopted the song as their official theme tune.

THE GANGSTERS release their new single 'Woody Bully' this week. It's a re-make of the classic Sam the Sham and the Pharaohs classic.

DANDY LIVINGSTONE — composer of 'A Message To

You Rudi' — releases his new single 'Instant Music' next week. The single will be available in both 7" and 12" versions and was partly produced by Dennis Bovell.

INTERVIEW release their new single 'Hide And Seek' on March 28 and their new album 'Snakes And Lovers' will be released on April 18.

FAD GADGET releases his new single 'Ricky's Hand' this week. At the beginning of April Fad will be touring Germany before undertaking some dates in Britain.

RECORD MIRROR

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DUKE

# The magnificent seven

## The Bodysnatchers talk to a wet Mike Nicholls

**G**OOON, admit it. Aren't you getting just a bit fed up with all these 2-Tone bands? All that contrived excitement, pork pie hats and jumping around? I mean it's bad enough when you've got grown men feigning West Indian accents and waffling on about "rude boys". But women? What kind of gimmick is that? And what have girls got to do with rock 'n' roll, anyway?

gotta do something like that myself!"

But whereas The Specials play "ska" and The Selecter "reggae", The Bodysnatchers opt for "rock steady", yet another branch of the Jamaican tree. Wasn't that just a little bit calculated?

"No, not at all," assured Nicky. "When the band started I wanted us to play bluebeat, but we couldn't play fast enough. We can now, so it's more like ska, or late sixties skin-head reggae."

Since the band reckoned their average age to be about 21, I wondered how she could remember that far back.

"Well I was only about 10 or 11 when 'Double Barrel' (one of their stage laves) came out, but I remember it 'cos I was into music really early. Then at about 15 I got to hear that and other stuff in discos and things."

By this point the interview was reaching fever pitch, with the rest of the girls crowding round, shouting out different answers, soaking me with water pistols and generally making scribbling a daunting task. Prime offender was Rhoda, the tall black singer with the fine timbre and the most vivacious personality I've come across in a long time. Onstage she is prone to bawling out remarks like "You'll bloody well like the new record and buy it, mate!"

Hardly the most subtle approach, but who needs tact with confidence like that? How on earth were you able to tolerate life before joining a band?

"I was a civil servant," she replied, "but I used to insult people even then," she continued, breaking into peals of infectious laughter. "Anyhow, what's wrong with instructing people to buy the single? No harm in telling them!"

Indeed, mention of the 45, 'Let's Do Rock Steady', precipitated details of its very brief history. Apparently it was recorded immediately after the band had signed their two single deal with 2-Tone.

"Yep," another Bodysnatcher piped up, "we went straight to a studio in Holloway. We, er, saw a hearse on the way and found it extremely funny, not to say tempting!"

**W**ELL, A couple of weeks on and 'Let's Do Rock Steady' is in the charts at Number 44 with a bullet. The tour is still beating its path through the provinces and the band are in Cardiff. Unwilling to run the risk of being snatched by joining them there, I get on the blower to their hotel.

Winning the struggle to the phone is Stella, the rhythm guitarist. Whereas the rest of the band considers itself London-based, Stella hails from that butt of many a crude joke, Scunthorpe. But in common with fellow members she has enjoyed a decidedly un-rock 'n' roll background. No suffering for their art in a damp attic for them — they're far too smart for that.

Sarah Jane, or SJ, the lead guitarist, used to be a fashion designer and was tipped by the new year edition of the Sunday Times to be "a bright young hope for the eighties."

Less glamorously (or maybe more so, depending on your bag) Miranda, the saxophonist, was a schoolgirl, while drummer Jane was on the dole. But Pennie (keyboards) was a freelance illustrator — and Stella... well what skeletons do you have in the cupboard?

"I was a secretary at a record company — but I'm not going to tell you which one," she replies, in a refined accent. "Before that I did a degree in modern languages at the University of Edinburgh."

See, told you they were smart. As different as their pasts are each of the girls' images, both on and off-stage. "We've all got strong characters," Rhoda had said in Leeds. "We don't try to be individuals, we already are."

Fortunately, Rhoda doesn't participate in Part Two, the telephone interview, since she's asleep. I find it hard to imagine Rhoda asleep, but nevertheless ask Stella to elaborate on these personality differences.

"It's the way we are," she says simply, "we each have a style of our own and can't pinpoint a particular image. We wouldn't all want to wear Tonic suits and so it's a matter of wearing what we feel at ease in."

Hence SJ looking fetchingly tart in make up and fishnet stockings while Miranda affects the suit and frilly of a rude boy, or girl.

"It's a lot better that we do look different from each other," Stella concludes. But it's not advisable for other bands to play different from them. A small cloud over the tour has been the decision of Holly and the Italians to drop out as a result of narrow-minded crowd hostility towards their different style of music.

By now it is Nicky who has hold of the receiver, so I ask her whether she was sorry to see them go. "Yes, but I could see their point. They're very good at what they do but not entirely compatible with our music — or audience."

**O**N A happier note, they have been replaced by the Swinging Cats, a young female-fronted quintet playing sixties-style ska. Happier still for The Bodysnatchers is their single success. How has that gone down with the former fruit saleswoman?

"Oh, I'm well pleased about that, she replies, "particularly when all the reviews were a bit scathing — apart from your's, that is. I'm afraid it's the old problem that because we're girls, people think we can't play and are just jumping on the band-wagon."

How is the tour going? Do you feel you're getting better at the time?

"Definitely. Compared to our first gig, we're a different band," she answers. "We're a lot more relaxed and getting tighter. We can now play our 13 songs in 45 minutes. We're getting faster all the time."

Shades of The Ramones! "Yeah," she agrees, "but remember our version of 'Time is Tight'? Well, it doesn't fall apart any more."

As the gigging progresses, The Bodysnatchers are able to drop their cover versions and concentrate on writing their own songs. Already popular is 'The Boiler', a harrowing tale of rape, where the tension is built up in a similar manner to the Velvet Underground's 'The Gift'.

Although not based on personal experience, the action takes place in a West End pub called The Cambridge, a popular haunt amongst most types.

Another self-penned gem is 'Ruder Than You', the B side of the single. What's this one about?

"It's just about rude girls, really," Nicky replies. "Rhoda wrote the lyrics, which I think are good. 'We don't want to fight / We don't need no test / 'Cos it doesn't matter who is the best'."

What it basically means is that because we're girls, it doesn't mean we should have to prove ourselves."

True, but doesn't being an all-female dance band have its disadvantages? Like, for example, rude boys skanking about onstage as a prelude to a quick grope?

"Well, there hasn't been any stage invasion yet because, this is, after all, The Selecter's tour, and it would be a bit over-crowded what with two lots of equipment and one band already up there."

How about the problem of hordes of young male groupies following you around?

"Oh, people often come backstage, but I think we can handle it at the moment, although I don't know what it will be like when we get bigger... if we get bigger," she hastily corrects herself.

Neither do I, but I sure hope to stay around long enough to find out



This is presumably the kind of attitude The Bodysnatchers have had to contend with. And their situation hasn't exactly been helped by the fact that when they played their first date less than six months ago, none of them were thought capable of playing their instruments, let alone playing in time together. Being a fair-minded chap, however, not to mention one with a penchant for watching seven young ladies prancing about in mini-skirts, I decided to investigate. In Leeds, as it happened, early on in the band's current nationwide trek with The Selecter. Very impressive, they were, too. Somehow, amidst the clatter of their deceptively toy town instruments, they managed to produce a ska sound! Within the keyboard framework, there were some exemplary jab-jab guitar fills, much punctuating sax and plenty of melodious vocals riding atop a bed-rock of notes - perfect bass lines. The latter were, and still are, courtesy of the long-haired, slim-limbed Nicky, whose idea it was to put the band together late last year. "I saw The Specials in April," she began, amidst the chaos of the university refectory doubling as a dressing room, "and thought 'I've



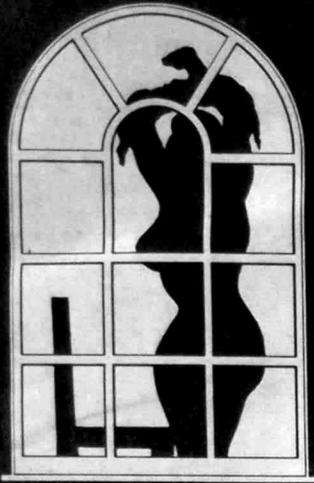
SJ: a bright hope for the eighties

**MOTOWN CLASSICS**

**20th Anniversary**

**Edwin Starr**  
(SOS) Stop Her On Sight  
Headline News TMG 905

# WHAT COMES OFF...



# GOES ON 'In The Night'

The

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album

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# Is it a bird? Is it a plane? No, it's Supermen



**RONNIE GURR**  
jumps into a  
booth and talks  
to The Knack's  
Doug Fieger

Doug Fieger loses his power after getting a dose of Kryptonite.

**A**ND THE beat went on... Summer '63 in those precious last few months before primary school and the infant Gurr, like many of his teeny contemporaries, has been listening to the Beeb's Light Programme in the hope that they'll play the occasional Cliff, Tommy Steele or Beatles record.

He has been bitten by the bug and though the names of these people baffle him he knows that the blue and white enamelled tin guitar he was given on his third Christmas now has a use.

All over Britain formative toddlers were helping to perpetuate the rock 'n' roll myth that their parents had begun and spurned. And try as they might they couldn't stop the kids dragging their cat gut and tin four strings with them when they took 'em shopping, couldn't stop them howling 'Love Me Do', 'Please Please Me' or 'She Loves You' to the fishmonger, or doing the Shads walk in the baker's, or re-enacting 'Little White Bull' to the chemist... and still it went on.

Until in 1979. The planet Knackton is doomed, the gasses in its core mantle have been in an unstable state for a Light decade and now the first tremors are being felt. Jor-El, a Knacktonite scientist and his wife Lara, have predicted the catastrophe for years much to the scorn of their fellow Knacktonites. Jor-El take it into his hands to save his four sons Kar-El, Bar-El, Har-El and Far-El by sending them to the safety of the planet Earth.

He tenderly kisses his sons goodbye and detonates the rocket that will take them to Earth and safety. The four land in the United States of America and adopt Earthling names. Doug Fieger, Berton Averre, Bruce Gary, and Prescott Niles and form a rock band

called The Knack. They are indestructible, invincible, doers of good, righters of wrong.

You guessed it, The Knack are big news, big shots and, though they are Supermen to the myriad American girl fans and, despite the fact that they have names that are pure Stan Lee, The Knack exist as real people. Real people who leap up charts faster than a speeding bullet.

When Doug Fieger trots out his achievements you listen. On a coach speeding towards a Birmingham Tiswas appointment this is what I indeed do. Fieger, despite the fact that he and the band have just flown in from Rome and have spent all day performing promo activities, positively glows when talking about his work.

"We are playing the music we love," he asserts, sipping his gin and tonic. "This is not an act, this is the real thing. We love rock and roll passionately and the rock and roll we love is pop music, it's hit music. We don't worry about what we write because all we've ever listened to is the hits and hits make money."

And therefore The Knack write hits: The Knack make money. Simple see? "We've sold over four and a half million records world wide. We've sold three million records in the United States. We've had a number one album and a number one single there and we had another Top 10 single that sold 900,000 records. We've had a number one single in every country in the world except England where we went to number six."

And despite a conspiracy of critics (neat generic term, huh?) the Midas touch continues unabated. The recent one date British tour was part of the band's second world tour in as many years. Fieger on critics: "I'm not trying to be cocky or anything, all I'm saying is we play music and don't care what people write about it. We care about the fans and if they like it, they'll buy it."

If they don't, they won't. I think that rock and roll is fun, it's not something you can write about.

"I've said it before and I'll say it again, what does 'AWOPBOPALOOBOPAWOPBAMB OOM' mean and who is gonna be so ridiculous as to say that that is important? Also, opinion is subjective and rock 'n' roll criticism is subjective and to come out and say my opinion is what you should listen to is as foolish as me as a member of The Knack saying you have got to buy my records because what we're saying is important and it is not," he asserts.

Fieger on the hysteria that is rife from Okinawa to Ohio, and was in evidence at the London shows thanks to numerous American expatriates: "That's just fun. That is what rock and roll is about and I hate the people who analyse it because it is something that should be allowed to happen. By our fifth gig little girls already knew our lyrics and were singing along to our songs. That was when I realised that this was important to somebody other than me and it wasn't important in any grand sense, it was only important for the moment we were playing."

"Rock and roll is not important beyond the moment that it happens. It's fun and I have no rancor or bones to pick but I do resent people trying to take fun away from kids."

"Rock critics want to make rock 'n' roll important to justify their writing. That's alright they should have their wage. I'm all for the minimum wage. My parents have been fighting for it for years."

The wry smile that follows the last statement refers to the fact that Fieger's father is a labour lawyer and his mother is a union organiser who arranged the first teachers' strike in America.

Born in the suburbs of Detroit he heard early militant Dylan through his mother and once crept uptown to catch a Motown Review that featured Little Stevie Wonder, Diana Ross and The Supremes, The Temptations and Smokey Robinson and The Miracles, though as he states, because of the dangers involved in infiltrating Motor City's black quarter, he was more attune to Liverpool and London's musical happenings than the soul

murmerings of a phenomenon a few blocks uptown.

His upbringing has made him totally philosophical to his recently found wealth. Although his parents were politically radical his upbringing was comfortable middle class.

"I never thought about money because we always had food on the table and I didn't understand that some people didn't have money until I got older. So I grew up in a double edged situation. I was sheltered and never really wanted for anything but also my parents were involved in the problems of the haves and have nots. I saw the fact that it's not important what you have, it's what you are."

"Obviously money helps one concern himself with things rather than survival. Money never meant anything to me before and it still doesn't. My business manager told me to buy a house, so I bought a house to protect my money from taxes, that's all. It doesn't mean anything to me, it's just there. If I was doing this for money I would've done disco when it was happening."

So why do you reckon you hit paydirt this time around?

"There's a whole new generation of kids that never heard that music and for them we are what our heroes were to us. Little kids nowadays weren't even born when The Beatles, The Hollies or The Who were happening and all these old hippies, the critics, the parents of the eighties, are telling them that The Knack are just a copy of that. Well, that may be true but then The Beatles, The Hollies or The Who were just copies of Little Richard, Chuck Berry and The Isley Brothers. So every generation has its own thing."

"I remember John Lennon gave an interview saying, 'I'm still trying to write a better song than Ruby and The Romantics (famed for 'Hey There Lonely Girl') or Goffin / King or Phil Spector and I haven't done it yet.' And he said that after he'd written 'I Wanna Hold Your Hand', 'She Loves You' and 'In My Life'. He was saying he hadn't written a better song than 'Twist And Shout' and it's the same thing for me, I'll never write a better song than 'In My Life' but some kid growing up today has never heard 'In My Life'.

so that doesn't mean anything to them."

Would you then tell a kid to buy 'With The Beatles' or 'Rubber Soul' et al rather than a Knack album. Huh, huh?

"I'd say buy a Beatles album and a Knack album if you can afford it because there's validity in both. But to a kid we are what's happening. The kids want what's now and the Knack are what's happening."

Then with another of those smarmy little grins, Fieger adds, "To me, I wouldn't buy one of my own albums."

Whaaaaat! After a coach trip of being utterly professional, the man suddenly breaks down and admits that the band's detractors were right all along. Nope. After a pregnant pause Fieger nonchalantly continues, "... because I get 'em for free from my record company."

The Knack are alright. Entertaining and inoffensive in the same way that The Wackers, The Monkees, and Mud were entertaining. They smile, actually look as if they are enjoying making their greenbacks and are in the right place at the right time. They take vitamins called Lecithin to reduce arterial wall fat, drink club sodas, eat well, play Backgammon and listen to tiny Jap Sony 'Walkman' cassette recorders in their spare time and, when told that Tiswas is about getting gunk poured all over you, express some doubt on the matter as their all wool suits are worth 450 bucks apiece.

The next day they still pop Lecithin, still drink club sodas, still eat well, still play Backgammon and listen through their Sony headphones but they're out there creating Armageddon with the little girls and boys in the ATV centre in jeans and T-shirts.

The Knack are back and though they sure as hell ain't beautiful they are loved by four and a half millions and then some. Anyone in his right mind can't argue with that.

Somewhere around the world a toddler is strumming his cat gut tin guitar and has the words to 'My Sharona', 'Good Girls Don't' and 'Baby Talks Dirty' off pat. I can understand it. Here comes summer, fun is in the air and the best goes on...

**MOTOWN CLASSICS**

**20th** 

**MARVIN GAYE**  
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# SINGLES

Reviewed by MIKE GARDNER

## JAM

### SINGLES OF THE WEEK

**JAM: 'Going Underground'** (Polydor). A perfect summation of Paul Weller's progress to date. There's the usual strident vocals, the staccato chords, smooth chorus and slippery key changes and still no concessions to accessibility. The Jam are working now with more finesse than anyone around at the moment. The first 100,000 copies have a live EP of 'Away From The Numbers', 'This Is The Modern World' and 'Down In The Tube Station At Midnight' — as if you needed any encouragement to buy.

**IAN MATTHEWS: 'Da Doo Ron Ron'** (Rockburgh). A brilliant package of a precision crafted acapella version of the Crystals' classic, his sumptuously summerish 'Shake It' and his delicate version of Robert Palmer's excellent 'Gimmee An Inch Girl'. Buy it.

**GRADUATE: 'Elvis Should Play Ska'** (Precision). A tremendous tribute to Elvis Costello and 2-Tone. A mini masterpiece that contains nice changes of pace, great hooks and keeps the ears constantly on the alert for its duration.

**SELECTER: 'Missing Words'** (2-Tone). The three minute heroes threaten to be something more with this their most substantial offering to date. A record that gets better with each hearing as a good single should. A song that would have been a hit without the religious fervour inspired by all 2-Tone releases.



GOING UNDERGROUND

**THE BUGGLES: 'Clean Clean'** (Island). More antiseptic doodlings for the new plastic age of pop. It's as clever inventive, smooth and slick as you'd expect. Another hit. Co-written by ...

**BRUCE WOOLLEY AND THE CAMERA CLUB: 'Trouble Is'** (CBS). An angular but deceptively catchy piece of dabbling with pop formula that keeps the deserved interest in Woolley hanging on for the next release.

**BOB MARLEY AND THE WAILERS: 'Zimbabwe'** (Island). A timely issue of the song from 'Survival' and good it is too. A calm babbling piece that grows in stature with each play.

## DROP A

### OTHER GOODIES

**DELEGATION: 'You And I'** (Ariola). A relaxed excursion executed with class and distinction on Nile and Rogers territory. A good solid disco record which gives encouragement to dancers and manages not to bore or offend listeners. In short, a nice one.

**JOE JACKSON BAND: 'Kinda Kute'** (A&M). Another track from the excellent 'I'm The Man' set but sadly this jolly rolling tune hasn't the edge to do more than creep into the lower reaches of the charts. Perhaps 'I Don't Want To Be Like That' would have been a better choice.

### THE REST

**STEVIE WONDER: 'Outside My Window'** (Motown). The trouble with 'Journey Through The Secret Life Of Plants' was that it seemed to be too much time spent dwelling on too few ideas and then stretched onto two sides too many of vinyl. This pretty inoffensive but rambling tune manages to raise Wonder's dwindling credibility count a couple of notches.

**STYX: 'Boat On The River'** (A&M). This has as much chart potential as I have of becoming the next Pope. A boring dirge that sounds as if it should have been left at a drunken binge.



THE SELECTER: gets better

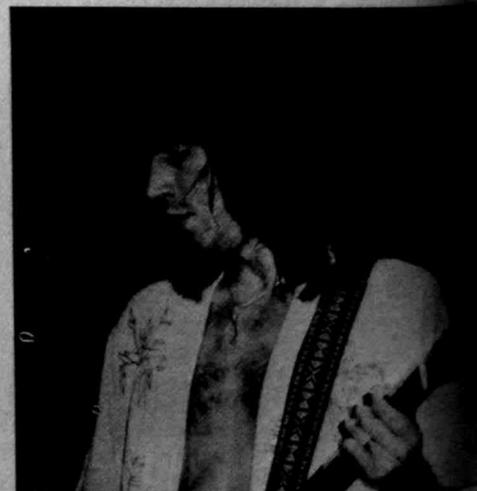
**XTC: 'Wait Till Your Boat Goes Down'** (Virgin). Though I have a lot of affection for the Swindon combo, they suffer from being too clever. The song seems elastic — stretching and slurring itself to the end but any interest has waned long before.

**SAXON: 'Wheels Of Steel'** (Carrere). KERRANG. The rhythm lumbers across the speakers and bulldozes its macho way to nowhere. A vinyl blunt instrument. But the sound is suitably beefy for a good session in front of the mirror with a cardboard guitar.

## PLUM

# FAT RAYERS BAND

NEW ALBUM . . . . . **C R A S H**



ON TOUR / MARCH



**PHILLIP LYNOTT: 'Dear Miss Lonely Heart' (Vertigo).** Taken from the Thin Lizzy bassman's forthcoming solo album 'Solo In Soho'. Nice production of a song that sounds as if it took longer to write the lyrics than to make the music which is throw away. It makes it very difficult to sustain interest in his plea for another lonely heart.

**RED BEANS AND RICE: 'That Driving Beat' (Chiswick).** Having taken their name from a Booker T goodie they seem content to upholster the glories of the Stax label with a harmonica lead which they do with accuracy and the right dollops of raunch and danceability.

**JOHN STEWART: 'Daydream Believer' (Warner Brothers).** A re-release of the original version to take some of the credit away from the recent releases of the Monkees and Anne Murray versions.

**THE PHAROAHS: 'In The Midnight Hour' (Laser).** A limp scarred version of Wilson Pickett's much massaged classic. This manages to be one of the worst, with a singer who sounds like he's fending off an attack from the Boston Strangler. Guess who I hope won?

**PLAYER (1): 'Space Invaders' (WEA).** A dreadful homage to the greatest game to hit the human race since soccer that sounds like it was cobbled together from Brotherhood Of Man and Dooley's out-takes.

**STEPHANIE DAVIES: 'I'm A Girl' (Polydor).** Imagine the sort of song Walt Disney would have given to Hayley Mills aged 14 and you've got the gist in one.

**TEXTONES: 'I Can't Fight It' (Chiswick).** This band from Texas work energetically on a scrappy number Tom Petty sensibly threw out.

**DYNASTY: 'Satisfied' (Solar).** A flat and undistinctive disco runthrough that starts and ends and does little in between.

**KILLERMETERS: 'Twisted Wheel' (Gem).** A mundane piece of pop gets a mundane execution and an equally mundane review.

**CAPTAIN BEAKY AND HIS BAND: 'Looking For Missing Sid' (Polydor).** Here's hoping the repugnant reptile can be found playing with the traffic on the M4.

**STRANGLERS: 'Shah Shah A Go Go' (United Artists).** A monotone thesis on the futility of revolutions that shows the Stranglers in a mellow mood but still peddling the same ideas and taking too long to go anywhere.

**WRECKLESS ERIC: 'Broken Doll' (Stiff).** The aptly named singer wades through a song that starts like the Loving Spoonful's Darling Be Home Soon' and ends like 'I Fought The Law', which ain't that bad.

**STEEL PULSE: 'Don't Give In' (Island).** An unshamed grasp for commercial success that loses all passion swamped in a lush production.

**SAD CAFE: 'My Oh My' (RCA).** After the subtly sweet 'Everyday' and the awful patchiness of 'Little Girl Who Lives Down The Lane' comes a limp reworking of the Stones' circa 'Goat Head Soup', and it seems they are stuck for ideas.

**VIOLA WILLS: 'If You Could Read My Mind' (Ariola).** A workmanlike cabaret version of Gordon Lightfoot's hit of aeons ago played in limp disco style with lazy Spanish trumpet embellishments.

**FOGHAT: 'Third Time Lucky' (Bearsville).** It sounds like a half baked Bob Seger with Smokey doing the backing chores and doesn't make you care enough to go further than the first chorus.

**PLAYERS ASSOCIATION: 'The Get Down Mellow Mellow Sound' (Vanguard).** Luckily if you're dancing to this with enough conviction then you might not notice how tedious it gets.

**JAPAN: 'I Second That Emotion' (Ariola).** A cool stroll through Smokey Robinson's standard that goes for delicacy and only gets part the way there.

**SANTANA: 'All I Ever Wanted' (CBS).** I used to be crazy about them in my early teens. Maybe it's because I remember when they had fire and passion that this sounds worse than the mundance sub-hard rock track this really is.

**RAY, GOODMAN AND BROWN: 'Special Lady' (Mercury).** I must admit to a slight passion for the lads' work as the Moments between 1975-7 when they racked a few hits. But this doesn't have the spark to make it but familiarity may make the heart grow fonder.

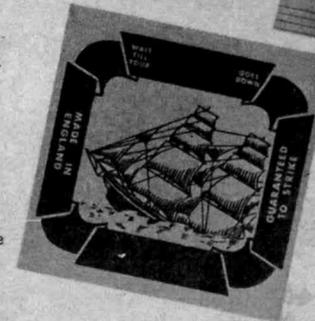
**GIRL: 'Hollywood Tease' (Jet).** With the new wave of HM threatening to bruise all foreheads it can only be a matter of time before people are going to want more than the same riffs slightly tarted up. But at the moment This Is What They Want.

**STEVE FORBERT: Say Goodbye To Little Jo' (Epic).** The talented Forbert chugs along on another track from the very listenable 'Jackrabbit Slim' that will be played on the radio but get nowhere in chart terms.

**LITTLE MAC AND THE BOSS SOUNDS: 'In The Midnight Hour' (Atlantic).** This organ based instrumental manages to carry off the right atmosphere and flavour of the original. There again it was made in 1965.

**LENE LOVICH: 'What Will I Do Without You' (Stiff).** The irrepressibly unique Lene flexes her vocal chords on what sounds like a Slavic version of a West Side Story theme that seems to do little more than repeat the title phrase to the ends of distraction. The package also includes a live EP of four tracks.

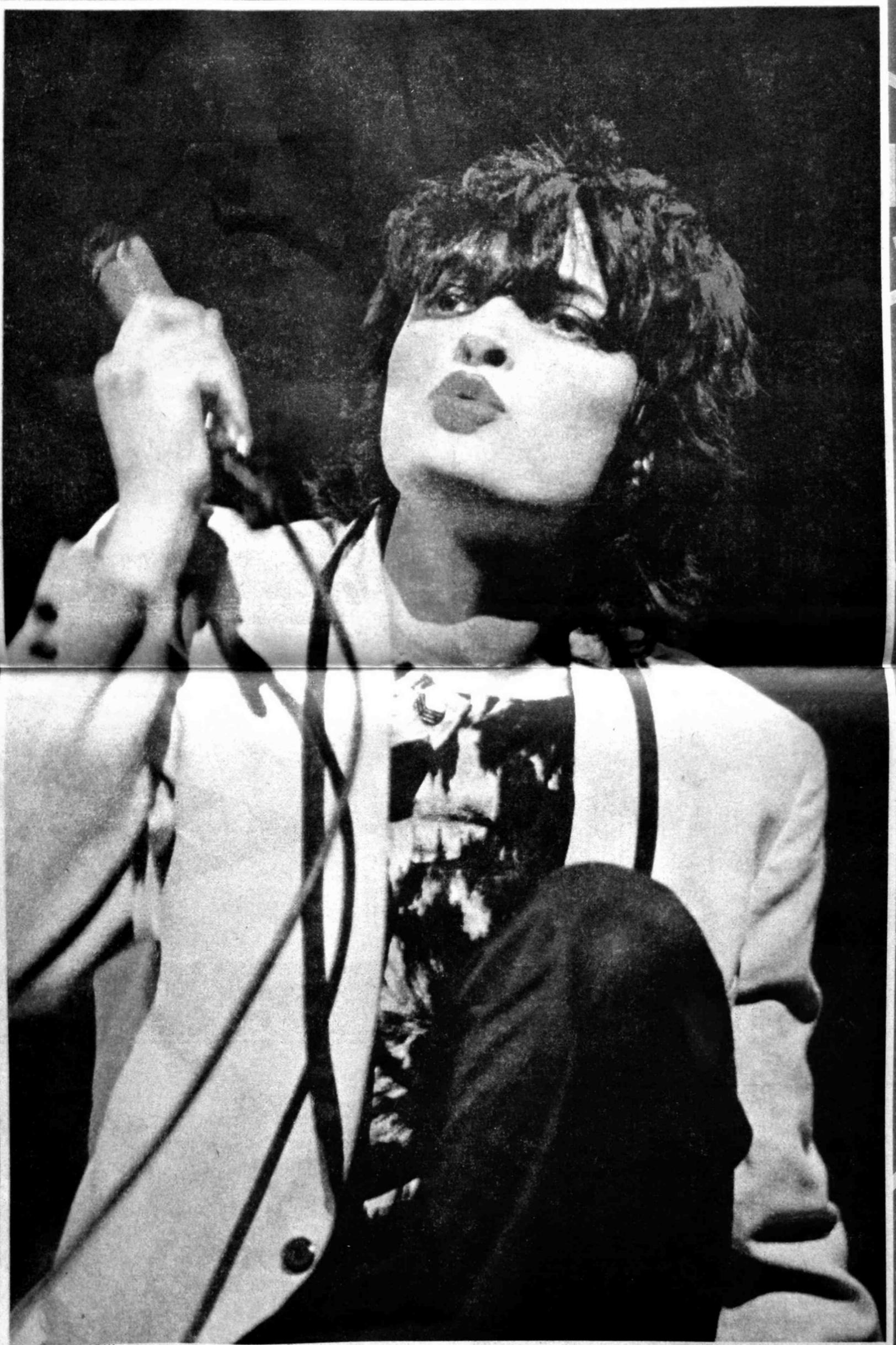
**JOHN FOX: 'No-One Driving' (Metal Beat).** The man who would be king, sounds unbelievably old fashioned on this technologically tarted up piece of psychedelic pop. The package is a double single with four tracks in total.



# A N D B U R N

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SIOUXSIE



Pic by FRASER GRAY

# SO LONG

**I**N THE unwritten pages of the book 'Laws And Principles Of Success In The Music Industry', there is little that commands more respect than an artiste that has paid their dues.

The method is an arduous and lengthy obstacle course that demands an extreme degree of patience, dedication and faith while the performer perfects the craft.

Fern Kinney's first tentative steps down this particular yellow brick road were placed in the traditional breeding ground for black American soul singers, the church in her home town of Jackson, Mississippi.

It was soon very apparent that she was a talent. Her minister continually asked her to sing lead on the gospels and hymns.

She entered local talent shows at the local movie theatres where they'd have two or three "talents of the week" during the intermission and whoever the audience liked best would win the five dollars prize money. The cash would always end up in the purse of Fern.

After the round of school shows, proms and special teachers meetings Fern started to do background work at the local studios. Among those she backed were Jean Knight, of 'Mr Big Stuff' fame, and King Floyd, whose hit 'Groove Me' was revived by Fern for her first taste of success in the States.

After she left high school she did background for Dorothy Moore, as a member of the Poppies. She released her first solo single, 'Your Love's Not Reliable', got married, started a family which has a running total of five children, and moved to St Louis, Missouri.

She later returned to Jackson and did background work for the likes of Frederick Knight, now Anita Ward's



It's taken 18 years for Fern Kinney to make it. MIKE GARDNER asks why

producer but better known for his hit 'I've Been Lonely For So Long'.

In 1977 she was signed with the American Malaco label. But it was nearly two years before she released 'Groove Me', produced by Tommy Couch the producer of King Floyd's original. It was a sizeable disco hit on both coasts of the USA.

She then released 'Baby Let Me Kiss You' which didn't do so well but is notable for having 'Together We Are Beautiful' on its B side. The situation was reversed for this country and the track is nestling comfortably at the top of the charts.

Why had it taken her so long to get her solo career off the ground?

"I had always wanted to sing solo but at the time, back in the late sixties and early seventies, my type of music wasn't in demand. I was always more into pop singing," she replies in a characteristic lazy but charming southern drawl.

She feels that the discipline and experience of session work has matured her singing and she can confidently handle country, R&B, pop and a little blues.

"There's one request I would like in the near future and that's to do one really good ballad song — something that's really down to earth and easy listening."

She now wants to develop her solo career without letting go of her session work. Did she expect the success of 'Together We Are Beautiful'?

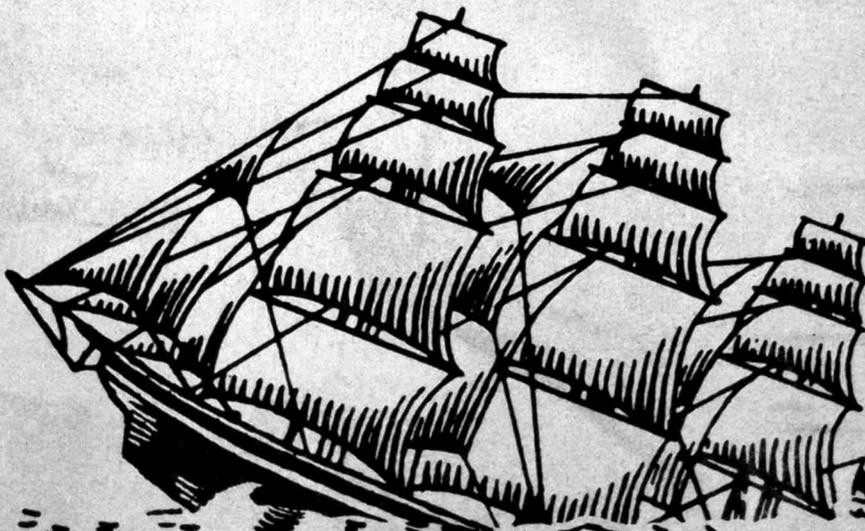
"I don't know if I was expecting it or hoping real hard. I've worked for 18 years and to me that's a long time. If I had to work longer I would. But for me, at this stage, I need to see something. I felt I was growing tired but yet I kept going on with it."

"I feel that my success to this point is meant for me. I thought that if I hung in there long enough that eventually I'd make it. I still can if I keep trying and I'm going to do all I can to make it work."

WAIT TILL  
YOUR

# BOAT

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DOWN

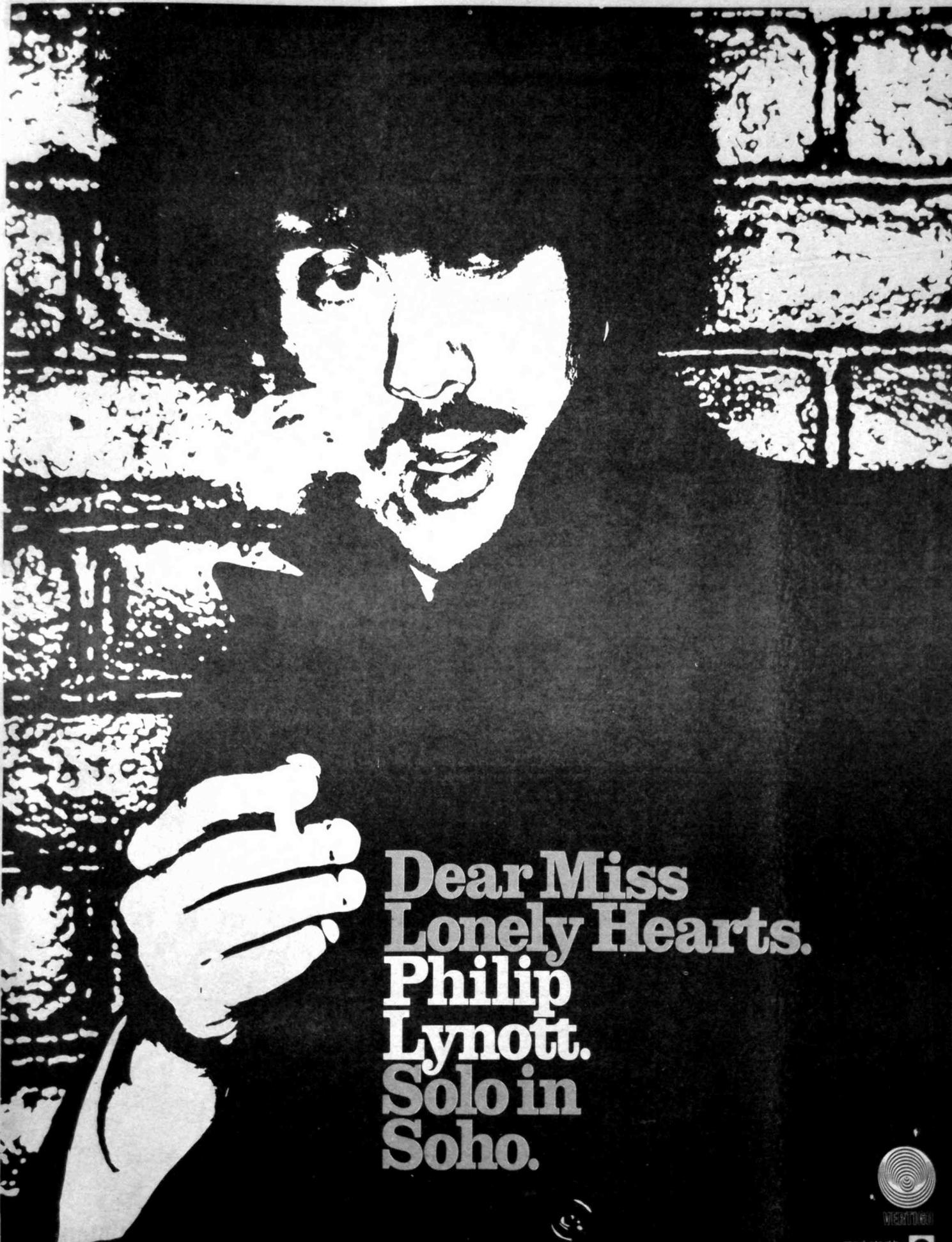


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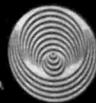
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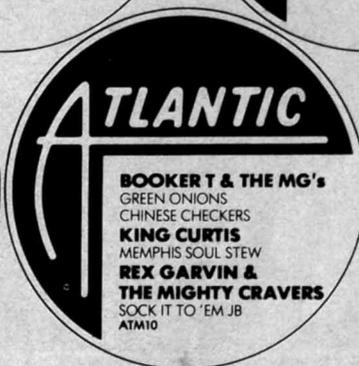
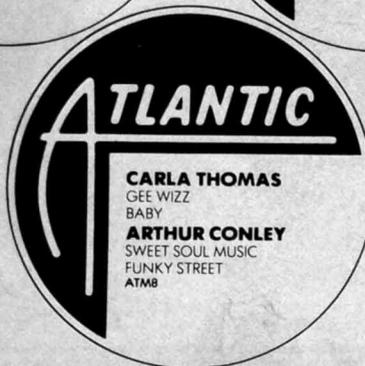
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PETE AGNEW

ZAL CLEMINSON



PICTURE BY IAN DICKSON

PICTURE BY ROS HALLFIN

**O**UR STORY begins in a yellow Mercedes SL speeding down the M3 towards Shepperton at an even 100 mph. It ends with a dawn raid by the police (not Sting's lot, dummy) at a village pub near Dunfermline, Scotland.

In between are edited highlights of numerous hours spent with Nazareth both before and during the early stages of their British tour. Sitting comfortably?

For the uninitiated, Nazareth are a five-piece Scottish band who play honest-to-God down-to-earth rock 'n' roll music. Some would say heavy metal. Semantics aside, the early stages of their career were characterised by popular chart hits like 'Broken Down Angel' and 'Love Hurts'. More recently their success has taken the form of selling millions of albums worldwide, particularly in America and Canada where the majority of their albums have gone multi-platinum.

1980 marks their tenth year together, so notwithstanding international stardom, they are rewarding their loyal fans here with a series of UK dates which will show an estimated five figure loss. As preparation for the tour, they have been rehearsing in Shepperton. It is where I encounter Mr Dan McCafferty, he of the well lived-in features and singer with Nazareth.

So, 10 years together?

"Aye," is the reply. "but we've kept the same line-up. No one's left

our band. In fact, someone (Zal Cleminson) has actually joined us."

Also lurking about the premises was bearded 'n' balding bassist Pete Agnew, whilst making unexpected guest appearances were guitarist Manny Charlton and drummer Darrell Sweet, a right contrasting pair, if ever there was one.

Whereas Darrell was sporting a leather waistcoat, tinted specs and a blow-dried barnet, the more hirsute Manny was cocooned in a furlined overcoat which stayed on as he quietly collapsed in the corner. Since it was a warm day and the rest of us were sweating in our shirt-sleeves, I wondered whether he was suffering from withdrawal symptoms. It transpired, however, that Mr Charlton is of partially Spanish extraction and is still not at ease with our climate, despite the less than inclement state of the weather of late.

Anyway, having dispensed with the pleasantries and a litre bottle of vodka which Darrell had successfully separated from the bar, talk, as ever, turned to the band's new album.

The most notable feature of 'Malice In Wonderland' is that it marks a departure from Nazareth's customary hard-bitten style in favour of a more subtle approach. This is courtesy of producer Jeff Baxter, best known for his guitar playing with Steely Dan.

Was the band mellowing in its old age?

"Oh no," assures Dan. "Jeff smoothed things over a little, but there's still our basic aggression."

How did you manage to get him? Isn't he very much in demand?

"Sure," laughs Pete. "you should have seen some of the things that went on. Like one day when we were recording. Neil Diamond put his head round the door and said 'I need a guitar solo.' So off popped Jeff. Then the next day Harry Nilsson suddenly arrived. 'Got a moment, Jeff?' and off he disappeared for another five minutes."

Neil Diamond and Harry Nilsson? Hardly names the nation's denim jackets are emblazoned with.

"Yeah, but we needed American ears," replies Pete with admirable honesty. "cos that's where our bread and butter is. So we got him through A&M, our American label."

Although recorded in The Bahamas, the album was mixed in Los Angeles.

"I'll tell you, I came running home screaming after three weeks there. Pete shudders.

Why? Was Baxter that difficult to work with?

"It's not so much that," Dan rejoins. "It's just that he demands high standards. 'Feel is real but time is right' is his motto."

# NAZ NABBED

Do our intrepid heroes have to spend days in jail? Can MIKE NICHOLLS save them from a fate worse than death? No, he hides in a corner and watches the proceedings.

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DAN McCAFFERTY

"Zulu" It took practically all night!"  
 While we're all busy slagging off America, two gents undoubtedly from that country, amble into the hotel room.  
 It transpires that they are the band's American agents who have just set up a long tour for Nazareth there in May. "I'll tell yer, you there in May," says the marginally more guys, "a couple enormous of the two, a couple enormous in the Detroit Stadium and you'll recoup all the losses you're making on this tour."  
 Yes, but the UK trip must go on. On to Scotland from Newcastle, in fact, and who should I run into at Heathrow Airport awaiting the same shuttle to Glasgow for the Apollo gig that night, but these two dudes.  
 As it happens, they proved to be quite interesting characters, but of more substance was a middle-aged man going by the rather unlikely name of Bob Bonis.  
 Now Nazareth's American manager, Bob was in charge of both The Beatles and The Stones American tours throughout the sixties. He revealed that Brian Epstein used to charge American journalists 1,000 dollars a week to go on the road with his band, and it

PIC BY PAUL COX

occurred to me that a similar fate was unlikely to befall yours truly in Scotland.  
 This was because the Dunfermline inn we had checked into for the night of the Edinburgh gig was something of an eccentric place, to say the least. Jim White, general manager of Mountain, all his jolly employees and myself were staying there due to its close proximity to the annual knees-up, a legendary event in the Nazareth camp, with wives, kids, friends and relatives all in attendance.  
 At two in the morning, the carpet in the party room was rolled back for dancing to the loud beat music to begin. Three hours later it still hadn't stopped. Neither had the flowing of prodigious quantities of booze.  
 Suddenly enter the boys in blue and exit the DJ, bartender and a host of other accomplices. Needless to say, no charges were preferred. Well of course not. You didn't think I'd let the story have an unhappy ending, did you?

DARRELL SWEET  
 MANNY CHARLTON



early trips Stateside, and only a year ago headlined a nationwide US tour over Thin Lizzy, who at the time were firm favourites amongst British rock fans.  
 Darrell, meanwhile, can remember the days when Alex Harvey, whose band provided Nazareth with Zal, first started out. "Alex was a cult hero more than 20 years ago," Darrell declares, "and was big in Hamburg long before The Beatles. Long before you had to worry about the BBC playlist!"  
 The latter, and the band's inability to get their new single, 'Holiday', on it rankles sorely with them. Britain might not be a major market, compared with one or two others, but it is home, after all.  
 Nevertheless, according to Billboard, the album is currently the latest addition to all American playlists, and unlike here, it is the radio which sells LPs in the US.  
 "Och, American kids, it's all they've got," Pete announces.  
 "Even in cars which are heaps of rust that couldn't pass an MOT here, there's a 3,000 dollar hi-fi!"  
 "That's because the TV's so bad," Dan reminds him.  
 "commercials every 10 minutes. I remember trying to watch the film



PIC BY CHRIS HORLER

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**HOLGER CZUKAY: 'Movies' (EMI EMC 3319)**

HAND-IN-HAND with Neu, Can were unarguably one of the major line of influentials prevalent in the seventies.

In 1980, Holger Czukay, one of their ex-number, is releasing 'Movies' (with a little help from his friends).

'Movies' is typical of latterday Can — less strained, more settled than their early rumblings — it doubles as intricately layered background listening or intensely designed thought-music.

The last and longest piece here, 'Hollywood Symphony', is a dreamy, 15 minute world of overlapping themes and set-pieces; it has the distinction of being finely, rigidly structured whilst actually appearing skilfully improvised.

The whole thing evokes visions of everything from prime Can to rhythmic Afro-beat.

Can's experiments always extended to — and drew from — ethnic sources, so 'Persian Love' is a testament to this. It's sort of Indian restaurant wallpaper music, based on the croonings of two Eastern lovers / singers recorded from the radio, then supplemented by complementary studio noises. Very peaceful, very mysterious, very Can.

By way of contrast, 'Cool In The Pool' is a staunch disco oddment — a parody that outstrips the mindless, soulless dance-floor fodder it so playfully patronises. It's silly, instrumentally adroit, and — like the better disco music — purposeful as well as danceable, anything but a soundtrack for socialisers.

'Movies' transcends all my worries. It's a far-reaching recording of imagination and flair, almost visual in its presentation.

Albeit in a subtle, small way, Holger Czukay is still taking chances after all this time. ++++ CHRIS WESTWOOD



LEPPARD: in the hard rock tradition

## DEF'S DEBUT

**DEF LEPPARD: 'On Through The Night' (Vertigo 9102 040)**

DID YOU ever dream of waking up in the morning, ears ringing with the thousand odd powerchords despatched to that headbanging horde of mates the night before? No? Well in that case you can stop here, but for anyone else who wanted to be a teenage rock 'n' roll star but, y'know, never quite got it together, Def Leppard are the ultimate substitute.

Vicarious thrills aside, this is a mutha of a debut. Sure, a year ago they were more white hot and raw and maybe they have been edged just a shade into compromise corner, but there's no disputing that this follows in the Great British hard rock tradition.

Some of the solos could have stood being a fraction longer, but overall the balance between screaming riffs and wild guitar glissando is just right — a mighty relief after the excesses of some of the newer HM combos who seem to think the genre began with Van Halen.

Indeed, at times Leppard appear to be almost crossing over into the AOR market, the mid-Atlantic vocal harmonies on the likes of 'Hello America' coming close to letting them down. With its cliched lyrics about wanting to be free etc 'Sorrow Is A Woman' is another low point, despite it's bringing a ball showing their ability to vary the pace.

Eisewhere, with Joe Elliott at the vocal helm, the rocking is fast and tough, 'Satellite' being crisply structured and 'Rock Brigade' the most assertive celebration of a band's lifestyle since 'The Boys Are Back'. In fact, the twin guitar resonance of Steve Clark and Pete Willis are well Lizzy-esque and reach

such a peak on 'The Walls Came Tumblin' Down' that you can almost forgive its absurdly sanctimonious pomp rock intro.

With its dandruff - dispensing mid - section, I'd reckon on it being a future HM anthem, except there are already about three on the other side. Since these have already appeared on various singles, they'll need little introduction to aficionados, but at the risk of repetition, first up is 'Wasted', a brain-blasting burst of brilliance built round a concise crunch of chords and an ace set of words.

Along with a live version of 'Rocks Off', it's one of the few tracks where the group are unafraid to take off and really, uh, ROCK OUT! Like 'It Could Be You' with its fascinatingly arrogant couplet 'Do you really know the story / Have you really come to see the band?', it shows Def Leppard totally believing in themselves and their own legend and the accompanying confidence improves the music no end.

'It Don't Matter' features more good words while the typically brief, non - indulgent guitar solo on 'Answer To The Master' is guaranteed to take your mind off the likes of Blackmore and Page.

But like all the best albums, the real piece de resistance comes at the end. The pomp lyrics of 'Overture' are vintage Starcastle, except that just when the song threatens to get maudlin, Joe comes back with a last blast of throat power to bring the disc to a formidable conclusion.

So — maybe overall there's a little too much control, but making a record for a major must be nothing less than an ordeal for a bunch of teenagers and it's better for them to have played safe than to have made fools of themselves. And it'll sell in America! ++++ MIKE NICHOLLS



**B A ROBERTSON: 'Initial Success' (Asylum K52216)**

LIKE MUNCHING light bulbs for breakfast, Robertson's an acquired taste.

Sorry chums, but I don't think the three minute hero can cut it for an entire album. Especially an album that's 15 tracks long — still you've got to congratulate him on giving value for money.

Experiencing Robertson fully unleashed is like being strapped into a chair where you're forced to watch 100 repeats of the 'Benny Hill Show'. I think Robertson's trying too hard, there was no need to don silly nose and clown make up for every song. This album varies from being very incisive and witty to red faced embarrassment.

'Gonzo For My Girlfriend' (tee hee) is a good example of the latter, with its tawdry British half humour about a nymph, clad in black stockings and suspenders. But 'Man Or Mouse' displays Robertson's lyricist talents at their finest.

Who else could think up the line 'you get home early from work and you find your wife in bed / she has been joined to a joiner'? What a warped brain this man must have. Giving the silver seal to the first side is Robertson's current hit 'Kool In The Kafkan' and

past mega hit 'Bang Bang' but closing the first side is 'Eat Your Heart Out Sandy Nelson', his weakest song on the entire album.

The B Side' is a boring rock 'n' roll piss take that's been flogged time and time before. This track is just the starting point for a selection of half humoured songs with limited impact. The only island in this bog is 'Knocked It Off'.

Like I say, Robertson's an acquired taste. I'll listen to this again in the hope my views might change, but for the time being he scores ++ ROBIN SMITH

**WHIRLWIND: 'Midnight Blue' (Chiswick CWK 3012)**

TO FAULT rock and roll of this quality, I've always felt you've got to be sober or an idiot or both. Whirlwind execute their art faultlessly, this, their second album, is neither artistically relevant nor does it pose questions about the state of the Obote regime in exile (catch my drift Scritti Politti fans?) and for that it's a breath of Brylcreem and ale tainted air.

Once again the titles have it. 'Midnight Blue', 'Teenage Cutie', 'You Got Glass', 'Honey Hush' Get the picture? A kind of alcoholic worshipping vibe compounded with a presening four wheel drive vibe.

Penning a review of such an album is akin to asking Robert Fripp to smile and cover 'My Ding-A-Ling', ie Mission Impossible. The platter was lovingly created for the purposes of dancing and related subjects and two years on from that great first 10-inch Whirlwind are still blowing\* up a storm. ++++ RONNIE GURR

## Hero Hagar

**SAMMY HAGAR: 'Loud & Clear' (Capitol E-ST 25330)**

POWER. Whether it's people, politics or music, the name of the game is control.

Sammy Hagar is certainly a master of this art producing explosive nuggets of hard rock which engulf the listeners in raw, uncompromising, aggression.

'Loud & Clear' is Hagar live, stripped to the waist and with fangs to the fore. Originally released as 'All Night Long' a couple of years back, when it was critically ignored, this album has now been re-packaged with one extra track — 'Space Station No 5'.

For those whose only previous contacts with 'Red Yobbo' have been through his recent singles, this record is going to come as a real ear-opener.

From the start, Hagar gets down to kicking ass with the apocalyptic anthem 'Red', and from here on in, side one proceeds to ecstatic heights as the juddering 'Rock 'n' Roll Weekend' gives way to a scorched-earth pair of rockers in 'Make It Last' and 'Reckless'.

The second half, Hagar and his cohorts get indulgent and it's the listener who reaps the benefit. The metal/pop strains of 'I've Done Everything For You' start things rolling on an even keel, before a vitriolic treatment of Donovan's 'Young Girl Blues'.

This sparkling feeling continues on through the album's finest track, 'Bad Motor Scooter' (over seven minutes of pure street-heat) with the classic 'Space Station No 5' closing the set as Hagar & Co roar into the sunset.

Outstanding? This offering is so titanic that even with the sound turned off, your turntable will vibrate. ++++ MALCOLM DOME

## What do you think of Romance, Nicky?

Not a lot.

specially the way he does it.



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# I NEED OF A NEW VALVE

HEART: 'Bebe Le Strange' (Epic EPC 84135).

UNLIKE MANY other purveyors of Adult - Oriented - Rock, Heart don't seem to have hit upon a workable technique for taking various elements from the whole spectrum of pop and rock and diluting them with mass appeal commerciality for public consumption and seduction. So 'Bebe Le Strange' follows previous Heart operations in that it is rather disjointed and only spasmodically successful.

Out of 10 tracks, only three actually come off. 'Bebe Le Strange' and 'Break' are both pretty classy rockers, the former characterised by some hot instrumental cross - fire between guitarists Nancy Wilson and Sue Ennis and the latter opening up in the same vein as 'River Deep, Mountain High' before taking a diversion into sophisticated hard rock with Ann Wilson's vocals matching the likes of Millie Jackson and Tina Turner for both power and range. 'Raised On You' is also well worth a listen, being west coast - influenced but with a decidedly dirty and sleazy feel to it (The Eagles on a whisky and cocaine kick?).

As for the rest, my advice is don't bother with 'em. There's a duo of soft - centred hip - swaggers ('Rockin' Heaven Down' and 'Strange Night'), a weak pop / rock number in 'Even It Up' (their current US single) and a neo - classical interlude in 'Silver Wheels' which features some very twee guitar playing from Nancy Wilson. Worst of all, however, are three cloyingly oppressive, tear - jerkers in 'Down On Me', 'Pilot' and 'Sweet Darlin'', that are so clammily and wet I had to use a waterproof stylus to avoid dissolving my usual one!

Basically, this album is Heart without much rock 'n' roll soul and perhaps they should consider a creative transfusion before their next aerial assault on our eardrums. + + 1/2 MALCOLM DOME



HEART: use a waterproof stylus

The Road', 'Too Late To Cry' and 'When I Met You' are bona fide flops, but then this lot were always known as second division plodders with more flab than muscle.

No, this isn't a landmark release in the way that 'Metal For Muthas' was, but neither is it a dull rip-off. + + + 1/2 MALCOLM DOME

SLAUGHTER: 'Bite Back' (DJM DJF20566).

THIS BAND were once Slaughter and the Dogs and I presume they've abbreviated their name to the more savagely straightforward Slaughter in order to reflect the heavy metal style that dominates this album.

Never having heard the group during their punk period, I can't draw any comparisons between then and now, but as heavy metal this stands up very well to a lot of bands that are doing well these days. Unfortunately that's not much of a compliment. All titles are penned by the band and the first three tracks are instantly forgettable, but 'All Over Now' (not the Stones song) is somewhat of an improvement. It's heavy metal style R & B that's similar to Eddie & The Hot Rods in 'Teenage Depression' days.

'Crashing Out With Lucy' and 'In The Mind', both on side two, also adopt this style and 'In The Mind' is particularly good, being the only track to stand out after the first play. It features some incisive guitar and a catchy hook. That track is followed by 'East Side', reminiscent of Tom Petty and then by the best track on the album, a rocker called 'Don't Wanna Die' which initially sounds as bad as the earlier tracks, but halfway through it's lifted with the introduction of Chris Gorman on sax. When was the last time you heard a sax on an HM album? It really works.

A lot of this album is mundane stuff and indistinguishable from a multitude of other HM bands but there are the two gems I mentioned which leave some hope for an individual identity. I feel that if Slaughter are more selective in what they record in the future they won't flop the way that this album will. + + 1/2 FRANK PLOWRIGHT

THE WHISPERS: 'The Whispers' (Solar SOLA 1).

'AND The Beat Goes On' was a perfectly recorded example of electric motion that will, I'm sure,

prove to be a durable disco classic. The fact that its hit potential was ignored until it actually became a hit was even more surprising, though I believe none of the other tracks contained on 'The Whispers' fail to approach the calculated studio execution that Gene Dozier exercised on 'And The Beat Goes On'.

'A Song For Donny' is The Whispers' emotional epitaph to the late Donny Hathaway and their version of Smokey Robinson's immortal 'My Girl' is merely functional when compared with Otis Redding's unsurpassed original. Ballads such as 'Lady' and 'I Love You' (great title) lack the soulful depth they clearly require to ultimately succeed. 'Out The Box', the only other Gene Dozier arrangement on show, is cleverly fashioned on 'And The Beat Goes On' despite not being as special as 'And The Beat Goes On' - the song's urgent drive should keep dedicated dancers on their feet.

'The Whispers' is very much a mixed affair. Credits to three sets of producers, including The Whispers, four arrangers and 19 various musicians hardly make for a cohesive final work. + + + PETER COYNE

JULES & THE POLAR BEARS: 'Fenetiks' (CBS 83865).

DID YOU know that a Massachusetts radio station chose 'Fenetiks' as the best album of 1979? Though Jules & The Polar Bears may have been big in an obscure American state I doubt whether Britain is really going to spare a lot of time for them. It's a case of heard it all before.

Their album is certainly competent and it's easy to see why some unadventurous US radio stations picked up on it. Jules & The Polar Bears play easy listening new wave pop music. They come across as being a kind of bubblegum version of The Cars.

A lot of the songs do have finely put together hook lines which make 'Fenetiks' a humbly pleasant album.

Jules & The Polar Bears can certainly write varied pop songs but their lack of any forceful musical identity makes them just another faceless Yankee band who'll sound good on the radio. + + + PHILIP HALL

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## VARIOUS ARTISTS: 'Metallurgy' (Jet MP 228).

HEY HO and off we go! With heavy metal giving the music business a massive shot in the arm, loveable Jet Records have dusted the cobwebs from 10 tracks lying in their treasure - vaults, and come up with a quick cash - in compilation. At least that's the way 'Metallurgy' seems at first glance. After all, of the four bands featured here, Quartz are now with Reddington Rare and doing nicely, Magnum have been overshadowed by Girl's arrival on the roster; the now - defunct Widomaker have entered the 'I know the name but can't place the music' category and Bernie Torme has departed for pastures Gillan (besides, were his band ever really metal merchants?).

Just goes to show that you can't always go by initial appearances, because musically, this isn't a total non - event by any means. Quartz's three cuts ('Street Fighting Lady', 'Devil's Brew' and 'Mainline Riders') are rousing 'break out the booze' piledrivers that prove how sharp and hungry they can be, while 'Kingdom Of Madness' and 'The Bringer from Magnum' (both of which get beefy production attention from Jake Commander) underline that this talented quintet are quite capable of taking on the likes of Styx and Kansas at their own pomp - rock game.

OK, so Bernie Torme & Co were never really heavy, but both their featured tracks here, 'Secret Service' and 'Electricity', are good mid - dleweight rockers, which hover on the metal / punk border. Only the stodgy Widomaker trio of 'On

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**SHOOTING STAR: 'Shooting Star' (Virgin VA 13133).**

ROLL UP for the great Heavy Metal Bonanza. See if you can make a million from the music that refused to die.

Taking a dud ticket from the riffola lottery, Virgin have signed this bunch of chappies from America and how their album creaks with a zillion rusty ideas. A song with the dumb title of 'You Got What I Need' isn't even shelved away towards the end of the album, but is placed slap bang at the front. It coughs and splutters before scraping along on its flabby belly.

'Don't Stop Now' and 'Higher' are two songs full of over produced banality. Shooting Star would seem to be so intent on getting everything so polished for the FM airwaves that they end up sounding too sanitised.

'Just Friends' is your token slow track with lots of twang guitar and suitably depressed vocals. Unfortunately it sounds like a caricature of so many others and the effect is laughable when it should promote tears. 'Bring It On' should be the closing firestorm of side one, but it's ineffectual tripe and by this time the lads themselves don't seem to be caring too much.

Side two opens with 'Tonight' and 'Rainfall' both indigestible pieces of mush as tasteless as a McDonalds hamburger. And then we have 'Midnight Man' ridiculous in its macho intensity. Closing this great waste of vinyl are 'Stranger' and 'Last Chance' sounding as if they've been dusted down and brought out of the vaults. I don't think Shooting Star are going to make many eyes twinkle.

ROBIN SMITH

# Ooh brother!



MICHAEL JACKSON

**MICHAEL JACKSON: 'Best Of' (Tamlam Motown STMR 9009).**

WITH EVERY new record he releases Michael Jackson seems to become more and more fashionable. Even the most violent anti-disco freaks have been known to admit that they've got a soft spot for young Mick. And the simple reason for Michael's universal popularity is that he consistently releases some of the finest modern dance music around.

This album is a collection of Michael's work recorded in the days when his voice hadn't broken. The album opens with a characteristic smoocher — 'Got To Be There'. Jackson's emotional adolescent voice is at its most stirring on this gorgeous slowie.

'Ain't No Sunshine' and 'Ben' continue to build up the sophisticated last dance atmosphere. Both songs are puppy love masterpieces which help to bring back many unpleasant memories of days at the school disco.

And to make matters worse Jackson throws in an awful version of Otis Redding's 'My Girl'. His version of the song is sweet soul music at its most sickly. In fact most of the other tracks, apart from the cheery 'Rockin' Robin', do seem to be embarrassing fillers.

It becomes obvious that in his early days Jackson had problems distinguishing the wispy wash from the full blooded. However, if you haven't got the original singles this album's worth having just to hear Jackson wrap his quivering teenage tonsils around the occasional creamy classic. ++ + 1/2 PHILIP HALL



ANDY GIBB

**ANDY GIBB: 'After Dark' (RSO RSD 5006).**

STRANGE, THE way Andy Gibb never quite hit it off in Britain. Compare the way we feel about him with the opinion of Mr and Mrs America and you'll note just a slight discrepancy: over there his records are in the Top 10 almost before he's recorded them. Andrew's only had one really big record over here ('An Everlasting Love') and with the popularity of Gibb brothers' music now apparently past its peak, another to match it looks like a task.

All the same, when they're wearing sensible trousers, Andy and his brothers still make some pleasant music. Time was when I really rated them as songwriters and performers, and over the past year or three I've often thought that if they'd only bring things down an octave I'd still get on with them.

Andy's current single 'Desire' has yet more of that high-pitched pretence; still it manages to be an OK, if frail, ballad. Like several others here, frail because of the often too-breathy vocals, as on 'Wherever You Are' and the ineffectual version of 'Warm Ride'.

'One Love' and 'Someone I Ain't' are more strongly harmonised and sound more appreciable. At times there's a pleasing country influence, quite unexpected. 'Dreamin' On' is the best example of that.

Olivia Newton-John pops up to help Gibb out on two delicate and reasonably successful ballads, 'Rest Your Love On Me' and 'I Can't Help It'. Simple material and radio material, I should imagine; and once he's back on the radio we really will find out how much mileage there is left in this thing called Gibb. ++ + 1/2 PAUL SEXTON

**THE CROOKS: 'Just Released' (Blueprint BLUP 5002).**

IN MANY ways The Crooks' debut album neatly characterises the shocking state of British rock music in 1980. 'Just Released', like many 'products' currently on offer, lacks a certain character, individuality and — above all else — originality. It's far too easy to see where The Crooks are coming from, by now they must have worn out their copies of 'Meaty, Beaty, Big & Bouncy' in their search for ideas. When not borrowing from The Who, either Secret Affair or The Jam vie for attention as secondary sources of inspiration.

The lyrics to 'Sound Of Today' — "All the songs now sound the same / It's time for something new" — are tragically all too true, though The Crooks are hardly the band for such an arduous task. Any song that relies on 'I-chycoo Park' drum phasing for 'modern' effect is sadly lacking — virtually making the little claim. 'Waiting For You' and 'Me and My Friends' cuts up Squeeze's barrow boy bravado and Sellotapes the necessary commercial parts into a futile studio mess.

'Let's Get Together' and their new single 'All The Time In The World' suck on the superficial elements I've always found embarrassing in The Jam, both songs 'boasting' an immature grasp of rock dynamics and an amateur attempt at composing a teenage anthem.

'You Don't Have To Tell Me' — a stylised Secret Affair soul romp — utilises The Rumour brass section to poor effect and would have had difficulty tracing an Amen Corner B-side, while their limpy cover of The Small Faces 'Understanding' proves merely adequate.

'Just Released' only serves to reveal The Crooks as naive and very confused. + 1/2 PETER COYNE

**DENNIS BROWN: 'Joseph's Coat Of Many Colours' (Laser LASL).**

PRODUCED BY the man himself, this 'dubless' album could well be termed commercial reggae but despite that I'm sure you won't be browned off with it!

'Slave Driver', with its powerful lyrics, is already known to reggae followers.

Three of the more ordinary tracks are 'A Cup Of Tea', 'Open Your Eyes' and 'Well Without Water', but on the credit side, 'Together Brothers', containing a soft infectious drum beat, instantly holds one's attention. It's been nearly a year since Dennis Brown enjoyed chart success with 'Money In My Pocket' and 'Ain't That Loving You' and on 'Joseph' he recreates that sound on several tracks; 'Oh What A Day', 'Three Meals A Day' and ironically enough, 'The Creator'.

The album closes with the unusual off-beat rhythm of 'Home Sweet Home' and finally the livelier 45-potential sounding 'Man Next Door'.

Whilst admitting that I'm not Dennis Brown's biggest fan, I must confess that I find 'Joseph's Coat Of Many Colours' quite acceptable, although I feel that it may not wear with real reggae fans. ++ NORMAN SMITHERS

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LIVE... LOUD AND CLEAR!

# JAMMY HAGGAR

WITH HIS BAND

THE ALBUM



## Selling Out Fast.... THE TOUR

- April 8th - Leicester  
de Montfort Hall
- April 9th - Liverpool Empire
- April 11th - Glasgow Apollo
- April 12th - Newcastle City Hall
- April 14th - Manchester Apollo
- April 15th - Sheffield City Hall
- April 17th - Birmingham Odeon
- April 19th - London  
Hammersmith Odeon
- April 20th - London,  
Hammersmith Odeon
- April 21st - Portsmouth Guildhall
- April 22nd - Bristol, Colston Hall



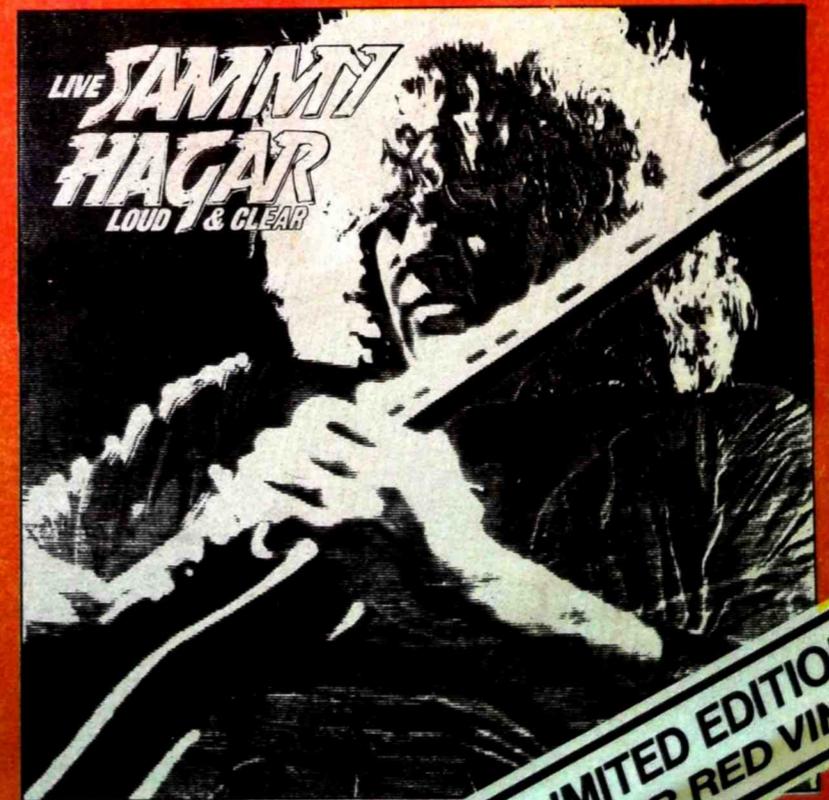
GARY  
PHIL



CHUCK RUFF



BILL CHURCH



LIMITED EDITION  
CLEAR RED VINYL

# HELP

Edited by SUSANNE GARRETT

I'M 29, have been taking Valium pills for 14 years and am finding it extremely hard to withdraw from them. I read in a newspaper that you can die from Valium and Mogadon withdrawal. Is that true?

When I didn't take my five milligram Valium tablet for four and a half days, I became very weak and had to start again. I find it impossible to stay on two mgs twice a day because I feel so bad, although I have managed to cut down the dosage to half of what it used to be. Dave, Swindon.

• It's easy to get into Valium, liberally prescribed by many doctors as a quick solution to anxiety or an aid to sleep. Once you've developed a tolerance and a need for this drug, it's more difficult to break the habit.

Experts agree that a very small percentage of those taking a regular prescription of Valium, Librium or Mogadon may become addicted if pills are used over a long-term period of a year or more. The possibility of death as a result of attempting to come off Valium or a

## CAN I DIE?

similar drug is extremely rare, but has happened when this has been tried too quickly.

A large number of those prescribed Valium to relieve short-term stress are known to be psychologically addicted and this means that stopping the pills will release all the anxiety and tension which have been buried for so long.

When you've decided enough is enough, what's the kickback? Withdrawal symptoms are likely to include sweating, a general feeling of unease, weight-loss, inability to sleep well, tremors, and sometimes convulsions and epileptic fits. The higher the dosage — the worse the withdrawal.

Even though the dosage you're taking is a small one you should not try to cut down alone. If you want to stop, see your doctor who will give you a letter of referral to a specialist. In London, at the Maudsley Hospital there's a special project to research the extent of

dependance on Valium, and help those who want to break the habit. If you're able to get down to London ask to be assigned to this project — you'll need a letter of referral from a doctor. Contact the Research Unit, De Crespigny Park, Denmark Hill, London SE5 8AF. (Tel 01-703 5411). Ask for Professor Lader or Dr Peter-son.

• Don't stop taking Valium, Librium or Mogadon abruptly. You'll need to come off in easy stages.

• Don't mix with booze. Pills and alcohol can be lethal.

• Avoid signing on to tranquilisers. Research into the full story of their effects is still going on.

Agencies offering medical help and legal advice on drug problems include: Release, 1 Elgin Avenue, London W9 (Tel 01-289 1123 — 24-hour emergency number 01-603 8654); Info, 15 Margery Street, Leicester (Tel 50340); Lifeline, 81 Moseley Street, Manchester (Tel 061 228 2460).

## BLOOD

I'M WORRIED sick as I've noticed a small bit of what looks like blood in my spunk when I masturbated in the last couple of weeks. Have I got a serious disease? I've never had intercourse. Jeff, Watford.

• Splashes of blood in the semen are rare, but can be caused when a minute blood vessel has burst. If it continues, see your doctor and set your mind at rest.

## PUBERTY

I'M ONLY 12, but have already begun puberty and am very embarrassed at school by having erections all the time. They seem to come every time I sit down. So far, no one else has noticed but I have to push my jacket over the erection to hide it and I'm very scared they'll be noticed eventually. Could you tell me how to stop them from happening, or, at least how to calm it down? Owen, Surrey

• Although it may be embarrassing, it's quite natural to experience

erections at the most unexpected times, even when you're not even thinking about sex, especially during puberty, when your body is rapidly changing to physical maturity. Have you ever thought that most of the other boys in your class are going through exactly the same, sometimes confusing, sensations?

What can you do about it? Try mind over matter and concentrate hard on physics, chemistry, the geological formations of Asia, or whatever else you're supposed to be studying at the time. It can work. Or try contracting your stomach muscles as tight as you can. And, if the sexual tension becomes unbearable and nothing else works, you'll find a brief session of masturbation in the loo will calm things down for a while.

• Send your problems to: Help, Record Mirror, 40 Long Acre, London WC2. Only a small number of letters can be published each week, so enclose a stamped addressed envelope to ensure a personal reply.

## FEEDBACK

### BILLY JOEL

JUMPING ON the Billy Joel bandwagon, in anticipation of his imminent visitation, Jayne Wade, Harlow and Andrew Bacon, Grimsby, wanna da discographical fax on da boy. 'Ere goes: albums are 'Piano Man', (CBS 80719), April 75; 'Streetlife Serenade', (CBS 80766), July 75; 'Turnstiles', (CBS 81195), June 76; 'The Stranger', (CBS 82311), December 77; 'Fifty Second Street', (CBS 83181), November 78; 'Glass Houses', (CBS 86108), March 1980. Singles still on the racks are few and far between, as the record company has deleted most of 'em in its infinite wisdom. Still available, 'Just the Way You Are', (CBS 5872), January 78; 'My Life', (CBS 6621), November 78; 'Until The Night', (CBS 7150), March 79; 'Honesty', (CBS 7422), June 79; and the new one, 'All For Leyna', (CBS 8324), March 80. For 'She's Always A Woman', (CBS 6266), April 78; 'Moving Out', (CBS 6412), June 78, try the secondhand shop.

And there's a fan club too folks. Write for full details to Root Beer Rags, 14 East 60th Street, New York, New York, NY10022.

LONG AND SHORT OF IT COMPETITION: Are albums getting longer, or shorter? What's your longest and shortest running track? All will be revealed next week. Album tokens to the winners.

FEEDBACK answers your consumer questions, problems, queries, hassles too, at Feedback Action Desk, Record Mirror, 40 Long Acre, London WC2.



**PAT BENATAR**  
 NEW SINGLE  
**'HEARTBREAKER'**  
 DLT's Record Of The Week on Radio One  
 TAKEN FROM THE ALBUM  
 'IN THE HEAT OF THE NIGHT'  
 CHR. 1236  
 Chrysalis

Album includes material featured on THE OLD GREY WHISTLE TEST

# Look who's down at Woolworth.

Every month the Woolworth Record Department discounts a minimum of 50 top LP's and cassettes against manufacturer's recommended price.

And by spending £4 or more in our record department, you may be able to enter the 'Stars Cars' competition to win a Burlington Special Fiat 126 De Ville. (Competition closes 30th April 1980).

## ALBUM DISCOUNTS

	Album M.R.P. Discount	Woolworth Price	Cassette M.R.P. Discount
Midnight Magic Commodores	80p off	£4.89	50p off
On Through The Night Del Leppard	80p off	£4.19	50p off
Barbara Dickson Album Barbara Dickson	80p off	£4.19	50p off
Loud & Clear Sammy Hagar	80p off	£4.49	50p off
Freedom At Point Zero Jefferson Starship	80p off	£4.69	50p off
Greatest Hits KC & Sunshine Band	80p off	£4.19	50p off
Late At Night Billy Preston	80p off	£4.49	50p off
Rock 'N' Roll Juvenile Cliff Richard	80p off	£4.49	50p off
Initial Success BA Robertson	80p off	£4.20	50p off
Sky Sky	80p off	£4.45	50p off
Love Somebody Today Sister Sledge	80p off	£4.20	50p off
Nobody's Heroes Stiff Little Fingers	80p off	£3.99	50p off
Tennis Chris Rea	80p off	£4.49	50p off
Short Stories Jon & Vangelis	£1 off	£4.35	50p off
Kenny Kenny Rogers	£1 off	£3.99	50p off
Stranger In Town Bob Seger	£1 off	£4.69	50p off
Too Much Pressure Selector	£1 off	£3.99	50p off
Tell Me On A Sunday Marti Webb	£1 off	£4.35	50p off
Big Smash Wreckless Eric	£1 off	£3.99	50p off
Keep The Summer Alive Beach Boys	£1 off	£4.29	50p off
Parallel Lines Blondie	£1 off	£3.99	50p off
Oceans of Fantasy Boney M	£1 off	£4.00	50p off
The Age of Plastic Buggles	£1 off	£4.29	50p off
The Unrecorded Jasper Carrott	£1 off	£3.99	50p off
I Am Earth Wind & Fire	£1 off	£4.29	50p off
Discovery ELO	£1 off	£4.49	50p off
Glass Houses Billy Joel	£1 off	£4.29	50p off
Greatest Hits Elton John	£1 off	£3.99	50p off
Greatest Hits Vol 2 Elton John	£1 off	£3.99	50p off
But The Little Girls Understand Knack	£1 off	£4.29	50p off
Nolans Nolans	£1 off	£3.99	50p off
Outlandos D'Amour Police	£1 off	£3.99	50p off
Pretenders Pretenders	£1 off	£4.00	50p off
A String of Hits Shadows	£1 off	£4.29	50p off
Wet B Streisand	£1 off	£4.29	50p off
Three Degrees Three Degrees	£1 off	£3.99	50p off
OST The Wanderer	£1 off	£3.49	50p off
Reality Effect Tourists	£1 off	£3.99	50p off
Off the Wall Michael Jackson	£1 off	£3.99	50p off
September Morn Neil Diamond	£1.20 off	£4.09	50p off
London Calling Clash	£1.20 off	£3.80	50p off
Get Happy Elvis Costello	£1.20 off	£4.09	50p off
Sometimes You Win Dr Hook	£1.20 off	£3.79	50p off
Reggatta De Blanc Police	£1.20 off	£3.79	50p off
Eat To The Beat Blondie	£1.20 off	£4.45	50p off
Fine Art of Surfacing Boomtown Rats	£1.20 off	£4.09	50p off
Greatest Hits ELO	£1.20 off	£4.49	50p off
Against The Wind Bob Seger	£1.20 off	£4.49	50p off
Goodbye Yellow Brick Road Elton John	£1.50 off	£5.99	50p off
Out Of The Blue ELO	£1.50 off	£5.00	50p off
On The Radio Donna Summer	£1.50 off	£6.49	50p off
Various War Of The Worlds	£2.00 off	£6.75	80p off
Greatest Bee Gees	£2.00 off	£6.50	80p off
Secret Life Of Plants Stevie Wonder	£2.00 off	£6.45	£1 off
The Wall Pink Floyd	£2.00 off	£6.45	£1 off



The three LP's immediately above are being sold at Man. Rec. Price.

**WOOLWORTH**



**COMPETITION**

Offers at all record departments, subject to availability. Prices and availability of advertised products may be different in Northern Ireland, the Republic of Ireland and the Channel Islands.

Everybody needs  
**WOOLWORTH**  
 these days!  
 And Woolco

# MAILMAN

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

## A SILLY LETTER

I HAVE invented a new word — SHTOIT. I'm sure you'll find it very useful 'cause I do.  
Yours etc, Jeff, Barnoldswick, Lancs.  
PS Someone has to make new words up, don't they?

## A SILLIER LETTER

LAST WEEK I asked for an LP token and you haven't sent me one. This just isn't good enough. If you don't send me one pronto, I will personally come round to your grotty office and smack you in the gob and kneecap you. I'm hard, I am.  
Geoff "Pinhead", Pinching, Norwich.

## ANOTHER LP LETTER

YOUR LETTERS page has deteriorated faster this year than Leeds United football club — there's another 20p you've gone and got wrong again!  
Only a record token will redeem yourselves or I'll send the boys round.  
Neil, Solihull, West Midlands.

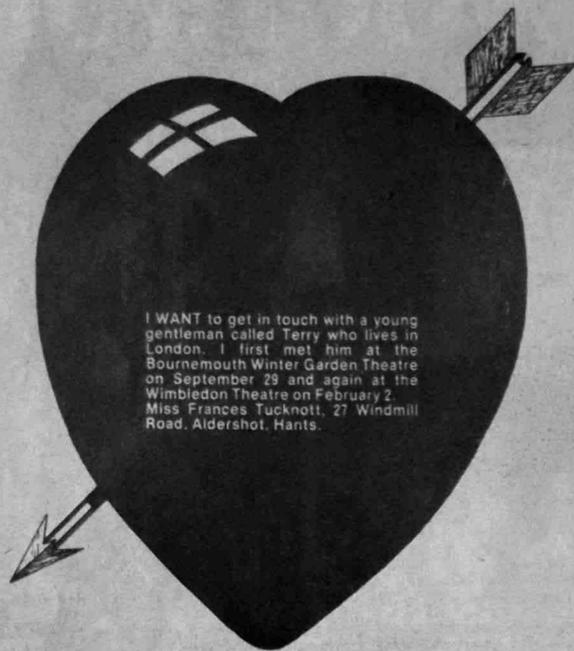
## AN OBSERVANT LETTER

YOUR RECENT Stiff Little Fingers piece was, to put it bluntly, quite unreadable. Who got it wrong? Westwood or your printers? I demand an explanation.  
Cross-eyed Norman, Salford.  
• Fret not, oh confused one, your four-part weekly guide 'The Do It Yourself Guide to Reading The Stiff Little Fingers Article' is coming soon to this cinema...

## A LITERATE BUT SLIGHTLY SILLY LETTER

I HAVE always respected Siouxsie and the Banshees for distancing themselves from "fashionable" causes which have hung like an albatross round music for the last few years; that is

# LOVE LETTER



I WANT to get in touch with a young gentleman called Terry who lives in London. I first met him at the Bournemouth Winter Garden Theatre on September 29 and again at the Wimbledon Theatre on February 2. Miss Frances Tucknott, 27 Windmill Road, Aldershot, Hants.

why I'm so surprised, saddened and disturbed with the band's newly adopted pro-abortion stance. Abortion, which is little more than legalised genocide, certainly seems a return to the dark ages for me. The halt of such slaughter can hardly be as retrogressive as Siouxsie says.

The Corrie Bill is wrong. It is blind and insensitive. Lowering the time limit for abortions to 20 weeks should be made illegal in all circumstances except where birth will result in illness or death to the mother, child or both. This should be accompanied by the raising of maternity benefit to an adequate level — £25 is not enough — and larger grants being given to unmarried mothers and couples on low incomes. In ac-

cordance with these measures, a special police unit should be established to investigate and eliminate the activities of back street racketeers. Why not lobby your MP to put an end to this form of murder and give more help to problem pregnancies?

Abortion will not stop the advance of consumerism, just the opposite in fact. It is due to materialism that people see the acquisition of consumer goods as being of greater importance than human life.

How about: "We'll have to have it aborted, darling, we can't afford a baby just yet. I haven't finished paying for the new washing machine."

The couple are not entirely to blame, they are just as much a victim to this sick society as the aborted baby.

Presently, over 100,000 babies are vacuumed from their mothers every year in Britain alone and the figures are rising. Why is it, then, Siouxsie, that you support the same gruesome butchery you described and condemn so effectively in 'Carcass'?

Please reconsider: the answer is not with Corrie or his fanatical feminist opponents.  
John Wood, Wolverhampton.

• Condemning abortion is one thing; condemning the freedom of choice is entirely another. That authoritarian outlook of yours is all well and good, but 1984 isn't that far away, y'know. Plus: that washing machine reference does sound a bit glib when you remember that food and rent are a bit consumer-orientated. If human life is so important and, of course, it is — then the

next most important thing is the ability to run that life with freedom, choice, and freedom of choice. Be happy in your reality, man. SOMEONE WHO ISN'T SIOUXSIE AND THE BANSHEES.

## A WEIRD LETTER

DO YOU want to know what I think about your feature on Dolly Mixture? I feel I must quote Franklyn when he was talking about gonners: "The absent are never without fault, nor the present without excuses." You may not understand this quote, but then I don't understand the Dolly Mixture.  
John Fogle, Dublin.

## AN ANGRY OF MAYFAIR LETTER

THE REASON I'm writing this letter is to tell you facist, wimpy, effete moronic doe-eyed useless, lost, misguided, mindless turd-burger hacks with your safe jobs and your thicko, pig ignorant theories that er, oh I forgot. Sorry Next time definitely.  
Nasty Nasty-shire.

## BON MOT LETTER

WE WOULD just like to say thanks to Bon Scott for all he's done, and commiserations to AC/DC. We hope they'll carry on.  
Mourning rockers, Birmingham.

## ANOTHER SILLY LETTER

LAST WEEK I had serious financial pain when I left my new RECORD MIRROR on the train. So that my interest wouldn't wane I bought the same issue

again. The moral of this story is, you see, to buy two RECORD MIRROR's costs 40p.

Yours sincerely, Lee Hornsey, Ilford, Essex.  
• . . . And the moral of this reply is that there is no moral in this reply.

## A CLEVER LETTER!

IN RESPONSE to many requests, I have decided to offer a simple solution to the problem of how to get tickets to see Genesis. Write to Genesis Information (PO Box 107) London N6 5RL1 and become a member of the fan club. £2.50 is relatively cheap for a guarantee of four tickets — much cheaper than a tent and a thermos or middle man profits. See — easy, isn't it?  
S A McCath, Great Totham, Essex.  
• Smartass.

## A BEGGING LETTER

JUST TO say Paula's pages are interesting. Single reviews are OK. Queen are crap, disco is dead, Elvis is still dead, am I a comedian? Is the world coming to an end? Less about me, more about mod (even if it is old), what about a Strangers' centre spread, can I have an LP token? Love from me.  
• Yes, yes, yes, yes, yes, no, possibly, no, definitely no.

## SOME PEOPLE ARE NEVER SATISFIED LETTER

WELL DONE Record Mirror on your A.Z. of Heavy Metal. It was real treat to read every week. The only complaint I have is the omission of the dodos such as Black Sabbath and Deep Purple. This is a shame as they are the real stars of Heavy Metal.  
A Sabbath Freak.  
• We were testing to see if you were awake when we filed Black Sabbath under 'S'. And who's interested in disbanded groups?

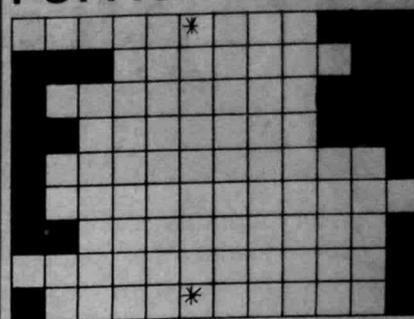
## MAD LETTER

AFTER HAVING seen him at Brighton, how about a double page pin-up of Ritchie Blackmore? Or the delicious Graham Bonnet? Pretty please? Failing that, maybe a small pic of Ritchie Blackmore's sexy legs could be arranged.  
Anonymous.  
• Ritchie Blackmore? Sexy? You've got to be kidding. Or blind.

## A MADDER LETTER

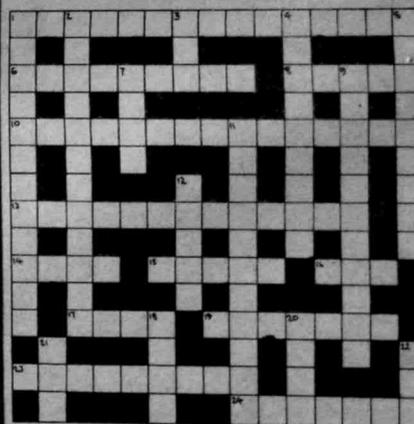
I AM a manic sado-masochistic depressive I receive intense delight from reading your revolting cruel insults. Your language is so tantalisingly crude it makes me go into ecstasies. Please please insult me and don't send me any LP tokens as such despicable kindness would finish me completely.  
Countess de Sade, Pewifaldee, Clywd.  
• Let me ruin your day by telling you how wonderful you are.

## POPAGRAM



## WIN AN LP

Solve the nine cryptic clues and write the solution across the puzzle so that the starred down column will spell out the name of someone who has tried to emulate Edison by being an electric conductor. Remember the clues aren't in the order of the puzzle. You have to decide what the correct order is.  
This heavy metallic animal just sounds very hard hearing (3,7). A westerner from Hershham, tried to unite the kids (5,6). Who produced this Bowie classic? The goodsman did (7,4). If a road sign, and it's dug up and relaid, it'll give you the boss (5,4). Though a mixed-up girl, Jilly Lobe liked us to be conservative (5,4). A wind instrument gives substance to her name (3,4). You can bet heat when transferred could make a clown cry (3,4). An imaginative walrus who had a plastic band (4,6). He sounds like a sly creature that could be trapped in a subway (4,4).



### CLUES ACROSS

- 1 What Dave Edmunds is doing (7,3,5)
- 2 How you may hear Selector (2,2,5)
- 3 The girl in 10cc's life (5)
- 4 Vapors hit (7,8)
- 5 The heavy, heavy monster sound (3,4,6)
- 6 Metal of the Butterfly (4)
- 7 Carrie's friend (5)
- 8 Amazing Kate Bush hit (3)
- 9 Earth Wind and Fire hit from I Am (4)
- 10 1979, Bee Gees No 1 (7)
- 11 Flower for Phil (5,4)
- 12 Their most recent LP was produced by Eric Stewart (3,4)

### DOWN

- 1 I Hear You Now is one of these (5,7)
- 2 Whatever happened to The Strangers (2,4,6)
- 3 He only knows, according to the Beach Boys (3)
- 4 1973, Nazareth hit (3,3,3)
- 5 Lene Lovich LP (9)
- 6 Wet Status Quo hit (4,7)
- 7 Multi-Coloured DJ (4,7)
- 8 Elvis ready for battle (5,6)
- 9 It's been said that its beginning, was the end for The Beatles (6)
- 10 Mr Gallagher (4)
- 11 He was a Lonely Boy (4)
- 12 Keith, Greg and Carl (1,1,1)
- 13 Edible label (3)

LAST WEEK'S SOLUTION (in order of puzzle)  
Liquid Gold, Green Onions, Pretenders, So Lonely, Joe Jackson, Whispers, New Musik, Iron Maiden, Ramones, B A Robertson, Supertramp.  
DOWN Donna Summer

LAST WEEK'S SOLUTION  
ACROSS: 1 Permanent Waves, 6 English Civil War, 8 Satisfaction, 11 Dead End, 13 Way Down, 14 Barry Gibb, 15 Art, 18 Breeze, 19 Bicycle, 20 Sugarhill.  
DOWN: 1 Please Don't Go, 2 Regatta De Blanc, 3 Amii Stewart, 4 This Town Ain't Big, 5 Stage, 7 I Got You Babe, 9 Go West, 10 Enough, 12 Davy Jones, 16 Peel, 17 RCA.

Last week's winner of the LP token is: Colin Staplehurst, Churchill Gardens, London, SW1.

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F11 RED DEVIL 33" x 23" 95p



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B298 SEX PISTOLS 33" x 23" £1.30



B263 DEVO 33" x 23" £1.30



B284 THE CLASH 33" x 23" £1.30



F280 ELVIS 23" x 33" 95p



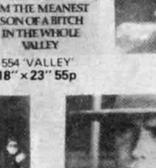
554 VALLEY 18" x 23" 55p



B231 ELECTRIC LIGHT ORCHESTRA 33" x 23" £1.30



1257 JOHNNY ROTTEN 29" x 39" £1.35



1258 POLICE 29" x 39" £1.35



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GA113 STAR CASTLE (by Jim Hammerud) 39" x 26" £1.95



F297 THE REAPER 23" x 33" 95p



P3187 BOOMTOWN RATS 38" x 25" £1.40



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P3242 POLICE 38" x 25" £1.40



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B139 STATUS QUO 33" x 23" £1.30



P3201 SHAM 69 38" x 25" £1.40



1234 DAVID BOWIE 38" x 29" £1.35



B291 LED ZEPPELIN (Knebworth) 33" x 23" £1.30 each



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B236 TED NUGENT 24" U.F.O.



B243 RUSH 24" SHAM 69



B245 BLONDIE (an M/C) 24" BLUE OYSTER CULT



B247 YES 24" PHIL LYNOTT



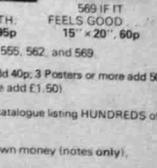
B248 JIMMY PAGE 24" BLONDIE



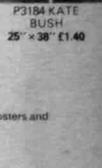
B251 THE REZZOS 24" SILOUSIE



B252 SILOUSIE 24" THE BEE GEES



B254 THE BEE GEES 24" BOB BUZZCOCKS



B256 STATUS QUO 24" JUDAS PRIEST



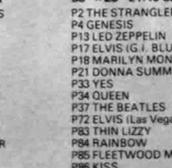
B257 BOOMTOWN RATS 24" X RAY SPEX



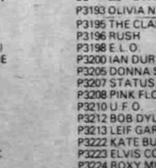
B258 X RAY SPEX 24" PAULINE (Penetration)



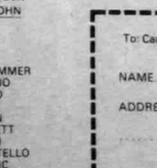
B259 PAULINE (Penetration) 24" JUDAS PRIEST



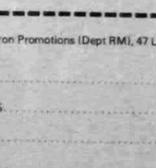
B262 TALKING HEADS 24" BOSTON



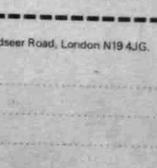
B267 BOSTON 24" BOB DYLAN



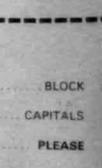
B264 NEIL YOUNG 23" x 33" £1.30



GA52 THE ICE SCHOONER (by Rodney Matthews) 40" x 27" £1.95



P3227 THE JAM 38" x 25" £1.40



P3228 SEX PISTOLS 38" x 25" £1.40

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 B167 THE WHO  
 B171 JIMMY PAGE  
 B172 ROBERT PLANT  
 B180 LED ZEPPELIN  
 B189 BLACK SABBATH  
 B191 THIN LIZZY  
 B193 LINDA RONSTADT  
 B195 D. FEELGOOD  
 B198 PINK FLOYD  
 B201 GENESIS  
 B209 RORY GALLAGHER  
 B212 EARTH WIND & FIRE  
 B220 IAN DURY  
 B223 ELVIS COSTELLO  
 B224 JOHNNY ROTTEN  
 B225 THE CLASH  
 B226 GAYE ADVERT  
 B227 THE STRANGLERS  
 B228 T. ROBINSONS BAND  
 B229 THE JAM  
 B230 BILLY IDOL  
 B232 BOB DYLAN

33" x 23" £1.30 each  
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 B234 R. BLACKMORE  
 B236 TED NUGENT  
 B241 U.F.O.  
 B243 RUSH  
 B244 SHAM 69  
 B245 BLONDIE (an M/C)  
 B246 BLUE OYSTER CULT  
 B247 YES  
 B248 JIMMY PAGE  
 B249 PHIL LYNOTT  
 B250 BLONDIE  
 B251 THE REZZOS  
 B252 SILOUSIE  
 B254 THE BEE GEES  
 B256 BOB BUZZCOCKS  
 B257 STATUS QUO  
 B258 X RAY SPEX  
 B259 PAULINE (Penetration)  
 B260 JUDAS PRIEST  
 B262 TALKING HEADS  
 B267 BOSTON

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 B271 B. SPRINGSTEIN  
 B274 BILLY JOEL  
 B277 BOB MARLEY  
 B278 RACHEL SWEET  
 B279 ELVIS COSTELLO  
 B280 IAN DURY  
 B282 LENE LOUVICH  
 B283 PETER TOSH  
 B286 GRAHAM PARKER  
 B287 DIRE STRAITS  
 B288 CHEAP TRICK  
 B289 VAN HALEN  
 B290 STYX  
 B292 FRANK ZAPPA  
 B293 THE WHO  
 B294 JIMMY PAGE  
 B296 ABBA  
 B297 SCORPIONS  
 B300 THE SPECIALS  
 B301 SEX PISTOLS  
 B302 GARRY NUMAN

38" x 25" £1.40 each  
 P2 THE STRANGLERS  
 P4 GENESIS  
 P13 LED ZEPPELIN  
 P17 ELVIS (G.I. BLUES)  
 P18 MARILYN MONROE  
 P21 DONNA SUMMER  
 P33 YES  
 P34 QUEEN  
 P37 THE BEATLES  
 P72 ELVIS (Las Vegas)  
 P83 THIN LIZZY  
 P84 RAINBOW  
 P86 FLEETWOOD MAC  
 P88 KISS  
 P3013 SUZI QUATRO  
 P3040 JIMI HENDRIX  
 P3074 ROXY MUSIC  
 P3094 BOB MARLEY  
 P3096 ABBA  
 P3099 BARRY SHEENE  
 P3100 STATUS QUO  
 P3181 LINDA RONSTADT  
 P3181 BONEY M

38" x 25" £1.40 each  
 P3193 OLIVIA N. JOHN  
 P3195 THE CLASH  
 P3196 RUSH  
 P3198 E.L.O.  
 P3200 IAN DURY  
 P3205 DONNA SUMMER  
 P3207 STATUS QUO  
 P3208 PINK FLOYD  
 P3210 U.F.O.  
 P3212 BOB DYLAN  
 P3213 LEIF GARRETT  
 P3222 KATE BUSH  
 P3223 ELVIS COSTELLO  
 P3224 ROXY MUSIC  
 P3227 THE WHO  
 P3229 GENERATION X  
 P3230 THE TUBES  
 P3232 MOTORHEAD  
 P3235 AIMEE STEWART  
 P3240 BOB GELDOF  
 P3244 JUDIE TZUKE  
 P3245 BRYAN FERRY  
 P3248 CLIFF RICHARD

555 'TOO MUCH SEX' 18" x 24" 50p  
 GP11 'AFTERMATH' 23" x 33" 95p  
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 P3184 KATE BUSH 25" x 38" £1.40

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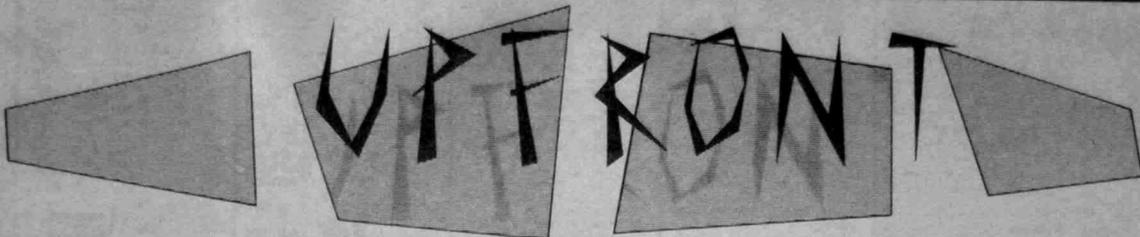
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The information here is correct at time of going to press but may be subject to change. Please check with the venue concerned.

**THURSDAY  
MARCH 20**

**BIRMINGHAM**, Golden Eagle (021 643 5403), Dangerous Girls/The Demizens  
**BIRMINGHAM**, Nite Out (021 622 2233), The Drifters  
**BOLTON**, Swan Hotel (27021), Wiffler  
**BOURNEMOUTH**, Tiffanys (26238), Flying Saucers  
**BRISTOL**, Trinity Hall (551544), The Pop Group  
**BURTON ON TRENT**, 76 Club (61037), The Lambrettas  
**CANTERBURY**, Alberrys Wine Bar (52378), City Blues Band  
**CHORLEY**, Joiners Arms (70611), The Moderates  
**COLCHESTER**, Colchester Institute (72462), The Photos  
**COVENTRY**, Tiffanys (456522), Selector / B o d y Snatchers/Swinging Cats  
**EDINBURGH**, Clouds (031 229 5353), Scars  
**FALKIRK**, Magpie, Dick Smith Band  
**FLINT**, The Raven (2305), The Room  
**GLENROTHES**, Rothos Arms (753701), Jim Wilkie And The Mafia  
**GOSPORT**, White Swan (84138), Wild Graffiti  
**GREENOCK**, Victorian Carriage (25456), The 45s  
**GUILDFORD**, Civic Hall (67314), Genesis  
**HEMEL HEMPSTEAD**, Pavilion (64451), Stiff Little Fingers/Another Pretty Face  
**HUDDERSFIELD**, Coach House (20930), Vardis  
**HULL**, Wellington Club (23262), Fatal Microbes  
**KINGSTON**, Polytechnic (01 549 1368), The Smirks  
**LEEDS**, Fan Club, Bramnigans (663252), Seventeen  
**LONDON**, Acklam Hall, Portobello Road (01 960 4590), The Atrix  
**LONDON**, Bridge House, Canning Town (01 476 2889), Jimmy Norton Explosion/Haircuts  
**LONDON**, Clarendon Hotel, Basement 5  
**LONDON**, The Cricketers, Kennington (01 735 3059), Southside  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Sox  
**LONDON**, Electric Ballroom, Camden (01 485 9006), Classic Nouveaux / Bauhaus / Section 25 / Plain Characters  
**LONDON**, Greyhound, Fulham (01 385 0526), Nine Below Zero / Malpractice

**LONDON**, Half Moon, Lower Richmond Road, Putney (01 847 7656), Long John Baldry  
**LONDON**, Hope and Anchor, Islington (01 359 4510), Inner City Unit  
**LONDON**, 100 Club, Oxford Street (01 636 0933), Clint Eastwood / Sunshine Steel Band  
**LONDON**, 101 Club, St Johns Hill, Clapham (01 636 0937), Juice On The Loose  
**LONDON**, Marquee, Wardour Street (01 437 6603), Original Mirrors  
**LONDON**, Maunkberry's Jermy Street (01 499 4623), Paul Goodman  
**LONDON**, Moonlight, Railway Street, West Hampstead (01 624 7811), The Expressos  
**LONDON**, Music Machine, Camden (01 387 0428), Chicken Shack / Villa De Ville  
**LONDON**, Nashville, Kensington (01 603 6071), Little Roosters / The Cannibals  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942), Q-Tips  
**LONDON**, Newlands, Pockham (01 639 8201), Bloodshot  
**LONDON**, Prince of Wales, Tottenham High Road, Joyride  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), Delta 5 / The Blurt  
**LONDON**, Royalty, Southgate (01 886 4112), Matchbox / Blue Cat Trio  
**LONDON**, Ruskin Arms, East Ham (01 472 0377), Visionary / Bedette  
**LONDON**, Swan, Hammersmith (01 748 1003), Spider  
**LONDON**, The Venue, Victoria (01 834 5500), The Planets  
**LONDON**, White Lion, Putney (01 788 1540), Johnny Mars 7th Sun  
**LONDON**, Windsor Castle, Harrow Road (01 286 8403), Zorro  
**MANCHESTER**, Ardri (061 228 4685), Prince Far 1 / Creation Rebel / Moth Men / Night Doctor  
**MANCHESTER**, Band On The Wall (061 832 6625), Alexis Korner / Colin Hodgkinson  
**MANCHESTER**, Grey Horse, Romley The Cheaters  
**MANCHESTER**, Polytechnic (061 273 1162), The Cramps / The Strand  
**MARGATE**, Winter Gardens (21348), David Soul  
**MIDDLESBROUGH**, Rock Garden (241995), Holly And The Italians  
**MIDDLESBROUGH**, Town Hall (245432), Jasper Carrott / Telephone Bill And The Smooth Operators  
**MILTON KEYNES**, College of Education (314840), Spud And The Fabs



**Compiled by SUSANNE GARRETT**

**CURRENTLY storming the charts with their new single 'Happy House', SIOUXSIE SIOUX puts on some warpaint and a new series of gigs this week, plus (most of) THE BANSHEES and MAGAZINE guitarist JOHN MCGEOGH, playing tartan territory at Stirling University (Friday), Aberdeen Music Hall (Sunday), Edinburgh Tiffany's (Monday), and Glasgow Tiffany's (Tuesday). Still hunting the master tapes for their new album, stolen from a recording studio in uptown New York last week JUDAS PRIEST, comprising ROB HALFORD, (lead vocals), K K DOWNING, (guitar), GLEN TIPTON, (guitar too), IAN HILL, (bass), and DAVE HOLLAND, (drums), name-check at Newcastle Upon Tyne City Hall (Thursday), Newcastle Upon Tyne, Mayfair (Friday), Glasgow Apollo (Saturday), Deaside Leisure Centre (Sunday), Stoke Trentham Gardens (Tuesday), and open a double-niter at Birmingham Odeon (Wednesday), prior to their up 'n' coming Guildford Rainbow anniversary gig later this spring.**  
**The near - legendary GENESIS featuring front-man PHIL COLLINS offer value for money at Guildford Civic Hall (Thursday), Aylesbury Friars (Saturday), Reading Hexagon (Sunday), and Portsmouth Guildhall (Monday). Lots more to come but this one's a sell-out.**  
**From Jamaica, toaster PRINCE FAR I, over on a flying visit, plays a handful of dates including Manchester Ardri (Thursday), and London's Venue Victoria (Sunday), with CREATION REBEL and NIGHT DOCTOR. From America, chopper classic PAT TRAVERS, travelling through Europe, opens his seven-dater at Sheffield City Hall (Monday), followed by Woverhampton Civic Hall (Tuesday), and London Hammersmith Odeon (Wednesday).**  
**ROSE ROYCE couldn't make it after all, but there's extra action from DAVID SOUL, SAD CAFE, STIFF LITTLE FINGERS and a MAGNUM opus. Check 'em out.**

**NEWCASTLE-UPON-TYNE**, City Hall (20007), Judas Priest / Iron Maiden  
**NEWCASTLE-UPON-TYNE**, Madisons (24910), Central Line  
**NORTHELEET**, Red Lion (Gravesend 66127), Die Laughing  
**NORWICH**, Cromwells (612809), Gerard Kenny  
**PERTH**, Plough (22251), The Squibs  
**PLYMOUTH**, Tops Club, Prince Regent, Metro Glider  
**PORTSMOUTH**, Polytechnic (27681), Something Else / Souz  
**READING**, Target (585887), The Flatbackers  
**RETFORD**, Porterhouse (704981), Tigers Of Pan Tang  
**STHELIER**, Behans West Park (20302), Flash Cats  
**SHEFFIELD**, Broadfield (50200), Veiled Threat  
**SHEFFIELD**, City Hall (22885), Sad Cafe / The Out  
**SHEFFIELD**, Limit Club (730940), Psychedelic Furs  
**SOUTHAMPTON**, Crown Inn, Eastleigh (613627), Last Orders  
**SOUTHAMPTON**, Hammerhead, The Veins / The Happy Nuns  
**SOUTHAMPTON**, Joiners Arms (25812), Lone Wolf  
**SOUTHEND**, Scamps (32823), Steve Hooker Band  
**STEVENAGE**, Bowers Lyon Youth Centre, Bray / The Activators  
**SUNDERLAND**, Mayfair (843827), Elvis Costello And The Attractions  
**SWANSEA**, College of Higher Education, Eddie And The Hot Rods / The Killermeters  
**WEYMOUTH**, Grammar School, Burn  
**YORK**, Derwent College (59861), Supercharge

**COVENTRY**, General Wolfe (8402), Ice  
**COVENTRY**, The Suit, The Veins / The Happy Nuns  
**DUDDLEY**, JB's (53597), Praying Mantis  
**DUNDEE**, College of Technology (77294), White Heat  
**EDINBURGH**, Playhouse (031 665 2064), The Flowers  
**FALMOUTH**, Art College (214566), The DS/Sabotage  
**GLASGOW**, Dial Inn (041 332 1842), The 45s  
**GLENROTHES**, Rothos Arms (753701), Chou Pahrot  
**GOOLE**, Station Hotel (3981), Prowler  
**HATFIELD**, Polytechnic (68343), The Photos  
**HENLEY**, Boswell Park Country Club, 80 Pop

**INVERNESS**, Muirton Hotel (32600), The Cheaters  
**KINGHORN**, Guinzie Neuk (830247), Mowgli And The Donuts  
**KIRK LEVINGTON**, Country Club (Eaglescliffe 780093), White Heat  
**LEEDS**, Cosmos Club, Dodgy Tactics  
**LEEDS**, University (39071), Agony Column  
**LEICESTER**, Polytechnic (555578), Richard Digance  
**LIVERPOOL**, Bradford Hotel (051 236 8782), Alexis Korner / Colin Hodgkinson  
**LIVERPOOL**, Eric's (051 236 8301), Jimmy Lindsay And Rasjji  
**LONDON**, Bridge House, Canning Town (01 476 2889), The Roll-Ups / Guvnors

**LONDON**, City University, Northampton Square (01 253 4399), The Pop Group / The Raincoats / Patrik Fitzgerald (Squatters Advisory Benefit)  
**LONDON**, Crystal Palace Hotel, Crystal Palace (01 778 5342), The VIPs  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Billy Karloff and The Supremes  
**LONDON**, Electric Ballroom, Camden (01 485 9006), The Fall / The Cramps / Fashion  
**LONDON**, The Elgin, Ladbrooke Grove, North Kensington (01 485 9006), The Spidgenessabounds / Leisure London  
**LONDON**, Half Moon, Herne Hill (01 274 2733) Portraits  
**LONDON**, Half Moon, Lower Richmond Road, Putney (01 947 7656), Long John Baldry  
**LONDON**, Hammersmith Odeon (01 748 4081), Andrae Crouch And The Disciples / Leon Patillo  
**LONDON**, Hope and Anchor, Islington (01 359 4510), Johnny Mars 7th Sun  
**LONDON**, John Bull, Chiswick (01 940 0662), Zorro  
**LONDON**, Marquee, Wardour Street (01 437 6603), The Blues Band  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Swell Maps / Cult Figures / Exhibit A  
**LONDON**, North East London Polytechnic, Livingstone House (01 555 8447), The Au Pairs / Tom Kat And The Kipper Boxes

**LONDON**, Music Machine, Camden (01 387 0428), Nine Below Zero  
**LONDON**, Nashville, Kensington (01 603 6071), The Quads / The Gangsters / The Thrillers  
**LONDON**, Paddington College, Paddington, The T Boys  
**LONDON**, Princess Louise, High Holborn (01 405 8816), The Singles  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), The Donkeys / The Rockies  
**LONDON**, Roundhouse, Chalk Farm (01 267 2564), McCoy Tyner And Friends (Camden Jazz Festival)  
**LONDON**, Royal Albert, New Cross Road, Deptford (01 892 1530), The Johnnys  
**LONDON**, School Of Furniture, The Atrix  
**LONDON**, Star And Garter, Putney Pier (01 788 0345), Carter Jones Band  
**LONDON**, Theatre Royal, Drury Lane, (01 836 8101), Steve Forbert / Charlie Dore's Back Pocket  
**LONDON**, The Venue, Victoria (01 834 5500), The Searchers  
**LONDON**, White Lion, Greenwich, (01 691 8331), Nothing' Fancy  
**LONDON**, White Lion, Putney, (01 788 1540), Red Beans And Rice  
**LONDON**, Windsor Castle, Harrow Road, (01 286 8403), The Zoots / Night Shift

**CONTINUED ON  
PAGE 32**

**WHIRLWIND**



**FRIDAY**

**MARCH 21**  
**ABERTILLERY**, Metropole Theatre, Girlschool  
**ABERYSTWYTH**, University (4242), Eddie And The Hot Rods / The Killermeters  
**ARDWICK**, Bulls Head, The Images  
**ATHERSTONE**, Orb and Sprocket, Spud Hunters  
**BEDFORD**, Horse and Groom (61059), Vince Pie And The Crumbs  
**BIRMINGHAM**, Digbeth Civic Centre (021 235 2434), Slaughter  
**BIRMINGHAM**, Mercat Cross (021 622 3281), No Faith  
**BIRMINGHAM**, Nite Out (021 622 2233), The Drifters  
**BISHOPS STORTFORD**, Triad Southmill Road (56333), Topaz  
**BLETCHLEY**, Wilton Hall, Wilton Avenue (Milton Keynes 72852), Spud And The Fabs / The Crew / Teas And The All Stars  
**BRENTWOOD**, Hermit (217084), Bastille  
**CARMARTHEN**, Trinity College, The Circles  
**CAMBRIDGE**, Corn Exchange (63395), Stiff Little Fingers / Another Pretty Face  
**CARDIFF**, Sophia Gardens (20181), Girl  
**CHRISTCHURCH**, Somerford Community Centre, Clinic / Trevor Etc And Two Runman Boys / Surreal To Reel / Panda Pops

**GENESIS: Guildford Civic Hall, Thursday. All tickets for the Genesis tour are sold out**

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FROM PAGE 31

**LONDON, YMCA, Tottenham Court Road, (01 636 7289), Wreckless Eric / The Crooks.**  
**MANCHESTER, Burnage High School, The Cheaters.**  
**MANCHESTER, Commercial Hotel, Stralybridge, Night Walkers.**  
**MANCHESTER, Factory, (061 226 8621), Psychedelic Furs.**  
**MANCHESTER, Millstone, Twisting Ferraris.**  
**MELTON MOWBRAY, Painted Girls, (8121), Gonzales.**  
**MIDDLESBROUGH, Rock Garden, (241995), Vardis.**  
**MIDDLESBROUGH, Town Hall, (245432), Jasper Carrot / Telephone Bill And The Smooth Operators.**  
**NEW BRIGHTON, Riverside, Willy Somers / Hammerstein / Hi Jinx.**  
**NEWCASTLE UPON TYNE, City Hall (20007), Sad Cafe / The Quads.**  
**NEWCASTLE UPON TYNE, Kings Hall, Marlborough Crescent, Monocomics.**  
**NEWCASTLE UPON TYNE, Madisons, (24910), Central Line.**  
**NEWCASTLE, Mayfair, (23109), Judas Priest / Iron Maiden.**  
**NEWPORT, Metropole, Girlschool.**  
**NEWPORT, Village, (811949), UB40.**  
**PAISLEY, Bungalow Bar, (041 889 6667), Jim Wilkie And Mafia.**  
**READING, Monday Club, Wulfrun Hall, Carey Street, The Lasers / Liquid Stone.**  
**READING, Target Club (565887), Money.**  
**RETFORD, Porterhouse, (704961), Holly And The Italians.**  
**ROCHDALE, Mr O's, Firecrowd.**  
**ROMFORD, Redbridge Technical College, (01 599 5231), Rearing Jelly.**  
**ST HELIER, Behans West Park, (20302), Flash Cats.**  
**SCARBOROUGH, Penthouse, (63204), Supercharge.**  
**SHEFFIELD, Broadfield (50200), City Limits.**  
**SHEFFIELD, Polytechnic, (738934), Gerard Kenny.**  
**SHEFFIELD, University, (24076), Matchbox.**  
**SOUTHAMPTON, Griffin, (772196), The Sound.**  
**STIRLING, University, (3171), Siouxsie And The Banshees / John McGeogh.**

**TORQUAY, Pelican Inn, (22342), Metro Glider.**  
**WALTHAMSTOW, Youth Centre, Easy Action.**  
**WEST RUNTON, Pavilion, (203), Megnum.**  
**WOLVERHAMPTON, Lafayette, (26285), Deadringer.**  
**SATURDAY MARCH 22**  
**ASHTON UNDER LYME, Spread Eagle (061 330 5732), Ozym.**  
**AYLESBURY, Friars Vale Hall, Genesis.**  
**BIRKENHEAD, Gallery Club, Alien Heat.**  
**BIRMINGHAM, Bogarts, (021 643 0763), No Faith.**  
**BIRMINGHAM, Digbeth Civic Hall, (021 235 2434), The Quads / The Gangsters / The Thrillers.**  
**BIRMINGHAM, Nite Out, (021 622 2233), The Drifters.**  
**BLACKPOOL, Norbreck Castle, (52341), Metro.**  
**BRACKNELL, Sports Centre, (54203), Xtraversers / Zerox.**  
**BRADFORD, Palm Cove, Jimmy Lindsay And Rasujii.**  
**BRIGHTON, Alhambra, (27874), No Exit.**  
**BRIGHTON, Polytechnic, (66286), The Photos.**  
**BRISTOL, Granary, (28272), Girlschool.**  
**BRISTOL, Polytechnic, (656261), Holly And The Italians.**  
**CAMBRIDGE, Sea Cadets Hall, The Exhibition / The Snix.**  
**CHATHAM, Horstead College, Nine Below Zero.**  
**CORBRY, Raven Hotel, (21313), Vardis / Ezero.**  
**COVENTRY, New Theatre, (23141), David Soul.**  
**CROYDON, Crawdaddy, The Stars, (01 684 1360), Embryo.**  
**DALKEITH, Cross Keys, Red Letters.**  
**DERBY, Ajanta Hall, (32906), UB40.**  
**DUNDEE, Junction Nine, The Durham, Castle Inn, (63887), Clicks.**  
**EDINBURGH, Playhouse, (031 665 2064), The Solos / The Radars.**  
**FARNBOROUGH, College of Technology, Boundary Road, (515511), Sploggenabababoo.**  
**FORES, Mundol Court, The Cheetahs.**  
**GLASGOW, Apollo, (041 332 9221), Judas Priest / Iron Maiden.**

**HALIFAX, Good Mood, Eric Bell Band.**  
**HIGH WYCOMBE, Nags Head, (21758), Between Pictures.**  
**HOCKLEY, Travellers Rest, Spud Hunters.**  
**HORNCHURCH, The Bull, (42125), Bastille.**  
**IPSWICH, Royal William, (53385), UHF.**  
**KINGS LANGLEY, Ovaltine Club, Flying Saucers.**  
**KINGSTON, Polytechnic, (01 541 386), The Touch.**  
**KIRKCALDY, Borksgate Hotel, (89219), Dick Smith Band.**  
**LEEDS, Haddon Hall, (751115), Agony Column.**  
**LEEDS, Staging Post, (735541), Doggy Tactics.**  
**LINCOLN, Cornhill Vaults, (35113), Veiled Threat.**  
**LIVERPOOL, Eric's (051 236 1801), B Manners.**  
**LONDON, Brady Club, Aldgate, Spoilsports / John Bennett Jazz Band / Spotlight.**  
**LONDON, Brecknock, Camden, (01 485 3073), The Act.**  
**LONDON, Bridge House, Canning Town, (01 476 2889), Leyton Buzzards / Guvnors.**  
**LONDON, The Cock, Fulham, (01 385 6021), The Johnny G.**  
**LONDON, Dingwalls, Camden Lock, (01 267 4967), Billy Karloff And The Supremes, Ophidian.**  
**LONDON, Froebel Institute, Roehampton Lane, (01 876 2242), Disco Students.**  
**LONDON, Green Man, Plumstead, (01 854 0873), Vast Eddie.**  
**LONDON, Greyhound, Fulham, (01 385 0526), Q-Tips / The Rave.**  
**LONDON, Half Moon, Herne Hill, (01 274 2733), Sox.**  
**LONDON, Hammersmith Odeon, (01 748 4081), Andrae Crouch And The Disciples / LONDON, Hope and Anchor, Islington, (01 359 4510), Little Roosters.**  
**LONDON, 100 Club, Oxford Street, (01 636 0933), Bob Kerr's Whoopie Band / Frog Island Jazz Band.**  
**LONDON, John Bull, Chiswick, (01 994 0062), Spider.**  
**LONDON, Lewisham Odeon, (01 852 1331), Selector Bodysnatchers / Headline.**  
**LONDON, Marquee, Wardour Street, (01 437 6603), Split Rivit.**

**LONDON, Moonlight, Railway Hotel, West Hampstead, (01 624 7511), Steve Hooker Band.**  
**LONDON, Music Machine, Camden, (01 387 0428), Sore Throat.**  
**LONDON, Nashville, Kensington, (01 603 6071), The Star / The Sun.**  
**LONDON, New Golden Lion, Fulham Road, (01 385 3942), Paris.**  
**LONDON, New Merlins Cave, Margery Street, King's Cross, (01 837 2067), Juice On The Loose.**  
**LONDON, Prince Of Wales, Western Road, Wimbledon, (29772), The Deaks / 6 Minute War / Red Opera / The Puritans.**  
**LONDON, Rock Garden, Covent Garden, (01 246 3961), Brian Knight Blues Band.**  
**LONDON, Roundhouse, Chalk Farm, (01 267 2664), McCoy Tyner And Friends (Camden Jazz Festival).**  
**LONDON, The Spurs, Tottenham Roundway, (01 808 4773), Joyride.**  
**LONDON, Star And Garter, Putney Pier, (01 788 0345), Sam Mitchell.**  
**LONDON, Swan Hammondsmith, (01 748 1043), One On One.**  
**LONDON, The Venue, Victoria, (01 834 5500), Mark Andrews And The Gents.**  
**LONDON, White Lion, Greenwich, (01 691 0331), Red Lights.**  
**LONDON, Windsor Castle, Harrow Road, (01 286 8403), Tennis Shoes.**  
**LUTON, Royal Hotel, (29131), Acme Attractions.**  
**MADELEY, North Staffs Polytechnic, Hi Tension.**  
**MANCHESTER, Osbourne Club, (061 205 1562), Slaughter.**  
**MIDDLESBROUGH, Rock Garden, (241995), Fatal Microbes.**  
**NORTHFLEET, Red Lion, (Gravesend 66127), Sledgehammer.**  
**NORTH WALSHAM, Black Swan, The Urban Reacters.**  
**NOTTINGHAM, Boat Club, (669032), Quartz.**  
**NOTTINGHAM, Imperial Hotel, (42884), Side Effect.**  
**OXFORD, Oranges and Lemons, (42660), Dangerous Girls.**  
**PAISLEY, Bungalow Bar, (041 889 6667), Dick Smith Band.**  
**READING, Bulmershe College, (663387), Last Orders / The Flatbackers.**

**RETFORD, Porterhouse, (704961), Eddie Grant And The Front Line Orchestra.**  
**ST ALBANS, Civic Hall, (64511), Praying Mantis.**  
**ST AUUSTELL, New Cornish Riviera Lido, (4261), The Skatellites.**  
**ST HELIER, Bohans West Park, (20302), Flash Cats.**  
**SHEFFIELD, Polytechnic, (738934), Eddie And The Hot Rods / The Killermeters.**  
**SOUTHAMPTON, Gaumont, (29772), Stiff Little Fingers / Another Pretty Face.**  
**SOUTHAMPTON, The Griffin, (772196), Lip Moves.**  
**SOUTHAMPTON, Joiners Arms, (25612), King Rock.**  
**SUNDERLAND, Polytechnic, (76191), The Smirks.**  
**TONYPANDY, Naval Club, (432068), Ricochet.**  
**TORQUAY, 400 Club, (28103), Eclipse.**  
**TORQUAY, 78 Club, The Veins / The Happy Nuns.**  
**TUNBRIDGE WELLS, St Marks Hall, The Elite / The Wild Third.**  
**WEST CALDER, Regal Suite, Elvis Costello And The Attractions / Clive Langer.**  
**WEST RUNTON, Pavilion, (202), The Lambretas.**  
**WIDEMOUTH, Widemouth Manor, Metro Glider.**

**DERBY, Old Bell Hotel, (43701), Strange Days.**  
**DURFRIES, Staged Coach, (Collin 805), Supercharge.**  
**DUNFERMLINE, Kinema, (21902), Elvis Costello And The Attractions.**  
**EDINBURGH, Harveys, (031-225 1925), Facial Hair.**  
**EXETER, New Vic, (72736), Metro Glider.**  
**GLASGOW, Apollo, (041-332 9221), Sad Cafe / The Out.**  
**GLENROTHES, Rothes Arms, (753701), Dick Smith Band (two shows).**  
**GOSPORT, White Swan, (84138), Wilk Graffiti.**  
**GREENOCK, Victorian Carriage, (25456), Jim Wilkie And Mafia.**  
**HATTERSLEY, Four In Hand, The Images.**  
**HUDDERSFIELD, Coach House, (20930), The Lambretas.**  
**HULL, Humberside Theatre, (23638), Deadringer.**  
**IPSWICH, Royal William, (53385), Bastille.**  
**LEEDS, Florde Grene, (409884), Metro.**  
**LEEDS, Haddon Hall, (751115), Alwaysley Jets.**  
**LEEDS, Staging Post, (735541), Shake Appeal.**  
**LONDON, Bridge House, Canning Town, (01-476 2889), Q-Tips/Holiday Heroes.**  
**LONDON, Dingwalls, Camden Lock, (01-267 4967), Red Beans And Rice/The Radical Sheiks.**  
**LONDON, George Canning, Brixton, (01-274 6329), Southside.**  
**LONDON, Green Man, Euston Road, (01-387 6977), Dudu Pukwana's Zila.**  
**LONDON, Greyhound, Fulham, (01-385 0526), Nightlife/The Mice.**  
**LONDON, Half Moon, Herne Hill, (01-274 2733), Mickey Jones Band.**  
**LONDON, Hammersmith Odeon, (01-748 4081), Stiff Little Fingers/Another Pretty Face/The Straps.**  
**LONDON, Hope and Anchor, Islington, (01-359 4510), Charlie Fawn.**  
**LONDON, Lyceum, The Strand, (01-663 3715), Echo And The Bunnymen/A Certain Ratio/Psychedelic Furs/Manicured Noise/A Teardrop Explodes.**  
**LONDON, Marquee, Wardour Street, (01-437 6603), Passion.**

**LONDON, Nashville, Kensington, (01-603 6071), The Act / The Blades / DC Alien.**  
**LONDON, New Golden Lion, Fulham Road, (01-385 3942), Stan Webb's Chickenshack.**  
**LONDON, Rainbow, Finsbury Park, (01-263 3146), David Soul.**  
**LONDON, Rock Garden, Covent Garden, (01-240 3961), Fashion/Diry Rib.**  
**LONDON, Torrington, Lodge Lane, North Finchley, (01-445 4719), Nine Below Zero.**  
**LONDON, The Venue, Victoria, (01-834 5500), Prince Far / Creation Rebel/The Highdoctor.**  
**LONDON, White Lion, Greenwich, (01-691 0331), Twice Shy.**  
**MANCHESTER, Ritz, (061-236 4355), Central Line.**  
**NEWPORT, Pagnell, Youth Club, Spud And The Fabs.**  
**NORTHFLEET, Red Lion, (Gravesend 66127), Denigh Nuneaton, 77 Club, (386323), Holly And The Italians.**  
**PAISLEY, Bungalow Bar, (041-889 6667), The Alleged.**  
**PETERBOROUGH, Gladstone Arms, The Point.**  
**PORTSMOUTH, Centre Hotel, (27651), Robin Williams And The Merry Band.**  
**READING, Cherrys, (585686), Ian Campbell Band.**  
**READING, Hexagon, (56215), Genesis.**  
**REDCAR, Coatham Bowl (7420), Eddie And The Rods/The Killermeters.**  
**ST HELIER, Behans West Park, (20302), Flash Cats.**  
**SLOUGH, Alexandras Club, (56281), Fiddler's Dram.**  
**UXBRIDGE, Brunel University, (39125), Hazel O'Connor.**  
**WOLLASTON, Nags Head, (66424), The Rustlans.**  
**WOLVERHAMPTON, Lafayette, (26285), The Quads/The Gan/The Thrillers.**

SUNDAY MARCH 23

**ABERDEEN, Music Hall (27668), Siouxsie And The Banshees / John McGeogh.**  
**BIRMINGHAM, Top Rank, (021-236 3220), UB40/Fashion/Last Gang.**  
**BISHOPS STORTFORD, Triad, (66333), Graff X/London PX.**  
**BOLTON, Swan Hotel, (27021), J G Spools.**  
**BONNYRIGG, The Chase, The Sea.**  
**BOURNEMOUTH, Pinciffle, (62312), Thieves Like Us.**  
**BOURNEMOUTH, Royal Exeter Hotel, (20566), Eclipse.**  
**BRADFORD, Bradford College, Vauls Bar, (92712), Ulterior Motives.**  
**BRADFORD, St George's Hall, (32513), Slaughter.**  
**CONNAHS QUAY, Deeside Leisure Centre, (616731), Judas Priest/Iron Maiden.**  
**CROYDON, Crawdaddy, The Star, (01-584 1360), The T Boys.**  
**CURRIE, Glenburn Hotel, Mowgli And The Donuts.**

MONDAY MARCH 24

**AYR, Pavilion (65489), Elvis Costello And The Attractions.**  
**BIRMINGHAM, Odeon (021 643 6101), Andrae Crouch And The Disciples.**  
**BIRMINGHAM, Remeo and Juliet's, Praying Mantis.**  
**BLACKBURN, Reginald (50839), The Cheaters.**

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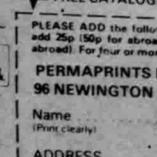
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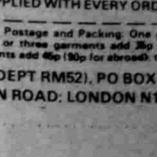
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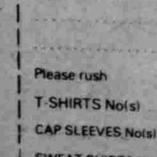
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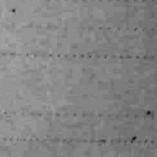
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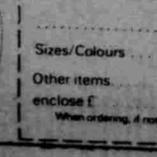
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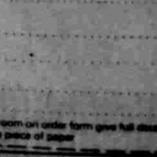
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**BRADFORD**, St Georges Hall (22513), *Stiff Little Fingers / Another Pretty Face*  
**COVENTRY**, Swanswell Tavern (22536), *Cheap Spirits*  
**CROYDON**, Cartoon (01 688 450), *Bloodshot*  
**DONCASTER**, Rotters (27448), *The Lambrettas*  
**EDINBURGH**, Buster Browns (031 225 424), *Jimmie Wilkie And Maie*  
**EDINBURGH**, Tiffany's (031 556 6292), *Siouxsie And The Banshees / John McGeogh*  
**EDINBURGH**, Usher Hall (031 225 1155), *Sad Cafe / The Out*  
**GUILDFORD**, Stage Folk Club, Robin Williamson And The Merry Band  
**LIVERPOOL**, Eric's (051 236 8301), *Pyramid*  
**LIVERPOOL**, Kirklands, The Rooms  
**LONDON**, Bridge House, Canning Town (01 476 2889), *Soulboys*  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), *The Mice / Rifle / The Legends*  
**LONDON**, Greyhound, Fulham (01 385 0526), *Idiot Dancers / The Dials*  
**LONDON**, Half Moon, Lower Richmond Road, Putney (01 947 7656), *John Kirkpatrick And Sue Harris*  
**LONDON**, 101 Club, St Johns Hill, Clapham (01 223 8309), *One On One*  
**LONDON**, Marquee, Wardour Street (01 437 6603), *Purple Hearts*  
**LONDON**, Moonlight, Railway West, Hampstead (01 624 7611), *Tennis Shoes*  
**LONDON**, Music Machine, Camden (01 387 0428), *Wasted Youth / The Governors*  
**LONDON**, Nashville, Kensington (01 603 6071), *Charlie Fawn*  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942), *Bob Kerr's Whoopie Band*  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), *Bad Manners / Mobster*  
**LONDON**, Royal Exchange, Hartland Road (01 485 1547), *Juice On The Loose*  
**LONDON**, The Tramshed, Woolwich (01 855 3371), *Stage Struck*  
**MATLOCK**, Pavilion, Eddie And The Hot Rods / Killermeters

**NEWCASTLE-UPON-TYNE**, Balmbrays Music Hall (20015), *Sabrejets / Roxoff*  
**NOTTINGHAM**, Trent Polytechnic (46725), *Roaring Jenny*  
**NUNEATON**, 77 Club (386323), *Slaughter*  
**PAIGNTON**, The Woodman, The Veins / The Happy Nuns  
**PAISLEY**, Bungalow Bar (041 889 6667), *Dick Smith Band*  
**PORTSMOUTH**, Guildhall (24355), *Genesis*  
**RAYLEIGH**, Cross (77003), *Flying Saucers*  
**SHEFFIELD**, City Hall (22885), *Pat Travers / Girl*  
**SLOUGH**, Cat Balou Club, 80 Pop / The Attendants  
**SLOUGH**, Fulcrum Centre (38669), *David Soul*  
**STOCKTON**, Fiesta (553046), *The Drifters*  
**WATFORD**, Baileys (39848), *Hi Tension*  
**WEYMOUTH**, Teacher Training College (73743), *Power Exchange*

**TUESDAY MARCH 25**

**BISHOPS STORTFORD**, Triad, Southmill Road (56333), *Bastille*  
**BRADFORD**, Bradford College, Vaults Bar (392712), *The Quick*  
**BRENTWOOD**, Hermit Club (217084), *Richard Digance*  
**BRIGHTON**, The Basement, Swell Maps  
**BRISTOL**, Granary (28272), *Slaughter*  
**BURY**, Derby Hall, Market Street (061 761 7107), *Freefall*  
**CARLISLE**, Market Hall (23411), *Elvis Costello And The Attractions*  
**CLEETHORPES**, Winter Gardens (62925), *Stiff Little Fingers / Another Pretty Face*  
**GLASGOW**, Tiffany's (041 332 0992), *Siouxsie And The Banshees / John McGeogh*  
**GLENROTHES**, Rothes Arms (75701), *Facial Hair*  
**GREENOCK**, Victorian Carriage (25456), *Dick Smith Band*  
**HULL**, City Hall (20123), *Sad Cafe / The Out*  
**ILFORD**, Palais, High Road (01 478 3128), *Diesel*  
**IPSWICH**, Traceys (214991), *Motives*  
**LUTON**, Kingsway Tavern (52347), *Acme Attractions*

**LEICESTER**, University (26681), *The Pop Group / Sons Of Togrui (Raddle Benefit)*  
**LONDON**, Albany Empire, Deptford (01 691 4562), *Strange Fruit / Pate No Hearts*  
**LONDON**, Bridge House, Canning Town (01 476 2889), *Angelo Palladino / Alsatians*  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), *Ronnie Lane And His Band*  
**LONDON**, Greyhound, Fulham (01 385 0526), *The Directions / The Odds*  
**LONDON**, Hope And Anchor, Islington (01 359 4510), *The Stickers*  
**LONDON**, Marquee, Wardour Street (01 437 6603), *Purple Hearts*  
**LONDON**, Music Machine, Camden (01 387 0428), *Lone Star*  
**LONDON**, Nashville, Kensington (01 603 6071), *Tigers*  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942), *The Act*  
**LONDON**, North East London Polytechnic, The Atrix  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), *The Flatbackers / Bim 22*  
**LONDON**, The Spurs, Tottenham (01 808 4773), *Twice Shy*  
**LONDON**, Tramshed, Woolwich (01 855 3371), *Rock Around The Tramshed (South London Rock Contest)*  
**LONDON**, Windsor Castle, Harrow Road (01 286 8403), *Seventeen*  
**MALVERN**, Nags Head (4373), *Speedy Bears*  
**MANCHESTER**, Belle Vue (061 223 2927), *Andrae Crouch And The Disciples*  
**NORTHFLEET**, Red Lion (Gravesend 66127), *Martian Dance*  
**NORWICH**, Cromwell's (612909), *Kraken / Malpractice*  
**NUNEATON**, 77 Club (386323), *The Quads / The Gangsters / The Thrillers*  
**STHELIER**, Behans West Park (3030), *Slade*  
**SHEFFIELD**, George IV (344922), *The Accelerators*  
**SHEFFIELD**, Limit Club (730940), *Metro*  
**STOCKTON**, Fiesta (553046), *The Drifters*  
**STOKE**, Trentham Gardens (24641), *Judas Priest / Iron Maiden*

**STRATFORD**, Green Dragon (3884), *The Strays*  
**WAKEFIELD**, Theatre Club (75021), *Mary Wilson*  
**WATFORD**, Baileys (39848), *Hi Tension*  
**WOLVERHAMPTON**, Civic (21359), *Pat Travers / Girl*

**WEDNESDAY MARCH 26**

**BIRMINGHAM**, Bogarts (021 643 0783), *Chicken Shack*  
**BIRMINGHAM**, Odeon (021 643 6101), *Judas Priest / Iron Maiden*  
**BISHOPS STORTFORD**, Triad Leisure Centre (56333), *Joyride*  
**BOURNEMOUTH**, Winter Gardens (26446), *Genesis*  
**BRAINTREE**, Weavers, Motives  
**BRIGHTON**, Alhambra (27874), *The Chefs / The Objekts*  
**CHELTENHAM**, North Gloucestershire College of Technology (28021), *Metro*  
**CHESHAM**, Elgiva Hall, Weapon  
**CROYDON**, Crawdaddy, The Star, London Road (01 684 1360), *The Mice*  
**EDINBURGH**, McTavishes, Boness (Boness 3405), *The Drifters*  
**EDINBURGH**, Usher Hall (031 228 1155), *David Soul*  
**GLASGOW**, Doune Castle (041 649 2745), *Facial Hair*  
**HEREFORD**, Rotters Club, Market Tavern (Wormelow 689), *The Strays*  
**HUDDERSFIELD**, Polytechnic (38156), *The 45s*  
**LEICESTER**, Polytechnic (555576), *Landscape*  
**LIVERPOOL**, Masonic, The Accelerators  
**LONDON**, Albany Empire, Deptford (01 691 4562), *Juice On The Loose / Rubber Johnny*  
**LONDON**, Diamond Dive, The Albany, Great Portland Street, Allen Kulture  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), *Merger*  
**LONDON**, Greyhound, Fulham (01 385 0526), *The Killermeters / Missing Persons*  
**LONDON**, Hammersmith Odeon (01 748 4081), *Pat Travers / Girl*  
**LONDON**, Hope And Anchor, Islington (01 359 4510), *Paul Shuttleworth And The Latest Craze*

**LONDON**, 101 Club, St Johns Hill, Clapham (01 223 8309), *Portraits*  
**LONDON**, Marquee, Wardour Street (01 437 6603), *The Cimarons*  
**LONDON**, Music Machine, Camden (01 387 0428), *Nik Turner's Inner City Unit*  
**LONDON**, Nelsons, Wimbledon (01 946 6311), *Lee Kosmin Band*  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942), *Sextette*  
**LONDON**, Princess Louise, High Horn (01 405 8816), *The Flatbackers*  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), *Au Pairs / Chris Lucas*  
**LONDON**, The Swan, Hammersmith (01 748 1043), *Idiot Dancers*  
**LONDON**, Thomas A Beckett, Old Kent Road (01 703 7334), *The Realists*  
**LONDON**, Tramshed, Woolwich (01 855 3371), *Rock Around The Tramshed (South London Rock Contest)*  
**LONDON**, Two Brewers, Clapham (01 622 3621), *Sad Among Strangers*  
**LONDON**, Union Tavern, Camberwell (01 735 3065), *Misspent Youth*  
**MAIDSTONE**, Technical College (55531), *Seventeen*  
**MIDDLESBROUGH**, Teesside Polytechnic (245589), *Skitzofrenic*  
**NEWCASTLE UPON TYNE**, Balmbrays (20015), *Nato*  
**NEWCASTLE UPON TYNE**, City Hall (20007), *Andrae Crouch And The Disciples*  
**NEWCASTLE UPON TYNE**, Coopersage (28286), *Junco Partners*  
**PRESTON**, Guildhall (21721), *Sad Cafe / The Out*  
**PRESTON**, Polytechnic (58382), *The Circles*  
**READING**, Target (585887), *Speedy Bears*  
**REDWORTH**, Cuttalong Inn, Ice  
**ST IVES**, St Ivo Centre, Diesel  
**SWANSEA**, Circles, Adelaide Street (54131), *Disco Students*  
**SWANSEA**, Institute of Higher Education, *The Revillos*  
**WAKEFIELD**, Community Hall, *Stiff Little Fingers / Another Pretty Face*  
**WAKEFIELD**, Theatre Club (75021), *Mary Wilson*  
**WATFORD**, Baileys (39848), *Hi Tension*



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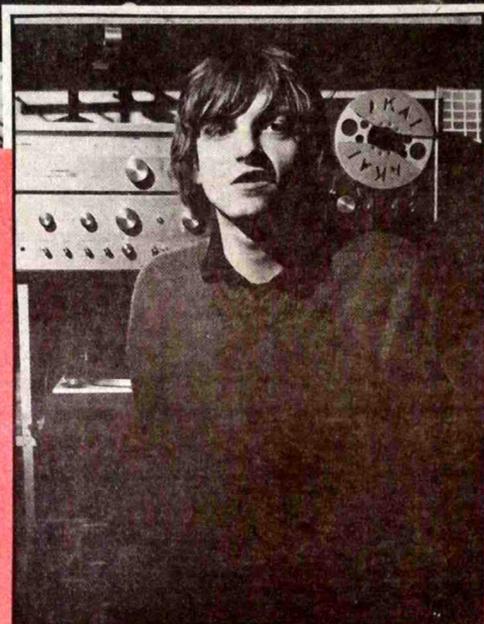
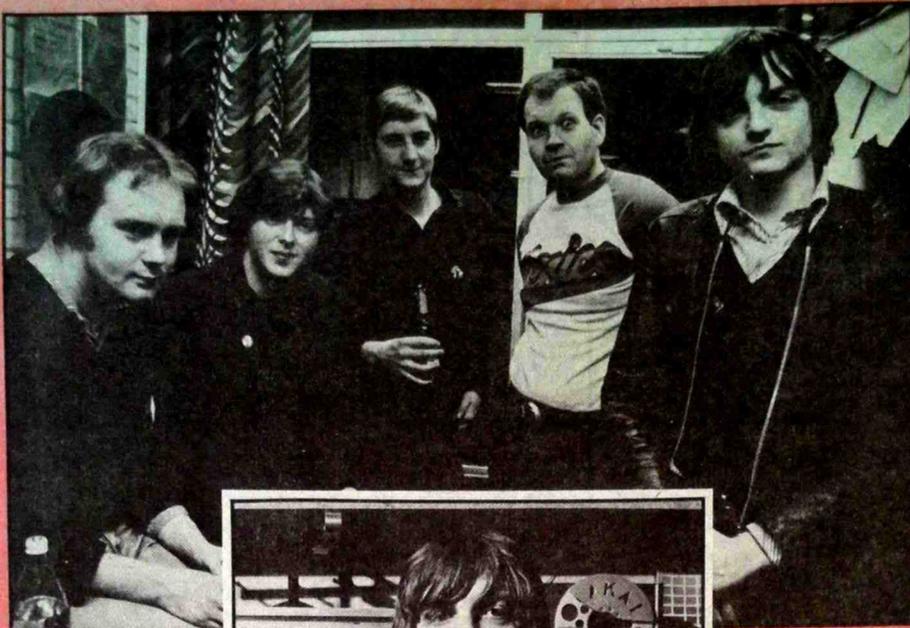
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# Is this the Rise and Rise ...

**VERBALS:**  
**Chris Westwood**

**VISUALS:**  
**Paul Slattery**



MARK SMITH: "Hullo. I'm the neurotic drinker..."

**R**IGHT — NOISE!!  
**AN INTRODUCTION**  
"We are private detectives back from a musical pilgrimage / We work under the name of The Fall / Who would suspect this? / It is too obvious / Our office is secluded / Those there to suspect would not see the wood for the trees / We were six like dice, but we're back to five"

THIS IS THE FALL! Their singer is a neurotic drinker, the band little more than a big crashing beat; instruments collide and they all get drunk (er). This is The Fall's bit of press, a one-page

"We had a two - page / It's what we needed"

Shut up, Fall! Shut up! Let's get on with it.

**A RENDEZVOUS**  
In a secluded office off Ladbrooke Grove, I met a wheelchair - confined Fall fanatic, Pete, who said "Don't forget to ask about that line non - sympathetic to spastics."

I wasn't quite sure what to say. Pete hates patronisation, people being "sorry" for him. He talked with relish about The Fall, skipping through cuttings from New York Rocker, rapping about lyrics, music and gig - problems for people in wheelchairs.

Mark Smith and Fall manageress Kay Carroll arrived; we all went to the pub

**A CONVERSATION**  
Two people in a room, the Faulty Products basement.

One of the people is me, Mark Smith the other. The Fall's lead singer, shouter and prime - mover, he's been part of all Falls from inception to present, through various times and line - ups, two albums, four singles, finally running into 'Dragnet' and 'Fiery Jack'

With these records, The Fall are stamping at rock and roll's primal basis, squashing reduced catalogues of ideas into cramped spaces, spitting and stepping, living on pies and potatoes (in packs) and beer and hot - dogs; consuming and all - consuming.

The Fall come from Manchester. Let's talk

"The Fall? It's my viewpoint, up, down, whatever. I believe in being ramshacked, I'm very for spontaneity, which is why The Fall is re - assessing its position at the moment. We can't just plough on — because that's what other bands do — like when we got back from the States we were just bereft of stimulus, and you've got to get back into life, 'cause bands are the only things that can say anything about day - to - day circumstances, and they always abuse it. Everybody falls into the rules and regulations of

the game, no matter how they say they don't"

The changes that occurred between the two albums, 'Witch Trials' and 'Dragnet', were considerable.

"The attitude behind 'Dragnet' was, firstly, that is represented more what I wanted and, luckily, what the others in the band wanted. I thought 'Witch Trials' was too much towards the stock rock thing, the people it pleased I didn't like — I thought it'd turn us into a cult, underground bands for pseuds, the sort of stuff before the new wave — like Zappa's later albums, a load of garbage but well played. So we started making People's Music, for people who had no music.

"I remember going round to people's houses six years ago, and they'd always have 'Dark Side Of The Moon', the Genesis new album, you know, hip stuff that wasn't commercial rubbish. And that's what's been happening to the new wave — all these bands coming down and getting their good producers — 'Dragnet' attempted to break away from all that — and I'm not being arrogant but I think we were ahead with 'Dragnet'. I think what we were saying is happening now, exactly. We're getting a class system in music and it's disgusting, a really bad scene — with skinheads beating up Throbbing Gristle fans. And they're all products of the new wave, man!

"I'm not saying everyone should be together — just that I don't want that, I don't want to be that"

With 'Dragnet' the Fall are not that at all — here, there are no face - packs to crack, no butterball - sweet scams to tantalise and attract, no anaesthetic aesthetics for the "informed" to pretend to — they just think, drink, think. And now the doors are opening. The Fall are getting more natural, more spontaneous — the black humour of a National Lampoon, the free - sweeping restlessness of a John Coltrane, the

Mark Smith considers.  
"In the early days I was into the democracy shit, I was into free expression — but people abuse it, they abuse it so much. You tell a drummer to do what he likes and he'll want his drums louder than anything else — so I just say play it, play your soul — so there's no great rewards in The Fall. I don't want to play too much; I see Secret Affair on TV, and they're really hating doing it — you just end up like a zombie. We get like that playing 'Rowche Rumble' — I love that song, I insist we play it — but the rest of the guys are great about it. They were into the Fall before they joined — like I don't keep lyrics the same — 'Psychick Dancehall' on 'Dragnet' is about dancehalls, but the version on the last single was about psychics"

Psychics? Kay used to be a nurse in a mental hospital, wasn't she?

"Well, the flat where I used to live was next to the mental hospital where Kay worked — she used to come round the corner from there they had a psychic centre, where all the people used to go. They had discos; it really was a Psychic Dancehall. When I met Kay, that's how the idea for that song came about, 'cause Kay's mother had actually founded this place round the corner. If you look at it one way, the psychics won't even need the records"

Ha Ha, says the critic. And what effect has that Manchester environment had on you?

"I've benefitted by it — I noticed how when we were in the pub you weren't saying much and I wasn't — it's a typical northern thing, while all these people go blah blah blah. You should think about what you say."

"In Manchester I go to pubs where they go 'Aw, you're in a bloody group aren't you? What group is it? It's daft — but it's the way I like to live. My dad's a plumber, I go drinking with him — and you get these other guys, painters and decorators, glaziers, who do contract work and get ripped off — and they're proud of it! I say come on, man, you're mad!"

"Or like that character Fiery Jack, he's someone I know, that song's an attempt to get back at that ageism thing, where people are

supposed to be screwed after they're 20, I mean, the people in the pubs where I go are 48 or 50, but they've more guts than all these other preeners. In every generation you get this core of spirit, and they never lose it — while all these teenagers, kids in their early twenties, you get a 70 per cent rebellion, and 60 per cent of them cop out."

It's the core - of - spirit thing that acts as a catalyst to The Fall — it's in their words, at their fingertips — and the current livepiece, with Smith, Steve Hanley, Mare Riley, Mike Leigh, Craig Scanlon, is as funny and incisive and untouched as they've ever been. The Fall are here because

"The Fall are here to kick arses, in a way — and I'll be hypercritical of a band, but only because I know we could do better — that's what 'Choc - Stock' was about, and that's why I don't feel much affinity with other bands. That's why The Fall is unique."

"Like Scritti Politti — strip away the politics, strip away this and that — they've got the best rhythm section in the country, as opposed to Swell Maps who're just pseuds in my estimation — Hey look at us, this is really out of tune; or The Pop Group — Hey look, this is so sodding dense you won't ever get into it... I think what I'm

trying to say is that with Craig and Steve and Marc and Mike we could beat shit out of all those melodic bands; if 'Choc - Stock' had been very well produced it could've been a hit — I know it could — and that's the beauty of it, saying 'Look, we can do it as good as you, but we're not gonna' I watch mod bands, and I don't hate them for what they're doing. I just think I could write a better mod song than that."

"Anybody could do it but, it's easy for us because we're really good, ha ha ha."

**A CONCLUSION**

And of course, Fall features have no conclusions; this one certainly hasn't.

Your interpretation of The Fall is largely dependent on your perception of the world around you. I know The Fall's world can be full of sharp vitriol and fierce resilience. It can also be full of joy and humour. "I believe in the r'n'r dream / R'n'r as primal scream"

There's no stigma in The Fall; there's no logic and there's no boundaries. You shouldn't believe anything anyone tells you about The Fall; that they're good or brilliant or terrible or funny or humourless.

After all, this is just another printhead article about people as silly and boring and brilliant as you or I will ever be: end of catch - line. End of hook line. What do you think of it so far, Fall?

"The last two lines were a quote, yeah / When we read them, we went to pieces"

## ... of The Fall?



# SECRET AFFAIR

## My World

on I-Spy Records



I can feel the taste for life slipping away,  
And striking the lost chord  
I find nothing new to say  
Someone told me I'm all dressed up with nowhere to go  
I should have that sinking feeling  
My head hung low.

But this is my world today,  
My world your living in everyday,  
And this is my world today,  
And I couldn't have it any other way  
In my world.

Well the mind has it's reasons  
For talking aloud  
So when people turn and stare  
I just feel so proud  
The things they say don't come as any surprise  
In an instant they become distant cries.

Chorus repeat.

For ever and ever (repeat 3 times)

Chorus repeat.

Words & music: David Cairns.  
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That and the Rad-i-o  
Down on my luck a-gain  
Down on my luck a-gain  
I can show you, I — can show you  
Some of the people in my — life  
I can show you, I — can show you  
Some of the people in my — life  
It's driving me mad —  
Just a-nother way of passing the day —

I — get so Lone — Ly when she's — not there  
I — I — I —

You're just another face  
That I know from the TV show  
I have known you for so very long  
I feel you like a friend

Can't you do anything for me  
Can I touch you for a while  
Can I meet you another day  
And we will fly away

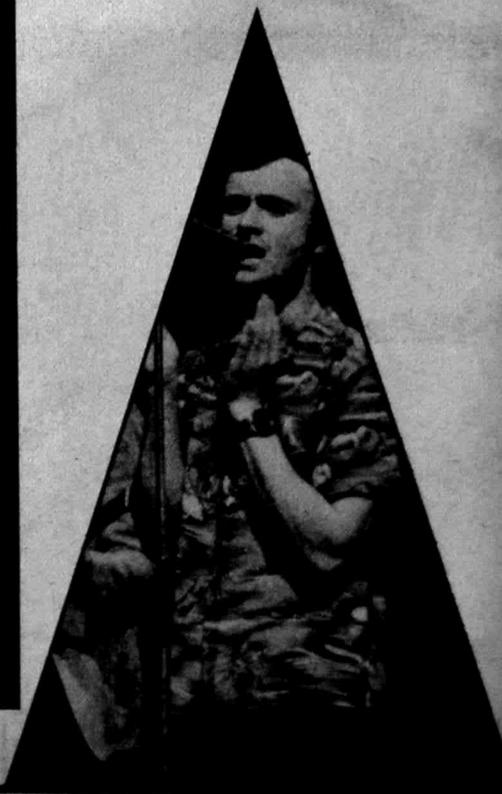
Turn it on —  
Turn it on turn it on again  
I can see another face  
I can see another face  
Turn it on turn it on again  
Turn it on turn it on again

Words and music by Tony Banks, Phil Collins,  
Mike Rutherford  
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on Charisma Records



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# ROADSHOW

## THE EAGLES Oakland Coliseum, San Francisco

THE EAGLES on home turf in California, even if it does rain here in the north. There are 50,000 people — most of them either young high school kids or over 30 — to see the band. Something's missing in between. The Eagles stagger with their statistics, close on 40 million album sales, 5 million already on 'The Long Run'.

If you like to hate California and its money; if you think all those freeways, movies and palm trees are decadent, then you hate the Eagles. That's a mythical California but then no one has done more than the Eagles to foster the myth.

The Eagles are a real boys' band, all their women have lying eyes, all their cars are fast. Their success in America hasn't faltered. The theme of the new album is survival, they're proud of themselves for surviving mega-stardom. And they've adapted. They brought in Joe Walsh lest their sound get too sporadic, they've added David Sanborn's alto sax to a few numbers. They've even invented a kind of country disco on the number that new boy Tim Schmidt sings, 'I Can't Tell You Why'. None of which quite succeeds in disguising the fact that the majority of their ballads are endless rewrites of either 'Witchy Woman' or 'Peaceful Easy Feeling' from the first album. Every show Joe Walsh's meandering boogie has to save them from drowning in their own sugar. He closes the show, duelling guitars with Don Felder, to

prove that the Eagles are more than an old man's band.

The Eagles are the ultimate perfectionist professionals. What they haven't learnt is that boredom in rock and roll increases in direct proportion to perfection. Rock is an amateur art. The sound is superb and all those harmonies perfectly balanced. And they are absolutely boring and smug.

Not that most people are bored. Soon after the great Roy Orbison has finished a set of hits, the lights go out and matches are held up all over the hall. Welcome back. The stage is covered with more guitars than I've seen on a stage, two drum kits (Joe Vitale from Walsh's Barnstorming days helps out on drums and piano). After every number, the Eagles turn round and change their guitars with machine like precision. There's a methodical joylessness about the whole proceedings, none of them smile. They open with 'Hotel California' and the sheer power of those voices so perfectly mixed is impressive. The harmonies, with Tim Schmidt's high voice sailing on top of the mix are as thick as molasses, after the initial impression you begin to feel you're drowning in treacle.

The Eagles perform all of 'The Long Run' album and a smattering of greatest hits, 'Already Gone', 'Lying Eyes', 'Desperado', encoring with 'Take It Easy', and an acoustic 'Best Of My Love'. Don Henley emerges to play acoustic and show his face.

The band links arms, a home team triumph, but then there's no one to beat.

MARK COOPER

## FABULOUS POODLES Hammersmith Odeon

THE FPs are amongst the great musical unfortunates of our time. Two years ago they blew Meatloaf off-stage (no easy feat) and although they by no means repeated the process with Tom Petty, they still justified their crust.

The fact of the matter is that, particularly in Britain, rock and comedy do not mix.

Live, The Poodles make a lot more sense than on record and The Everly's 'Man With Money' reputedly highly-regarded by Don himself, is a fair old knee-trembler.

But much of their own material isn't as strong, and herein lies another major flaw. Stuff like 'Tit Photographer's Blues' may well wow the Americans, but one likes to think that the British sense of humour is rather more highly developed.

The self-explanatory 'Mirror Star' is slightly drier and 'Bionic Man' would have had more chance of being a hit five years ago when the expression was all the rage.

On the credit side, 'Hollywood Dragnet', about a Beverly Hills waiter still awaiting discovery as a star, is a neat bit of construction, although it was hardly enhanced by dozens of daft Yanks shouting "Freebird!"

Musically, the band are more than competent.

But undoubtedly, The Fabulous Poodles are victims of the law of supply and demand. Which is a shame. MIKE NICHOLLS



Pic By Chuck Pullin

GARY NUMAN

# FROZEN ROBOTS

GARY NUMAN  
Warfield Theatre, San Francisco

GARY NUMAN'S rise to success has been meteoric — though he would probably prefer a mechanistic image, maybe rocket-like. So here he is, on his 22nd birthday, playing to an almost sold-out theatre in San Francisco, the penultimate date of his first American tour.

Unfortunately, as Gary explains apologetically at the end of the show, there's no robots. They were damaged somewhere in the snow on the way to a sold out but cancelled show in Vancouver. Maybe they ran out of anti-freeze.

There's already a lot of interest in Gary in the States, enough to have sold out most of the tour, even in towns like San Francisco where there's been

a distinct lack of airplay. Who is the Numan? He's the comfortably numb man, the post human new man. But nothing gets cliched quicker than visions of the future.

On stage, he's all arrogance, strutting away, a puppet king ruling a puppet world that includes the audience, the observer watching the observers watching the image. It's a circular argument just like his emptiness — If I'm empty, how can I show emotion? Actually Gary's version isn't scary or even sad; in fact it's rather soothing.

So here we are in Numan's world, a second hand science-fiction composite. He's a real flirt, a Garbo Hollywood walk as he wanders the stage, unworlly staring eyes, a pouting mouth, a sexuality completely liberated from emotion.

The audience waits expectantly. A screaming comes across the sky, a dark hall, filled by pompous synthesizers, all grandeur without soul, a sense of seriousness and doom unjustified by content. The stage is as futuristic as a tower block. There are two lines of strutted lights, the two synthesiser players high above in their windows, the bass and guitar players directly beneath them. A rectangle with Gary in the middle. The lights flash on and off in various patterns throughout the show, brilliantly and repetitively. It's a combination of Top Of The Pops, a gay disco and a Santa Claus grotto, quite impressive actually.

Gary raises his hand and they're off into an hour's election from the 'Replicas' and 'Pleasure Principle' albums, starting with 'I Disconnect You'. Periodically, smoke swaths the stage — not exactly mysterious, rather, one of the oldest tricks in the book. By the third time, you're beginning to wish the robots weren't stuck in the snow. The band stay in place while Gary moves around striking poses, deadly serious as only a true showman can be. He performs like one of those fake fortune tellers, lots of mysticism and prophetic stares, oodles of mumbo jumbo.

The band and Numan are all dressed in black, the drummer invisible behind his drums, 15 feet off the ground. They all wear the same ties and they don't move — except the guitar player who is periodically allowed to thrash a strange looking drum. Nothing stands out.

'Metal' sounds like Egyptian snake charmer music and that's the effect. The audience clap vigorously but sit transfixed, hypnotized, passive. Until the end that is when they all stamp and cheer and run up to the front of the stage.

Gary's birthday is announced and for the first time the pose is dropped. Gary comes on blushing, the band swigging beers. Almost human silhouettes come to life.

'Coldest Way to Zero' is the encore and Gary looks the part in an open leather jacket. And then he's off, despite a persistent crowd. For all his conservatism, Gary may be a little far out for American radio, but who knows? He's a comfortable cult. MARK COOPER

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PETER GABRIEL

**PETER GABRIEL**  
Hammersmith Odeon

IT WAS only during Radio One's Star Special on Sunday, when Genesis's Mike Rutherford commented after playing 'Solisbury Hill' that Peter Gabriel had finally found his feet as a solo performer that I realised Gabriel has had to work hard to be considered as anything other than an extension of Genesis.

The appearance of the Giant Hogweed at the front of the stage, a past totem of Genesis, seemed to compound the notion that the devotees have still retained a strong identification with the ghosts of Gabriel's reputation.

The performance on Wednesday should have exercised those spectators as the show confirmed Gabriel's development as a solo performer has far exceeded expectations when he left Genesis four years ago.

The staccato theatrics of his Genesis days and the muted drama of his earlier solo performances have given way to a sharper, more refined but punchier display.

Still cursing London's traffic I entered to the haunting vision of eight green neons piercing the darkness and the menacing chant of "We do what we're told" from 'Milgrams 37'.

'Modern Love' which followed, one of five numbers performed from the first solo album, still contains one of my favourite riffs and had Gabriel

bounding and scampering on and off the stage.

'Normal Life', one of the many new numbers being aired, contained a rumbling glockenspiel motif over plaintive keyboards. The dramatic fingers of light seemed to create an effect of prison bars as the anguished screams of Gabriel rudely interrupted the tranquillity of the hypnotic musical patterns.

'Moribund The Burgermeister' seemed harder and edgier. The song highlighted the new range of expression, power and precision now deployed so effectively by Gabriel.

The band - of John Ellis on guitar, Tony Leven on bass and Chapin Stick, Jerry Marrota on drums and Larry Fast on keyboards - were more than equal to the task of animating the fertile imagination of Gabriel and giving it a steel backbone.

The newer material all sounded like old friends while constantly surprising and teasing the ravenous audience. 'I Go Swimming', with its shimmering backing, jerked like a steamroller over granite rock eruptions while 'And Through The Wire' contained a strident riff and a soaring one line chorus.

But the piece de resistance was the almost religious 'Biko' chant which melted into a rich bagpipe sounding melody.

Peter Gabriel has now established himself as a major artist, exorcised the ghosts of his past and his future demands your full attention. MIKE GARDNER

Pic By JUSTIN THOMAS

**LINDA LEWIS**  
The Venue, London

"I WAS on my way to nowhere, not a friendly face in sight," sings Linda Lewis on the opening of 'Sleeping Like A Baby'. If she doesn't do something about her act, stage presence and clothes, she could be right.

The Venue might be a prestigious place to play but unless you've got an act that commands complete attention or you can tell the people to stop munching hamburgers or to shut up talking, the whole evening can get lost in their idle chat.

Linda just doesn't know how to push herself onstage. She's certainly got the voice, especially on some of the new songs from her album 'Hacienda View'. 'My Aphrodisiac Is You' has all the dirtiness of any good blues song and if you have someone special you love 'I'd Be Surprisingly Good For You' says it all for you.

I could go on forever telling you and her what she should be doing and, that's probably her trouble, she's had too many people taking her in different directions and she still hasn't found the right formula.

Her new album 'Hacienda View' is excellent as an album but performed on stage it doesn't work.

Encores are obligatory at most gigs, especially when Linda's family and friends managed to get her back but when she sang 'Schoolyard' for a second time and tried to get the audience to join in, it was totally embarrassing.

I hope Linda likes chicken in the basket nightclubs because that's where I think she's heading. ALF MARTIN

**SHAKIN' STEVENS**  
The Forum, Hatfield

SATURDAY NIGHT in Hatfield, Shakin' Stevens provided alternative viewing at the multi - purpose community centre, The Forum.

In the bar the audience dressed ted Style, drank alongside a visiting Dave Edmunds and friends.

Beginning without Shakin' the band limber up their digits with two short instrumentals before the dazzling white jacket arrives.

The first song 'Shotgun Boogie' is from the album, followed by 'Without

A Love' and 'No Help Wanted' before the first display of class, 'Shame, Shame, Shame'. Powerfully reaching each note Shakin' showed the quality of his voice whilst lead guitarist Albert Lee, red Telecaster in hand, demonstrated, in the relaxed style only masters of their own impressive abilities, employ his own impressive abilities. B J Cole, another musician of standing provided some very neat pedal steelin response.

At this point Shakin' did the first of his four clothes changes, an Elvis white, a smooth grey number and a vivid red one designed to keep Shakin's female entourage happy.

Shakin's stage act, possibly explaining his name incorporated a 20 foot climb up the speaker stacks singing 'I'm Not A Nervous Man'. People even evacuated the area beneath as he swung perilously on the lighting rig. Back on earth, performances of 'Poor Little Baby, Real Gone Lover' and 'Apron Strings' precluded the current single 'Hot Dog' notably the first song to get them dancing. Two encores 'I Got Burned' and 'Nobody' completed this heady triumph over match of the day.

GRAHAM STEVENS (no relation)

**APRIL WINE / ANGEL WITCH / SLEDGEHAMMER**  
Hammersmith Odeon

ON A night when all three bands (for different reasons) had to be at their most convincing, each one was just that.

Sledgehammer first. They had to start translating their obvious potential into hard delivery, or face the possibility of becoming also-rans. Their response was to spit out some fightin' rock 'n' roll, which showed that they have what it takes to reach the crotch of gold.

As for Angel Witch, even though they have produced a whole torrent of awesome performances in recent months, an off-night on the Hammersmith stage in front of a veritable army of A&R personages could have dealt at least a temporary blow to their recording prospects. No such danger. From fearsome start ('Angel of Death') to maelstrom finish, 'Angel Witch' they were at their uncompromisingly savage best.

April Wine were both headliners and also more of an unknown quantity than either of their support acts! That

they overcame this handicap to win over the audience was due to their aggressive musicianship during a 70-minute helping of hard-boiled rockers (for instance 'Roller and 'Ladies Man') and tonsil-wrenching anthems (eg 'Like To Rock').

The only two occasions they faltered were on the worldy-wise wailer 'Rock 'n' Roll Is A Violous Game' which was too fast and emotionally shallow, and '21st Century Schizoid Man' which lacked the depth and ferocity of the King Crimson original. However, in general, Wine sounded quite capable of following the UK success already laid down by the likes of Styx. MACLOLM DOME

**THE CURE**  
London, Marquee

THIS MARQUEE is itchy, wet and brimful with people cheering and clapping like seals after fish suppers - me pinned near the back, dropping my cigarettes and having them stood upon. The Cure up on stage dropping their songs and having them applauded to

After line-up alterations, Banshee exploits, the recording of album number two, The Cure are back for perusal, their own inaccessible realism tucked under one arm, their absorbingly fractured pop under the other.

So with new songs like - and especially - 'In Your House' and 'A Forest' The Cure are opening their own doors, slowly but surely discovering fresh areas, fresh stylistic subtleties. And older things - 'Accuracy', 'Imaginary Boys', 'Plastic Passion' - are just as effective, by no means dated.

There's just one final problem: in the end, things slip dangerously near traditional rock and roll celebration - two smiling encores, well-played but effectively unnecessary, people making for exit, ritual comfortably over, my cigarettes only semi-smokable, I should give up, anyway.

The Cure shouldn't. They merely need to be wary of self-built traps, treat themselves with aloofness, and ... who knows?

That could possibly even prevent them from stardom. CHRIS WESTWOOD

# RAY, GOODMAN & BROWN

## JUST 'MOMENTS' BEFORE



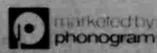
As the Moments they were responsible for some of the best smooth soul of recent years, with hits like "Love on a two-way street," "Girls," "Dolly My Love" and "Jack-in-the-Box."

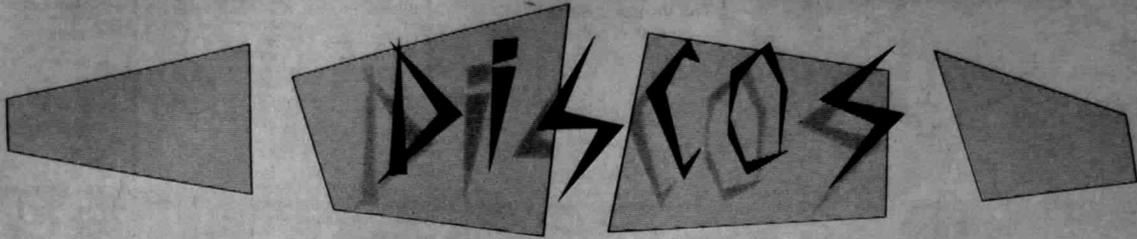
Now as Ray, Goodman & Brown, they are still producing the best contemporary soul around.

Their first LP, simply titled "Ray, Goodman & Brown," contains their recent and best sounds yet.

Released as a single, "Special Lady" is a track from this LP.

Both the LP and single are already smash hits in the States.





By JAMES HAMILTON

## BREAKERS

**BUBBLING UNDER** the UK Disco 90 (page 39) with increased support are Rose Royce 'Ooh Boy' / 'What You Waitin' For' (Whitfield 12in), Tony Etorja 'So Far So Good' (EMI), Toots & The Maytals 'Chatty Chatty' (Island 12in), One Way / Al Hudson 'Now That I Found You' (MCA 12in), Donald Byrd 'Strut' / 'Magic Fingers' (US Elektra LP), Chico Hamilton 'Dominos' (Blue Note 12in), Niteflyte 'If You Want It' (Ariola 12in), Kalyan 'Hot Tea' (US RCA LP), Teena Marie 'Behind The Grooves' (US Gordy LP), Blondie 'Call Me' (US Chrysalis / Polydor LP), Sheena Easton 'Modern Girl' (EMI), Central Line 'Sticks & Stones' (Mercury 12in), Shotgun 'Happy Feeling' / 'Go Head' (US MCA LP), Domenico Troiano 'We Are Need Love' (Capitol 12in), Blowfly 'Blowfly's Rapp' / 'Rapp Dirty' (US TK 12in), Shalamar 'Right In The Socket (Remix)' (US Solar 12in), David Sanborn 'Anything You Want' / 'Hideaway' (US Warner Bros LP), Younger Generation 'We Rap More Mellow' (US Brass 12in), Millie 'My Boy Lollipop' (Island), James Brown 'Don't Stop The Funk' / 'Regrets' (US Polydor LP), Jon Faddis 'Razor Blade' / 'Good And Plenty' (US Arista LP), Alain Chamfort 'Manureva' (Epic), Sister Sledge 'Reach Your Peak' / 'You Fooled Around' / 'Let's Go On Vacation' (Atlantic LP), Sugarhill 'Can't Rapper's Reprise' / 'Bad News' (Sugarhill 12in), Herb Alpert 'Street Life' (A&M 12in), Varicose Artists 'Calibre Guts' (Calibre 12in promo), Con-FunkShun 'Got To Be Enough' (US Mercury / 12in promo), Captain and Tenille 'Do That To Me One More Time' (Casablanca), Locomotive 'Rudi's In Love' (EMI).

**DORC** (Dance Orientated Chart): 1 (1) Blondie, 2 (2) Specials, 3 (4) Police, 4 (6) Tourists, 5 (—) Cliff Richard, 6 (3) Styx, 7 (7) The Beat, 8 (5) Pretenders, 9 (8) New Music, 10 (—) Marti Webb, 11 (—) Elvis Costello, 12 (10) Joe Jackson, 13 (12) Jon & Vangelis, 14 (11) Pat Benatar, 15 (9) Zaine Griff, 16 (16) Selector, 17 (—) Bad Manners, 18 (—) Shakin' Stevens, 19 (13) Madness, 20 (—) Joan Armatrading. Blondie would have been at 36, Specials 66, Police 83, if in the Disco 90. Surely pop jocks are quicker off the mark than this chart suggests, though?

## DJ DEALER

**NIKKI PECK** nominates Medway dealers Challenger & Hicks whose new shop in the Pentagon Centre, Chatham, caters to local DJs' demands for hot imports and UK newies. Challenger & Hicks' manageress Cheryl May reports the best sellers being: 1 Rodney Franklin LP, 2 Groovy Washington LP, 3 Mystic Merlin LP, 4 Bobby Thurston LP, 5 Leon Haywood 12in, 6 Leo's Sunshipp LP, 7 Crown Heights Affair LP, 8 Bros Johnson LP, 9 Randy Brown LP, 10 Wilbert Longmire LP, 11 Kalyan LP, 12 Ronnie Laws LP.

## JOX YOX

**NEIL FINCHAM**, resident with Paul Herring Thurs-thru-Sundays at Bunkies in Chatham — where this Friday (21) he hosts an informal open night get-together for DJs (all are welcome, partners too) — has been forced to post this notice by the DJ booth: "How NOT to get your request played — (1) Ask DJ, 'Haven't you got any decent records?' (2) Never use words like 'please' or 'thank you' and NEVER offer to buy a DJ a drink. (3) Ask DJ, 'Do you always play this disco rubbish?' Totally ignore the fact he probably spends more on records in a week than you do in a year. (4) Finally, try to catch DJ's attention by poking him in the ribs and shouting, especially when he is cueing up a record or speaking over the mike." Guess we all recognise those tactics, huh? I'm particularly unfond of the last one!

## ODDS 'N' BODS

**ATMOSFEAR 'MOTIVATION'** has now also been picked up by MCA (MCA 580). Arista's secret jazz-funk plan to promote their GRP Product involves disco DJs selling direct to their punters a special 4-track 12in EP featuring an uninspired selection by Jay Hogard, Tom Browne, Dave Valentin & Angela Bofill — couldn't it feature something fresher? Casablanca's next 4-track commercial 12in stars Loose Change & Parliament. Polydor have had to postpone their Blondie 'Call Me' — featuring 'American Gigolo' soundtrack LP. SEDA 80 is the South Eastern Disco Assn's annual equipment exhibition this Sunday (23) at the Great Danes hotel, Hollingbourne (just off the southern end of the Maidstone bypass, M20), open from noon till 8pm. April 12/13 sees another exhibition in Aberdeen put on by Keith Main's Atmosphere disco store at the Treetops Hotel, details on (0224) 572923. Coral King, Radio Luxembourg 'Ladies only' DJ competition winner (also broadcasted on Tuesday evening), wants a good London residency — anyone interested contact me. Bob Jones the mafia's caretaker (the debs whenever the likes of Hill have to miss a pig) wants his own Fri / Saturday residency anywhere around London / Essex, call him on Chelmsford 62524. Record Man of Rayleigh are amazingly selling Herbie Hancock's 'Direct' LP at £11.25 to the public, only £10 to bona fide jox. Malcolm Jones is delighted the policy has changed at Brentwood Elliotts (on the A127) enabling him to funk Fri/Saturdays for reasonably smart over-18s. Record Mirror sells out last in North Wales, where I was holidaying last week — sorry Al Taylor didn't get to St Asaph Stables, but Bangor wasn't worth the day trip to St Asaph. Gavin Breck presumably now knows who the Brothers Johnson are, having been caught out when they visited his Sunday night at Mayfair Playboy! Brum jock Sammy DeHavilland and wife Pamela's new baby is called James — did they really name him after me? Funkadelic 'Knee Deep' is a big numero uno in Ipswich for both the Utopia and Shaggy's mobiles — why wasn't it bigger elsewhere? Liquid Gold prove, if proof was ever needed, that there are indeed a lot of wallies out there most definitely NOT dead — on the mobile scene disco records have if anything become more popular than ever, especially among older age groups, with Tony Rallo going down a storm at weddings. Be-di-be-dibbadibbadah — MAKE IT FUNKY!!

## DISCO DATES

**THURSDAY** (20) Pete Tong jazz-funks Leysdown Stage 3, Mike Allen & Gary Woodford do Rickmansworth Watersmeet, Tony Hewlett & Nick Frangoullis do Abertridwr RAOB Club; **FRIDAY** (21) Light Of The World join Froggy & Sean French at Southgate Royalty, Megamix rejoins Fatman at Mayfair Gullivers, Superfly & 'Mixer' Carlton start funking Bristol Romeo & Julietts weekly, Kev Hill & Colin Ringe soul a '60s night with Mod band The Face at Brentwood Knights Way CC, Havering DJ Assn on a Disco 80 dance at Hornchurch Mercury Motor Inn, Iotsa jox funk an all-nighter at Slough Centre Ballroom; **SATURDAY** (22) Chris Hill funks his 'everyone is a star' Hollywood party at Canvey Goldmine, Froggy & Chris Brown funk Southgate Royalty, Light Of The World & Nikki Peck play Leysdown Island, Steve Allen with Martin Collins & Dave Peters presents a fancy dress Sportsmans night at Cambridge Corn Exchange, Andy Davison & Chris Dawson compete with funk oldies at Sawston Black Bull, Steve Dee does Tylers Green Village Hall; **SUNDAY** (23) Chris Hill treks north to Whitehaven Whitehouse again (got room in the car?), Steve Allen & Dave Peters funk a fancy dress French night with cheap Ricard at Peterborough Cresset Slickers; **MONDAY** (24) Jim Kershaw pulls his finger out to funk a Fill A Pair Of Tights night at Sheffield Smarties, Bob Jones jazz-funks Chelmsford Country Man in Victoria Road weekly, **WEDNESDAY** (26) Nikki Peck funks Gillingham Joanna's.

## UK NEWIES

**SHARON PAIGE**, 'Tonight's The Night' (Source 12SR 103), Harold Melvin & Blue Notes - prod / accompanied creamy clapping 118-119-120-121-122bpm 12in repetitive 'rock' doodler with long instrumental intro, now evidently out here at last, is ultimately pretty substantial.

**DR HOOK**, 'Sexy Eyes' (Capitol CL 16127), Excellent silky 102-103bpm 7in jigger with Bee Gees / old Real Thing LP and wide appeal.

**PATLE EVA**, 'The Loco Motion' (London HL 9581), Classic 131bpm 7in dance smash from 1962 (and 1972) in her original picture sleeve.

**VIOLA WILLS**, 'If You Could Read My Mind' (Ariola Hansa A H A D 3577), Gordon Lightfoot's oldie in cantering 124bpm 12in MoR disco revival with stereo hissing hit - hat break.

**STEVIE WONDER**, 'Outside My Window' (Motown TMG 1179), Isn't She Lovely - like limp 116/58bpm 7in "la la la" swayer.

**LEE KOSMIN**, 'You Can Do' (Parlophone R 8031), Pale 121-125bpm 7in pop copy of the Walden - lype beat, much plugged on Capital Radio (unlike Walden himself).

**PAUL JABARA & DONNA SUMMER**, 'Never Lose Your Sense Of Humour' (Casablanca NBL 1002), Mundane frothy old 126bpm 12in pop thumper with lyrically name-checked contribution from Donna.

**TONY ETORJA**, 'So Far So Good' (Cobra COB 6), Disappointing 61/122-124bpm 7in pop lurcher, belatedly bubbled-under by EMI-serviced jocks.

**SISTER SLEDGE**, 'Easy Street' (Atlantic K 11455), Boring lethargic 98bpm 7in jigger could end their run — they should have used 'Reach Your Peak' instead.

**STARGARD**, 'Runnin' From The Law' (LP 'The Changing Of The Guard' Warner Bros, 56746), Burling slow 112 bpm-funk smacker, 'Footstompin' Music' being a staccato fast 132bpm strutter and 'Take Me Back' a Ross-ish bpm stinger, while the lolling slow 44-45 bpm 'Once In A Lifetime' Dream Come True' remains the best.

**NITE WATCH**, 'Get Down' ('Cause Love Your Body' (Channel CH1, via Relay, 61-579 6125), Backbeat knocking fast 131bpm 7in 'rock' chanter sounds slower than it is.

**ALAIN CHAMFORT**, 'Manureva' (Epic EC 7487), French - sung lightweight 132 bpm 7in Euro-pop synthesizer skipper.

**TALKING HEADS**, 'I Zimbra' (Sire SIR 4033), Afro flavoured jazzy 118 (intro) - 113 bpm 7in jigger.

**LITTLE MAC & THE BOSS SOUNDS**, 'In The Midnight Hour' (Atlantic K 11448), 1965 club classic, a heavily booming 119-121 bpm 7in organ instrumental of Wilson Pickett's anthem.

**THE DANCE BAND**, 'Stacks Of Tracks' (Cool King CK 001), Stonebridge / McGuinness - recorded accurate slow 33/6 bpm 7in deep soul tribute to the old Stax label stars.

**TURLEY RICHARDS**, 'You Might Need Somebody' (Atlantic K 11445), Atmospheric vibrant thumping 42/84 bpm 7in blue - eyed slowie.



**CHEESEBURGER CORNER**: Chris Brown, looking very beefy and aided by Playboy bunnies Sahara and Desiree looking very cheery, officiated at the recent opening ceremony of the new downstairs record department at Basingstoke's City Limits shop in Church Street. They specialise in soul, jazz-funk, disco and — er — pop, sez Chris.

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## DISCO CHART

Rank	Artist	Track	Label
1	ATMOSFEAR	MOTIVATION / Extract	MCA(T) 580
2	RUFUS & CHAKA	ANY LOVE / What Am I Missing	MCA(T) 575
3	AL HUDSON	NOW THAT I'VE FOUND YOU / Rock	MCA(T) 553
4	BLOOD SWEAT & TEARS	NUCLEAR BLUES / Drown In My Own Tears	MCA(T) 569
5	SHOTGUN	HAPPY FEELIN' / You Just Wanna Dance	MCA(T) 578
6	PRESSURE	CAN YOU FEEL IT / That's the thing to do	MCA 574

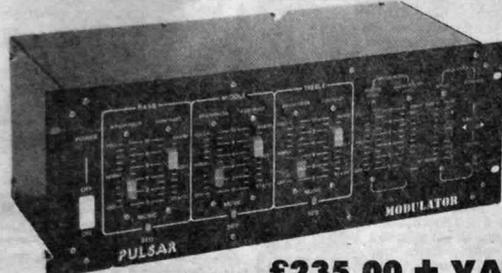
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| 9 The Damned          | 29 Ska           |
| 10 999                | 30 Lembratta     |
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| 12 Toyah              | 32 Secret Affair |
| 13 Piss Off           | 33 Undertones    |
| 14 Kiss               | 34 P.F.I.        |
| 15 Stranglers         | 35 Gangsters     |
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| 18 Rock 'n' Roll      | 38 Tubeway Army  |
| 19 Blondie            | 39 Selector      |
| 20 Police             | 40 Tourists      |

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# CHARTS

## UK SINGLES

1	GOING UNDERGROUND (DREAMS OF CHILDREN, Jam)	Polydor
2	TOGETHER WE ARE BEAUTIFUL, Fern Kinney	WEA
3	TAKE THAT LOOK OFF YOUR FACE, Marti Webb	Polydor
4	TURNING JAPANESE, Vapors	UA
5	DANCE YOURSELF DIZZY, Liquid Gold	Polo
6	GAMES WITHOUT FRONTIERS, Peter Gabriel	Charisma
7	ATOMIC, Blondie	Chrysalis
8	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL, Detroit Spinners	Atlantic
9	ALL NIGHT LONG, Rainbow	Polydor
10	DO THAT TO ME ONE MORE TIME, Captain & Tennille	Casablanca
11	SO LONELY, Police	A&M
12	CUBA! BETTER DO IT SALSA, Gibson Brothers	Island
13	HANDS OFF SHE'S MINE, The Beat	Go Feet
14	STOMP, Brothers Johnson	A&M
15	ECHO BEACH, Marsha & The Muffins	Dindisc
16	SPIRIT OF RADIO, Rush	Mercury
17	AND THE BEAT GOES ON, Whispers	Solar
18	DWARD OF THE COUNTY, Kenny Rogers	United Artists
19	CARRIE, Cliff Richard	EMI
20	AT THE EDGE, Shifft Little Fingers	Chrysalis
21	ROCK WITH YOU, Michael Jackson	Epic
22	I CAN'T STAND UP FOR FALLING DOWN, Elvis Costello	F-Beat
23	HAPPY HOUSE, Siouxsie & The Banshees	Polydor
24	HOT DOG, Shakin' Stevens	Epic
25	TURN IT ON AGAIN, Genesis	Charisma
26	ANOTHER NAIL IN THE HEART, Squeeze	A&M
27	POISON IVY, Lambretta	Rocket
28	MY WORD, Secret Affair	15py
29	JANUARY FEBRUARY, Barbara Dickson	Epic
30	LOVE PATROL, Dooleys	GTO
31	LET'S DO ROCK STEADY, Bodysnatchers	2-Tone
32	RIDERS IN THE SKY, Shadows	EMI
33	ALABAMA SONG, David Bowie	RCA
34	TONIGHT I'M ALRIGHT, Narada Michael Walden	Atlantic
35	DON'T PUSH IT, DON'T FORCE IT, Leon Haywood	20th Century
36	JANE, Jefferson Starship	Solar
37	SO GOOD TO BE BACK HOME AGAIN, Tourists	Logo
38	WARHEAD, UK Subs	Gem
39	WORZEL SONG, Jon Pertwee	Decca
40	KING-FOOD FOR THOUGHT, UB 40	Epic
41	I LIKE TO ROCK, April Wine	Graduate
42	HOLDIN' ON, Tony Ratio	Capitol
43	MY OH MY, Sals Cafe	Capitol
44	CAPTAIN BEAKY, Keith Michell	Polydor
45	KOOL IN THE KAFKAN, B. A. Robertson	Asylum
46	GANDHARA (THEME FROM MONKEY), The Monkees EP, Monkees	Arista
47	BABY I LOVE YOU, Ramones	Sire
48	LOVE INJECTION, Trussel	Asylum
49	NE-NE-NA-NU-NU, Bad Manners	Magnet
50	HELLO, I AM YOUR HEART, Bette Bright	Korova
51	TOUCH TOO MUCH, AC/DC	Atlantic
52	OOH BOY, Rose Royce	Whitfield
53	SINGING THE BLUES, Dave Edmunds	Swan Song
54	IT WILL COME IN TIME, Billy Preston	Motown
55	BEAR CAGE, Stranglers	UA
56	GANDHARA (THEME FROM MONKEY), MCA	BBC Records
57	THAT'S THE WAY THE MONEY GOES, M	EMI
58	RUNNING FREE, Iron Maiden	Epic
59	LONGER, Dan Fogelberg	Casablanca
60	ON THE RADIO, Donna Summer	Parlophone
61	GENO, Davy's Midnight Runners	Ensign
62	SOMEONE'S LOOKING AT YOU, Boomtown Rats	CBS
63	IN THE STONE, Earth Wind & Fire	2-Tone
64	TOO MUCH TOO YOUNG/GUNS OF NAVARONE, Specials	MCA
65	HIM, Rupert Holmes	Tone
66	WHEELS OF STEEL, Saxon	Carrere
67	WE GOTTA GET OUT OF THIS PLACE, Angelic Upstarts	WB
68	MAGNUM LIVE, Magnum	Jet
69	BRING IT ALL HOME, Gerry Rafferty	UA
70	I'M IN THE MOOD FOR DANCING, Nolans	Epic
71	JUST A TOUCH OF LOVE, Slave	Atlantic
72	ALL I EVER WANTED, Santana	CBS
73	YOU KNOW HOW TO LOVE ME, Phyllis Hyman	Arista
74	LET ME ROCK YOU, Kandikale	RAK
75	ROSIE, Joan Armatrading	A&M

## OTHER CHART

1	THE SPIRIT OF RADIO	Rush from Permanent Waves
2	SHOT DOWN IN FLAMES (LIVE VERSION)	AC/DC from 45 B-Side
3	RUNNING FREE	Iron Maiden from 45 A-Side
4	SYMPATHIZE	Axe from Axe
5	ALL NIGHT LONG	Rainbow from Down To Earth
6	GODD MORNING FREEDOM	Def Leppard from 45 B-Side
7	TOUCH TOO MUCH	AC/DC from Highway to Hell
8	I'VE DONE EVERYTHING FOR YOU	Sammy Hagar from A-Side
9	EMERGENCY	Girls Schools from 45 A-Side
10	FLIRTIN' WITH DISASTER	Molly Hatchet from Flirtin' With Disaster
11	I LIKE TO ROCK	April Wine from EP
12	LOVELY LORRAINE	Girl from Sheer Greed
13	BOOTLIGGERS	Nutz from Metal For Muthas
14	HELPLESS	Wishbone Ash from Just Testing
15	LETTIN' GO	UFO from No Place To Run

Compiled by STEVE HAWKINS AND NORMAN SMITHERS, THE POWERHOUSE HEAVY METAL ROADSHOW TEL. 01-368 9632

## UK ALBUMS

1	TEARS & LAUGHTER, Johnny Mathis	CBS
2	TELL ME ON A SUNDAY, Marti Webb	Polydor
3	STRING OF HITS, Shadows	EMI
4	GREATEST HITS, Rose Royce	Whitfield
5	HEARTBREAKERS, Matt Monro	EMI
6	GET HAPPY, Elvia Costello	F-Beat
7	REGGATA DE BLANC, Police	A&M
8	NOBODY'S HERO, Shif Little Fingers	Chrysalis
9	OUTLANDS D'AMOUR, Police	A&M
10	THE LAST DANCE, Various	Motown
11	GLASS HOUSES, Billy Joel	CBS
12	THE CRYSTAL GAYLE SINGLES ALBUM, Crystal Gayle	United Artists
13	OFF THE WALL, Michael Jackson	Epic
14	12 GOLD BARS, Status Quo	Vertigo
15	DOWN TO EARTH, Rainbow	Polydor
16	EAT TO THE BEAT, Blondie	Chrysalis
17	PRETENDERS, Pretenders	Real
18	GOLDEN COLLECTION, Charlie Pride	R-Tel
19	PSYCHEDELIC FURS, Psychedelic Furs	CBS
20	KENNY, Kenny Rogers	2-Tone
21	SPECIALS, Specials	EMI
22	GREATEST HITS VOL. 1, Cockney Rejects	Grunt
23	FREEDOM AT POINT ZERO, Jefferson Starship	Stiff
24	ONE STEP BEYOND, Madness	Capitol
25	LOUD & CLEAR, Sammy Hagar	2-Tone
26	TOO MUCH PRESSURE, Selector	A&M
27	LIGHT UP THE NIGHT, Brothers Johnson	Mercury
28	PERMANENT WAVES, Rush	Capitol
29	AGAINST THE WIND, Bob Segar/Silver Bullet Band	Polydor
30	SHORT STORIES, Jon & Vangelis	Chrysalis
31	PARALLEL LINES, Blondie	EMI
32	ROCK AND ROLL JUVENILE, Cliff Richard	Epic
33	GREATEST HITS VOL. 2, Abba	Capitol
34	HARDER FASTER APRIL WINE	TK
35	GREATEST HITS, KC & The Sunshine Band	Dindisc
36	ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres In The Dark	Bronze
37	CONQUEST, Uriah Heep	Mercury
38	ASTAIRE, Peter Skellern	CBS
39	SEPTEMBER MORN, Neil Diamond	CBS
40	LONDON CALLING, Clash	Riva
41	GREATEST HITS, Rod Stewart	Charisma
42	SMALL CREEP'S DAY, Mike Rutherford	Warwick
43	JUST FOR YOU, Des O'Connor	Harvest
44	THE WALL, Pink Floyd	A&M
45	ARG BARGY, Squeeze	Logo
46	REALITY EFFECT, Tourists	Casablanca
47	MAKE UP YOUR MIND, Captain & Tennille	United Artists
48	KENNY ROGERS SINGLES ALBUM, Kenny Rogers	RSO
49	BEE GEES GREATEST HITS, Bee Gees	Ensign
50	THE FINE ART OF SURFACING, Boomtown Rats	Stiff
51	BIG SMASH, Workless Eric	EMI
52	METAL FOR MUTHAS, Various	Polydor
53	RAINBOW RISING, Ritchie Blackmore's Rainbow	Capitol
54	SOMETIMES YOU WIN, Dr. Hook	Rak
55	20 HOTTEST HITS, Hot Chocolate	CBS
56	WAR OF THE WORLDS, Jeff Wayne's Musical Version	MCA
57	CATCHING THE SUN, Spyro Gyra	Epic
58	THE NOLAN SISTERS, Nolans	Warwick
59	GOING STEADY, Original Soundtrack	CBS
60	I AM, Earth Wind and Fire	Dindisc
61	METRO MUSIC, Marsha & The Muffins	Epic
62	TAKE ONE! Shakin' Stevens	Warwick
63	COUNTRY NUMBER ONE, Don Gibson	Vertigo
64	ON THROUGH THE NIGHT, Del Leppard	Jet
65	DISCOVERY, Electric Light Orchestra	Virgin
66	FLOGGING A DEAD HORSE, Sex Pistols	Ronco
67	SUNBURN, Original Soundtrack	Island
68	CAPTAIN BEAKY AND HIS BAND, Keith Michell/Twigg/Sellers/Secombe	Epic/Cleveland
69	BAT OUT OF HELL, Meat Loaf	Island
70	THE AGE OF PLASTIC, Buggles	Atlantic
71	HIGHWAY TO HELL, AC/DC	A&M
72	I'M THE MAN, Joe Jackson	Arista
73	OFFICIAL BOOTLEG ALBUM, Blues Band	EMI
74	ON THE RADIO GREATEST HITS VOL. 1 & 2, Donna Summer	Casablanca
75	THE WANDERERS, Soundtrack	Gem

## US SINGLES

1	ANOTHER BRICK IN THE WALL, Pink Floyd	Columbia
2	LONGER, Dan Fogelberg	Full Moon/Epic
3	CRAZY LITTLE THING CALLED LOVE, Queen	Elektra
4	DESIRE, Andy Gibb	RSO
5	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL, Spinners	Atlantic
6	ON THE RADIO, Donna Summer	Casablanca
7	HIM, Rupert Holmes	MCA
8	THE SECOND TIME AROUND, Shalamar	Solar
9	TOO HOT, Kool & The Gang	De-Lite
10	HOW DO I MAKE YOU, Linda Ronstadt	Chrysalis
11	CALL ME, Blondie	Casablanca
12	YES I'M READY, Teri De Sario with K. C.	Polydor
13	SPECIAL LADY, Ray, Goodman & Brown	Warner Bros
14	RIDE LIKE THE WIND, Christopher Cross	Backstreet
15	REFUGEE, Tom Petty & The Heartbreakers	Asylum
16	I CAN'T TELL YOU WHY, Eagles	Epic
17	OFF THE WALL, Michael Jackson	A&M
18	GIVE IT ALL YOU GOT, Chuck Mangione	Capitol
19	FIRE LAKE, Bob Seger	Millennium
20	THREE TIMES IN LOVE, Tommy James	Casablanca
21	DO THAT TO ME ONE MORE TIME, The Captain & Tennille	Motown
22	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta	Capitol
23	DAYDREAM BELIEVER, Anne Murray	Arista
24	HEARTBREAKER, Pat Benatar	Chrysalis
25	LOST IN LOVE, Air Supply	Capitol
26	SEXY EYES, Dr. Hook	Columbia
27	YOU MAY BE RIGHT, Billy Joel	United Artists
28	AN AMERICAN DREAM, The Dirt Band	Columbia
29	99, 99, Toto	Epic
30	ROCK WITH YOU, Michael Jackson	RSO
31	HOLD ON TO MY LOVE, Jimmy Ruffin	EMI-America
32	COME BACK, The J. Geils Band	Polydor/MVP
33	I PLEDGE MY LOVE, Peaches & Herb	Columbia
34	SEPTEMBER MOON, Neil Diamond	Solar
35	AND THE BEAT GOES ON, The Whispers	Epic
36	EVEN IT UP, Heart	Chrysalis
37	BACK ON MY FEET AGAIN, The Babys	Nemperor
38	ROMEO'S TUNE, Steve Forbert	Island
39	PILOT OF THE AIRWAVES, Charlie Dore	Arista
40	YEARS, Wayne Newton	Atlantic
41	WOMAN, Foreigner	Warner Bros
42	SET ME FREE, Utopia	Columbia
43	THINK ABOUT ME, Fleetwood Mac	Atco
44	MY HEROES HAVE ALWAYS BEEN COWBOYS, Willie Nelson	Elektra
45	CARS, Gary Human	Columbia
46	WHERE DOES THE LOVIN' GO, David Gates	Columbia
47	ANY WAY YOU WANT IT, Journey	Nemperor
48	KEEP THE FIRE, Kenny Loggins	Arista
49	WHAT I LIKE ABOUT YOU, The Romantics	EMI-America
50	FIRE IN THE MORNING, Melissa Manchester	Tamla
51	CARRIE, Cliff Richard	Sire
52	OUTSIDE MY WINDOW, Stevie Wonder	Mercury
53	BRASS IN POCKET, Pretenders	Grunt
54	THE SPIRIT OF RADIO, Rush	RCA
55	GIRL WITH THE HUNGRY EYES, Jefferson Starship	Epic
56	AUTOGRAPH, John Denver	Barry
57	ONLY A LONELY HEART SEES, Felix Cavaliere	Atlantic
58	DO RIGHT, Paul Davis	Horizon
59	YOU ARE MY HEAVEN, Roberta Flack & Donny Hathaway	Casablanca
60	COMPUTER GAME, Yellow Magic Orchestra	Warner Bros
61	LOVE ON A SHOESTRING, The Captain & Tennille	Columbia
62	I THANK YOU, ZZ Top	Arista
63	IT'S LIKE WE NEVER SAID GOODBYE, Crystal Gayle	Capitol
64	WHEN I WANTED YOU, Barry Manilow	Elektra
65	BABY TALKS DIRTY, The Knack	A&M
66	HAVEN'T YOU HEARD, Patrice Rushen	Casablanca
67	ROCKIN' INTO THE NIGHT, 38 Special	Asylum
68	US AND LOVE, Kenny Nolan	A&M
69	A CERTAIN GIRL, Warren Zevon	Asylum
70	STOMP, The Brothers Johnson	A&M
71	LOVING YOU WITH MY EYES, Starland Vocal Band	Windson
72	LET ME BE, Korona	United Artists
73	DON'T CRY FOR ME ARGENTINA, Festival	RSO
74	BABY DON'T GO, Karla Bonoff	Columbia
75	IN IT FOR LOVE, England Dan & John Ford Coley	Big Tree

## CHARTFILE

FIRST OFF this week, a few items of trivia associated with Chartfile's Staff feature of a couple of weeks ago. The label has notched a total of 13 hits since its formation in 1975: 'Watching The Detectives' — Elvis Costello (No. 15, 1977), 'I Can't Get No Satisfaction' — Devo (No. 41, 1978), 'What A Waste' — Ian Dury (No. 9, 1978), 'Joko Homo' — Devo (No. 82, 1978), 'Be Still' — Devo (No. 71, 1978), 'Hit Me With Your Rhythm Stick' — Ian Dury (No. 1, 1979), 'B.A.B.Y.' — Rachel Sweet (No. 35, 1979), 'Lucky Number' — Lene Lovich (No. 3, 1979), 'Say When' — Lene Lovich (No. 18, 1979), 'Reasons To Be Cheerful (Part Three)' — Ian Dury (No. 3, 1979), 'Bird Song' — Lene Lovich (No. 34, 1979), 'One Step Beyond' — Madness (No. 7, 1979), 'My Girl' — Madness (No. 2, 1980). . . . Stiff's youngest recording act was 11-year-old Angie who recorded 'Peppermint Lump' and the oldest was comedian Max Wall who was 89 when he recorded 'England's Glory'. Lene Lovich recorded the Tommy James classic 'I Think We're Alone Now' in German, Japanese, Italian, French and English. . . . The Duplicates, heralded by Stiff as a new signing 'From the South of England comprising Bat Festerly, Mary Bird, Jeff Shaw, Neil Dickens and Bill Woratole' were, in fact, the Rumour. . . . Ian Dury's 'Do It Yourself' was issued in 45 different sleeves worldwide. . . . Jill Reed's 'Maybe', issued in Holland only was sounds uncannily like Edmunds when the single is played at 33 rpm. . . . Finally, the label's biggest selling album is Ian Dury's 'New Boots And Panties' which has sold over 300,000 copies in the UK alone. . . . Record sales in South America are running at an unprecedented level, a fact which has not escaped some of the industry's shrewder observers. Following the success of their re-dubbed 'Chiquilla', Abba are in the process of re-recording their 'Greatest Hits' Volume Two' in Spanish, the predominant language throughout the territory. Casablanca have persuaded the Captain & Tennille and Teri DeSario & K.C. to re-dub their latest hits for the region and even Madness have joined in with a Spanish language version of 'One Step Beyond'. . . . Fern Kinney's first number one owes a great deal to a timely

marketing ploy from WEA. With the record at No. 2, but with markedly decreasing sales impetus, WEA provided a much needed sales boost in the form of a 12-inch edition of the disc, initially, at least, available from selected outlets only (I leave you to guess which). . . . After last year's 19 per cent slump, there's still little cheer on the album front. Indeed the Shadows current No. 1 album is selling only 50,000 copies a week, admittedly an impressive figure for a nine month old album, but one which indicates how poorly the rest of the field is faring. . . . Debut hit from the Lambrettas is a tongue-in-cheek remake of the Leiber and Stoller chestnut, 'Poison Ivy' — originally a hit for the Coasters in 1959, and later a minor success for the Paramounts in 1964. Another Leiber and Stoller composition, 'Is That All There Is?' was recently covered by Ze recording artiste Christine, but has been hastily withdrawn after complaints from the composers that it was an 'unauthorised parody'. . . . One of America's most popular radio programmes is 'American Top Forty'. Watermark's weekly countdown of the Billboard singles chart, presented each week by veteran DJ Casey Kasem, and syndicated on several hundred radio stations, not only in the USA, but around the world. Unfortunately, the only station audible in the UK which broadcasts the show is AFN in Germany (262, 271 and 344 metres, medium wave) which puts out the show between midnight and 4 am Friday night / Saturday morning — if there is no 'Sports Special', which more often than not there is. The AT40 team is also responsible for the 'American Top Fifty Of The Seventies', published in Record Mirror on February 7. Unfortunately, the credit for their hard work went missing somewhere along the line. Sincere apologies to Don Bustany and his team in LA. To put the record straight, 'The American Top Fifty Of The Seventies' was compiled by AT40 based on the weekly listings of Billboard magazine. . . . Congratulations to the Clash. Their 'London Calling' album is No. 27 on the Billboard chart with a bullet, and their single 'Train In Vain' enters the singles chart at 84.

ALAN JONES

# US ALBUMS

- |    |    |  |                                    |                     |
|----|----|--|------------------------------------|---------------------|
| 1  | 1  | THE WALL                                       | Pink Floyd                         | Columbia            |
| 2  | 2  | DAMN THE TORPEDOES                             | Tom Petty & The Heartbreakers      | Backstreet          |
| 3  | 3  | MAD LOVE                                       | Linda Ronstadt                     | Mercury             |
| 4  | 4  | PERMANENT WAVES                                | Rush                               | Mercury             |
| 5  | 5  | BE BE LE STRANGE                               | Heart                              | Epic                |
| 6  | 6  | PHOENIX  | Dan Fogelberg                      | Full Moon/Epic      |
| 7  | 7  | THE WHISPERS                                   | The Whispers                       | Solar               |
| 8  | 8  | FUN AND GAMES                                  | Chuck Mangione                     | A&M                 |
| 9  | 9  | AGAINST THE WIND                               | Bob Seger & The Silver Bullet Band | Capitol             |
| 10 | 10 | OFF THE WALL                                   | Michael Jackson                    | Epic                |
| 11 | 11 | GLASS HOUSES                                   | Billy Joel                         | Columbia            |
| 12 | 12 | IN THE HEAT OF THE NIGHT                       | Pat Benatar                        | Chrysalis           |
| 13 | 13 | THE LONG RUN                                   | Eagles                             | Asylum              |
| 14 | 14 | LIGHT UP THE NIGHT                             | The Brothers Johnson               | A&M                 |
| 15 | 15 | KENNY  | Kenny Rogers                       | United Artists      |
| 16 | 16 | BUT THE LITTLE GIRLS UNDERSTAND                | The Knack                          | Capitol             |
| 17 | 17 | ON THE RADIO — GREATEST HITS VOLUMES ONE & TWO | Donna Summer                       | Casablanca          |
| 18 | 18 | LADIES NIGHT                                   | Kool & The Gang                    | De-Lite             |
| 19 | 19 | THE ROSE                                       | Soundtrack                         | Atlantic            |
| 20 | 20 | RAY, GOODMAN & BROWN                           | Ray, Goodman & Brown               | Polydor             |
| 21 | 21 | KEEP THE FIRE                                  | Kenny Loggins                      | Columbia            |
| 22 | 22 | LOVE STINKS                                    | J. Geils Band                      | EMI-America         |
| 23 | 23 | BIG FUN  | Shalamar                           | Solar               |
| 24 | 24 | EVERY GENERATION                               | Ronnie Laws                        | United Artists      |
| 25 | 25 | BAD LUCK STREAK IN DANCING SCHOOL              | Warren Zevon                       | Asylum              |
| 26 | 26 | CORNERSTONE                                    | Styx                               | A&M                 |
| 27 | 27 | LONDON CALLING                                 | The Clash                          | Epic                |
| 28 | 28 | AFTER DARK                                     | Andy Gibb                          | RSO                 |
| 29 | 29 | EAT TO THE BEAT                                | Biondie                            | Chrysalis           |
| 30 | 30 | PRETENDERS                                     | Pretenders                         | Sire                |
| 31 | 31 | AMERICAN GIGOLO                                | Soundtrack                         | Polydor             |
| 32 | 32 | FREEDOM AT POINT ZERO                          | Jefferson Starship                 | Grunt               |
| 33 | 33 | PARTNERS IN CRIME                              | Rupert Holmes                      | Infinity            |
| 34 | 34 | TUSK   | Fleetwood Mac                      | Warner Bros         |
| 35 | 35 | GET HAPPY                                      | Elvis Costello                     | Columbia            |
| 36 | 36 | DEGUELLO                                       | ZZ Top                             | Warner Bros         |
| 37 | 37 | DANCIN' AND LOVIN'                             | Spinners                           | Atlantic            |
| 38 | 38 | DEPARTURE                                      | Journey                            | Atlantic            |
| 39 | 39 | SEPTEMBER MORNING                              | Neil Diamond                       | Columbia            |
| 40 | 40 | ANGEL OF THE NIGHT                             | Angela Bofill                      | Arista/GRP          |
| 41 | 41 | MALICE IN WONDERLAND                           | Nazareth                           | A&M                 |
| 42 | 42 | THE PLEASURE PRINCIPLE                         | Gary Numan*                        | Atco                |
| 43 | 43 | LOVE SOMEBODY TODAY                            | Sister Sledge                      | Cotillion           |
| 44 | 44 | THE GAP BAND II                                | The Gap Band                       | Mercury             |
| 45 | 45 | END OF THE CENTURY                             | The Ramones                        | Sire                |
| 46 | 46 | CHRISTOPHER CROSS                              | Christopher Cross                  | Warner Bros         |
| 47 | 47 | GREATEST                                       | Bee Gees                           | RSO                 |
| 48 | 48 | VICTIMS OF THE FURY                            | Robin Trower                       | Chrysalis           |
| 49 | 49 | THROUGH THE OUT DOOR                           | Led Zeppelin                       | Swan Song           |
| 50 | 50 | SKYLARKIN'                                     | Grover Washington Jr               | Motown              |
| 51 | 51 | EVITA  | Festival                           | RSO                 |
| 52 | 52 | GOLD & PLATINUM                                | Lynyrd Skynyrd Band                | MCA                 |
| 53 | 53 | AUTOGRAPH                                      | John Denver                        | Warner Bros         |
| 54 | 54 | PRINCE   | Prince & Chaka                     | Warner Bros         |
| 55 | 55 | WARM THOUGHTS                                  | Smokey Robinson                    | Tamla               |
| 56 | 56 | WHERE THERE'S SMOKE                            | Smokey Robinson                    | Tamla               |
| 57 | 57 | HYDRA  | Toto                               | Columbia            |
| 58 | 58 | ROCKIN' INTO THE NIGHT                         | 38 Special                         | A&M                 |
| 59 | 59 | THE BEST SIDE OF GOODBYE                       | Jane Olivor                        | Columbia            |
| 60 | 60 | ADVENTURES IN UTOPIA                           | Utopia                             | Bearsville          |
| 61 | 61 | THE GAMBLER                                    | Kenny Rogers                       | United Artists      |
| 62 | 62 | THE ROMANTICS                                  | The Romantics                      | Nemperor            |
| 63 | 63 | BREAKFAST IN AMERICA                           | Supertramp                         | A&M                 |
| 64 | 64 | LIVE RUST                                      | Neil Young With Crazy Horse        | Warner Bros         |
| 65 | 65 | UNION JACKS                                    | The Babys                          | Chrysalis           |
| 66 | 66 | ONE ON ONE                                     | Bob James & Earl Klugh             | Tappan Zee/Columbia |
| 67 | 67 | MASTERJAM                                      | Rufus & Chaka                      | MCA                 |
| 68 | 68 | MAKE YOUR MOVE                                 | Captain & Tennille                 | Casablanca          |
| 69 | 69 | HIROSHIMA                                      | Hiroshima                          | Arista              |
| 70 | 70 | THE ELECTRIC HORSEMAN                          | Soundtrack                         | Columbia            |
| 71 | 71 | NO BALLADS                                     | Rockets                            | RSO                 |
| 72 | 72 | MIDNIGHT MAGIC                                 | Commodores                         | Motown              |
| 73 | 73 | DIONNE   | Dionne Warwick                     | Arista              |
| 74 | 74 | PIZZAZZ  | Patrice Rushen                     | Elektra             |
| 75 | 75 | THE B-52's                                     | The B-52's                         | Warner Bros         |

# UK SOUL

- |    |    |                                   |                       |           |
|----|----|-----------------------------------|-----------------------|-----------|
| 1  | 1  | STOMP                             | Brothers Johnson      | A&M       |
| 2  | 2  | LOVE INJECTION                    | Trussel               | Elektra   |
| 3  | 3  | YOU KNOW HOW TO LOVE ME           | Phyllis Hyman         | Arista    |
| 4  | 4  | DON'T PUSH IT, DON'T FORCE IT     | Leon Haywood          | RCA       |
| 5  | 5  | THE BOYS IN BLUE                  | Light of the World    | Ensign    |
| 6  | 6  | JUST A TOUCH OF LOVE              | Steve                 | Atlantic  |
| 7  | 7  | TOGETHER WE ARE BEAUTIFUL         | Fern Kinney           | WEA       |
| 8  | 8  | AND THE BEAT GOES ON              | Whispers              | Solar     |
| 9  | 9  | HOLDING ON                        | Tony Rallo            | Calibre   |
| 10 | 10 | OOH BOY                           | Rose Royce            | Whitfield |
| 11 | 11 | YOUNG CHILD                       | Ronnie Laws           | UA        |
| 12 | 12 | TONIGHT I'M ALL RIGHT             | Narada Michael Walden | Atlantic  |
| 13 | 13 | STANDING OVATION                  | GG Band               | Arista    |
| 14 | 14 | HAVEN'T YOU HEARD                 | Patrice Rushen        | Elektra   |
| 15 | 15 | THE WORLD IS A GHETTO             | War                   | MCA       |
| 16 | 16 | RHYTHM TALK                       | Joeko                 | Phil Int  |
| 17 | 17 | MUSIC MAKES YOU FEEL LIKE DANCING | Brass Construction    | UA        |
| 18 | 18 | CHECK OUT THE GROOVE              | Bobby Thurston        | Epic      |
| 19 | 19 | MOTIVATION                        | Atmosfair             | Elite     |
| 20 | 20 | IN THE THICK OF IT                | Brenda Russell        | A&M       |
- Compiled By BLUES & SOUL, 153 Praed Street, London W1  
Tel. 01-402 6897

# US SOUL

- |    |    |  |                                   |                |
|----|----|--|-----------------------------------|----------------|
| 1  | 1  | AND THE BEAT GOES ON                         | Whispers                          | Solar          |
| 2  | 2  | SPECIAL LADY                                 | Ray, Goodman & Brown              | Polydor        |
| 3  | 3  | STOMP  | Brothers Johnson                  | A&M            |
| 4  | 4  | TOO HOT                                      | Kool & The Gang                   | De-Lite        |
| 5  | 5  | BOUNCE, ROCK, SKATE, ROLL                    | Vaughn Mason & Crew               | Brunswick      |
| 6  | 6  | WORKING MY WAY BACK TO YOU                   | Spinners                          | Atlantic       |
| 7  | 7  | I DON'T BELIEVE YOU WANT TO GET UP AND DANCE | Gap Band                          | Mercury        |
| 8  | 8  | THEME FROM THE BLACK HOLE                    | Parliament                        | Casablanca     |
| 9  | 9  | THE SECOND TIME AROUND                       | Shalamar                          | Solar          |
| 10 | 10 | OFF THE WALL                                 | Michael Jackson                   | Epic           |
| 11 | 11 | YOU ARE MY HEAVEN                            | Roberta Flack With Donny Hathaway | Atlantic       |
| 12 | 12 | EVERY GENERATION                             | Ronnie Laws                       | United Artists |
| 13 | 13 | WELCOME BACK HOME                            | Dramatics                         | MCA            |
| 14 | 14 | DON'T PUSH IT, DON'T FORCE IT                | Leon Haywood                      | 20th Century   |
| 15 | 15 | DON'T SAY GOODNIGHT                          | Iseley Brothers                   | T-Neck         |
| 16 | 16 | WHY YOU WANNA TREAT ME SO BAD                | Prince                            | Warner Bros    |
| 17 | 17 | WHAT YOU WON'T DO FOR LOVE                   | Natalie Cole & Peabo Bryson       | Capitol        |
| 18 | 18 | ISHOULDALOVEDYA                              | Narada Michael Walden             | Atlantic       |
| 19 | 19 | COMPUTER GAME                                | Yellow Magic Orchestra            | Horizon        |
| 20 | 20 | ON THE RADIO                                 | Donna Summer                      | Casablanca     |

# US DISCO

- |    |    |                               |                                   |              |
|----|----|-------------------------------|-----------------------------------|--------------|
| 1  | 2  | HIGH ON YOUR LOVE             | Debbie Jacobs                     | MCA          |
| 2  | 1  | FUNKTOWN                      | Lipps, Inc                        | Casablanca   |
| 3  | 3  | AND THE BEAT GOES ON          | The Whispers                      | Solar        |
| 4  | 4  | STOMP                         | Brothers Johnson                  | A&M          |
| 5  | 5  | EVITA                         | Festival                          | RSO          |
| 6  | 6  | I CAN'T HELP MYSELF           | (Sugar Pie Honey), Bonnie Pointer | Motown       |
| 7  | 7  | VERTIGO                       | Dan Hartman                       | Blue Sky     |
| 8  | 8  | RIPE                          | Ava Cherry                        | RSO/Curtom   |
| 9  | 9  | WORKING MY WAY BACK TO YOU    | Spinners                          | Atlantic     |
| 10 | 10 | ISHOULDALOVEDYA               | Narada Michael Walden             | Atlantic     |
| 11 | 11 | DON'T PUSH IT, DON'T FORCE IT | Leon Haywood                      | 20th Century |
| 12 | 12 | TWILIGHT ZONE                 | Manhattan Transfer                | Atlantic     |
| 13 | 13 | KEEP IT HOT                   | Charly Lynn                       | Columbia     |
| 14 | 14 | YOU GOT WHAT IT TAKES         | Bobby Thurston                    | Prelude      |
| 15 | 15 | I CAN'T DANCE WITHOUT YOU     | The Viness                        | Prelude      |
| 16 | 16 | ALL NIGHT THING               | The Invisible Man Band            | Mango        |
| 17 | 17 | AMERICAN GIGOLO               | (Soundtrack), Giorgio & Blondie   | Polydor      |
| 18 | 18 | MANDOLAY                      | La Flavour                        | Sweet City   |
| 19 | 19 | LOVE INJECTION                | Trussel                           | Elektra      |
| 20 | 20 | QUEEN OF FOOLS                | Jessica Williams                  | Polydor      |

# UK DISCO

- |    |    |  |                                |                        |
|----|----|--|--------------------------------|------------------------|
| 1  | 1  | AND THE BEAT GOES ON   | Whispers                       | Solar 12in             |
| 2  | 2  | STOMP/LET'S BURNING  | Brothers Johnson               | A&M 12in               |
| 3  | 4  | HOLDIN' ON/BURNIN' ALIVE   | Tony Rallo                     | Calibre 12in           |
| 4  | 3  | ROCK WITH YOU  | Michael Jackson                | Epic 12in              |
| 5  | 5  | TONIGHT I'M ALL RIGHT  | Narada Michael Walden          | Atlantic 12in          |
| 6  | 6  | YOU KNOW HOW TO LOVE ME  | Phyllis Hyman                  | Arista 12in            |
| 7  | 17 | CUBA/BETTER DO IT SALSA  | Gibson Brothers                | Island 12in            |
| 8  | 7  | RHYTHM TALK  | Joeko                          | Phil Int 12in          |
| 9  | 8  | DON'T PUSH IT, DON'T FORCE IT  | Leon Haywood                   | 20th Cent-Fox 12in     |
| 10 | 8  | SHAKIT/MUSIC MAKES YOU FEEL LIKE DANCING   | Brass Construction             | UA 12in                |
| 11 | 19 | JUST A TOUCH OF LOVE   | Steve                          | Atlantic 12in          |
| 12 | 21 | TOGETHER WE ARE BEAUTIFUL  | Fern Kinney                    | WEA 12in               |
| 13 | 13 | HAVEN'T YOU HEARD  | Patrice Rushen                 | Elektra 12in           |
| 14 | 10 | STANDING OVATION   | GG                             | Arista 12in            |
| 15 | 15 | RIGHT IN THE SOCKET  | Shalamar                       | Solar 12in             |
| 16 | 14 | WE GOT THE GROOVE  | Players Association            | Vanguard 12in          |
| 17 | 22 | LOVE INJECTION   | Trussel                        | Elektra 12in           |
| 18 | 12 | WE GOT THE FUNK  | Positive Force                 | Sugarhill 12in         |
| 19 | 11 | DON'T STOP THE FEELING   | Roy Ayers                      | Polydor 12in           |
| 20 | 16 | CHECK OUT THE GROOVE   | Bobby Thurston                 | Epic 12in              |
| 21 | 23 | ISHOULDALOVEDYA  | Narada Michael Walden          | Atlantic LP            |
| 22 | 26 | THE BOYS IN BLUE/THIS IS THIS  | Light Of The World             | UA 12in                |
| 23 | 24 | YOUNG CHILD  | Ronnie Laws                    | Ensign 12in            |
| 24 | 18 | TOO HOT/TONIGHT'S THE NIGHT  | Kool & The Gang                | Mercury 12in           |
| 25 | 28 | THE WORLD IS A GHETTO  | War                            | MCA LP/12in            |
| 26 | 42 | DANCE YOURSELF DIZZY   | Liquid Gold                    | Polo 12in              |
| 27 | 30 | IN THE STONE/BYO/AFRICAND  | Earth Wind & Fire              | CBS 12in               |
| 28 | 27 | O.T.B.A. LAW/EVERY GENERATION  | Ronnie Laws                    | UA LP                  |
| 29 | 29 | ON THE RADIO   | Donna Summer                   | Casablanca 12in        |
| 30 | 47 | WORKING MY WAY BACK TO YOU   | Detroit Spinners               | Atlantic 12in          |
| 31 | 20 | JAZZ CARNIVAL  | Azymuth                        | Milestone 12in         |
| 32 | 25 | I WANNA BE YOUR LOVER  | Prince                         | Warner Bros 12in       |
| 33 | 34 | MOTIVATION/EXTRACT   | Atmosfair                      | Elite/MCA 12in         |
| 34 | 40 | CISSELIN' HOT  | Chuck Cissel                   | Arista 12in            |
| 35 | 33 | ARE YOU READY  | Billy Ocean                    | GTO 12in               |
| 36 | 38 | HAWKEYE  | Wilbert Longmire               | US Tappan Zee LP       |
| 37 | 48 | JUST CAN'T GIVE YOU UP   | Mystic Merlin                  | US Capitol LP          |
| 38 | 63 | USE YOUR BODY & SOUL/YOU GAVE ME LOVE/SEE THE LIGHT/ YOU'VE BEEN GOOD/I DON'T WANT TO CHANGE YOU   | Crown Heights Mile             | US Columbia LP         |
| 39 | 81 | THE GROOVE   | Rodney Franklin                | US Columbia LP         |
| 40 | 41 | CHAMELEON  | La Prentia                     | US GNP Crescendo 12in  |
| 41 | 32 | THE GET-DOWN MELLOW SOUND  | Players Association            | Vanguard 12in          |
| 42 | 35 | I'M IN THE MOOD FOR DANCING  | Nolans                         | Epic                   |
| 43 | 37 | CATCHING THE SUN/PERCOLATOR/LOVIN' YOU   | Spyro Gyra                     | MCA 12in LP            |
| 44 | 39 | CLOSE TO YOU/WINNERS/OPEN YOUR MIND/NOTHIN' SAID   | Kleever                        | US Atlantic LP         |
| 45 | 45 | TONIGHT'S THE NIGHT  | Sharon Paige                   | US Source 12in         |
| 46 | 60 | LIGHT UP THE NIGHT/CELEBRATIONS/THIS HAD TO BE/ SMILIN' ON YA/TREASURE/YOU MAKE ME WANNA WIGGLE    | Brothers Johnson               | A&M LP                 |
| 47 | 16 | YOU GOT WHAT IT TAKES  | Bobby Thurston                 | US Prelude LP          |
| 48 | 52 | I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOPS!!) STEPPIN' (OUT)/THE BOYS ARE BACK IN TOWN     | Gap Band                       | Mercury 12in           |
| 49 | 44 | GOT TO FAN THE FLAME/THE ROCK IS GONNA GET YOU   | Gordon's War                   | US Stan-Jay 12in       |
| 50 | 36 | PRAYIN'  | Harold Melvin & The Blue Notes | Source 12in            |
| 51 | 43 | RAPPER'S DELIGHT   | Sugarhill Gang                 | Sugarhill 12in         |
| 52 | 46 | I CAN FEEL IT  | Stop                           | Calibre 12in           |
| 53 | 53 | SELF SERVICE LOVE/JIM SCREECHIE  | Guardian Angel                 | MR 12in                |
| 54 | 31 | OFF THE WALL/WORKING DAY AND NIGHT   | Michael Jackson                | Epic                   |
| 55 | 50 | I CAN'T HELP MYSELF  | Bonnie Pointer                 | Motown LP              |
| 56 | 75 | PATA PATA  | Osibisa                        | Pye 12in               |
| 57 | 58 | DANCE FREAK  | Chain Reaction                 | US Sound Of New York   |
| 58 | 61 | FAN THE FIRE/YOUR LOVE   | Eugene Record                  | Warner Bros LP         |
| 59 | 64 | THE SECOND TIME AROUND   | Shalamar                       | Solar 12in             |
| 60 | 71 | MOVE ON UP   | UP UP UP                       | Destination            |
| 61 | 69 | EASY LOVING YOUNG I CAN'T HELP IT (SNAKE EYES)/ OPEN UP YOUR MIND (WIDE)                           | Grover Washington Jr           | US Motown LP           |
| 62 | 54 | SAPACI   | Shella B Devotion              | Carrere 12in           |
| 63 | 73 | SAFARI   | Modern Sound Corporation       | Epic 12in              |
| 64 | 49 | HERE COMES THE SUN   | Fat Larry's Band               | Fantasy 12in           |
| 65 | 72 | DEPUTY OF LOVE/I'M AN INDIAN TOO   | Don Armando                    | Za 12in                |
| 66 | 65 | RELIGHT MY FIRE/VERTIGO  | Dan Hartman                    | Blue Sky 12in          |
| 67 | 77 | THE YEAR OF THE CHILD  | Givens Family                  | US Venture 12in        |
| 68 | —  | RAP-O CLAP-O   | Joe Bataan                     | RCA 12in               |
| 69 | 58 | SHE'S SO DIVINE/STINGRAY   | Jan Akkerman                   | Atlantic LP            |
| 70 | 82 | GIVE UP THE FUNK   | B.T. Express                   | US Columbia LP         |
| 71 | 55 | LOOKIN' GOOD   | Eddie Cheba                    | US Tree Line 12in      |
| 72 | 70 | LOVE YOU FOREVER   | Bunny Mack                     | Rokel 12in             |
| 73 | 89 | DANCE OF LOVE/FEELING GOOD/WHEN YOU SHAKE  | Mandri                         | US Arista LP           |
| 74 | 66 | LOVE GUN   | Rick James                     | Motown                 |
| 75 | —  | MOVIN' /CHANGIN'   | Brass Construction             | UA 12in                |
| 76 | —  | EACH ON YOU/LIVIN' FOR TODAY   | Dayton                         | US UA LP               |
| 77 | 68 | WATCHING LIFE/FUNK IT OUT/LIFE IS WHAT YOU MAKE IT/ IS THIS THE BEST (BOO-DOO-WAH)/YOU DID IT GOOD | L.A. Boppers                   | US Mercury LP          |
| 78 | —  | THE NEXT BEST THING TO BEING THERE/WE OUGHT TO BE DOIN' IT   | Randy Brown                    | US Chocolate City LP   |
| 79 | 80 | HANG ON IN THERE BABY  | Alton & Johnny                 | Polydor                |
| 80 | 80 | IN THE THICK OF IT   | Brenda Russell                 | A&M LP                 |
| 81 | 74 | EMOTION/WHEN THE WORLD TURNS BLUE  | Merry Clayton                  | US MCA LP              |
| 82 | 83 | I'M BACK FOR MORE  | Al Johnson/Jean Carn           | US Columbia LP         |
| 83 | 67 | NOW I'M FINE/SINGLE GIRLS  | Grey & Hanks                   | US RCA 12in LP         |
| 84 | 87 | STREET PLAYER/STRUT YOUR STUFF   | Chicago                        | US Columbia 12in       |
| 85 | 85 | LITTLE RUNAWAY   | Stone City Band                | US Gordy LP            |
| 86 | 79 | (NOT JUST) KNEE DEEP   | Funkadelic                     | Warner Bros 12in       |
| 87 | 84 | GIVE ME THE SUNSHINE/I'M BACK FOR MORE   | Leo'sSunship                   | US Lyonic LP           |
| 88 | —  | MUSIC FRANCE   | Ben E King                     | Atlantic/US 12in promo |
| 89 | 88 | MAKE IT LAST   | Midnight Star                  | US Solar 12in          |
| 90 | 78 | THIS IS LOVERS ROCK  | Eargasm                        | Venture 12in           |

# STAR CHOICE

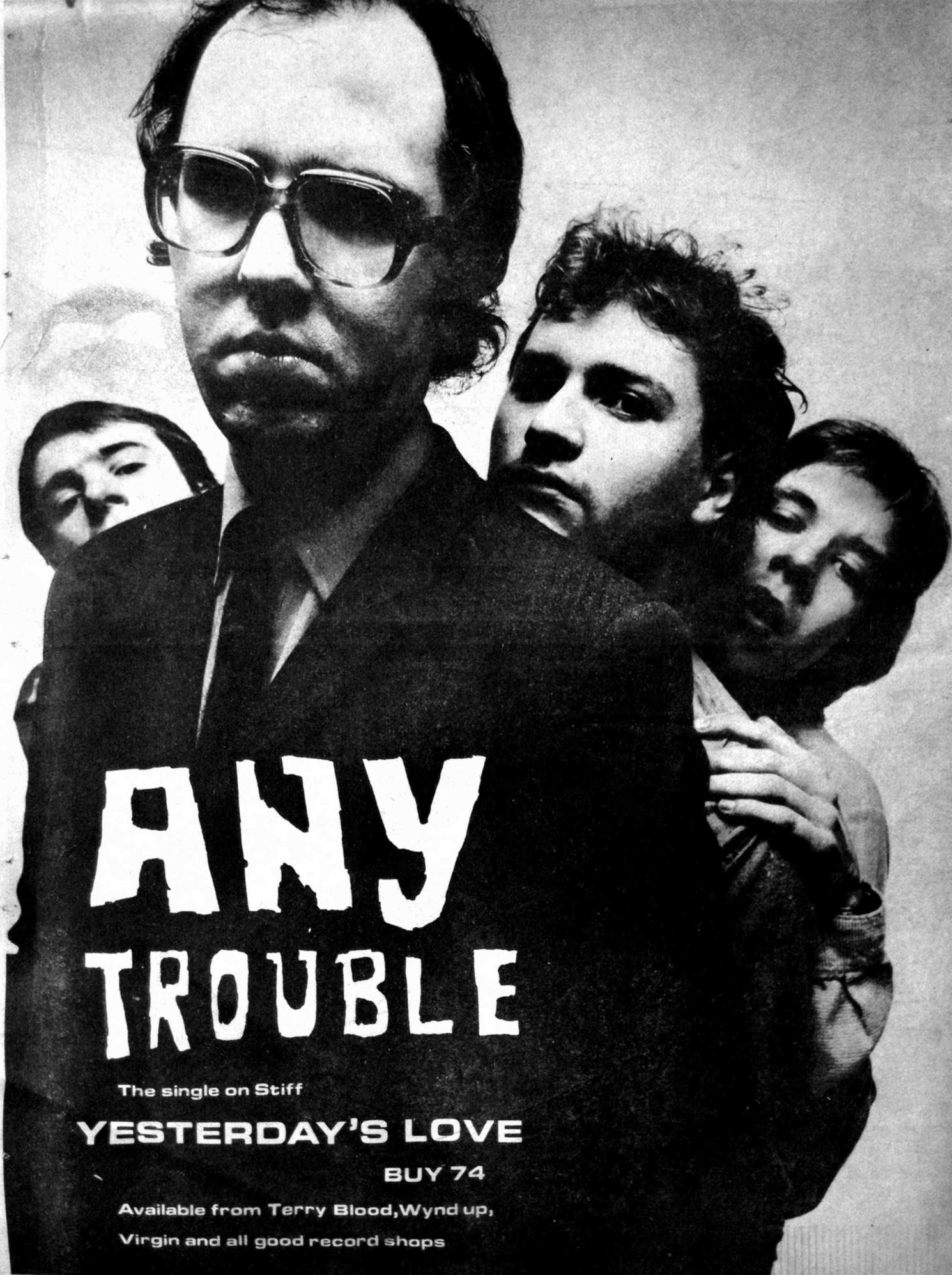
- |    |                      |                  |
|----|----------------------|------------------|
| 1  | M.P.L.A.             | Tapfer Zukie     |
| 2  | ANARCHY IN THE UK    | Sex Pistols      |
| 3  | DEATH DISCO          | P.I.L.           |
| 4  | BORSTAL BREAKOUT     | Sham 69          |
| 5  | ANGER ZONE           | Jah Stitch       |
| 6  | ONE STEP BEYOND      | Prince Buster    |
| 7  | TALKING BLUES        | Dillinger        |
| 8  | TRANS-EUROPE EXPRESS | Kraftwerk        |
| 9  | BIBLE                | Prince Hammer    |
| 10 | POLICE OPPRESSION    | Angelic Upstarts |



# YESTERYEAR

- |                                 |                                       |                                    |
|---------------------------------|---------------------------------------|------------------------------------|
| ONE YEAR AGO (MARCH 17, 1979)   |                                       |                                    |
| 1                               | I WILL SURVIVE                        | Gloria Gaynor                      |
| 2                               | OLIVER'S ARMY                         | Elvis Costello and The Attractions |
| 3                               | TRAGEDY                               | Bee Gees                           |
| 4                               | LUCKY NUMBER                          | Lene Lovich                        |
| 5                               | CAN YOU FEEL THE FORCE                | Real Thing                         |
| 6                               | SOMETHING ELSE/FRIGGIN' IN THE RIGGIN | Sex Pistols                        |
| 7                               | I WANT YOUR LOVE                      | Chic                               |
| 8                               | HEART OF GLASS                        | Blondie                            |
| 9                               | KEEP ON DANCING                       | Gary's Gang                        |
| 10                              | CONTACT                               | Edwin Starr                        |
| FIVE YEARS AGO (MARCH 22, 1975) |                                       |                                    |
| 1                               | BYE BYE BABY                          | The Bay City Rollers               |
| 2                               | ONLY YOU CAN                          | Telly Savalas                      |
| 3                               | THERE'S A WHOLE LOT OF LOVING         | Fox                                |
| 4                               | WHAT AM I GONNA DO WITH YOU           | Guya & Dolls                       |
| 5                               | PICK UP THE PIECES                    | Barry White                        |
| 6                               | THE SECRETS THAT YOU KEEP             | The Average White Band             |
| 7                               | FANCY PANTS                           | Mud                                |
| 8                               | GIRLS                                 | Kenny                              |
| 9                               | DO AN OBIT                            | Moments and Whatabouts             |
| 10                              | DO AN OBIT                            | The Rubettes                       |

- |                                |                              |                     |
|--------------------------------|------------------------------|---------------------|
| TEN YEARS AGO (MARCH 21, 1970) |                              |                     |
| 1                              | WANDERIN' STAR               | Lee Marvin          |
| 2                              | BRIDGE OVER TROUBLED WATER   | Simon and Garfunkel |
| 3                              | LET IT BE                    | The Beatles         |
| 4                              | I WANT YOU BACK              | The Jackson Five    |
| 5                              | THAT SAME OLD FEELING        | Pickettywitch       |
| 6                              | CAN'T HELP FALLING IN LOVE   | Andy Williams       |
| 7                              | YEARS MAY COME, YEARS MAY GO | Herman's Hermits    |
| 8                              | DON'T CRY DADDY              | Elvis Presley       |



# ANY TROUBLE

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