

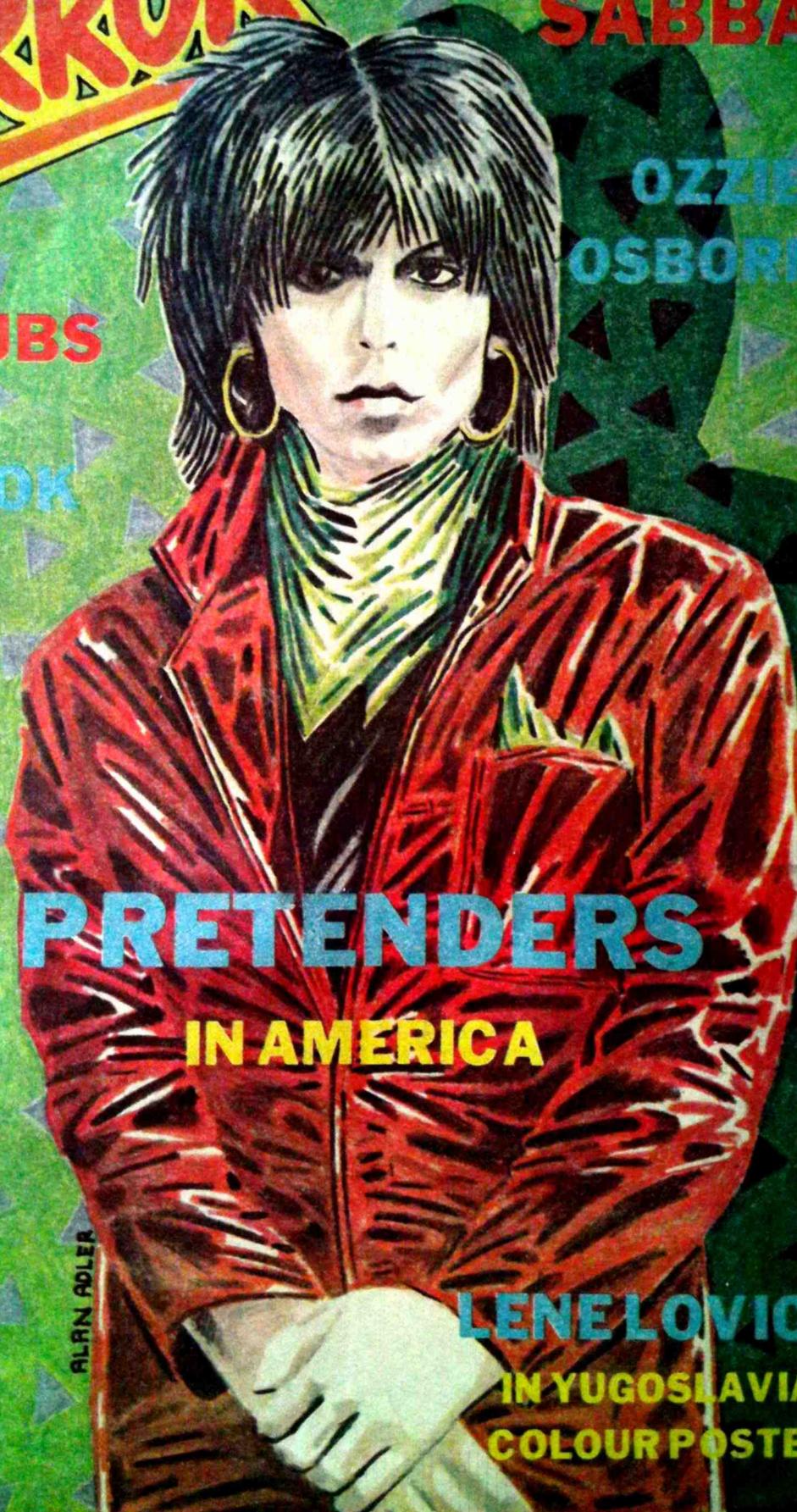
RECORD MIRROR

BLACK SABBATH

OZZIE OSBORNE

UK SUBS

DR HOOK



PRETENDERS

IN AMERICA

LENE LOVICH

IN YUGOSLAVIA

COLOUR POSTER

ALAN ADLER

TEMPESTS FRAYING

Gossip

FOR ANY director to attempt to stage Shakespeare, an colossal task. Few have succeeded in transferring his magic to the screen, with the exception of Laurence Olivier's 'Hamlet' and Jerzy Polanski's 'Macbeth'. But Derek Granger has succeeded with his production of 'The Tempest'.

It's an ambitious project, almost works. Basically 'The Tempest' is the tale of the Duke Prospero (played by Heath Ledger) who, by means of sorcery, conjours up a storm to cause a shipwreck, thus depositing one Prince Ferdinand — played by David Meyer — on his island. According to Prospero's plan, the Prince falls in love with fair Miranda, his daughter, played by Toyah Willcox. And along among those washed onto his island are Antonio, the usurped Prospero's brother and Alfonso, King of Naples and father to Ferdinand. So in our fair sloop Prospero finds a suitor for his daughter and is restored to his rightful place as Duke of Milan.

Sounds simple, but Shakespeare is never that. Full of sub-plots and innuendos, this time weaved round the monster-like slave Caliban superbly played by Orlando. 'The Tempest' is magical, lyrical, confusing and, sadly, towards the end, boring. If anything, this film has overdone on magic. Its dreamlike quality continues for so long that the last act loses its impact, such is the web of confusion.

And so on to Toyah. As a mime artist she is simply quite stunning. A look or action from her says more than words can tell tenfold. As Miranda, she is an endearing naive child poised on the brink of womanhood, ignorant in the ways of the outside world, caught up in her own little dreams.

I suspect a lot of people will go to see 'The Tempest' simply on Toyah's merits alone. DANIELA SOAVE



THIS IS the sleeve that will be censored with a black blot over the eyes of the original Iron Maiden. The official excuse is that with the attacks by thugs of the shaven haircuts and no brain cells variety on the Lord's Chalfont and Home have made the climate somewhat sensitive to the cover.



ANDY SUMMERS of The Police shows an oriental Sumo wrestler his method of coping with diarrhoea seconds before the gentleman demonstrated such delicacies as the Boston crab, the half nelson and the full scale body slam. There is no truth in the rumour that Summers walks like that permanently.

PAULA IS BACK NEXT WEEK

been related to any boy named Sue.

FRIENDS of friends (isn't always the way!) report seeing two people, who bore an uncanny resemblance to male members of the Osmond family, in a book shop of ill repute in Soho. We, with the dirty beige mac and equally dirty mind, want to know if this was before or after Merrill's heart attack.

NEAR RIOTING was reported when Chris Tarrant, producer of Tiswas and latterly a member of The Four Bucketeers, went to a record shop in Sutton Coalfield and was greeted by nearly 500 people. The police were called, the real ones, though our sources wouldn't reveal why, though the sound of a bucket of water being placed over a head was the last correspondence from our drip on the spot.

Which record Mirror person asked for the lyrics to Rodney Franklin's 'The Groove' without realising that it's an instrumental. All will be revealed next week if the triple scotch is not on my desk by the time I've finished this paragraph.

INFAMOUS American cult hero Roky Erickson was acquitted on a charge of cannabis possession on the brilliant plea of insanity. Now why didn't Hugh Cornwell and Ayatollah McCartney think of that?

CHUCK WAGON of the Dickies seems to be slightly temperamental when he stormed off stage beams the audience invaded his territory during his favourite song 'Shake 'n' Bake' in Philadelphia. The man then, still in a huff, put his hand through a mirror and required 30 stitches. His seven years bad luck starts now but we cynics



DOLL BY DOLL's Jackie Leven demonstrates the noble art of nose picking while John Cooper Clarke composes another sonnet on the new sport.

PANIC in the air. No not the Iranian crisis but a couple of tube stops away. No, not Arsenal getting through to two cupfinals. No, not President Carter trying to drag us into World War Three and giving us a good laugh as well. Not even the sight of Maggie Thatcher putting up her dukes to the EEC. No. There is a distinct danger of Paula coming back next week and we want to cram in all the goodies before she gets a chance herself!

JOE STRUMMER has apparently been inspired by the loony lawyer who shaves his head in Al Pacino's movie 'And Justice For All' and got himself a hairstyle that's literally a hair's breadth from Kojak's. It's lucky the man didn't get inspired by the head fashions of 'The Deerhunter'. WHISPERS are reaching our ears that Led Zeppelin are rehearsing

GETTING INTO Elvis Costello's dressing room was the hardest thing I have ever done. One of The Inmates was going to help but then suddenly decided that Elvis wouldn't write them the hit single he'd promised.

About to independently cross the hallowed threshold, a weighty security guard tried to throw me down a steel stair-case. Effecting a deft side-step, it was the boiler-suited one who came a cropper, thereby appropriating the expression "The pen is mightier than the punch."

Eventually the dressing room became so full of assorted synophants from a music paper his manager for no apparent reason particularly dislikes.

"Well," he declared, "that's the end of the German tour, maybe we should go to Finland for five weeks, that'll give us something to winge about."

I asked him what was wrong with Iran.

"That's just it," he cordially agreed, "nothing. Right, I wanna play his manager should buy him an atlas." "Yeah, if the f-ing Police can play Bombay, I can do a pig for the hostages."

By this point sundry promoters, record company people and would-be groupies looked ready to pass out. In for a Deutch Mark, in for a pound, thought I and carried on regardless. Presumably, I suggested, you'll perform a cover of the Sly Stone classic 'I Wanna Take You Higher (Tollah)'.

Costello threatened to smile. No, he actually did smile; then he laughed.

"You know," he concluded, "already in America there's a version of that Knack song, 'My Atollah'."

Next week: What happened when Elvis Costello invited yours truly back to his hotel for a drink. MIKE NICHOLLS



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HOME IS THE RANGE

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think it started when the Dickies were born.
THE BACK of the sleeve of **Stiff Little Fingers'** album 'Nobody's Heroes' contains a **Chrysalis** rejection letter with an address that people have been writing to and he present occupants of the flat aren't very pleased. Also the phone in the picture belongs to the Chrysalis press office and not any rigid digits. But the lads can be contacted c/o Sarah and Jane, 45 Park Road, Didcot, Oxfordshire. This has been a public service announcement.

Robert Palmer, currently recording his album 'Urgentissimo' in the Compass Point studios next door to his home in Nassau, Bahamas, has had the services of Gary Numan playing keyboards on at least four tracks. Palmer used Numan's 'Cars' and 'Me I Disconnect From You' in his live set last year.

THE SELECTER had to cancel their date in Los Angeles when bassist **Charlie Anderson** slipped at Disneyland and thought he'd pulled a muscle in his back. It was only when he sat down and couldn't get up again that it proved to be something more serious, like a slipped disc. **Marsha Hunt**, famous person of the sixties, was about to interview the band and managed to go to a party down the road, containing such people as **Jack Nicholson**, and brought out a back specialist who had Charlie up and about in no time.

THE STARJETS have received between £50 and £60 of subscriptions to their information service from Ireland, without return addresses.

THE DISTRACTIONS were sent a letter from a hotel in Scarborough thanking them on their behaviour. Anyone one would think that they'd had **Keith Moon** staying there before. But the band lived up to their rock'n'roll

lifestyle by getting a letter from Swansea complaining about using bits of furniture as bottle openers (doesn't everybody) and having ladies in their room which has put them back into the credibility stakes.

THE SHAW TAYLOR DEPT report that **Colin Wright** of **Metro** has had a 1960 white Fender Strat with a bird's eye John Birch maple neck and a tremolo arm stolen from his knackered green Capri in Streatham. Those who have kind hearts can ring 836 5220 with no questions asked information, those with no heart at all can do likewise.

THE DAMNED, stuck in Turin, had their road crew walk out on them when the local Mafia objected to the band subverting their mommas, seesters and assorted bambinos. The band have had to fly out a new road crew hopefully wearing bullet proof vests and can refuse offers that can't be refused. I hope they get out of the country by the time England beat Italy in the European Championships.

CULT MOVIES ARE BACK!!

'**THE JERK**' is an oasis in a desert of comic films; it actually makes you laugh out loud again and again. We thought we should be the first to let you in on 1980's number one cult movie.

The plot is built on the exploits of a white boy, **Navin Johnson**, who thinks he's black. And that's not the end of his problems: he's the world's greatest jerk. Played by the gifted **Steve Martin**, who has an enormous following in the States, Navin is the adopted son of a black sharecropper.

The film charts the pinhead's progress from ludicrous poverty to ludicrous wealth and back again in a series of equally ludicrous events. Our hero exerts precisely zero influence over his destiny, in particular his prolific sex life, a light bulb of recognition flickering on and off over his head a good 10 minutes behind everyone else.

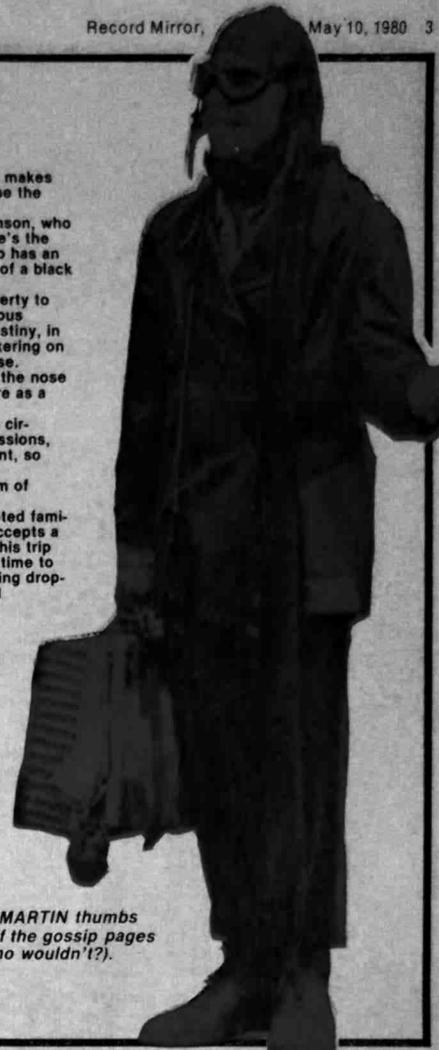
Navin invents a device which stops glasses slipping down the nose and by typically accidental means becomes a multi-millionaire as a result.

The laughs rely almost entirely on Navin's reactions to his circumstances. As **Steve Martin's** talent lies in his facial expressions, timing and actual physique, it's impossible to put over in print, so see the film yourself!

To give you some idea however: Navin can't get the rhythm of black soul music, making him develop a huge complex as an (honorary) black man, but waitzes with ease around his adopted family's shack to some dance band music on the radio... he accepts a lift from the family's next door neighbour on the first leg of his trip west "to find his fortune" and travels 50 yards. He only has time to say "Hi, I'm Navin... thanks for your company" before being dropped off. And he owns a dubious dog called **Shithead**. **SIMON LUDGATE**



IT'S CHARADES time. **Ann Wilson** of **Heart**, on the left, does a splendid impersonation of **Grace Slick** while sister **Nancy** does **Susan Hampshire**. **Rick Nielsen** of **Cheap Trick** wins the prize as **Dean Martin** complete with blood in his alcohol stream.



STEVE MARTIN thumbs a lift off the gossip pages (and who wouldn't?).

PETE TOWNSEND
Empty Glass
 BEGGARS PRICE **3.95**

JAH WOBBLE
Betrayal
 BEGGARS PRICE **3.95**

Interview
Snakes & Lovers
 BEGGARS PRICE **3.95**

New Releases This Month

THE COLUMN TO WATCH FOR TOP SELLING NEW RELEASES

Artist	Title	Company	Cat. No.	BEGGARS PRICE
WEEK ENDING MAY 9TH				
Pete Townsend	Empty Glass	Atco	K50699	£3.95
Emmylou Harris	Roses In The Snow	Warner Brothers	K56796	£3.75
Graham Parker	The Up Escalator	Stiff	SEEZ 23	£3.95
Andrew Gold	Whirlwind	Elektra	K52219	£3.85
Jah Wobble	Betrayal	Virgin	V2158	£3.95
Interview	Snakes & Lovers	Virgin	V2157	£3.95
Riot	Narita	Capitol	E-ST12081	£3.95
Monochrome Set	Strange Boutique	Ondisc	D104	£3.75
New Musik	From A to B	GTO	GTLPD41	£3.75
Bad Manners	Ska 'N' B	Magnet	MAGL5033	£3.15
Magazine	The Correct Use Of Soap	Virgin	V2156	£3.80
Bram Tchaikovsky	The Russians Are Coming	Radar	RAD26	£3.95
Undertones	Hypnotised	Sire	SRK 6088	£3.74
Members	1980 The Choice Is Yours	Virgin	V2153	£3.80
Sky	Sky 2 (Double)	Ariola	SKY2	£4.49
FORTHCOMING MAY RELEASES				
Average White Band	Shine	RCA	XL13123	£3.75
Grace Slick	Dreams	RCA	PL13544	£3.95
Paul McCartney	McCartney 2	EMI	PC258	£4.30
The Vapours	New Clear Days	United Artists	UA630300	£3.75
Human League	Travelogue	Virgin	V2160	£3.20
Devo	Freedom Of Choice	Virgin	V2162	£3.95
Joan Armatrading	Me Myself I Am	A&M	AMLH64809	£3.65
The Beat	I Just Can't Stop	Go Feet	BEAT 1	£3.65
Lou Reed	Growing Up In Public	Arista	SPART 1131	£3.65
Tangerine Dream	Tangram	Virgin	V2147	£3.95
Peter Gabriel	Peter Gabriel	Charisma	C254019	£3.85
G-Force	G-Force	Jet	JETLP299	£3.95

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NEWS

DEXY DOES A RUNNER

ANDY LEAK, keyboards player with Dexy's Midnight Runners, has quit the group... the same week as the group's single 'Geno' hit the top of the charts. Andy Leak, who gave his reason for leaving as "really hating being famous all of a sudden," will have his own solo single out on Target Records in a few weeks. "This time I'll go about it in a totally different way," he said. "There was no ill feeling with the rest of the group at all. I just didn't like all the attention. "Just because I've been on 'Top Of The Pops' doesn't mean I should get any more respect. I didn't want people asking for my autograph all the time." And he added: "My old man has been a window cleaner for the best part of his life and he deserves more respect than me. I'm just a person like anybody else." Leak joined Dexy's Midnight Runners about six months ago, after the previous organist had left, and shortly after the band clinched a major record company deal. Now he plans to start again with the single 'Move On In Your Maserati'. "It's a sort of goodbye to the band," he said. "Then I plan to form my own group where I can get my views across. I've got too much to say, and that was difficult with the number of people in Dexy's." There's still been no statement from the rest of the group about a replacement, but Andy denied that it would be "worth a fortune" to anybody. "I never made any money from the band, and I'm still in debt to the Social Security," he said.



VAN HALEN

HALEN BACK IN JUNE

THE MIGHTY Van Halen will be returning to Britain in June. The American heavy metal giants will be playing a total of seven concerts, including two nights at the London Rainbow, in the second half of June. Dates are: Newcastle City Hall June 17, Glasgow Apollo 18, Manchester Apollo 19, Leicester De Montfort Hall 20, Birmingham Odeon 22, London Rainbow 23 and 24. Tickets are all available now, priced at £4.50 and £4.00 in London, and £4.00 and £3.50 in the provinces. Van Halen's latest album is 'Women And Children First' released in this country last month.

GEILS RETURN SABS CANCEL

THE J GEILS Band, currently one of the hottest rock properties in the States, will be making a return visit to the UK in June, as part of an extensive European tour. But they'll only be playing three dates, and two of those at standing venues! At the band's own request they'll be playing the London Lyceum on June 1, with tickets pegged at £3.00. The other dates are at Manchester Free Trade Hall on June 2 (£3.00, £2.50 and £2.00) and Birmingham Top Rank on June 3 (again, £3.00 only). To tie in with the visit 'Love Stinks' — the title track of the last album — will be released as a single on May 15.

THE BLACK Sabbath tour ground to a temporary halt last week after drummer Bill Ward was hit by a mystery virus. A concert at Portsmouth was cancelled, and immediately re-scheduled for May 1, after Ward collapsed. He recovered sufficiently to play Portsmouth, Bristol and Poole but was again taken ill on Sunday — causing the cancellation of the Brighton concert. The Brighton date will be re-scheduled as soon as possible.

SET TOUR

THE MONOCHROME Set, forerunners of what's been dubbed "bleak pop music", are set to begin their first British tour. The string of dates, running through May, follow the release of the debut album 'Strange Boutique' last week, and the Set will be supported by Fad Gadget and the Amorphons for all dates after May 11. Gigs confirmed so far are: Manchester Russell Club May 9, Paisley Bungalow Bar 10, Edinburgh Valentinos 11, Norwich East Anglia Polytechnic 16, Wolverhampton Polytechnic 17, Leeds 7 Club 18, Hull Wellington Club 19, Bristol Trinity Hall 21, London YMCA 22, Birmingham Cedar Ballroom 23.

DOLL DROP

DOLL BY Doll are no longer with Automatic Records the label which was launched with the band's first album 'Remember'. The band have already attracted interest from other labels, but there's no definite news about whether a new contract is currently in the offing. Meanwhile Doll BY Doll continue as a working band, and will be playing the following gigs through until the end of the month: London Moonlight Club May 19, Scarborough Taboo 20, Paisley Bungalow Bar 21, Glenrothes Apollo Lounge 22, Edinburgh Nite Club 23, Glasgow College Of Technology 24, Middlesbrough Rock Garden 25, Northumberland Belsey Castle 26, London Greyhound 27, Port Talbot Troubadour 29.

BLONDIE LATE

BLONDIE ARE flagging even further behind in the race with the release of their video cassette 'Eat To The Beat'. Now Blondie's release date — originally May 1 — has been postponed yet again, this time due to a last minute change in a distribution deal. As originally planned, 'Eat To The Beat' will be available for the first three months via Sony on its Betamax format, selling at the special price of £19.99. But after that the cassette will be handled by Film - A - Disc on the VHS and Betamax formats, and not through EMI as was originally announced. It will sell at £27.50. These last minute changes mean that 'Eat To The Beat' won't be on sale until the middle of May at the earliest. A spokesman for Chrysalis said today: "As you can appreciate we are having last minute problems and I can't be more specific at the moment. We should have a definite releases date within a week."

IN BRIEF

TOMMY CALDWELL, founder member and bass player with the Marshall Tucker Band, died at his home town of Spartanburg, South Carolina on April 28. He had been critically ill since a road accident a week previously and never regained consciousness. The Marshall Tucker Band were formed 16 years ago, and have had no changes to their line-up. As we went to press no announcement had been made about the group's future. THE BRITISH Phonographic Institute (BPI) have undertaken another successful swoop on "bootleg" retailers and distributors. The BPI's solicitors visited premises belonging to Bonaparte Records and confiscated "a large number" of bootleg albums and tapes. The company have now given an undertaking not to sell or distribute counterfeit recordings until a High Court hearing, which is expected within three weeks. THE PURPLE Hearts were forced to cancel gigs in Birmingham, Blackpool and Manchester last week, as vocalist Bob Manton is suffering from a severe throat infection. All the dates will be re-scheduled as soon as possible. CELEBRATING the enormous success of his 'Snap Crackle And Pop' album, John Cooper Clarke plays London's Venue on May 11. Support acts will be the Smirks and the Radio Rhythm Boys. All tickets are £3.25. THE London West Hampstead Moonlight Club celebrates its re-opening on May 9 with a band formed from ex-Kokomo members. And if that wasn't enough to thrill your little socks off forthcoming attractions at the venue include Phil Rainbow on the 10, and Jules And The Polar Bears on the 12.



'SWINDLE' GETS A DATE

THE GREAT Rock 'N' Roll Swindle — the Sex Pistols' movie directed by Julian Temple — has at last got a certificate from the censors and a London release date. The movie, which has been trimmed down to just over 100 minutes, will open at both the London Pavilion and the London Classic on May 15. On May 25 it will also open at the London Screen On The Green, and national distribution — through Virgin's own company — will follow in June or July. 'The Great Rock 'N' Roll Swindle' has been granted an X-certificate, and several cuts were demanded. But already the film has garnered widespread critical acclaim. After a preview in California earlier this year the influential American trade magazine 'Variety' described it as "rock's answer to 'Citizen Kane'." 'Swindle', as previously reported, will open the same day as the book of the film — written by Michael Moorcock, and laid out in newspaper format

— is published by Virgin. And a single soundtrack album, containing old and new material, is scheduled for release on June 6.

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TOURS

LITTLE RIVER BAND

LITTLE RIVER BAND play a special one off concert at the London Rainbow on June 6. Tickets priced £3.75, £3.25 and £2.75 are on sale now and support will be Kevin Ayers. The Little River Band release a double live album on May 16. The first two sides were recorded in Australia while the remaining two sides were recorded in America.

BODYSNATCHERS

BODYSNATCHERS build on their success of their support on the Selector tour with a string of headlining dates in their own right. Gigs are: Aberystwyth University May 7, Shrewbury Music Hall 8, St Albans City Hall 9, Loughborough University 10, Leeds Fan Club 11, Barnstaple Chequers 13, Plymouth Top Rank 14, Exeter Roots Club 15, Manchester Russell Club 16, Huddersfield Polytechnic 17, Edinburgh Tiffany's 19, Sheffield Limit 22, Birmingham Exit Club 28, London Electric Ballroom 31. Further dates will be added later.

GIRL

GIRL have re-arranged their tour and the date sheet now reads: St Austell New Cornish Riviera May 10, Gravesend Woodville Hall 12, Manchester Polytechnic 13, Inverness Caledonian Hotel 15, Aberdeen University 16, Strathclyde University 17, St Andrews University 18, Cleethorpes Winter Gardens 20, Wakefield Unity Hall 22, Aberllyryd Metropole Theatre 23, Folkestone Leas Cliff Hall 24, Rickmansworth Civic Hall 27, High Wycombe Town Hall 29, Dunstable Queensway 30, West Runton Pavilion 31, Redcar Coatham Bowl June 1.

THE DANCE BAND

THE DANCE BAND. Following dates around London: Fulham Golden Lion May 9, Finchley Torrington 11, 100 Club 18, Norwich Cromwells 22, Music Machine 23, Twickenham Mayfair 24, Fulham Golden Lion 25, Guildford Wooden Bridge June 4, Putney White Lion 6.

DIAMOND

DIAMOND have managed to slot in a few dates between recording and mixing their new album. They'll be playing: Wolverhampton LaFayette May 7, Newport Village 8, Leeds Florde Greene 15, Halifax Good Mood 16, Burton on Trent 76 Club 23.

TEA SET

TEA SET. London Royal College of Art May 15, Rickmansworth Watersmeet June 15, London Mile End Odeon 16, St Albans College of Further Education July 4, Hitchin Woodside Open Air Festival August 2.

ALEX HARVEY

ALEX HARVEY who used to front the legendary Alex Harvey Band has arranged some more dates in his own right and he'll be playing: Norwich Cromwells May 15, London Music Machine 17, Reading University 20.

THE SMIRKS

THE SMIRKS who are working with producer Mike Howlett on their next single will be playing the following dates: Croydon Star May 9, London Rock Garden 10, London Venue 11.

ANOTHER PRETTY FACE

ANOTHER PRETTY FACE, who recently left Virgin Records over policy differences will be playing the following dates: Dundee Technical College May 9, Edinburgh Cephas Cellar 10, Perth Plough Inn 29, Glasgow Mayhill Community Centre 31.

WISHBONE ASH

WISHBONE ASH have made several changes and additions to their dates announced last week and the tour now runs: Bracknell Sports Centre May 24, Cardiff Top Rank 25, Middlesbrough Town Hall 27, Sunderland Mayfair 28, Blackburn King Georges Hall 29, Carlisle Market Hall 31, Hull City Hall June 1, Ilford Odeon 2, Chelmsford Odeon 3, Wolverhampton Civic Hall 4, Bath Pavilion 6.

METRO

METRO Following London gigs: Marquee May 12, Moonlight Club 17, Greyhound June 7.

THE REVILLOS

THE REVILLOS North Staffordshire Polytechnic May 8, York University 9, Manchester Polytechnic 10, Glasgow Tiffanys 11, Portsmouth Locarno 15, Inverness Caledonian Hotel 22, Edinburgh Astoria 25.

MIDNIGHT EXPRESS

MIDNIGHT EXPRESS. Melton Mowbray Painted Lady May 9, Cateron Spotlight Club 10, Norwich Tudor Hall 13.

MAD CHATEAUX

MAD CHATEAUX. Cambridge Graduates Society May 10, Tilbury Anchor 15, Cheshunt East Herts College 16, Thunderley Bread And Cheese 17, Cambridge Hughes Hall College June 7, Sawbridgeworth Parsenage Farm Summer Festival 14, Bishops Stortford Triad 17, Norwich Keswick Hall College 21, Raleigh Travellers July 28, Harlow Town Football Club July 26, Mersea Island International Summer Festival 29.

FLYING SAUCERS

FLYING SAUCERS. London Towers May 16, Croydon Greyhound 18, Rayleigh Crocs 19.

Q-TIPS

Q-TIPS who will be supporting Bob Marley at the Crystal Palace Garden Party on June 7 play a series of gigs this month. Dates are: London Dingwalls May 26, Learnington Spa House 27, Guildford Wooden Bridge 28, London Greyhound 29, Derby Lonsdale College 30, Oxford Lincoln College 31.

RONNIE LANE

RONNIE LANE. Norwich St Andrews Hall May 8, London Music Machine 10, Liverpool Polytechnic 24.

AVERAGE WHITE BAND

AVERAGE WHITE BAND. have added a date at Dundee University on May 19.



LAMBRETTAS

LAMBRETTAS REV UP

THE LAMBRETTAS, who've now clocked up their first silver disc with 'Poison Ivy', will be playing a short tour through May and June — right up until the release of their debut album at the end of June.

They've included several matinee dates for under-18s on the schedule, which runs, Rotherham Clifton Hall May 15, Sunderland Fusion Ballroom 16, Barnsley Civic Hall 17, Wolverhampton Lafayette 18, Norwich Cromwells 20, Stafford Top Of The World 22, Melksham Assembly Rooms 23, Basildon Towngate Theatre 24, Northallerton Community Centre 26, Leeds Tiffanys 27, Sheffield Limit 29, Scarborough Penthouse 30, Tonbridge Wells Assembly Hall 31, London Electric Ballroom June 7.

The matinee shows will be at Rotherham (15), Leeds (27) and Tonbridge Wells (31) — check local press for details.

Finally, the Lambrettas new single will be 'D-a-a-nce', released on May 15. The first 50,000 copies will be pressed in Union Jack vinyl for good measure!



TOYAH WILCOX

TOYAH LIVE

TOYAH WILCOX, who stars as Miranda in the film version of 'The Tempest' by Derek Jarman, will be playing some live dates — along with her four-piece band — later this month.

The may - tour ties in with the release of a new single, 'Leya', on May 16, and Toyah's first album, 'The Blue Meaning', due in the shops at the end of May.

The full dates are: Glasgow Tiffanys May 25, Edinburgh Tiffanys 26, Aberdeen Ruffles 27, Guildford Top Rank 29, Brighton Jenkinsons June 1, Sheffield Top Hall 3, Newcastle Mayfair 5, Wakefield Unity Hall 6, Manchester Russell Club 7, Bristol Locarno 9, Cardiff Top Rank 10, Exeter Routes 11, Dunstable Civic Hall 13, West Runton Pavilion 14, London Lyceum 15.

* See review of 'The Tempest' — Shakespeare goes punk (almost!) — on page 2.

WILSON TO NO.10...BIGGS TO THE SCRUBS...
...RIOTS AT CLACTON...COULD IT HAPPEN AGAIN?

YOU REALLY GOT ME

A RECORD OF THE MID SIXTIES

KINKS

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ELTON JOHN releases his new single 'Little Jeannie' on May 9. It was written by Elton and Gary Osborne while the B side of the single 'Conquer The Sun' was written by Elton and his old songwriting chum Bernie Taupin. The single is taken from Elton's forthcoming album '21 At 33' which is scheduled for release in mid-May.

THE REGENTS new single will be 'See You Later' which will be released shortly. The Regents are currently setting up a headlining tour to coincide with the release of their debut album scheduled for mid-July.

RELEASE bring out their new single 'When You're A Star' on the new Cockney Record Label this week.

THE SOUNDTRACK from the forthcoming 'The Empire Strikes Back' film will be released shortly on RSO Records. The double album will feature a 12 page booklet and stills from the film.

VIOLINSKI, the five piece band led by ELO violinist Mik Kaminski, release their new single 'Ruby Rhythm' on May 9. It's taken from their forthcoming album 'Stop Cloning About' released on May 16.

JET RECORDS release the first album from Birmingham heavy metal band Quartz on May 9. 'Deleted' was first released in 1977 and was produced by Black Sabbath's Tony Iommi.

CARLY SIMON has signed a deal with Warner Bros and she's currently working on her new album 'Come Upstairs' which will be released in June.

IRON MAIDEN release their new single 'Sanctuary' on May 16. The B side comprises two tracks recorded live at the London Marquee, 'Drifter' and 'I've Got The Fire'. The band have also made several date changes to their forthcoming tour: their gig at Portsmouth Locarno has been moved from June 3 to July 1. The Swansea Brangwyn Hall gig has been changed from June 29 to June 22 and the Brighton Top Rank show has been changed from June 22 to June 29. They've also added dates at Norwich St Andrews Hall June 24, Portsmouth Arts Centre June 30.

JOAN ARMATRADING released her new single 'Me Myself I' shortly. It's the title track from her current film.

NINE BELOW ZERO recently signed to A&M Records release their new single 'Home Work' on May 10. The single was produced by Pete Wingfield.

THE SOUNDTRACK album to the forthcoming 'Breaking Glass' film will be released in July. The film stars Hazel O'Connor who wrote all the songs and a single by her 'Writing On The Wall' will be released on May 22.

RARE RHYTHM Records a new independent Manchester based label, release a single by Steve McGarry's First Offence 'Feel To Be Free' in June. The band are a Mancunian six piece who will be gigging extensively shortly.

RICHARD NEWMAN releases his new single 'Juvenile City' this week. The single is available in a picture bag.

HEAVY METAL outfit Mythra have just signed to Street Beat Records and will be releasing a 7in and 12in single shortly. The 7in single has three tracks 'Killer', 'Death And Destiny' and 'Ufo' while the 12in single includes all the previous tracks and 'Overlord'.

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OLD PUNKS NEVER LIE

THEY JUST CLAIM THEY'RE TWENTY-SIX

By DANIELA SOAVE

Pic by RICK MANN



UK SUBS

HAVE YOU ever stood at a concert which does absolutely nothing for you, yet all around you people are going absolutely ga-ga? Sooner or later you start wondering what on earth's wrong with you, why you can't see what is obvious to others.

That's exactly how I feel about the UK Subs. So here I am interviewing them, with not exactly the best opening line.

I don't exactly go overboard about your music boys and I can't see why anyone else should, either. How do you feel about that?

Tired. Oh no not another of those looks are exchanged, before singer Charlie Harper patiently answers my question. "Look, you really have to see us live to appreciate us. There's no one else so energetic — apart from perhaps Cliff Richard — who works so hard on stage.

"We're an honest band, and we've built up our following steadily over the three years we've been together. In days of old when we first started out, we used to promote and organise all our gigs, and we'd try to put on as many bands as we could. So you'd have loads of local bands playing at one venue, bringing their own following of fans, who'd hear us and come along to see our next gig. And that way we amassed a really strong backbone of fans."

That was over three years ago, and if anything, the following is getting

stronger. Watch a crowd come out of a Subs gig, and it's like being in a 1977 time warp... full punk regalia, flaming and fanned rainbow coloured hair, extreme make-up, and the music is still very much the same. I find it confusing that the interest is so strong, when the punk movement is dying down.

"Dying down? It's only properly begun!" splutters Charlie. "It's stronger than ever."

Aw, come on. Surely you wouldn't deny that the majority of punks followed it because it was a fashion, and those self-same kids are now mods, or rude boys, or skinheads:

whatever takes their fancy. And then hasn't that detracted from your following?

"Yeah, punk was a fashion to a lot of people," drummer Peter Davies concedes, "but what you don't seem to grasp is that the core is still there, getting stronger. And anyway, this entire subject is pointless."

I agree. I feel sorry for the Subs. I feel sorry for me. We seem to have nothing in common.

"Look, I don't mind anyone disagreeing with us as long as they have some constructive criticism to make," Charlie interrupts, "but what really gets me is when journalists revert to personal insults. There was one I felt like doing over because he called me a wop waiter and said I looked like Larry Grayson. That's got nothing to do with the music at all."

Quite true, but it has raised a question I've been trying to pluck up courage to ask. You're no spring chicken, Charlie. How old are you?

He gives a sheepish grin and studies his fingernails. "Twenty six."

I don't believe it and he knows I don't believe it and we just sit and smirk. What else can you do?

"Look, what would you call a punk band if you think punk is dead?" he continues. "What would you call the Vapors?" A really good band who come up with excellent well crafted pop songs, I reply. "You mean you wouldn't call them punk?" Nope, definitely not. And I don't think they'd call themselves that, either. "That's just because punk is here to stay and it's now acceptable, so you don't notice it anymore. But it's there all the same. Once you get in the charts you're deemed okay."

WE then start talking about how punk gave people in the provinces — especially Scotland and Ireland — something to latch on to, and that something hasn't been replaced. Surprisingly the Subs greatest following is still in London, where trends and distractions are at their strongest. Why do they do this?

"Our gigs are a centralisation of punk fans," Nicky says. "They can't get to see their other favourite punk bands like the Clash anymore, and we're the only group who still play rebellious music. We've got an honest attitude. We don't need the record companies."

"Sometimes I feel like giving up and managing a band," he sighs. "I wish we could still be totally into music, that we didn't have to worry about record companies and their stupid little laws. They just don't have

any imagination. We've been taken from our record company because we've had a row which resulted in packing the art staff."

The fight it seems occurred over single sleeves. Technically they have 100 per cent control over their work, and they'd come up with ideas for the sleeve.

"The single's called 'The Vapors' right? We wanted a middle-aged woman looking in a mirror, there's a reflection of a young girl looking back at her," Peter explains. "What do you think they'd think of that? What do you think is the best thing they could put on a sleeve cover?" he demands. A sheepish reply. "Nah, a man in a grey suit. What's that to do with punk?" "Absolutely nothing." (Likewise, a swastika, I think to myself.)

"We went off on tour thinking they'd go ahead with our suggestions, and when we came back from Scotland we discovered the monstrosity instead. It's too late to do anything about it now, but we're furious."

"What we really need is a spokesman, someone who can deal with all those things on our behalf when we're away," Nicky says. "I don't they find one then, I leave it."

"We don't have enough money. Besides, we're still a young band. We're still learning." After another business suits who are only interested in getting on the phone to do deals for their weekend carnage, Peter snorts. "It's impossible to find someone whose real interests lie in the band."

They also play more acceptable music.

"The trouble with the record industry is it's full of hippies in business suits who are only interested in getting on the phone to do deals for their weekend carnage," Peter snorts. "It's impossible to find someone whose real interests lie in the band."

I'M totally amazed. What's the point of getting your side of a coin right, getting through a live set of your own songs, writing your own ones, going out on tour, blah, blah, if you're going to be record companies walk all over you?

"Look, it may sound corny but we're not in it for the money," Charlie tells me. Well, fine, but better you get what you deserve than someone else.

"At least it provides the frustration for our songs," he remarks cynically. "If it went smoothly we'd have nothing to write about."

The subject then turns to Europe where the Subs are immensely popular.

"We toured Italy with the Ramones and we went down a storm," Nicky says. "A lot of kids saw us in London and have come to London to live with us. We see them at our gigs."

Such is their power. The last time they heard of France they were Number 1 in the charts with their first album, and they don't do top badly in Holland, either.

I came away from the interview thinking the Subs, promising to show their matinee performance the next day, but still not convinced about their music. The aforesaid gig came to be a riot, although fire regulations only permitted 400 people inside the pub, 700 under 20s managed to squeeze themselves in, and there were at least another 200 waiting outside the door. There's a big sign on the wall, how many people would have managed to squeeze themselves in if the police hadn't come along, disrupted the event.

If the truth is told the only way to see the Subs is to go to their gigs.

GRAHAM PARKER STUPEFACTION



stù'pè/fa'ction
(S WHAT IT MEANS)
The condition of being stupefied, make stupid, or stupid. (No one saw people make stump speeches. (see sense 2), stuff one's ears with woolbath), so in, ask the neighbour why are you so stupid? (Gib, gib) fill out skin of small bird or animal. You're stiff, glazed, (see dble.) Dull without bright (dark) thoughts, walk steadily on with wooden leg. Myth/Mus.

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SINGLES

THE ECSTASY (and the agony)

WOP BOP ALOP A LAM BAM BOOM

ELLEN FOLEY: 'Sad Song' (Epic). Oh... the ecstasy. This record gave me the shivers when I first heard it on 'Nightout' and it does the same here. Probably the only song destined to become a classic amongst this week's selection, pop pickers. A solid Foley rocker, backed by Ronson on guitar and Ian Hunter wielding the magic mixing finger. As yet, Ellen hasn't got the measure of UK audiences live, what with all that tedious rapping and dramatic gesticulating, but there is still no denying her enormous talent. Not to say sex appeal. This deserves more than anything to be a hit and might even manage the same if Epic/CBS pull their fingers out on such a hot property. However, quality doesn't always guarantee success, as the masses can't spot the difference anyway, but we shall see. Now there's a slap in the face for poor ole Joe Public, if ever I saw one.

THE PHOTOS: 'Irene/Crisdilla' (Epic). Proving that Wendy Wu can do more than a passable imitation of a clotheshorse, the Photos have come up with some

understandable for Madness and the Specials to release EPs to an established following, but this I find confusing already. The answers to these and questions not yet asked and questions to already answered posers will be put in next week's action-packed ish... All Topper, the Tough Of The Track and lot lots more... er, sorry. Now where was I? Ah yes, the Go Go's. (I really must give up all this rhetoric stuff, I might go mad or blind, or worse.)

THE GO GO'S: 'We Got The Beat' (Stiff). New signing, these five Yankettes are tipped for the top, destined for glory of the fabbest kind and all that tosh. At the moment, things are looking good for all-girl bands (which is more than can be said for Steve

Simon Bates. Ronnie Gurr is already wetting himself over the bass player.

THE ONLY ONES (featuring Pauline Murray): 'Fools' (CBS). Now here is an interesting one. Peter Perret and Pauline, late of the sadly-snuffed Penetration take like a duet to water and the result is very good indeed. The basic toon is simple, wherein lies the song's strength. About time too. I'm sick of all those Roberta Flack and Donny Hathaway (God rest his soul), Billy Preston and Syreeta Wright and, even worse, Barbra Streisand and Donald (sic) Summer doets. Here is something which is en-

THE RECORDS: 'Hearts In Your Eyes' (Virgin). Yucko title is the only serious transgression. Like the record, the boys can actually sing.

THE FRESHIES: 'Yellow Spot' (Razz). Not a song about the problems of adolescence. They used to be known as Chris Sievey and the... Either Sievey's ego has shrunk or the extra ink on the posters provided too much of a burden on the budget, either way it's a tasty single. Sharp grasp of the requirements of modern pop demonstrated and ideas executed with sharpness and efficiency. Not a

CHUCK MANGIONE: 'Feels So Good'/'Give It All You've Got'/'Fun And Games' (A&M). The French horn is an esoteric instrument, more so when used to interpret salsa jazz. I don't go overboard about this form of music, but there's no denying that Mangleonly is dem good at it. This will probably sink without trace over here, unless one of the tunes wanders into the charts via becoming a radio station theme tune a la Spyrogyra.

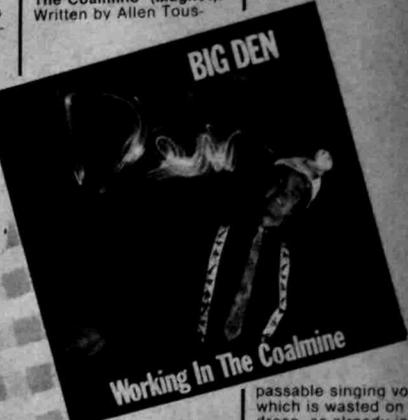
sound excellent. There's just one problem, no tune to speak of. From 'Duke', this re-confirms how Genesis can no longer deliver the goods.

BILL LOVELADY: 'She Done Me In' (Charisma). Last year's effort about Soane Square was what we call a "big hit". Bill has been lying low ever since. Welcome to Bill Lovelady goes Ska. Well, why not? Everyone else has. If you can swallow the monstrous leap on the bandwagon, it's a great single. I predict another "big hit" for this, with even "smash" thrown in for good measure. Rotsa ruck, Wilhelm.

BIG DEN: 'Working In The Coalmine' (Magnet). Written by Allen Touss.

out from under the bed, we even have a Rank Films gong crashing away. They sing with eyes in fierce slits, which reminds me of the origin of slit eyes and buck teeth. But it's no good without the actions. Altogether a spasmodic affair. Bring back the Tearjerkers.

BERNADETTE PETERS: 'Gee Whiz' (MCA). The delicious Peters, fresh from exploding my Lust-O-Meter and burning out my Orgazmosuck in 'The Jerk' (good film), with a heap of pure spun candy-floss tripe, if you'll pardon the mixed vegetable metaphors. She could be singing 'Three Blind Mice' for all I care. Fifth aside, she has a very



excellent neo-Debbie Harry dance music. 'Irene' has a great commercial catch, rock solid drums and bass clump the song into a very tight mould. Perfect for TV, so what's holding them back? With a total of four songs here to choose from, in no particular order, I would question the band's motivation. What are they after? Surely this is more of a thankyou to camp followers than a serious grab for the air-time? It's

Wonder, Ray Charles and Blind Lemon Jefferson. Geidditt? Geidditt(?) now that the Runaways have run away, the Rock Goddesses and this lot are warming up to contest the title. Stiff never miss a new opening, or "angle" as the Street Of Shame calls it, and the Go Go's took set to deliver the goods, chaps. Great footwork by the drummer on the bass pedal powers the song along and it's catchy enough to get noticed by someone intelligent like

tirely home grown. Perrett drones away in inimitable phlegmatic style and Pauline's voice floats around rather prettily on the top. A hit, if not, I'll eat it.

THE DISTRACTIONS: 'Boys Cry' (Island). The old Eden Kane classic gets an airing. It's faithful to the original in every detail, save the odd bit of synthetic tambourine hissing away in the background. The song itself is possessed of so much character, the Distractions come a very grey second. If they had written it, they would be remembered, but they didn't and they won't.

classic, but worth paying attention to an otherwise neglected band. Mrs George, who Hoovers my carpet even as I write, likes it a lot.

ELKIE BROOKS: 'Why Don't You Say It' (A&M). Producer Alan Tarney weaves his magic spell over another ailing songstress, Barbara Dickson and, of course, Cliff Richard have already benefited from a technique he lifted from Todd Rundgren. Consequently, this sounds like nothing Elkie has attempted before and if you don't know beforehand who's doing the yodelling, it's quite tricky guessing. But if Tarney can do it for Babs, maybe he can do the same for the Elk.

WILSON PICKETT: 'Shameless' (EMI). This sounds like a cheese-grater has been dragged down Pickett's throat the wrong way (which is good, in case you were wondering). It is also a powerful piece of modern soul. Why, me 'n' Rosalind were saying just the other Passover how soul had disappeared with all hands, a fact made all the more noticeable by Motown's decision to reissue the complete original catalogue a few weeks ago (a must, incidentally, for connoisseurs). I'm pleased to report that this is the first contemporary soul record of any merit I've heard in a while, irresistible backbeat and rich, ricocheting vocals make it.

saint, produced by Kevin Godley and Lol Creme. Poor old Den Hegarty (for it is he) is swamped by the weight of the contributing forces. Den, as I'm sure you'll remember, used to be the bug-eyed basso profundo in Darts. He left to pursue what has proved to be a patchy solo career and the trap with being produced by Godley and Creme is the stamp they flatten all and sundry with, leaving them to sound like G and C clones. Den is nowhere to be seen and the result is a dull version of a dull original.

passable singing voice which is wasted on such dress, as already intimated. Still, I didn't get where I am today by letting trifles get in my way. So kiss my cup cakes, Roger. Incidentally, she's got a great pair of buns. (This is what being on a diet does for you. I've lost 14 stone in two days and my doctor says it's a miracle, the most extraordinary thing he's ever seen, in fact he got another doctor in to have a look at my charts, what amazes me is the speed it has all happened, I'm going to have to buy a new wardrobe and the expenses just keep on...)

MATCHBOX: 'Midnite Dynamo' (Magnet). 'Buzz Buzz A Diddle It' made me writhe with loathing and despair. This has a similar spectacular effect. Rockabilly has a large, faithful following of heavily sideburned and Brylcreamed macho men, which I don't really identify with overmuch. An anthem of football terrace level mentality for rockabilly rebels. Bleeuchh.

THREE DEGREES: 'Starlight' (Ariola). Well, what a bleedin' turn up. The macaroon trio have taken a nifty side-step away from the usual shoo-ee-doo-ee Prince Charles bunk for a more positive, nay funky, new sound with the Fattest Horn Section Of The Week thrown in gratis and at no extra cost at all.

PAT TRAVERS BAND: 'Snortin' Whiskey' (Polydor). Ronnie Gurr's current fave rave, PTB come from the Sammy Hagar school for errant heavy metalurgists. Travers has a fine voice, complemented by Pat Thrall's fretboard-scorchin' guitar. The band are just winding up a tour of the UK and made lots of new friends. A new album is on the way called 'Crash And Burn'.

HUMANS: 'Living In The City' (City). "Typical of mankind", eh? (To quote the accompanying blurb.) Well, yeess... I think I can see what they're getting at. If they could actually attain it, rather than hopping from foot to foot on the outer limits, I would be very happy. Yank punks always seem to miss the mark, don't they?

KENNY ROGERS/KIM CARNES: 'Don't Fall In Love With A Dreamer' (UA). It says this is a "vocal duet" on the label. Hah. Euphemisms aside, all that staring deep into one another's piss holes, sorry, eyes, must be very absorbing. I know, because the record is a slow, plodding old love song (sorry, "duet"). Boring in the extreme. Mums and dads everywhere will love it. Excuse me while I'm sick.

A LOP BAP A LOP FLOP...

GENESIS: 'Duchess' (Charisma). Well, it's not 'Turn It On Again' or on a par with ex-Genocider Peter Gabriel, in fact it's little better than a hopeless muddle. All the component parts are there and, individually,

HENRIETTE C: 'Rockin' On The Red Book' (Back Door). From the label who brought you the excellent Tearjerkers and 'Murder Mystery', this is synthesised Mao-rock. To put it another way, rock 'n' roll for Reds. Coming

EF BAND: 'Night Angel' (Rok Records). Saved! Just as I was about to slip under the ripples of a vast vat of sugary-sweet muzak, EFB come thundering to the rescue. Heavy metal-mannered

THE SWEAT

THEIR BRAND NEW SINGLE...

WHY'D YA HAVE TO LIE?

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PEARL HARBOUR AND THE EXPLOSIONS: 'Up And Over' (WEA). An original band with an original name. Female singer delivers finger-snappin' pop. Neat guitar and harmonies add gloss to a well-varnished song.

MARK ANDREWS AND THE GENTS: 'Laid On A Plate' (A&M). I won't hold Andrew's silly haircut against him, because this record is very "catchy". Too many bands are kicking around now who follow the same cliched formula of poppy vocals and snappy harmonies. Andrews and Harbour could almost be interchangeable. But they are definitely individual enough and original enough and that'll do for me.

Ellen Foley



Wendy Wu of the Photos

men, these. Just hand me those bricks. Roger. Crunch... it may hurt but it's good for ya.

FIST: 'Name Rank And Serial Number' (Neat). Faster, even more furious than EFB. Akin to a 10-ton block of concrete dropped from a great height on the brain. It seems so quiet when the single finishes, you can hear your heart beating. The thinking man's Motorhead.

THE SPIDERS: 'Mony Mony' (Red). Diaper disco. Almost all-female band Attempt Cover Of Old Classic And Fail Shock. Next week: Nude Vicar Rapes Vice-ring Girl Bribe Fraud Shock.

GERRY RAFFERTY: 'Royal Mile' (UA). Perfect Pants with a limp thing from 'Snakes And Ladders'. Boring in the extreme and ignites not one spark of interest.

WAP ALAP BAM BAM BOOM
KORGIS: 'Everybody's Got To Learn Sometime' (Rialto). Soft music for soft minds but don't let that worry you, as this is a hit if ever I heard one. Well-timed for early summer airplay as you sip a banana daquiri and float away, clutching vainly for the wicker-work chair as you drift through the French windows and quietly fade to a speck on the hazy horizon.

THIEVES LIKE US: 'Strike Out' (RRT). A very strong single. An instant catch grabs you by the throat and the pace is maintained throughout. Neat backing vocals add Jam-type icing (more mixed metaphors), but the comparison definitely ends there. The dynamism of these young rakes.

Hope you enjoyed reading this as much as I enjoyed listening to the singles.

The Virgin/Record Mirror

Chart Watch

CHARTWATCHERS— HAVE A GO AT OUR COMPETITION £100 OF RECORD TOKENS TO BE WON EACH WEEK

If you think you know what's going to make it in the charts next week this competition is for you. But, be warned! This is no ordinary competition. We've got together with Virgin Records to produce this very special test for all you chartwatchers out there and we intend to reward your deductive powers by sending the first two correct entries a £50 Virgin record token (see the list below for your nearest Virgin Record store). If no-one gets it completely right we'll send a £25 record token, as a consolation prize, to the person who comes closest to it and on top of that you will have the added glory of having your name published in Record Mirror next week!

WHAT YOU HAVE TO DO is guess what next week's TOP TEN is. List the title and artist next to the number.

Then fill in the simple tiebreaker and send it to us at:—

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N.B. Because the new charts are out each Tuesday, the deadline for your entry is **NEXT MONDAY, that's 12th May**

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TIEBREAKER Say in not more than 15 words the first album you would buy with your tokens and why.

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Cut out and send to Record Mirror Chartwatch, No. 4, PO Box 16, Harlow, Essex CM17 0HE. All entries must reach us by NEXT MONDAY 12th May

Still no one has got them all right. Missed the name last week. Here's the winner, Howard Pizzey, Swanley, Kent. Because of Bank Holiday schedules we can't pick this week's winner. The name will be printed next week.

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TALK OF THE USA

MARK COOPER saw stars — we supplied the stripes

LAST YEAR'S "next big thing" rarely succeeds in becoming "This year's model" with the ease with which the Pretenders have performed the feat in Britain.

They've made it from pretenders to contenders to reigning champions in the kind of flowing move with which a winning chess player removes five easy pieces in one easy move. On the way to becoming the talk of the town, the Pretenders have seen rumour turn to gossip turn to downright bitchery.

Nobody likes a success and everybody despises a loser; when the underdog becomes top dog they send the hounds after them. Right now the hounds would need to pursue the Pretenders over the Atlantic and then over 3,000 miles of America and when they got there they'd be too late — they've done it again.

The Pretenders are currently achieving the most rapid rise to stardom in the US that's been made in the last five years. By a basically British band, that is. They are sliding down the collective American throat a treat and there's not a dissenting hiccup or gag in sight. The album's Number 14 in the Billboard charts — "With a bullet," adds manager Dave Hill.

Unlike most new British bands of the more than bland variety, the



THE PRETENDERS pretending they like signing thousands of copies of their LP

Pretenders are having no problems with airplay. In fact Chrissie Hynde would seem to be the DJ's new darling. Maybe 'Brass In Pocket' will finally chase Supertramp off the American airwaves.

Mass acceptance plus instant excitement and critical plaudits is the consistent American response to the Pretenders. Most British bands start on the long haul to breaking America by playing few select club dates. The Pretenders are playing a 40-city tour in halls; they sold out the 3,500 capacity

Santa Monica Civic in LA in two hours and second added show in even quicker time. Their one club gig, at the Palomino in Hollywood, a club usually specialising in county music was the hottest ticket in town since, dare I say it? Dire Straits. Which was probably highly satisfying to the United Indian Development Association for whom the gig was a benefit.

In San Francisco, the Pretenders are booked to support the Boomtown Rats, themselves completing a successful second

American tour on their way to Japan (Geldof is reading up 'Shogun' to get prepared — he does his homework). Simon Crowe, the Rats' drummer tells me, "We were a little worried that everybody had come to see the Pretenders and that they'd all leave at half-time. Actually it wasn't like that at all and we went down really well."

Which they did. Yet by British standards at least, it's incredible that the Rats should even spare a thought to rivals. Not that the two bands are rivals exactly, what with

Paula and Chrissie being the best of buddies as you shall see in Paula's forthcoming magnum opus on underwear and with Jimmy Scott guesting on the two last numbers of the Rats' tour at the Palladium in LA, creditable versions of Stax gems 'My Girl' and 'Show Me'. But the Rats are struggling in the States where the Pretenders are coasting. Man smart, woman smarter.

The Pretenders' tour is covering a lot of ground, starting out in New York State, down to Florida, across to California through Texas and then back through Denver and the midwest, for a finale in New York on May 3. After which the band finally gets a holiday. Tours are hard work.

Take a typical day like that of their gig in Santa Barbara where I catch up with the band. Santa Barbara is 100 miles up the coast from LA, an affluent white middle-class community by the sea where the local lingo is a bizarre mixture of surfer slang and "new age" hip psychology. Not exactly your angry urban environment, the Beach Boys and Kenny Loggins live here and so do a lot of retired rich folks — Joe Cocker, for example. If you wear a leather jacket in Santa Barbara, the locals assume that you must be in a rock band and ask if you are a "new waver". The Pretenders are already very popular in Santa Barbara though the Grateful Dead are still Number One.

The Pretenders arrive in town and they do a sound check, a rapid



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CHRISSIE: feminine



CHRISSIE: tough

surprise visit to the local radio station for a quick interview and then an in-store appearance at the opening of a record store.

As Dave Hill explains, "It's the radio stations that have made the album and we like to pop in just to say 'thank you' and give the record a push in those places where it's selling slower. We go to the ones that are backing the album."

Chrissie tells the interviewer that she doesn't want to be an elitist cult or a kids only success: "I don't want to play just for some kid driving around on quaaludes. I want to play for everybody from housewives to the local butcher. We don't just want to be played on FM radio, it's great to get a single on AM, we want everybody to hear us."

Chrissie made the same point in an interview with the LA Times: "I don't want to be boring in any mainstream way, but I'm glad a lot of people like the music. I want to be accessible to everybody as opposed to being 'real cool' and having only the 'hip' people like me. I love it when the maid of somebody at the hotel says, 'Can I have your autograph for my daughter, and by the way, I like your music too.' I like Iggy Pop and Tony Bennet, OK? To me the only kinds of music are good and bad, I try to make good music."

Chrissie is obviously aware of the kind of snobbish thinking that has dogged Joe Jackson's success in

the States for so long, whose logic equates commercial success with artistic failure and success in America in particular, with either a sell out or as testament that the act lacked integrity in the first place. The Pretenders have none of the revolutionary aspirations that are a trademark of the early British punk bands, they want to sell out — their shows that is. The Pretenders are conservative rock and roll in the best Tom Petty tradition, they know their rock and roll mythology and they know how to sell themselves.

In Santa Barbara, the Pretenders work hard to consolidate their popularity. They whisk down to Licorice Pizza and appear at its opening. A couple of hundred rock starved kids stand in line outside the door, clutching place numbers, craning necks and waiting over an hour for the band to arrive. First thing you learn is that you've always gotta wait. When the Pretenders finally arrive, they are led to a table like visiting royalty. It's tough being the queen, you get arthritis from shaking all those hands. The kids are allowed in one by one to file past their new heroes and get their albums signed, five seconds each. The Pretenders drink beer and knuckle down to the task. In the

course of the afternoon a lot of Pretenders' albums get sold.

"My concern is my music, not being a nice guy... Being a chick has never been an obstacle for me in any way."

That's what Chrissie told the LA Times and its obvious that being a chick with all that the word implies it's what's making Chrissie a star right now. Chrissie is defining perfectly a certain kind of modern woman who is both contemporary

and a good deal more traditional than she first appears. Modern, in that Chrissie plays tough.

The biggest cheer of the gig at Santa Barbara, a cheer that the fans have been storing up is for Chrissie's big moment in 'Precious' when she gets to prove that she's no sucker. "But not me, baby, I'm off!" The perfect moment when you get to tell the world where to get off a rock and roll treasure, whose real force is that it comes from a woman who's making it clear in all the songs that she's not going to be used by anyone. Special, she's downright suspicious. Look at the

way she deals with the emotional parasite in 'Private Life'. "You asked me for advice I said use the door." This is one woman who's not prepared to be a doormat to be walked all over by someone draining sympathy out of her like it was blood. And then she'll recreate a love scene only to turn round and tell you, "It was all... very run of the mill," the pause being the perfect timing to add swing to the punch.

She'll wear the tight leather pants with a knee band and play alongside the boys, come up with Lou Reed-type lines like "You're gonna make some plastic surgeon a rich man," and yet she'll call her own bluff by claiming or admitting, and I'm not sure which, "I'll never be a man in a man's world." She wears leather and she stares the camera down but she's real feminine, I mean she's got those black lace gloves and there she is on the back cover adjusting one of her boys' boots.

On stage what's real attractive about Chrissie is the vulnerability behind the leather. There's a moment at the end of the show when the boys in the band start messing with Chrissie, prolonging 'Stop You Sobbing' beyond its usual arrangement to the lady's consternation. The boys in the Pretenders, drummer Chambers and bass player Peter Farndon particularly look like rockably yobs from somewhere in the sticks with West Country sideburns and greasers hair. Peter Farndon pulls the mike away from Chrissie after finishing a chorus, just enough to irritate.

She flashes him the sign from 'Precious', no way she's going to let the boys come out on top. But she also looks vulnerable, it is a man's world and it's tough playing with the boys. You have to prove yourself all the time. Chrissie Hynde is definitely the leader of the Pretenders, a real tough gang leader with a bunch of big boys to back her up. But the boys are stronger and the force is only in her personality and she could always get done in if the boys weren't there. It is a man's world.

Most of the fun of the Pretenders' show comes from this dynamic between Chrissie and the boys in the band. The boys are very smug as if to show that what Chrissie is struggling to say they only take half seriously anyway. Jimmy Scott spends a lot of the show sharing a private joke with someone in the wings. When his moment of applause comes, he raises and drops the level of applause with his arms while laughing at the audience for following him so blindly. The Santa Barbara audience are so starved they're hardly a struggle.

Pete Farndon grins to himself throughout and takes great pleasure in acting out a number of mildly macho bass player poses, falling on his back on the floor at appropriate moments as if his bass has suddenly got heavy. There's a sense of privacy about their performance as if they are getting on with the real joke while they let Chrissie handle the audience. She may be cleverer than they, but you still get the impression that they give her her power.

The set is the album rearranged plus the new single and a country based number 'Tequila' which Chrissie announces by wishing that it'll do away with the awful term new wave. It is an awful term, particularly here where the record companies have taken three years to pick up on a new kind of music only to strip it of its original energy and sell it slick, streamlined and bland. The Pretenders aren't bland, there's real struggle in Chrissie's tales of sexual intrigue. But the number that really wows then is when Chrissie takes off her guitar, plays with her long arms and gets assertively seductive, provoking the LA Times to compare her to Donna Summer.

It's Chrissie's ghostly hiccupping style at its best, full of mysterious echoes and the confidence all comes through when she's seducing. "There's no one else here, no one like me, I'm special." Special enough to get a man's attention. Chrissie is a great diarist, her songs are full of intimacy and confession and she knows how to act them out. This is no mystery achievement, the great pretender has arrived, behind, besides or in front of the boys?



CHRISSIE reminds herself of the words

STILL CRAZY AFTER ALL THESE YEARS



RAY SAWYER AND DENIS LOCORRIERE; a little obscene (perhaps), very rude definitely and attracting new audiences all the time.

It's all Greek to Dr Hook.

ROSALIND RUSSELL opens her mouth.

IN A room about a mile or so down the road, there were 20 hostages crammed together, with some crazy Iranian gunmen calling the shots.

In our room, high up in the Kensington Hilton, about the same number of people squashed up to watch a video of the crazy Dr Hook, who were

seeing for the first time the TV special they made for Easter. Apart from the band, which filled up the room anyway, there was Ron Haffkin (their co-manager), his mum, somebody else's mum and dad, and assorted other parties.

Hook frontmen Denis Locorriere and Ray Sawyer rolled up laughing at their own antics, while Haffkin noted, in his careful producer's way, which movements /

songs / sections had the best effect. The TV show — and the band's current success with a number of disco hits — has brought Hook another netful of fans. As fishers of men (and women) they're almost as effecient as the French herring pirates.

In their show, they retain many of their older songs (and therefore the fans) though they look a lot lidier these days. With Denis' hair getting shorter every time they hit the UK, he's less like a hermit that's just crawled out of his cave after 50 years to hit the high life. Maybe that's part of the reason that America is finally waking up to the talent of their homegrown band. For years, Hook were bigger in Europe than they were at home. And they get away with a lot more in this country than they would at home. Keyboard player Bill Francis performs such erotic dancing onstage I feel myself getting embarrassed. Must be the Scottish Calvinist streak in me.

It was time to leave for the soundcheck at the Hammersmith Odeon, and it was with reluctance the band tore themselves away from Kate Bush's performance on the video.

"I'd marry her tomorrow if she asked me," said Bill Francis wistfully.

Another limo, another city, another gig. With Hook working non-stop, I asked Denis if he didn't worry about all the flying they do, law of averages and all that.

"No we never think about it," he answered. But Ron Haffkin told me he never let the band travel on charter planes.

Only the schedule airlines," he said firmly. "If they're not flying, there must be a good reason for it. When they were in Australia they used charter planes, but I wasn't there and I would never have allowed it."

"There's just no point in getting on and thinking about Buddy Holly Airlines," said Denis, though he admitted it was probably the flying that caused a previous band member to leave. The only white knuckles now are caused by worry over hit singles. I asked them what they thought of Marianne Faithfull's cover version of 'The Ballad Of

Lucy Jordan'. The reply was guarded.

"I liked the way she did it, because she sounded as if he was that lady," said Denis. "She sounded tortured . . ."

SO we had another hit and we fooled around a bit . . . Ron was explicit in his instructions for the soundcheck. There was to be no messin', no horsin' around, just get it right. His enthusiasm is overwhelming. The band say that without Ron, there wouldn't be a band. He has an instinctive ear for songs that suit them and a perfectionists' enthusiasm in trying all the angles to see which works out best.

He found 'Sexy Eyes' when a kid came up to him in a New York disco and asked him to listen to it. It was the kid's first song.

"It was almost right, but not quite right," said Ron. "I asked him to change a few things, he went off and was back in four minutes with the perfect song."

The band had doubts about doing the song, because it didn't say as much as they generally like to say in their lyrics. But they took a chance, and it paid off. The soundcheck was like any other. There was an old guy trying to tune a piano in the wings and what looked like three hundred people all running over the stage in disarray. The gear was set up too far back, but it was too late to do anything about it. Ron was directing operations, taking the lead part in decisions.

A few hours later the hollow echo of the hall was absorbed by a couple of thousand people. It was standing room only. The band — and Ron — had been worried about this audience. London scares the pants off visiting groups. But their nervousness was banished as the place erupted into appreciative delight, and it took only a few minutes for Hook to settle into the easy backchat they run between stage and audience.

They fielded someone's persistent attempts to get them to sing 'Queen Of The Silver

Dollar' and launched into a set that was similar to the shortened version they performed for the TV special. New hits for new fans, they loved 'When You're In Love With A Beautiful Woman' and 'Little Bit More'. Bill Francis drew out keyboard notes that sounded as if he had a forest of midget violinists hidden in the instrument.

'Get Your Rocks Off' found its way back into the set after being discarded earlier in the afternoon, but the new song 'Boop Boop Aloop' was a real cracker, culminating in a wild harmonic crescendo. Hook strike a good balance in their lyrics, veering from the drug-orientated obscene to the socially aware, singing 'The Freakers Ball' immediately after a song about radioactive fallout. Never too heavy and never too light, then slipping romantically into Denis' 'If Not You'.

The band left the stage, leaving Denis alone with his guitar to give us his gut wrenching 'Sylvia's Mother'. I thought the audience was going to explode. Denis has a prodigious talent, a stupendous voice that starts somewhere in his stomach and building up to a full till belting emotion by the time it hits the air. God knows where he gets the stamina to get through this set night after night. Must be something they eat.

The encore was almost as long as the show, which was just as well, or there would have been a riot. 'You Make My Pants Want To Get Up And Dance' is another great song . . . fairly obscene, but great. Then Ray did his solo single — he'll be recording his second album soon. 'Don't Feel Much Like Smiling Today', Ray's solo material leans more to the sad country material, while the band covers all bases.

ONE of my own favourite Hook songs is 'Carry Me Carrie',

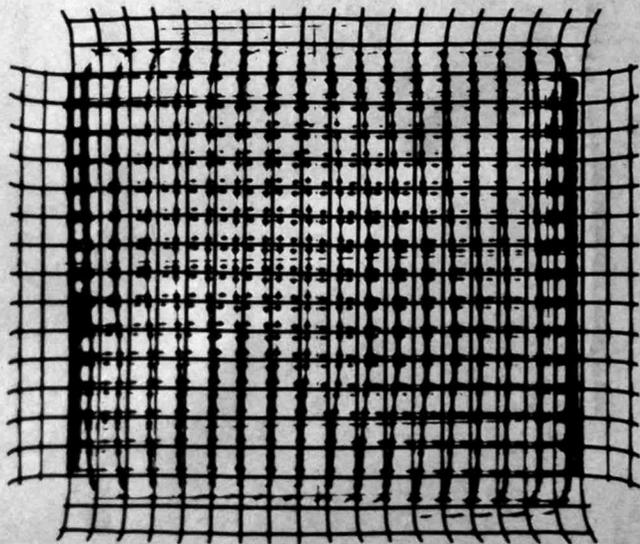
again because it lends itself to Denis' delivery. The song hits a few peaks, which was confusing for the audience who started clapping at two false endings. But Hook don't leave you sobbing in your hankies. 'Happy Trails' closed the show — one of the best in London in months.

You'd think that after all that drugs, sweat and tears, they'd be happy to fall over somewhere after the show. Wrong. In a Greek restaurant in Bayswater, a camera crew filmed the after gig dinner, and the opportunity to clown around wasn't missed. Bass player Jance Garfat took over drums, albeit limply, with a stick of celery and a lettuce leaf, while the band sang several songs a cappella. The songs, even more obscene than the ones in the set, were a wonderful party piece. We all sat there, like disciples in some sort of bizarre Last Supper, tucked away in a room on our own and out of the way of the regular customers.

Bill Francis was still fantasising about Kate Bush, Ray got stuck into the Greek brandy, Denis was, as usual, being master of ceremonies and Jance and guitarist Sid Elwell were side by side, like Tweedledum and Tweedledee. Rick and Jance escaped together some years ago from the San Mateo college, on the California Peninsula. But that's another story.

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HELP

She's so cruel to me

I'M EXTREMELY confused, as I love my best friend Susan, and have felt this way about her for a year now. When I'm with her I'm happy but am frightened that I might be gay. To get her to like me, I also do stupid things like playing jokes on her, not for the fun of it, but so I can show her how much I love her by saying sorry afterwards. I'm not physically attracted to her, only mentally, and all I want is to mean something to her.

While she's my best friend, I'm not her's and she doesn't seem to care whether I'm around or not. I could never ask her to my house as I'm afraid she'd refuse.

When we're not friends she says I'm gay, and once, after I told her how I felt about her, she spread it around the school. She doesn't seem to realise how deeply I feel.

A teacher who has spoken to her about this told Susan that I most probably am gay but shut off my mind to the fact. Apart from all this I really love her.

Jane, Yorks

• Methinks the lady doth protest too much. By her own admission, this girl does know how you feel about her, only too well. She wants attention. You supply it. She enjoys having an abject slave and admirer tagging around and seems to enjoy playing silly games. Accept that her attitude to you is a negative self-centred,

and largely destructive one. Spreading the thoughts and feelings you expressed in confidence around the school was a conscious and unnecessarily cruel act. Her reasons? Possibly cashing - in on as much attention value as possible to boost her own desire for flattery.

Liking and admiring someone of the same sex is a common experience. Yes, you're infatuated, but don't apply instant labels to yourself. A brief infatuation with another girl (or a female teacher), what used to be called a "crush" in the early days of agony columns, doesn't tell you a lot about your sexuality; whether you're gay, heterosexual or bisexual. Each of us learns by gradual stages to analyse and define our own sexuality - and you're just starting. It's hard to believe that any responsible teacher would have made the comment conveyed, at secondhand, by Susan.

Infatuation isn't love, which implies a high degree of mutual caring and feedback. One-sided infatuation dies very quickly, and your feelings for this girl will cool down far sooner than you expect.

Don't allow yourself to be manipulated. Go about with other friends at school. Try to establish your friendship, if you can call it that, on a different basis. As it stands, she gets a kick out of being hurtful. You get a kick out of being hurt - and that's unhealthy.

EXAM WORRY

I FIND it difficult to take in lots of facts quickly, but I've got A levels coming up. Can you suggest a cheap how-to-do-it guide on studying techniques? I don't want to plod through hefty tomes, and also haven't a lotta pocket money to spend.

Nick, Chorley

• Try a copy of 'Studying: A Practical Guide For Students Of All Ages', Glynnis Cooke (National Youth Bureau). This useful 12-page booklet analyses the best time and place to try cramming in the fax; how best to take in large chunks of information; methods of note-taking; understanding and remembering. For instance, Ms Cooke breaks down writing an essay or exam paper into several easy-to-handle sections, starting with initial planning and collecting information, moving thru' to presentation, covering how to write an introduction, development of the argument, summary and conclusion, references and bibliography.

Obvious stuff, but it makes good sense. And too few teachers bother to run through even the most basic of studying techniques, assuming that those who can do, and those who can't don't. Available, price 60p (inc p&p) from National Youth Bureau, 17/23 Albion Street, Leicester LE1 5GD.

Other publications? 'Effective Studying Skills', PJ and EH Barlow (Pan), £1.25; 'How To Study', H Maddox (Pan), 80p; 'How To Study

Effectively', C Parsons (Arrow Books), 70p; 'Learn How To Study', C Rowntree (Macdonald and Jane's), 65p.

LEAVING

How old do you have to be before you can leave home? I'm 15 and want to move out as soon as possible. I've heard you can do this when you're 16, with no problems. Is this true?

John, Derby

• Technically, anyone can leave home at 16, but only with the consent of one or more parents. If you leave and your parents object then they have every right to use the resources of the law and compel you to return home if they wish. Most people are eager to get out and start their own lives as soon as possible, but, if your parents don't want you to leave its best to stick it until you're 18, when you are perfectly at liberty to move out on your own.

SEND your problems, questions, queries to 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply as space is limited. Or ring 01-438 1147. Free leaflets on contraception, fax on venereal disease, cystitis and other subjects are available at the drop of a stamped addressed envelope.

FEEDBACK

ARE YOU out there, Sarah Graham of Dunblane, Perthshire? Great, because here's the John Cooper Clarke info you asked for:

John Cooper-Clarke was signed to Rabid Records, and released an EP 'Psyche Sluts'/'Suspended Sentence'/'Innocence', and a live album 'Ou Est Le Maison De Fromage' (NOZE 1). CBS signed him up, and since then, he's released three singles, which are all still available: 'Post War Glamour Girl' (CBS 6541), 1978; 'Gimmix' (EPIC 12/7009), 1978; 'Splat/Twat', a twin-grooved single recorded live at the Marquee (EPIC 7982), September 1979.

There are three albums: 'Disguise in Love' (CBS 83132), 1978; 'Walking Back To Happiness', a live clear vinyl 10-inch (JCC1), on Epic 1979; 'Snap, Crackle And Pop', currently shooting up the charts (EPIC 84083). The first 20,000 of these are sold with a copy of John's book of poems. 'The John Cooper Clarke Directory.' He's also in the process of compiling an autobiography to be entitled 'Ten Years in An Open-necked Shirt'.

Rabid will be bringing out a compilation album, 'The Crapstaps Hair' in May, and there's news of a forthcoming video.

For more info, contact Judy Totton Publicity, 1 Cathedral St, London SE1, or Rabid Records, 20, Cotton Lane, Withington, Manchester, M20 9UX.

Anyone else for rock/poets? Here's two more: Patrik Fitzgerald. Three EP's - all deleted: 'Safety Pin Stuck in My Heart' (Small 4) on Small Wonder, 1977; 'The Backstreet Boys' (Small 6) 1978; 'The Paranoid Ward' (Weeny One) which was released on both 12in and 7in versions. Small Wonder, 1978. One album on Polydor/Small Wonder label: 'Grubby Stories' (2383533), 1979; and two deleted singles on the same label: 'All Sown Up' (2059091) and 'Improve Myself' (2059135), 1979. Search around the specialist record stores. Coming soon is a 6-track 12-inch to be entitled 'Final Solution' so keep yer peepers peeled.

Patrik's also compiled a book of poems, called 'Poems', published by Tower Hamlet Arts Project (THAP). Further fax from Mari Stennett, Small Wonder Records, 162 Hoe St, Walthamstow, London E17.

Over to Lynton Kwesi Johnson. One album on the Virgin label - 'Dread Beat An' Blood' (FL1017), August 1978, still available, and a 12in EP (deleted) 'All We Doin' Is Defendin'' (VS19012), November 1977.

On Island, he's released two albums, both available: 'Forces Of Victory' (ILPS 9566), summer 1979; 'Bass Culture' (ILPS 9605), his current elpee.

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THERE'S a bronze bust of Sir John Barbirolli in the palatial foyer of Sheffield's City Hall, but, babe, this conductor doesn't enter into the proceedings. What we're dealing with here is the primal scream of rockabopabooogie; in Pat Travers' own words, "the state of the art, man, state of the art".

Pat Travers is arguably the state of the art. Certainly if rock stardom is all about ego, Fiorucci T-shirts and Italian shoes then Travers is a veritable contender. He's delicately bronzed, washes his hair daily and closely resembles David Cassidy or Jeff Beck, according to one's tastes. He reads hardback first editions, the current one being Tom Wolfe's 'The Right Stuff'. He doesn't swim in pools, rather he prefers a dip in the ocean, this being easy since he lives in Miami, or somewhere equally as chi chi. He has expensive tastes, admitting that he spends as fast as he earns. He loves cars, boats, scuba diving and he does benefit gigs for whales.

Backstage after the show in Sheffield one realises that Travers is firmly in the grip of the lure of power. The bespectacled one (offstage anyhow) fondles a radio controlled model car and recites the technical details (acceleration, scale acceleration, plan, controlled this, that and the other) in hushed enthusiastic tones. It would set you back some six hundred bucks. "That baby, man," offers Travers reverently. "state of the art".

Pat Travers and his band are tanned and disgustingly healthy. 'Rock 'n' Roll Suzie' finds Trav the lead man and Pat Thrall, of whom more later, damping notes, squeezing it all out and making love to their solid bodied getaters. The sound gets louder, louder, louder, the only way really, as Travers and Thrall bump each other, grin and trade the necessary licks.

Oldies dominate 'I'll 'Can't Be Right' a track from the 'Crash And Burn' newie that is currently big time city in the US torpid 'lirty. Then, yup, it's 'Snortin' Whiskey'.



Tommy Aldridge, Pat Travers, Mars Cowling, Pat Thrall.

the spelling of which is reason enough to vent a Scottish spleen — for non-partakers, we Scots drink Whisky with no "e" and no little ease — the hookline of which runs like so... "Been snortin' whiskey 'n' drinkin' cocaine, got so much cocaine ain't never comin' down again..." is this the filth we must subject our pop kids to? The subject matter of said song one is sure is fictional. It's a blues of the highest level of importance methinks.

'Boom Boom (Out Go The Lights)' is fine blues participation, whilst Booker T Jones' 'Born Under A Bad Sign' wins no prizes for originality of choice but suffices.

Night, the first, we were treated to Travers' new found affiliation with keyboards on 'The Big Event' and 'Love Will Make You Strong', two heavily orientated Utopia-isms. They bomb faster than a Guinness induced bowel movement, and so night the second it's a thrash throughout. Despite the coitus interruptus of the Wolverhampton fuse out, they encore with the old faithful 'Statesboro' Blues'.

Quote of the tour from Travers to

Pix: GEORGE BODNAR

an unmoved Sheffield crowd: "Aw, you're all fulla mushy peas."

Which brings us to the hotel and a discovery of the Travers Band language of on the road consciousness. Travers in my room sets himself up and listens to his "rig" — translation — his tape recorder then after he tells all and sundry that he's "gonna make like a tree" — translation — go to bed. Yes, these colonials do make me laugh.

Pat Thrall is utterly amiable and according to more than one top notch guitarist I've asked, is the best darn cat gut tickler this side of tomorrow. Thrall, in a passing conversation over a luke-warm Bengali meal in Birmingham, outlines his past.

STATE OF THE ART

Raised in Oakland, California the boy lagged along with his first band called Cookin' Mama. CM made an album of apparent worthlessness and Thrall took his employ in a studio houseband making jingles and commercials before joining the ill-fated, though brilliant Automatic Man. The album sold around 250,000, he guessed, though the cost of subsidising the band and their living in London eventually caused their downfall. Thereafter Thrall took part on Stormy Yamashita's 'Go' project and through fate became a PTB member.

Interview. Always the most boring part especially with Yanks, sorry Canucks.

We sip what Trav describes as Mississippi mud, I ask why he didn't play keyboards at Wolverhampton. Drawing from the hip he shoots, "Well lack of room mostly, but also I think it's sorta scanning the

audience." The audience over in this impoverished land is a little different. As Tommy noted earlier "in the States we get a lot more wimmen — we certainly do ladle on the gism, catapult the cum."

Hmm, fine. Update to present back to the non-use of keyboards. "Yeah it is a very different audience here. Especially in a place like Wolverhampton so why go up there and ask for trouble? I mean I'm not saying it requires a more sophisticated audience or anything. It just requires a little more open-minded audience, let's put it that way."

The current album which has rocketed, as they say, to the heights of the American charts is very much an album of two differing sides, two differing moods. Side the first opens on a fry with the title organ-orientated track, then rocks on through to the lead off groove highpoint being 'Snortin' Whiskey (Drinkin' Cocaine)', a track as rush-ridden as you'll find anywhere this side of early Sabbath. Flip out and over and one finds a conglomeration of moods. Opening with a fairly straight reading of Bob Marley's 'Is This Love' (the current single) it is followed by the aforementioned two jazzy keyboard tracks. Was it a conscious decision to make the sides completely different?

Travers: "I didn't do that on purpose initially it was just that I tend to look at a record like a set so it's gotta start and end someplace. I think it's better to have everything kinda in the same groove so it doesn't have a disjointed flow."

So after plugging away at the secondary markets, ie the toilet gigs in the States the PTB have arrived there and look like doing a Sammy Hagar with their return visit.

I heard tell that Thrall and Travers had a small contretemps before their last gig here. Apparently Travers woke up his lighting engineer in the early hours of the morning to draw up plans for a three-piece Thrall-less band. Thrall did do the gig however so who knows what the future holds. That's Pat Travers and band, the lure of power and the state of the art. Definitely. **RONNIE GURR**

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ALBUMS

HERMAN BROOD & HIS WILD ROMANCE: 'Go Nutz' (ARL 5044)

HOLLAND scores 10 out of 10 for such products as cheese, clogs and salted licorice. But when it comes to throwing together a couple of guitarists, a singer and a drummer — something smells.

Dutch bands and their interpretations of rock 'n' roll and the good old British new wave, has been a far from exciting sound. Bland would be a better description.

The only hopeful to have waltzed over with the rounds of Gouda cheese is Herman Brood — the 34-year-old Netherlands heart throb whose history includes working in an Israeli copper mine. He also once had a passionate dream of breaking into the movies and becoming a celluoid star. Herman, it is said, is convinced he looks like Paul Newman (ha ha) and has told people so.

The fellow has confidence in himself to say such things publicly — and confidence did take him to Hollywood to record his latest album.

'Go Nutz' is certainly worth a listen. Though not a major offering to the vaults of vinyl, it does contain the necessary ingredients of head nodding power, geared up by a forceful mixture of guitars

and drums. This facet, however, eventually becomes uncomfortable as it spreads itself a mile too thickly over half the tracks.

Now over his second LP, the Brood hallmark is just taking shape. His vocals are distinct. He has the strains of a rougher version of Wilson Pickett, while the overall sound is a heavyweight version of Boz Scaggs.

Most of the songs were co-written by Brood, Kim Fowley — the well-known Los Angeles-based talent scout cum producer and Danny Lademacher, guitarist with the Wild Romance.

The most memorable are 'Born Before My Time', 'Love You Like I Love Myself' (very catchy) the title track, 'Hot Shot' and 'Beauty Is Only Skin Deep'. Brood is no old cheese and this album is not bad. It won't go off.

DEBRA ROBERTSON

UK SUBS: 'Brand New Age' (Gem LP106)

AS TIME progresses, I become ever more convinced that punk was always very close to basic heavy metal; it's just never been hip to admit such a thing. However, sacriligious that statement may seem to both Priest/Rush diehards and conversely Upstarts/Re-



Heavy hairies: Mahogany Rush.

HEAVY WOOD

FRANK MARINO & MAHOGANY RUSH: 'What's Next' (CBS 83897)

YOU MEAN you hadn't guessed? This is one more from the nuclear holocaust that Frank and the lads have been brewing in the cauldron for years. Mahogany Rush are the American Motorhead, fighting off the mud slingers and emerging triumphant to ride the plains on fiery steeds yet again.

That feeling of heavyweight magnificence is typified by the opening track 'You Got Livin' which tollers on stack heels and is a real siren wailing through the night. 'Finish Line' is another jab eye with a poker which ferrets around in your brain till the end of the track. Eech, you squeal, as Mahog then pull back a gear and slap on the safety belts with 'Finish Line'. A track which gently hauls you over the coals before a gigantic terminal explosion leaving powder burns all over your face. 'Rock Me Baby' has been dredged up from God knows where, but Frank dresses it up and puts it in the shop window with a few fancy frills.

'Something's Coming Our Way' is the

mega track, guitars race down a long highway bathed in blue flashing light and roar off into the distance. Smackerama time once again on 'Roadhouse Blues' and by this time I'm beginning to get a little weary. Ideally two days' recovering time should be allowed in between listening to each side of the album. Still, 'Roadhouse Blues' is enlivened by a piece of harmonica work clucking like a one legged chicken.

'Love By You' is the equivalent of King Kong growling through a love song. Oh yus, Frank is as starry eyed as a caveman clubbing his mate and dragging her back to his hole in the side of a cliff. Stap me, the track cuts like a chainsaw and sweats buckets as it goes on and on and on and on. No one can say Mahog don't give value for money and you just have to be impressed by the spontaneity of this little performance.

'Rock 'N' Roll' Hall Of Fame' takes a cold shower by comparison and this track seems almost underplayed or maybe my ears just need time to recover. At last the end is at last in sight with 'Mona'. Boo wham a wom bam a wim crash splannnnnnng. + + + +

ROBIN SMITH

jects followers the appearance of an album such as 'Brand New Age' merely underlines the truth of this sentiment.

Take, for instance, the opening headbutter here. 'You Can't Take It Anymore'. Starting up with a confident, repeated bass line from Paul Slack, the number then develops into a glorious Sabbath-style primitive riff with Charlie Harper's modern-day vocals stretched out menacingly over the thick-set instrumental mix. As good an opener as you could wish for, but that's only the beginning, because after attacking the title track and its successor, 'Public Servant', with real gusto, the Subs then deliver 'Warhead', their last single and about as friendly as a hug from an angry Yeti at feeding time.

But the best is saved for the starting track on the second side. The song is called 'Emotional Blackmail' and it comes across as a lean, hungry piledriver very reminiscent of Motorhead in their grimmest biker mood. Music to kick headlights in!

Overall, perhaps, the most important point to emerge from 'BNA' is the mature progress made by Harper's heroes, because they've learnt that going around, dissipating your energy like so many ducks on a botulinus trip is terminal; it may seem like fun

for the instant but it will very quickly leave you with a long-term lease in the rock 'n' roll graveyard of forgotten relics. Far better to channel all your driving force into one considered direction as the Subs have done here.

This lot do have a bright tomorrow. Can anyone say the same for the Cockney Rejects? + + + + MALCOLM DOME

KARLA BONOFF: 'Restless Nights' (CBS 83587)

THIS IS one of those depressingly pleasant West Coast albums which sends the critic into an uninspired trance.

Ms Bonoff has obviously come top of the class at the Linda Ronstadt/Eagles money-making music school. Her album is a faultless US Top 40 contender. Karla has a smooth, forgettable voice and writes equally superficially sophisticated songs.

I'm sure most of these well-built, plastic surgery songs must sound really convincing on Californian radio. They are lazy, clinical, vain, hummable, sunbathing tunes.

And you really must be a sappy sod to fall for this kind of shallow muzak. I mean the most startling thing about Karla Bonoff is her name! + + PHILIP HALL



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Edinburgh and 23 Graham St. Airdrie. Offer closes 2nd June 1980

THE WHO, SENSATIONAL ALEX HARVEY BAND, VAN DER GRAAF, GENERATOR, THE RUNAWAYS, ROD STEWART, BLACK SABBATH: 'Rock Heavies Series' (Phonogram Various German Catalogue Numbers)

ILLUMINATED GERMAN 'Best Of...' in metallic sleeves and all available here at 'Price Code 50', whatever that means. Pointless and futile really.

As a punter, this boy avoided continental compilations because the companies concerned were so damn suss. Their first move being to take a couple of semi-known numbers, though not too many, then one takes a few moments of artistic nothingness and sprinkle liberally with bummers and pray to the sleeping gods of commerce. Purporting to be hit compilations, these fail dismally.

The Who actually clock in at 'Price Code 70' and as such are the best collection here. Replete with Melody Maker sleeve notes it looks like a sixties artefact. 'I'm A Boy', 'Boris The Spider' and the four's reading of Holland - Dozier - Holland's 'Heatwave' will be immediately recognisable. As far as I can ascertain this is a collection from the 'Happy Jack' album and various singles. Perhaps a collector can help?

No matter, fairly fab, though go for 'Meaty Beaty Big And Bouncy' and live in peace. Similarly with all the others here. The SAHBs come on strong with 'Vambo', 'Tomahawk Kid', 'Action Strasse', 'The Faith Healer' and 'Delilah', everyone a stage gem. 'Boston Tea Party' shines too, as the one that got away. While 'Jungle Jenny' and 'Compliments To The Chef' are Harvey standards. Not bad at all but one wonders what fan of these rock heavies is not in possession of these artefacts.

Certainly no true blue Stewart maniac would be without copies of 'You Wear It Well', 'Sweet Little Rock n' Roller', 'Street Fighting Man' or 'Every Picture Tells A Story'. Therefore this rock heavy looks like sinking brick fashion even though it's a great collection of great songs. Had me a real good time.

Which is what VDGG seem to be averse to. A collection for quasi-acid basket cases with Oedipus complexes, and the most fun you can have with your shoes on. The Runaways are great and they clock in with two minor classics in 'Neon Angels On The Road To Ruin' and 'Trash Can Murders' in this collection called from 'Waiting For The Night' and 'Queens Of Noise'. Trash, pure trash one and all, though a more positive suggestion would be buying the live Japanese import. The Sabs drop in with material from days of yore and their last 'Never Say Die' collection. It's Sabbath bloody Sabbath; what you know and expect is what you get.

Not bad generally but you could well live without them. Honest. +++ 1/2 to the lot. RONNIE GURR

EXPECT WHAT YOU GET

THE BEACH BOYS: 'Keepin' The Summer Alive' (Caribou)

OF ALL the bands to have emerged from the USA no one has personalised and glorified the search by male WASP (White Anglo Saxon Protestant) America for the nectar of the American Dream contained in the promised land of California than the Beach Boys. But while their exuberant celebrations of youth, fun and affluence - endless summer days and romantic summer nights made sense in yesteryear, the desperation of their present situation is apparent in the album's title.

The ravages of time, fast receding hairlines, thick waists and the odd wrinkle, have painted the boys into what could be a laughable corner as they try to vainly recapture the innocence and sparkle of their hedonistic past.

What saves the band from total embarrassment is the refreshing break this return to their happy haunts makes from their leadened philosophising of recent outings. Another mark in their favour is that they are singing better than they have done since probably 'Sunflower' and they are presenting material that's a far distance from the disco retreat of 'Here Comes The Night' and shoddy work like the 'MIU' album.

Sure there are disappointments, like the dreadful version of Chuck Berry's 'Schooldays' that starts acapella and just as you hope for a burning reinterpretation, the song descends into a pedestrian copy of the original.

But, generally, 'Keepin' The Summer Alive' shows that the Beach Boys have been able to circumvent their recent failings due to, firstly, the warm, sympathetic production of Bruce Johnston. Secondly, the newly-formed writing team of Carl Wilson and Randy Bachman, who contribute the vintage sounding title track and the thoughtful 'Living With A Heartache', make a better diversion from the shallow attempts at "depth" by the Transcendental Meditation axis of Mike Love and Alan Jardine which only rears its head on the pleasantly acceptable form of 'Santa Ana Winds'.

Thirdly, the tragic Brian Wilson has finally been coaxed into developing his usual doodles and given his compositions body and colour as the quality of 'Going On', 'Oh Darlin', and 'Sunshine' prove.

But the most significant development is the unmistakable feeling that the band are actually enjoying creating those vocal patterns and textures and that is the reason that The Beach Boys should be allowed the optimism that they will not only keep the summer alive they will make it immortal. ++++ MIKE GARDNER



Pic by Gus Stewart, Mike Pulland and AN Other.

THE WHO, Runaways and Rod Stewart... Megakraut...

CHROME





RED EXPOSURE

THIS IS THE NEW AGE 45

BEGA 15



LENE MAKES THE (BEL)GRADE

The plaited one ties up the Yugoslavians

By MIKE GARDNER

ZAGREB is a functional city. Everything seems geared for efficiency. Cranes and taut slabs of modernistic concrete blocks stab into the greyness of the skyline and defile the mountains that garnish the first impressions on the road from the airport.

Fragments of the old city are manifest in the ornate and sturdy islands of houses that are clustered, isolated by the knotted fingers of tarmac and concrete.

The city has the visual aura of a painting whose colours have anaemia but there's an atmosphere that indicates that the city has no need of mindless displays of affluence or for playing expensive games of prestige.

As I walk from the cab to the hotel I walk straight into the unmistakable Virgin Mary blue

scarf that covers the henna-ed plaits. The scarf drapes down to an uneven mish-mash of various textures and shapes of material, layered with the same precision as a volcano discharges lava. In the middle is the bespectacled face of Lene Lovich.

This is my first contact with the Lene Lovich Global Assault tour which has been on the road continuously since January taking in these sceptred isles, the United States of America and now is midway through the European section. This is the Yugoslavian leg, to be precise.

On our way to the sound check the band ravenously consume the day's British papers which I had taken with me. Dean Klevatt, whose keyboard credits have included a stint with the Munich Machine synthesiser mafia, decides that he's not missing much on TV that night in England. Bassist Mark Chaplin reads the Sun's titillating account of the Streatham luncheon

voucher brothel wearing a gigantic grin that only stops licking his ears to exclaim the next juicy scandal.

As we enter the Dom Sportova hall we hit what manager Bruce Kirkland describes as "the magic moment." The moment when the hall bathes in a silence that's magnified by its size. The roadies move quietly around the arena in varied shades of activity and weariness. The silence is broken by the delicate tinkling of the piano tuner but it's a noise the hall seems to accept as if it knows that the electronic hardware is about to ravage it with every frequency in the abrasive aural sandpaper of white-noise.

The soundcheck is the usual tedium, peppered with frantic bursts of activity and fractured remnants of songs. Among the litter of 'humpers' is the unusual sight of a Yugoslavian

turn to page 22



skinhead who "speaks impeccable American," complete with Ben Sherman, Harrington and 'stars and stripes' braces.

The hall is a basketball stadium surrounded on three sides by orderly terraces of benches on a steep incline. Bold Yugoslavian adverts vie unsuccessfully for attention with the symbolic apex of western civilisation, the Coca-Cola sign.

The Yugoslavian licensee of Sliff Records, Andrej Sifrer shows me the youth magazine 'Pilet'. The charts have Lene's 'Angels' at Number One and 'Lucky Number' two rungs down in the singles chart and both 'Flex' and 'Stateless' hold the top two positions, respectively, in the album charts. But don't get the impression that behind the Iron Curtain there is a musical backwater. The likes of the Undertones, Blondie and The Jam held the other three places in the top five singles chart.

Three hours later and the hall, filled with 2,500 people of a surprisingly high average age, which seems to be near 25, is dark as the precise military rhythm of the synthesiser based instrumental 'Big Bird', floating around the deafening expectant buzz.

The stage ignites with colour as the tape ends and drummer Justin Hildreth kicks the band into 'Monkey Talk'. The crowd leaps as a bristling sea of heads in the light overspill. This is followed by a sound sledgehammer of almost physical properties as the audience release air from their lungs and force it over their larynx as Lene stalks on stage.

Her arms are raised, the hands are grasping menacingly and the mouth is a devouring weapon as she leaps lustfully at the audience. Her voice succeeds in sounding like a radio rapidly changing channels amid storms of static. Then it's into the song.

Her constant companion, her musical soul mate and her visual foil, Les Chappell, jerks in the muscular musical flow like a Gerry and Sylvia Anderson puppet creation with a drunken operator. His baldness is highlighted by his all-black outfit and the impenetrable shades.

By the warm flurry of Dean Klevatt's synthesiser introduction to 'Egghed' it's obvious to all that this is a special gig. The band and the audience compete hard to send each other further down the road to complete ecstacy. Lene is superb whether using her voice as an instrument and not as a one-dimensional gimmick or easing out the sensual sexy work on Frankie Valli's 'The Night' or scampering around the stage and leading the arm exercises during 'Say When'.

She makes compulsive watching as she pouts and puffs her cheeks and darts around her mike stand. Smoke bombs cloud the stage during the 'Lucky Number' which the audience join in while going several varieties of bananas after already being inspired to give Lene a standing ovation for her rendition of 'Angels'.

During the whole set the only let up on the frantic tension is the fragile and melodic ballad 'Too Tender To Touch'.

At the end of the gig the audience has the warm glow of matches held aloft, some have bought candles, many more take home singed fingers.

ZAGREB in recent months has seen the likes of Queen, Wishbone Ash, The Stranglers and Joan Armatrading. One young woman was moved to tell me that she had "seen all the others. But this was special. I've never seen a show with such taste."

Back at the hotel the lone photographer of earlier in the evening has grown to a small posse of between 10-14 who constantly capture every inflection that the weary lady may make.

An hour later and she's signing a box full of albums for a record store competition while getting the third degree from a particularly knowledgeable member of the constant stream of interviewers trying to grab a few moments in the lobby. Even the hotel staff bring out their copies of the album for her to sign and rummage in their coats for their pocket sized cameras.

The next morning is as grey as the one before. The band suffer from the usual on the road weariness and aches. The road to Belgrade is long, straight and deadly dull. The land is flat with most houses about two miles away from the road and in the distance we are flanked by the mountains which are too far away to cause any interest.

The road, the main route to Belgrade, has only two lanes, one in each direction, which makes overtaking precarious. The route, which is nearly 250 miles, is known as the 'Death Road' and the many shells of lorries in the ditch bear out the treachery in the road.

Lene, clutching her toy cheetah Jimmy, alternates between making pom-poms, knitting and studying the Collin's Yugoslav phrasebook. Dean has Spasmodic bursts of giggles reading 'The Catcher in the Rye'. The rest watch the road. Everybody falls asleep at some stage in the tedious journey.

We arrive in Belgrade during their rush-hour which is at 2.30pm, (most start work at six) and spend the next hour ploughing through the sprawling, densely built-up city, Belgrade, which means 'White City', shows all the signs of the heavy pummeling inflicted upon it by the Luftwaffe by virtue of the fact that most of the city seems to have just been unwrapped from new packages.

We head, almost immediately, for a personal appearance in Belgrade's most important record store where 200 people had gathered to get the Lene Lovich scrawl on their copies of

from previous page



LES CHAPPELL

'Stateless', which has just been released out there. Lene disappears beneath a scrum of bodies while Les perches himself on some shelves and snaps pictures at breakneck speed. 'Stateless' plays discreetly in the background. The album costs about £1.75.

The elite of Yugoslavian rock press have turned out to pay homage. Many are recognised by the punters and are asked to add their monicker to the album while some cameras give them a little attention.

The journalists are the lifeline for many of the Yugoslavians as rock on the airwaves is limited. But they have done their job well as the kids I talked to could discuss the intricacies of Robert Fripp's career as easily as they could extol the virtues of The BS2's. Make no mistake the Yugoslavians are on the ball.

At the Pinki, the evenings venue, Lene is siphoned away from the soundtrack for the inevitable interview. The band saunter into a jazz-funk jam that's as good as it is professional. Les Chappell takes the opportunity to explore the sound, still tossing out choppy fills on his radio controlled guitar while he's high on the terraced banks of seats.

The gig itself is great but the atmosphere is different. The security abandoned the hall and the kids at the front are crushed. Chaos rules for a while with Lene actually halting 'Too Tender To Touch' to allow some people to be

taken from the audience. However, by the end it is forgotten and the crowd, even the cool ones in furs at the back are bopping furiously by 'Lucky Number'.

The gig is also Justin Hildreth's birthday and he is ceremoniously drenched in beer while the whole audience sings 'Happy Birthday' in perfect English to him. He gets a four gun salute in the form of firecrackers that sound like cannons.

I ask the Yugoslavians around me for an opinion of Lene. One puts his finger on her rapturous welcome. "I love her music but I can't explain my emotions. She is special because she is one of us so I can't be too objective about my opinion."

It's an opinion shared by Lene herself when I was able to collar her from the hungry native press.

"Here has been a bit special. They know my background is Yugoslavian and my roots are here, and they've really adopted me. I've been very moved by the situation."

"It's even more incredible when you think that our record has only been released this week. They don't get imports so they can only read about it. The papers are really up to date and the people know what's happening."

She agrees the reaction in Belgrade had a different flavour.

"Here it's a bit different... I think there's a

lot of unrest here with the youth. In Zagreb it was pure joy, excitement and fun and they were really enjoying themselves to the largest degree they could. You can't help but react to the way they've received us."

The Yugoslavian connection for the Detroit born singer is a grandfather who was born in the Hercegovina area which is populated by a lot of Muslims.

"In 'You Can't Kill Me' I speak from the Koran at the end of the line. There is no God but God' it's a sentence I've always liked. But I've never got into the religion. I've heard that my father is trying to discover the Moslem religion at the moment."

"It was a constant upheaval in our family because my father would discover a new religion every few weeks. He was always searching for something he could really totally feel for. He used to drag me around all the different churches in Detroit."

"I don't practice. I'm really against too many group activities. I believe very strongly in personal, individual freedom and toleration to other people. I guess it scares me a little when I see people getting too fanatical about ideas."

HER sideways introduction to religion was also repeated in her approach to art and art school.

"There wasn't a lot of culture in my family, apart from my father who used to paint by numbers. When I came to England at the age of 13 I felt at a disadvantage to those who had culture around them from an early age."

"I was a little uncouth. I had a feeling for wanting to be creative but I didn't understand the language of it. But I think that has made my approach to being creative more honest and less cultivated."

"I don't like the word art because it implies something that's too precious and art doesn't have to be. I think to be creative, customising and changing things... being positive, is the best thing you can do."

"That's the one thing that disappointed me with the audiences in Belgrade. They had obviously read a few things about the punk thing in England but they are only picking up on the fashion and the negativeness which is a great pity because they really need the power here to be positive and make changes."

When she had deciphered the codes of the art school universe she found that they weren't compatible with her gut feeling for the subject.

"They wanted you to be conceptual and objective and stand around talking about it all the time or they wanted you to be very clinical and analytical and it became more like architecture than sculpture. They wanted you to create something outside of yourself and I couldn't see the point of that — it was decoration to me. I couldn't separate emotion from it and it became an exercise in technical words."

Her creativity has extended to her eye-catching use of clothes though she feels the image has veiled her musical work.

"The Arena programme seemed to centre on my clothes and image and it was constantly trying to justify the way I look. It's not important to me except from a personal freedom of point of view."

"I wear layers of clothes which seems to be a hangover from sculpting but I've always been into customising my clothes like making jackets and bracelets out of tights. I like the two extremes of things being tied on and sharp, strict geometric things."

"It's easy for girls to be noticed in the beginning but it's hard to be taken seriously. The way I look has been a bit of distraction for some people and it's possibly gone against me for the more serious listeners."

Both her albums have sold respectably despite the fact that they were both conceived very quickly.

"People take albums as being too precious. It's just a true picture of where you are at the time, that's all."

Some of the tracks on 'Flex' including the superb 'Angels' were written the same day they were recorded.

"I've never been into making deliberate plans because it stifles the possibility of something new happening."

"I was very introverted at the time of 'Flex' and I was dwelling on philosophical ideas and that's how the album is. Perhaps in England it wasn't very fashionable because people were into social comment and nostalgia."

'Stateless' was made just as quickly but we didn't have the studio experience or the live thing and it's a bit primitive.

"Now we have a permanent band we understand the songs a lot better now and they've got a different emphasis on them. They are now a lot more vital, upfront and pokey and they are not so introverted now."

"A lot of people try to dismiss us as some kind of meaningless pop because we had a hit. But I wanted it for my own experience. I wanted to see what it's like to be on 'Top Of The Pops' and be interviewed by the Daily Express. But it hasn't done anything for me as far as the credibility thing goes."

So is credibility important?
"It's important that people see the justness in a situation. These people in Yugoslavia are here without fashion. It's not just because of the music but they feel I'm part of them. They are not starved people. They've had Queen, The Stranglers, Eric Clapton and The Boomtown Rats here, yet they feel I'm part of them. They are not reacting out of a lack of knowledge. They seem to have an open mind and they react how they feel. It's a little bit refreshing."



LENE LOVICH

SONGWORDS

If someone tells you there's no other form of life
 And you believe in that too
 I'm gonna tell you about the other night
 And I swear that it's true
 A cloud of white and green and flying ships I've never seen
 Came into my view
 Was I frightened was I scared was I thrown into confusion
 As she glided down so silently she wasn't an illusion oh no
 No doubt about it, oh no no doubt about it
 What kind of magnetism kept me in this place
 Was I out of control what was this ship from out of space
 What was this creature that appeared before my eyes
 Was it good was it evil on this ship from other skies
 I was frightened I was scared I was thrown into confusion
 As they stood right there in front of me it wasn't an illusion oh no
 No doubt about it, oh no no doubt about it

As they stood right there in front of me what can they be no illusion no
 No doubt about it, oh no no doubt about it.

(C) 1980 Stave & Nichelodeon / Intersong / RAK Publ. Ltd. Words and music D. Most S Glen, M Burns.

HOT CHOCOLATE
NO DOUBT ABOUT IT
 On Rak Records



MICHAEL JACKSON
SHE'S OUT OF MY LIFE
 on Epic Records

She's out of my life
 She's out of my life
 And I don't know whether to laugh or cry
 I don't know whether to live or die
 And it cuts like a knife
 She's out of my life
 It's out of my hands
 It's out of my hands
 To think for two years she was here
 And I took her for granted
 I was so cavalier
 Now the way that it stands
 She's out of my hands
 And so I've learned
 That love's not possession

And I've learned that love won't wait
 Now I've learned that love needs expression
 But I learned too late
 And she's out of my life
 She's out of my life
 Damned indecision and cursed pride
 I kept my love for her locked deep inside
 And it cuts like a knife
 She's out of my life

Words and music by Tom Bahler
 Copyright 1979 Tom Bahler
 Music/Sunbury

JIMMY EDWARDS
TOYS
New Single

Available in a Full Colour Sleeve

MAILMAN

EIGHT MONTHS ago I "discovered" the music of Kiss. Since then I have spent around £60 on records, as well as buying the "Kiss garbage pail" (otherwise known as the Kiss book by John Swenson). A hell of a lot of money for a 16-year-old schoolboy.

Obviously I was delighted to learn that they were touring. Today it's been called off. Just who the bloody hell do they think they are? (Four deeply intelligent and sensitive musicians with college educations — the ghost of John Swenson).

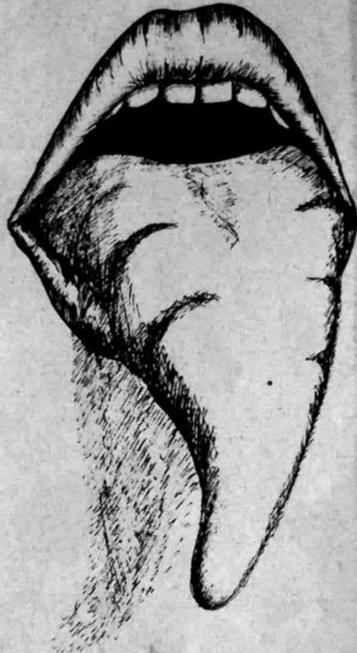
I know they're big, and they don't need money. But to tell fans who've queued all night for a ticket that a new album is more important than their loyal following is bloody disgraceful.

I would like all the band's followers to ignore the new European Kiss Army until the band finally condescend to visit Britain. But how Gene Simmons will have the courage to show his face after all this, and after all the rubbish that went into the book I don't know. "We will never refuse to play 'Rock'n'Roll All Nite,'" he said. But you have refused Gene, are we only second class over here?

Andrew Corner, Redditch, Worcestershire.

• Admirable sentiments, my boy. But don't you realise that if Kiss don't have a new album to plug (which is the only reason American bands ever tour

SMACK IN THE KISSER



anyway) it'll be more than their huge fortune is worth to bother stepping on the plane? Terrible state of affairs, isn't it? You have Mailman's infinite sympathy, and I'd like to see your suggested "boycott" working. Perhaps then Kiss might be a little more shamefaced about cancelling a tour after the tickets had gone on sale. Especially if they cancel next time after spending all their "hard-earned" money getting here only to find that the halls are empty! Lovely thought, eh? You can have an LP token... on condition that you use it to buy the new Kiss album. Now, just to show that we're not biased here...

GREATEST

KISS. YOU'RE still the greatest! Why does everyone slag off Kiss for cancelling a tour when other bands do this all the time; sometimes on the day of the concert when you've travelled miles to see them. We'll be there whenever they do come back. It's worth waiting for the greatest rock'n'roll show on earth, surely Kiss fans will agree. The Kiss Klass, Knowle, Warwick.

• Just goes to show, Andrew, that great minds don't always think alike. Mad, impetuous fools, the lot of you.

HELP

HELP ME! I can't eat! I can't sleep! I can't drink! I can't work! I can't sing!

can't dance! I can't wait for May 11!

"I've Never Been in Love" since I knew Suzi and other four letter words. Gimme a pic of Suzi Quatro, I'm going crazy!

Abi (with love), somewhere in Waddon.

LONELY HEARTS

PLEASE WRITE! To the boys we met at York railway station on April 25. WE CAN'T FORGET YOU! WILL YOU WRITE TO US? (Please?). From the girls in the silver jackets. Paula and Lynne, 40 Brook Street, Selby, Yorkshire, YO80AR.

• We can't forget you either... but we're doing our best — The Boys in Big Trousers At York Railway Station On April 25. Over to you, readers!

BRAIN TEASER

HEY! WHAT do you get if you cross Chrissie Hynde with the Platters?

(I don't know. What do you get if you cross Chrissie Hynde with the Platters? — The ghost of 'Tiswas' past).

Answer: The Great Pretenders!

Oil! The Jolly Jester, somewhere in Surrey.

• I don't wish to know that. Kindly leave the stage. It's the way you tell 'em. And so on. Not an LP winner.

• With all the things you can't do we'd be better off giving you a job with Suzi's backing band instead — Mailman.

NUT CASE

I AM a hard. Really I am. I'm harder than Thomas Mensforth. I can break people's skulls into quarters. I'll chin anyone who wants to argue with me. I'm macho. I'm tough. I think I'm super hard. Michael Keating, Norwich.

• Can this really be the bizarre and frightening new cult that is destroying the nation's youth? Or is it a sneak preview of the lyrics for the new Pete Townshend solo album? Tell me Michael, do Super Hards wear big trousers or drainpipes? Not an LP winner — Mailman.

LATE

IN ANSWER to your recent request for more sensible letters and not the usual drivel you receive, allow me to make a small criticism of a paper I do enjoy and look forward to each week (come on mate, so you think this is The Times or something? — Mailman).

My complaint is that it does take your reviewers some time to get round to reviewing records. I think one of the main reasons that people buy the music papers is to get up to date record news, and since we (the punters) are now lashing out 25p a time for your paper can we have quicker reviews? I think it's a point that needs answering. Nick Brett, Brentford, Middlesex.

• Now you see, Nick. There's all of us heaving and sweating 24 hours a day reviewing albums and still the little bleeders keep on coming. We do strive to get everything important in as soon as we can, and we'd like to think we're not selling you short. If we get caught occasionally it's only because the records are going into the shops at the same time as they come to us; and that's a situation — as a weekly — that we've got no control over — Mailman.

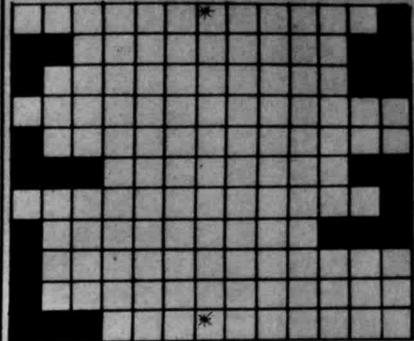
IRON AGE

IN THESE times of trouble when Iran is holding 49 hostages, Russia invades puny little Afghanistan, Saudi Arabia gets the hump over a documentary on TV, British Leyland is grinding to a halt as 190,000 workers go on strike, everyone seems to be boycotting the Moscow Olympics and Boney M are threatening to bring out a new single...

Wouldn't it be nice if we could go back to the Iron Age and do away with all this trouble? (And just think, no more RECORD MIRROR, either). Hop, (Gosport's Magnus Pyke), Hampshire.

• You mean you see no hope for the New Wave Of British Heavy Metal? No salvation in the tide of bizarre and frightening new teenage cults? Anyway with a RECORD MIRROR carved out of stone you'd be far too feeble to carry it back from the newsgiants. Not an LP winner — Mailman.

POPAGRAM



WIN AN LP

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

Solve the 11 cryptic clues and write the solutions across the puzzle. If you're correct the starred down column will tell you who Who once were. Remember the clues aren't in the order of the puzzle. You have to decide what the correct order is. A Miss Driv song could turn into a 2 Tone hit (7, 5). Lol Lang takes a thing to produce a hit for Rainbow (3, 5, 4). If you drive one stew pot wild you'll have a soul star (6, 6). Is Gin's dish someone on trial with the captain? (7, 3).

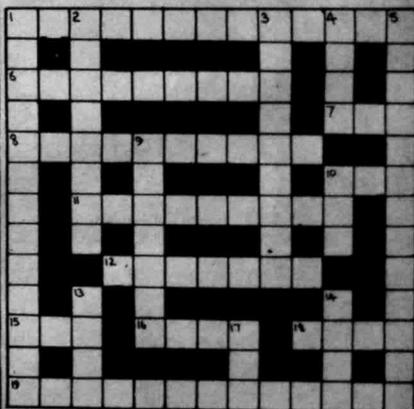
When Nobby ruts both into a mess, you'll get someone who checks out the groove (5, 8). Could you tell me on a Sunday about how with the brim we bat? (5, 4).

Put thin jam on shy person to give you your mum's favourite (6, 8).

This Harry Webb went on a famous Summer Holiday (5, 7). The batsmen said I.O.U. sixes. You'll get it in the happy house (8).

If you chase Bobby into changing you should find people for Lynda (5, 4). Just a group of murderers (10).

XWORD



ACROSS

- 1 Boomtown Rats hit (7, 6)
- 6 The road John Fox has taken (9)
- 7 Keith, Greg and Carl (1, 1, 1)
- 8 Sweet 1969, No 1 for The Archies (5, 5)
- 10 Russell's brother (3)
- 11 Thin Lizzy LP (5, 4)
- 12 & 16 Across. Supertramp making sense (7, 4)
- 15 Bee Gees label (1, 1, 1)
- 16 See 12 Across.
- 18 What Kate felt inside (4)
- 19 Pistols hit (9, 4)

DOWN

- 1 KTC's instruments (5, 3, 5)
- 2 Bee Gees brother (4, 4)
- 3 Knack hit (2, 7)
- 4 The Dooley's patrol (4, 4)
- 5 Squeeze single (4, 3, 6)
- 9 What Ian Dury has got to be cheerful (7)
- 10 The colour of Elvis's shoes (3)
- 13 Fast moving Commodores single (4)
- 14 Red Noise leader (4)
- 17 Group that raced with the devil (3)

LAST WEEK'S SOLUTION TO XWORD ACROSS: 1 Bodysanctus. 7 Alabama Song. 9 Leo. 10 Smoke. 11 Devn. 13 Drastic. 14 Oldfield. 15 Lola. 17 Free. 19 Jags. 20 Turn It On Again.

DOWN: 1 Brass In Pocket. 2 Diamond. 3 Stayin' Alive. 4 Alan. 5 Cooke. 6 So You Win Again. 8 Glory Boys. 12 Still. 16 Kaya. 18 Ron.

LAST WEEK'S POPAGRAM SOLUTION (in order of puzzle): Graham Parker, Poison Ivy, Spinners, Carol King, I'm The Face, Beatles, My World, Phil Lynott, Pretenders. DOWN — PINK FLOYD

THIS WEEK'S WINNER: Wesley Kant, Depparheigh Coltages, Hoxne, Diss, Norfolk.

Mods!

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SABES

The kings of heavy metal are back with a new album and tour, Ozzy Osbourne, RONNIE GURR packed the galleon in Bavaria and BRIAN HARRIS

A TEUTONIC trip to the heart of darkness. Now there's an idea. It seemed like a final fling of fun, what with the world teetering on the edge of a nuclear abyss and all. Black Sabbath in Bavaria. Wow! Faar Out!

Landschut is a sleepy little town that nestles furtively in the foothills of the Bavarian Alps. It's a plane and a train from London, a round 80 kilometres from Munich and it's the kind of town that your mother warned you about. Up on the hill there's the Grosse Schloss (that's a castle to you) that the lederhosen clad townsfolk look up in awe. On every street corner of this deeply religious, staunchly Catholic region are carved icons of the Madonna and child from which melting snow slithers. Real Hammer horror stuff; a good job I packed the garlic, crucifix and stake.

A near perfect setting in which to see the Sabs really. After dining heartily

on Wiener Schnitzel and green beer it's off to see the wizards without the Oz in a meticulously clean Sportshalle full of meticulously clean German heavy metal fans who exercise this beast.

Following a confident thrash of a set from southern boogie merchants Eneria, a band comprising of crew-cutted American GIs, the lights dim and Beethoven's Fifth cascades from the PA at bowel busting volume and an unfortunate pigeon trapped in the rafters ruffles its feathers nervously. Noting the audience's anticipation I muse that heavy metal, a form of death that this band arguably patented, holds the same qualities of dynamics as any of the bombastic classics. What price the talented musical geniuses of the future being weaned on 'Master Of Reality'? Well p'raps not.

The lights open up and three immobile Sabs kick into slow gear with the cataclysmic 'War Pigs' riff. Immediately one can see that Butler, Iommi and Ward have worn well. They make all yer Saxons sound like so much Carpenters. Then little pixie new boy Ronnie James Dio trips on

and puts the seal on the matter with his monumental voice. He does however have a large problem with his sleeves. Frankly, in his black velvet jumpsuit with flared sleeves, he looks like a mourning court jester and when he lets fly with his crucifix blessings and famed first finger and pinkie signs then you too will be forced to, at the very least, have a sly smirk.

Iommi's teeth glisten as the band gallop through 'Neon Knights' from the new album, then there's 'NIB (Nativity in Black)' that finds Geezer strangling his bass and giving out one of the archetypal Sab bass riffs and giving out one of the archetypal Sab riff patterns, 'Children Of The Sea' from the newie sounds like a mauled version of The Eagles' 'Hotel California', 'Sweet Leaf' is introduced as a drugs song and features Bill Ward's round the kit, round the clock drum solo. You'd probably be best advised to be up on the song's subject matter to put up with the 20 odd minute meander 'Lonely Is The Word' finds Iommi's solo physically hurting, then it's an oldie that I



Pics by Simon Fowler

mean... it's... well for everybody really unfortunately people have to suffer... it's a bit. You do miss home, I think anywhere that's home you tend to miss."

As you can see interviews are not Iommi's forte. Seeing as how the band have stuck together, with the exception of the Ozzy spill, what tips for upcoming bands? Deadpan Iommi replies, "Keep eating."

Er, no I mean would you advise avoiding drugs, groupies? What's the secret?

"No secret really," intones Iommi, at which point Ronnie James Dio interjects. Dio is the archetypal laid back American who can draw 'Faar out' and make it sound like contemporary slang. He talks, says lots, but tends to get a bit mixed up in his argument. Back to the interjection, "I think the answer to that question is success. I mean, if you ask someone who's been successful, especially someone like Tony or Bill or Terry" (I think this is Geezer's nickname, just a joke there), and here Tony cuts in with, "or Ronnie". Back to the little Dee: "You ask what is the secret and the secret is which is why you're asking the question." Yeah Ron.

Iommi: "I think the reason is we all get on well. That's a big part of it because a lot of bands get together, last a year and break up, through personal things or egos or whatever."

You've never felt a need to knock this whole thing on the head then?

Iommi: "I think everybody reaches a point where yer ger a bit despondent with things but it's one of them things you can't give up. It's in yer blood and you have to keep on with it cos it's part of yer life. Well it is yer life."

What can you see yourself doing when this ends then?

Iommi: "Probably commit suicide, summat like that."

Before that imminent demise Iommi and the others will be stepping up on their touring, this is probably step one in new manager Sandy Pearlman's plan for renewed world domination. How I wondered, did the teaming up with the Blue Oyster Cult mainman come about?

Iommi: "Er, it came about in LA really. We was looking for producers to do the album and Sandy Pearlman's name came up and we met him, spoke to him and he seemed to be a nice person, but we didn't use him as a producer since we heard his material." At this point Iommi laughs his head off.

Didn't he mind you not rating his past work?

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How about Ozzy? Big cuddly Ozzy the man whose voice made Sydney Devine sound like Caruso.

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Ozzy, you remember the bloke that used to leap about in front of you once.

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Because you all seem to be rather quiet and Ozzy was a bit over the top on occasions.

Iommi: "Now remember, you said that."

Er, I read some of his quotes, you know, things like "I'm completely insane, I saw a psycho analyst three times yesterday."

Iommi interjects with a closing, "Well there's your answer then" and laughs maniacally.

How did you meet Ronnie James?

Ronnie: "I met him in a psychiatrist's office."

Turns out they met at an LA party, and that was that. RJD claims that he left Rainbow and was not sacked by rock's answer to Yul Brynner. "I've said before that Richie and I were equal shareholders in that band and that means 50 to Cozy and 50 to me, not 50 to him and not 50 to anybody else. We started that band and because of me initially in that band Rainbow became for what it is worth, what it is or what it was and it's pretty damned difficult to fire someone that owns half an apple."

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"I'd just like to say," says Tony, "that I can't imagine anyone firing Ronnie, cos to replace him would be like, y'know... I couldn't see him replacing Ronnie."

Ronnie then concludes with, "He's a really unusual individual and it was a pleasure working with him and all that y'know. Good for him."

So the Sabs have come a long long way from the days of playing the blues clubs and hanging out with then starving mates, Led Zeppelin and the ELO and, as Tony states, "it's not something that's come overnight, it's something we've really worked at. We've been through the mill that a lot of bands don't go through now, and we're not lucky to be where we are cos we've worked and worked at it. It's like building a house, you can't put the roof on without the foundations."

Black Sabbath are a sturdy enduring construction, the quintessence of an industrial people's band. Basically, like, y'know, all I'm trying to say is, like, y'know, you ain't never too old to make a racket.

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couldn't identify that had the usual lyrics about demons, casting out of the same, and fire. You know the scam. Problems crop up with the power supply and small wonder.

'Iron Man' and 'Paranoid' wind up, the latter being one of the most essential rock and roll anthems left and seeing the four do it is one of life's great fulfillments. The crowd stomp and holler 'Uber Alles' or some such Deutscher acclamation and the encore, if you can believe it, is louder than ever. The tune, or rather, racket, the title of which I missed, blows your spine out the top of your skull, snaps bones at 10 metres and leaves you a hopeless quivering mass of rocking jelly. Or at least that's the way it seems.

Side stage I am in time to see Bill Ward being helped back into the dressing room, the man being totally sapped. Meanwhile Dio, Iommi, and Butler saunter off looking like models from a successful anti-perspirant ad.

Then it's into the coach and away. To cut a long story short, next morning I am suffering from Bavarian beer excesses of the night before and find myself in the back of another coach with Iommi, Dio and a bottle of breakfast. Only fair to warn you that the Sabs aren't the easiest of interviewees. They are shy and retiring, in fact the clean shaven Ward has already retired back to England due to his apparent fear of flying. Iommi is curt, Dio borders on being an egomaniac — if you heard his recent over the top interview on Radio One's 'Rock On' you'll know what I mean — and drawing answers from them is

like extracting blood from the proverbial.

For example, I nervously ask about the band's reputation for hack bashing. Was that reputation justified? "Yerr," drawls Iommi with his ever present air of Brummie finality. Despite all this, he lypes nervously, the man is a totally down to earth, run of the mill, ordinary, nice bloke and it's hard to be a rowing reporter with broken legs.

After the taped part of the interview he chats amiably about his gear, his guitars, his dabblings with the occult — "when you start talking about voodoo dolls people automatically think of death but they can be used for good" — his divorce (which took place some six years back), about Son Of Sam who used Sabbath lines in his letters to Noo Yawk's finest and about the nutters both pro and anti-black magic who attend their gigs, one of whom made the stage and came at Iommi with a knife before being flattened by members of the Sabs road crew. That's what I call devotion to the cause.

I ask Iommi if he has seen or heard anything of the currently booming crop of young HM pretenders. "Not really cos we haven't been in Britain. Last year we spent 11 months in the States," he says, before informing me that the band will in future be living in the colonies. One reason being tax. Did he ever miss Britain and Birmingham in particular?

"Yeah, we miss being home but the situation economic-wise and just the grimness of a lot of the things that are going on, it's a bit depressing. Not as far as the kids

mean... it's... well for everybody really unfortunately people have to suffer... it's a bit. You do miss home, I think anywhere that's home you tend to miss."

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finds Ozzy as talkative as ever

OZZY



Pic by George Boofnar

TOWARDS THE end being in Black Sabbath was like working with the Osmonds. I'm glad we never played Salt Lake City — we'd have been given a residency there and never escaped."

So says Ozzy Osbourne, Sabbath singer and front man for a decade. He and the band parted last year, on what could scarcely be described as the best of terms.

Tony Iommi, Geezer Butler and Bill Ward have teamed up with ex-Rainbow singer Ronnie Dio to continue as Sabbath and Ozzy has formed his own band — name as yet undecided.

He and his new outfit are signed to Jet Records and are currently working on an album which should see release within the next three months.

Ozzy himself is in fine shape, more buoyant than I've seen him in the last four years. He has, as the Americans say, cleaned up his act. He's out back radically on his drinking, which he admits was quite a problem in the past, and he's even taken up jogging. "You've got to stay in shape, you know," he says. "Rock and roll don't half take it out of you."

He's at pains to make it quite clear that he wishes his old Sabbath buddies all the luck in the world. But at the same time he's not reticent about going over the problems, the hurts, and arguments which led to the splitting of the original band and which dragged on a bit after that split.

However, there's no hiding the affection he has for Sabbath, particularly drummer Bill Ward. But then, when one has been through as much difficulty and hardship as Sabbath did in its 10 years, it's hardly surprising that the bonds of friendship survive even the trauma of what might be termed a rock and roll divorce.

As Ozzy says: "The history of Sabbath has been just one disaster after another. Crisis, calamities and cock-ups."

When Sabbath formed in 1968 — they were called Earth originally — they slugged through months of German night club gigs. During one of their interminable stays on the Hamburg circuit they were surprised to learn the album they had recorded, 'Black Sabbath' by name, had slid into the British charts despite no radio airplay and no music press coverage.

They were managed at the time by fellow Brummy Jim Simpson, who still runs the independent label Big Bear. For one reason or another Sabbath decided Simpson couldn't handle their career and when they received an offer of management from noted manager Pat Meehan they jumped at it.

Simpson sued Meehan for enticement and six years later he received a court settlement in his favour which ordered Meehan to pay out £30,000.

By that time Sabbath and Meehan had parted company — because of boredom, according to Geezer Butler speaking in 1975 — and the band decided to have a punt at managing themselves. They then took on old friends Mark Forster and Albert Chapman as

management consultants. At the same time the band was concerned with being closely involved in publishing and, of course, producing its own albums. All this plus heavy touring commitments around the world made pressure on individual members more than intense.

Ozzy and Sabbath split up at the end of 1977. Osbourne said he was pursuing a solo career and Sabbath found themselves another Brummy singer — Dave Walker, who had worked with several notable bands including Savoy Brown. But, sure enough Ozzy was back in 1978 and things looked to be set fair for continuing success.

But underneath the surface veneer of a happy band ready to emulate the unparalleled success it enjoyed in the early part of the decade things were not well in the Sabbath camp.

"I'd been unhappy with the band for the past two or three albums" recalls Ozzy. "I mean I thought we should stay as basic as possible because that's what the kids wanted to hear. They wanted good strong rock and roll, good heavy metal."

"Instead we were going on stage and Tony was doing these bloody jazz guitar solos. I mean they were so bloody boring. I used to stand at the side of the stage praying that he'd stop."

"One time when we were recording I walked into the studio one morning and there's this orchestra and a choir for God's sake. They were all about 50. They used to do their two-and-a-half hours and then shoot down the pub and get smashed. 'What's a load of 50-

year-old violinists got to do with Sabbath? That was the whole problem — things got out of hand and we needed direction."

Ozzy says he had been suggesting for years that the band desperately needed strong management and an outside producer for their recorded work. "But whatever I suggested they said they didn't like it."

According to Ozzy the band decided last year that it was time to call it a day as Sabbath. "We were going to do a world tour and then pack it in. Whatever anyone did afterwards we all agreed that no one was going to use the name Black Sabbath. But the world tour never happened. They met up with Ronnie Dio and got him to join the band and they kept the name."

"Just before that we'd signed with Don Arden for management and Don really had big plans. It was going to be great and I was really pleased because I'd been saying we needed good management for years. We tried to manage ourselves and it was a disaster."

"Then the split came and I thought 'That's it — I'm right down the tubes now. But Don let them go and asked me if I still needed a manager. I thought 'Great' so here we are and I'm really pleased about it."

It was around August last year that Ozzy seriously started looking for his band. He had spent some time in Los Angeles with former Thin Lizzy guitar supremo Gary Moore and they had contemplated forming a band. Glenn Hughes, ex-Deep Purple bass player, was also linked. "Yeah, well,

bass player. He joined.

Latterly Ozzy has been going through the sonic agony of auditioning drummers. "I went to Los Angeles again to look for a guy and it was murder. This one bloke walked in who was huge and barmy. He had these great bover boots on and the first thing he said when he saw me was 'It's the man!' He kept on saying that. I couldn't take that."

"Anyway his hamburger bill would have been about a 100 dollars a day."

Eventually Ozzy happened on a drummer that fitted the bill but as yet he is loathe to reveal the man's identity due to contractual reasons. His name will be made public shortly.

"The best thing about this new band is that I'm my own man now. We've got enough material for the album all ready and waiting. In Sabbath we've gone into the studio with about two songs prepared and done the rest while we were there."

"We've got good management with Don. I know what people say about him but look at it this way — I've still got both arms and both legs. No seriously, Don loves having this reputation of being a real heavy but he's a great guy and if it wasn't for him now I'd be broken down and finished."

"And another thing about this band is we're going to have fun. We're going to enjoy ourselves. I mean that's what rock and roll is all about. I'm going to be dead one day so I might as well get a bit of enjoyment while I'm still alive."

"In Sabbath I used to be the big humour boy. I used to be misery at times. Geezer was always going on about how he wanted a year's holiday and Tony was either saying nothing or doing barmy things."

"He once set fire to Bill's beard which could have been a real disaster. You've got to hand it to Bill, though. All these flames were shooting up the side of his face and he was disappearing in a cloud of fumes from his own beard. But Bill just

took a big breath, blew all these fumes out of his nose and said 'Hmmm — not a bad smoke, that'."

"It's Bill that I miss most. He was always good for a crack — he's a great guy, an excellent guy. I still talk to Geezer and Bill but Tony and me don't speak. We haven't got much to say to each other."

Whatever problems had arisen over the years between Ozzy and Tony must have been exacerbated by the final messy days of the Sabbath split.

"It came to a sad end. It was just like getting a divorce — worse even. Everyone was getting bitter and bitchy about everything and we'll probably still be sorting out all the ins and outs and all the details for years to come."

"The silliest thing that happened was after we decided it was the end of the road I asked if I could have a microphone or something because I still intended to be working."

"And they said no — at least Tony did." So what did Ozzy do? "I went to the storage place and took one anyway. But took petty can grown people get — and I include myself in that."

In the final analysis Ozzy's attitude to the new Black Sabbath is summed up in one sentence. "What the hell — I wish them all the luck in the world and I hope they're happy."

As for himself, Ozzy looks and feels happy already. He's eager to get back on the road and plans a tour to coincide with the release of the album.

And his plans are good news for heavy metal fans. "It's going to be all-out rock and roll. We're going to do as many gigs as possible and the music is going to be basic heavy metal. No fancy stuff, because that's not what the real fans want. That's what all these new heavy metal bands are playing as well."

"If they want it, I'll do it. That's all I care about — giving people a good time. There's nothing else to it, right?" Who could argue?

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BRIGHTON, New Regent, Money
BRISTOL, Polytechnic (30990), The Jags
CAERPHILLY, Double Diamond (867616), The Stylistics
CHATHAM, Town Hall (Sevenoaks 50386), Pop Rivis / The Marines / Dwarf
CLEETHROPES, Winter Gardens (62925), UK Subs
COLWYN BAY, Pier Pavilion (2594), Saxon / Lautrec
CORNFORTH, Cornforth United Club, Mytra
DERBY, Arias Cinema (32906), Magazine
DERBY, Assembly Rooms (31111), The Four Bucketers
DERBY, Blue Note (42569), Ian Gomm
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DUNSTABLE, Queensway Hall (603326), Ronnie Laws
EDINBURGH, Odeon (031-667 3805), Eric Clapton
EDINBURGH, Odeon Hall (031-228 1155), Sky
EXETER, Poulton (58915), The Cure
GUILDFORD, Civic Hall (67314), The Chords
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HIGH WYCOMBE, Nags Head (21756), Nik Turner's Fire / City Unit
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LEEDS, The Kings, Brannigans (445895), Cuddly Toys
LEEDS, Polytechnic (30171), The Directions
LEICESTER, De Montfort Hall (27632), Jasper Carrott / Telephone Bill And The Smooth Operators
LIVERPOOL, Empire (051-709 1555), Thin Lizzy / The Lookalikes
LIVERPOOL, Polytechnic (051-236 2431), Eddie Grant And The Frontline Orchestra
LONDON, The Coko, Fulham (01-385 6012), Trimmer and Jenkins

WHAT'S NOOP German heavy metal stormtroopers **THE SCORPIONS** last seen at Reading, return to the hostage-ridden UK this week for a six-dater, following the release of their new Harvest album 'Animal Magnetism', opening their Teutonic travels at Newcastle Upon Tyne City Hall (Tuesday), and Manchester Apollo (Wednesday).

Meanwhile, aural wallpaper mogul **MIKE OLDFIELD** bolts in, backed by a prestigious 11-piece, including ex-Gong percussionist Pierre Moerlin, kicking off the second leg of his British tour at Brighton New Conference Centre (Tuesday).

From the States, Texan rockers **THE FABULOUS THUNDERBIRDS**, cashing-in on the warm-ish reception which greeted their recent debut tour, continue their flying visit at London Marquee (Thursday), Cardiff University (Friday), Manchester University (Saturday), and Brighton Jenkinsons (Sunday). And **FEAR KINNEY** adds a British headliner to her own right at Hatfield Forum (Saturday).

THIN LIZZY tear up the highway midway into their (late) spring extravaganza at Preston Guildhall (Sunday), Sheffield City Hall (Monday), and Stafford Bingley Hall (Tuesday), while 10cc, celebrating their first gig here since Wembley circa Christmas 78, return in full force — Eric Stewart, (vocals, lead guitar), Graham Gouldman, (vocals, bass), Paul Burgess, (drums/percussion), Rick Fenn, (guitar, vocals), Stuart Tosh, (drums, percussion, vocals), Dave Mackey (keyboards, violin, vocals), beginning a 13-dater at Glasgow Apollo (Monday / Tuesday), and Newcastle Upon Tyne City Hall (Wednesday and Thursday 15).

Much more from **THE UNDERTONES**, **SAXON**, **MAGAZINE**, **THE ONLY ONES**, and of course **DAVID GATES**, playing with a new band including two former **BREAD** members Michael Boris and Larry Knechtel, plus David Mimer, (bass), and Hadley Hackersmith, (guitar), what's in a name, at Oxford New Theatre (Friday), Southampton Gaumont (Saturday), Croydon Fairfield Halls (Monday), Birmingham Odeon (Tuesday), and Brighton New Conference Centre (Wednesday), with more to follow next week.

LONDON, Bridge House, Canning Town (01-476 2889), Japanese Toy / Sad Among Strangers
LONDON, Dinnwells, Camden Lock (01-267 4967), Philip Rambow
LONDON, Electric Ballroom, Camden (01-485 9008), Force / Free Flight / Bob Banasiak Band / Survivor / Gentle Persuasion / Haze
LONDON, Goldsmiths College, New Cross (01-692 1433), Bellinas / Exile View
LONDON, Half Moon, Heme Hill (01-274 2733), Wipe Out
LONDON, Clarendon Hotel, Hammersmith (01-748 1454), Janet Kay And The Fabulous Coolnotes
LONDON, Hope and Anchor, Islington (01-359 4510), The Rent Boys
LONDON, 100 Club, Oxford Street (01-636 0933), Tribesman / Sunshine Steel Band (161 arm)
LONDON, 101 Club, St Johns Hill Clapham (01-223 8309), Junco Partners
LONDON, Marquee, Wardour Street (01-437 6603), The Fabulous Thunderbirds
LONDON, Music Machine, Camden (01-387 0428), GB Blues Company / Stripes
LONDON, Nashville, Kensington (01-603 6071), Nine Below Zero / En Route
LONDON, New Golden Lion, Fulham Road (01-385 3942), Horsepower

LONDON, Riverside Studios, Hammersmith (01-748 3354), 2nd Vision
LONDON, Rock Garden, Covent Garden (01-240 3961), Jimmy Hibbert's Heavy Duty
LONDON, Royalty, Southgate (01-886 4112), Blue Cat Trio
LONDON, Ruskin Arms, East Ham (01-472 0271), Slash Wildly And The Cut Throats
LONDON, The Squire, Bromley Road, Catford (01-648 8645), Sonny Fisher / Johnny And The Roccas
LONDON, Torrington, North Finchley (01-445 4719), Morrissey / Mullen
LONDON, Tramshed, Woolwich (01-855 3271), Tracks / Spot The Dog
LONDON, The Verme, Victoria (01-834 5500), The Records
LONDON, Walmer Castle, Peckham (01-703 4633), Grabba
LONDON, White Swan, Greenwich (01-691 8331), Living Intent
LUTON, Roman Way, Acme Attractions
NEWPORT, Village Disco (811949), Diamond Head
NORWICH, Cromwells (612099), The Blues Band

NORWICH, St Andrews Hall (26477), Ronnie Lane
NOTTINGHAM, Ad Lib Club, Pressure Shocks
PAISLEY, Bungalow Bar (041-859 6807), Iona
PORTSMOUTH, Guildhall (24355), Mike Oldfield
PORTSMOUTH, Locarno (25491), The Human League / Scars
PORT TALBOY, Ironbaccour (77956), Purple Hearts / The Name
RAVENSBORNE, College Of Arts, A Tear-drop Explodes
READING, Sweeneys, Sevenoak
SALISBURY, Cathedral Hotel (20144), The Blazers
SHEFFIELD, Limit Club (730940), UB40
SHEFFIELD, Penguin (385997), Dick Smith Band
SHREWSBURY, Music Hall (52019), The Bodynatchers
SOUTHAMPTON, Joiners Arms (25812), Stee Burns
SOUTHEND, Scamps (40099), The Lyras
STOKE ON TRENT, North Staffs Polytechnic (412416), The Revillos
SWANSEA, Circles (54131), Get
TOTNES, Civic Hall (864499), The Only Ones

FRIDAY MAY 9

ASHTON-UNDER-LYME, Spread Eagle (061-330 5732), F14
BLACKPOOL, Norbreck Castle (52341), Money
BIRMINGHAM, Digbeth Civic Hall (021-235 2434), The Cure / The Passions
BIRMINGHAM, Station Inn, Selly Oak, Ever Ready's / The Privates
BIRMINGHAM, University (021-472 1841), The Human League
BURTON ON TRENT, 76 Club (61037), The Records
CAERPHILLY, Double Diamond (867816), The Stylistics
CAMBRIDGE, Corn Exchange (53395), The Undertones / The Moonjags
CANTERBURY, Technical College, Sledgehammer
CARDIFF, University (38421), Fabulous Thunderbirds
CHELMSFORD, Chelmer Institute Of Higher Education (65848), Bastille
CROYDON, Crawdadly, The Star, London Road (01-664 1360), The Smirks
DORKING, Dorking Halls (5431), Marty Wilde And The Wildcats
DUNDEE, Technical College (27725), Another Pretty Face
DUNDEE, University (23181), The Photos
DURHAM, University (64468), The Blues Band
EDINBURGH, Eric Browns (031-226 4224), Fun City
EDINBURGH, Playhouse Nite Club (031-665 2054), The Members
FAREHAM, Prices Colleges, Purple Hearts / The Name
FELTHAM, Football Club, The Rhythm Hawks
GLASGOW, Apollo (041-332 9221), Eric Clapton
GLOUCESTER, Leisure Centre (36456), Mike Oldfield
ISLEWORTH, St Francis Church Hall, Great West Road, The Dials (London Band)
KIRKLEEVINGTON, Country Club (Eaglescliffe 78095), Headline
KINGSTON, (Powis), Norton Arms (321), Serateens
LEEDS, University (39071), Magazine
LEICESTER, De Montfort Hall (27632), Jasper Carrott / Telephone Bill And The Smooth Operators
LEICESTER, Phoenix Arts Centre (38832), Dawnatchers
LIVERPOOL, Bradford Hotel, Tithenard Street (051-236 6782), Loose Change
LONDON, Bedford College, Regents Park (01-486 4400), The State

LONDON, Chats Palace, Hammersley, Spax
LONDON, City University (01-252 6209), Fantasy Names
LONDON, Clock House, Chapham, Boreham
LONDON, Dingwells, Camden Lock (01-267 4967), Arg / Zeta Zero
LONDON, Odeon Of Lancaster, New Games (01-491945)
LONDON, Greyhound, Fulham Palace Road (01-385 9526), Jules And The Polar Bears
LONDON, Half Moon, Heme Hill (01-274 2733), Cadillac
LONDON, Hammersmith, Odeon (01-748 4681), Black Sabbath
LONDON, Hope And Anchor, Islington (01-359 4510), Johnny Mars / 7th Son
LONDON, 100 Club, Oxford Street (01-636 0933), Jabala / Sparatus
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), The Directions / The Jags
LONDON, John Bull, Chiswick (01-984 0082), The Flatbackers
LONDON, Kensington Town Hall (01-837 5460), Hill Ruff (children 50p)
LONDON, Marquee, Wardour Street (01-437 6603), The Jags
LONDON, Music Machine, Camden (01-387 0428), Pistols
LONDON, Nashville, Kensington (01-603 6071), Philip Rambow / White Noise
LONDON, New Golden Lion, Fulham Road (01-385 3942), The Sane Band
LONDON, Riverside Studios, Hammersmith (01-748 3354), 2nd Vision / Gordon Giltrap
LONDON, Rock Garden, Covent Garden (01-240 3961), Ricky Kool And The Hissos
LONDON, St George's Hospital Medical School, Cranmer Terrace, Tooting
TREILOR'S GATE
LONDON, South Bank Polytechnic, Rotary Street (01-261 1525), A Tear-drop Explodes
LONDON, Stapleton, Grouch Hill (01-772 7109), Vox Pop
LONDON, Theatre Royal, Drury Lane (01-836 8101), Judie Tzuke
LONDON, Three Rabbits, Manor Park (01-478 0660), The Pencils
LONDON, The Venue, Victoria (01-834 5209), Jimmy Hibbert's Heavy Duty
LONDON, White Lion, Putney High Street (01-728 1540), Red Beans And Rice
LONDON, White Swan, Greenwich (01-691 8331), Nuthin' Fancy
LUTON, Royal Park Hotel (26131), Spud And The Fabs
MANCHESTER, Millstone (061-832 5056), Direct Hits
MANCHESTER, Russell's Roxye Road, Hulme (061-226 6821), Monochrome Set
MANCHESTER, Salford Technical College, The Cheaters
MANCHESTER, UMIST (061-236 9114), Roy Harper
MELTON MOWBRAY, Painted Lady (81212), Midnight Express
MIDDLESBROUGH, Rock Garden (241985), Saxon / Lautrec (two shows)
NELSON, Railwayworkers Institute (63419), Citizen UK / Tregate
NEW BRIGHTON, Riverside, Dick Smith Band
NEWCASTLE UPON TYNE, City Hall (20007), Sky
NEWCASTLE UPON TYNE, Polytechnic (20008), Fischer-2
NORTHAMPTON, Cinderella Rockerfella, Skintight
NOTTINGHAM, Trent Polytechnic (46728), Ian Gomm
OXFORD, New Theatre (44544), David
PAISLEY, The Bungalow (041-859 6807), End Games
PORTSMOUTH, Guildhall (24355), Genesis
READING, Old Town Hall (55911), Ginger Baker's Energy / Arthur's Dismissal / Jay Public
RETFORD, Porterhouse (78466), UK Subs
ST ALBANS, City Hall (64811), The Bodynatchers
SCARBOROUGH, Penhrose (63204), UB40
SCARBOROUGH, Taboo, Eddy Grant And The Frontline Orchestra
SHEFFIELD, Festsle (70101), Franki Valli And The Four Seasons
SHEFFIELD, Polytechnic (328334), Brand X / Bruford
SLOUGH, Half Moon, The Loved One
SWINDON, (Linco), RAF Station, Showstoppers
TRURO, William IV (Truro 3334), Mezz Glider
WADHURST, Commemoration Hall, Flying Saucers
WEST RUNTON, Pavilion (263), Wild Horas
WEYMOUTH, Cellar Vino (795668), The Skavengers
WINDERMERE, Windermere Hotel (27251), The Drive
WITHERNSEA, Grand Pavilion (2159), Suzi Quatro
WOKINGHAM, Rock Club, Twelfth Night
YORK, University (141288), The Restless / Swastikas

SCORPIONS
open their tour
at Newcastle
Upon Tyne City
Hall on Tuesday



SATURDAY MAY 10

AMPHILL, Parkside Hall, The Rhythm Hawks
AYLESBURY, Frays (8846), The Under Jones / The Moonjags
BIRKENHEAD, Gallery, Dredgier
BIRMINGHAM, Odeon (021 643 6181), Saxon
BRADFORD, University, Richmond Road (24135), Brand X / Bruford
BRENTWOOD, Heron Club (37280), Anonymous / Breeze

ROADSHOWS

THIN LIZZY
City Hall, Newcastle

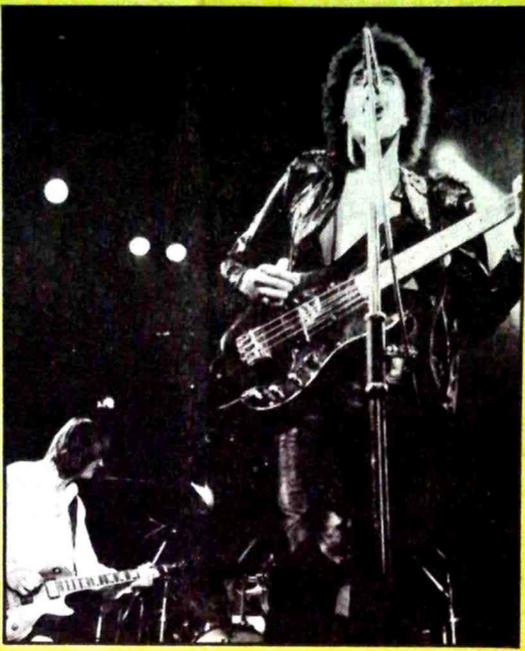
DANGDANGDUGGADUGGADUGGADUGGADUHI!
Dangduhareyoureadytorock
dangduhareyoureadytogiveitupdangduhdugga etc.
If you're ready, then I'm ready. Good. I'll begin. The
thunderflashes, as stunning as an SAS shock attack,
the gargantuan block riffing, the leather, the sheen,
the sweat and the style. Yes it's that time again when
the nation reverberates to the thunderous magnanimity
of Thin Lizzy.

This time the rolling saga brings in Snowy White and
Darren Wharton on gold top Les Paul and keyboard
bolstering respectively, and despite what might appear
to be a delicate situation, ie bringing in a new guitar
hero straight in on a British tour that promotes no
album product, the move pays off with Thin Lizzy, the
unit moving boldly on.

'Are You Ready' is still the perfectly suitable opener
and, immediately finds the frontal trio of Lynott,
Gorham, and White leaping up onto their widened
monitors and throwing shapes that would make gymnasts
blanch. Lynott, as ever, has the stance and stage
presence of a Muhammed Ali, though the veneer of a
burnished, slightly soiled Errol Flynn still frequently
rears its not too unattractive head. Gorham, it becomes
immediately clear, is playing better than ever, his
solos, especially on second song and first newie
'Chinatown' walking the line of inspired greatness.
With his shorter hair he moves and plays with caring
thought and no worries and surely after this tour his
second best guitar tag must be lost. Together Gorham
and White are a team, though at the moment Snowy
looks a little uncomfortable stage left. Throughout the
set Gorham and Lynott move over and urge him on,
with their encouragement he'll be a veritable Nijinsky
in a week. His playing, as you'll find fellow fans, is
never less than polished and as he loosens up he'll be
one of the greats. One can't help but feel for the man
when he steps up to play the first epic solo on 'Still in
Love With You', where one senses the crowd's
desperation to be appeased. Almost to a man they
want proof. White wisely sticks to his own feelings and
plays his solo and no one else's. It works and the
crowd are vocal in their appreciation.

As mentioned earlier, 'Chinatown', is to be the title
track and single of the next album. It nods back to the
early insistence of material like 'Suicide' and
highlights the more chundering blues that seem to be
the backbone of the new material. Also present here
was the encore 'Sugar Blues' and 'Sweetheart'. The
first is, as you would expect, archetypal R&B whilst

BOMBS AWAY



THIN LIZZY

the latter features Lizzy blockbuster chord pausing,
spiralling twin guitars and a pop hook. Great.
Still you get 'Jailbreak', 'Boys', 'Don't Believe A
Word', 'Sha La La La', 'Baby Drives Me Crazy', recent
additions include 'Alibi', 'Got To Give It Up' and
Lynott's 'Dear Miss Lonely Hearts'.

Brian Robertson returned to the fold for the second
encore and was exemplary on 'Rosalie' though forgot
the middle of 'Emerald'. Still he shone and shows why
Wild Horses will be enormous.

Thin Lizzy, in case you still have any doubts are
back, if anything, stronger individually and collectively.
Definitely what they want. **RONNIE GURR**

**MARTHA AND THE
MUFFINS**
Electric Ballroom,
London

LOOKING LIKE the late
shift from the nearest colli-
ery, Martha And The Muf-
fins sang the first number
in semi-darkness, lit only
by tiny spots on their
helmets. 'Hide and Seek'
was well illuminated so
everyone was found.
There was Martha Lady
and Martha Johnson, Mark
and Tim Gane on guitar
and drums, Carl Finkle on
bass and Andy Haas on
sax. They seem to have
gained some of the
substance that was miss-
ing a couple of months
ago.

They obviously have
much more confidence
since the success of
'Echo Beach' and are ex-
perimenting with broader
sounds like the futuristic
'Lunar Park', a song about
Coney Island at the turn of
the century.

Blonde Martha sounded
not unlike Lene Lovich but
looked more like Lene
Martell in her checked
dress with matching
jacket. She does however

play a very dirty trombone
and any good jazz band
would snap her up if they
had the chance.

The other Martha is the
antithesis, dark, jump
suited, very electric —
ballroom. Her voice is in-
stantly recognisable and
she is definitely the attrac-
tion but together both on
keyboards and vocals the
two girls produce a sound
which is compulsive
listening.

The band played in-
tricate crossover patterns
meeting at the right
moments. The crowd were
jostling one another for a
better view — oh that was
dancing, apparently. The
new single 'Saigon' elicited
happy smiles and more
jostling.

'Echo Beach' sounded
much faster giving it a
disturbing urgency as if
the quality of life could on-
ly be measured in those
short sweet moments.

Chris Spedding's
'Motorbikin' followed.
'We think we do it bet-
ter.' They did. If Martha
And the Ms continue to
develop, as any articulate
band must, they will be a
force to be reckoned with.
JON KOMLOSY

Echo and the Bunny Men
The NEW Single
RESCUE

KOROMA

ORIGINAL MIRRORS
YMCA, London

THE ORIGINAL Mirrors — Could This Be Heaven? A commercial heaven perhaps for the band and their record company if the Mirrors continue to attract the attention they have been receiving of late.

It is frightening to think that such a public spirited band are perhaps on their way to becoming yet another self-important product of this overcrowded, cut-throat industry.

The band would lose a lot of their appeal, and more importantly their market if they became inaccessible now. As a talented, entertaining, commercial band, they need their public — and the Mirrors are very accessible — students, skins and trendies joined forces for the evening at the YMCA to enjoy a bob and a sing-a-long.

Very rarely do young bands have such a rapport with their audience. Charismatic vocalist Steve Allen conjures a much sought after empathy with the eager crowd, exemplified in the raucous 'Sharp Words' when the responsibility of lead vocals is handed over to the enthusiastic gaggle.

This gig marked a welcome change in the set with three new numbers including an excellent cover of 'On Broadway'.

The first of their new originals, 'Don't Stop Loving Me' was a disappointment. Slow moving and inconsequential, it did little but show off the band's already acclaimed talent for slick harmonic vocals. While 'Swing Together', a Bowiesque song with a 'Satisfaction' like guitar riff, proved a more successful catchy addition.

The Original Mirrors are a band that do not defy description, they bring to mind all the dusty, archaic clichés used to depict a professional, exciting, and powerful band. I could say they always get me dancing, or they're like nothing else I've seen — but I won't. **DANUTA WISNIEWSKA**

SAXON
City Hall, Sheffield

SEVEN O'CLOCK and the steps of the City Hall are swarming with thousands of the denimed faithful. In the streets the spivs hawk cheap and nasty Saxon T-shirts at £3 a throw that will shrink after the first wash.

But the kids are happy. Inside the hall it's the interval and they have a chance to talk about music and to make absolutely sure that all their mates know they are there at the Saxon gig and in with the crowd. The atmosphere is one of tense nervous anticipation. At the front of the stage the suicide commandos are in position and determined to 'get their rocks off'.

The tension mounts and as the mob scream Saxon! Saxon! Saxon! the lights go down and the band's eagle logo is picked out by a single spot. Out of the PA comes a deafening barrage of noise. It is the sound of a 1,000 motorcycles roaring into hell. In a second the band are onstage and blasting into 'Motorcycle Man'. The sound is muggy, distorted and unbearably loud, but the crowd is ecstatic, the hall one mass of flailing hair and sweaty heaving bodies. Onstage Bill, the lead singer, tells the kids that they are the best in the world and proudly leads them in a charming chorus of 'we hate the mods'. The song that

follows is 'Backs Against The Wall'.

Everybody is happy. Everyone that is except the boring old music critic at the back of the hall. To him Saxon's music is about as enjoyable as a night at a factory listening to the industrial lathes. All sense of dynamics and rhythm seem lost in a headlong rush to play forthcoming single '747' the critic feels sure that Saxon would get the same ecstatic response if they just played a tape of Concorde taking off. Play it loud, play it fast and give the punters what they want. It's the noise they need. By the time Saxon start on the encores the critic's ears are ringing and he is feeling sick and dizzy. Wisely he heads for home.

Sinking back into his chair at 82 Acacia Villas the critic sips his cocoa and swallows a handful of aspirin, stifling a chuckle he remembers 10 years earlier, when in a pair of yellow loons and a fur coat he had 'freaked out' at that very hall to the likes of Purple and Zeppelin. Had they been any better than Saxon? Or is it just a trick of memory that makes him remember all the old



ELVIS COSTELLO

ELVIS COSTELLO
Metropole, Berlin

FLOURESCENT FLASHES in a slow neon dazzle distract sufficiently for Boy Wonder to sneak onstage at leisure. By the end of the last date of his German tour he stands accused of sure-footed scrappiness.

Never cutting it live like he does on record, a second guitarist has been essential for some time now. Only typically it's by accident rather than design. Steve Naive's, actually. The organist's involvement in a LA car crash caused him to climb down, his replacement at a day's notice being The Rumour's Martin Belmont.

Which means there's two axemen hitting bum note after bum chord and it's all quite amusing. For having missed the preliminary primal assault of the new wave, Costello appears to be re-writing his roots. Elvis is a punk rocker now-ow-ow!

Obviously we should predict the unpredictable. In the same way as each album has turned a sudden new corner, stage experiments are on the menu, too. He rattled the keys for Sonny Boy Williamson's 'Help Me' early on, showing a penchant for unearthing some of the more obscure R&B items.

Other key minutes included the dual guitar isometrics halfway through 'Watching The Detectives', which at last realised some of the song's more melodramatic potential.

Until then most of the numbers chased each other in an almost unpalatably raw one-dimensional thrash. 'The Beat', 'Lip Service' and 'Lipstick Vogue' were indistinguishable to the point of interchangeability whilst 'Oliver's Army' was churned out with all the finesse of a teleprinted pools check.

Nevertheless, he almost redeemed himself with a stunning version of Peter Tosh's 'Walk And Don't Look Back' which finally managed to introduce a little light and shade into the proceedings.

Amidst the usual encores was a spirited 'Pump It Up', Costello bopping around for the first time though still not getting to grips with the poor sound and instrumental clumsiness that continued making the songs sound identical.

Then again he may have been deliberately perverse, stripping down arrangements and opting for immediacy as opposed to the 'Armed Forces' subtleties which failed in its shallow attempt to earmark the American market. Whatever, he's still compulsive watching with half-baked punk pretensions being preferable to numerous other fads, however coy they appear. **MIKE NICHOLLS**



HOWARD DEVOTO
bands as being better.

To make sure he puts Hendrix on and it's still great. No, his memory had not failed him. He'd hated Saxon but all the same he found it hard to condemn a crowd of young kids enjoying a load of rubbish. Like a Mills and Bloom romance or punk sci-fi Saxon are harmless trash. **JACK BOWER**

MAGAZINE
Lyceum, London

JUST LOOK at this: the children coming out to play, haircuts aligned with the groups they like the most, the Lyceum like a hornet's nest in bondage. I know — I've stepped into a punk Ken Russell movie. Just in time to miss The Last Dance (I'm sorry Or maybe I shouldn't be). There are three spectacles left.

DAF tortured Germanic soundtrack music, as distinctive, primal and threatening as PIL or The Pop Group or early Can. Walts of tormented synthesiser and guitar, fractured, demented drumming, schizophrenic singing — they're a perversely European interpretation of Euro-influenced Brit bands. Their music has holes and dents all over the place; they're "together" in a very un-together way (or vice versa). Their presentation might be criticised for shadiness, distance, but DAF have resources beyond all that; their organised chaos is unsettlingly jumpy at times, their lyrics foreign, but *wham!* — they cruise. DAF are full-blooded and massively physical.

Bauhaus are massively physical, too; but in a different way. Bauhaus are horrible! They cling to dark corners, clutch at stand-bys like white blinding lights and treacily cranked-up-really-high guitars, deranged satanic visuals. They also sound very angry about something, though I fail to work out what or why.

From ritual to romance: Magazine come into the picture on a wave (sic) of Silvikrin shampoo music, looking and sounding enthusiastic enough to make me forget Bauhaus exist. Two groups — these and DAF — waking me up at the Lyceum, of all places — they deserve an award!

There's something going on here, in fact: suddenly Magazine are sparkling, livelier, cuddlier and more illuminated than I ever imagined they could be. If 'The Correct Use Of Soap' was a hint, then the Lyceum appearance is a hefty confirmation of the sudden tightening, binding positivity that's come over their music. It was possibly there all the time; but now they're letting it out, bringing it into perspective.

Devoto stalks around in a relaxed, easy manner, swaying gently around, all poise and hardly a pose in sight, offhand when he needs to be desperate, incisive and positive when duty calls.

Look at all this spontaneity: the Magazine-art-object image/myth topples. They were human beings all the time!

Magazine are becoming vivid instead of vague, alluring instead of aloof, communicative and warm instead of cold and withdrawn... all when I least expected it.

The set is lengthy though not overdrawn; it ends, logically, in chaos. Devoto idiot-dancing to 'Definitive Gaze' — arms and legs thrashing in the air — catapulting the microphone stand over as he races from the stage. A very rock and roll climax, it's not harmful.

Magazine at the Lyceum refreshed and excited me — their music has assumed a curious new logic, one of compassion and care, one of exuberant healthiness. Their mystique is dribbling away, slowly; and I like what I see beneath it all.

Howard Devoto has come out of his shell. It's a pretty sight. **CHRIS WESTWOOD**

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Selecter a go-go

THE SELECTER
Whisky, Los Angeles

THERE'S definitely a pressure drop inside the Whisky tonight, the club's packed out and down the front amongst the dancers, air is rare.

Pauline is insisting that the crowd are amongst the laziest, most self-conscious bunch of sunbathers she's ever seen in her life. She loves to talk but she's even gladder to be able to break off and dive into the singing and the dancing.

It's a beautiful sight. For three quarters of the show, Pauline struggles with the audience, two-thirds of which are record company types who are there to be seen. And after she's just about achieved the rare feat of getting such an audience to show a leg, the Selecter open up and go into overdrive, not so much for themselves and for the left puffing behind, but for themselves and for the sheer love and joy of what they're doing. The Selecter flexing their collective muscle is a sight for sore and bored eyes. Time and time again I've seen good dance bands dragged down by the opening night showbiz poseurs at the Whisky. I've never seen a band transcend that audience with the ease with which the Selecter managed it.

Two-Tone music is a particularly English mixture of styles, styles that have never been very popular in the US. Much of the impact that the 2-Tone bands have had over here has been as a result of their nutty novelty and because they're new and fun to write about. The Whisky got painted black and white squares in honour of the Specials' visit a couple of months back and has stayed that way ever since in anticipation of the Selecter's arrival.

The trouble with being a novelty is that you tend to get audiences who stare at you like you were some kind of freak. Fortunately, Pauline is having none of that and she proceeds to give the audience a good talking to that lasts most of the first show.

Pauline's impressions of Los Angeles are a mixture of the naive and the spot on and she succeeds in getting in some cracks that verge on the wicked. The American bid to rescue the hostages broke as a story the day before and there's a couple of digs on that subject.

The Selecter insist that their audience participate, quite right so, seeing as to stand and stare at the Selecter is to treat them as the stationary object they quite obviously are not. Where the Specials are a dynamic tough band fronted by a malevolent stare, the Selecter are a tough band who succeed in allowing the joyous calypso spirit of their music to come through without ever denying the fact that 'Time Hard' and everyday it's getting worse.

The Selecter's songs are more than aware of life out on the streets, of danger and murder and all the rest. The urban punk energy they add to the ska beat results in a form that's full of pressure and always on the verge of exploding like the city itself. The Selecter take all that violent energy that comes from constantly being under too much pressure and, without denying its reality, catch it and turn it into the joy of dancing.

Pauline's sheer delight in herself as she dances and lets her hair down is a delight in living and being alive.

The Selecter play all their album and their theme tune and another one besides. They enjoy themselves immensely and if you don't, it's your problem. MARK COOPER



PAULINE: lays into the LA layabouts

TYGERS OF PAN TANG
Marquee, London

EXCUSE ME while I rearrange my brain. Various bits of it are scattered on the floor and there's some sticky pieces plastered to the ceiling.

Oh yus, Whitley Bay's finest whip up a proverbial s tom of intense budgeoning, not witnessed since Motorhead first shattered pint beer mugs in this glorified prison cell. But for all that the place is

half empty, maybe because London is being infiltrated with so much HM these days or perhaps the fans are resting and preparing themselves for the Tygers' assault at the Lyceum on Sunday.

Then again, maybe the Tygers' launch has come too late. They've got to contend with the Def Leppards, Iron Maidens and Saxons of this hairy world, leaping aboard an already overcrowded boat that's groaning with the weight of hundreds of hopefuls.

Jess Cox has graduated

from the Robert Plant Academy of pretty singers and although he shakes the big stick he's often too soft and self-conscious with the audience. Meanwhile Rob Weir is superb, faying his greasy locks into head shaking fury while bass player Rocky contents himself with huddling away in the corner bent over like the hunchback of Notre Dame.

With such a combination the lads turn out songs that storm troop through your cranium and hook in to your pert pink flesh with

razor sharp claws. Softer moments (yes, they actually do them too) were supplied by 'Slave To Freedom'.

The Tygers aren't going to be glittering overnight heroes and apparently their record company isn't going to lay vast sums of cash on the line or wheel in a super slick producer for the first album. It's going to be tough, it's going to be hard, London today, tomorrow maybe the world (you know, I'm sure my brain's not back to normal yet). ROBIN SMITH

LUDUS
The Beach Club, Manchester

TURN ON, tune in and drop out at The Beach Club.

Delicately nurtured by the slim Tony Wilson and the even slimmer Richard Boon, the club offers live music and film. There is a strong fragrance of 'Beat Generation' beatnik restoration' and isn't it about time you brushed up on your Ginsberg and Ferlinghetti?

Ludus are sound psychology for the modern clientele. I have been devoted to the group

since hearing their masterly 'New Hormones' EP Tonight, they are sandwiched between a fragmentary and loose set by aspiring wordsmith Kevin Hewick, and 'fab film footage' of Lol Coxhill and Cecil Taylor.

This month, Ludus are a trio, although they threaten to multiply soonsville. Vocalist and tentative bassist Linder (a "scene veteran") has a "fascinating" voice. She relies upon melodic jazz-variation and unusual tone effects which are always interesting. Multi-musician Ian is tragically anonymous, but probably prefers to be. The basis of

their music comes directly from drummer Toby who really cannot be faulted.

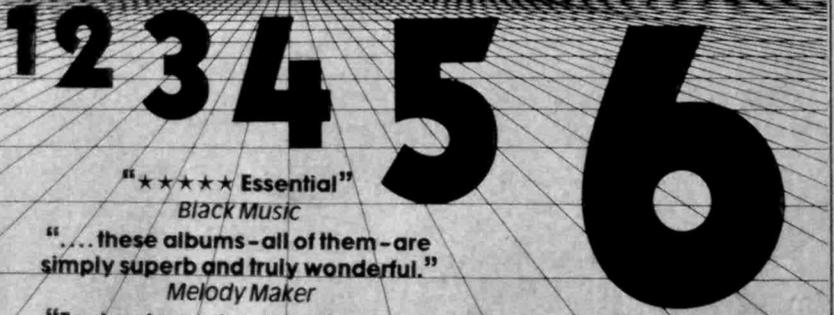
Tonight's set consisted of three lengthy bursts of experimental music. Linder delivered a wild melange of ill-disciplined and extraneous vocal movements, apparently without any effort. An exquisite torture. The set was a little too vague for general consumption, and that nothing from the EP was featured was an intense disappointment. But finally, irrespective of tonight's indefinite showing, that Ludus are valuable and special is impossible to deny. STEVEN MORRISSEY

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THE CLASH SEND FOR THE CAVALRY

THE CLASH
The Roxy, Los Angeles

A CLASH treat for their fans this, a five dollar ticket and a smaller setting than bands who've just appeared on the cover of Rolling Stone usually employ. In fact, a bonus, the Clash back in clubland in front of 700 people.

The band's last American tour is a month dead and it's hard at first to believe that the Clash are back in town. They're here to film four songs for a new prime time nationwide comedy show, 'Friday'. The show is a copy of a successful format on another network and painfully unfunny. But prime time is prime time and the Clash are obviously determined to crack America on the double. Aside from the filming and rehearsing the Clash decide to put on this show to keep them in performing shape.

The Roxy, for all its intimacy, is not the best place to see the Clash. Even with all the chairs and tables removed, the club preserves its air of record company glamour and soft rock money. And then there's the audience, a few fans, a few punk diehards and the rest are poseurs, butterflies following the action wherever the action might be.

The LA Roxy is a long way from that other Roxy now long gone, where the Clash began. The music has changed and so has the audience and overall it's just as well. The Clash have grown enormously as a band and their audience has increased as well, more as a result of the band's survival than its growth. But the very nature of the Clash's beginnings and their absolutist claims and their urgency make it inevitable that they should always be judged by those beginnings, much as Townshend is always judged by 'My Generation'. It's the price they pay for committing themselves to a particular moment. That's why throughout this gig there's a bunch over in one corner calling out for 'White Riot'. Nothing kills like purist beginnings and those

beginnings are popular with a certain section of the Clash's audience in America simply because they seem to justify a certain kind of wanton violence.

The Clash are obviously aware of the dangers of being trapped by their past but either way they lose — either they betray their past or their past betrays them. To try and sidestep the whole dilemma, the Clash have begun to move into mythical territory, away from the moment and into the timeless and static area of rock and roll mythology. That's what 'Brand New Cadillac' and 'Jimmy Jazz' are all about, the Clash lecturing America on its own forgotten traditions. Tonight Strummer turns 'Jimmy Jazz' into Lenny Bruce and proceeds to deliver a lecture on the fate of that comedian who died, persecuted of a heroin overdose.

The movement into the past is also a movement into an increasingly refined style, the snappy red shirts and braces, the new Clash sound in which the rhythm section leads, the heavy sound that's full of subtlety but satisfies the headbangers as well. If they're not careful, they'll wind up with 'Guns Of Brixton' as their most popular song.

Strummer's attempts to sid a reader with a fainting fan somehow looks like fake populism in the context of this overfed Hollywood audience. It's perhaps because of this that the Clash never really connect tonight. There's an air of reticence about the whole affair and while the band run through a sampling of their career, from 'Janie Jones' to 'Clampdown', you find yourself waiting for the next song and for them to take off. They save the day with their routine cavalry charge ending, 'Tommy Gun' and 'London Calling', standing out and with Tepper Headon superb throughout but never quite seize the time. How could they with this kind of audience? And so anybody knows whose seen the Clash there's a big difference between the Clash when they're inspired and when they're uninspired.

MARK COOPER

DISCOS

By JAMES HAMILTON

DISCO DATES

THURSDAY (8) Ronnie Laws plays Dunstable Queensway Hall, Chris Brown joins Sean French & Ferni at Southall Americas, Mr Magic starts funking Bournemouth Watson Road weekly, John DeSade funks Sittingbourne Marteens (ex-Glaxo). **FRIDAY (9)** Chris Hill funks Leydown Island, Robbie Vincent funks Dicot Rio, Bob Jones funks Dartford Flicks for two nights, Steve Walsh & Steve Allen funk Northampton Guildhall, Gary Woodford under-18s Brent Town Hall, **SATURDAY (10)** Tom Holland and Pete Tong funk Gravesend Woodville Halls plugging Phonogram and a 100 dance contest, Robbie Vincent funks Leydown Island, Jason West funks Banbury Winter Gardens, Keith Black does Kenilworth Avoiside Hotel, Stuart Robinson souls Leedsa Castle Grove, **SUNDAY (11)** Chris Brown chies, Steve Walsh & Steve Allen funk Peterborough Cresset Slickers, Oldham Romeo & Julietts hosts a Jazz-Funk Olympic, Jason West wiffs Stevenage Bo Jangles plugging Phonogram (and clean sock). **MONDAY (12)** Colin Curtis joins Frenchie, Pete Hinch & Peter Paige at Coton Scarthwaite Hall near Lancaster, Chris Britton joins Steve Walsh & Tony Hodges at the opening of JR's in Chesham Gatsbys weekly, **TUESDAY (13)** Chris Britton then plugs EMI at Tottenham Court Road Horseshoe.

MOTOWN WINNERS

TWO WEEKS ago we asked you to identify the vintage Motown stars in a montage photograph that publicised the album '20 Mad classics Volume 2', the first five correct answers opened winning a copy of the LP (plus some other little goodies that Motown are donating). Well, before naming the winners, here are the stars' identities as featured in order on the photograph: Top: Jr Walker & The All Stars, Four Tops, Supremes, Brenda Holloway, Marvin Gaye & Kim Weston, (bottom) Contours, Miracles, Little Stevie Wonder, Martha & The Vandellas. And now, with a roll of drums may I have the envelope please: the winners are Kenneth Ross (Aberdeen), Michael Dix (Stafford), Trevor Little (Northampton), Mick Polanyk (Coventry) and Keith Black (Warwick).



THE LAST decade has been the playground for electronic toys. Colour television, calculators, digital watches... the list is endless. The micro-chip has shrunk electronic hardware to smaller and smaller dimensions. The latest area of electronic gadgetry to start shedding size and weight like an obsessive Weight Watcher is the humble cassette recorder. The rather sweet couple above are holding Sony's new branchid, the Stowaway. When I tell you its vital statistics, which are hard to believe because it's so small, you will want to be the first kid on your block to have one. The Stowaway weighs just 380 grammes, is 5 inches long and 1 1/2 inches deep and provides superb stereo sound on headphones that are so light you barely notice them. There is a jack for a second set of phones and it will run on two calculator batteries or on a mains adaptor. The beauty of this neat little gadget is that you can enjoy tab music anywhere. So far I've used the Stowaway in bed, on my push-bike, a late-night session at the boring old printers and in the bath. You can attach it to your belt by its neat case, use the shoulder strap or slip it in your pocket. I'm sure the rather high introductory price of £99 will come down soon, and I expect to see kids roller-skating and cycling around with one of these addictive little pieces of Jap ingenuity soon. SIMON LUDGATE

IMPORTS

STACY LATTISAW: 'Jump To The Beat' (LP 'Let Me Be Your Angel' US Cotillion SD 5219). Narada Michael Walden - prod/penned set for the squeaky cafe-au-lait 14-year-old is a sizzler when most in his own current style as on this terrific 120(intro) - 118 - 119 - 118 - 119(bass) - 120 ("go head") - 118 - 120bpm smacker and the equally typical 126(intro) - 124 - 120 - 122 - 118 - 124 - 118 - 124bpm 'Don't You Want To Feel It (For Yourself)' The 113 - 112bpm 'You Know I Like It' is a 'Good Times' type. 'Dynamite' a Jackson-ish 115 - 114 - 115bpm chugger and 'You Don't Love Me Anymore' a 102 - 101 - 102 - 101 - 102bpm hall-stepper.

CAMEO: 'On The One' (LP 'Cameos' US Chocolate City CCLP 2011). Dynamite studio LP with every track good of its type, this spiky 114 1/2bpm heavy funk semi-smacker suiting the mafia as it's already got 'wah-oh' chanting for their gigs, the heavily smashing jittery 116 - 115bpm bass-bumped title track funk burbler slotting into the Raydio - revived groove, sparsely but solidly smacking 124bpm 'Shake Your Pants' funk having a 'One Nation' flavour, and the soulful slower ones being even better! 'We're Goin' Out Tonight' is a lovely mellow Moments/Whatnauts-like subduedly jaunty 93bpm jigger that wails by the end. 'Why Have I Lost You' a gentle conversationally started 34-33bpm intense soul wailer. (To get the keys presumably is the waiting lady who shares so many vocals now). 'I Care For You' a deep soul 18/37bpm smoocher and 'Please You' a jiggly little 111 - 110 - 111bpm jigger.

BT EXPRESS: 'Takin' Off!' (LP '1980' US Columbia JC 36333). Improving with familiarity, the goodies are this jetstream introed jittery 116bpm Brass Construction - style chugger with wheezing synth, an extended mainly instrumental 114bpm version of 'Give Up The Funk (Let's Dance)' which builds a jazzy intensity, and a potential filled pleasantly long 117bpm 'Does It Feel Good' backbeat skipper with short scat and smacking breaks and trick false finish. 'Funk Theory' is a jiggly 117bpm chanter, 'Heart Of Fire' a brassy 128 1/2bpm hollerer, 'Have Some Fun' a stolid 108bpm plodder with "disco" breaks. 'Closer' a jolting 43bpm slowie and 'Better Late Than Never' a 15/30 1/2bpm dead slowie.

JEFF LORBER FUSION: 'Fusion Juice' (LP 'Wizard Island' US Arista AL 9515). Good consistent instrumental jazz set, early reaction being to this cleanly attacking punchy 121 - 122bpm 'Lave Lands' stereo searer, naggingly familiar (Spyro Gyra?) 116bpm



RODNEY FRANKLIN, born September 16th 1958 in Berkeley, California, started tinkling the ivories at the tender age of three and was considered something of an infant prodigy during his musical schooling, winning an award for his piano playing when 16. After playing in the San Jose State University jazz band, he toured with Freddie Hubbard, backed Marlena Shaw, and probably became better known in Britain than America amongst jazz-funk fans. Then Chris Hill invented a dance called the "freeze" and the rest is history. Ok, so now your next Hill-associated poser: what's 127bpm and goes 'rooty-toot-toot'?

'Sweet' jolter, and thundering 124bpm 'Can't Get Enough' jitterer.

ADC BAND: 'In The Moonlight' (LP 'Renaissance' US Cotillion SD 5211). Chivalrously smooth long 124 - 123 - 124 - 126 - 127bpm 'rock' thumper with guitar and synth breaks having the flavour of a faster 'Ladies Night', while the thudding 113 - 112bpm 'Hangnail' Out heavy funk bass burbler goes into good souls, 'Work That Body' is a Brass Construction - type tripping 128 - 127 - 126 - 124bpm chugger, 'Tripwire' a tapping little chunky 123 - 122bpm soul wailer with an old MG's - like undertow, and 'Hitlin' On Me' a sparse 112bpm clopper.

FRISKY: 'Burn Me Up (With Your Love)' (US Vanguard SPV 30). Fairly mundane thudding 115bpm 12in girie group "disco" smacker saved by angrily growling beefy bass which makes it mix with Teena Marie.

RHYZE: 'Just How Sweet Is Your Love' (US Sam S-12332). Glibly sung perky straightforward steady 118 - 119bpm 12in disco smacker is blandly pleasant.

IKIM & BACARDI: 'Funk Rap' (US Land Of Hits 802). Rather hurried Master Gee - like chap and chick on - yawn - yet another 12in rapper, but the instrumental 122 - 123bpm B-side version is better.

UK NEWIES

JERMAINE JACKSON: 'Burnin' Hot!' (LP 'Let's Get Serious' Motown SLM1 12127). With the Stevie Wonder - ful jittery burbling little track now on smash - bound 111bpm 12in (127MG) 1183), this equally powerful Narada Michael Walden - ish 118bpm smacker is the consistently good album's other outright winner and can be expected to chart in a big way on its own.

SHO NUFF: 'It's Alright!' (Ensign ENY 3712). Madly jiggly happy ultra catchy simple little jiggly 122bpm 12in chanted bubbly smacker, re-edited to Chris Hill's requirements from a less infectious original.

ROBERTA FLACK WITH DONNY HATTAWAY: 'Back Together Again' (Atlantic K 11481T). The slinkier LP version's over - long instrumental intro has been cut right down, the rhythm mixed more obtrusively and the central section altered to make a languidly swaying 109(intro) - 111bpm 12in backbeat bumper that has the potential to be probably this year's 'Bring The Family Back' rather than blockbuster 'Ain't No Stoppin' Us Now' (both of which it resembles).

TEENA MARIE: 'Behind The Groove' (Motown 127MG 1185). Hypnotic all-happening but basically thudding beefy bass - thumped jiggly 116bpm 12in basher with sexy conversational intro mixes perfectly out of Raydio and then chops into the main bass beat of Lakeside for my current fave segue.

NDUGU AND THE CHOCOLATE JAM COMPANY: 'Shadow Dancing' (Epic EPC 13-8371). Jazz superstars - backed and O'-Jays - accompanied (not that either are obvious) smol that 120bpm 12in soul remake of Andy Gibb's pop oldie chops sensationally minus very start out! 'Stomp!'

FREEEZ: 'Keep In Touch' (Pink Rhythm 12 PINK 1, via Disc Empire, £1.35 1433). The 'North London Sound' strikes again on an Atmosfer - type instrumental 12in which careers around through the lower 130's bpm with busy bass up front and an 135bpm break, the synth and piano - carried melody line being quite catchily jazzy.

DETROIT SPINNERS: 'Body Language' (Allantic K 11392T). Reactivated old creamily thumping 122bpm 12in chugger with 'Let's All Chant' quote is in fact their follow-up after all as so many radio stations were on it already!

AVENUE B BOODIE BAND: 'Bumper To Bumper' (Salsoul SAL 12). Bumping and thumping old fashioned brassy 112 - 110 - 111bpm 12in 'funky soul' jitterer ties in with the current though dated James Brown, Ben E King and even Jermaine Jackson rhythm.

VARIOUS: 'Jazz Fusion' (Pye 12P 5016). Although intended and priced as a 12in, this 33 1/3rpm jazz 6-tracker could find itself classes as a budget album! Hottest and most commercial recent cut is the rattling jumping 118 - 119 - 118 - 115 - 118bpm LA PREGUNTA 'Chameleon' while a new 123 - 125 - 124 - 128 - 123 - 128(outro)bpm remix of 1978's jittery samba - ish RENZO FRAJSE '12 Angle Street' is causing a ripple in promo RINDER & LEWIS 'Blue Steel' is a slickly shifting 128bpm instrumental that never really fulfilled its early Bristol promise. JOHN FADDIS 'Good And Plenty' and 'Bazoo Blades' are complex breezy 133 - 138 - 135 - 139 - 141 - 142bpm and jolting 118 - 119 - 118 - 122bpm trumpet toolsters which had brief specialist attention. DAVID BENOIT 'Los Angeles' being a moodily convoluted tempo-switcher that's not really dance - orientated and a bit of a dark horse.

ODDS 'N' BODS

SUNDAY (11) Midland dealers Disco Electronics, N H Field's Discoscene & Roadshows Disco Centre present the major Disco Light & Sound '80 exhibition from noon-7pm at Solihull's St John's Hotel in Warwick Road, with over twenty leading manufacturers on show, a Lasertronics demonstration and more, admission 75p (full info on 021-707 1925). Greg Davies' Disco Forum '80 at Stevenage Bo Jangles during the afternoon of Sunday June 1st looks like making proper sense this time, with virtually all record companies there and a panel that still looks promotion-biased. 12 tickets from Greg at 11 Hampton Close, Wilstead, Beds MK45 3DA (0234-741462). Whispers 'Lady' is now due on 12in (Solar SO 12-4). Chris Hill & Froggy have raved-over promos of Sonny Rollins keyboardist Mark Soskin's upcoming 'Rhythm Vision' LP (US Prestige). PRAT has signed WMOT and issue Philly Cream's newie soon, plus on Calibre next week they put out Freeez with a remixed B-side. Delegations' album stangely seems to be selling now in our Mercury import more than when out here last year!

Donald Byrd's "dead" 'Dominos' 12in is due at last next week, while the hotter 'Live At The Roxy' version from the old Hollywood-recorded Blue Note All Stars LP was in fact the only track recorded in New York's Central Park instead! Groove's Chris Palmer turns multi-tracked one man band with a great instrumental jazz-lunk leaper to be released on his shop's own label as 'The Scratch' by Surface Noise. Groove is also doing roaring business with hard-to-get classic jazz cut-out albums, much to Chris Hill's annoyance as now everyone can play his old rarities! Hill has retaliated against everyone nicking his "freeze" dance with a new step, the "anti-freeze". Stay while 'The Groove' is playing and go polly in the pauses! Johnny Wright, of Holborn's City Sounds record shop, hosted a black-tie spaghetti dinner for all the funk mafia last week - police were seen taking numberplate details of Chris Hill, Robbie Vincent, Chris Brown, Sean French, Froggy, Tom Holland, Jeff Young, Bob Jones, Pete Tong, Mick Clark, Paul Clark, Graham Carter, James Hamilton, Adrian Webb and Fred Dove! - after which it was down to Gullivers for Froggy to do his Moulain mix. The Grape Escape in Red Lion Street was the meeting place, where barman Tony makes the best pina colada ever, matters discussed ranging from Steve Walsh's size in gumboots to the adoption of the term SLOP to signify gay Shirt Lifter Orientated Product. Disco Dave Singleton (061-775 2999) wonders if there's a busier DJ in the land: he's currently doing twenty-one gigs a week (afternoons at Manchester Wincheslet Wild West Club, evenings at Manchester Rainbow and Knutsford Daddy Monkeys), and would like to hear from a fire-eating DJ! Ashley Woods (Stearford) bought a royal African python named Clyde, who really digs Grover Washington 'Snake Eyes' and Brothers Johnson 'You Make Me Wanna Wiggle'. Paul Anthony now funks Birmingham Libertys with its blue neon-lit infinity mirror tunnel entrance on Thurs/Saturdays, and early week is at Solihull Scandals. Noel Wright funks Ware Beckett's Wed/Fridays now, with Les Knott on Thursdays. Nick Langham (Dalston Maksims) doesn't feature our disco chart any more as his punters think it's dated, whereas Radio Luxembourg's Tony Prince doesn't think it's dated enough because he hasn't heard some of the Top 30 hits yet. Steve Denny 'The Manace' features his club's Funky 15 every Wednesday at Birmingham Faces. Mark Clark's Hot Gospel Roadshow accompanies, lummy in, Gary Giltter at Hastings Pier really funky sez Mark - at that gig? Liz Bailey (Leicester) wonders what CBS's Loraine Trent has against gay discos. Radio Caroline being off the air, will the under belly of East Anglia now gradually lose its interest in heavy rock? Will pigs fly? KEEP IT FUNKY!

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DO YOU collect records? My latest catalogue lists hundreds of top hits from the fifties, sixties and seventies - all brand new! - Sae to Tim Heath, 112 Stonedale, Sutton Hill, Telford, Salop.

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ALL BEATLES UK singles valued in May issue of Record Collector Magazine, plus rare Elvis records sets, Beach Boys rarities, plus US singles, Discography Everley Bors, Who LP Discography, Blondie UK Soul, etc. Get the May issue from your local newsagent now or send 75p to - Record Collector Magazine, 45 St Mary's Road, Ealing, London W5 5RQ.

BLONDIE 12in Rip Her To Shreds, mind condition, any offers? Wallingford 36009 after 6pm.

BLONDIE, ABBA, Queen (Jap), Stranglers (Jap), Ramones - Alan, 106 Leaminster Road, Birmingham, state interest and SAE.

MARC BOLAN 12in Life's A Gas + 3 P/C, very rare, £4.95 - N Farnsworth, 81 Morland Road, Gleadless, Sheffield 8.

POLICE RARITIES. Losing (blue), Message (green). Offers! will swap for Numan rarities. - Alan (0386) 792854.

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ALBUMS, CASSETTES, from 90p, Quo, Queen etc. SAE - AJB, 105 Whippingham Road, Brighton.

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STOP HERE, current / recent albums at cheapest possible prices. Also cassettes, long free lists - SAE 120 Ariele Avenue, Dagenham, Essex.

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3 DJs required at Honeycomb discopub, Staines Road, Hounslow West, for Thursday nights playing disco music. Wages £10 Saturday and Sunday lunch, playing pop and golden oldies, wages £8 - Phone 898 1127 or come to Honeycomb on Sunday, 11th May, at 8pm.

THOUSANDS OF SUMMER JOBS in hotels, holiday centres, business and industry, agriculture, voluntary service, etc. Choose from various countries including UK, Europe, Scandinavia, USA and Israel. Send SAE for further details. Lisgo Enterprises, 182 (RM) Armstrong, Newcastle Upon Tyne NE4 8QP.

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EMPLOYMENT OPPORTUNITIES with record companies, radio, stations, etc, full-time, part-time, experience unnecessary. 'Music industry, Employment Guide' £1. 'Radio Employment Guide' £1. 'British Music Index' (include 45p + record company addresses). £1.

All three £2.40 - RS Productions, Hamilton House, Staverton, Devon TQ9 6PG.

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Musicians Wanted

FEMALE SINGER requires work with professional band, disco or cabaret. - Telephone Macclesfield 29797, after 6pm.

GARRY GLITTER official fan club, sae for details to: 89A St Leonards Road, London E14.

Fan Clubs

MOTORHEAD BANGERS, The official Motorhead fan club. Send sae for details to: Helen Taylor, 35 Upper Accommodation Road, Leeds 9, Yorkshire.

OFFICIAL CHICAGO fan organisation - Sae, Chicago Express, 87 Bute Road, Wallington, Surrey, SM6 8AD.

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LED ZEPPELIN fanzine, 'Tight But Loose' includes message from Robert Plant, £1.10 including postage from Dave Lewis, 52 Dents Road, Bedford.

OFFICIAL PRETENDERS fan club - Sae for details to: Winda, 60 Parker Street, London WC2.

RAINBOW OFFICIAL UK fan club - Send sae to PO Box 7, Prescot, Merseyside.

GENESIS OFFICIAL fan club. Send sae for details to: Genesis Information, PO Box 107, London N6 5RU.

LED ZEPPELIN special feature in Rock Steady, Heavy Metal Magazine No 2, send cheque / PO for 50p to Shooting Star, PO Box 50, London E18 1AX.

SAMSON FAN CLUB, sae for details - PO Box 82, Guildford, Surrey, GU2 6PF.

TOM JONES official fan club, sae to: Box 2382 for details.

TOYAH FAN CLUB, send sae for details to: Intergalactic Ranch House, 42 Manchester Street, London W1.

THE WHO official club, send sae for details to: The Who Club, PO Box 107A, London N6 5RU.

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CHARTS

SINGLES

Due to the Bank Holiday this chart is a repeat of last week.

1	GENO, Desy's Midnight Runners	Parlophone
2	COMING UP, Paul McCartney	Parlophone
3	CALL ME, Blondie	Chrysalis
4	SILVER DREAM MACHINE, David Essex	Mercury
5	TOGCATA, Sky	Ariola
6	KING - FOOD FOR THOUGHT, UB 40	Graduate
7	WORKING MY WAY BACK TO YOU, Detroit Spinners	Atlantic
8	SEXY EYES, Dr Hook	Capitol
9	TALK OF THE TOWN, Pretenders	Real
10	CHECK OUT THE GROOVE, Bobby Thurston	Epic
11	MY PERFECT COUSIN, Undertones	Sire
12	DON'T PUSH IT, DON'T FORCE IT, Leon Haywood	20th Century
13	THE GROOVE, Rodney Franklin	CBS
14	NIGHT BOAT TO CAIRO, Madness	Stiff
15	WHAT'S ANOTHER YEAR, Johnny Logan	Epic
16	MY OH MY, Sad Cafe	Polo
17	DANCE YOURSELF DIZZY, Liquid Gold	Epic
18	JANUARY FEBRUARY, Barbara Dickson	Atlantic
19	I SHOULD HAVE LOVED YA, Narada Michael Walden	Rockel
20	WHEELS OF STEEL, Saxon	Carrere
21	POISON NY, Lambretta	Asylum
22	KOOL IN THE KAFTAN, B.A. Robertson	Bronze
23	GOLDEN YEARS (LIVE EP), Motorhead	2-Tone
24	MISSING WORDS, Selector	Epic
25	DON'T MAKE WAVES, Nolans	2-Tone
26	LET'S DO ROCK STEADY, Bodysnatchers	2-Tone
27	THE GREATEST COCKNEY RIP OFF, Cockney Rejects	Zonaphone
28	NE-NE-NA-NU-NU, Bad Manners	Magnet
29	BREATHING, Kate Bush	EMI
30	FOOL FOR YOUR LOVING, Whitesnake	UA
31	NO DOUBT ABOUT IT, Hot Chocolate	Rak
32	STARING AT THE RUDE BOYS, Ruts	Virgin
33	GOING UNDERGROUND/DREAMS OF CHILDREN, Jam	Polydor
34	TAKE GOOD CARE OF MY BABY, Smokie	Rak
35	FOREST, The Cure	Fiction
36	HOLD ONTO MY LOVE, Jimmy Ruffin	RSO
37	DEAR MISS LONELY HEARTS, Phillip Lynott	Vertigo
38	THIS WORLD OF WATER, New Music	GTO
39	LET'S GO ROUND AGAIN, Average White Band	RCA
40	IN THE CITY, Jam	Polydor
41	JUST CAN'T GIVE YOU UP, Mystic Merlin	Capitol
42	TURN IT ON AGAIN, Genesis	Charisma
43	ALL AROUND THE WORLD, Jam	Polydor
44	ROUGH BOYS, Pete Townshend	Alco
45	STRANGE TOWN, Jam	Polydor
46	STOMP, Brothers Johnson	A&M
47	LIVING AFTER MIDNIGHT, Judas Priest	CBS
48	LOVE ENOUGH FOR TWO, Prima Donna	Ariola
49	MONKEES EP, Monkees	Arista
50	HAPPY HOUSE, Slowdive and The Banshees	Polydor
51	SO GOOD SO RIGHT, Brenda Russell	A&M
52	MODERN WORLD, Jam	Polydor
53	NEWS OF THE WORLD, Jam	Polydor
54	DAVID WATTS, Jam	Polydor
55	SHE'S OUTA MY LIFE, Michael Jackson	Epic
56	HIGH FIDELITY, Elvis Costello	F Beat
57	SOMETHING'S MISSING, Chords	Polydor
58	MIRROR IN THE BATHROOM, The Beat	Go Feel
59	ALL FOR LEYNA, Billy Joel	CBS
60	PLATINUM BLONDE, Prelude	EMI
61	YOU GAVE ME LOVE, Crown Heights Affair	Mercury
62	MY WORLD, Secret Affair	1 Spy
63	THE BUCKET OF WATER SONG, The Four Bucketeers	CBS
64	MY FRIEND JACK, Boney M	Atlantic/Hansa
65	HIM, Rupert Holmes	MCA
66	CLEAN CLEAN, Buggles	Island
67	POLICE AND THIEVES, Junior Murvin	Island
68	TURNING JAPANESE, Vapors	UA
69	ECHO BEACH, Martha and The Muffins	Dindisc
70	DO YOU REMEMBER ROCK 'N' ROLL RADIO, Ramones	Sire
71	THE SEDUCTION (LOVE THEME), James Last Band	Polydor
72	SO LONG, Fischer Z	United Artists
73	GIRL, Shy	Gallery
74	DAYDREAM BELIEVER, Anne Murray	Capitol
75	HOLIDAY 80 EP, The Human League	Virgin

Due to the Bank Holiday this chart is a repeat of last week.

1	SKY 2, Sky	Ariola
2	GREATEST HITS, Rose Royce	Whitfield
3	THE MAGIC OF BONEY M, Boney M	Atlantic/Hansa
4	DUKE, Genesis	Charisma
5	SUZI QUATRO'S GREATEST HITS, Suzi Quatro	RAK
6	TWELVE GOLD BARS, Status Quo	Vertigo
7	BOBBY VEE SINGLES ALBUM, Bobby Vee	UA
8	HYPNOTISED, Undertones	Sire
9	HEAVEN & HELL, Black Sabbath	Vertigo
10	IRON MAIDEN, Iron Maiden	EMI
11	BARBARA DICKSON ALBUM, Barbara Dickson	Ronco
12	BY REQUEST, Lena Martell	Carrere
13	WHEELS OF STEEL, Saxon	Alco
14	EMPTY GLASS, Peter Townsend	UA
15	SNAKES & LADDERS, Gerry Rafferty	Real
16	PRETENDERS, Pretenders	CBS
17	BRITISH STEEL, Judas Priest	A&M
18	REGGATTA DE BLANC, Police	Capitol
19	SOMETIMES YOU WIN, Dr Hook	Stiff
20	ONE STEP BEYOND, Madness	RAK
21	FACADES, Sad Cafe	Epic
22	OFF THE WALL, Michael Jackson	Gem
23	BRAND NEW AGE, UK Subs	Warwick
24	COUNTRY NUMBER ONE, Don Gibson	CBS
25	GLASS HOUSES, Billy Joel	Epic
26	SNAP CRACKLE & POP, John Cooper Clarke	A&M
27	OUTLANDOS D'AMOUR, Police	Fiction
28	17 SECONDS, Cure	Vertigo
29	SOLO IN SOHO, Phillip Lynott	Harvest
30	ANIMAL MAGNETISM, Scorpions	CBS
31	TEARS & LAUGHTER, Johnny Mathis	CBS
32	EAT TO THE BEAT, Blondie	Chrysalis
33	TALK ME ON A SUNDAY, Marti Webb	Polydor
34	SKA 'N' B, Bad Manners	Magnet
35	INITIAL SUCCESS, B.A. Robertson	Asylum
36	HEARTBREAKERS, Matt Monro	EMI
37	FIRE WHIZ, Bernadette Peters	CBS
38	WILD HORSES, Wild Horses	EMI
39	GOOD MORNING AMERICA, Various	K-Tel
40	MARAUDER, Magnum	Jet
41	THE LAST DANCE, Various	Motown
42	STRING OF HITS, Shadows	EMI
43	SPECIALS, Specials	2-Tone
44	DOWN TO EARTH, Rainbow	Polydor
45	WOMEN & CHILDREN FIRST, Van Halen	Warner Bros
46	THE CRYSTAL GAYLE SINGLES ALBUM, Crystal Gayle	UA
47	GET HAPPY, Elvis Costello	F Beat
48	THE WALL, Pink Floyd	Harvest
49	TOO MUCH PRESSURE, Selector	2-Tone
50	ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres	Dindisc
51	SKY, Sky	Ariola
52	STAR TRACKS, Various	K-Tel
53	CHAMPAGNE & ROSES, Various	Polystar
54	LOUD AND CLEAR, Sammy Hagar	Capitol
55	ON THROUGH THE NIGHT, Jeff Leppard	Vertigo
56	LIGHT UP THE NIGHT, Brothers Johnson	A&M
57	BABY'S GOT A GUN, The Only Ones	CBS
58	SETTING SONS, Jam	Polydor
59	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
60	PARALLEL LINES, Blondie	Chrysalis
61	GREATEST HITS VOL 1, Cockney Rejects	Zonaphone
62	WELCOME TO THE CLUB, Ian Hunter	Chrysalis
63	PERMANENT WAVES, Rush	Mercury
64	OFFICIAL BOOTLEG ALBUM, Blues Band	Arista
65	GOING STEADY, Ost	Warwick
66	LONDON CALLING, Clash	CBS
67	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
68	LOOK HEAR, 10cc	Mercury
69	NBODY'S HEROES, Stiff Little Fingers	Chrysalis
70	MIDDLE MAN, Bob Scaggs	CBS
71	CLUB SKA '87, Various	Island
72	GREATEST HITS VOL 2, Abba	Epic
73	HIGHWAY TO HELL, AC/DC	Atlantic
74	BEE GEES GREATEST HITS, Bee Gees	RSO
75	STRANGE BOUTIQUE, Monochrome Set	Dindisc

1	CALL ME, Blondie	Chrysalis
2	RIDE LIKE THE WIND, Christopher Cross	Warner Bros
3	LOST IN LOVE, Air Supply	Arista
4	WITH YOU 'I'M BORN AGAIN, Billy Preston & Syreeta	Motown
5	ANOTHER BRICK IN THE WALL, Pink Floyd	Columbia
6	FIRE LAKE, Bob Seger	Capitol
7	YOU MAY BE RIGHT, Billy Joel	Columbia
8	SEXY EYES, Dr Hook	Capitol
9	DON'T FALL IN LOVE WITH A DREAMER, Kenny Rogers/Kim Carnes	United Artists
10	HOLD ON TO MY LOVE, Jimmy Ruffin	RSO
11	BIGGEST PART OF ME, Ambrosia	Warner Bros
12	HURT SO BAD, Linda Ronstadt	Asylum
13	PILOT OF THE AIRWAYS, Charlie Dore	Island
14	I CAN'T HELP IT, Andy Gibb & Olivia Newton-John	RSO
15	CARS, Gary Numan	A&M
16	I CAN'T TELL YOU WHY, Eagles	Asylum
17	BREAKDOWN DEAD AHEAD, Bob Scaggs	Columbia
18	STOMP, The Brothers Johnson	A&M
19	FUNKY TOWN, Lipps Inc	Casablanca
20	BRASS IN POCKET, Pretenders	Sire
21	SPECIAL LADY, Ray Goodman & Brown	Polydor
22	THE ROSE, Bette Midler	Atlantic
23	STEAL AWAY, Robbie Dupree	Elektra
24	DO RIGHT, Paul Davis	Bang
25	HEART HOTELS, Dan Fogelberg	Full Moon/Epic
26	AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
27	COMING UP, Paul McCartney	Columbia
28	TRAIN IN VAIN, The Clash	Epic
29	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL, Spinners	Atlantic
30	SHE'S OUT OF MY LIFE, Michael Jackson	Epic
31	PERMANENT WAVES, Rush	Mercury
32	DREAMS, Grace Slick	RCA
33	LET ME BE THE CLOCK, Smokey Robinson	Tamla
34	WONDERING WHERE THE LIONS ARE, Bruce Cockburn	Milennium
35	GEE WHIZ, Bernadette Peters	MCA
36	STARTING OVER AGAIN, Dolly Parton	RCA
37	THINK ABOUT ME, Fleetwood Mac	Warner Bros
38	LITTLE JEANNIE, Elton John	MCA
39	HEADED FOR A FALL, Firetail	Atlantic
40	SHOULD VE NEVER LET YOU GO, Nani Sedaka & Dara Sedaka	Elektra
41	ANY WAY YOU WANT IT, Journey	Columbia
42	LUCKY ME, Anne Murray	Capitol
43	WE WERE MEANT TO BE LOVERS, Photoglo	20th Century
44	WE LIVE FOR LOVE, Pat Benatar	Chrysalis
45	WHEN THE FEELING COMES AROUND, Jennifer Warnes	Arista
46	I DON'T WANT TO WALK WITHOUT YOU, Barry Manilow	Arista
47	DON'T SAY GOODNIGHT, The Isley Brothers	T-Neck
48	WHITE HOT, Red Rider	Capitol
49	LOVE STINKS, The J. Geils Band	EMI-America
50	LADY, The Whispers	Solar
51	NEW ROMANCE, Spider	Dreamland
52	SOLITAIRE, Peter McLean	ARC/Columbia
53	DON'T PUSH IT, DON'T FORCE IT, Leon Haywood	20th Century
54	TWILIGHT ZONE, Manhattan Transfer	Atlantic
55	TOO HOT, Kool & The Gang	De-Lite
56	TWO PLACES AT THE SAME TIME, Ray Parker Jr and Raydio	Arista
57	I FLEDGE MY LOVE, Peaches and Herb	Polydor/MVP
58	ROCK LOBSTER, B-52's	Warner Bros
59	OFF THE WALL, Michael Jackson	Epic
60	THEME FROM NEW YORK, NEW YORK, Frank Sinatra	Reprise
61	HERE COMES MY GIRL, Tom Petty and The Heartbreakers	Backstreet
62	AND THE BEAT GOES ON, The Whispers	Solar
63	COMING DOWN FROM LOVE, Bobby Caldwell	Chrysalis
64	FIRE IN THE MORNING, Melissa Manchester	Arista
65	FOOL FOR A PRETTY FACE, Humble Pie	Atco
66	SHINING STAR, Manhattans	Columbia
67	CRAZY LITTLE THING CALLED LOVE, Queen	Elektra
68	CATCHING THE SUN, Spyro Gyra	MCA
69	IT'S HARD TO BE HUMBLE, Mac Davis	Casablanca
70	SOMEWHERE IN AMERICA, Survivor	Scotti Bros
71	TIRED OF TOEIN' THE LINE, Rocky Burnette	EMI-America
72	ANSWERING MACHINE, Rupert Holmes	MCA
73	POWER, The Temptations	Gordy
74	IT'S NOT A WONDER, Little River Band	Capitol
75	HOW DO I MAKE YOU, Linda Ronstadt	Asylum

TOP CHART

1	BENEATH STILL WATERS, Emmylou Harris	Warner Bros
2	TWO STORY HOUSE, George Jones & Tammy Wynette	Epic
3	GONE TOO FAR, Eddie Rabbitt	Elektra
4	THE WAY I AM, Merle Haggard	MCA
5	MORNING COMES TOO EARLY, Jim Ed Brown & Helen Cornelius	RCA
6	LET'S GET IT WHILE THE GETTIN'S GOOD, Eddy Arnold	RCA
7	STARTIN' OVER AGAIN, Dolly Parton	RCA
8	GOOD OLE BOYS LIKE ME, Don Williams	MCA
9	TEMPORARILY YOURS, Jeanne Pruett	IBC
10	DON'T FALL IN LOVE WITH A DREAMER, Kenny Rogers with Kim Carnes	United Artists
11	IT'S HARD TO BE HUMBLE, Mac Davis	Casablanca
12	MY HEART/SILENT NIGHT (After The Fight), Ronnie Milsap	RCA
13	SHE JUST STARTED LIKING CHEATIN' SONGS, John Anderson	W/Bros
14	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN, Debby Boone	Warner/Curb
15	I'M ALREADY BLUE, The Kendalls	Ovation
16	ONE DAY AT A TIME, Crisly Lane	United Artists
17	AFTER HOURS, Joe Stampley	Epic
18	TRYING TO LOVE TWO WOMEN, The Oak Ridge Boys	MCA
19	YOU LAUGH A WHOLE LOT OF LOVE ON ME, Con Hunley	Warner Bros
20	LUCKY ME, Anne Murray	Capitol

Top American Country Singles. Supplied by Billboard Magazine

WHEN JAM scored their first Number One with 'Going Underground' a few weeks ago, Polydor decided to issue 20,000 copies of each of their previous singles in their original picture sleeves.

Immediately the discs began to sell, and two weeks ago no less than six of them joined 'Going Underground' in the top 75. Last week 'Eton Rifles' (No. 82), 'When You're Young' (No. 83) and 'Down At The Tube Station At Midnight' (No. 97) looked poised to complete the coup.

Not since the demise of Elvis Presley has one act so dominated the chart, immediately before his death in 1977 Presley's exceedingly mediocre 'Way Down' was loitering in the nether regions of the chart. His death triggered a huge wave of buying which saw 'Way Down' catapulting to the top of the chart whilst eight re-issues of varying vintage returned to the chart for a brief but historic spell.

One of the surprise hits of the year so far has been Rodney Franklin's 'The Groove'. On the face of it, it's hard to see why such a nondescript jazz MOR instrumental should take off in creating its own dance craze - known as 'The Freeze' - because of the intermittent instrumental breaks in the record where dancers 'freeze' until the music re-starts. Franklin is a 21-year-old from Berkeley, California who first started playing piano at the age of three. Throughout his childhood Franklin listened to the music of Herbie Hancock, Chick Corea and Oscar Peterson. During his teens he received a plethora of awards for his outstanding ivory tinkling. Later he toured with Freddie Hubbard and Mariena Shaw before branching out as a soloist. His first album 'You'll Never Know' is due out shortly.

After a self-imposed absence of five years from the recording scene 64-year-old Frank Sinatra has returned with a triple-album

entitled 'Past, Present And Future' and a single 'Theme From New York, New York'. Sinatra's US chart career spans more years than any other artist. His first appearance on the chart was in 1942 when, as featured vocalist with the Tommy Dorsey Orchestra he recorded 'There Are Such Things' which subsequently sold over a million copies spending five weeks at Number One. Since then he has scored well over a 100 hits on the Billboard chart, a figure exceeded only by Elvis Presley (147 hits). . . . Hovering just outside last week's singles chart was 'Calibre Cuts' an ingenious ready-made disco-seque which, in its 12 inch edition, runs for six minutes; 47 seconds chopping together segments of 22 different records including Lowell's 'Mellow Mellow, Right On', Osibisa's 'Pata Pata', The Sugarhill Gang's 'Rapper's Delight' and The Real Thing's 'Can You Feel The Force'.

The Beat has scheduled its debut album, 'I Just Can't Stop', for release later this month. Madness' 'One Step Beyond' album has now sold well in excess of 100,000 copies in a chart-run which has seen it remain consistently in the Top 30 since its release exactly six months ago.

The trend towards one-off duets continues. The latest pairing sees Glen Campbell and Rita Coolidge merging their talents on a new version of 'Something 'Bout You Baby I Like'. When the film 'W.A.S.H.' was issued in 1971 the theme tune was virtually ignored in both Britain and the United States. However, the subsequent success of the small screen spin-off series fostered a healthy interest in the tune. Until now M.A.S.H. fans have had to make do with an extremely expensive Japanese import of the film soundtrack. At last CBS has seen the light and re-issued the theme as a single. Last week the record was a new entry in the chart at No. 95, and all the indications are that it will be a hit this time around.

ALAN JONES

CHARTFILE

- 1 AGAINST THE WIND, Bob Seger & The Silver Bullet Band Capitol
- 2 THE WALL, Pink Floyd Columbia
- 3 GLASS HOUSES, Billy Joel Columbia
- 4 MAD LOVE, Linda Ronstadt Asylum
- 5 LIGHT UP THE NIGHT, The Brothers Johnson A&M
- 6 OFF THE WALL, Michael Jackson Epic
- 7 AMERICAN GIGOLO Soundtrack
- 8 WOMEN AND CHILDREN FIRST, Van Halen Warner Bros.
- 9 CHRISTOPHER CROSS, Christopher Cross Warner Bros.
- 10 DEPARTURE, Journey Columbia
- 11 GO ALL THE WAY, Isley Brothers T-Neck
- 12 PRETENDERS, Pretenders Sire
- 13 THE WHISPERS, The Whispers Sire
- 14 DAMN THE TORPEDOS, Tom Petty & The Heartbreakers Backstreet
- 15 MIDDLE MAN, Bob Scaggs Columbia
- 16 GIDEON, Kenny Rogers United Artists
- 17 WARM THOUGHTS, Smokey Robinson Tamla
- 18 PHOENIX, Dan Fogelberg Full Moon/Epic
- 19 MOUTH TO MOUTH, Lipps, Inc. Casablanca
- 20 THE PLEASURE PRINCIPLE, Gary Numan Atco
- 21 CRASH AND BURN, Pat Travers Band Polydor
- 22 THE LONG RUN, Eagles Asylum
- 23 JUST ONE NIGHT, Eric Clapton RSO
- 24 RARITIES, The Beatles Capitol
- 25 DUKE, Genesis Atlantic
- 26 CATCHING THE SUN, Spyro Gyra MCA
- 27 LOVE STINKS, J. Geils Band EMJ-America
- 28 LET'S GET SERIOUS, Jermaine Jackson Motown
- 29 BEBE, LE STRANGE, Heart Epic
- 30 FLACK FEATURING DONNY HATHAWAY, Roberta Flack Atlantic
- 31 Permanent Waves, Rush Mercury
- 32 DREAMS, Grace Slick RCA
- 33 RAY, GOODMAN & BROWN, Ray, Goodman & Brown Polydor
- 34 PROGRESSION OF POWER, Triumph RCA
- 35 GET HAPPY, Elvis Costello Columbia
- 36 TRILGY, PAST, PRESENT AND FUTURE, Frank Sinatra Reprise
- 37 SPIRIT OF LOVE, Con Funk Shun Mercury
- 38 FUN AND GAMES, Chuck Mangione A&M
- 39 TWO PLACES AT THE SAME TIME, Ray Parker Jr. and Raydio Arista
- 40 SWEET SENSATION, Stephanie Mills 20th Century
- 41 COAL MINER'S DAUGHTER, Soundtrack MCA
- 42 LONDON CALLING, The Clash Epic
- 43 DREAM COME TRUE, Earl Klugh United Artists
- 44 ALL THAT JAZZ, Soundtrack Casablanca
- 45 IN THE HEAT OF THE NIGHT, Pat Benatar Chrysalis
- 46 TWO, G.O. Arista
- 47 SKYLARKIN', Grover Washington Jr. Motown
- 48 BAD LUCK STREAK IN DANCING SCHOOL, Warren Zevon Asylum
- 49 LATE AT NIGHT, Billy Preston Motown
- 50 TENTH, The Marshall Tucker Band Warner Bros.
- 51 BUT THE LITTLE GIRLS UNDERSTAND, The Knack Capitol
- 52 LET THE MUSIC DO THE TALKING, The Joe Perry Project Columbia
- 53 KEEP THE FIRE, Kenny Loggins Columbia
- 54 BACKSTAGE PASS, Little River Band Capitol
- 55 EAT TO THE BEAT, Blondie Chrysalis
- 56 LADIES NIGHT, Kool & The Gang De-Lite
- 57 MICKEY MOUSE DISCO, Mickey Mouse Disneyland
- 58 ONE EIGHTY, Ambrosia Warner Bros.
- 59 THE B-52's, The B-52's Warner Bros.
- 60 REACHING FOR TOMORROW, Switch Gordy
- 61 AFTER DARK, Andy Gibb RSO
- 62 LOVE SOMEBODY TODAY, Sister Sledge Cotillion
- 63 THE ROSE, Soundtrack Atlantic
- 64 BIG FUN, Shalamar Solar
- 65 HIDEAWAY, David Sanborn Warner Bros.
- 66 THE GAMBLER, Kenny Rogers United Artists
- 67 SKYWAY, Sky Salsoul
- 68 UNDERTOW, Firefall Atlantic
- 69 A DECADE OF ROCK & ROLL 1970 TO 1980, Reo Speedwagon Epic
- 70 EXTENSIONS, Manhattan Transfer Atlantic
- 71 AFTER MIDNIGHT, Manhattan Columbia
- 72 DREAM STREET ROSE, Gordon Lightfoot Warner Bros.
- 73 UNION JACKS, The Babys Chrysalis
- 74 ON TO VICTORY, Humble Pie Atco
- 75 VICTIMS OF THE FURY, Robin Trower Chrysalis

- 1 ROCK BRIGADE, Del Leppard Vertigo
- 2 HEATSTROKES, Krokus Ariola
- 3 THE SPIRIT OF RADIO, Rush Mercury
- 4 FOOL FOR YOUR LOVING, Whitesnake UA
- 5 MOTORCYCLE MAN, Saxon Carriere
- 6 LIVING AFTER MIDNIGHT, Judas Priest CBS
- 7 LIVE FOR THE WEEKEND, Triumph RCA
- 8 BAD MOTOR SCOOTER, Sammy Hagar Capitol
- 9 SHOT DOWN IN FLAMES (live version), AC/DC Atlantic
- 10 WILD IN THE STREETS, Shooting Star Virgin
- 11 THE BEAT, Bernie Torme Island
- 12 HOLLYWOOD FEASE (remix), Gril Jet
- 13 STAND UP AND BE COUNTED, Saxon Carriere
- 14 WAITING FOR THE TAKING, Riot Capitol
- 15 NAME RANK AND SERIAL NUMBER, Fist Neat

Compiled by THE POWERHOUSE HEAVY METAL ROADSHOW TEL: 01 388 9852

- ### US SOUL
- 1 DON'T SAY GOODNIGHT, Isley Brothers T-Neck
 - 2 DON'T PUSH IT, DON'T FORCE IT, Leon Haywood 20th Century
 - 3 LADY WHISPERS Solar
 - 4 LET'S GET SERIOUS, Jermaine Jackson Motown
 - 5 LET ME BE THE CLOCK, Smokey Robinson Tamla
 - 6 TWO PLACES AT THE SAME TIME, Ray Parker, Jr. & Raydio Arista
 - 7 STOMP, Brothers Johnson A&M
 - 8 FUNKY TOWN, Lipps, Inc. Casablanca
 - 9 GOT TO BE ENOUGH, Con Funk Shun Mercury
 - 10 SWEET SENSATION, Stephanie Mills 20th Century
 - 11 SHINING STAR, Manhattan Columbia
 - 12 I DON'T BELIEVE YOU WANT TO GET UP AND DANCE, Gap Band Mercury
 - 13 HIGH, Sky Salsoul
 - 14 MINUTE BY MINUTE, Peabo Bryson Capitol
 - 15 ALL NIGHT THING, Invisible Man's Band Mango
 - 16 WE OUGHT TO BE DOIN' IT, Randy Brown Chocolate City
 - 17 INSIDE OF YOU, Ray, Goodman & Brown Polydor
 - 18 GOTTA GET MY HANDS ON SOME, Fatback Spring
 - 19 AND THE BEAT GOES ON, Whispers Solar
 - 20 OFF THE WALL, Michael Jackson Epic

- 1 LOVER'S HOLIDAY, Change Warner/RFC
- 2 AMERICAN GIGOLO (Soundtrack), Giorgio & Blondie Polydor
- 3 STOMP, Brothers Johnson A&M
- 4 TWO TONS O' FUN, Two Tons O' Fun Fantasy
- 5 YOU GOT WHAT IT TAKES, Bobby Thurston Prelude
- 6 FUNKYTOWN/ALL NIGHT DANCING, Lipps, Inc. Casablanca
- 7 TWILIGHT ZONE, Manhattan Transfer Atlantic
- 8 POP POP SHOO WAH, Erotic Drum Band Prism
- 9 BEHIND THE GROOVE, Teena Marie Motown
- 10 LET'S GET SERIOUS, Jermaine Jackson Motown
- 11 IN THE SOCKET, Shalamar Solar
- 12 YOU GAVE ME LOVE, Crown Heights Affair De-Lite
- 13 SWEET SENSATION, Stephanie Mills 20th Century
- 14 MIDNIGHT MESSAGE, Ann-Margret MCA
- 15 BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway Atlantic
- 16 MUSIC TRANCE, Ben E. King Atlantic
- 17 WALK THE NIGHT, Skatt Bros Casablanca
- 18 GET DOWN MELLOW SOUND, Players Association Vanguard
- 19 WITHOUT YOUR LOVE, Cut Glass 20th Century
- 20 NOW I'M FINE, Grey & Hanks RCA/Hologram

STAR CHOICE

- 1 CRUSH ON YOU, Clash
- 2 THE RODDIE'S SONG, Kilburn & High Roads
- 3 WALK ON BY, Dionne Warwick
- 4 WATCHING THE DETECTIVES, Elvis Costello
- 5 POLICE & THIEVES, Clash
- 6 SPANISH STROL, Mink De Ville
- 7 EVERYTHING I OWN, Ken Booth
- 8 NINEY SIX TEARS, Mysteryna
- 9 DAYDREAM BELIEVER, Monkees
- 10 THE HARDER THEY COME, Jimmy Cliff



MIRANDA OF THE BODYSNATCHERS

ESTER YEAR

ONE YEAR AGO (May 5, 1979)

- 1 BRIGHT EYES, Ari Garkinkel
- 2 SOME GIRLS, Racey
- 3 POP MUZIK, M
- 4 HOORAY HOORAY IT'S A HOLI HOLIDAY, Boney M
- 5 GOODNIGHT TONIGHT, Wings
- 6 SHAKE YOUR BODY, Jacksons
- 7 HALLELUJAH, Milk & Honey
- 8 COOL FOR CATS, Squeeze
- 9 THE LOGICAL SONG, Supertramp
- 10 KNOCK ON WOOD, Ami Stewart

TEN YEARS AGO (May 9, 1970)

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

FIFTEEN YEARS AGO (May 8, 1965)

- 1 TICKET TO RIDE, The Beatles
- 2 KING OF THE ROAD, Roger Miller
- 3 HERE COMES THE NIGHT, Them
- 4 WORLD OF OUR OWN, The Seekers
- 5 TRUE LOVE WAYS, Peter and Gordon
- 6 POP GO THE WORKERS, The Barrow-Knight
- 7 THE MINUTE YOU'RE GONE, Cliff Richard
- 8 BRING IT ON HOME TO ME, The Animals
- 9 CATCH THE WIND, Donovan
- 10 LITTLE THINGS, Dave Berry

- 1 CHECK OUT THE GROOVE, Bobby Thurston Epic 12in
- 2 STOMP, Brothers Johnson A&M 12in
- 3 THE GROOVE, Rodney Franklin CBS 12in
- 4 JUST CAN'T GIVE YOU UP, Mystic Merlin Capitol 12in
- 5 DON'T PUSH IT DON'T FORCE IT, Leon Haywood 20th Century-Fox 12in
- 6 ISHOU DA LOVED YA, Narada Michael Walden Atlantic 12in
- 7 LET'S GET SERIOUS, Jermaine Jackson Motown 12in
- 8 WORKING MY WAY BACK TO YOU, Detroit Spinners Atlantic 12in
- 9 TONIGHT I'M ALRIGHT, Narada Michael Walden Atlantic 12in
- 10 YOU GAVE ME LOVE/USE YOUR BODY & SOUL, Crown Heights Affair De-Lite 12in
- 11 SHANTE, Mass Production Atlantic 12in
- 12 HOLDIN' ON/BURNIN' ALIVE, Tony Ratio Calibre 12in
- 13 AND THE BEAT GOES ON, Whispers Solar 12in
- 14 HANG YOURSELF DIZZY, Liquid Gold Polo 12in
- 15 CUBA, BETTER DO IT SALSA, Gibson Brothers Island 12in
- 16 WHOA! BETTER DO IT SALSA, Gibson Brothers Motown 12in
- 17 FOR THOSE WHO LIKE TO GROOVE/TWO PLACES AT THE SAME TIME, Raydio Arista
- 18 RIGHT IN THE SOCKET (REMIX)/THE SECOND TIME AROUND, Shalamar Solar 12in
- 19 YOU GOT WHAT IT TAKES, Bobby Thurston Epic LP
- 20 BACK TOGETHER AGAIN, Flack/Hathaway Atlantic 12in/US LP
- 21 BURNIN' HOT, Jermaine Jackson Motown LP
- 22 SUPREMES' MEDLEY/LOVE HANGOVER, Supremes/Ross Motown 12in
- 23 IN THE THICK OF IT/SO GOOD SO BRIGHT, Brenda Russell A&M 12in
- 24 CALL ME, Blondie Chrysalis/Polydor LP
- 25 TONIGHT'S THE NIGHT, Sharon Paige Source 12in
- 26 CISELIN' HOT, Chuck Clisel Arista 12in
- 27 MUSIC/AFTER THE LOVE HAS GONE/NEED YOUR LOVE/ROCKIN' ALL NIGHT/AFTER GLOW/KEEP GOIN' ON, Gary Bartz US Arista LP
- 28 RUNNING AWAY/CAN'T YOU SEE ME, Roy Ayers Polydor 12in
- 29 OVERNIGHT SENSATION, Jerry Knight A&M/US 12in
- 30 ROCK WITH YOU/GET ON THE FLOOR, Michael Jackson Epic 12in
- 31 LIGHT UP THE NIGHT/THIS HAD TO BE/SMILIN' ON YA/CELEBRATIONS/YOU MAKE ME WANNA WIGGLE, Brothers Johnson A&M LP
- 32 MUSIC TRANCE, Ben E. King Atlantic/US 12in promo
- 33 EYES ON YOU/LIVIN' FOR TODAY, Dayton US/US LP
- 34 YOU KNOW HOW TO LOVE ME, Phyllis Hyman Arista 12in
- 35 LOVE YOU FOREVER, Bunny Mack Rokei/RCA 12in
- 36 TOGETHER WE ARE BEAUTIFUL, Fern Kinney WEA 12in
- 37 LOVE INJECTION, Trusse! Elektra 12in
- 38 GIVE PEACE A CHANCE/IN THE PARK/SPEAK ABOUT IT/LOVE IS THE ANSWER/BRIDGE THROUGH TIME/ON THE REAL SIDE, Lonnie Liston Smith US Columbia LP
- 39 D-A-N-C-I-N'/TRY MY LOVE/MIXTURE OF LOVE, Stephanie Mills US 20th Century-Fox LP
- 40 YOUNG CHILD, Ronnie Laws UA 12in
- 41 CALIBRE CUTS, Varicose Calibre 12in
- 42 THE SEDUCTION, James Last Band/David Sanborn Polydor 12in
- 43 STRUT/MAGIC FINGERS/MYSTERIOUS MAIDEN, Chico Hamilton US Elektra LP
- 44 SEXY DANCER, Prince Warner Bros 12in
- 45 HEART OF THE FUNK/TAKIN' OFF/DOES IT FEEL GOOD/GIVE UP FIRE/FUNK THEORY, B. T. Express US Columbia LP
- 46 GO FOR IT/MAKING LOVE/TELL EVERYBODY, Herbie Hancock CBS 12in
- 47 STAY THE NIGHT, Billy Ocean GTO 12in
- 48 EDUCATION WRAP, Community People US DeMar Int 12in
- 49 THE BOYS IN BLUE/THIS IS THE Light Of The World Ensign 12in
- 50 SEXY EYES/WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr Hook Capitol 12in
- 51 FOR THE PUBLIC, Heath Brothers US Columbia LP 12in
- 52 SATURDAY NIGHT/STARS IN YOUR EYES, Herbie Hancock CBS LP
- 53 GO ALL THE WAY/DON'T SAY GOODNIGHT/SAY YOU WILL, PASS IT ON, Isley Brothers Epic LP
- 54 STREET PLAYER, Chicago CBS 12in
- 55 KEEP IN TOUCH, Freeez Pink Rhythm 12in
- 56 MOTIVATION/EXTRACT, Atmosphere MCA 12in
- 57 IT'S TIME TO PARTY/UNTIL EVERYBODY MAKES MISTAKES/UNTIL THE MORNING COMES/TONIGHT'S THE NIGHT, Raydio Arista LP
- 58 A LOVER'S HOLIDAY/SEARCHING/THE GLOW OF LOVE/IT'S A GIRL'S AFFAIR, Change US RFC LP
- 59 USE IT UP AND WEAR IT OUT/DON'T TELL ME TELL HER, Odyssey US RCA 12in
- 60 GOT TO BE ENOUGH/HAPPY FACE, ConFunkShun US Mercury LP 12in promo
- 61 FIRST TIME AROUND (REMIX)/HIGH, New York Sky Salsoul 12in
- 62 IT'S ALRIGHT, Sho Nuff Ensign 12in
- 63 THE NEXT BEST THING TO BEING THERE/WE OUGHT TO BE DOIN' IT, Randy Brown Casablanca 12in
- 64 O.T.B. A LAW/EVERY GENERATION/AS ONE, Ronnie Laws UA LP
- 65 THE GET DOWN MELLOW SOUND, Players Association Vanguard 12in
- 66 SWEET SENSATION, Stephanie Mills US 20th Century-Fox 12in
- 67 LET'S GO ROUND AGAIN, Average White Band RCA 12in
- 68 WHEN I COME HOME/IN THE MOOD, Aura US Dream 12in
- 69 HAWKEYE/CRYSTAL CLEAR, Wilbert Longmire Tappan Zap LP
- 70 DANCE OF LOVE/FEELING GOOD, Mandrill US Arista LP
- 71 (FALLIN' LIKE) DOMINOES, Donald Byrd US Blue Note LP
- 72 CLOSE TO YOU, Kleer Atlantic 12in
- 73 I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (ODPS!), Gap Band Mercury 12in
- 74 I LOVE YOU DANCER/DO IT AGAIN/ALL THE WAY, Voyage US Martin LP
- 75 I THOUGHT IT WAS YOU (DIRECT GUT), Herbie Hancock US Atlantic LP
- 76 JUMP TO THE BEAT/DON'T YOU WANT TO FEEL IT (FOR YOURSELF)/YOU KNOW LIKE IT, Stacy Lattisaw US Capitol LP
- 77 I WANT TO DANCE WITH YOU/WE OUGHT TO BE DANCING/TONIGHT IS THE NIGHT, Kwesi US EMJ America LP
- 78 SHE'S OUT OF MY LIFE, Michael Jackson Epic
- 79 12 ANGLES STREET/CHAMELEON/BLUE STEEL/LOS ANGELES, Renzo Frascio/La Pregunta/Rinder & Lewis/David Benoit '96 12in EP
- 80 STONE CITY/STUFF, Stone City Band Motown/US LP
- 81 LAST NIGHT IN DANDELION/SAME OLD STORY/TENDER PALM, THE RAIN, Randy Crawford US Warner Bros LP promo
- 82 SAY YOU LOVE ME GIRL/FLASHDOWN TIME/YOU LOVE OF MY LIFE/RELEASE THE BEAST/THE ONE IN MY DREAMS/TIME Breakwater US Arista LP
- 83 GIVE ME THE SUNSHINE/I'M BACK FOR MORE, Leo's Sunship US Lydon's LP
- 84 GORO CITY/TEK TIME, Mansueto US Island 12in
- 85 ON THE ONE/ICAMEO/SW/WHY HAVE I LOST YOU, Camen US Chocolate City LP
- 86 FUSION/JUICE/SWEET, Jeff Lab Fusion US Arista LP
- 87 SATISFIED/IT'S STILL A THRILL, Peasey Solar 12in
- 88 NOW I'M FINE, Grey & Hanks RCA 12in
- 89 I'M BACK FOR MORE, A.J. Jones US Columbia LP
- 90 LET'S GET IT TOGETHER (REMIX), Coco AW 12in promo