

RECORD MIRROR

Supernatural

SAMMY HAGAR

RED YOBBO

(EXCLUSIVE
INTERVIEW)



SQUEEZE In colour

THE BEAT • RICHARD JOBSON

MARTHA AND THE MUFFINS • TOM PETTY

The Natural Blonde.

After Charlie's Angels and Chief Of Detectives we now have **Peet Coombes** of the **Tourists** fighting crime.

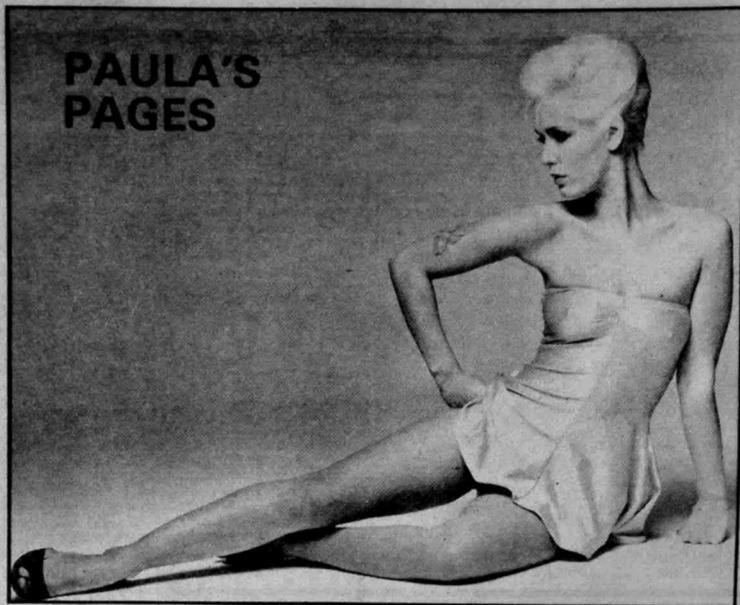
He lives in a large block of flats in that salubrious area of town, Highbury and the other afternoon, rolling in from a thrilling afternoon tea session at Fred's cafe, he saw a 90 year old neighbour being mugged by a couple of young thugs. Rescuing the old lady and helping her back to her flat he then chased the two hoodlums. Unfortunately touring had taken its toll and he couldn't catch up, so now he's helping the police with enquiries.

The Tourists are now on their way to Spain to do some concerts but Dave Stewart, who has been ailing miserably for ages and is going into hospital for treatment on his collapsed lung. **Johnny Turnbull** of the **Blockheads** will be taking his place, having grown a beard in order to baffle the foreigners.

FOR THE last night of the **Rainbow** tour (whew), **Roger Glover** threw a party at his house, which, naturally, has a pool. I'm told everyone was thrown in. Can't they do anything original?

TOM PETTY'S party after his concert was the usual Southern brawl. Tom's (whose face looked even more like a bag of overcrowded tennis balls due to his recent tonsillectomy) drummer got very pood off with one of the waiters, who dared to push his tootsies off one of the tables, in order to put a salad there. So, naturally rebellious soul that he was, he shoved them back on the table which distressed the waiter severely. "Who do you think you are?" he stupidly asked Stanley. "Who do you fink I am, I paid for those salads." He then attempted to take a wild swing at the waiter, who raced off with his salad. Well, I mean to say, who are these Americans who come over and try and rough up our waiters?

DOUG FIEGER, the large beaked lead singer with **The Knack**, who can't eat scotch eggs at a motor-



arms (is she short sighted?) and using at least 15 Kama Sutra tested and approved poses in the process (no mean feat in somewhere as small as Legends). Still, she obviously wasn't ashamed of her longings for small thin blondes, as she got a young lady to ring me on her behalf to explain that Leif is taking her to lunch...now I wish I could remember what her name was...

THE NEW **Bram Tchaikovsky** album has been rejected by Polydor in America because of protests from their distribution and promotion staff. The album, which is called 'The Russians Are Coming' (enough in itself to make most Yank's fringes stand on end) shows the band dressed as **Russian Cosmonauts**. Americans, who are always a little touchy about lots of odd things, feel that due to the situation in Afghanistan, it might cause a few wobblers around the country. The band are renaming the album, in the the USA only, 'Pressure.'

THE MEN that make my heart beat that little bit faster, **Cheap Trick**, can currently be seen by sharp eyed observers wandering around London. (Actually, you don't have to be that sharp eyed as they all seem to wear nothing but Cheap Trick brand clothes). In 1979 the band sold almost five million records. Fascinatingly enough, they've also sold two million copies of 'I Want You To Want Me.' Now think of all those Japanese girls lying awake at night clutching their copies and practising saying the title.

THE NEW **York Times** reported last week that **Linda Ronstadt** will play a role in the Gilbert and Sullivan operetta, **The Pirates Of Penzance** (the mind simply boggles) in Central Park around August. How can you have a future first lady singing operetta in a pair of cut off jeans? I mean, does Mrs Thatcher indulge in these flights of fancy?

I HEAR that **Ric Ocasek**, lead singer of **The Cars** and a man with an Adam's apple with a life all of its own, is recovering from

way cafe because they're not kosher. Had, not one, but two boilers in his bed in Birmingham. Why did he have two I wonder to myself? Couldn't he have just rung the hall porter and got an eiderdown?

BARBARA, OF **The Passions**, doesn't go out to the disco every night, she stays at home fiddling with her collection of Airfix models. It's enough to make your little brother's mouth water.

IN THE wake of all the recent weddings, an engagement. Publicist Alan Edward's petticoat flaunting assistant, Suni, has announced hers to **Russel Spencer-Hurst**, a **Stranglers** roadie.

THE JUNIOR queen of method acting, **Toyah** will be making a personal appearance at Virgin Records, High Street Kensington on Saturday March 15.

RUMOURS FROM Westminster indicate that the Prime Minister will have to declare a state of emergency if there are any more changes of line up in **John Coughlan's Diesel Band**. Their tour is now confirmed and the line up is **Neil Murray** and **Mick Moody** of **White Snake**, **Jackie Lynton** of **Happy Days** and wonderful **Status Quo** members **Andy Bown** and **Bob Young**. In order that they avoid the pandemonium of their last appearance, their publicist has asked me to mention that the other members of Quo (such as the incredibly good looking **Rick Parfitt**) will not turn up... but there again, they might.

HANDSOME BRITISH member of **Blondie**, **Nigel Harrison**, used to play the bass on the **Runaways** albums. The girl who was officially their bass player was quite happy with this situation as long

as she got the credit on the albums.

THE CURE'S lead singer has produced a single by two 13 year old boys who call themselves **The Obtainers**. As the two little songbirds are a teeny bit young (we can't all be **Lena Zavaroni**) and their pocket money won't stretch to instruments, they go round their mates houses giggling for local families and play their songs on Tupperware boxes. So if you live in the Gatwick area, not only could you be hounded by **Concorde** but also treated to their new single, 'Yeah, Yeah, Yeah', played in your front room on a salad bowl.

RONNIE GURR, a fine upstanding Scottish boy if ever there was one, was shocked by the behavior of **Phil Lewis** (of **Girl**) ex-girl friend. What was she doing to astound Gurr so? Attempting to entice **Leif Garrett** into her



Ted Nugent's up to his tricks again. See story on these pages.

Picture by Chuck Fyffe



Here's Ellen Foley and Pete Townshend after Ellen's gig at Toad's Place, New Haven, Connecticut (sounds nice and picturesque). The Who were also performing that night in New Haven, which is obviously a hot spot, judging from the colour of Ellen's ears in this candid pic.

the first few bashes at Bebe's album. Apparently this epic album (which if nothing else, should have a wonderful sleeve) consists of Bebe panting over backing tracks. Maybe it'll end up a double album after all.

GARY NUMAN, who will soon be ending his tour of America, is rapidly becoming known between the cities and the backwoods (I'm sure the backwoods will find plenty to identify with having seen him snoring on the BBC satellite last week). He descended on his favourite restaurant, McDonalds, somewhere between Milwaukee and Minneapolis and was told that that early in the morning only breakfast was being served but when they found out it was Gary

Numan they gave him a hamburger quick.

THE SENSE Of Ireland Festival currently going on in London has the **Virgin Prunes** playing at the Acklam Hall London W11 on Wednesday March 19, in case you happen to be feeling extremely alternative next week.

TED NUGENT, another Mr heart-breaker if ever there was one, turned up at a party for **Heart** in New York.

Ted started ripping up the backdrop, kissing one of the lady members of the band **Annie Wilson** on the mouth, which was open at the time. He also broke a few toy guns and explained to the members of the party how they

kill minks for fur coats (you stroke them under their chins and then strangle them with your thumbs). Ted was obviously feeling his usual boyish self.

LAMBOURNE STABLES have a horse called **Judie Tzuke**.

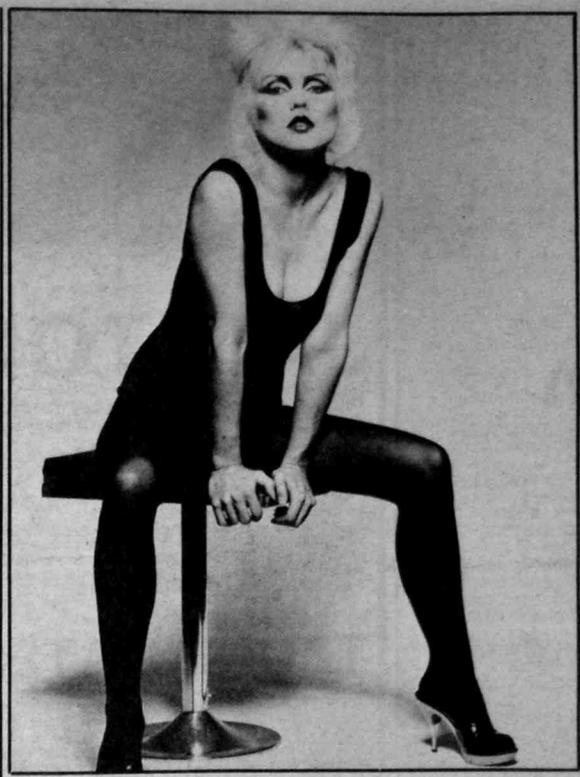
LAMBRETTA DOUG Sanders has broken out in a strange, blotchy red rash (sounds like shingles to Dr Yates). Their latest single is called 'Poison Ivy'. What a way to get a plug, next patient please.

FOLLOWING IN the footsteps of **Paul McCartney's** unfortunately long holiday in the land of the setting sun, **The Specials** have been busted for, wait for it, trafficking oranges across the Canada/USA border. This terrible threat to American law and order could not be ignored and as they were caught with two pounds of oranges they were fined a total of 50 dollars.

I SAW the energetic **Annie Nightingale** the other night looking a little tired. What was wrong with the blonde bombshell of the BBC? Apparently she'd just got back from a tour with **Police** (who have had tonsillitis). **Police**, who go to bed at 10.30 and **Sting** goes jogging after every gig, this obviously exhausted Anne.

POOR JIMMY **Vaughan** of the modestly titled **Fabulous Thunderbirds**, found out what his left leg was for when he broke it while drinking with **Rockpile** after the **Thunderbirds** gig at the Venue. Eagle eyed viewers will have spotted **Rockpile's Billy Bremner** playing guitar for them on the Old Grey Whistle Test.

UNTIL NEXT week, unless the French stranger tries to run me over with his bicycle, au revoir **PAULA. XXXX**



Picture by: Brian Arts

Here's a super shot of **Debbie Harry** in her exercise clothing, which she no doubt picked up at the Dance Centre on her last visit to London (maybe she should have got **Chris Stein** a track suit as well). **Debbie**, who eats nothing but health food and goes to bed by 11 o'clock, in order to take care of her skin, also leaps around the bedroom first thing in the morning doing all sorts of strenuous activity (probably attempting to wake **Chris** up for lunch). On this shot she's giving her pectorals a thrashing, bending forward on a stool.

New Single

'LIVING AFTER MIDNIGHT'

RELEASED NEXT WEEK

JUDAS PRIEST

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Picture by: Chuck Paine

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NEWS

News Editor: JOHN SHEARLAW

JAM TOP

THE JAM have now confirmed that they'll be headlining the 'Rock Week' to celebrate the 50th anniversary of the London Rainbow Theatre.

They'll be finishing the week with a concert on Easter Monday, April 7, and they'll be supported by the Records.

Tickets for the concert, sponsored by Levis, are available now priced at £4, £3.50 and £3.

In the same week at the Rainbow Judas Priest and Iron Maiden will now be playing on April 1 (opening the festivities), while John MacLaughlin and Al di Meola have been switched from April 4 to April 5. There won't now be any concert on April 4.

TZUKE DATES

JUDIE TZUKE begins a major headlining tour in April — coinciding with the release of her new album 'Sports Car'.

She'll be appearing with her own five-piece band at the following venues: London, Drury Lane Theatre April 13, Brighton, Dome 14, Portsmouth, Guildhall 15, Bournemouth, Winter Gardens 16, Guildford, City Hall 17, Torquay, Princess Theatre 18, St Austell, Cornish Riviera 19, Bristol, Colston Hall 20, Oxford, New Theatre 21, Manchester, Apollo 22, Glasgow, Apollo 23, Edinburgh, Odeon 24, Newcastle, City Hall 25, Middlesbrough, Town Hall 26, Leeds Grand Theatre 27, Sheffield, City Hall 29, Liverpool, Empire 30, Leicester, De Montfort Hall May 1, Derby, Assembly Rooms 2, Wolverhampton, Civic Hall 3, Birmingham, Odeon 4, Croydon, Fairfield Hall 6, Ipswich, Gaumont 7.

Tickets will be available from box offices from March 14.

FREE POLICE

POLICE HAVE not only pipped the Stranglers to the post by becoming the first British rock band to play in India since Hawking in the early seventies ... but they're also going to make it a free concert!

Miles Copeland revealed last week that the gig will be at Bombay's Homi Bhabha Hall at the end of March, with a crowd capacity of 1200. The gig will be followed by a concert in Egypt in April.

"It's a long way back from Australia without stopping off and having some fun on the way," said Copeland. "We don't need the money, so we're just doing it for the hell of it."

Both concerts were arranged with the aid of Britain's diplomatic service and, said Copeland: I don't see why they shouldn't help. Rock music must be one of Britain's biggest exports."

OLD R&R STARS DIE

FIFTIES ROCK and rollers Warren Smith and Larry Williams both died in America recently.

Williams, who was 45, was best known for his work Specialty in the 1955-9 period when he recorded classics like 'Dizzy Miss Lizzy', 'Short Fat Fanny' and 'Slow Down'. Official reports stated that he died by shooting himself, but his family claim that he was murdered.

Warren Smith was one of the best known rockabilly artists on the Sam Phillips Sun label, recording material like 'Ubangi Stomp' and 'Red Cadillac And A Black Moustache'. His death at 44 was caused by a heart attack, after a long history of high blood pressure.

QUO'S GOLD BARS

STATUS QUO are the latest band to enter the TV compilation album market.

After nearly 18 years together they're to release a greatest hits compilation on March 14, with TV advertising in most areas from March 26 to April 11.

The album is entitled 'Twelve Gold Bars' and includes most of the band's hits since they signed to Vertigo in 1972. Track listing reads: Side One: 'Rockin' All Over The World', 'Down Down', 'Caroline', 'Paper Plane', 'Break The Rules', 'Again And Again'; Side Two: 'Mystery Song', 'Roll Over Lay Down', 'Rain', 'Wild Side Of Life', 'Whatever You Want', 'Living On An Island'.



STATUS QUO: all the hits

Although Quo have had to cancel their proposed world tour until October, after Rick Parfitt sustained a cartilage injury, they'll still be recording a new studio album in May which is scheduled for September release.

WHITESNAKE TOUR AND EP

WHITESNAKE, WHO'LL be appearing at the Rainbow 'Rock Week' in April, have now confirmed their plans for the next few months.

Following a short Japanese debut tour in late April they'll be commencing a British tour on June 2, at Leicester De Montfort Hall. And, although a live album — recorded at Hammersmith Odeon last year — has just been released in Japan, British fans will have to wait for a new studio album, scheduled for release at the same time as the tour.

Other venues confirmed so far are: Southampton Gaumont 3, Bristol Colston Hall 4, Edinburgh Odeon 6, Glasgow Apollo 7, Hanley Victoria Hall 9, Birmingham Odeon 10, Manchester Apollo 13, Newcastle City Hall 18, Bradford St Georges Hall 20, Sheffield City Hall 21.

Several more dates are likely to be added, but tickets for confirmed venues are available now by post from the box offices. All tickets are priced at £3.50, £3 and

£2.50 (except Leicester — £3.25, £3 and £2.50 — and Hanley — all at £3.50). Enclose SAE's with the cheque or postal order.

Finally a new EP from Whitesnake, a three track single entitled 'Fool For Your Loving', is released on April 11.

CHEAP MADNESS

A NEW "EP for the price of a single" from Madness will be released on March 21, although the band are still breaking new ground in America.

The offering is entitled 'Work Rest And Play Madness' — a 33 rpm EP containing four tracks. Along with the remixed version of 'Night Boat To Cairo' there's three new songs in 'Deceives The Eye', 'The Young And The Old' and 'Don't Quote Me On That'.

RELEASES

THE ANGELIC Upstarts release their second album 'We Gotta Get Out Of This Place', next month. It contains 11 songs written by the band, although the title track was a hit for the Animals in 1965. The album will be released on April 3.

BOB MARLEY'S new single is 'Zimbabwe' released this week. The track originally appeared on Marley's 'Survival' album and a 12 inch disc mix of the single will also be available from March 21. The 12 inch single will also feature 'Africa Unite' and 'Wake Up And Live'.

THE BEAT'S current Top 20 hit 'Hands Off She Mine' / 'Twist And Crawl' will also be available as a 12-inch from this week.

THE DRONES who recently signed to Fabulous Records will release their single 'Can't See' on March 26.

DE TIAN a Sheffield avant

garde band release a six track EP, 'Two Spires Split' on March 21. The EP comes in a special gate fold sleeve.

PHIL DAVIS and Gary Shail who were featured in the film 'Quadrophenia' release their debut single 'Blown It' this week. The record is produced by Steve Harley and will be available in a picture sleeve.

THE POP Group release their second album on March 21 titled 'For How Much Longer Do We Tolerate Mass Murder'. The album is available through Rough Trade.

VOYAGER'S new single released on March 21 will be 'Keeping The Music Alive'. The single is taken from the band's new album 'Act Of Love'.

JOHN FOX, who was last in the charts with 'Underpass', releases a four track EP comprising two discs on March 21. Tracks are 'No One Driving',

'Glimmer', 'This City' and 'Mr No'. The EP will sell for £1.19.

THE MEMBERS release their new single 'Romance' on March 21. They've also completed their second album which should be available sometime in the summer.

ADRIAN GURVITZ releases his second solo album 'Il Assassino' on March 21. Recorded in London it was produced by Adrian and his brother Paul. A single, 'New World', taken from the album will be released on the same day.

WRECKLESS ERIC releases his new single,

'Broken Doll', on March 14. It's taken from his Top 50 album 'Big Smash'.

THE NEW single by Lene Lovich is 'What Will I Do Without You', released this week. The single contains six tracks taken from the album 'Flex' and has a playing time of 21 minutes.

JONA LEWIE releases a new single, 'You'll Always Find Me In The Kitchen At Parties', on March 21.

999 RELEASE their new single, 'Boys In The Gang', at the end of March. Two live tracks are featured on the B side, recorded at a recent gig at London's Nashville.

MOTOWN CLASSICS

20th Anniversary

EDWIN STAR
Agent Double O Soul/Back Street TMG 790

Double A Side Single

LIQUIDATOR HARRY J. ALLSTARS

LONG SHOT KICK DE BUCKET THE PIONEERS

ORIGINAL RECORDINGS Re Released MAR 14

TULL ADD

JETHRO TULL have added yet another date at London Hammersmith Odeon — making it their fifth in a row! The extra date is April 14 and tickets are available as before. There will also be a limited number of standing tickets for all dates; available on the night of the concert only.

SHORT DIESEL

DIESEL, THE part-time band formed by Status Quo drummer John Coghlan, will be playing a short series of dates later this month — along with the Caroline Roadshow.

They're at: Ilford Palais March 25, St Ives Centre 26, Tunbridge Wells Assembly Hall 27, London Marquee 28.

The band, which also features Mickey Moody, Jackie Lynton and Quo tour manager Bob Young, are hoping to record some material for a live album or single.

IRISH ROCK

THE CURRENT 'Sense Of Ireland' cultural festival in London will end — as promised — with a short series of rock concerts.

In addition to Rory Gallagher's St Patrick's Day appearance at the London Lyceum on March 17, there will be three nights featuring some of Ireland's best and newest bands.

The Tearjerkers and the Moondogs are at the London Venue on March 16, Atrix, DC Nien and guests are at the Venue on March 17 and finally U2, Berlin and the Virgin Prunes are at the London Acklam Hall on March 19.

BAEZ ONE

JOAN BAEZ will be playing a one-off concert at the London Rainbow on March 19.

It will be the singer's first appearance here since 1978, and the concert will be in aid of the International Human Rights Committee.

OSMONDS BACK

THE OSMONDS are back. America's best preserved set of teeth will be returning to Britain next month for a series of concerts with their full Las Vegas backing band.

Dates are: Brighton Conference Centre April 2, Stafford Bingley Hall 3, Blackpool Opera House 4, Manchester Apollo 5, London Drury Lane Theatre Royal 7-12, Newcastle City Hall 14, Glasgow Apollo 15, Edinburgh Usher Hall 16, Coventry Theatre 17, Leicester De Montfort Hall 18.

Tickets are available from the end of this week, and sunglasses are optional.

IN BRIEF

PHIL LYNOTT'S third book of poems 'A Collected Work of Phillip Lynott', is now available priced £1.50 from Morrison O'Donnell, 9 Disraeli Road, London SW15. The book has been illustrated by Tim Booth and Jim Fitzpatrick and cheques and postal orders should be made payable to 'Pippin The Friendly Ranger' publications. Don't forget to add 25p postage and packing.

COCKNEY DUO Chas and Dave will be interrupting work on their new album to play a charity gig at the London Canning Town Bridgehouse on March 14. They will be raising money for 17-year-old Ian David Pritchard who lost his leg in a motor cycle accident while on his way to see Chas and Dave last year.

ATHLETICO SPIZZ 80 headline an extravaganza at the London Camden Music Machine on March 13. The bill also features the world debut of Wavis O'Shane, the well known Geordie eccentric who often sports a stick on false nose. Admission will be £2 on the night.

T REX nostalgia hits Norwich on April 26 with a film show and a disco. 'Born To Boogie' will be shown at Cinema City, St Andrews Plain Norwich, and the disco will be held from 7 pm at the Samson and Heroules, Tomb Land Flixton Rooms. Cost of tickets is £3 per person and they are available from P Stearn, 107A Ness Road, Burwell, Cambs or A D Polley c/o 104 Sale Road, Norwich, Norfolk. Make cheques or postal orders out to P Stearn or A D



GENESIS: first studio LP for two years

GENESIS' 'DUKE'

THE NEW Genesis album has now been titled 'Duke' and will be released on March 28.

It's the first Genesis studio album since... And Then There Were Three two years ago, and it coincides with

their massive sell-out tour of Britain.

Full track listing is as follows: Side One: 'Behind The Lines', 'Duchess', 'Guide Vocal', 'Man Of Our Times', 'Misunderstanding', 'Heathaze'. Side Two: 'Turn It On Again',

'Alone Tonight', 'Cul-de-Sac', 'Please Don't Ask', 'Duke's Travels', 'Duke's End'.

The first 125,000 copies will sell at the special price of £4.99, thereafter reverting to the normal £5.49.

HUNTER'S SIX

IAN HUNTER will be touring the major cities of Britain on a six-date tour in April.

Although no definite dates or venues have yet been set, RECORD MIRROR understands that

the tour will follow a European visit, and will coincide with the release of a new live double album on April 4.

The album is 'Welcome To The Club' — featuring three sides recorded at

the Roxy in Los Angeles with the same band that visited Britain last November.

The fourth side contains four new songs, three recorded in the studio and one recorded live.

MARLEY SOON

A MAJOR British tour by Bob Marley and the Wailers is "within weeks of being finalised," according to a spokesman for Marley's London record company.

And they also confirmed that the visit, either in late July or early August, will include dates in most major towns, as well as — hopefully — a major

London appearance, either at the Rainbow or Wembley Arena.

"The European dates are nearly set for June and July, and the British dates will follow," said the spokesman. "And there will definitely be several dates, rather than just the one-off appearance at somewhere like Bingley Hall the last time."

Confirmation of dates, venues and prices is

expected within the next few weeks.

Bob Marley's new single will be 'Zimbabwe' — apparently released at his own request to celebrate majority rule in Zimbabwe.

The track first appeared on the 'Survival' album, and that title track will be the B-side of the single, which is rush-released next week. The single will also be available as a 12 inch disco mix.

ROYCE CANCEL

THE BRITISH tour by American stars Rose Royce — due to begin in Southampton on March 21 — has been cancelled after a row between lead singer Gwen Dickie and the rest of the group.

Dickie, the voice on hits like 'Car Wash' and 'Is It Love That You're After', requested that the group go under the banner of 'Gwen Dickie And Rose Royce', according to American reports. When this request was turned down by producer Norman Whitfield she announced that she was leaving the group.

"The tour was set up before we knew about this," said a spokesman for the British promoters, "and obviously it can't go ahead now."

Refunds for tickets already purchased will be available from this week.

HOLLY'S RIGHT

HOLLY AND the Italians have lost no time in setting up a new tour schedule... after being forced to leave the Selector tour due to "audience hostility."

They'll be playing under the 'Right To Be Italian' banner at the following venues: Swansea University March 13, Aston University 14, Newcastle University 15, London Tottenham Court Road YMCA 18, Middlesbrough Rock Garden 20, Retford Porterhouse 21, Bristol Polytechnic 22, Nuneaton 77 Club 23.

TOURS

THIN LIZZY

THIN LIZZY: have amended two dates on their May tour. They now play Edinburgh on May 4 instead of May 3 and they'll be playing Dundee on May 3 instead of May 4.

JOAN ARMATRADING

JOAN ARMATRADING: who is currently recording her next album at the Record Plant in New York arrives in Britain in May for an extensive tour. Dates are: Southampton Gaumont May 24, Poole Arts Centre 25, Leicester De Montfort Hall 27, Southport Theatre 28, Birmingham Odeon 29, 30, Newcastle City Hall June 1, 2, Edinburgh Odeon 3, Aberdeen Capitol Theatre 5, Glasgow Apollo 6, Manchester Apollo 8, Sheffield City Hall 10, Brighton Centre 12, Oxford New Theatre 13, Coventry Theatre 14, Bristol Colston Hall 16, 17, Hammersmith Odeon 18, 19.

MOTORHEAD

MOTORHEAD: will be playing a one-off "just for fun" gig at West Runton Pavilion on March 15. The hall is too small for the band's full show, but they'll be playing after repeated requests from local fans.

PURPLE HEARTS

PURPLE HEARTS: who release their debut album 'Beat That' this week, play the following London dates; Camden Music Machine March 14, Wardour Street Marquee 24 and 25.

BILLY KARLOFF

BILLY KARLOFF AND THE SUPREMES: following London dates: Clapham 101 Club March 15, Fulham Golden Lion 16, Camden Dingwalls 21 and 22, West Kensington Nashville 30.



MOTORHEAD

THE ACT

THE ACT: following London dates: Canning Town Bridgehouse March 12, Clapham 101 Club 14, Camden Bricknock 22, Fulham Golden Lion 25, Derby College of Further Education 28.

EDDIE AND THE HOT RODS

EDDIE AND THE HOT RODS: added dates: Nottingham Trent Polytechnic March 19, Matlock Pavilion 24. Their first single for EMI 'At Night' is being rush released to coincide with the tour.

THE RAINCOATS

THE RAINCOATS: Hammersmith Clarendon Hotel March 13, York De Gray Rooms 14, City of London University 21.

SUPERCHARGE

SUPERCHARGE: London Victoria Venue March 15, York Derwent College 20, Scarborough Penthouse 21, Dumfries Stagecoach 23, Fulham Golden Lion 30.

TRAX

TRAX: Kirkcaldy Dutch Mill March 13, Paisley Bungalow 14, Dunfermline Kinema 15, Glenrothes Apollo 16, Belfast Harp Bar 21 and 22, Perth Plough Inn 27, Aberdeen Copper Beach April 13.

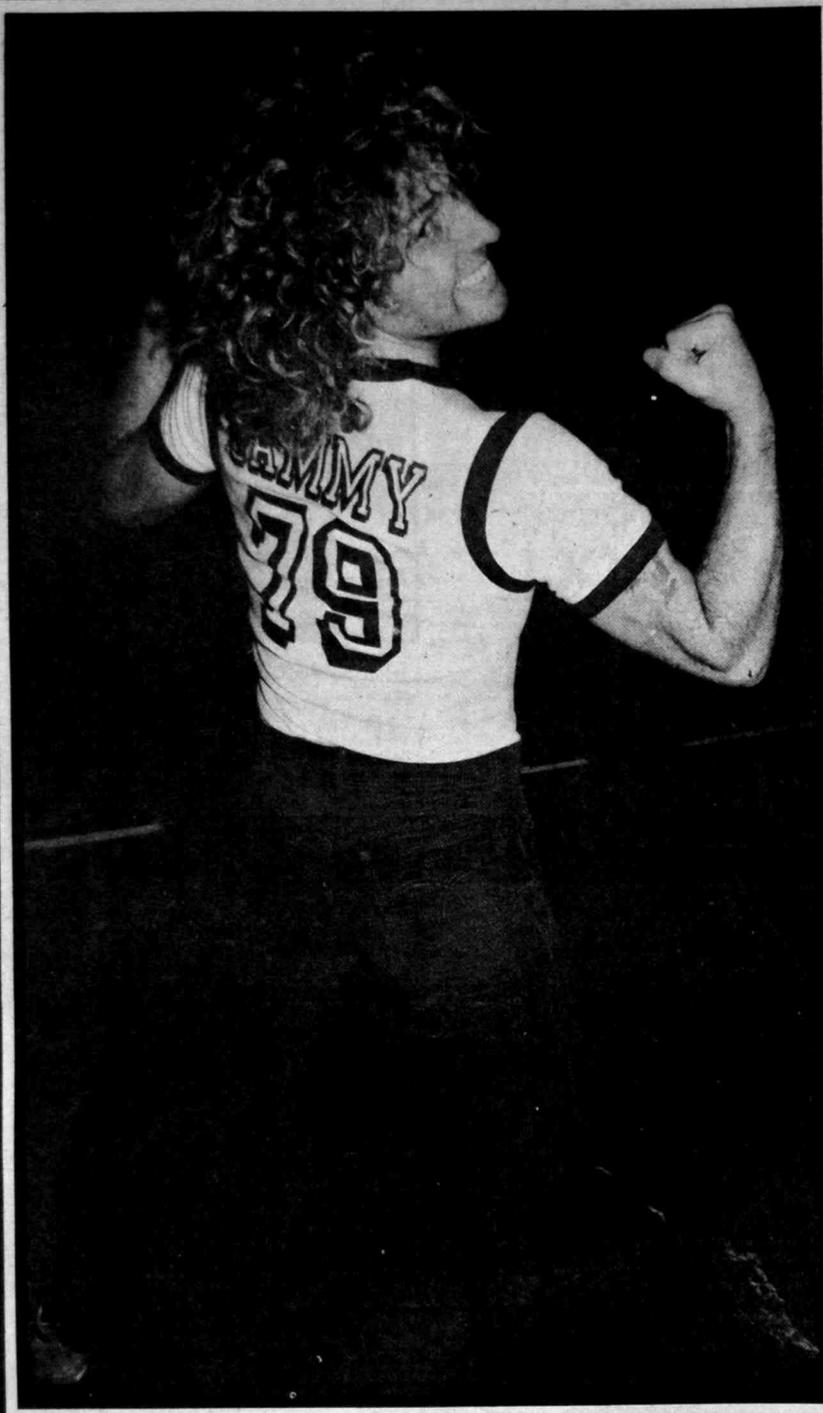
CHARLIE DORE

CHARLIE DORE: London Drury Lane Theatre Royal March 21.

TRADITION

RUNAWAY LOVE THE ALBUM
RUNAWAY LOVE THE SINGLE

"TRADITION: 'Runaway Love' (RCA PB 5220). Superb sinuously
slinky sensuous 66 bpm 7in reggae, well worth trying."
James Hamilton, Record Mirror



Sammy Hagar's fighting fit and ready to slay Britain again. ROSALIND RUSSELL talked exclusively to a reformed man

GOD DIDN'T make the little green apples and it don't rain in Indianapolis in the winter time. He was too busy freezing the oranges on the trees in Florida, blowing off roofs in Pacifica and rattling the foundations of San Francisco. But when the Big E hits the Big SF, Sammy Hagar won't be too worried.

The foundations of his home in Mill Valley are made of reinforced concrete — obviously built to withstand his music — and the only damage would be to his 42 windows. Such is the unusual design of his house — the windows all slide back so that in the summer all they have is a floor and a roof — that you wouldn't get much change out of half a million dollars if you wanted to build one like it.

"There are no walls in the house," Sammy told me. "You get total freedom. It's very cold and clinical, but very different. Some people might think it's an eyesore, this glass thing sticking out of the mountain."

The money for his glass palace was not hard to find. Hagar has made a small fortune, mostly out of the albums he made with Ronnie Montrose. The first Montrose album still sells 10,000 copies a month in the States, and from that Hagar gets royalties of 50,000 dollars a year. It all helps to finance his present band and his forthcoming UK tour.

"I put a lot into the band," he said. "We tour fairly extravagantly, because I refuse to trash it by staying in bad hotels. If I quit I'd be much wealthier, but I

wouldn't want to retire." The Red Mist will strike the UK on April 2. Red? Well Hagar the Terrible likes to wear red all the time. The colour suits his exuberant personality and his Red Yobbo past. Because Hagar would be the last person to claim he was an angel.

He may live in the crystal splendour of Mill Valley now, but it's a long way from his beginnings in Salinas. The Salinas Valley and Monterey were immortalised by John Steinbeck in his books. The Del Monte canneries are now chic boutiques and East of Eden is planted out with artichokes. From this fruitful land, Hagar and his family moved to the steel town of Fontana, where the American dream was more of a harsh reality.

"I'm not well educated," admitted Hagar. "My vocabulary is real limited. I didn't graduate, I got kicked out of school. On my last day I filled up a balloon with water and threw it at a teacher. My grades were bad and I didn't get along with the teachers. I was bad all the time."

"At first I was a straight A student, in the top three. I was an honour student. After that, I peaked, I felt that I was so smart I didn't have to do anymore. Once cars and girls came along, that was it. It was pretty much fun fun fun, though Fontana was a real tough place. I had my share of trouble."

"Fights, drugs, alcohol, stealing. I had a strange attitude when I was doing that stuff. I wasn't into it seriously, I was doing it for fun. I always used to think I was gonna be somebody."

"I was caught many times. I've been in jail twice for being drunk, for marijuana stealing. My mom came and got me out. I got my driving licence taken away. The longest I was in the county jail was for three days, for marijuana."

player and the profits were really going up." If he was so great, how come the manager didn't turn a blind eye to a few missing records?

"Well, I was into it pretty heavy," grinned Hagar. "We had these record cases on sale for about two dollars. I'd fill them up with maybe 10, 15 records, then have my friends come over. They'd hand over the two dollars for the record case, full of records, then we'd split 50/50 later. Come Xmas time it was superb. But then they got suspicious — and the house detective didn't like me. He caught my wife's brother — that was before she was associated with me. I had just bought my first guitar and amp. It was fate."

Betsy Hagar has been responsible for changing many of the Red Mist's ways, yet when they first met in high school they didn't like each other much. Hagar was after the girls that came across, and Betsy wasn't one of them. It wasn't until they met again a few years later that everything clicked.

"She was real shy. If you said anything to her in the corridor at school, she'd turn red. When I ran into her later, she was a folk singer. We've been married now for 11 years."

Betsy has co-written a couple of songs with Sammy, but as most of her material leans towards country, she doesn't appear on his albums. Betsy — and their son Aaron — will come to the UK with Sammy this spring. Aaron has almost fully recovered from the serious illness that forced Sammy to cancel dates here earlier this year.

Meanwhile Sammy is finishing up the new album which won't even be released in the States until the summer. So the tour we see will include songs from "Loud And Clear", which is a re-release. While we were sitting in the studio, the engineer kept running a tape of a dull bit of playing, just to wind up Hagar. Hagar didn't need winding up; he sat as if he had ants in his pants. The days are gone when he was into drugs, wine and wild women. He's a health nut now, doesn't smoke and runs miles every day.

Even being in the studio is too sterile an atmosphere for him, so he spends as little time possible in there.

"I go into the studio

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IN THE RED CORNER

WHEN he left high school, Hagar worked in an auto parts shop, but then got a job that was more in his line. He sold records in a department store. But most of the time he just gave them away.

"I got caught stealing the records and I was fired. I think I invented playing records in stores. The manager thought I was great. I got him to supply me with a record

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really prepared," he told me. "To me, the studio is an uncreative place, all machinery and playback."

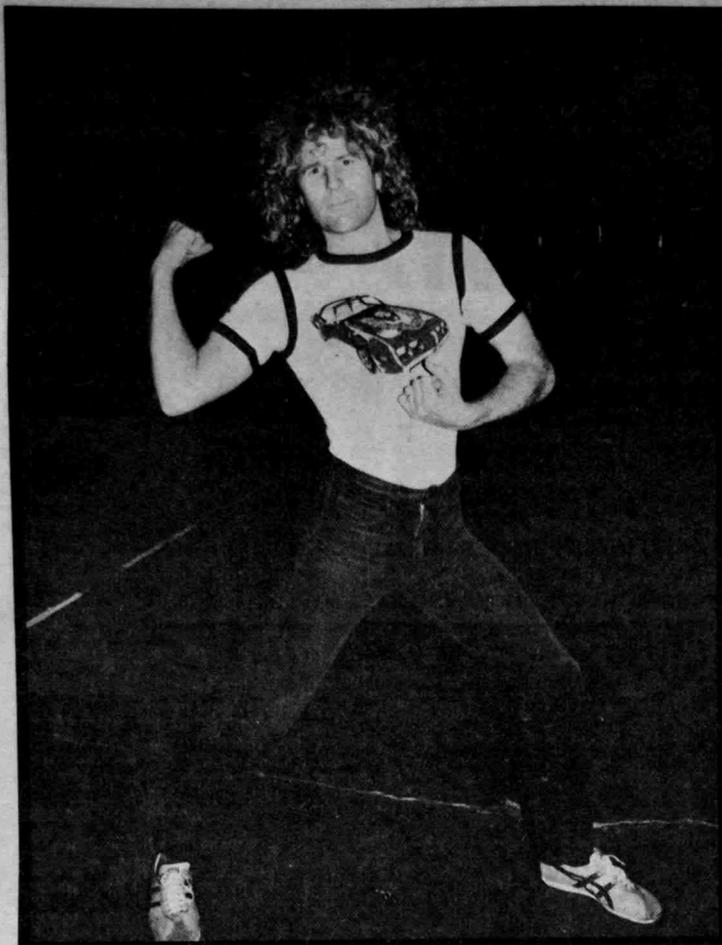
But though he likes playing live, he's hoping to cut back his show from the two hour stints he did last time.

"The way we play, two hours almost kills me. It's too hard. The last time, I was totally physically exhausted. I lost 10 pounds and was really feeling under. I started to dread going onstage. I'd like to cut down to an hour and a half, including encores. The problem is that there are so many of the old songs, the stuff from Montrose, that fans still want to hear.

"This summer we're gonna try to do more outdoor shows in the States. Our music is so demanding, you either get into it or you leave. It's so belligerent, so loud, you can't just sit there. I wouldn't be on a show with a band like the Grateful Dead that plays for hours. When you get these big outdoor shows, with 100,000 people all into the music, the feeling is quite a rush. You feel so powerful. I can imagine what Hitler must have felt."

FOR Hagar, that feeling is even better, because the rush he gets is all for him, and his own band. When he played with Montrose, there were too many problems.

"When I left Montrose, heavy metal was dead. I wasn't as on top of it as I thought I was. We were starting to make money and be successful, but as far as creativity goes, I was being held back. It wasn't my band, it was Ronnie's. Anytime my



SAMMY HAGAR: given up drugs and stealing

ego flared up, his did too. I would know how to handle that now. I would know how to work with him. But that didn't happen: there's no chance of us working together again.

"I would like to have been where I am now a long time ago. My hard times came pre-Montrose. But when I was having my hard times, I didn't know it. When I came to Britain with Montrose, we walked off stage after 20 minutes. We bombed. But when I came with my own band, the response was good.

"But one of the things I noticed was that the audiences were nearly all guys. I was amazed. In the States, it's 50/50, men and women. In the front of the stage in the States, it's jammed with girls. I would like to see more girls at my shows in the UK. Most of my songs are written for girls, so I think they'd like my performance. I like women. I'm married, so I'm not involved in relationships or anything like that now, but there's a sensitivity I like about women.

"I'm not part of the chains and leather scene that some of those heavy metal bands are into. England always goes over the top. I come from the school of things for real. You can live out your fantasy that way too. I'm mainly portraying what I am. I never liked Kiss, or anything like that.

"I always liked the Stones, they were dirty lowdown guys. But some of those bands... The ones that died were the ones that just played riffs, not songs. The lyrics suffer. I scream, sure, but I'd rather be

screaming something that makes sense.

"I liked that about new wave — though it never really happened here — because they came up with a whole new concept of lyrics, a love/hate concept."

Sammy likes to think that his music is based more on bands like the Stones and The Who, than the current American heavy metal mob. He wouldn't cross the street to see Van Halen, because he says their act is based all on image, a composite image of all the other heavy metal bands, but without the depth in the music.

BUT Hagar admits he's still learning about writing. With an eye to the distant future, when he's too old to rock 'n' roll and too young to die, he's getting into writing fiction. He's already co-written a screenplay with a guy called Dick Richmond.

"It's called 'In The Key Of Red'," said Sammy, continuing his love affair with the scarlet lady. "Nothing's happened to it yet, I haven't spoken to Dick recently. I have some really good ideas for stories, I just have to educate myself as a writer."

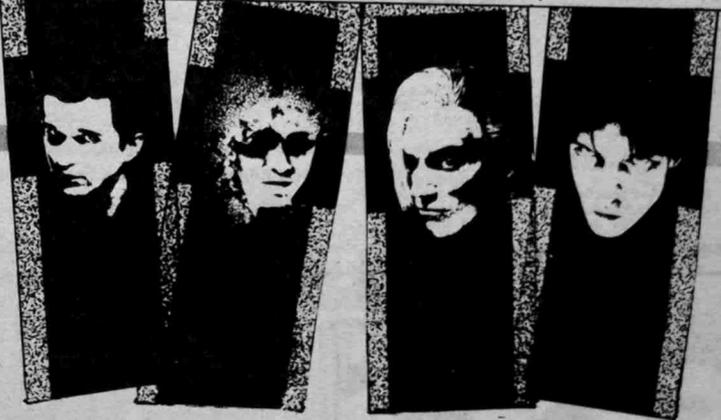
It's a long long way down the dusty road, about 150 miles from Monterey to Mill Valley, but Hagar's made it. And sitting pretty in the dock of the Bay is a damn sight better than being king of Cannery Row.



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... when they persecute you in this city, flee ye into another. St. Matthew, 10:23

In the name of Jesus! thank you Lord!

'plus the fall.' 'the fall & fashion'

They don't all wear hats
and they're not all mad
but The Beat definitely
admit to being reds.*

Interview by TIM LOTT.

THE BEAT have nursed the mentally ill, have cleaned lavatories for policemen, have sold lemonade, have played with The Beatles, have called bingo numbers, have built houses, have put out fires. Between them. Allegedly.

Allegedly, because no one believes that Saxa the 50-year-old Jamaican saxophone player was ever a member of The Beatles. He claims to have helped John Lennon out with a few chords on 'Ticket To Ride' but to have been thrown out half way through a recording session.

"He's very mad," says David Wakeling, the guitarist.

Saxa is in hospital with bronchitis. Excluding David the remainder of the Beat, are: Everett Martin, drummer (tone: black), Andy Cox, guitarist (tone: white), Ranking Roger, vocalist (tone: black), David Steele, bassist (tone: white).

David and David are closest to the microphone so they speak for The Beat.

They met in the Isle of Wight, David and David; Steele being indigenous to that sceptered isle ('I hate it') and Wakeling working making solar panels with Andy Cox. Don't ask why.

All three of them returned to Birmingham, David Steele fulfilling an ambition and going to work in a mental hospital as a nurse.

The mental hospital was elemental in creating The Beat.

"We started practising at the mental hospital," says Steele. "We even wanted to play our first gig there, but they wouldn't let us. It would be nice to do a tour of mental hospitals one day.

If it hadn't been for mental hospitals we wouldn't be here. I asked one nurse if he knew a drummer — he put me on to Everett. I asked another nurse if he knew a manager. 'Yeh' he said 'my brother'."

David used to take parties of mental patients to see the Specials. They loved it.

David Wakeling, meanwhile, was working as a brickie.

"You know, in some ways it isn't so different being in a band from being a brickie. There's a groupie scene around brickies. All those naked rippling muscles. Mmmhh."

DAVID Wakeling is not your run of the mill guitarist, if only because he plays upside down guitar. Thus The Beat owe just a little bit of their distinctive sound to — Paul McCartney.

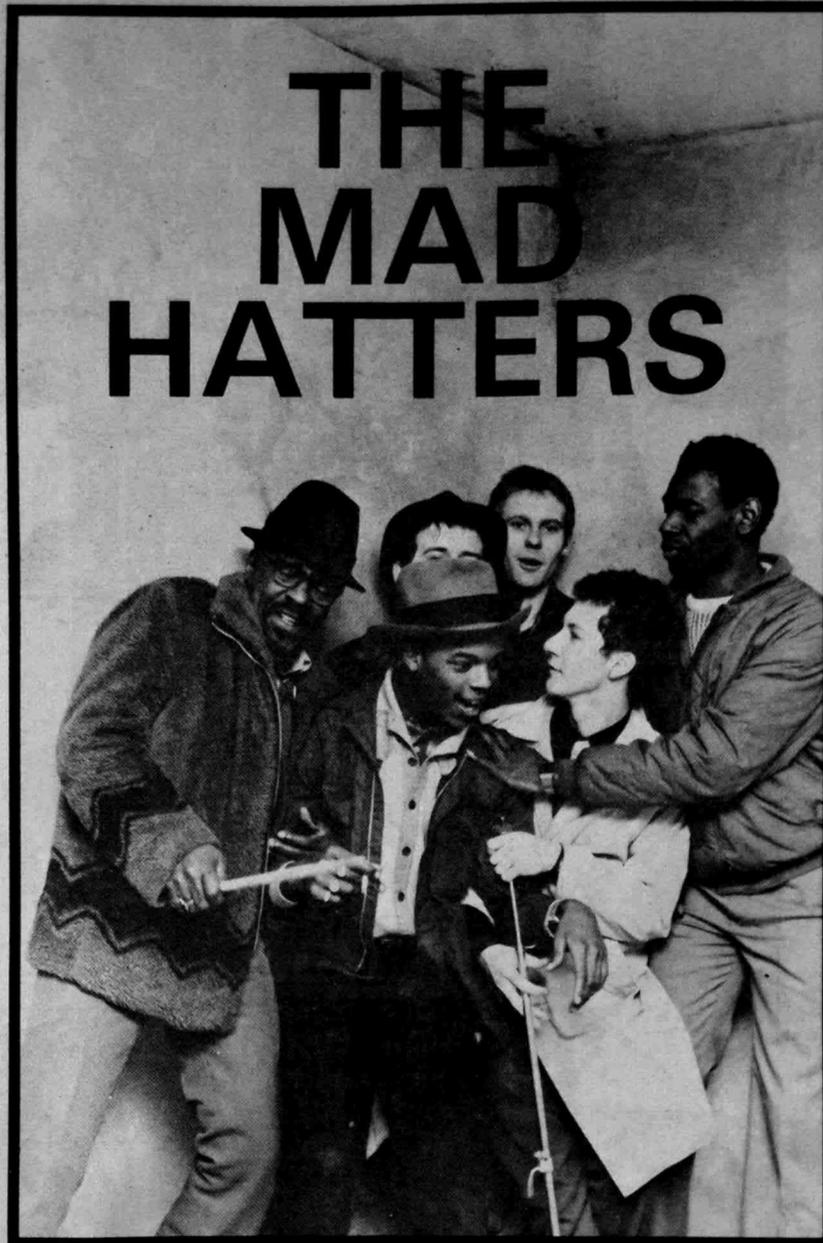
"My dad bought me a guitar when I was 12, but I never used to actually play it. I just stood in front of the television with it. I never had any idea how to play it for the first four years.

"I liked The Beatles and Paul McCartney was my favourite Beatle so I used to imitate him and play left handed, even though I was right handed."

"It wasn't until I got to 17 that I realised I was playing it wrong when I met Andrew. We started to play together. He said 'er... you're holding it upside down.' 'Oh' I said. 'Shit'. I didn't realise you had to change the strings over if you wanted to hold it that way. It's good though, because you can play chords that nobody else can."

So David the Mental nurse and David the upside down guitarist plus Andy the police lavatory cleaner got together, the first Beat.

That was in March 1979. Before the end of the year they had signed a record contract — with Two Tone, predictably —



THE BEAT: want to tour mental hospitals.

and released their first single the immediately successful 'Tears Of A Clown / Ranking Full Stop'.

Like the other Two Tone Bands, The Beat felt they had something to say in a very political way with their music. Although they only have one political song, 'Two Swords', both David and David see The Beat as more than just a dance band.

Both of them in fact are COMMIE PINKOES!

"I am an anti-capitalist," says David Wakeling.

"Trotsky was just incredible," says David Steele.

"I can see the headline now," says David Wakeling. "On The Surface They May Be Black And White But Underneath They're The Deepest Red."

"I'm an anti-racist, an anti-capitalist... well, not even anti. I'm just pointing out what certain attitudes of mind do to people. I went to look at a National Front demonstration in Birmingham and I came really close to lobbing a brick at them. I hated them so much I wanted to

be as violent as they were being.

"But then I thought that it wouldn't make things any better. I would call myself a 'constructive anarchist'. I've got a few causes but none of them are really worth fighting about."

DAVID Steele is rather more of a political animal than Wakelin, has read Trotsky and thinks he's a super guy.

So why is he doing something so trivial as playing 'Twist And Crawl'?

"I think the capitalist system has so screwed everything up that it can't work, it's too late. But Trotskyism would have worked really well. Instead, what's going to happen is that the whole system will collapse within the next decade or so."

"The only way to improve things is to overthrow the whole thing. Whether you work in an office or play in a group is irrelevant. But if I could rid myself of the system at a stroke I'd do it."

"Well if you did overthrow this," says Wakeling "you'd just end up back with feudalism. There's nothing worthwhile to replace it, the working class have had so much greed banded into them over the last few years that if they had a chance of making quick money, however unfairly, I think the great majority would go out and do it straight away."

"All this stuff about anarchism — I mean there was a lot of talk about anarchy among punks that I got really annoyed with. That was about chaos. I don't really appreciate the idea of chaos, more self-determination."

"I don't like -isms anyway. If you swear allegiance to one creed you get out of touch with everything. But I am an anarchist, I suppose."

And I thought they were just a dance band. Pop mixed with politics is just playing with slogans, and it's always but always naive and half baked from pole to pole. But it's fun, it has a polarising effect, and it enables you to ask questions like

THE MAD HATTERS

lots of money — but because Arista were prepared to give them the most freedom.

They've had hardly any time to sample the dog end of the music industry, the spit and sawdust stirabout. Top Of The Pops from the outset, it was, with The Beat. Instant fortune.

They have no illusions about the process.

"One good thing is that if we'd spent years and years getting to where we are," says David W. "We'd probably feel a lot more grasping, a lot more dependant on the industry."

"But since it's come so quickly, we really wouldn't care that much if it fell through before the end of the year."

"I don't think it will, actually. Two-Tone and ska — I really think of them as a springboard for different things. You could lose momentum of course, but it won't happen to us, because we're already starting to move on."

The Beat look upon themselves as more of a reggae band than a ska band anyway.

PERSONALLY I find it difficult differentiating between those labels 'reggae'

and 'ska' anyway, apart from the fact that ska is a great deal more comprehensible, since it usually doesn't involve Rasta and all the associated mumbo jumbo.

And the beauty of the Two-Tone movement is that it's evaporated pure JA music down to a commercial level where it can be picked up by younger and younger kids, those traditionally only involved with the pop market.

And of course that's what Two-Tone is, in the way (under a different label) of the late sixties — pop music, without lip service to grooviness or being ethnic.

Of course this extended audience can have its problems.

"You get lots of girls of about 12 coming backstage who are dressed up as adults, real grown up mods. They look at least 17."

"Most of them just want autographs, but they do come big nowadays. I've had quite a few surprises when I've woken up in the morning."

This article should be headlined either: Meeting The Beat or Beating The Beat.

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Straight as a sparrow

HANG ON just a moment. Yes you, gumming up yet another Debbie Harry picture in your bedroom. Or you over there, pinning up a poster of doe-eyed Ellen Foley to hide that nasty patch of rising damp. Let's hear it for a dark-haired sweet rock 'n' roll senorita.

Already Pat Benatar's debut album 'In The Heat Of The Night' has risen meteorically up the American charts and she's getting a lot of airplay over here with her single 'Heartbreaker'.

And what about those promotion pics of Patsy where she's sprawled in semi-transparent leotards fitting as tight as cling wrap?

"My body's not that great you know," she laughs in her changing room at a Munich studio where she's filming the Kraut equivalent of 'Top of The Tops'.

"After a few days touring I look awful. God, if I take off these dark glasses I scare people. We're not using those naughty pictures anymore in the States, I want to be taken more seriously."

"I don't particularly enjoy dressing up like that, but I'm well aware that a record company is going to go for the sex angle initially. It's going

to take years before they do away with that, so off I went to the studio dressed in a tight leotard. In a few hours it was all over and I could relax. I'm willing to compromise, I'm not into the rock against sexism thing."

Patsy's signed to Chrysalis, home of Debbie Harry. But she denies that the company is just trying to squeeze more cash out of the business by signing up another lady singer and using the producing talents of Mike Chapman to guide her to mega stardom.

"Some people would make that false accusation, but I've won the battle, I don't think anyone can say 'Hey, there goes Debbie Harry Mark Two' anymore. Actually, we're both good friends and we live in New York. There's absolutely no rivalry between us. I think I've been more of a Tomboy than she has and our voices are very different."

"I guess I've always been attracted to a masculine vocal style. I was a scruffy little kid and I was always climbing trees and foolin' in the dirt. But I also joined the choir and I was trained classically, so that experience helps when I quieten down on stage."

"I like listening to English bands, they've got so much more guts than some American outfits. Many American bands have become dinosaurs these days, but in Britain there's still a lot



PAT BENATAR: "I don't particularly like dressing up."

start buzzing and I just can't keep myself still. I give everything every night. I have a love-hate relationship with my career. I love performing but touring is such a drag that it eats away at your private life such a lot.

"Fortunately I have a stable relationship with a member of the band. Because we're constantly together we can talk over any problems and develop a mutual understanding."

Patsy's tiny, with the nervous excitement of a sparrow beginning the dawn chorus. What looks like an overnight meteoric success has in fact taken years of hard graft. There was a time when you could have found Patsy singing old Judy Garland songs in dingy cabarets.

"Those days were so frustrating, because I could feel myself boiling over with so many things I had to say. The early days were pretty tough for me. I used to work as a bank teller, just doling out money all day long. Then I'd rush home to sing every night. My eyes looked even worse than they do today."

Patsy got her first big break at a New York club down bill on a huge queue of hopefuls. Each starry-eyed performer was given a card with the time written on when they would be appearing.

"Mine was 3.30 in the morning," says Patsy. "I thought I wouldn't stand much chance, particularly at that time in the morning. But the whole audience got on their feet and gave me a standing ovation. I was near in tears and I came back for an encore. Not many people had done that before."

Patsy signed up with the manager of the club and has been rushing around ever since. Her current jaunt around Europe usually involves visiting a different country every day and

constant interviews and TV appearances.

"There're a lot of female singers at the moment, but I think there's a share of the market for each of us. I don't think the macho guy image can go much further. It's been over exploited for years. People are now turning to women as serious singers."

"I think of myself as part of the American new wave. Maybe I'm some kind of updated Janis Joplin, but I don't want to end up a casualty. Off stage I lead a quiet life. I play a lot of sport that kind of thing. If I didn't change completely from my image on stage then I'm sure I'd lose my head."

Patsy's album varies from the raunch of 'Heartbreaker' to the sweetness of Smokie's 'If You Think You Know How To Love Me', and the best cover ever of John Cougar's 'I Need A Lover'.

"The lyrics on that song are so amazing. It's a real plea from the heart to be taken seriously. I wanted to explore so many different pathways on the album and that's why I'm going off on so many different tangents. The second album will probably be more settled and straight ahead."

"But music isn't the only thing I want to be involved in. I'd like to do some film work. I'd like to do some serious acting and not do a musical because that would rely on my singing talents and I want to prove that I can do something away from that. At the moment I quite fancy a role in a Sci-Fi epic."

The make up men are banging on the door and Patsy has to go and rehearse. Perhaps she'll not even see the TV show she's being featured on. It's a scene that will be repeated in a different country the next afternoon and for many afternoons to come.

The sparrow's always short of time and she has to fly. **ROBIN SMITH**

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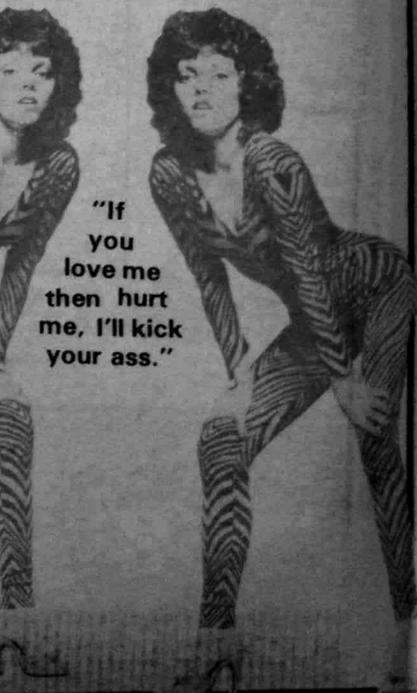
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of spirit left. I can get pretty aggressive on stage, but underneath I'm soft as a kitten.

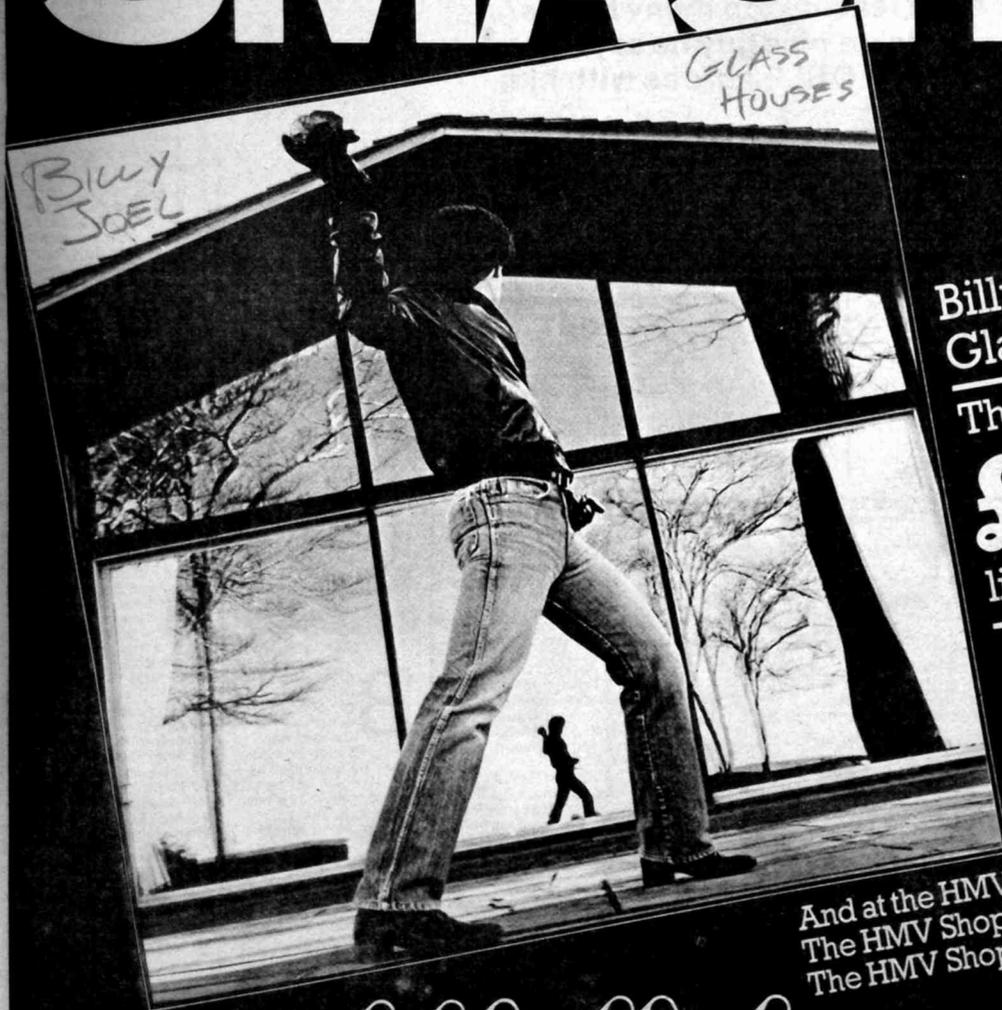
"On stage I'm rebelling against the typical image of an American girl singer. For years American girl singers have been expected to dress pretty and not challenge anybody's intellect. A lot of women singers today seem to be saying 'If you love me and then hurt me, I'll die. I say if you love me then hurt me I'll kick your ass.'"

"When I'm on stage I



"If you love me then hurt me, I'll kick your ass."

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ANYTHING CAN happen in the IF WORLD.

"Scottish singer Richard Jobson collapsed and died in a London cinema last night while watching Polanski's 'The Tenant'. He will be sorely missed by the Tiller Girls, Frankie Vaughan and lovers of good music everywhere."

OR IF "The Skids, the Scottish dynamoes who have taken America by storm, gave a press conference after their fifth sell-out concert in a row at Madison Square Garden last night. Unfortunately none of the press could decipher singer Richard Jobson's broad accent. Everyone agrees he was a genius."

OR IF "The decision of the music press was unanimous — The Skids are a great band."

It's a shame that IF worlds are in another dimension frequented by strange, storybook stereotypes like Clint Eastwood and Paul McCartney. Access cards are unlimited cheque books, 22 carat gold swivel chairs and a brain like a block of flats with its own lifts, gas and electricity supplies. They move, these inordinate beings, amongst the shadows. You never see them — even when they're there.

Richard Jobson doesn't move among the shadows, though I suspect he'd like to. He's more your typical sunlight man rushing up the path, like the puppy in the toilet roll ad, leaving a white trail behind him.

His brain is more your honeycomb than block of flats. Natural as opposed to unilateral, each tiny compartment containing something sweet.

He's a tall, sweeping figure with a bubble-like quiff that you think is going to burst any minute and a not so much lived-in face that belies his 19 years.

Actually, his if world

isn't entirely false.

In short, Richard Jobson is a star who hasn't got his Access cards yet.

Richard did collapse recently in a London cinema while watching 'The Tenant'. But he never died afterwards — at least that's what he told me.

"It was from nervous exhaustion. I was really getting involved in this paranoid character at the time it happened. They were trying to change him into this woman when I passed out."

Could be, when you relate it to the fact that

Richard is a little upset with the way The Skids' career has gone, gone, in his eyes anyway, being the operative word.

After the early success of 'Into The Valley' and 'Masquerade' The Skids have not had a single in the Top 10: their records, especially the second and last album 'Days Of Europa', have been systematically slagged from various quarters (where they hang and draw people); Richard himself has been dismissed as being absurdly pretentious, and 'Working For The Yankee Dollar' didn't

reach number one like it should.

Richard, the bon-vivant of analogy, has decided to do something about it. First there's the new line-up. Naturally Stuart Adamson OK rules on guitar along with Russel Webb on bass and Michael Bailie drums.

Then there's the re-release of the re-mixed 'Europa' (although that's more a re-iteration of the past than a bouquet for the future).

"We're under a lot of

pressure to find ourselves, to be ourselves. We want a hit single. I consider 'Into The Valley' to be our last hit simply because it reached higher than any of our other singles.

"It's time to make up our own mind, to take a step in the right direction. We've got to find the right commercial compromise. It's very difficult — nearly impossible — to be successful and extreme and arty.

"When people realise that you're 19 and come from Scotland they refuse to take you seriously."

And what is he trying to do?

"To find new ways of writing. Original writing, not something done 20 years ago. Like our new single 'Animation' it's got no hook — just a guitar break to latch onto. It was a gamble — which looks like it might not pay off.

"The song is about laziness, complacency. It's looking around at all these people who do nothing yet reap rewards."

Although Richard maintains he will still continue to search for innovation in his writing he will be making some concessions on subject matter in the future. "We have never used a theme about women in any of our songs in the past. I just couldn't think of a new way of writing about it.

"Recently I've been finding ways, involving the whole romanticism around the female. The sadness, the melancholy. One song 'Woman In Winter' will be our next single. It's about a guy who loses his girl at the start of the last war.

"He spends his time over the following years searching for her. It's about his tortures, his solitude over that period. At the end of the war he finds her. He sees her standing by a window

cooking a meal for her husband.

"I prefer images. I never state facts. It's far too easy to write like that. The words loosen themselves, suddenly they've got a new meaning, a new substance, a new symbol."

Richard cites Tom Verlaine, Andy Partridge and especially Siouxsie as his favourite songwriters of that ilk. "I have respect for people like Geldof, Sting and Joe Jackson, although I would never write like that.

"The reason I'm doing this is simply because we haven't been financially successful. If you haven't got money you can't do what you want to do. You just can't continue. It's not as if we're gonna change, just take on a slightly different form."

Before The Skids gained any kind of commercial success

Richard was skint (although he could hardly be described as well off now), but he was able to make a few bob on the side in a remarkable 'groupie reversal' set up — for Richard was something of a gigolo.

It happened one night — I met this woman, she was about 45, in a club in Scotland. She didn't know who I was. Later she saw me on television and looked me up after a gig one night. I was pretty embarrassed in front of the others.

"She invited me back to her place — it was this amazing penthouse flat. I guess I was just like any other young guy who has sexual fantasies about older women. I wanted to see what it was like.

"Afterwards she gave me money — 60 quid — and I spent it on clothes and equipment. It started happening quite a lot with other older women.

They seemed to be attracted to me because, although I'm only 19, I look much older.

"The band was really struggling at the time. Another woman even wanted to set me up in a flat. But after a while the whole thing appalled me. They wanted to pamper me and pay me money. I could have made more money out of them in a week than I could with The Skids in a year.

"My mum would've killed me if she'd known. But that's all in the past now. I've got a 17-year-old girlfriend back in Scotland and I'm very fond of her."

Not that the young Lochinvar still lives in Scotland. He spends much of his time in and out of London hotels.

"But it's good to go back up there once in a while. It helps you really relate to the nine to five syndrome, y'know, going home for the weekend, getting drunk. You get to realise you don't want that and it makes you want to work to make sure you never will get it.

"But moving around doesn't help my work."

He remains supremely confident about the future. "We've got a great new rhythm section in Russell and Michael. I'm playing guitar on all the tracks we're laying down now for the next album.

We're learning all the time. It's like with Bill Nelson. He was our mentor. We learnt a hell of a lot from him.

"I cancelled the forthcoming tour because we weren't ready for it."

In between recording Richard has written a book of poems and two plays — one about Culloden and another about theatre under the Third Reich. "All the songs I write are poems," he says, again lowering his guard for the pretentious right hook to the chin, "and I get slagged for it.

"I want to gain recognition in the future as a writer. What's wrong with that? I don't have to be in a group. I could have got into hairdressing, or fashion, or I could have been a hobo jumping from country to country. Or I could even have got to be a professional gigolo.

"But I wanted to be in this band (a) because it's fun and (b) because of my great relationship with Stuart."

I'd never talked at length with Richard before this interview.

After five minutes in the same room I felt I'd known him for six minutes (make that years). He's a fine Scot, champion of the bon mot, desirous of making a large blot on the music scene, avoider of the miasmic rot that pervades that same scene.

In short, he's a nice guy.

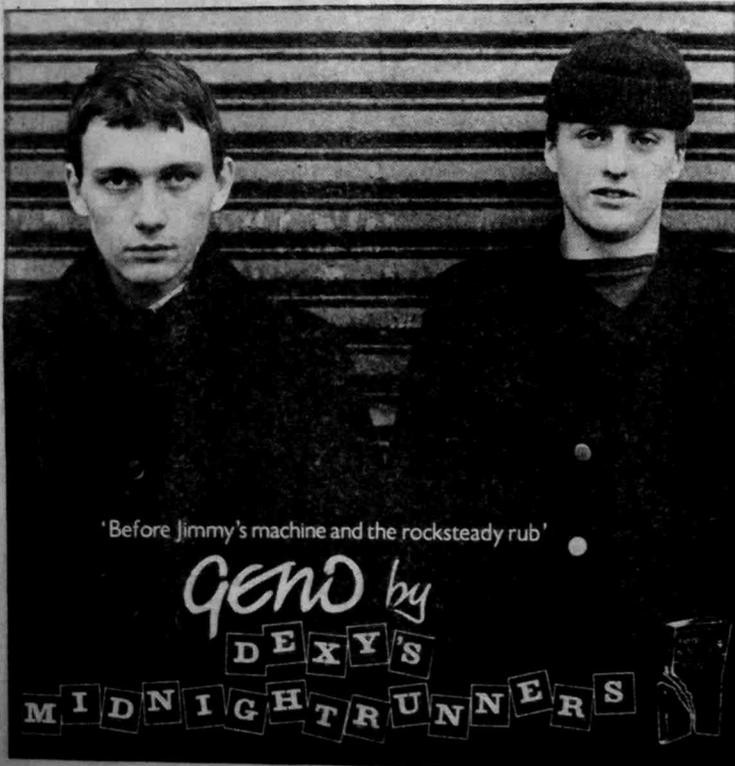
But... "One of my biggest mistakes is the fact that I am a nice person," he says on the same publicist's chair with that same smile on his face. "But I am a nice person. You can't stop being one.

I know the feeling. "There's room for nice people just as there is not so nice people. Sure, I'll continue being nice. But I don't want to be used as a scapegoat anymore by some little journalist... agree more. P.S. I'm glad I'm big.



JUST A GIGOLO

Has The Skids' Richard Jobson been reading too many books? He's a nice guy he says. STEVE NOBLE agrees with him.



'Before Jimmy's machine and the rocksteady rub'

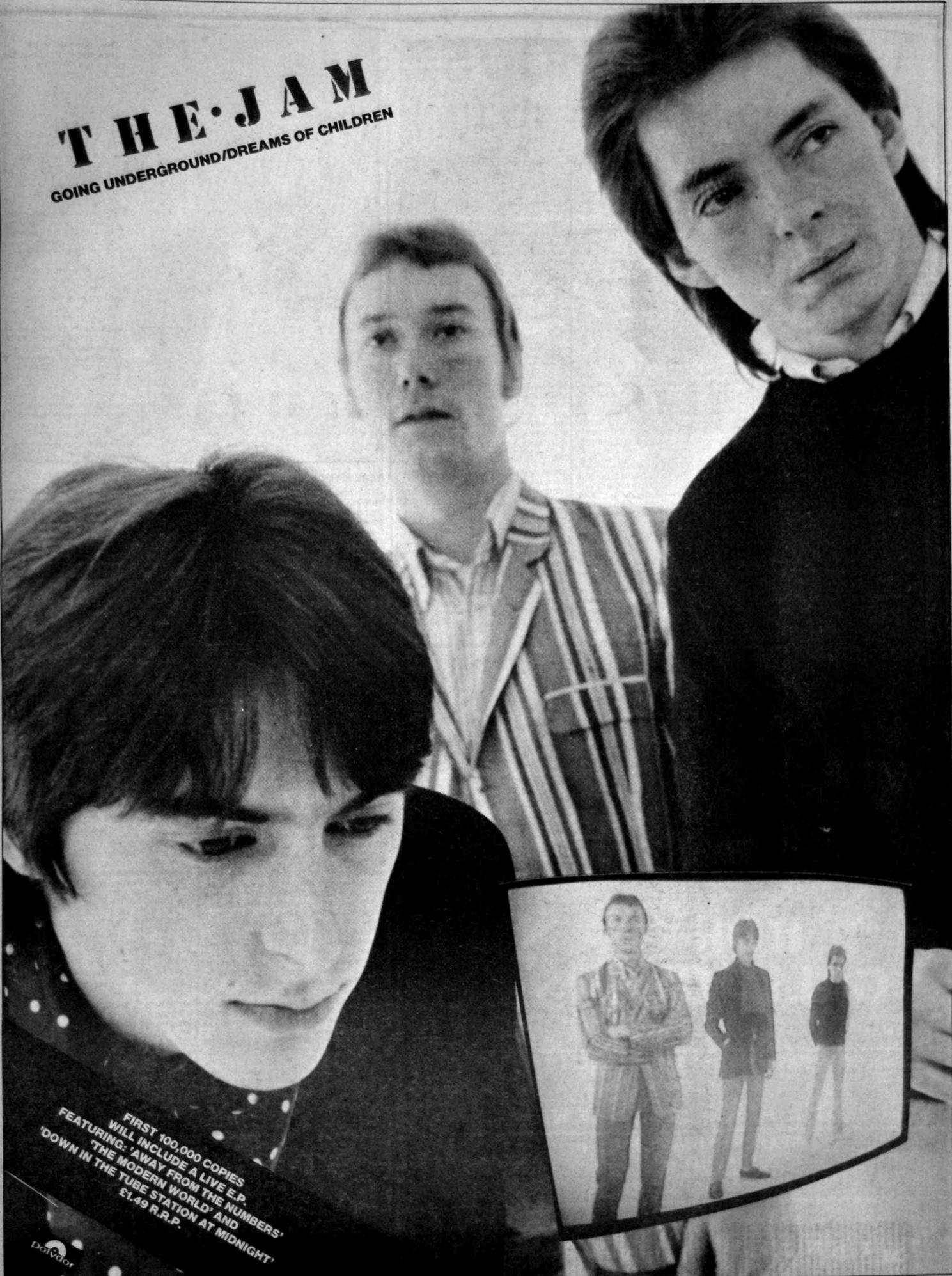
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THE SOUNDHOUSE

(BY APPOINTMENT TO HM)

PICTURE THE following scene: A pub hall, packed on a wet Sunday evening with over 200 dedicated headbangers, decked out in denim and leather battle-gear displaying the favours of such hallowed giants as UFO, AC/DC, Rainbow and Motorhead.

At the front, an unbroken line of 'imaginary axe army officers', arched so far over that their sweat-drenched manes sweep the floorboards, plunge their digits up and down unseen fretboards.

This is Kingsbury in North West London, home for the Bandwagon heavy Metal Soundhouse, a phenomenon of the first magnitude.

Under presenter and mentor Neal Kay, the Bandwagon (or Soundhouse as it is known) has become the most famous heavy metal rock venue in the country. Fans regularly travel miles to pay homage, whilst celebrities the calibre of Ted Nugent, Sammy Hagar and Motorhead come on pilgrimages themselves.

This particular evening, Kay has told the faithful to expect Canadian rockers April Wine and a little after nine, Myles Goodwin, Gary Moffet, Brian Greenway, Steve Lang and Jerry Mercer climb on stage. Wine's appearance is made even more remarkable by the fact that it was Capitol Records who asked for such a personal spot rather than vice versa. This is the band's first public engagement since landing in Britain the previous night and after a short speech from Goodwin, the quintet are kept busy signing autographs.

The highlight of the visit comes with a quick burst of 'Spot The

Loony', when to the soaring sound of Focus' 'Hocus Pocus', the crowd show what they're made of and get down to some meaty headbanging. For the half-dozen crazier nutters the prize of an autographed April Wine album waits. Bald drummer Mercer is asked to judge the participants. Mercer seems completely mesmerised by the scene before him and doesn't so much award the treasured albums as allow the fans to take the prized possessions and distribute them internally. In fact April Wine are overawed by the place ("It's quite amazing," Greenway gasps to me). The first time I've witnessed a band overawed by an audience. But this is no ordinary audience, the Soundhouse is, after all, the El Dorado of heavy rock.

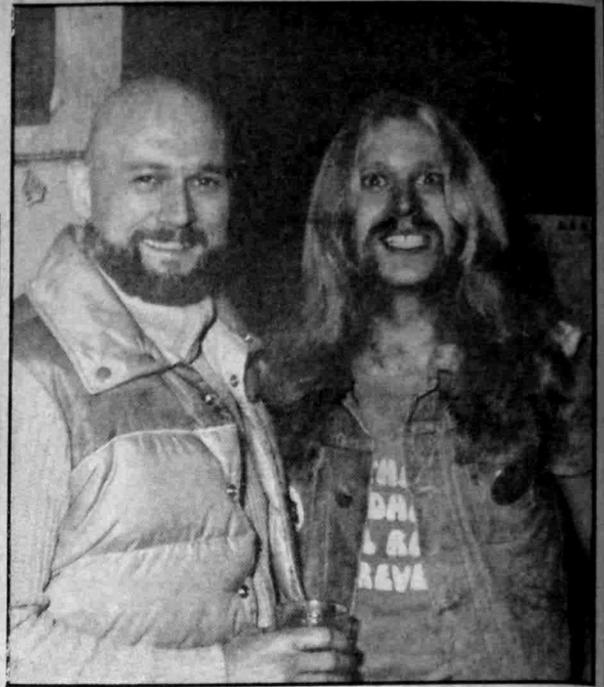
Neal Kay reminds me of a sea-faring captain who stands on his bridge exhorting one last mighty effort for king and country from a crew who would willingly follow him to the depths because they know he is one of them. His rapport with the fans is based on mutual respect and brotherly love.

At one time Kay was a DJ in London's West End but "got fed up with plastic people." His involvement with the Soundhouse came by accident. One Wednesday night he went along and was amazed at what he heard and saw. "I was totally knocked out by the place, because it had everything that even the suavest of West End clubs couldn't offer, real people and a mutha of a sound system, which gave the sort of clarity hard rock deserves." This particular evening, a call went out to the audience inviting anyone brave enough to come up on stage and try some deejaying. "It was primarily a bitchy thing," recalls Kay, "because they didn't really imagine

anybody would take up the offer. However I went and asked to have a go, not letting on I was a DJ." The result of this deception was that he so impressed the management they invited him to stay and host the Soundhouse's one night per week rock evening. Since then things have grown. One night has become five and the attendances are regularly in excess of two hundred. "What I offer the pub's management is no violence at all, increased drinking figures, and a much better atmosphere," he says.

He is a firm believer in audience participation, something which was shown last year when he organised 'The Eadbanging Band Of The Year' competition which allowed 'groups' of fans to get up on stage and produce the appropriate hard rockin' loony histrionics to the recorded sounds of such faves as Judas Priest (a chance for fans to act out their fantasies in public). He also invited a panel of celebrity heavies to judge the whole bizarre happening. This commitment to participation is also in the famous Soundhouse HM Chart conducted by Kay on a weekly basis. "This chart is the only honest heavy metal run-down in the country, because it's based solely on written requests from week to week and not on what some record shop or disc-jockey thinks should be in there."

Over the past couple of years, the Soundhouse has begun to present live gigs. "We started out with small undiscovered bands. But this isn't an easy place to play live. The people constantly hear crack records played on a really good sound system therefore unless performers measure up to what they are used to then they aren't impressed. These kids are one of the most critical hard rock audiences in the country."



NEAL KAY (with) and JERRY MERCER (without).

The first band put on by Kay were Heroes, featuring Paul Townsend, younger brother of Pete. However they weren't too successful because explains Kay "they sat on the fence between punk and heavy metal." After that outfits such as Angel Witch and Samson appeared and gigs happened every fortnight. Now Kay has begun to use his regular shows at the Music Machine in Camden to present new bands. Live appearances at the Soundhouse occur about once every month.

Certainly the most sensational success story to come out of the Soundhouse to date has been Iron Maiden who "literally grew out of this place." The band sent Kay a tape of their demo, which so impressed him that within a short period of time he put them on live. "I listen to loads of tapes," says Kay, "even if something is appalling I will stick with it to the end because I wanna hear everything. But so far my spine has only twitched twice. The first time was with Maiden; within 30 seconds I just knew it was gonna happen for them. Certain A&R men at certain record companies laughed at me, but I bet they're sick now. The other band is Praying Mantis, whom I am convinced have success in their grasp."

Such was Kay's commitment to both groups that he personally took their demos around to record companies, becoming involved with all facets of the music business. One tangible consequence of this wider interest has been the release of 'Metal For Muthas' which grew out of a discussion between Kay and Ashley Goodall at EMI. The album features 10 tracks from nine of the new bands, and since its release has been selling rather well. How does Kay react to the oft-expressed criticism of 'Muthas' as being nothing more than a cheap rip-off? "It was never designed to be a huge international, glossy million-seller, but meant as an off-the-streets direct compilation album to open people's eyes and ears to fact that not only was there new talent around but, more important, hard rock had survived to beat down the repression punk put upon it."

Already work is underway on a follow-up. Kay has just finished the production of the first track by keyboards band Eazy Money and he feels that volume two will exude a much higher standard of musicianship and production. "Many of the bands on the last one produced their own tracks and although they made noble efforts in some cases inexperience did show through and certain numbers weren't as successful as they might have been. This time we're lending a hand."

Kay was also the first hard rock presenter ever to go on the road. He joined Iron Maiden and Praying Mantis on their nationwide tour recently. What, I wonder, was the most difficult part of the exercise? "From a technical point of view the major problem was to put the decks somewhere safe so that the records didn't start jumping when people got down to headbanging. However, the physical side of touring didn't adversely affect him. "I took that in my stride. I must admit that at 30

years of age, I did have some doubts as to my capacity to exist on two or three hours of sleep a night, travelling between gigs, and perpetual soundchecking, but I came through and I'm now game to go out and kill 'em again".

One side-effect of his increasing stature in the rock world has been the development of a love-hate relationship with the music press. "Up until recently, anything they have said was believed. But now I'm gonna be a constant thorn in their sides, because I can get to all levels of gigs and prove them wrong. If the press slag down any particular number, then I will deliberately take it out on the road with me and play the public a track off it to let them make up their own minds."

"I'm right behind all those musicians who feel they want to tear the press apart. I'll tell you something, when Black Sabbath's Iommi socked a certain journalist in the mouth a few years back, he had my fist there as well. If I want to stand on any stage and pull them to pieces then I goddam will do so. That's my repayment for what they've done in injustice to musicians who have had to suffer in order to get their work on record. When they start treating me and rock as more than just a semi-commercial joke, then I'll start paying more attention to what they have to say."

"I think I've got a lot to offer this country on a unique level as a stage performer. What I'm trying to do has never been done before, because I want to come out as a really strong showman in my own right who'll kick ass all the way through. Promoters can't understand it yet. They still want to play their little cassettes during the intervals between bands, but that's not where I'm at. I don't wanna be treated as wallpaper and just somebody there to provide background music, because I should be part of the show, and that is now beginning to happen for me."

One of Kay's aims is to get his own radio programme. "I can deliver more for the rock world with a radio show than anyone else, because I understand, live, eat and sleep it. Rock is a way of life and an institution and it should never be treated as anything else. Sometime in the future I would love to put over hard rock on the air the way the people wanna hear it, not the way some studio producer thinks it should be presented. If I was wrong, the Soundhouse would have died years ago."

Yet, whatever 'mutha fate' has in store for Kay, he is determined not to sever his links with Soundhouse. "To anyone who has had plastic disco rubbish forced down their throats, the club up the road will seem like heaven, until they discover the Soundhouse. Ted Nugent when he came here said it all when he proclaimed 'even in America there is no place quite like this'. That says it all for me."

If hard rock could be translated into human form then its name would be 'Neal Kay, and if you doubt my word, just go down to the Soundhouse and see for yourself. I can strongly recommend it. MALCOLM DOME

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VARDIS

STRANGE NAME, Vardis. Very science-fiction orientated isn't it? That impression is further enhanced by the fact that their lead guitarist / vocalist goes under the stage name of Steve Zodiac - anyone remember the mid-sixties puppet show cult 'Fireball XL5'?

This power-trio, however, don't confine their music to the fantasy end of HM, being quite capable of rendering hard rock numbers of a suitably mean vein. Wakefield-based, Vardis were formed at the end of 1977, with the current line-up of Zodiac, Alan Selway (bass) and Gary Pearson (drums) coming together about eight months ago.

Their first gig experiences were in workmen's clubs, before they graduated to playing major northern club dates. The band made their vinyl debut last year on Redball Records with the EP '100 MPH', which quickly sold out its limited pressing of 2000. This record is now a genuine collectors' item with copies changing hands for considerable sums. They are now considering releasing '100 MPH' for their own Castle Records label, due to public demand. Their follow-up single 'If I Were King' has just been put out on Castle Records, and this has almost sold 2000 just on orders alone. Vardis are presently doing a promotional UK tour for the single, although, to date no London gigs have been finalised.



MAX WEBSTER



MAX WEBSTER

THE MAN behind Max Webster is Kim Mitchell who backed artists as diverse as Alice Cooper, Mike Quatro, MC5 and Tom Jones. Kim writes the music and is featured on lead vocals and guitar. The band come from Toronto and are one of the current crop of Canadian bands breaking out worldwide. Featured on keyboards is Terry Watkinson who formed his first band when he was 20 and on drums is Gary McCracken. David Myles on bass and vocals is the newest member of the band, he joined the group when the original drummer left a few years ago. And then there's the band eccentric lyricist Pye Dubois who travels the world and posts in his words from Denmark, Greece or whenever he maybe. Max Webster are a most eccentric heavy metal band.

Albums available 'Mutiny Up My Sleeve' (Capitol EST 11776) 'A Million Vacations' (Capitol EST 11937), 'Magnetic Air' (Capitol EST 25392).

WHITE SNAKE

ONE OF the rich breed of tight trousered macho singers, David Coverdale recorded two solo albums after he split with Deep Purple and then formed Whitesnake. The first album proved that Coverdale wasn't to be a lone voice crying in the wilderness. Apart from Coverdale's gritty vocal refrains there's Micky Moody and Bernie Marsden on guitars with Ian Paice on drums and Jon Lord on Keyboards. Whitesnake's last climactic

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performance was at Reading Festival last year, and they'll be starting a new tour in June.
Albums available: 'Whitesnake' (Purple TPS 3509), 'Northwinds' (Purple TPS 3513), 'David Coverdale's Whitesnake' (EMI INT INEP 751), 'Trouble' (EMI INT INS 3022), 'Love Hunter' (Liberty United UAG 30264).



WHITESNAKE

WHITE SPIRIT

NORTH-EASTERN five piece White Spirit are best compared to the likes of Rush and Rainbow in that they produce melodic numbers which, while verging on the neo-classical, don't lack for basic heavy power.

Formed in the summer of 1975 as a semi-professional soul group, the band soon made the transition to heavy rock, building up in the process quite a reputation in their own area of the country, and have regularly supported the big names in such prestige venues as the City Hall in Newcastle.

Last August, White Spirit went fully pro with the line-up of Bruce Walker (vocals), Janick Ger (lead guitar), Phil Brady (bass), Malcolm Pearson (keyboards) and Graeme Crallen (drums), and since then they've begun to take their sound further south, earning critical plaudits wherever they've travelled. Their London debut was in January of this year at the Music Machine, third on a bill also boasting Diamond Head and Angel Witch.

Although they have a considerable proportion of excellent originals in their set, the two numbers which currently provoke the best audience reaction are impressive cover versions of Rush's 'Xanadu' and Judas Priest's 'The Ripper'.

They are without a major recording deal.

WILD HORSES

A DYNAMIC duo with a fine pedigree, Brian Roberson was the black sheep of Thin Lizzy, and Jimmy Bain used to play bass with Rainbow. The partnership was born over a few drinks and a night out down at a recording studio doing some demo sessions. A band renowned for much imbibing a Wild Horses concert is usually as shambolic quick release of adrenalin, and their appearance at Reading last year was a climactic little bash. Horses looked set to break the singles chart wide open with 'Criminal Tendencies,' but unfortunately failed. Now hard at work on their debut album they might also be able to fit in a fresh tour for the summer.

The great thing about Horses is that they go their own way and don't give a tinkers cuss for anybody criticising them. As Brian Robertson once so eloquently said about journalists who write nasty reviews about the band, "I can't stand all those nuds that sit there straight as a die, not a drink in them and write all that crap. They get so obtuse and obscure that they disappear up their own arseholes. They forget that they should go to a gig to get pissed and enjoy themselves."

Singles available: 'Criminal Tendencies' (INT 599), 'Face Down' (EMI 5047). **Album due out April 11th 'Wild Horses'** (ENC 3326).



WILD HORSES

WILD HORSES

Face Down c/w Dealer



NEW SINGLE
 Released
 Friday 14th March
 EMI 5047

WITCH FYNDE

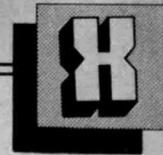
The Wichfynde sound is dense, hard and uncompromisingly vehement (they've often been compared to Angel Witch in this respect), contrasting both aurally and visually with the more US/melodic approach of Def Leopard, whom 'Fynde' supported on their recent nationwide tour.

Future plans for the band include a headlining UK trek, as part of the promotional campaign behind their forthcoming debut album, entitled, fittingly, 'Give 'Em Hell'.

A four-piece heavy metal outfit (with the emphasis on HEAVY) hailing from the Derbyshire area, Witchfynde are slowly transmitting their demonic threat of 'Give 'Em Hell' throughout the terrified nation!

Formed four years ago, the line-up has remained basically unchanged at Mon Tallon (guitars), Steve Bridges (vocals), Gra Scorsby (drums) and Andrew Coulton (bass). In their early days, Witchfynde gigged extensively around the small clubs and pubs in the midlands, moving to larger venues over the past 12 months.

Singles available: 'Give 'Em Hell' / 'Gettin' Heavy' (Round 1). **Album 'Give 'Em Hell' Rondelet ABOUT 1 - due out on April 1st.**



XERO

FORMED ABOUT eight months ago, Londoners Xero have, to date, played virtually all of their handful of gigs on the pub circuit. Their most prestigious appearance so far being in January when they supported Praying Mantis at the Music Machine.

The band are a quintet, consisting personnel - wise of Pete (vocals), Bill Leisgang (lead guitar), Martin (rhythm guitar), Steve Jeffries (bass) and Barry Fitzgerald (drums). The Xero sound lies somewhere in the early sixties / early seventies region, when Cream and Hendrix blues gave way to Zeppelin and Purple, the highlight of their set invariably being when the talented Leisgang lets rip with one of his tormented torchlight solos that are reminiscent Frank Marino.

LAST MINUTE ENTRIES

TRESPASS

SUFFOLK AREA band Trespass first came into the limelight earlier this year, with the release of the debut single on Trial Records entitled 'One Of These Days'. This record quickly reached a sell-out situation on the first pressing of 2000 copies and earned them considerable critical interest and praise.

Trespass were put together about four years ago by lead guitarist Mark Sutcliffe and his drumming brother Paul, although the present line-up of the two Sutcliffes, Steve 'Sleeve' Mills (vocals) Dave Crawls (rhythm guitar) and Cris Linscott (bass) has only been together four about a month.

At the moment Trespass have no major recording contract. **Single able:** 'One Of These Days' / 'Bloody Moon' (Trial Records TR4).

TYGERS OF PAN TANG

THESE FOUR perky chappies hail from Whitley Bay and have just signed a deal with MCA, home of Wishbone Ash. Before this auspicious event they were mainly confined to Tyne-side and released a three track single on Neat Records which was hotly rumoured to have sold more than 4,000 copies. The Tygers of Pan Tang are Rob Weir, Jeff Cox, Rocky and Brian Dick and they've been brought up on a healthy diet of Black Sabbath and Deep Purple.

AS FAR as silly names go 'Martha & The Muffins' takes some beating. "When we first got together about two years ago we spent all summer trying to think of a name for the band. Someone joked about the name The Muffins as a complete turnaround on the tough punk names that bands had then. And Martha & The Muffins is the sort of name that's real easy to remember," says amiable Muffins guitarist, Mark Gane.

The toytown name does reflect the bands easygoing, polite nature. They are six likeable characters who create unique Canadian pop music.

Martha & The Muffins comprise of two Marthas — Lady and Johnson,

both on keyboards and vocals. Two brothers — Mark and Tim Gane — on guitar and drums. And two normal looking bods — Carl Finkle on bass and Andy Haas on sax.

Here is a band virtually unknown in their native Canada who have gained instant recognition in good 'ol open-minded Britain. Their flowing single 'Echo Beach' is currently paddling up the hit parade.

"We're really amazed at how diverse the charts are in this country," Martha Lady confides.

Martha & The Muffins own brand of chart music is centred around confusingly catchy keyboard lines and soothing vocals — courtesy of the Marthas. However the band's quirky summertime songs only reflects one side of the bands talents.

"Our music's kinda schizophrenic," slurs Mark. "There's the pop element in it and there's also the experimental side, which isn't really represented on the album. I think our next album will be far more wide-ranging."

Of course Martha & The Muff's are already being compared to fellow nouveau pop masters like XTC, The B-52's, and Yachts.

"If they have to compare us I think we're at least being compared to some of the better bands around. It really seems to be characteristic of the British music press to compare bands. I mean people keep saying we sound like the Yachts and none of us have ever heard any of their stuff," sighs the talkative Martha L.

With great willpower I'll leave aside comparisons of my own and instead say that Martha & The Muff's do create instant pop songs with well thought out melodies and hooklines. This is modern music for the moderate man. The band pleasantly experiment without ever losing their ear for a good tune.

"Someone commented that we don't sound British or American and that probably accounts

for some of our success over here. It's because we're coming out of a place which no one has ever heard of before," Mark points out.

I'm sure you have heard of Toronto, but not in relation to the music scene. The band are full of enthusiasm for the local club scene over there and say there are loads of interesting new bands who have yet to receive the recognition they deserve.

"People haven't heard much from new North American new wave bands, apart from The Ramones, who have nothing in common with us," comments Martha L. "I'm sure there's gonna be lots of new bands coming out of the States and Canada with similar interests playing accessible pop music, with crazy, jazzy bits in their songs as well."

The band's debut

album, 'Metro Music', does indeed contain a whole batch of accessible pop songs which are balanced out by a series of serious lyrics.

"Our name makes us sound pretty trite but our lyrics are highly personal. The name is like a contradiction to what we're doing," explains Mark.

Martha L takes her turn to laugh at the band's name: "It does look sort of funny when we come up with a classy idea for a sleeve and then we have to put the name Martha & The Muffins on it."

The band do seem to view their music with rather straight faces. Perhaps this is explained by the fact that three of them went to art school.

"Over here I get the impression that people see art school as the sort of place where they

dump all the nutso's who can't do anything else," argues Mark. "In North America art school has no good or bad connotations."

When the mention of the group's background does come up in conversation it is

refreshing to hear Mark and Martha L offer straightforward, honest answers. Martha & The Muff's certainly don't want to get involved in the street cred movement. Thank god.

"We have to be true to our backgrounds," says Mark, with no hint of embarrassment. "We're all middle-class kids from the suburbs. To pretend that we're inner-city, tough street-wise people would be bullshit."

"Or people without the brains and sensitivity to

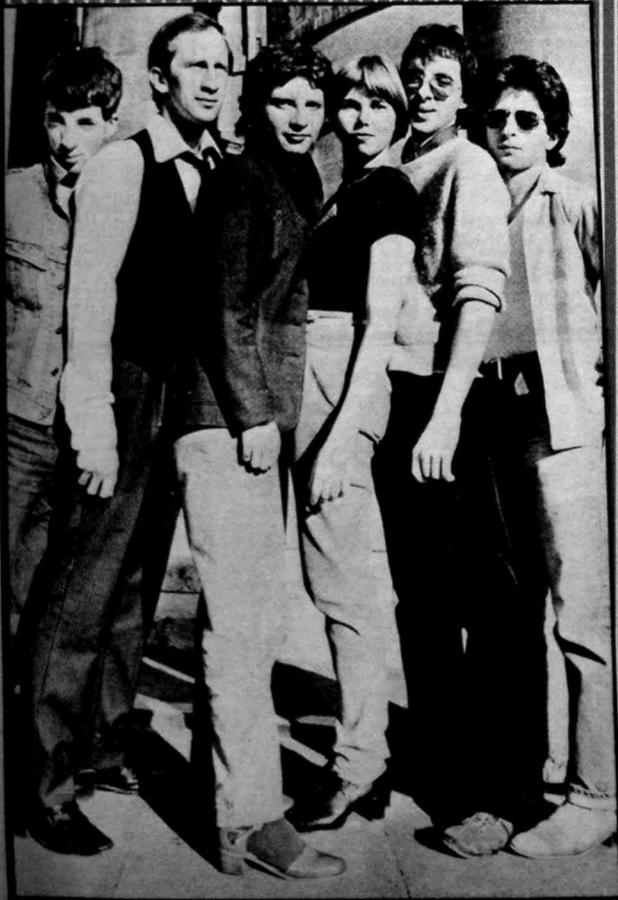
think about what we're doing and trying to reflect this in our music," pipes in Martha L. "That's important to us and if it gets us the label intellectual, then I don't see it. I mean there is feeling in our music as well."

Martha & The Muffins are playing subtle suburban pop music which is emotional without being full of angry cliches. And though the lyrics of 'Echo Beach' are simply about a fantasy they will still be understood by anyone who has a routine job.

"From nine to five I have to spend my time at work,

The job is very boring I'm an office clerk, The only thing that helps me to pass the time away, is knowing that I'll go back to Echo Beach some day." PHIL HALL

CANADIAN ARCADIAN



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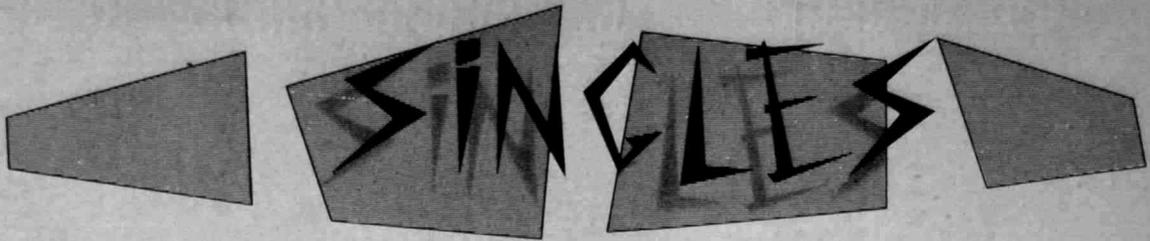
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Reviewed by JOHN SHEARLAW

UPSTARTS RIOT

BIG FRY (SINGLE OF THE WEEK)
ANGELIC UPSTARTS: 'We Gotta Get Out Of This Place' (WEA). Truly loveable, despite virtually every single ingredient being battered instead of mixed. Mens! leads what sounds like the massed forces of the Shed (well, not everyone comes from East London or Newcastle) in an audio-fied riot which you'd be forgiven for thinking had absolutely nothing whatsoever to do with the Animals hit of 1965. "A better place for me and YOU," naturally enough is the main chant, and, along with the machine gun emplacement power chords, a ridiculous guitar solo, and wavering tuneless vocals, the message comes across with not little enthusiasm.



A hit of some description (which doesn't hurt a bit).

BIG FRY
FLEETWOOD MAC: 'It's Not That Funny' (WEA). Lindsey Buckingham's rocky contribution to 'Tusk', now re-mixed as a single. Apart from the surprise of finding that the re-mix only took two months, and that the new single from F Mac wasn't another re-release of 'Rhianonn', there's not a lot else to say. Crafted pop for big boys and small adults, and nothing to be embarrassed about listening to. A minor hit.

THE AMERICANS
JOE FAGIN: 'Why Don't We Spend The Night' (Polydor). A back porch growl and groan that doesn't say a lot but does end up sounding like Bob Seger in his more

subdued moments. A certainty for the 'OGWT'.
JIMMY BUFFET: 'Volcano' (MCA). The title track of the American album, but that doesn't excuse the very great singer sounding extremely silly by trying to sound like Harry Belafonte. Then again, maybe he was drunk (which is the only way you could possibly listen to this).

ZZ TOP: 'I Thank You' (WEA). Not at all heavy. Just growly, lazy, fiddly and very boring laid-back rock.

THE SHIRTS: 'Laugh And Walk Away' (Harvest). A pop song! Nearly fast and very zippy, with a strong



hook. The Shirts will doubtless die on their feet on British radio, but this is worth at least one listen.

BLACKFOOT: 'Train Train' (Atlantic). Worth a mention for the terrific harp intro which ends up sounding like a train (a technique pioneered by Alexis Korner over 15 years ago). Unfortunately not a lot else happens, especially when they start singing.

HEART: 'Even It Up' (Epic). The long version, you'll be pleased to know, and currently zooming up the US charts. For all that, a lightweight plod, and they've done much, much better. How can you come to terms with 'elegant rock' when it disappears into thin air like candy floss in a hurricane?

RUPERT HOLMES: 'Him' (MCA). The 'Pina Coloda man! The American chart topper! Make no mistake, when this man finally breaks he'll break big, and we'll all be sorry. Hopefully 'Him' isn't the right song — a slice of thoughtful Fab 40 love-gone-wrong balladeering — and we've got time to prepare ourselves for yet another American mind-wracking pop singer. You have been warned.

BILLY JOEL: 'All For Leyna' (CBS). Joel seems to have been swallowed by his own cleverness — the new album is a disappointment, certainly — and 'All For Leyna' is the sort of fragile,



lightweight ditty that could become the basis of a Buggles' pop "masterpiece". All frills and no filling. Not a hit either.

BLOOD, SWEAT AND TEARS: 'Nuclear Blues' (MCA). If you've heard one you've heard them all, it seems. Quite staggeringly this sounds like BS&T 12 years on, and that's truly pathetic.

GEORGE BURNS: 'I Wish I Was Eighteen Again' (Mercury). 82 he may be but George Burns has gained a new lease of life by leaping into the American charts with this, very endearing, ode to the dubious joys of remaining in one's teens. The schmaltz is laid on as thick as the cream on a home made pecan pie, yet George is more than equal to the task. A hit, no question.

WALTER MURPHY: 'Mostly Mozart' (New York). Big production disco has always been a little night music to those that like it, so I suppose Mozart set to sweeping strings had to arrive sooner or later. Unfortunately Walter Murphy's normally sure touch has turned 'Nachtmusik' into naff muzak.

TURLEY RICHARDS: 'You Might Need Somebody' (Atlantic). No crossover potential whatsoever, but immaculately produced. One of Mick Fleetwood's projects on the side (as executive producer), as if that makes any difference.



SLAVE: 'Just A Touch Of Love' (Atlantic). Supposedly smouldering soul which isn't. More like very luxurious crooning, and there's too much of that around already.

UTOPIA: 'Set Me Free' (Bearsville). Uncharacteristically feeble on a single, and obviously not the best choice for the album. Can't see this doing anything at all.

LEIF GÄRRETT: 'Same Goes For You' (Scotti Bros). The masterminds behind this male Barbi doll have obviously decided what this boy needs is an image change. But there's no surprises... and not a hit.

GIRLS
MILLIE JACKSON: 'Didn't I Blow Your Mind'

(Spring). A welcome opportunity to hear Millie actually singing — and boy can she sing. A stirring treatment of the Tom Bell song, edited and censored from the live album. More than good enough to be a hit. It won't be, naturally.
CAROLE CHASE: 'This Must Be My Ship' (Casablanca). Mediocre pop pap from a lady with a truly stunning upper anatomy.
ANNE MURRAY: 'Daydream Believer' (Capitol). Wow! Even snowbirds have fantasies. Draw your own conclusions, and at least you can hear the words this time (which I never



could on the Monkees version). Not a hit, sadly.

SHARON CAMPBELL: 'On My Time' (RCA). A Kit Hain song that Kit would have been better keeping hold of herself. Warbles between an off-key Lena Martell and a boppy Charlie Dore and has the grace to look shocked by it all on the picture sleeve. Aaaa! **KITTEN:** 'Dreamboy' (Hammer). A former dolphin trainer and a publican's daughter. Kitten doesn't realise how much she's being exploited on this dreadful, gimmicky attempt to update Sandie Shaw.

CHERYL LYNN: 'Feel It' (CBS). The sort of silly pop - with a - Tina Charles - voice that goes down very well in countries which are not England.

TEENA MARIE: 'Can It Be Love' (Motown). Much too much, much too young. An indescribably twee teenage warbler who sounds like she's just had her dream come true... thanks to 'Jim'll Fix It'! Sad, Motown, very sad.

FELICITY BUIRSKI: 'Angel' (Philips). A breathy Lorraine Chase clone puffs and pants her way through a feeble song that lasts much too long, and takes ages to get to the point.
CHERIE AND MARIE: 'Messin' With The Boys' (Capitol). And old Runaways never fade away; they just carry on sounding like small boys trying to play rock 'n' roll very dated, very unexciting and undoubtedly very big in Japan.



LEONORE: 'First... Be A Woman' (Polydor). Unbelievable! Virtually a reworking of Gloria Gaynor's 'I Will Survive' minus the wit and plus a double-tracked voice that could be Tina Charles on a bad day. Dreadful (and possibly even illegal).

TANYA TUCKER: 'San Francisco (Be Sure To Wear Some Flowers In Your Hair)' / '(I Left My Heart) In San Francisco' (MCA). Thick, chocolatey medley from a thick chocolatey - voiced singer.

CHERYL BARNES: 'Love And Passion' (Polydor). That man again! Cheryl Barnes could be another Gloria Gaynor sound alike but she's rescued from the mire of obscurity by a brilliantly echoed Giorgio Moroder production.
CAROLYN MAS: 'Still

'Sane' (Mercury). Every indication so far that this will be a MASSIVE hit, and to be sure it's a zesty little song with enough mystique, allied with hummability, to ensure saturation radio play.

IN NEED OF MARKET RESEARCH

FIDDLERS DRAM: 'Dancing In The Moonlight' (Dingle). Mine's half of shabby... which is about as weak as this follow-up. Not a hit.

VIOLINSKI: 'Silent Love' (Jet). More of the same, as the ELO off-shoot attempt to show that they can sing as well. A plodding piece of indulgent nonsense.

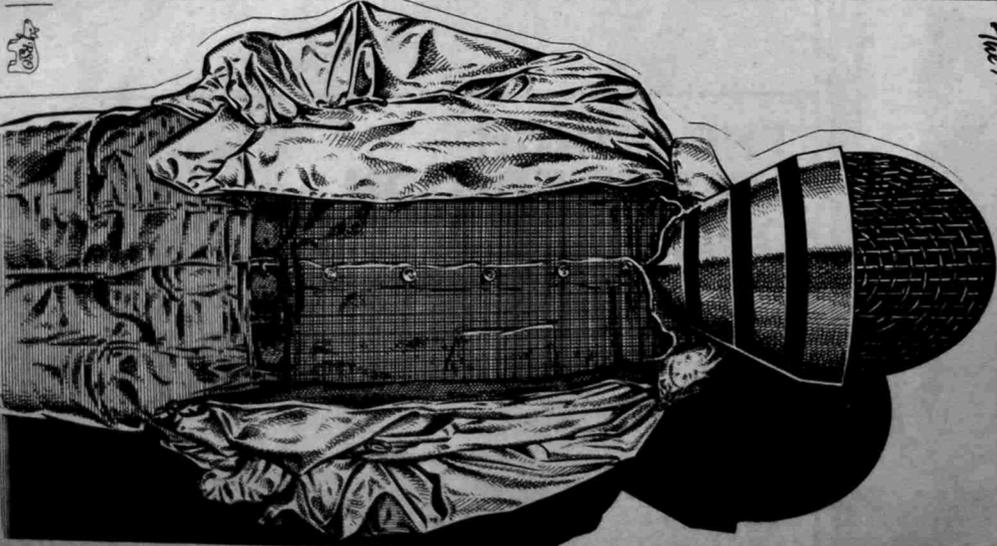
MANHATTAN TRANSFER: 'Coo Coo U' (Atlantic). All those tape adverts must have gone



to the Transfer's collective heads. The title is a fair indication of a song based on a studio gimmick; too fast at 45 rpm, too slow at 33 rpm and unlistenable at any speed in between. Truly odd, and truly meaningless, but then again perhaps it's meant to be.

THE BLUES BAND: 'Come On In' (Arista). All the old salts doing quite nicely thank you. There's plenty of better material on the 'Bootleg Album' than this for a single. Probably doesn't matter anyway.

THE DANCE BAND: 'Stacks Of Tracks' (Cool King). If anything this similar type of product (to the above) has the edge, even if (a) it's on a tiny label, and (b) it is a distressing similarity to James Carr's 'Dark End



The Album
The Headbops
New Single 'The Game'
A Side 'Kickin' Around' (previously unrecorded)
B Side Double Dig.
B Side 'Paradise Dig.'
& My favourite Dig.
The Headbops

Of The Street'. Obscure that may be, but just what this revival thing's all about. Isn't it?

WILKO JOHNSON: 'Down By The Waterside' (Rockburgh). His heart's in it, his soul's in it, and if anything the playing is better than ever. But just how long is it going to be before Wilko teams up with a singer that can do his songs, and his new band, some justice. Criminal, I call it.

SUPERCHARGE: 'Cool Jerk' (Criminal). Still going, and beginning to resemble Bob Kerr's Whoopie Band more and more every day. A massacre of a respected old soul hit in which there are no survivors.

DEXY'S MIDNIGHT RUNNERS: 'Geno' (EMI). A dire tribute to Geno Washington, and doubtless one that will sell and sell. How long must we subject our kids to this sort of filth? Weedy, beatless and pathetic.

A PACKET OF THREE MAGNUM: 'Live' (Jet). Gasp! Two 33 rpm singles in the SAME PACKAGE for the SAME PRICE as a normal single (or two packets of fags, or three pints of beer!) that irresistible offer aside, who really wants half-an-hour of the tedious Magnum (recorded live at the Marquee last December) when this



bunch of skull crushers have yet to come up with one classic theme tune. 'Kingdom Of Madness' this isn't.

EF BAND: 'Self Made Suicide' (Redball). Much more like it, as a kosher Midlands three-piece show how to bash it out properly.

Teutonically deafening, Krupp-like in its tunelessness, and a real delight.

ARC ROCK BAND: 'Home Made Wine' (Rock). Embarrassing bludgeoning one chord rock that sounds as if some bright spark left the tape recorder turned on at a youth club dance. Come to think of it, that's exactly what happened.

NEW! (But not different)

THE REELS: 'Prefab Hearts' (Back Door). A pop oddity, as befits the labels ideals (remember the Tearjerkers' excellent 'Murder Mystery' on the same label). Cuts swathes through most of the clichés, but sadly ends up going nowhere. A pity, as the Reels sound like they could handle anything given a good song.

THE KICKS: 'Get Off The Telephone' (Carrere). It had to happen... and now it has. Six wee boys get together with a producer and attempt to recreate the sound of the late, great Glitter Band matched up with the hooks and teen appeal of the early Rollers. They don't succeed, so I hope their mums have got lots of money.

FILM STARS: 'Here In LA' (Utopia). A very clever Phil Wainman production that doesn't disguise a song that's all pace and no point.

SCREEN IDOLS: 'Something's Gotten Hold Of My Heart' (Parlophone). The Gene Pitney song given a savage mauling by a

bunch of mod-conscious females. Surely reviving the Parlophone label didn't mean they were going to revive the art of turning nasal trainees - hairdressers into pop stars? Not novel. Not a hit.

THE AKRYLYKZ: 'Smart Boy' (Polydor). At last another big label finds another mod/ska band. Boring and empty — but still a million times better than The Beat.

NEW!

THE MICE: 'A Song For Europe' (Charly). A thumping pop rocker that introduces the pulsating new sound of Purley Beat! The fun stops after the first middle eight, and how they afforded the rest of the studio time is anybody's guess.

THE SQUIBS: 'Parades' (Oily). From the Aberdeen label that brought you the Tools, but 'Parades' is a surprisingly sad little wail of a song with a strong hook. In fact it even grows on you.

THE PURPLE HEARTS: 'Jimmy' (Fiction). A bit desperate, being a sort of sub-Mod, sub-Undertones thrash that fails to do anything else but make a noise. Not even half as good as the 'Tones' (even if they did nick half of one of their best titles).



BIG THEN OUT NOW THE HIGH NUMBERS:

'I'm The Face' (Zoot Suit) (Back Door). Incredibly these two tracks have been festering in a vault in London for nearly 15 years now; with their owners a little unsure of the commercial potential! After all this early outing by what became the Who, written by the late Pete Meaden, sold a mere 2,000 copies when it was first released in 1965, so who wanted it? Most people actually, and I can only congratulate the enterprising chaps at Back Door for making it available again (at a time when the original Fontana single is fetching upwards of £150!). Every chance of becoming a hit, and an object lesson in just how new and excitingly different Townshend and Co (helped by Meaden's brilliant lyrics) were in 1965.

BOOKER T & THE MGs: 'Time Is Tight' (Stax). Only 12 years old this one... and still brilliant. A great help for everyone who knows it off by heart, but can't remember the title, or doesn't know where to get it. Classic instrumentals don't fade away, they just sound better.

VARIOUS ARTISTS: 'Trojan Explosion' (Trojan).

VARIOUS ARTISTS: 'Skinhead Classics' (Trojan). The first very usefully matches the original mono recording of Desmond Dekker's 'Israelites' and 'It Mek', Barry Biggs' loony 'Sideshow' hit, and Dave And Ansel Collins' classic instrumental 'Monkey Spanner' — three parts staple diet, worth having if you haven't. The second, inspirationally, features the very wonderful 'Monkey Man', recorded by the Maytals in 1970 when they were

still legends in their own lifetime. Worth it for that track alone, but you also get The Ethiopians 'Train To Skaville', The Upsellers' 'Return of Django' and (again) Roland Alphonsus' 'Phoenix City'. Ay, yay, yay — talking like a big monkey man! Love it!

BRASS CONSTRUCTION: 'Movin'' (UA). Was it only four years ago? Not wonderful then, a lot less so now.

EDDIE COCHRAN: 'Twenty Flight Rock'/'Teenage Cutie' (UA). Comment is irrelevant, adulation is pointless and availability is everything, it's out again.

SMALL FRY THE PRAMS: 'Me'/'Modern Men' (Product).

TV PRODUCT: 'Nowhere's Safe'/'Jumping Off Walls' (Product). Actually four tracks crammed on to the one single, all recorded and produced by Cabaret Voltaire. See the despair, feel the bleakness.

TINS: 'There is No Steel' (Quest). All battered out in South London accents, and possibly intended to take over where Alternative TV left off. No reaction? B-side is 'Working For The Corporation', and I doubt if we're intended to think that that is the BBC.



THE FUNBOY FIVE: 'Life After Death' (Cool Cat Daddy-O). So bare it has a charm all its own, whilst the lyrics are truly provocative. Unlikely to be a Radio 1 DJ's choice, but it should be.

THE LIMPS: 'Someone I Can Talk To' (No Support). Five tracks on one single, and all pretty much a carefree primal thrash. Better out than in, as doctors used to say.

BEARZ: 'She's My Girl' (Axis). A not very clever, aimless ramble that has somehow slipped under the Beggar's Banquet umbrella. Does this mean they'll be a cult in blue vinyl in two years' time?

TONY PILLEY: 'Off The Hook' (Barclay Towers). Another loony Scot, whose musical ramblings are as bad as his record packaging is good. Could be a message there, I suppose.

THE VERSATILE NEWTS: 'Newtriton' (Shangai). Just one person, I'd reckon, and on this minimal outing I'd say the Manchester collectives have some heavy competition. Endearing idiocy for jaded people (your reviewer included) and so short you have to like it.

SURPRISE

THE 49 AMERICANS: 'The Hit Album' (NB Records). 14 tracks on one single means big, big value! (Even if most of them only last about 58 seconds). Totally idiotic ramblings from half-eaten brains in North London, with gems like 'Newton's Laws' and 'Julie Andrews (A Tribute)' and drones like 'Architecture Stops'. Amaze your friends! Shock your acquaintances! This is a true home made masterpiece. (Available for 85 pence — inclusive of p and p) — from 11 Ferrestone Road, Hornsey, London, N8.



...A little bit of something different...

Hear NAZARETH's mischievous new album, 'MALICE IN WONDERLAND'. Deftly produced by Jeff (Skunk) Baxter.

Their bicep-bursting energy has a crystal clear focus now, that totally excludes the word boredom. The best new music has to be

Nazareth



ALBUMS

The sound of breaking glass

BILLY JOEL: 'Glass Houses' (CBS SCBS 86108).

WALKING AWAY from 52nd Street where the smart musical apartments are, the next chapter in our hero's story finds him kicking a few cans around over on the East Side.

This album is a surprise, showing few compromises with his last works. It's a bit like comparing a work by Van Gogh with the Mona Lisa (intellectual spot chums). But in keeping with much of Joel's work, this album has an obsession with the constant bustle of city life. 'You May Be Right', with its rather crass opening of the sound of breaking glass, is the most straightforward track on the album. An amusing account of mild paranoia and easily missed references that take two listenings to fully appreciate. 'Sometimes A Fantasy' finds Joel leaping aboard his comedy roundabout and this song is a perfect foil for the last track.

'Don't Ask Me Why' is heavy on Latin American influences with its wobbling maracca beat and Joel donning white tie and jacket to perch briefly on the bar stool. It's a song that relies heavily on Joel's heavily phrased vocal impact and a particularly smooth chorus line. 'It's

Still Rock And Roll To Me', is an incisive comment on over indulgent stars and maybe even a jibe at some factions of the music press. Fortunately the depressing bite of the lyrics is cut short by an uplifting piece of sax, that cuts across just at the right moment.

'All For Leyla' is a panorama as bold as an aerial view of the New York skyline. Joel tells a familiar story of a wayward girl but he handles it with such passion that the theme is given a fresh lick of paint. 'I Don't Want To Be Alone' is another song about losing and 'Sleeping With The Television On' completes something of a trilogy.

'C' Etait Toi' (You Were The One) is the softest touch on side two and is unashamedly wet eyed. Joel sings in French for part of the time and by golly they've even brought along an accordion player. 'Close To The Borderline' jars you out of the relaxation and it's a vicious drama about guns and street-hoods. The sparse arrangements on the song only serve to complete its effect and Joel storms through the lyrics like a burly New York cop wielding a night stick. The pressure eases off again with the closing track, 'Through The Long Night', an unabashed love song to be delivered by flickering candlelight. Quite an album. + + + + ROBIN SMITH



BILLY JOEL: kicking cans in the gutter

COCKNEY REJECTS: 'Greatest Hits Vol 1' (EMI ZONO 101).

HAVING LIKED the Cockney Rejects' single 'Badman', which sadly slipped out of the charts this week after only reaching number 66, I had the feeling that this could be a nice album. To my disappointment the rest of the album doesn't live up to the single. In fact, it plumbs depths previously only reached by people such as Eater and the Depressions.

The sleeve bears the legend "produced by Jimmy Pursey", so those who prefer their vocals enunciated and comprehensible and their tunes melodious know they need read no further. A producing credit is also given to someone called P. Wilson. It's my guess that he produced side one which includes not only the enjoyable 'Badman', but also another winner entitled 'Join The Rejects', which starts off with (gasp) an acoustic guitar and develops into a rather raunchy rock tune. The other songs on this side also seem to show greater inspiration, variety and

general musical ability than those on side two.

Side two is abysmal. It starts off with 'East End', apparently recorded for a John Peel session and from there the tracks just run one into the next, each similar in style and mediocrity and complete with the de rigueur "bright" screamed in at every possible opportunity. The sound is a wall of cacophony. I get the feeling that were I to attempt to play this side on my fingernail it couldn't sound any worse.

For people who are already Cockney Reject fans this album represents good value with 13 tracks, but it won't win any new fans for the group. Punk was dead in 1979. If the Cockney Rejects are the state of punk in 1980, it's positively decomposing. + 1/2 FRANK PLOWRIGHT

FRANK MARINO & MAHOGANY RUSH: 'What's Next' (Columbia JC 36204 Import).

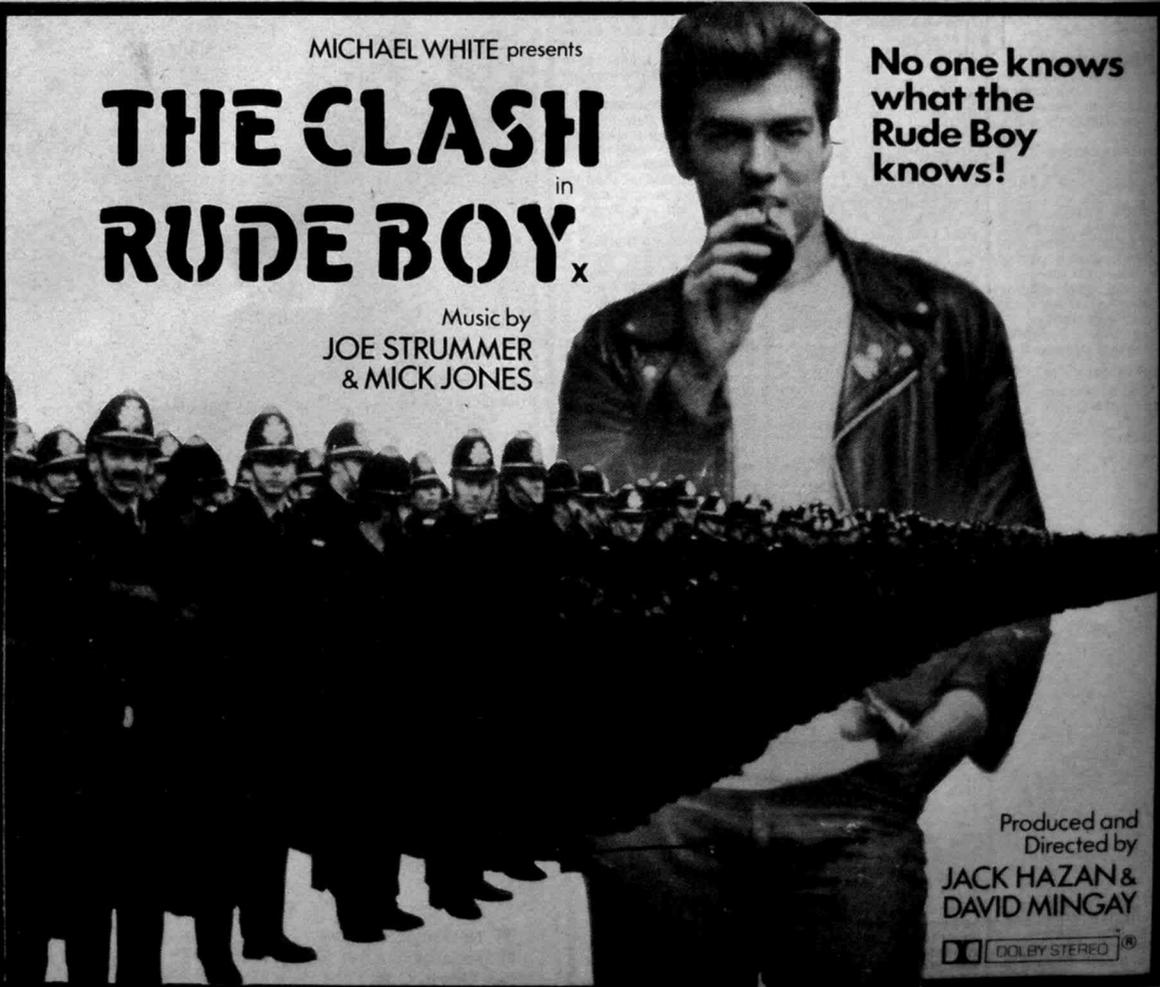
THERE was a time when Mahogany Rush made headlines solely on the strength of ace guitarist Frank Marino's drug-crazed obsession that within

MICHAEL WHITE presents

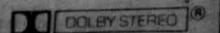
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him lived the spirit of Hendrix incarnate. Naturally, this rather bizarre conviction soon became just another rock 'n' roll publicity bore, but it did have the effect of detracting greatly from the band's often excellent releases.

Take my advice and skim quickly over the three non-originais here. 'Rock Me Baby', 'Roadhouse Blues' and 'Mona' - all of which suffer from uninspired Marino arrangements.

All of which leaves you to ferociously harangue your neighbours with the remaining trio of juicily untamed masterpieces.

Opening the album is 'You Got Living', a number which marries together hard chunks of dirty rhythm and a strangely natural foreigner-style comical feel (there's AOR hit potential here, I feel). Then there is side one's closer, 'Something's Coming Our Way', at just under seven minutes long, a delicious aural flamethrowing exercise which sounds like the direct descendant of those legendary late sixties heavy jamming sessions, with Marino's almost tear drenched dexterity mingling with a pulsating beat from Jim Ayoub (drums) and Paul Harwood (bass). Finally, listen out for 'Loved By You' on side two, which moves back and forth from slow, sweaty blues (you can almost reach out and lick the moisture pouring from Marino's guitar strings on this one) to tortured and spitting instrumental breaks.

'What's Next' is more a determined statement than a question and at its best shows Marino & Co. can still cut deep and draw blood. ++++½ MALCOLM DOME

THE HOLLYWOOD BRATS: 'The Hollywood Brats' (Cherry Red ARED 6).

TOO MUCH, too soon. Casino Steel's purposely discordant piano that introduces both 'The Hollywood Brats' and 'Chez Maximes' hardly prepares for the brilliant rock 'n' roll onslaught that is to be found on this excellent record.

Back in '73 The Hollywood Brats were Britain's answer to Staten Island's finest. The New York Dolls. Like The Dolls, The Hollywood Brats (Casino Steel on piano, Louis Sparks on drums, Wayne Manor on Bass, E.S. Brady on guitar, and Andrew Matheson on vocals) employed a similar very similar - use of glam and musical aggression. Also like The Dolls they were light years ahead of their time and destined to be doomed, punk being merely just another idea in McLaren's head. Managing to record only this album, which was released only in Scandinavia, The Hollywood Brats eventually disbanded in '75. Casino Steel is now, of course, with The Boys and the rest of the Brats were sadly scattered here, there and everywhere.

In no respect does this record sound five years old. When you compare the Brats' sheer teenage brilliance with what passes for rock 'n' roll now.

'Chez Maximes' - a naughty rocker concerning a high-class brothel - explodes (the only descriptive term possible) in fine style from the speakers, kneeling the listener immediately in the groin and at the same time kissing him/her on both cheeks. Matheson exploits his perfect Jagger simper from the outre opening line of "My daddy was a sailor in the second world war" all the way to the album's dynamic conclusion on 'Sick On You'.

If it means anything this is the greatest album I've ever had the pleasure to review, so let's kiss and make up with The Hollywood Brats. Long live rock 'n' roll. ++++½ PETER COYNE

NINA HAGEN BAND: 'Unbehagen' (CBS CBS 84159).

TO TELL you the truth I find Nina Hagen's highly specialised brand of teutonic torment hard to bear. 'Unbehagen' (the English translation appropriately is 'ill at ease') brought tears of laughter swiftly to my eyes. Others may hail Hagen as a 'genius' or a 'serious artiste' or whatever but I've always found the poor girl

a dreadful pain. All right (I may as well admit it) I've always hated pretentious drivel such as this, though please, please don't take this review as gospel.

'Unbehagen' places Nina Hagen's decidedly operatic voice against a backdrop of 'modern' rock that occasionally includes some highly fascinating keyboard/guitar motifs. 'African Reggae' the new single had me interested up to a point though with a whole album of German lyrics, no matter how good the music, the mind for some reason tends to wander.

'Wenn Ich Ein Junge War' (and sorry, and!) 'Fall, In Love Mitt Mir' are two pop pieces that succeed by being both brief and entertaining. The remainder of 'Unbehagen' I can take or leave, depending on how bad my headache is at the moment. Ignorant so - and so aren't I. +++½ PETER COYNE

DR HOOK & THE MEDICINE SHOW: 'The Ballad Of Lucy Jordan' (CBS 31799).

MANY MOONS ago I remember watching Dr Hook and The Medicine Show causing chaos on the Whistle Test studio. In those days their set consisted of a series of good humoured piss takes.

Nowadays Dr Hook have lost their Medicine Show, lost their musical sense of humour, and widened their appeal. This album is obviously an attempt to cash in on the band's newly found audience.

However, I'm sure the punters who drooled over 'When You're In Love With A Beautiful Woman' will be mildly shocked by songs like 'Roland The Roadie & Gertrude The Groupe', and 'Freakin' At The Freakers' Ball', which appear on this album.

Most of the songs illustrate Dr Hook's rough 'n' ready country roots, and their lighthearted approach to their music. For £2.79 'The Ballad Of Lucy Jordan' is a pleasant and cheap reminder of the days when Dr Hook attempted to make comedy country music. +++½ PHILIP HALL

MILD WINDS

BOB SEGER AND THE SILVER BULLET BAND: 'Against The Wind' (Capitol EA ST 12042).

'HORIZONTAL BOP' is the first track on this, Bob Seger's twelfth album, and sadly its title neatly encapsulates the essence of the whole album.

It's been two years since his highly acclaimed 'Stranger In Towns set and it shows. The track is a leisurely wander through 12 bar land with a frightening lack of passion and guts that aims for precision and neatness instead.

The whole album has the air of an exercise in consolidation. The traditional Seger virtues of fire and fight have been suppressed by the urge to hold on to what he's got by self consciously examining his formula.

'You'll Accompany Me' is again a treading water effort that shows the easier side of Seger has also lost the tension and drama of his previous work.

The problem seems to stem from the age old 'Where To Now' syndrome. Seger's success came the hard way, by constant touring and hard work and through the slog he's learnt to express himself and at times actually embody the spirit of rock 'n' roll in a way only a handful of artists today can attain to.

The man always put 100 per cent into his live shows to produce an act comparable with the greatest but it wasn't until his 'Beautiful Loser' set in 1975 that he

finally lit up all those lights and conveyed the same passion and inspiration to a wider audience that has increased steadily with each of his subsequent releases.

'Against The Wind' smacks of too much time, too much thought and too little...usting to instinct.

It's really only the most conventional tracks, 'Long Twin Silver Line', a stinging train song, and 'Betty Lou's Gettin' Out Tonight', a meaty wrestle with Little Richard, that Seger reaches the 'par for the course'



marker. Commendation should also be given to the title track which lacks the fine edge, grace and elegance of some of his earlier laments but gets close enough to keep the ears interested and also know then', a deft piece of writing that effortlessly capture the tone of the song.

But in general somebody should point out to Bob Seger that the horizontal bop is a sideways step that really leaves you a couple of paces behind the point where you started. +++½ MIKE GARDNER

Slaughter!

GET YOUR TEETH INTO 'BITE BACK' - the new LP from Slaughter.



THE BITE BACK TOUR

MARCH

- 18 Grimsby - Town Hall
- 19 Newcastle - Mayfair
- 21 Birmingham - Digbeth Civic
- 22 Manchester - Osborne Club
- 23 Bradford - St George's Hall
- 24 Nuneaton - 77 Club
- 25 Bristol - Granary
- 26 Exeter - Routes

- 28 Retford - Porterhouse
- 29 Liverpool - Eric's
- 30 Dunfermline - Kinema
- 31 Aberdeen - Fusion

APRIL

- 1 Sheffield - The Limit Club
- 2 Bournemouth - Stateside
- 3 London - The Electric Ballroom

★ New single out now. In special picture bag 'East Side of Town' c/w 'One by One'.



DJM Records Limited, James House, 5 Theobalds Road, London WC1X 8SE.

KNACKERED

THE KNACK: '...But The Little Girls Understand' (Capitol Import S00-12045).

THE COMMANDER (Chapman, producer of this) is saying "Making a Knack album is like dying and going to heaven. It's like making a cake... and while he's saying this - jokingly, I'm assured - thousands of Americans and extremely gullible young Brits are believing The Knack to be some sort of a new wave-ish band.

Jocular Commander Chapman probably realises The Knack are just a bad parody band - he certainly won't know anything about dying and going to heaven - so only one crucial thing is certain; this is a toothpaste and barbecue alternative to rock and roll, a grisly sub-Foreigner ice cream soda music. Commander?

"This record is very dear to me and my bank manager." He's joking, of course, even though he still means it. This future of rock and roll constitutes lifting any half-worthy ideas the past might've spawned, fertilising them with a 1980 production, and - gritted teeth, nervous convulsions - hoping the "people" remember Double think and assume this is something pristine-new.

In actual fact, '...But The Little Girls Understand' is a week-old blancmange, shamelessly derivative and calculated, one minute ('Tell Me You're Mine') side-stepping into patented Springsteen drawl, the next ('Mr Handelman') sounding like a Neil Sedaka outtake. Why

they should do this is a mystery - it could be a sort of Pavlovian therapy, a familiarity-breeds-contentment bit.

Anyone salivating?

It goes on: 'The Hard Way', has The Knack trying to sound like The Clash and stumbling effete every bit of the way, and 'The Feeling I Get' is basically just Mike Chapman strutting his pseudo-Spector sound while The Knack just change the words to 'Then He Kissed Me.' A joke, Commander??

"From the basic street language of 'Baby Talks Dirty' to the intellectual mystery of 'Rave Up', we find ourselves wandering through a wilderness of pleasure, pain, passion and lust..."

Either that, or an insouciant mince through the local pawn-broker shop; the shop, incidentally, has only one ball so you may get duped.

This record has titles like 'How Can Love Hurt So Much' and 'I Want Ya' and 'Hold On Tight And Don't Let Go'; the music itself is cobwebbed, cliched, locked in terminal pleasantness - no risks, no slips, no examinations of real problems and issues. The Knack is an inflatable doll, benign and empty; their album is a conceived commercial venture with no sense of adventure, no spirit, and - worst of all - no conscience. Chapman and The Knack - they were made for each other...

And those made for each other make records like blueprints for executives and media-buffs in search of safe, token, rocky roly rebellion. On 'Baby Talks Dirty' they even go "It's only rock and roll!"

...But the accountants understand. +++ CHRIS WESTWOOD



MARTHA AND THE MUFFINS: Smir-nuff.

I thought Muffin the Mule was ... until I discovered ...

MARTHA & THE MUFFINS, 'Metro Music' (Din Disc DID 1)

NO ONE seems to be able to make out what Martha & The Muffins are all about. Are they a band of po-faced art school intellectuals? Do they make bland new pop music? Is 'Metro Music' a lightweight album lacking in musical depth?

Only after playing this album continuously have I finally realised that it is a fine, if rather confusing, debut album. After all it is always harder to put your finger on what makes an album a good one.

And why do I think that 'Metro Music' qualifies for that category? Its basic melodies are instantly memorable while

the band's subtle skills make the songs linger on goodies.

'Echo Beach' is probably the most commercial song here with its crafty keyboard line making it almost a perfect radio pop song. The two Marthas' keyboards form the basis of most of the songs, while the underplayed guitar and occasional following sax help to create a smooth, distinctive sound.

The girls vocals are restrained and blend well. But it is the quality of the songs which make this album worth persevering with. The tongue-twisting 'Indecision' and the threatening rhythms of 'Monotone' illustrate the wide capabilities of this inspiring band.

By the way, the only song on which they sound remotely arty is 'Paint By Number Heart!' ++++ PHILIP HALL



PETER BROWN: 'Stargazer' (TK TKR 83354)

ONCE YOU'VE seen the TK label, and had me remind you that this gent once had a record called 'Do You Wanna get Funky With Me' (one of those great meaningful / meaningless titles like 'I Wanna Do The Do' and 'I Want 'a Do Something Freaky To You'), you'll have written it off as disco debris, no doubt.

Even if you give it air-time, the first two tracks will convince you: 'Crank It Up' is Brown's near-hit of a while ago and competent, driving dance music but 'It's Alright' is less interesting. But then...

a real volte fade, because the next track is an excellent, stary-eyed ballad, appropriately called 'Stargazer' and the LP's best four minutes.

It's indicative of more variety to follow: 'Got To Get This Show On The Road' could almost be termed light rock, for instance.

'Leadmoon' is a breathy, synthesised ballad, and there's even a sense of gospel, promoted by the handclaps, on the single 'Love In Our Hearts'. 'West Of The North Star' has a suggestion of Parlia - funk about it, and 'Penguin' is curious enough to come from that same school, although the

chorus itself is more reminiscent of the Olympic Runners' 'The Bitch', uh-huh.

Not many dance-oriented albums have this much diversity, y'know; it shows you can't always judge an album by its cover. +++ 1/2 PAUL SEXTON



IAN MATTHEWS: 'Discreet Repeat' (Rockburgh Super Double ROCD 109)

A WISE old man approached me in the street the other day. "Son," he said, while stroking his beard, "Mark my words, 1980 will be the year of the singer songwriter."

Now the problem with singer songwriters is that they tend to have no real identities for the public to latch on to. Their music is their only image.

Ian Matthews is a fine example of the low-key, acoustic strummer. This double album contains 27 tracks, dating back to 1971, which represent the cream of Matthews' sweet music.

The songs are all perfectly crafted with a cosy log-fire feel about them. Unfortunately Matthews' own compositions verge on the forgettable. The album's highlights tend to be Matthews' versions of other people's songs.

Tom Waite's '0155', John Martyn's 'Man In The Station', and Tim Har-

din's 'Tribute To Hank Williams' are the numbers that make this album worthwhile.

Ian Matthews, like most of his laid-back contemporaries, makes music for youngsters who want to mature early. +++ PHILIP HALL

LION: 'Running All Night' (A&M AMLH 64755)

HMM, PERHAPS, but then again perhaps not.

Lion are a "pride" of British rockers who, like many before them, have decided to take the potentially megabuck route to success via America (both physically and musically), and if 'Running All Night' is anything to go by, then avid students they may be, but this band aren't ready yet for the master-class.

The real problem is that Lion stick far too rigidly to a tried and proven US formula. Three or four tracks here (notably 'Diana' and 'Sweet Fire') prove hard, yet expansive, pop / rockers of high quality, even if influences such as Foreigner, Journey etc soon come home to roost. When that happens Lion are left with egg on their amps.

What's needed, I think, is a more adventurous outlook. So next time the band should try adding just a hint of home-brewed 'Primordian Scream' basics, which would help sharpen up their crisp and competent but sterile musicianship no end.

Still, when it's all said and done, this is an enjoyable effort, and I can name several Stars & Stripes flagwavers who don't put out product as worthy as 'Running All Night'.

+++ MALCOLM DOME

FRANKIE VALLI: 'The Very Best Of Frankie Valli' (MCA MCF 3053)

I'VE A theory that Frankie Valli is really John Rosemary's Baby Cassavetes in thin disguise, but he must sound a whole lot better. Valli has always relied on striking material, since his voice is technically mediocre; it's distinctive, though, and over the years it's had some good tunes with which to get to grips.

Frankie's voice was just right for all those marvellous Four Seasons' pop tunes of the sixties, and in the early seventies Valli managed to update himself with some good ballads - 'Fallen Angel' was one... but that's not on this album, so I'll try again: 'My Eyes Adored You' was another, and that is.

Together with his other solo strikes; the slightly twee 'You're Ready Now', Barry Gibb's slick 'Grease' theme and the middling 'Swearin' To God'. You'll remember 'Our Day Will Come' too, but unfortunately this is one of those best-plus-the-rest compilations, so there are so - so versions of 'Can't Take My Eyes Off You' and 'The Sun Ain't Gonna Shine (Any More)', a couple of mildly entertaining cabaret tunes and one very dated and melodramatic number called 'To Give (The Reason I Live)' which sounds like 'It's impossible'.

So don't let the album little fool you, undo the padding and you'll find most of Frankie Valli's best songs in there somewhere.

+++ 1/2 PAUL SEXTON

Hollywood Tease



3 powerful tracks on one single

'Hollywood Tease' (specially remixed)

'You Really Got Me' (previously unreleased) and 'My Number'

Girl LIVE

March

Thursday 13 Lincoln, Drill Hall
Friday 14 Cambridge, Corn Exchange
Saturday 15 Hitchin, College of Education
Tuesday 18 Maidstone, Mt. Kent Campus

On tour with Pat Travers

Friday 21 Cardiff, Sophia Gardens
Monday 24 Sheffield, City Hall
Tuesday 25 Wolverhampton, Civic Hall
Wednesday 26 London, Hammersmith Odeon
Friday 28 Manchester, Apollo
Saturday 29 Birmingham, Coliseum
Sunday 30 Newcastle, City Hall
Monday 31 Glasgow, Apollo

Three powerful tracks and a free colour poster!



Single 'Hollywood Tease' JET 176



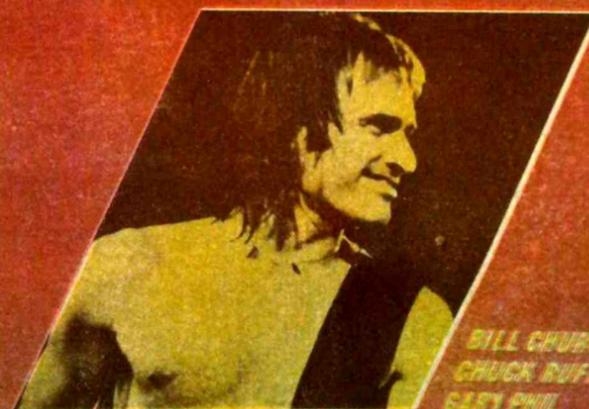
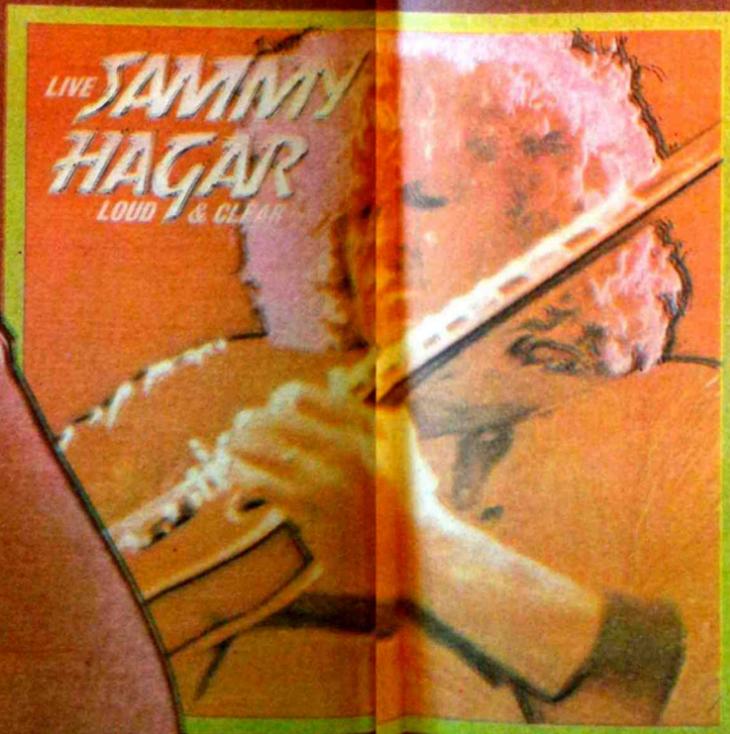
LIVE LOUD AND CLEAR

JAMMIE HAGGAR

LIMITED
EDITION
CLEAR RED
VINYL

WITH HIS BAND

THE ALBUM



BILL CHURCH
CHUCK RUFF
GARY PHIL



THE TOUR

- April 8th - Leicester de Montfort Hall
- April 9th - Liverpool Empire
- April 11th - Glasgow Apollo
- April 12th - Newcastle City Hall
- April 14th - Manchester Apollo
- April 15th - Sheffield City Hall
- April 17th - Birmingham Odeon
- April 18th - London, Hammersmith Odeon
- April 20th - London, Hammersmith Odeon
- April 21st - Portsmouth Guildhall
- April 22nd - Bristol, Colston Hall

Tickets for the original tour are valid for the re-scheduled tour in April.



BY CAPITOL RECORDS AND TAPES

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

MAILMAN

Gabriel no longer an angel

I WOULD like to explain how I came to learn not to expect former members of bands to reproduce old material. I went to see Peter Gabriel at the Birmingham Odeon. After a stunning entrance through the audience by the band, I was shocked by the cold, new Ultravox/Numan-esque style of music. OK, the music must change with the times but this hypnotic sound did nothing but hinder Peter's excellent lyrics. Gabriel made it clear he had no intention of performing any Genesis material when he referred to those screaming out for 'The Lamb' as 'students of history'. It was, for me, Gabriel's merry patter which held the show together — especially when he forgot the words to 'Games Without Frontiers'. Gabriel's personality projects a warmth which his new music won't allow. Sadly I won't be buying the album, but I'm sure that's no loss of him. Many will because they like the 1980's sound — I was in the minority which were disappointed by his performance. Thanks Pete for reminding me you are an individual now and my only regret is I expected something like Genesis.

COMPLAINT

I'VE GOT a complaint to make about the Clash. On Nationwide in the middle of February I heard Joe Strummer say something to the effect that he only wanted to please the kids. Last night he did exactly the opposite. Let me set the scene. It is a bleak, wet, Thursday night. The last place you want to be is here in Derby, but there I was, waiting for the Clash, 70 miles away from my hometown of Banbury. I arrived at the King's Hall only to be stunned by the news Topper Headon had sprained his wrist, and they couldn't find a replacement drummer anywhere, not even in the two support bands. In fact, the Clash weren't even in Derby — they'd just phoned up to say the gig was off. After a chat with the manager I discovered our present tickets would not be valid at the re-appointed date, if indeed they bother to do another one. If Joe Strummer sees this letter the message for him will be I'll only forgive him if he does another gig to make up at Derby.

Andrew Baylis, Banbury.

• Perhaps Joe would like to reply?

WITHDRAWAL

I DON'T know why the USA can't get the Russians to withdraw from Afghanistan. The solution is very simple — just offer to send the Selector on tour to Russia. With a threat like that hanging over their heads they would move even faster than Paula Yates does to avoid work. The stuff Selector produce is utter garbage. They rank along with Sham 69 and The Dickies as "Zombies of the Century".

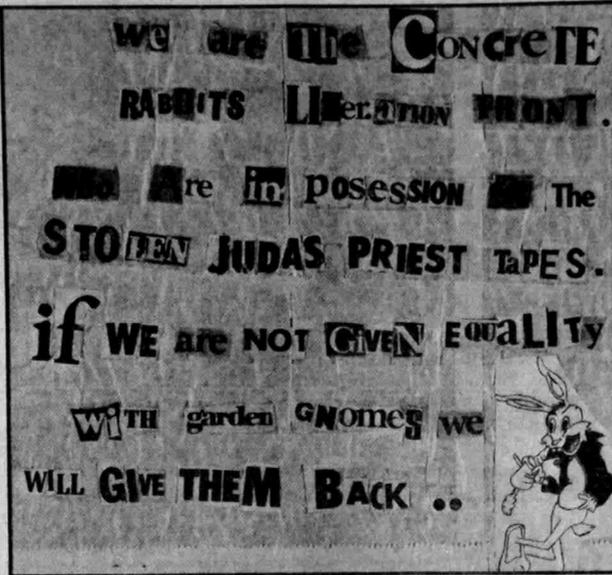
David Pearson, Halifax.

• This letter is totally off the wall and should be disregarded.

DIED

WHEN I picked up your paper in our local shop I nearly died. There was actually something on heavy metal. Us hairies have been shoved into the background to give way to that crap which is in the charts (you can't tell me it's called music). Thanks Record Mirror for realising there are still loads, millions even, of hairies around the world who would now and again like to see our type of people in your mag. It's nice to know someone cares. Sally (someone who realises good music when I hear it), Hertfordshire.

• Barbers of the world unite before they take us over.



THIS IS what they want, this is what Norman St John Stevas is fighting for.

UNDER-16s

POP GROUPS nowadays tend to forget about us kids in the 11-15 age groups. If we want to see our idols we have to be satisfied with collecting posters or hoping they'll appear on telly. Why don't groups try to arrange under 16 gigs like Madness did? It's a shame most venues are licenced, because it effectively cuts out the majority of us young folk. Hardly any bands come near my area anyway, the nearest place being Lancaster, Manchester or Liverpool. If only groups would realise concerts for the younger sector of the record buying public would probably sell out quicker than others! So come on other groups and follow the Madness example. Julie Sanders, Barrow in Furness, Cumbria.

• Quite right!

NOT AMUSED

SOME BLOODY job you've got, sitting around on your big fat arses all day thinking of some farty wisecrack you can stick at the bottom of someone's letter. Your page gives me heartburn. Why not make your crappy paper a bit more useful — by throwing in a poster of Keith Michell?

F Roche, Liverpool.

• Why not take a one way trip to Outer Mongolia, and take that stupid twit with you?

POOS

HOW'S ABOUT giving us a full thimble frontal of ravishing Pockypoos Parfitt. We'd be most grateful if you could send the centre pages of your labarooniepoos paper. Yours thightly, Carolpoos, Rosemarypoos and

Elaineypoos, no fixed abode.

• What kind of smutter is that for God sake? We'll see what we can do...

MAGGIE

I HAVE had my suspicions of your celebrated gossip columnist for a long time, but the picture you published of her in the March 1 issue confirms these suspicions. If you study the hair, the facial features and the way she's wearing her clothes you, too, will realise the so-called Paula Yates is none other than our dear Prime Minister, Mrs Margaret Thatcher.

David Evans, Sheffield.

• LP WINNER

HONEST BOB

IN REPLY to the cretin who wrote about snapping Bob Geldof's legs off — well, at least Bob's original, not like Numan, who's a complete take off of Bowie (you've noticed?) — Mailman. Anyway, all fans of Numan are closets and bogrolls and want their legs snapping. (Bone cracking is the sound of the future, not Numan). Lemmy, Kilminster.

• Excuse me, I think I'm going to be sick...

MOMENT OF TRUTH

I'VE BEEN reading RM for five years now and will continue to do so for several years to come, but I feel it is about time to air my views about your paper (and then wait for the jerk to write in and make an error). First I mention 'also read and, comparative are second rate (you own fault). It is noticeable you cop many of your ideas from NME. For instance, who was it who pioneered the practice of putting pic-

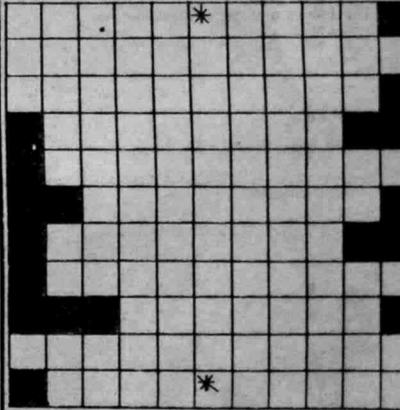
tures of the artists underneath the writing in articles? NME. Who followed suit? RM. Who had a full page cross word in their 1978 Christmas issue? NME. Who had one in their 1979 ish? RM! Who put quotes of the year in their 1977 and 1978 Christmas issues? And guess who had them in 1979? As someone has already mentioned, various article headings are directly swiped. Also, the normally excellent Chris Westwood frequently mars his writing with NME originated quotes (for instance the recent 'Are Trends Electric' phrase from his Selector album review — originally a joke in NME). As regards your critics, basically only C Westwood, J Parade and S Ludgate are worth their salt. The majority of your writers appear to have little substance to their writing; their criticisms and ideas seeming twee and obvious. Retain the above-mentioned writers and you will not slip any further. As for the rest? Well Paula Yates may have a beautiful body but is incomprehensible. Very few full stops do not make a good journalist. Alf Martin, who no doubt is an excellent editor, is shallow as a writer, his pieces always lacking depth and vitality. Ros Russell has a similar a similar what? We see the rest in an office earthquake/nuclear war case!!

XWORD



- ACROSS**
- Rush LP. (9,5)
 - White raggaie The Police way. (7,5,3)
 - Stones classic (12)
 - The Kids that had a hit with 'Have I The Right'. (4,3)
 - Posthumous Elvis No. 1 (3,4)
 - He gave his name to The Bee Gees. (5,4)
 - Paul's former partner. (3)
 - Wind for the Isley Brothers. (6)
 - Queen's race. (7)
 - Rapping Gang. (9)
- DOWN**
- A plea from K.C. (6,4,2)
 - White raggaie The Police way. (7,2,5)
 - A bird of paradise. (4,7)
 - 10 Down: Why one of the Mael brothers will have to leave. (4,4,3,6)
 - Live Bowie LP. (5)
 - 1965, Sonny and Cher No. 1. (1,3,3,4)
 - Village People hit. (2,4)
 - See 4 Down.
 - Former Monkees singer. (4,5)
 - Late Night DJ. (4,1)
 - Bowie label. (1,1,1)

POPAGRAM



Solve the eleven cryptic clues and write the solutions across the puzzle so that the starred down column will spell out the name of somebody who can be heard on the radio. Remember, the clues aren't in the order of the puzzle. You have to decide what the correct order is.

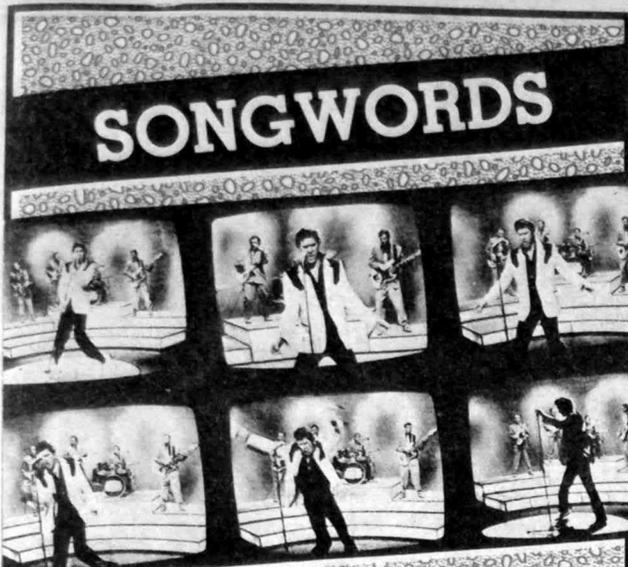
- Some strange reps wish the beat would continue (8)
No smear against the century's end (7)
A precious fluid dances dizzily (6,4)
Let Marion dine with this H.M. band (4,6)
Ron goes nine times round for the mods (5,4)
The reds repent the mixture of kids and brass (10)
Don't rape trumps just panic over breakfast in U.S. (10)
Not an old tune for numerical life (3,5)
He knew girls were different (3,7)
Into the not sober bar he staggered in his kaftan (1,1,9)
Only sole was served up by the policeman (2,6)

WIN AN LP

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

- LAST WEEK'S SOLUTIONS:**
ACROSS: 1 Setting Sons. 5 Babe. 8 Lou Reed. 9 Stick To Me. 10 Climax Blues Band. 12 Too Much Too Young. 17 Heart. 18 Sunday Girl. 19 Aja. 20 Rasputin. 22 Past. 23 Hunter. 25 Chi Lites. 26 Sayer. 28 Magazine. 29 Can't Let Go.
DOWN: 1 Selector. 2 Tourists. 3 Got Around. 4 Skids. 5 Blood. 7 Message In A Bottle. 9 South. 11 Blue Oyster Cult. 13 Och La La. 14 Year Of The Cat. 15 Ultravox. 16 Lion. 18 Sarah. 21 Peter. 24 Tin. 27 Aim.

POPAGRAM
Judas Priest; Eagles; Gary Numan; Lane Lovich; Shadows; Ross Royce; Pink Floyd; Metal Box; Rod Stewart; Eton Rifles.
DOWN COLUMN: PAUL WELLER
LAST WEEK'S WINNER: Nick Hampson of South Ockenden.



SONGWORDS

SHAKIN' STEVENS

Hot Dog

on Epic Records

My ba-by works at a hot dog stand,
 Mak-in them hot dogs as fast as she
 can,
 Up steps a cat and yells,
 "Don't be slow,
 Gim-me two hot dogs read-y to go!"

Hot Dog! She's my ba-by,
 Hot Dog! Drives me crazy,
 Hot Dog! Don't mean may-be,
 You ought-a see my ba-by at the hot
 dog stand.

In the cool of the evenin' when the
 sun goes down,
 The chicks and cats the all ga-ther
 round,
 They order hot dogs and red soda
 pop,
 Then they head down the road to a
 hep cat hop.

CHORUS

Well, I'm waitin' for my baby every
 night at twelve,
 She closes up the shop and then we
 lose ourselves.

At a hep cat hop in a crazy way,
 When we're doing 'the bop' at the
 break-of-day.

CHORUS

Well, all of the cats have been
 hangin' around, tryin' to get my
 baby to put me down,
 She either don't hear or she either
 don't care,
 Or maybe it's the way that I part my
 hair.

CHORUS

W&M by Buck Owens and Danny
 Dedman
 Copyright: 1956 by Tree Publishing
 Co., Inc.

Shakin's Stevens Fan Club,
 Gay Purl,
 Nutwood,
 1 Nursery Close,
 Swanley,
 Kent.

UK SUBS

Warhead

on Gem Records



The soldiers of Islam are loading
 their guns
 they're getting ready
 While the Russian tanks are mowing
 them down
 they're getting ready
 There's children in Africa with Tom-
 my guns
 getting ready
 While the Islam armies are beckoning
 on
 they're getting ready

Chorus:

There's a burning sun
 And it sets in the western world
 But it rises in the east
 And Pretty Soon
 It's going to burn your temples down.

While the heads of state are having
 their fun
 are they ready?
 We're looking at the world through
 the barrel of a gun
 are we ready?
 You stand there beating on your little
 war drum
 are you ready?

And it won't be long before the time
 has come
 are you ready?

CHORUS

Warhead Warhead Warhead
 Warhead Warhead Warhead
 Warhead Warhead Warhead
 Warhead Warhead Warhead
 Warhead Warhead Warhead

Don't know what it is but I feel
 something coming
 We're stuck in the middle of the
 Yankies and the Russians
 Talk about guns, an escalation
 When it's bye bye planet, let alone
 your nation.

Words: C Harper. Music: P Slack
 Copyright: The Sparta Florida Music
 Group Limited - The World

UK Subs Fan Club
 Ramcup Limited,
 4 Newbridge Street,
 London EC4.

Brain damage for only £2.99

R.R.P.

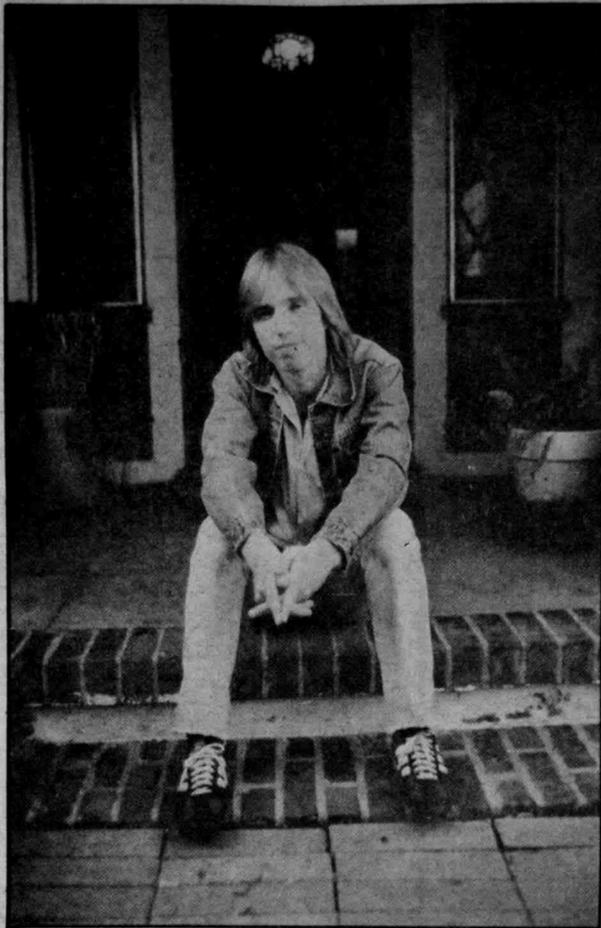
METALLERGY An album of
 electrifying heavy metal
 featuring Bernie Tormé,
 Magnum, Quartz and
 Widowmaker.



Metallergy
 Album: JETMP 228



Available on
 album only.



TOM PETTY

TOM PETTY: a welcome return

MIKE NICHOLLS, with his customary inimitable subtlety, penetrates the cloak of silence surrounding TOM PETTY.

humble abode hadn't been reduced to a pile of ashes in the inferno which had devastated the homes of a galaxy of film stars.

This time, with typical Los Angeles unpredictability, the place has recently been awash with floods.

"Year," he shakes his head in a thoroughly bemused manner. "That place really lives on the edge. Quite outta the blue it rained for 10 days straight. The whole Sunset Boulevard is like a canal an' a friend of mine was completely flooded out. Ah reckon what we could do with is an ark, 'know, like Noah had," he continues, nodding beautifully. Fortunately for him, Tom's own domain was denied a watery doom, but in other respects his luck has been mixed since his last dates here in 1978.

Most of last year was spent fighting and filing law suits against MCA Records after the latter took over the company which distributed his former record label, Shelter. As the legal battles raged, Tom was unable either to release records or play any concerts.

Instead, he concentrated all his energies into writing the

songs which eventually comprised his best and most successful album to date, 'Damn The Torpedoes'. One of the many outstanding cuts in this platinum-selling masterpiece is entitled 'Even The Losers' ('get lucky sometimes') and I wondered if this was inspired by these experiences:

"Well, if you listen to the words, it's just a lurve song," he drawled, "but yeah, ah guess you could see it as being about that as well."

More recently, Petty has been down with tonsillitis and as fans may recall, the original dates of this year's tour had to be postponed to facilitate the removal of the offending organs. On stage, however, his voice seemed fine. Had he been downing lots of ice cream?

"Well, ta tell yer the truth, ah found that stuff kinda sharp, but ah sucked no end of popsicles," he smiled thinly.

Although seeming to assure that all's well, it's quite obvious his health isn't yet 100 per cent. He looks paler than his usual glowing, sun-tanned self and his face is hollow, making those gaunt cheek bones prominent to be flattering.

Mentally, however, Petty is quite alert and sitting amidst a group of friends, fellow Heartbreakers and business associates, he frequently turns from one person to another to zero in on whatever conversation seems the most interesting. Inevitably, talk turns to his own career and how it has come on leaps and bounds in the last year or so.

Instead of small Californian clubs like the Whisky, the band are now able to fill the 18,000 capacity LA Forum, and the trend is repeated in other parts of America:

"In Chicago, there was this other enormous place, but the acoustics were terrible. It was like playing in a bathroom. But we figured it was important to play to as many people as we could before starting recording again in August."

Had he written any material for the new album yet, or would he follow the usual pattern of writing in the studio? "Well, ah've not written ah lot yet," he admits, "ah usually wait until about three weeks before recording before writing anything." Was this because he

preferred working under pressure?

"No — ah guess ah'm just genuinely lazy. That's why ah'll probably stay in LA to record. Last tahn ah tried a coupla sessions in New York, and maan it was just laak . . . wow!" he gesticulates, feigning a mini-brainstorm, "the intensity of that city. Ah think ah'll stick to Sound City in The Valley and another called Cherokee. They're both near where ah live."

This approach to recording appeared remarkably low key and casual, particularly by American big production standards. Did he still feel an affinity with the English new wave, with which he'd been involuntarily connected when he first visited Britain in the Spring of '77?

"Well, not really. Ah mean ah laaked a lotta those punk bands, but ah never felt we wuz one of them. That's why ah grew ma hair! To be different! Course, ah've had most of it cut off now," he indicates, pointing to his slightly longer than collar length locks.

He continues grinning a lot and acting pretty cool, so mustering all the subtlety within my slender means I ask whether he is not a little bit stoned. After all, he had just made two very pointed references to drugs onstage, the second of which was quite amusing.

As an introduction to 'Listen To Her Heart', which begins with the words "You think you can take her away / With your money and your cocaine", he mentioned that in California there was a syndrome that in order to get girls, guys had to carry lots of cocaine around with them.

Did he consider himself a victim of the California syndrome? "Well, ah coupla years ago I used to do quaaate a lot of coke and was often verry smashed, y'know. In fact, one night ah wuz so stoned that ah got onstage in a club an' jammed with this band that everybody seemed to think was rilly up an' comin'. Ah tell ya, " he goes on, relishing the anecdote, "ah caused

250 dollars wortha damage that night by climbing on the tables an' breaking every glass in the place. The club, it wuz the Troubador, sent me the bill afterwards and as ah cud hardly afford to pay it ah thought, 'Hmmm ah'm gonna have to watch this'."

What was the name of the band?

"The Knack." These days, however, Petty hardly even drinks, and as the rest of us are glugging down gallons of wine, Tom is finding solace in Coke — Coca Cola, that is. Wouldn't he prefer something stronger to help unwind after a gig? I mean, how does he get to sleep with the excitement of thousands of screaming kids still ringing in his ears?

"Ah take sleeping pills," he replied throatily.

So much for the man's pharmaceutical habits, or lack of them. What about the music? A couple of hours previously he had dedicated his set to Wilson Pickett and I remembered that when we last met he had waxed enthusiastically about Percy Sledge, Sam and Dave and a dozen other artists from the Stax and Motown era, all of whom he had listened to as a kid on his father's car radio.

Was he aware that this sound was presently enjoying something of a revival in Britain. Had he, in fact, heard the new Elvis Costello album? "No, ah've nt heard much, but ah guess ah'll get the chance while ah'm over here. But y'know, that kind of music's just so good that there's no reason why there shouldn't always be a market for it. It's gotta be eternally hip."

Tom himself looked terminally tired, so it was no surprise when he eventually stumbled to his feet and staggered off to bed. His manager, a pleasant enough chap who used to manage English chart rockers Ace flashed me a brief smile, despite the earlier directive about no interviews on account of Tom's post-tonsillectomy situation. "You realise," he said, "that was the longest interview anyone's had for ages? What's your address? There'll be a bomb in the post tomorrow!"

NO INTERVIEW, no back stage guests, so it was a case of calling a cab and following the tour bus to the hotel at a discreet distance. As we ploughed through the glass double doors, Petty, his manager Tony Dimitriades, and a couple of Heartbreakers were waiting for the lift.

"Yeah, ah thought ah'd seen you somewhere before," he agreed, alluding to our previous meeting in downtown LA some 16 months earlier. "Uh, ah'm just goin' to ma room to change ma shirt an' then ah'll see you in the bar," he went on, in his superb southern drawl.

True to his word, he turned up a few minutes later, still wearing the same red patterned cowboy shirt. It's good to see that some rock 'n' rollers live up to their 'wild one' reputations and eschew fastidiousness.

Tonight this approach was especially useful, since not only did he have to tolerate the presence of yours truly, but also a vast quantity of employees from his record company who had been shipped up for the Birmingham gig.

So as Tom ambled into the lounge he was

confronted with something of an uncalled-for welcoming committee, but being an easy going sort of chap, he didn't seem to mind. Yep, none of that whole temperamental artist number from this guy, even if his latest album is currently garnering the greatest number of requests from radio listeners all over America.

Star and star trip work in inverse proportion to one another with this guy, quite surprising with an American. But Petty is no typical Yank in the generally accepted loud-mouthed sense of the union, but in a small Florida town. This explains his outstandingly laid back accent and ultra-sleepy voice which give the impression that he's about to slip into a coma at any given moment.

Tom also has immense respect for the South, not least because, well, it has produced the odd one or two super-rockers in the past. Like Elvis Presley and Buddy Holly, for example. But these days he lives in Encino, California.

In fact, so dry is the terrain that most Hollywood summers are blighted with ferocious forest fires and last time we spoke, Tom reckoned himself lucky that his own

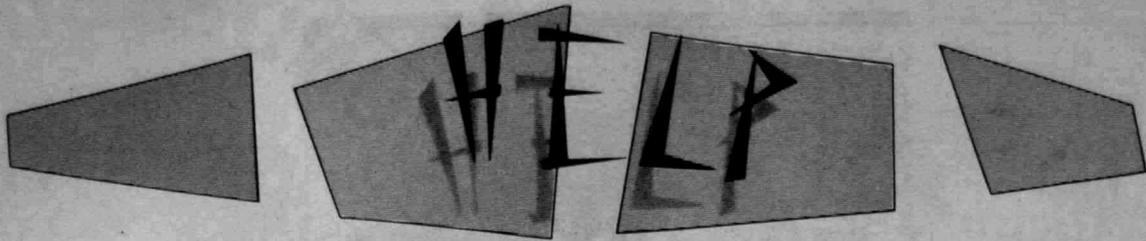
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Edited by SUSANNE GARRETT

GAY IN THE ARMY

IN "CIVILIAN" life it's becoming more socially accepted to be homosexual, but I'm a member of the armed forces and gay. I'm writing to you because of the unbiased replies you've given to previous letters from gays. It's not easy for me just to escape by contacting the Campaign For Homosexual Equality or Friend. I've had one brief homosexual relationship in the forces which reassures me I'm not alone but it's becoming a tremendous strain. Although I've thought of seeking out a relationship with a "civilian", I haven't as it could be equally dangerous. Within the forces, suddenly you can find you've been reported because you've broken the "law" in the military sense.

What is the military attitude to somebody being "caught" indulging in a homosexual relationship? Would you be given a "dishonourable" discharge? Would the legal age of homosexual consent, 21 in this country, make any difference? I realise I'm a member of HM forces with duty to the Crown and allegiance to military law, but that won't make my natural feelings go away. Are any moves being made to help bring about homosexual equality in the armed forces?

If one in 20 people are gay, a large percentage of the forces must also fall into this category and clearly need to know. Anonymous, BFPO

The Sexual Offences Act 1967, made it legal for homosexual males over the age of 21 years to engage in sexual relations in private, but this reform doesn't apply to the armed forces. The Army Act 1955, Airforce Act, 1955, and Naval Disciplinary Act 1957 rule that practicing gays are breaking military law and face heavy penalties. "Homosexuality, in both the men's and women's sections of the armed forces is seen as prejudicial to discipline and therefore it is not tolerated," a Ministry of Defence spokesperson told Help. "A dishonourable discharge would be a possibility."

According to the Campaign for Homosexual Equality, currently lobbying for more changes in the law, and hoping to achieve reforms in the forces as well as lowering the homosexual age of consent to 16, this approach is more than a possibility. There is no pressure group working within the services, but if you, or any other servicemen or servicewomen, want to express your views and help build a file of opinion which might be useful ammunition in CHE's campaigning, write to CHE Discrimination Council, 42A Formosa Street, London W9, including a telephone number if possible. Anything you have to say will be treated in total confidence.

DRIVEL

I'M SICK of reading the wishy washy drive published by magazines for girls of my age, 14, on clothes, make-up and the

sort of person I'm supposed to be in order to end up as nice Mrs Average with two kids in a semi-detached house somewhere in suburbia. A programme I heard on Radio One the other night mentioned a new magazine some girls are starting up themselves which will be different to the kind of stuff published by 'Jackie' and suchlike. Can anyone interested write to them with ideas? Where can I get in touch? Sue, London

The group of angry young women who decided to create a magazine covering a whole range of subjects from politics, through to contraception, a publication aimed at avoiding the stereotyped gap created by many magazines specifically aimed at the teenage female, can be contacted c/o The Womens Arts Alliance, 40 Cambridge Terrace Mews, London NW1. Anyone with ideas on what you'd like to read is welcome to contribute and get involved in editorial meetings, still at an early stage. The first issue of the new mag, likely to be called 'Little Women' (sic), or 'Sugar And Spice' isn't due out until late-spring, early summer.

HEADACHES

I PLAY guitar with a local band, and after having had bad headaches for several weeks went along to see my doctor who told me my hearing would be badly affected if I don't stop. Obviously, I don't want to

stop playing guitar, but I don't want to see him again.

Chris, Middlesbrough
The doc isn't just making wild generalisations. He must have a firm basis for his warning, although you don't seem to have been provided with much background information. You have every right to drop him a line and find out more.

Meanwhile, your best bet is to talk to another GP, for a second opinion, and if his verdict is the same, ask to see a specialist. It is possible to change your doctor simply by asking to register with another GP who agrees.

COURSES

A MATE and myself are considering taking-up courses at a college in our area, but aren't sure what qualifications we'll need to take them. The courses include building management. Frinstance, would I need to be a qualified bricklayer to take a building management course?

D. High Wycombe
To check-out specific qualifications required for the course of your choice you should either ring or drop a line to the college itself, which will be equipped with leaflets and prospectuses galore. In general, you'll need 'O' levels in Science, Maths and English (and Technical Drawing is an added advantage), before being considered for a place on a building management course

straight from school, or, if you're already employed in the trade your firm may consider sponsoring you. High-grade CSE's in the same subjects will also be useful.

SCARED

I'M SCARED stiff and don't know what to do, as I only have one testicle which has developed properly. The other is just like a small lump in my groin. I can't talk to my parents as

I'm so ashamed and wouldn't want them to know anyway. It would ruin my life, if they found out.

I can't play sport because of the embarrassment and so I sit in every night watching TV, or studying for my 'A' levels. That's not much of a life. I do have friends, but can't talk to them about it, for obvious reasons. Could I have an operation without telling my parents? I'm 17.

Graham, Glasgow
The possibilities open to you will depend on the general causes of this condition and your medical case history. It's true that any necessary corrective operation is usually carried out in infancy, but the options are still there. Find out.

If an operation is advised, you won't need your parents permission. At 16, the "medical age of con-

sent" or over, you can personally authorise an operation in your own right.

As you realise, sitting around brooding isn't constructive. Get your reserves of courage together and make an appointment to see your doctor as soon as possible. There's no reason to cut yourself off from other people. You have friends, go out with them.

BUGGLES

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NEW ALBUM THE AGE OF PLASTIC

FEEDBACK

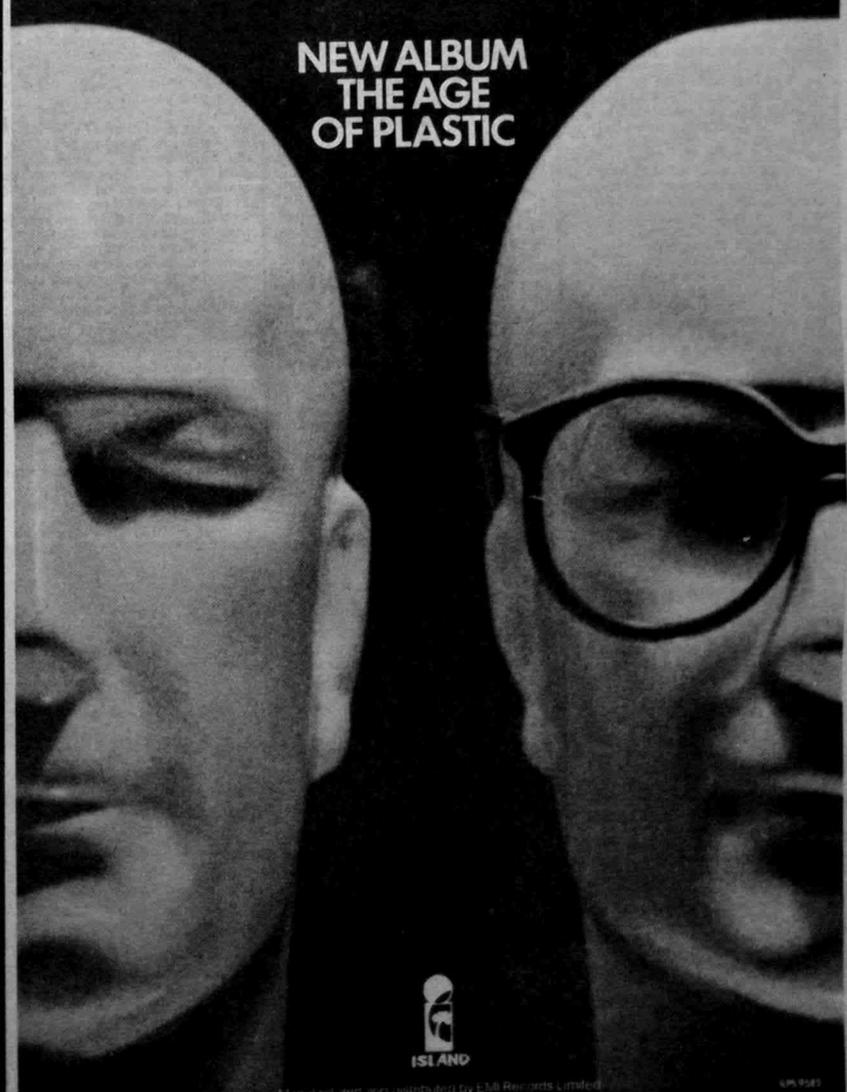
WET-DREAMS of the up 'n coming massive cut - price Genesis tour, their first British trek in three years, due to kick-off with a vengeance at Bournemouth in late March with around 40 dates to follow, have stimulated a tidal ripple of mail from new fans as well as old hands eager to supplement their collection of UK album releases. Readers exhibit strong symptoms of Genesisitis include Tom Knock, Cardiff. "One who was at Knebworth 78", London and Keith Robinson, Watford.

Most of their earlier singles material is now deleted; current single 'Turn It On Again', Charisma (CB356). For more singles stuff contact Genesis Information (see below).
ALBUMS: On Decca, 'From Genesis To Revelation', a Biblical reference (1), March 1969, now deleted; on Charisma, 'Trespass', (CAS1020), October 1970; 'Nursery Crime', (CAS 1052), November 1971; 'Foxtrof', (CAS) 1058, November 1972; 'Genesis Live', (CLASS1), first released June 1973 and revitalised last year; 'Selling England By The Pound', (CAS) 1074, October 1973; 'The Lamb Lies Down On Broadway', double, (CGS) 1091, November 1974; 'A Trick Of The Tail', double, (CDS) 4001, February 1975; 'Wind And Wuthering', (CDS) 4005, December 1976; 'Seconds Out', double live, (GE2001), October 1977; 'And Then There Were Three', (CDS) 4010, March 1978; followed by a brief break before 'Duke', (CBR 101), March 1980. Every elpee on Big C is still available.

This is one band which not only has a strong fan following but an appreciation organ - to boot. Write to 'em at Genesis Information, PO Box 107, London N6 5RU.

And for some supplementary info, in the shape of line-up changes requested by Robin Smith (no relation), Bromley. Current line-up is a three-piece, comprising Phil Collins, Mike Rutherford and Tony Banks, but Chester Thompson (drums) and Daryl Stuerme (guitar), who don't appear on current records are touring with the hard-core of the band. Departures? Original drummer Chris Stewart left in 1966, replaced by John Silver who stayed from 1968-1969, and John Mayhew who called it a day in 1970. Guitarist Anthony Phillips, and ace-vocalist Peter Gabriel left to pursue solo careers in June 1970 and May 1975 respectively. Bill Bruford joined to play a handful of gigs in 1975 only, and Steve Hackett was guitarist full-time until April 1978.

LONG AND SHORT OF IT COMPETITION: The results will be announced next week. Album token prizes go to the person who submits the shortest and the longest album you've come across, as well as the shortest and longest track. Closing date for entries Thursday March 13.



ISLAND

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THUNDERBIRDS ARE GO



Do you know what band The Devil listens to? The Fabulous Thunderbirds. SIMON LUDGATE joins him in the hot seat.

THE FABULOUS THUNDERBIRDS blow the competition apart. "With a name as outrageous as that, you ain't got no choice," says the lead singer and songwriter Kim Wilson in a rich Texas drawl.

We're sitting in a hotel room so small, you get the feeling you've grown two feet taller and you fully expect a giant-sized Alice to peer in through the window or the Queen of Hearts to charge through your midst screaming, "Off with their heads."

This encounter with the Fabs started out unpromising, with a depressing flight from Heathrow with only bored businessmen for company and not a single Sylvia Kristel in sight. (It was never the same after that scene on an overnight flight in 'Emmanuelle'. It ended wandering along a chilly Hamburg street at dawn, with a lady of the night who wouldn't accept group bookings and a miserable restaurateur, shirt splattered with blood (his and others'), sweeping shattered glass from the pavement in front of his restaurant: "Are you English?" he asked, suspicious. "Yes," we admitted. "There were English in here tonight," he said. "They enjoy a good meal and then they smash up my place." "Must've been Scots, then," we suggest, not too helpfully. Time for bed, as Zeberdie would say.

Being. But let's start at the beginning. Let's start with the facts, as they say.

These Thunderbirds types are four masters of the phrase "Rhythm & Blues" from Austin, deep in the heart of Texas, as they say. I use quotes because the boys treat their own specialty with some caution. They don't want to put people off by allowing them to reject what they offer out of hand, just because of a hackneyed moniker like R&B.

"There is more to us than just that," said Kim Wilson and, as they say, he's not wrong. I spent an hour or two chasing the Fabs around Hamburg and finally caught up with them outside Alice's Restaurant. (That's as in Wonderland, not Arlo Guthrie.) We were sent across the road to their hotel and Kim Wilson was shuffling about in a suspicious manner by the front door of the hotel, looking like a housebreaker caught red-handed.

"Got a key? Ah left mahn in mah room an' I dun locked myself out," he said, almost apologetic. We hadn't (that's me and Hugh Birley, the famous PR) and so there was nothing for it than to locate the tour manager, who had the only remaining key. We tracked him down in a nearby McDonalds hamburger joint. (Oh, the glitter and tinsel of the rock business.)

And that's how we came to be squashed in this very small single room.

Kim Wilson is 30 next birthday and has the air of patience that 10 years solid gigging instils. He's a quiet, reasonable man with a temper which shows itself only when drawn.

Like when I suggested that he and Jimmy Vaughan, lead guitarist, were at considerable variance age-wise. "No, me and Jimmy are almost exactly the same age," he said, the expression of reflex friendliness evaporating. The implied is always far worse than the stated.

Jimmy, like Kim, Keith Ferguson the bass player and Mike Buck the affable skin-beater, wears a lot of Brylcreem and he wears it with style. It enhances the impression of a down to the toes bluesman, as do the flashy diamond rings he and Kim sport and sharp black and white spats.

Jimmy looks tired. After a month on the road with Rockpile and all that heavy promotion, it's starting to take its toll on their health. "Mike's got a cold. We have to catch up on lost sleep whenever we can. Ah'm a bit dozy 'cos I jest woke up," says Jimmy. Just like in the song.

BEFORE we all nodded off again, I started the questioning. It transpires this is a band with a history and, hopefully, a future too.

Kim takes up the story: "We've been together for three years. Three years which have started sumthin'.

The blues have always been there. Always. But now a real revival is gittin' under way. There are kids around who are hearing the blues for the first time. They wuzn't even born when Muddy Waters and B B King ruled the roost and for them it's sumthin' new.

"We paid our dues over the last 10 years. Ah've lived and played everywhere and with everybody. Luther Tucker and Pee Wee Clayton . . . Lowell Fulson. You won't have heard of them dudes, but we play the music we wuz all brought up on.

"All the guys in the band knew one another well before we formed the Fabulous Thunderbirds. Jimmy and Keith were buddies and I'd met Jimmy on the road. I rang him from Minneapolis when he was living in Texas and asked if he wanted to form a band. We got Keith in and Mike was the last one to come in.

"The Rockpile tour of the UK was a real education. We were playing to an audience who had never really seen anything like us. You should have seen their faces when we started playing. You could see that they were deciding that they wasn't gonna like us. That was until they found they could dance to our music, jest like any other band. Heh, heh. Sheeit, it was great." He shakes his head with pleasure at the memory.

"Dave Edmunds and Nick Lowe asked for us to play on the tour, which was real great and it set the tone. We had a real great time together. Them boys jest love the

blues." The Thunderbirds have a clear idea in their heads of the sounds they want and laying down an album is a matter of how fast they can sing the songs.

Jimmy continues: "Our first album, 'Girls Go Wild', we did in 24 hours at the studio, in Dallas, Texas. The second one we are gonna take some time over. Maybe a week."

The reason for the incredible speed is apparent when witnessing the Fabs in their natural environment, on the stage. With an audience, preferably steaming. They were antcipating playing a live gig after several days recording German TV programmes and being on the road between countries, so I did the decent thing and let them go.

Scene two in the story takes place at Onkel Po's Klub in downtown Hamburg. (It may have been uptown, but it was dark.) It could have been the Beatles' first gig in the same city, almost 20 years ago when I was a mere stripling of six years old.

The punters were a motley collection of basically disappointingly normal people. I was reliably informed that Onkel Po's was THE place to hang out in Hamburg and it attracted the cognoscent of local rate-payers.

Alice was at it again with her size-altering tricks. The club would only hold 200 people at the outside, and it took a good five minutes to find the stage amongst the tables. The "dressing room" was a small broom

-cupboard which hid in the darkest recesses of the club.

The Fabs bounced on stage to polite applause and 'She's Tuff', the single, was first out of the bag. It's clear from the outset that these boys have been at the game for a long, long time. There is a relaxed, easy air about them that puts an audience in a receptive state in the time it takes to say "Mexican wetback."

JIMMY Vaughan doesn't just play guitar. It comes from the soles of his shoes and travels all the way round his body before scorching from his guitar. His control is absolute and his expression masterful.

Kim's voice is unexceptional but his mouth organ blows with the power of the dry wind that howls up from Mexico across the border into Texas.

Keith Ferguson pulls some blue, blue soul from a bass which they say is 25 years old. Mike Buck pounds a rocksteady beat.

One fine R&B song follows the next. Some of them are theirs, others originate from Muddy Waters or George Smith, Kim's biggest influence. Much of the two long sets they play includes tracks from 'Girls Go Wild', 'Scratch My Back', 'Full Time Lover', 'Pocket Rocket' and 'Let Me In'.

The early audience are cool to the point of embarrassment, but during the second set Kim comes down off the stage and dances through the assembled bunch of hipsters blowing away like mad on some of that Devil's music and they really do start to go wild. The girls, that is.

The Devil's music was a white man's name for the blues. It was a condemnation of music by the legendary figures like Blind Lemon Jefferson, who was from Chicago like many of the greats and died in one of Chicago's notorious bizzards in 1930. His influences were passed down to the following generations, to bluesmen like T-Bone Walker and Lightnin' Hopkins.

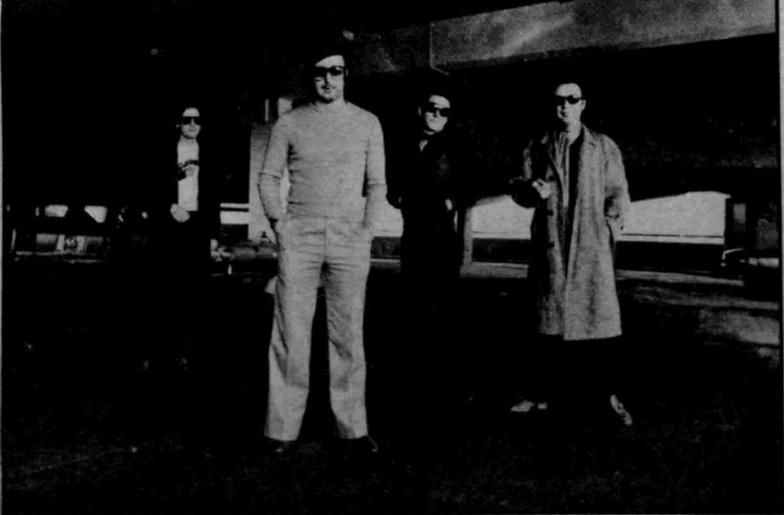
A century's worth of history was there to draw on and the Fabs did a good job.

They eventually ran out of songs and Kim and Jimmy came back to an encore. These boys don't believe in ego - massaging multiple encores; they just play until they drop. But back they came, even after they were ready to drop in their tracks.

Keith Ferguson slapped his thigh with merriment: "Sheit. Them boys have a whole routine worked out with Kim on the drums and his harp, and Jimmy playing the guitar. They'll be there all night."

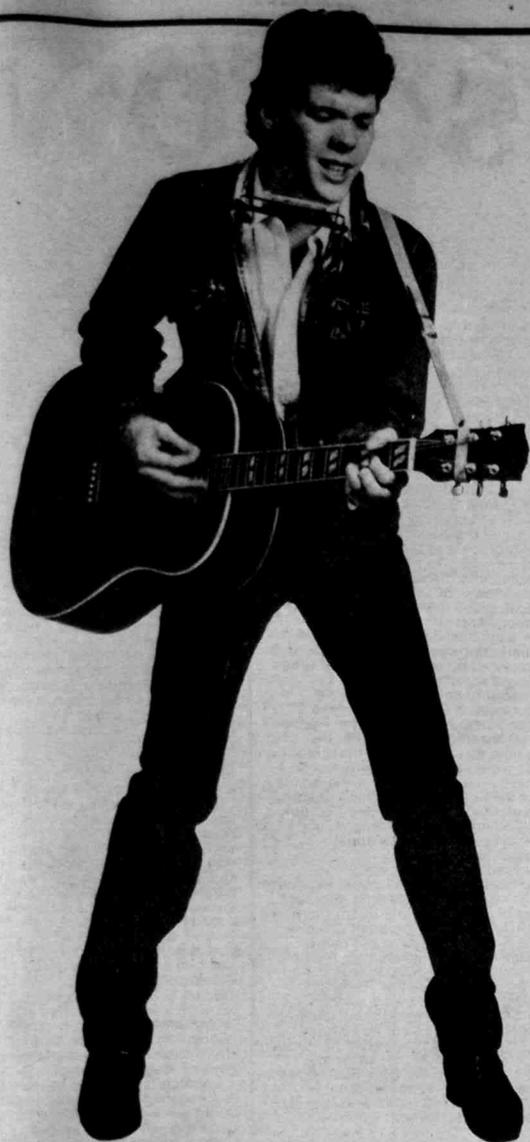
Well, they weren't there all night but someone had to almost drag them off.

The Fabulous Thunderbirds are refreshingly honest. They are so unhip and unfashionable, they are irresistible. They are irresistible.



Pictures by: Tom Sheehan

FABULOUS THUNDERBIRDS: left to right: Mike Buck, Kim Wilson, Jimmy Vaughan, Keith Ferguson.



A SAINT IN THE CITY

It's a hard tag for Steve Forbert to take but MARK COOPER and a whole load of others think he deserves it

STEVE FORBERT: has all the credentials to be the new Dylan. But does he want that?

STEVE FORBERT doesn't like interviews too well. Mainly because he's a singer not a talker and because the whole business gets repetitious fast: "If people sit around and talk about themselves just as a manner of general information you get to answer the same questions a lot."

So here we are sitting in the guitar tuning room of the Fox Warfield theatre in San Francisco, guitars and tuners wandering all about. Steve has just finished his opening act and the soporific strains of Karla Bonoff seep down from the stage above. And Steve is squirming around in his chair, trying to answer questions he would never ask himself.

It all fits, Dylan never liked interviews and he had a mysterious American past and here's this new kid, maybe the last in a long line of folk contenders for the crown that's dangled in front of every new singer-songwriter with a gift for words and a feel for the American land and people. "Kid, you can be the new Dylan, the American poet."

Steve Forbert's got all the credentials, got them so perfectly that you feel the tradition must have invented him with its last gasp. Here's this blue-jeaned boy from Meridian, Mississippi, round about Alabama, Arkansas, Louisiana. A country boy, the authentic article, like they don't make them anymore.

American rock culture isn't too hot on remembering the past or Chuck Berry wouldn't be second on the bill to Tom Petty. Folk heroes aren't supposed to wander out of the hinterland in the age of disco. So Steve's continuance of that tradition, of real American music, makes him seem both fresh, a new wind from the past, and a gimmick, because of the age of publicity and product.

Steve is a little horrified at the idea of being sold as the 'authentic' article: "There is no image that's different from who I really am. I'm just a kid from the South, that's the beginning and end of what I am. I called my album 'Jackrabbit Slim' and that's who I am and I refuse to think of it as being something that I'm not. I've always been pretty skinny. And the jackrabbit is pretty common down in the South-west. He's a powerful jumper. So I've been called Jackrabbit Slim for a while." You can check out a post-radiation picture of a jackrabbit on the back of the album.

So Steve grows up in Meridian obsessed with music: "I've always been in the rock and roll world ever since I was a kid — you should see my

collection of Hit Parader magazines, they touch the ceiling. I've got 'em all. This is what I do: I've been doing it since I was 11. I love it."

When Steve gets to be 21 or so, he takes his guitar and harmonica and heads for New York where he wanders the streets, busks in Grand Central Station, plays CBGBs and hopes to get discovered. You don't get discovered in Meridian. The story's all there in 'Alive On Arrival', the first album.

Now, being as CBGBs is the New York new wave club and being as this was two years back at the height of it all and being as Steve Forbert's music is not exactly frenetic, you might expect that he would have suffered from punk intolerance. Particularly if you've read about how the Clash audience handled Joe Ely.

No so: "People think that that would have been weird but that was a very open minded receptive audience. I played with bands like Television and Talking Heads and the crowd was very open." And there Nat Weiss of Nempor Records found Steve.

That first album sold 135,000 copies which is respectable enough and it was well praised for its freshness, its clarity and its phrasing. Steve is a fine slurred handler of a lyric, playing with the phrasing and pauses, sometimes whooping and hollering like he can't contain himself. "I'm glad to be so young, talking with my tongue, glad to be so careless in my way," as he tells you in 'Going Down To Laurel', the album's opener.

More especially, that album established Steve's style, a blend of all that's American from Hank Williams to Elvis Presley, acoustically based but with more than a touch of the old rock and roll. Folkies don't move like that, knees inward jiving cross the floor, definitely touched with a sprinkle of that rockabilly stardust.

When I ask Steve about these blended American roots he's at pains to point out that this is no artificial synthesis: "It's just what comes natural to me. I don't really say, 'Oh, someone has to bring back the Hank Williams sound into the swing of things or the blues thing or the Memphis thing.'" Rather he's just steeped in the tradition and that can make a lot of recent music sound like so much unrooted product: "I hate corrupt music. I don't like very much that's new. I might listen to a couple of cuts from a new album or two and I go to see what's happening just because I'm curious."

The personality that comes out of Steve's two albums is hayseed fresh, you can feel him stumbling into New York City and scratching his head. But he's

no greenhorn or easy mark, he just sees it clearly because he's seeing it new. 'Baby' is Steve's favourite song on the new record and a song he tries to do in every show though he protests. "I don't ordinarily have a favourite." Here it goes, "The world is new in your newborn eyes. You got no shame and you tell no lies, Your slate is clean and your mind is free. Your soul is pure, let it shine on me." There's the freshness and it might get insufferably cute if it weren't tempered with a sly sense of irony and the solid sense of "Complications", that you can dream all you want but you know it isn't really gonna be that way.

So what you get is a mixture of carefree skipping songs, wreckless and young, surrounded by the city with all its derelicts and blues. There are people in Steve Forbert's songs and he cares about them. All moods which he economically describes by observing "Sometimes I'm real up, sometimes I'm real down." He saves the word for the songs. 'Jackrabbit Slim' is doing well in America and well in Britain. It hasn't the innocence of the first album, mostly because of John Simon's production which replaces the sparse guitar clarity of the first album with girl singers, pianos, organs. You can't expect him to stay clean but the predictability of the arrangements is a trifle worrying. How many singer-songwriters have you seen swallowed up in gooey strings?

But Steve stands by it. "It was what I wanted. I left myself open to that." And it's getting his name around with 'Romeo's Tune', a hit in America. Forbert's the kind that gathers affection. When he played in San Francisco the girls were up the front, giving him roses.

He plays a new song, 'House Of Cards', about Elvis Presley, 'dead after 42 years'. Success as a house of cards. "I just makes you wonder that someone could be that successful and then... You see something like that and you wonder if it's worth it."

Steve lives his music, writes all the time ("I have more than enough songs for the third album already.") and success isn't really the point. It's the loving of the game. No house of cards for him because he knows what he's doing. "I'm making up songs. I'm doing shows. I'm making albums, that's what I do."

Anyone who can keep it that basic should make it. He arrives in Britain this week.

So keep an eye on him and watch him grow. It's hard to be a saint in the city.

Fischer-Z



Newsingle "So long" In special picture bag
aka "Hiding" RB342
Taken from the forthcoming album "Going deaf for a living"



SO HIGH YET SO LOW

THE SOLOS have suffered a weird series of unlikely disasters but lived to tell the tale to eager **RONNIE GURR.**

Pix by **GEORGE NEILL**

SOLO SUCCESS for Solo Jamie Watson is a Sorento blue bathroom suite. Drizzle spatters the windscreen of a two-door saloon car that is wending its way down the Aberdeen to Edinburgh road. Amidst the black pall of despondency that hangs over the four occupants comes a spurt of optimism. A very, very drunk trio of Solos nod their heads as one, when Watson, one of their number and tune writer with the band blurts: "Despite all the drawbacks, the fact that we're still going must mean we're destined for stardom, oh and I've got a bath." He cackles his distinctive machine gun chuckle and gets to the meat of the interview matter.

"I must just tell you about my bath," enthuses Watson. "I've lived in various flats for three years and I've never had a bath, or at least owned one." Tenaciously pursuing this angle I wonder what colour the porcelain is. "Ah no it's not porcelain, it's plastic." "Nivvur mind that," explodes the jaundiced Glaswegian named Bod who has been known to drum with The Solos. "Just tell me, wis it made by Shanks in Barrhead in Glasgow? Cos if it is wis ah guarantee ah know the guy that made it."

With true tact and subtlety Watson points out that Shanks' only make porcelain baths ya ignorant Glaswegian tit."

"It's Dutch like . . . a nice line in baths and it's got a wee serrated bit down the bottom so you don't slip and kill yourself when you stand up, to wash your goolies. Undulations."

Meet The Solos, individually my three travelling companions. Watson, Bod, David Buchanan, and Freddie King and Winston Odooye are collectively a cosmopolitan band of bad luck streakers.

The Solos formed two years ago and played every last toilet or mountaineers hut that posed as a gig in their native(?) Scotland. In those two they have played at a conservative estimate, around 500 jobs and, according to manager George Duffin's calculations, to around 100,000 punters. In those days the band were known as The Monos, which brings us to the five's string of mistortunes.

Down the road in England another bunch had also hit upon the Mono monicker and both parties refused to change names. Dave Buchanan, driver for the night, and lead guitarist explains that the band had almost signed with another company and that Pye, A&M and Gem shied off the, by now, Scottish Monos.

"We wanted to hang on to our name and so did they and record companies didn't want to get involved in legal wrangles with a band they hadn't yet signed. So



JAMIE WATSON



WINSTON ODOOYE



FREDDIE KING



BOD

they said change your name and we'll sign you, but we preferred to hang on. We offered them a few compromises that we thought would benefit us both but they got their deal with RCA two weeks before we were due to sign, but they had the money and clout of a record company on their side so we had to become The Solos."

"Mind you," states Jamie, "Had we signed with Pye we would have been up shit creek anyway." The band opted for the Solos in August of last year though not before they were stuck in a snowdrift for three days and had their car windscreen put in by a sniper's bullet on a tour of Eire.

Then came the deal with Cobra Records. EMI decided to dispense with Cobra on the week the band's single, the excellent 'Talking Pictures', was due for release. Plans to resurrect the Parlophone label failed and the single emerged on their own 'SOLOS' label through EMI, albeit the wrong mix of the song. And still they carry on?

Yes. Despite the fact that EMI's marketing department have severely screwed up and the fact that they could not obtain copies of the record to sell on the recently completed Tourists tour. Also it don't help none when The Tourists' merchandise crew tell you that your single was the second most in demand item and that you could have made five grand in the foyers of the land's concert halls. Despite it all the band retain their humour, albeit influenced by alcohol and heavily laced with sardonic pessimism.

Freddie King, vocalist extraordinaire is the prime exponent of the defeatist humorist approach. As he said, when he heard the news of Cobra folding he knelt down in front of his fireplace and came within an inch of hari kari, then he reconsidered, thinking that things could only get better. They got worse.

The band received thousands of finished sleeves but no records. "One day," jokes Fred in his broad cockney accent, "I'll show my grandchildren my Gold Sleeve, we ain't sold any records, but our sleeve is doing really well, should go silver next week."

Freddie (full name: Freddie Kande Fadiga King) was born in French Guinea and is known as 'Captain Beaky' as his mother is a Russian Jew. Raised in the East End of London after his father had moved to this country to work as a chef, Fred soon became the archetypal mod "face" cum wide boy.

At the age of 20 he joined the French Army. "I refused to go the first time I was called up, but the second time I joined up just to please my father, because up 'til then I'd been a real terror, a real bad kid," he explained. He eventually ended up in the French Commandos and served his time in France and Belgium, narrowly missing the troubles in Chad. (Don't say you don't learn owt from your Uncle Ron.)

"At that time I was really into killing people, laughs Legionnaire Fadiga before recounting how he took out two frog sargeant bullies and was put in la maison de verre and made to serve another two months dans l'armee.

After living with his French uncles and cousins in Le Havre and Paris, where he made his money singing 'Maybe It's Because I'm A Londoner' in the cafes and bars of the Pigalle, he returned to his native East End. He studied jazz, took formal music lessons and found himself in The Downliners Sect. Quite how he drifted to Edinburgh and found himself living in a tent, which — cue fickle finger of fate — was ripped off before the Tourists tour is another novel.

Winston — (full name, gulp, Winston Nii Odooye) was born in Accra, Ghana, and according to Jamie is a descendant from a Ghanaian king. "Mind you, he adds, 'who's to say how many Ghanaian kings there were at the time of Kunta Kinte.' His old man held him up to the moon and he's never been the same since.

Winnie or 'Pudding', then moved to Nigeria, then Northern Ireland, and finally settled in Edinburgh. In his spare time he plays in a part-time ska band called The Dominators. Freddie, incidentally spends his non-Soloing hours with a jazz band and Jamie also plays drums with the magnificently named Nancy Drew And The Hardy Boys.

Jamie, who pens most of the band's material was born in Canada, Hamilton, Ontario, to be precise, the son of a geography teacher who was born in Peking, who was the son of Chinese missionaries who fought the good fight at the time of the Boxer Rebellion. Watson's poppa came to Britain, found his mother down a mine in Huddersfield, swam the Atlantic, had him and swam back to Edinburgh.

Brian O'Donnell comes from the mining village of Priesthill in Glasgow and previously played with Loony Tunes And The Haemorrhoids. He is influenced by Buchanan's Whisky. Talking of which

Lead guitarist David Michael Gray — Buchanan's family once owned Buchanan's Black & White Whisky Company. "The shares had to be sold rather quickly about three years ago," confesses Dave rather mysteriously. No doubt to buy the guitar pedals and effects that the man utilises to full effect in the band's act.

Hear the single and gauge the mish mash of influences that have gone into the Solo sound. Other essential songs are 'Pissin' On the Patio', the band's prospective Eurovision entry, 'Stranded' which features exemplary vocal control and lead work from Fred and Dave respectively, 'Secrets' and 'Girlfriend' that are as one would expect bippedy boppedy pop.

As I write I hear that EMI have taken up their option for a second single and have pledged their full effort to the next release. For now though, consume 'Talking Pictures' and give the lads enough royally moolah to purchase a bathroom suite apiece. Success is having gold plated taps. We await further developments.



DAVE BUCHANAN

BOOKS BOOKS

THOSE OF you who can read might like to know of the current crop of publications from the book publishers spring collection. Especially chosen for those of you who regularly write in to Mailman they're all extremely easy to read, they're all packed with pictures and I found that I was able to carry on the odd conversation or two while flicking through. So turn off that TV, stop that stereo and swing into, er, inertia.

ANDY WARHOL'S EXPOSURE (Hutchinson £8.95) is the kind of coffee-table book for those of you with large coffee-tables. Andy Intensely describes his overpoweringly trivial lifestyle whooping it up at Studio 54 (where it seems people only go when they've nowhere else) backstage on Broadway, or relaxing (from what?) in Acapulco or at the Plaza Hotel, NYC.

The text, by Warhol and the editor of his mag 'Interview', shows that Andy does actually have a brain and the photos, all taken on a 35mm automatic focus camera depict various "famous people doing something unfamiliar". Thus we catch Bianca Jagger in mid-smile, Regine sticking her tongue out and Andy himself in front of Jimmy Carter's Worm Farm Office.

A surprising number of people seem to want to be photographed with Warhol and the book even houses such weird bedfellows as King Carl Gustav of Sweden, Truman Capote, Gore Vidal, J Paul Getty III and ex-race car king Lord Hesketh.

However, it is vital for anyone who wants to read about how Bianca employs someone to take polaroids of her after she has applied her make-up but before she meets the



Robb Baker

press (just to make sure the poor girl's photogenic) or how Salvador Dali takes transvestites to lunch at Trader Vic's Indispensable.

Still on the fashion front **DISCO BEAUTY** (Angus and Robertson £3.95) features lots of unfeathered beauties, some hints on a make-up style that seems to me just have worn itself out.

Authoress Sandy Linter has plastered everyone from Jacqueline Onassis to Debbie Harry and so should know what she's talking about, but most of the finished works looks decidedly out-of-date to me. But then I don't use the stuff that often. Nevertheless, the book features some of the world's most beautiful models and the photography is exquisite. If you want to know how to apply iridescent vermilion powder or how to blend and crease with cranberry pink blush beneath the cheekbones, it's for you.

Also lovely-to-look-at is Alfred Wertheimer's photo collection **ELVIS '56** (Cassell £3.95) which follows hot on the heels of last year's 'Private Elvis' and lovingly tells the story of how Presley recorded 'Hounddog' after 26 takes or how he was waited on hand and foot at home — Ma Presley came to the

rescue when Elvis dived into the family pool still with his new watch on and Vernon had to help Elvis get his Harley Davidson started.

In the spring of '56 Elvis's manager Col Tom Parker ordered all photographic matter in the RCA files on his protegee to be sent to him and from thereon brought down the curtain on all unmanaged reporting. These pictures were taken before that and show a relaxed, unaware and very serious young man before he became the prisoner of his own celebrity.

The latest **ROCK ENCYCLOPAEDIA** (Angus and Robertson £8.95) is by Lillian Roxon and is thankfully a great deal better than last year's 'Who's Who in Rock Music' which informed us that there is only one person in ABBA and that isn't a girl!

Roxon's files are abundant with witticisms and off-beat info on everyone from Aerosmith to ZZ Top.

But if you want to know how Keith Moon thought of the name Led Zeppelin or why Pink Floyd are so called it's all here.

Any self-respecting Dylan devotee will want a copy of **BOB DYLAN — A RETROSPECTIVE** (Angus and Robertson £3.95) by Craig McGregor. It

THE SPRING BOOK BONANZA

JAMES PARADE puts you in the picture about what's on offer Spring-wise book-wise.

contains, as Lillian Roxon herself once said "everything you always wanted to know about Bob Dylan but were too hip to ask". But it still doesn't convince me of his genius or why anyone would want to write this much about a tired old millionaire who sings as if he has a family of frogs hatching in his trachea.

As far as I can see it portrays him as a young

man who once cared passionately but soon discovered that you still can't do anything about it and anyway American lifestyle is really nice and comfortable, isn't it Bob?

For avid readers of Marvel comics Aurum Press have just brought out **MASTERS OF COMIC BOOK ART** (£8.95) which examines specialised cartoon art by six well-known comic creators

such as American Robert Crumb who created the "keep on truckin'"

syndrome and contributes to Fritz The Cat. Also here are Harvey Kurtzman, creator of Little Annie Fanny in Playboy magazine, and Frank Bellamy who drew Dan Dare strips for Eagle and Garth for the Daily Mirror.

BETTE MIDLER (Angus and Robertson £5.95) by

Robb Baker. Purveyor of "trash with flash and sleaze with ease". Miss Midler seems to have stored up almost as many smart quotes as Mae West. But like West you get the impression that Midler tries so hard to be funny and unique she must spend all her sleeping hours thinking up those quotes. The book plays up the gay aspect of Midler's life — "I don't need no guidebooks. I know every gay bar across America".

A regular sample of what the book is all about comes in the form of a quote from one of her backing singers, the Harlettes — "she would give them a hell of a show, and she came off the stage soaking. I mean I might perspire a tasteful little bit, perhaps on the cleavage, but she would be drenched, just wringing wet."

akrymkz
SMART BOY SPYDERMAN
 THE NEW SINGLE
 Available Now on Polydor Records

'**PETE FRAME'S ROCK FAMILY TREES**', Pete Frame (published by Omnibus Press on April 3 at £3.95).

THERE'S PLENTY of people — and Pete Frame's closest friends are probably among them — who'd describe the man as a fairly amiable lunatic; the rock journalist's equivalent of the man in the public bar (where he does, in fact spend a fair proportion of his time) who knows who played outside right for Arsenal in the 1928 Cup Final, and who was the Fourth Division's top goal scorer in the 1932-3 season... for the price of a pint!

But Frame's insatiable enthusiasm for rock detail — one that began in 1956 and has remained constant ever since — led to the creation of a new rock journalist's art form: the rock family tree. A splendid way of absorbing huge amounts of detail, everything from discographies to lifelines, from the deaths of the rock legends to the births of the supergroups, without having to wade through acres of print. Which, in fact, was the original intention. Now

not before time, we have a whole glossy book full of them!

The first of these masterpieces — drawn painstakingly on a drawing board several yards square and then photographed — appeared in 'Zigzag', a rock mag as pleasantly obsessed with the colour of the producer's socks as it was with the drivelings of the act at a recording session.

Frame employed his skills as a draughtsman (all the trees are exercises in compression, clarity and neatness, underlaid with sardonic asides), interviewer and walking encyclopaedia to untangle the mysteries of the interlinking of the Byrds and Hearts And Flowers (to name but one) with all points of interest in between.

He was soon slaving over the genealogy of the Bluesbreakers, the Faces, Roky Music and other such luminaries, drawing on as many sources (often the group themselves for a particularly thorny link) to obtain absolute accuracy.

And it wasn't long before a protesting Frame had to turn his hand to editing the first line-up of the London SS, Bull and Micky Gallagher.

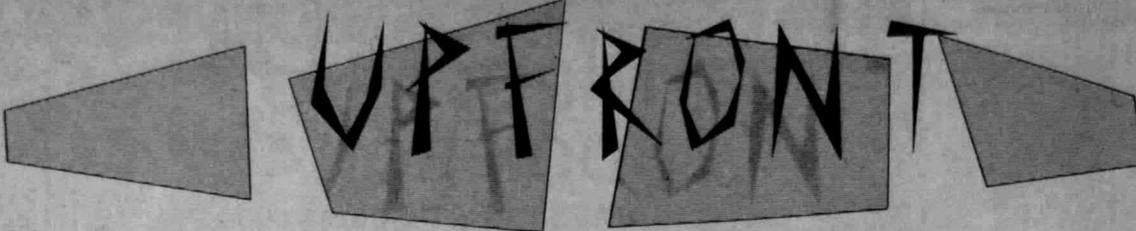
of the ill-fated Eater — all for the sake of history. Or was it art?

The end result — 30 brilliantly detailed 'Trees' ranging from Gene Vincent and The Blue Caps to Ian Dury and The Blockheads — means not only an indispensable reference book but hours of fun as well (and as the author points out, if you've got anything to add, or, heaven forbid, you spot a mistake, he'd be more than pleased to hear from you via the publisher).

In short it's a masterful bit of work, cheap at twice the price, and probably the first "rock book" that can truly claim to be essential reading. Enough? If it isn't can you tell me which members of the Blockheads recorded with Skip Bifferty? And which millionaire drummer recorded 'Baby Never Say Goodbye' with the Bo Street Runners in 1965?

If I win you can either buy the book, highly recommended. Or buy Pete Frame a well-deserved drink, not recommended as you'll never get one back.

JOHN SHEARLAW
 wood Mac
 2 Mick Fleetwood of Fleet-



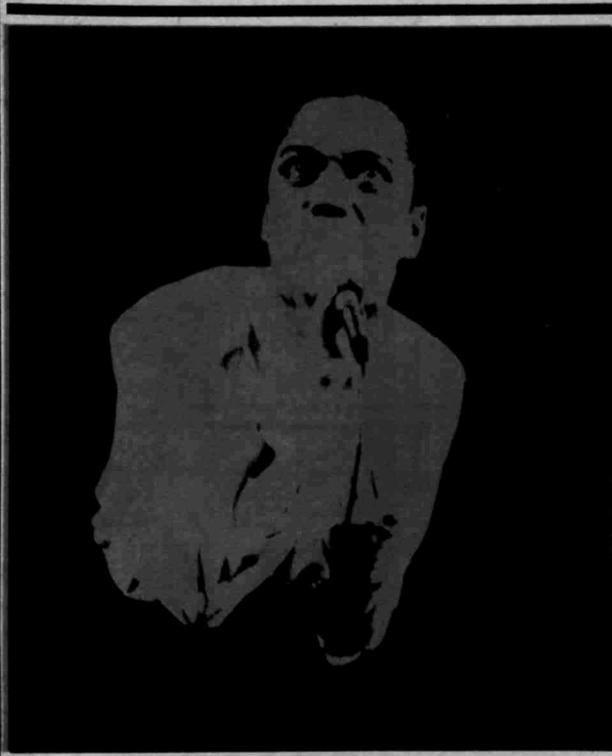
The information here, is correct at time of going to press but may be subject to change. Please check with the venue concerned.

THURSDAY MARCH 13

BARNLEY, Little Tavern, The Fix
BIRMINGHAM, Odeon (021 643 5101), Nazareth/Saxon
BLACKPOOL, Jenks (293203), Seventeen
BLEASBY, Star and Garter (830207), Mayhem
BODMIN, Jail Club, Metro Glider
BOLTON, Swan Hotel (27021), Waffer
BOURNEMOUTH, Pinecliffe (426312), Scissor Fits
CAERPHILLY, Double Diamond (867618), The Drifters
CARSHALTON, Roundshaw Youth Club (01 622 0986), Bloodshot
CHORLEY, Joiners Arms (79511), Dick Smith Band
CHRISTCHURCH, Jumpers Tavern (485819), The Skavengers
COVENTRY, City Centre Club (51120), Fiddlers Dram
COVENTRY, University Of Warwick (27406), Dexy's Midnight Runners/The Nips
DERBY, Bluenote Club, Little Roosters
DURHAM, Castle Inn (63887), The Big Picture
EDINBURGH, Astoria (031 661 1662), The Cramps/The Fall
EXETER, Routes (56615), The Innates
EXETER, University (77911), The Photos
FLINT, The Raven (2305), Roy White And Steve Torch
GLASGOW, Burns House (041 332 9221), Rockits
GLOUCESTER, Roundabout (35355), The Lambrettas
GUILDFORD, Civic Hall (67314), Stiff Little Fingers/Another Pretty Face
GUILDFORD, Wooden Bridge (27208), Small Wonders
HIGH WYCOMBE, Nags Head (21758), Squire
HULL, Wellington Club (23282), Dangerous Girls/Denizens
LEEDS, Fan Club (663252), Psychedelic Furs/Spasms
LEIS, Gladrags Club, Agony Column
LEICESTER, De Montfort Hall (27632), Judas Priest/Iron Maiden
LINCOLN, Drill Hall (24393), Girl
LIVERPOOL, Eric's (051 236 8301), Ludus
LONDON, Brecknock, Camden (01 485 3073), Sad Among Strangers
LONDON, Bridgehouse, Canning Town (01 476 2889), Sploognessabouts/The Trench
LONDON, Clarendon Hotel, Hammersmith (01 286 8080), Raincoats/Delta 5
LONDON, The Cricketers, Kennington (01 735 3059), Southside
LONDON, Dingwalls, Camden Lock (01 267 4967), Pink Military
LONDON, Greyhound, Fulham Palace Road (01 385 0528), Tennis Shoes/The Holidays
LONDON, Hammersmith Odeon, (01 748 4081), Peter Gabriel/Random Hold
LONDON, Hope and Anchor, Kingsland (01 359 4510), Limousine
LONDON, 100 Club, Oxford Street (01 536 0933), Black Slate/Sunshine Steel Band
LONDON, Kensington, Russell Gardens (01 836 3715), Nine Below Zero
LONDON, Marquee, Wardour Street (01 437 6603), T V Smith/X Adverts
LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 0863), Vibrators And Friends
LONDON, Music Machine, Camden (01 387 0428), Purple Hearts
LONDON, Nashville, Kensington (01 603 6071), Pink Military
LONDON, New Golden Lion, Fulham Road (01 385 3942), Straight 8
LONDON, Queen Elizabeth College (01 937 5411), Sore Throat
LONDON, Rock Garden, Covent Garden (01 240 3961), Nice Below Zero / The Works
LONDON, Royal Albert, New Cross Road, Deptford (01 691 4562), The Johnny's
LONDON, Southbank Polytechnic, Rotary Street (01 261 1525), Headlines (Brixton Socialist Benefit)
LONDON, Stapleton, Crouch Hill (01 272 2018), Joyride
LONDON, Star and Garter, Putney (01 788 0345), Alive And Pickin'
LONDON, Thames Polytechnic, Woolwich (01 855 0518), The Jump
LONDON, The Venue, Victoria (01 834 5500), Wilko Johnson
LONDON, Windsor Castle, Harrow Road (01 286 8403), Anniversary
LONDON, Y.M.C.A. Great Russell Street (01 636 7289), Orchestral Manoeuvres In The Dark
MELTON MOWBRAY, Painted Lady (812121), Central Line
MIDDLESBROUGH, (Rock Garden (241995), Girlschool
NEWBRIDGE, Memorial Hall (243019), Diamond Head
NEW BRIGHTON, Grand Hotel (051 539 6043), Asylum
NEWCASTLE, Kings Head (22037), Monocorns
NEWCASTLE UPON TYNE, Polytechnic (28402), Dexy's Midnight Runners / The Nips
NEWCASTLE UPON TYNE, University (28402), Magnum
NEWTON ABBOTT, Seale Hayne College (2323), Original Mirrors
NOTTINGHAM, Heart Of The Midlands (49282), Barron Knights
OXFORD, Polytechnic (68789), Shakin' Stevens
PENZANCE, Demelzas, Seafront, The DS / Sabotage
PETERBOROUGH, Crescent Centre, Rightwell, Piranhas
PONTS A D A W E, Dymevor Arms (863750), Regal Slip
POOLE, Brewers Arms (4930), Contracts
POOLE, Essex Hall (85222), Showaddywaddy
PRESTATYN, Prestatyn High School (Rhy) 55077), Seventeen
ST ALBANS, Horn of Plenty (38620), Weapon
ST HELIER, Beham West Park (20302), Slade / The Drills
SHEFFIELD, Broadfield Hall (50200), Speedy Bears
SHEFFIELD, Limit Club (730940), Supercharge
SHREVELEIGH, University (24078), Linda Lewis
SHEFFOLD, RAF Chicksands, The Foundations
SHENFIELD, Hermits Club, Angel Witch
SHIRENEWTON, Top Alex, Steve Hooker Band
STOCKPORT, College of Technology (061 480 7331), The Images / Direct Hits
STOKE ON TRENT, North Staffs Polytechnics (412416), The Cheaters / Any Trouble
SUNDERLAND, Mecca (57568), Eric Bell Band
WALLASEY, Dale Inn (051 639 8847), Alien Heat
WESTCLIFFE, Queens Club (44417), Mary Wilson
WITHERNESS, Grand Pavilion (2158), The Defectors / Nyam Nyam
YORK, De Grey Rooms (54042), Raincoats / Delta 5 / Short Hand Secs

Compiled by SUSANNE GARRETT and KATHY RYAN

WHAT'S NEW? SAD CAFE undertake their first major tour this week, opening at Leeds University (Wednesday). And **SLAUGHTER**, (ex-Slaughter And The Dogs), hit the highway once more to promote their new DJM album 'Bite Back', playing Grimby Town Hall (Tuesday), and Newcastle Upon Tyne Mayfair (Wednesday).
MEANWHILE HOLLY AND THE ITALIANS, recently split from the SELECTER / BODYSNATCHERS package embark on a new series of dates in their own right, calling at Swansea University (Thursday), Birmingham Aston University (Friday), Newcastle Upon Tyne University (Saturday), Leeds F Club, Brammings (Sunday), followed by a big city headline, London YMCA (Tuesday). Anyone for **THE RAINCOATS? Catch 'em this week at London Clarendon Hotel Hammersmith (Thursday), and York De Grey Rooms (Friday).**
IN LONDON, **JUDAS PRIEST** plus relative newcomers **IRON MAIDEN** gig at Hammersmith (Friday/Saturday), closely followed by **NAZARETH** (Sunday), **EDDIE AND THE HOT RODS**, midway thru a brief comeback tour play London Lyceum (also Sunday).
FOR COP MOVIE FANS everywhere **DAVID SOUL** brings his personal brand of MOR talent to Eastbourne Congress Theatre (Saturday), Portsmouth Guildhall (Sunday) Preston Guildhall (Monday), and Sheffield Fiats (Tuesday), with more dates to follow next week. Check 'em out, but don't forget to ring before you go.



SELECTER: play Queens University, Belfast, on Friday

BIRMINGHAM, Aston University (021 359 6531), Holly And The Italians
BIRMINGHAM, Digbeth Civic Hall (021 235 2434), Stiff Little Fingers / Another Pretty Face
BIRMINGHAM, University (021 472 1841), Steve Forbert
BLACKPOOL, Norbreck Castle (52341), Cupids Inspiration
BRAINTREE, Braitres Institute, Caroline Roadshow
BRISTOL, University (35035), The Photos
CAERPHILLY, Double Diamond (867616), The Drifters
CAMBRIDGE, Corn Exchange (53395), Girl
COLCHESTER, Essex University (863211), Eddie And The Hot Rods / The Killermeters
DUDLEY, J.B.s (53597), The Insiders
DURHAM, Castle Inn (63887), Stiletto
EASTHAM, Bulls Head, Headquarters
EGHAM, The Hive, The Xtraverts / Xerox / Patrol
EXETER, St Lukes College (52221), Metro
GLENROTHES, Rothas Arms (753701), The Freeze
GREAT YARMOUTH, Caister, Holiday Camp (728931), Jimmy Lawton / Billy Armstrong / Cotton Mill Boys / Bert Weedon / Pete Sayers / Jed Ford / Country Shack / Wally Whyton / John Derek And Country Fever / The Muskrats / Quarter Moon / Julie Byrne And The Nashville Cats
GREAT YARMOUTH, Hippodrome (4172), Fiddlers Dram
IMMINGHAM, Immingham Conservative Club (72055), KIDDERMINSTER, Town Hall (4561) UB40 / Last Gang
LAUNCESTON, White Horse (2084), Metro Glider
LEEK, Municipal Gardens, Spud Hunters
LONDON, De Montfort Hall (27632), Nazareth / Saxon
LIVERPOOL, C F Mott College (051 489 6201), Dick Smith Band
LIVERPOOL, Eric's (051 236 8301), Psychedelic Furs
LIVERPOOL, University, Sphinx Bar (051 709 4744), The Strays
LLANELLI, Glen Ballroom (4494), Elvis Costello And The Attractions
LONDON, Avery Hill College, Bexley Road (01 850 0681), Twice Shy
LONDON, Battersea Arts Centre, Lavender Hill (01 223 5356), Walter Affort
LONDON, Bedford College, Regents Park (01 486 4400), The Little Roosters
LONDON, Birbeck College, Malet Street (01 580 6622), Bloodshot
LONDON, Brecknock, Camden (01 485 3073), Boyce Band
LONDON, Bridge House, Canning Town (01 476 288), Chas And Dave (Charity Gig)
LONDON, Centuro Iberico, Harrow Road, Disco Students / Poison Girls
LONDON, College of Printing, Elephant and Castle (01 735 8484), Icarus
LONDON, Conway Hall, Red Lion Square (01 242 8032), The Epileptic / Sinxy / Fratic
LONDON, Crystal Palace Hotel (01 778 6342), Idiot Dancers
LONDON, Dingwalls, Camden Lock (01 267 4967), Smirks / Flatbackers
LONDON, Duke of Lancaster, New Barnet (01 449 0465), Nothin' Fancy
LONDON, Electric Ballroom, Camden (01 485 9006), Toyah / Section 25 / The Vipers
LONDON, Elgin, Ladbroke Grove (01 727 4192), Inner City Unit / Vincent Units
LONDON, Greyhound, Fulham Palace Road (01 385 0528), Tempole Tutor / Scissor Fits
LONDON, Half Moon, Herne Hill (01 274 2733), Step
LONDON, Hammersmith Odeon (01 748 4081), Judas Priest / Iron Maiden
LONDON, Hope and Anchor, Islington (01 359 4510), The Soft Boys
LONDON, Kensington, Russell Gardens (01 603 3245), Kim Bacon And The Delonators
LONDON, Lyceum, The Strand (01 836 3715), Spider
LONDON, Marquee, Wardour Street (01 437 6603), Matchbox
LONDON, Midlands Polytechnic, Perry Hall, All Saints Site, Electrotunes
LONDON, College of Printing, Elephant and Castle (01 735 8484), Icarus
LONDON, Conway Hall, Red Lion Square (01 242 8032), The Epileptic / Sinxy / Fratic
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LONDON, Kensington, Russell Gardens (01 603 3245), Kim Bacon And The Delonators
LONDON, Lyceum, The Strand (01 836 3715), Spider
LONDON, Marquee, Wardour Street (01 437 6603), Matchbox
LONDON, Midlands Polytechnic, Perry Hall, All Saints Site, Electrotunes
LONDON, College of Printing, Elephant and Castle (01 735 8484), Icarus
LONDON, Conway Hall, Red Lion Square (01 242 8032), The Epileptic / Sinxy / Fratic
LONDON, Crystal Palace Hotel (01 778 6342), Idiot Dancers
LONDON, Dingwalls, Camden Lock (01 267 4967), Smirks / Flatbackers
LONDON, Duke of Lancaster, New Barnet (01 449 0465), Nothin' Fancy
LONDON, Electric Ballroom, Camden (01 485 9006), Toyah / Section 25 / The Vipers
LONDON, Elgin, Ladbroke Grove (01 727 4192), Inner City Unit / Vincent Units
LONDON, Greyhound, Fulham Palace Road (01 385 0528), Tempole Tutor / Scissor Fits
LONDON, Half Moon, Herne Hill (01 274 2733), Step
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LONDON, Half Moon, Herne Hill (01-274 2733), Electrotones
 LONDON, Hammersmith Odeon (01-748 4081), Judas Priest / Iron Maiden
 LONDON, Hope and Anchor, Islington (01-359 4510), Nine Below Zero
 LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Billy Karloff And The Supremes / The Flatbackers
 LONDON, Jacksons Rock Club, Archway Road (01-340 5256), Seven Year Itch
 LONDON, Marquee, Wardour Street (01-437 6603), Q-Tips
 LONDON, Moonlight, Railway Hotel, West Hampstead (01-992 0653), Vibrators And Friends
 LONDON, Music Machine, Camden (01-387 0428), Shakin Stevens
 LONDON, Nashville, Kensington (01-603 6071), Richard Strange / Exit
 LONDON, Nelson's, Wimbledon (01-946 5311), Chas 'N' Dave
 LONDON, New Golden Lion, Fulham Road (01-385 3942), Jackie Lynton's HD Band
 LONDON, Rock Garden, Covent Garden (01-240 3961), The Realists / Transistor
 LONDON, Ruskin Arms, East Ham (01-472 0377), Ophidian
 LONDON, Trafalgar, Shepherd's Bush (01-749 5005), The Directions / The Apocalypse / Riff Raff
 LONDON, The Venue, Victoria (01-834 5500), Supercharge / Straight
 LUTON, College of Higher Education (34111), UB40
 MANCHESTER, Polytechnic (061-273 1162), The Photos / Man And The Animals
 MANCHESTER, University (061-273 5111), Linda Lewis
 MIDDLESBROUGH, Rock Garden (2 419 955), Psychedelic Furs
 MIDDLESBROUGH, Teesside Polytechnic Union (245589), The Crooks
 MRECAMBE, Midlands Hotel (417180), Anniversary
 MORDEN, Baptist Free Church, Rev Counts And The Speedoize
 NEWCASTLE UPON TYNE, University (26402), Holly And The Italians
 NORTHAMPTON, Cricket Club (32917), The Revillos
 NORTH LEE, Red Lion (01-317), The Boyce Band
 NORTH WALSHAM, Black Swan, The Reactors
 NORWICH, Corn Exchange (53879), Foots Barn / The Ivory Brothers
 NORWICH, University of East Anglia (56161), Eddie And The Hot Rods / The Killermeters
 NOTTINGHAM, Boat Club (89932), Berlin
 NOTTINGHAM, Heart Of The Midlands (49282), Barron Knights
 NOTTINGHAM, University (51311), The Inmates
 OLDHAM, Lancashire Hotel (061-264 9782), Loud 'N' Lazy
 OXFORD, Oranges And Lemons (42660), Disco Student
 PAISLEY, Bungalow Bar (041-889 6667), Colossus
 PENRYN, Buffalo Club (6724), Metro Glider
 POOLE, Wexley Hall (85222), Showaddywaddy
 ST ALBANS, St John's Hall, Markate Force
 ST ALUSTELL, New Cornish Rivers Lido (812725), Stiff Little Fingers / Another Pretty Face
 SALFORD, Moonraker (061-872 5644), Strand
 SHEFFIELD, City Hall (22885), Nazareth / Saxon
 SHEFFIELD, University (24078), Steve Forbert
 SHOREHAM, Community Centre (61787), Johnny Storm And Memphis
 SOUTHAMPTON, Griffin Arms (550028), The Skavengers
 SWINDON, Town Hall (Trowbridge 3641), Red Beans And Rice
 TONYPANDY, Naval Club (432088), Sledgehammer
 WESTCLIFFE, Queen's Club (4447), Mary Wilson
 WOLVERHAMPTON, Polytechnic (28521), Blues Band
 WYTHENSHAW, Hospital Club (061-998 4272), Fireclown

BURY, Derby Hall (061 761 2718), The McCalmins
 CARLISLE, Border Terrier (22725), The 45's
 CONGLETON, Station Inn (47860), Spud Hunters
 CONNAHNS, QUAY, Deeside Leisure Centre (816731), Jasper Carrott / Telephone Bill And The Smooth Operators
 CROYDON, Fairfield Halls (01 889 9291), Showaddywaddy
 CROYDON, The Star (01 684 1360), Tennis Shoes
 GOSPORT, White Swan (81538), Wild Graffiti
 GREAT YARMOUTH, Caister Holiday Camp (728931), Jimmy Lawton / Billy Armstrong / Cotton Mill Boys / Bert Weedon / Pete Savers / Jed Ford / Country Shack / Wally Whyton John Derek And Country Fever / The Muskrats / Quarter Moon / Julie Byrne And The Nashville Cats
 HUDDERSFIELD, Coach House (20930), The Crooks
 IPSWICH, Royal William (53385), Zorro
 LEEDS, Haddon Hall (751115), City Limits
 LEEDS, Fan Club, Brannigans (563252), Holly And The Italians
 LEEDS, Staging Post (735541), Side Effect
 LEICESTER, Bath Hotel, Shearsby (202), Speedy Bears
 LEICESTER, Great Wigston WMC (883020), Strange Days
 LONDON, Bridgehouse, Canning Town (01 476 2889), Q-Tips
 LONDON, Dingwalls, Camden Lock (01 267 4967), George Fame And The Blue Flames
 LONDON, Duke of Lancaster, New Barnet (01 449 0465), Jax
 LONDON, George Canning, Brixton (01 274 6329), Southside
 LONDON, Green Gate, Bethnal Green, Quebec
 LONDON, Greyhound, Fulham Palace Road (01 385 0526), The Smirks / The Flatbackers
 LONDON, Half Moon, Herne Hill (01-274 2733), Johnny Mars 7th Sun
 LONDON, Hammersmith Odeon (01 748 4081), Nazareth / Saxon
 LONDON, Hope and Anchor, Islington (01 359 4510), Modbuster
 LONDON, 100 Club, Oxford Street (01 636 0933), Red Beans and Rice
 LONDON, Lyceum, The Strand (01 836 3715), Eddie And The Hot Rods / Nine Below Zero / The VIP's
 LONDON, Marquee, Wardour Street (01 437 6603), The Passions
 LONDON, Ralph And The Ponytails
 LONDON, Music Machine, Camden (01 387 0428), UK Subs / The Wall (Ben Coram Fields Foundling Foundation 2 shows)
 LONDON, Nashville, Kensington (01 603 6071), Whirlwind / The Point
 LONDON, New Golden Lion, Fulham Road (01 385 3942), Billy Karloff And The Supremes
 LONDON, Rock Garden, Covent Garden (01 240 3961), Between Pictures / Mean Street / Last Gang
 LONDON, Theatre Royal, Drury Lane (01 836 8101), Fiddlers Dram
 LONDON, Torrington, North Finchley (01 445 4710), The Dance Band
 LONDON, Tramshed, Woolwich (01 855 3371), Boys Of The Lough (lunchtime)
 LONDON, The Venue, Victoria (01 834 5500), Tearjerkers / LONDON, White Swan, Greenwich (01 692 1337), Nuthin' Fancy
 LONDON, Windsor Castle, Harrow Road (01 286 8403), The Fanatics
 LUTON, The Unicorn (61313), Decoy
 MANCHESTER, Cyprus Tavern, Princess Street (061 236 3786), Crispy Ambulance / Flame
 MANCHESTER, Polytechnic (061 273 1162), World Service
 MANCHESTER, Portman Bar, The Cheaters
 NEWBRIDGE, Memorial Hall (243019), Sledgehammer
 NORTHFLEET, Red Lion (86127), Radical Sheiks
 NOTTINGHAM, Harty Goodfellow (42257), Medium
 PORTSMOUTH, Guildhall (24355), David Soul
 READING, Cherys (585686), General Accident
 REDCAR, Coatham Bowl (74420), Magnum
 SOUTHAMPTON, Gaumont (29772), Judas Priest / Iron Maiden
 SOUTHELD, Strimpers (351403), Blues Band
 TOLESHUNT, D'ARCY, Guinness Court, VHF
 WOLVERHAMPTON, Lalayette (26285), Squire



PHOTOS: Exeter University on Thursday

MONDAY

MARCH 17

BIRMINGHAM, Golden Eagle (021 643 5403), Ice
 BIRMINGHAM, Nite Out (021 622 2233), The Drifters
 BIRMINGHAM, Romeo and Juliet's, Handsome Beasts / Chevy
 BIRMINGHAM, Town Hall (021 622 2233), The Drifters
 BOSWORTH, Bosworth College, Roaring Jelly
 BRADFORD, Bradford College, Vaults Bar (392712), Oral Sex
 CHADDESDEN, Golden Fleece, Spud Hunters
 COLWYN BAY, Pier Pavilion (2594), Elvis Costello And The Attractions
 CROYDON, The Cartoon (01 688 4500), Cover Girls
 CROYDON, Fairfield Halls (01 889 9291), Showaddywaddy
 EDINBURGH, Tiffany's (031 556 5292), Psychedelic Furs
 LEEDS, Floride Grene (490984), Matchbox
 LIVERPOOL, Everyman (051 709 4776), Dick Smith Band
 LONDON, Battersea Arts Centre, Lavender Hill (01 223 5356), Brendan Mulker
 LONDON, Brecknock, Camden (01 485 3073), Ptarmigan
 LONDON, Bridgehouse, Canning Town (01 476 2889), Wasted Youth / One On One
 LONDON, Dingwalls, Camden Lock (01 267 4967), Twig And The Kicks / The Three Royals / Tex And The Extraordinaires
 LONDON, Greyhound, Fulham Palace Road (01 385 0526), Reel To Reel / The Same
 LONDON, Half Moon, Putney (01 788 2387), Noel Murphy
 LONDON, Hammersmith Palais (01 748 2812), The Selector / The Bodysnatchers / Swinging Oats
 LONDON, Hope and Anchor, Islington (01 359 4510), Lee Kosmin
 LONDON, 100 Club, Oxford Street (01 636 0933), Blues Band / Stan Greig Trio
 LONDON, 101 Club, Clapham (01 223 8309), Inner City Unit
 LONDON, Lyceum, The Strand (01 836 3715), Rory Gallagher
 LONDON, Marquee, Wardour Street (01 437 6603), Portraits
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 0653), Cockney Rejects / Kidz Next Door
 LONDON, Nashville, Kensington (01 603 6071), The Soul Boys / The Numbers
 LONDON, New Golden Lion, Fulham Road (01 385 3942), The Whoopie Band
 LONDON, North East London Polytechnic (01 534 5208), Eddie And The Hot Rods / The Killermeters
 LONDON, Rock Garden, Covent Garden (01 240 3961), Brainiac Five / 01 Band
 LONDON, Southbank Polytechnic, Rotary Street (01 261 1525), Trailers Gait
 LONDON, The Venue, Victoria (01 834 5500), The Attrix / DC Nien
 LONDON, Windsor Castle, Harrow Road (01 286 8403), Flatbackers
 NORWICH, University of East Anglia (58161), The Photos
 NUNEATON, 77 Club (388323), The Crooks
 PLYMOUTH, Fiesta (21312), The Revillos
 PORTSMOUTH, Gaiety, The Touch / Patric Fitzgerald
 PRESTON, Guildhall (21721), David Soul
 READING, Cherys (585686), Civvies
 SHEFFIELD, Top Rank (2192), Stiff Little Fingers / Another Pretty Face

TUESDAY

MARCH 18

ABERDEEN, Capitol Theatre (23141), Judas Priest / Iron Maiden
 BIRMINGHAM, Nite Out (021 622 2233), The Drifters
 BIRMINGHAM, Town Hall (021 622 2233), Matchbox
 BIRMINGHAM, University (021 472 1841), The Cramps / The Fall
 BISHOPS STORTFORD, Triad (56333), Hibiscus
 BOURNEMOUTH, Woodman, The Skavengers
 BRADFORD, College, Vaults Bar (392712), Total Confusion
 BRIGHTON, New Conference Centre (2 0 3 1 3 1 3), Showaddywaddy
 BURNLEY, Cats Whiskers (26531), Notsensibles / Thunderbird Sabden
 CROYDON, Crawdadly, The Star, London Road (01 684 1360), The Smirks
 GLASGOW, Countdown (041 221 1610), Facial Hair

WEDNESDAY

MARCH 19

ABERDEEN, Ruffles (29092), Psychedelic Furs / The 45's
 AYLESBURY, Friars (88948), The Selector / Body Snatchers / Swinging Oats
 BIRMINGHAM, Bogarts (021 643 0763), Eric Bell Band
 BIRMINGHAM, College of Food (021 235 2774), The Insiders
 CARDIFF, Top Rank (26538), Stiff Little Fingers / Another Pretty Face
 COVENTRY, Zodiac, Accelerators / The Stains
 CROYDON, Crawdadly, The Star (01 684 1360), Red Beans And Rice / The Fanatics
 EDINBURGH, Odeon (031 667 3805), Judas Priest / Iron Maiden
 LEEDS, Polytechnic (30171), Squire

LONDON, Rock Garden, Covent Garden (01 240 3961), X Effect / Twice Shy
 LONDON, Two Brewers, Clapham (01 622 3621), The Flatbackers
 LONDON, The Venue, Victoria (01 834 5500), The Inmates
 LONDON, YMCA, Great Russell Street (01 636 7289), / Another Pretty Face
 MALVERN, Nags Head (4373), In The Gym
 MANCHESTER, Apollo (061 273 1112), Stiff Little Fingers / Another Pretty Face
 MARKET BOSWORTH, Avenue Arts Club, Spud Hunters
 NORTHFLEET, Red Lion (86127), Rackets
 NORWICH, Cromwells (612909), Jane Bond And The Agents / The Crooks
 NORWICH, University of East Anglia (58161), The Photos
 PAISLEY, Bungalow Bar (041 889 6667), Psychedelic Furs
 READING, Cherys (585686), Johnny Mars 7th Sun
 SHEFFIELD, Fiesta (70101), David Soul
 SHEFFIELD, Limit Club (730940), Magnum / White Spirit
 SHEFFIELD, Polytechnic (73834), Electrotones
 SHEFFIELD, University (24078), Original Mirrors
 SOUTHPORT, Floral Hall (40404), Elvis Costello And The Attractions
 TORQUAY, 400 Club (28103), The Revillos

LEEDS, University (39071), Sad Cafe
 LONDON, Acklam Hall, Kensington (01 960 4590), Berlin / U2
 LONDON, The Cricketers, The Oval, Kim Bacon And The Detonators
 LONDON, Dingwalls, Camden Lock (01 267 4967), The Heptones
 LONDON, Greyhound, Fulham Palace Road (01 385 0526), The Decoys / Meanstreet
 LONDON, Hope and Anchor, Islington (01 359 4510), Sox
 LONDON, 101 Club, Clapham (01 223 8309), The Valentines
 LONDON, Kensington, Russell Gardens (01 805 3245), Johnny Mars 7th Sun
 LONDON, Marquee, Wardour Street (01 437 6603), The Photos
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 992 0683), The Donkeys / Malfunction
 LONDON, New Golden Lion, Fulham Road (01 385 3942), The Set
 LONDON, Rock Garden, Covent Garden (01 240 3961), Richard Strange / Scissor Fits
 LONDON, Roundhouse, Chalk Farm (01 267 2564), Jabba
 LONDON, Swan Hammersmith (01 748 1043), The Cards
 LONDON, Two Brewers, Clapham (01 622 3621), Sad Among Strangers (01 805)
 LONDON, Union Tavern, Camberwell (01 735 3065), Misspent Youth
 LONDON, The Venue, Victoria (01 344 5500), The Inmates
 LONDON, Windsor Castle, Harrow Road (01 286 8403), The Directions
 NEWCASTLE UPON TYNE, Mayor (23109), Slaughter
 RUGBY, Town Hall (77177), Sledgehammer
 ST ALBANS, City College, Whirlwind
 SHEFFIELD, Brincliffe Oaks Hotel, Alexis Korner / Colin Hodge Kinson
 SHEFFIELD, Broadfield (50200), An Alien Heat / The Naked Pygmy Voles / Martin X Russian
 SLOUGH, Langley College (42203), The Smirks
 STRATFORD ON AVON, Toll House (208 3175), Matchbox
 WAKEFIELD, Tiffany's (76215), Elvis Costello And The Attractions

SUNDAY

MARCH 16

ABERYSTWYTH, Great Hall (4272), Elvis Costello And The Attractions
 BEDFORD, Nite Spot (212555), Linda Lewis
 BISHOPS STORTFORD, Triad (56333), Exit / Zounds / The Astronauts
 BOLTON, Swan Hotel (27021), African Magic
 BOURNEMOUTH, Royal Exeter (2 9 3 1 9 1), The Skavengers
 BRADFORD, Bradford College, Vaults Bar (392712), Japanese Soldiers

ROBIN TROWER
 NEW SINGLE
JACK AND JILL
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TAKEN FROM THE ALBUM "VICTIMS OF THE FURY" CHR 121 5



GILSON LAVIS

WORKING CLASS HEROES

RONNIE GURR tries to pull squeeze out of their shells



CHRIS DIFFORD

O SOLE mio! It's a north country trattoria and Chris Difford, a lyricist as maligned as he is lauded, is dining with his wife.

"Pay the bill, bitch," he spits and as his wife hesitates, her look of protest turning to horror, he smashes the half drained wine bottle against a stucco wall and socks her on the jaw. The blow knocks her off her seat and sends her hurtling to the next table, the impact showering both diners and waiter with steaming tagliatelli. Difford, emulating his hero Cagney, screws a grapefruit hors d'oeuvre into the face of a protesting spinster before ripping open his wife's handbag with a switchblade and emptying the contents of her purse over the table. Bill paid, Difford takes his leave by dragging his lady wife out by her tresses. Well, not exactly.

Actually, despite what over zealous lyrical critics would have you believe, the above was not the case. True, Difford did dine with his wife in an Italian nosh shop in Leeds, but the whole affair was as deeply loving as one would expect from a couple who recently plighted their troths. After an intimate table for two candlelight session, liberated Mrs Difford offers to pay the bill and her and hubs leave arm in arm. Anti-Squeeze polemicists eat your hearts out!

Not the old 'SQUEEZE: POP STARS DEGRADE WOMEN' schtick again I hear you mutter resignedly. Well pop kids, speaking as a brutally honest hackster, the first priority on a Squeeze mission is finding the angle and there really ain't none too many of those flying about. As Difford stated recently: "The reason why a lot of press don't like us is because we haven't got a readily available image. We don't particularly stand for anything directly so it's quite hard to find things to write about the band." And, echoing his songwriting partner's sentiments, Glenn Tilbrook points out that "there's nothing you could push as being 'Squeeze' aside from the songs and the way we play them and that in itself isn't a very interesting thing to write about."

So this is Ronnie Gurr, Record Mirror in Leeds signing off for this week.

THE END

Begrudgingly, and because one has to justify one's paycheck and luncheon vouchers, I'll continue. All that really need be said after listening to the new album 'Argy Bargy' and witnessing the current set is that Squeeze are as good a live band as you'll catch all year and are at a creative peak studio wise. And that, not political statements or radical chic, stands. Their message, to use a well-worn idiom, is in the music, man. Which seems to suit all concerned.

The crowd at Leeds are all concerned about suits. It's mid-term Friday and it's Leap Year's night and it's the Arts School Ball. Amidst examples of the 'art' being pumped out the bright young things trot their funky biscuits. The chaps wear tails and dicky-bows whilst the gels for the most part have new Laura Ashley gladrags. There is much drink in evidence, dinner is provided and by the time young Wreckless 'If you don't catch crabs you ain't been on tour' Eric has completed his sterling support slot, the students are getting embarrassing.

Squeeze trot on and are convincing despite the crowd. 'Slap And Tickle' and 'Slightly Drunk', are essentially bippedy boppedy bounce thud pop, coated with Tilbrook's ethereal voice and precede 'Pulling Mussels From A Shell' from 'Argy Bargy' surely the next single. Then there's 'Another Nail In My Heart', a new chune, 'Funny How It Goes', 'Hop, Skip And Jump' that highlights the fact that Tilbrook really is a very fine lead guitarist. 'Cool For Cats' springboards along on a de rigueur disco bass figure and highlights the fab Gilson Lavis on syndrum mid-section. 'The Messaround' is the reincarnation of twisting. 'I Think I'm Go Go' is about the rock and roll predicament and is modernistic in a Beatles White Album kinda way. 'I Didn't Love You' is Macca touched up. Then there's 'Strong In Reason', 'Misadventure' replete with over the top band intro from the effervescing Jools Holland 'It's So Dirty', 'Goodbye Girl', 'Up The Junction' and 'Girl At The Top'. Every one a gem which highlights the futility of writing about an aural beat medium. One can't help but love them.

The next morning in a hotel room with a view but no TV, Tilbrook talks. The Tilbrook / Difford writing axis began working together in 1973 when the pair formed an 'ippy band called, of all things, 'Come', to play that year's Windsor Free Festival. For over four years the Squeeze nucleus, formed though no deal dropped up until '77 when the lads threw in their lot with Miles Copeland and Deptford Fun City. Was there every any point when you felt like jacking it in?

"No, there's always little points, little things that

happen along the way that mean your career, however meagre it is, is progressing. Actually getting another amplifier so we weren't all going through the same amp was a real step upwards. Then being able to hear Julian and getting gigs was a big breakthrough after being together for two and a half years," explains the 22-year-old Greenwich lad.

How have the audiences changed with the advent of the Squeeze hit single?

"I think we seem to have lost a lot of punks which I'm not particularly sad about actually. Because they give us a hard time. I hate being gobbled at, which has happened on a couple of dates on this tour but generally we don't get punks anymore. We seem to have a real cross section of people coming to gigs which I think is really good."

Do you think it's fair to describe you as image-less?

"Yeah, I think so. That doesn't really worry me. It should worry me 'cos I think to a certain extent it's something that's been holding the band back. We haven't stumbled on an image and no one's forced one on us, we just remain the same."

One thing that has always puzzled me about Squeeze is why crowds never go absolutely ga-ga but prefer to give a solid polite reaction.

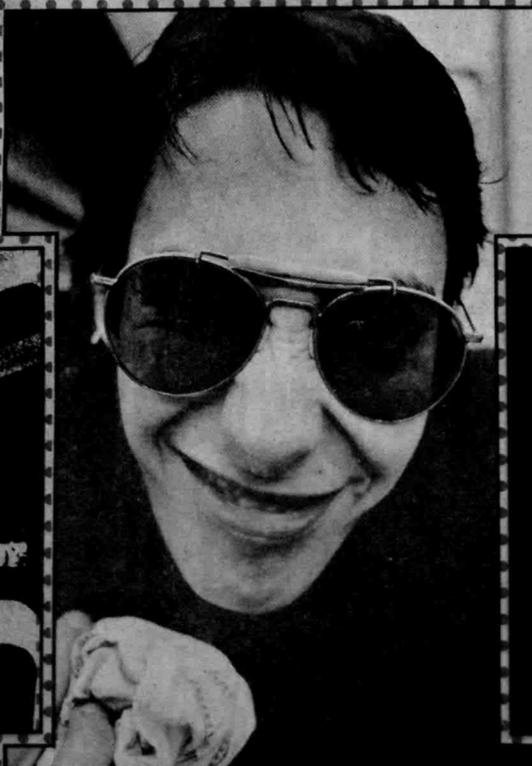
"Yeah, that's a fair comment. I don't think we've ever designed our sets towards a total rock 'n' roll type gig. We don't have non-stop fast numbers for one and for two we put quite a lot of mid-paced numbers in the set and at odd points as well. It's never been what I'd call a conventionally structured set which is maybe why the audience doesn't get hysterical but, I dunno, I prefer people to listen to what we do rather than casually dance around."

And a quick word on sexism?

"The songs are observations from different viewpoints. 'It's So Dirty' is a song about a guy who's an out and out pig, that's the best way to describe him, while something like that line in 'Cool For Cats' is I think about guys who don't think about what they're doing. There are a lot of people like that."

The spiel really isn't important. Or rather it's only important if it can move you to listen to and assimilate Squeeze songs yourself. Squeeze are writing the working class rock soap opera more thoroughly than any of the punk proles ever could. They are fun, lots of fun, though as Gilson Lavis, a man who is to sobriety what Robin Cousins is to Sumo wrestling states, they don't want to be known as the Keystone Cops of the rock world. You do get introspective sometimes then Lav? "Oh yeah, going to the toilet to have a wank that's about as introspective as we get."

Very cool for cats.



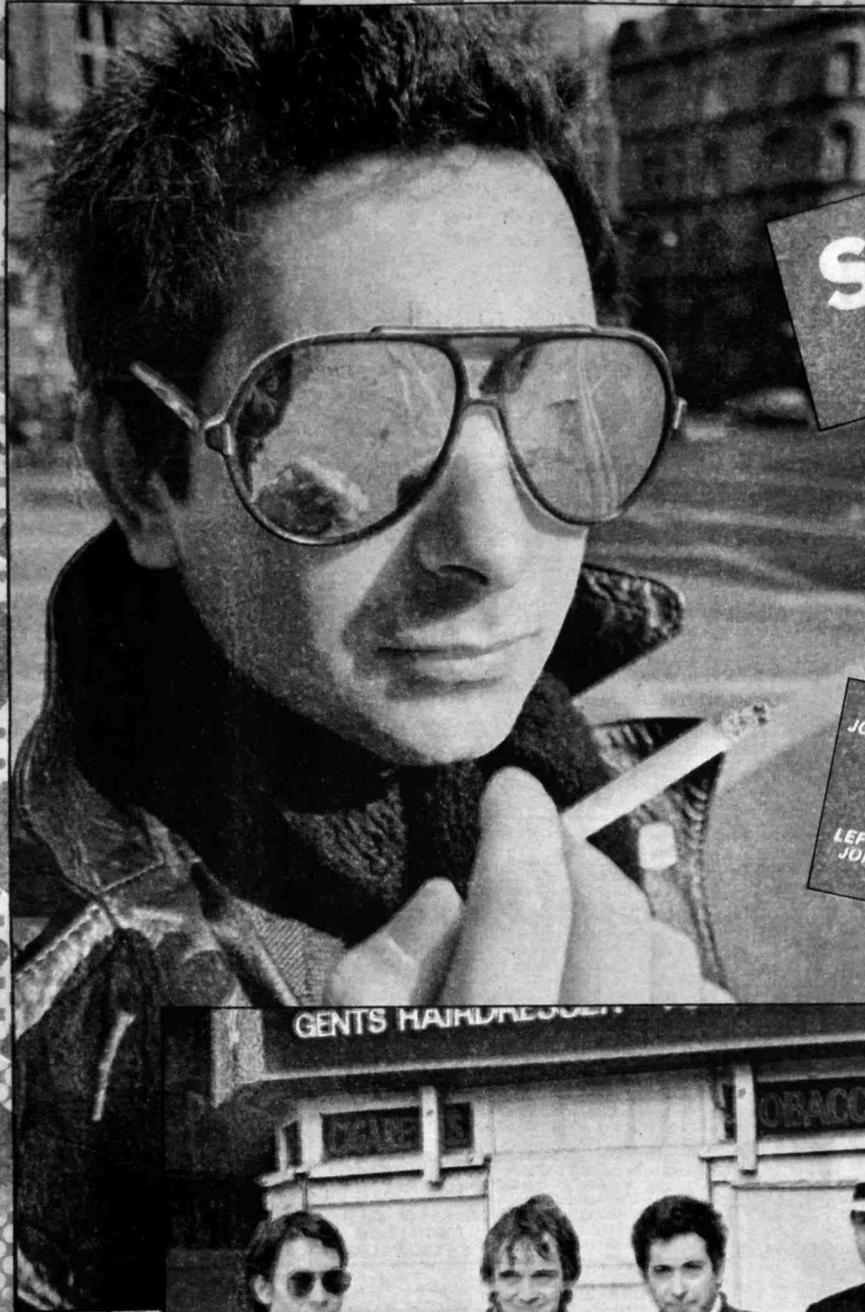
JOOLS HOLLAND



JOHN BENTLEY



GLEN TILBROOK



SQUEEZE

PICS BY DENIS O'REGAN

JOHN BENTLEY: does his JOOLS HOLLAND impersonation

LEFT to RIGHT: JOOLS HOLLAND, CHRIS DIFFORD,
JOHN BENTLEY, GLENN TILBROOK and GILSON LAVIS



ROAD SHOWS

HM VIOLOCAUST ASSAULTS ALBION

NAZARETH, Edinburgh Odeon.

IN THE FUTURE every song will get the slow burning heavy metal treatment and last for 15 minutes (well, almost). Nazareth have been doing this worldwide for some time now yet still aren't a cert for the BBC playlist.

But it's different at home and this tenth anniversary gig was something of a family affair. Inside the dressing room Dan McCafferty introduced his wife, kid, father-in-law and gran. Four generations of rock 'n' roll and nary a deal aid in sight!

Onstage they don't necessarily go for professionalism, it just comes naturally and not unconvincingly. They might start off a little shaky, but finish with a great big BANG, acutely aware of the anti-climax that would have been precipitated by a Grand Entrance.

Instead, Dan's dressed

like the kids, and it's those classically Jonian rough-hewn riffs that prevent him from being one of them as he launches into 'So You Wanna Be A Rock 'n' Roll Star'.

Needless to say, this is the first of a brace of covers, always the band's stock-in-trade, since for some reason they've rarely been able to write.

The situation has been remedied by the addition of SAHBaxeman Zal Cleminson's compositional skills, whose rhythmic thrust reinforces Manny Charlton's exemplary lead lines. In the past these have comprised such time-honoured riffs as the one which still makes 'Broken Down Angel' an HM anthem and the only possible conclusion to an almost two-hour soul-baring set.

Earlier, there were epic cuts from the oddly unheralded 'Mallice In Wonderland', not least the mean 'n' moody 'Hearts Grown Cold' and 'Holi-

day', whose irresistible riff could earn it hit status yet.

McCafferty's bag-pipe blasts had the fans reeling during 'Hair Of The Dog', but it was still the interpretations, that scored most points. 'Love Hurts' is still a masterpiece of belly-aching. Whilst Joni Mitchell's 'This Flight Tonight' remains the most remarkable re-working of a song since Joe Cocker's 'With A Little Help From My Friends'.

Yet the show-stealer was the Yardbirds' 'Shapes', complete with blinding lights and wild flashes of pyrotechnics. Seen it all before, huh? Well I guess it's just the way they play 'em. For when it comes to dedication, Nazareth are equal to any established rock band you care to mention without having to resort to empty posturing and indulgent flatulence. They could probably show the newer wave the odd trick or two, too. **MIKE NICHOLLS**



DAN McCAFFERTY of NAZARETH

JUDAS PRIEST / IRON MAIDEN Coliseum Hall, Bristol

SHORT review for all Heavy Metal fans under 21 — great show, thoroughly recommended, go bang your heads. And now for the leather forecast. Iron Maiden in support, are a typical HM band, they've got the formula dead right, all set to carry the Torch of Rock until their batteries run out. It's as new as the wheel, metaphysical melodrama 'Remember Tomorrow' says it all. Played so loud that one wonders that if the volume is an excuse for mediocrity; but then, how unique can you be in a field with such a rigid frame work?

Judas Priest have graduated to the level of cult heroes and that involves a musically majestic, visually mystical entry followed by a demonstration of sheer power that makes you think about life insurance. They're black leather macho-men, mean and nasty giving us the goods right on the line. The lead guitarists managed to stay on the point of orgasm for the entire set, and Rob Halford's screaming vocals are matched by his aggressive postures despite looking about as malevolent as a cheese sandwich. Oh you pretty things...

It's loud. Even on the balcony you don't have any choice about tapping your feet. There are moments of sensitivity, usually in intro's, when a slow tempo allows a slight reduction in volume. It is the calm before the storm which sets in with such force that it becomes impossible to give a good review of something so overwhelming. **FRED WILLIAMS**

THE KNACK Dominion Theatre, London

SLOW HAND claps are not a good start to any show and The Knack were no exception overrunning by twenty minutes due to 'minor hitches'. However all seemed forgiven when they finally emerged playing their current single 'Baby Talks Dirty'.

'Oh Tara' was pretty boring, but the next number 'The Hard Way' showed off Doug Feiger's clipped vocals to perfection. He is supported by Prescott Niles on bass, Benton Averre on lead and Bruce Gary on drums. They are a unit whose roots may be in rock 'n' roll but for me sum up (one definition of) new wave.

Tide clean, super cool and unfortunately, predictable. Yes there were high lights like 'Good Girls Don't' which the crowd acknowledged with cat calls and high frequency whistles. 'Heartbeat' was powerful enough to blow a pacemaker fuse, and of course 'My Sharona'.

Overall The Knack are alright, which isn't good enough really is it? Their new, soon to be released single in the States is 'You Can't Put A Price On Love'. This sounds like a hit but needs augmenting, perhaps the support groups brass section could help out.

Feiger kept telling the crowd to dance "Come on no-one's stopping you". Oh yes they were. He was obviously unaware that bopping in the aisles is frowned on by British theatre bureaucrats.

In the past The Knack have refused to give interviews on the grounds that although they have plenty to say they don't think that anyone is that interested yet. I think they're right. But if they get more songs of the calibre of 'My Sharona' etc., I think we WILL want to know their thoughts on Chairman Mao, how old Bruce really is, and even what brand of toothpaste they use. **JOAN KOMLOSY**

THE CRAMPS / THE FALL Kings College, London

THE FALL offer an uncompromising sound where obscure story-telling takes precedence over melody. To ensure you fully understand the story (although that's impossible) the words are delivered with such monotony that they verge on tedium. The actual music is of good quality, and yet it is almost suppressed by the vocals, or rather you forget to notice it, and become instead drowned by the misery of the theme.

Visually they don't hold your attention either, especially when denied use of the Cramp's lights and the drummer is almost forced to sit on the floor to make room for their drum-kit. Perhaps this is how they'd prefer it too — discarding any glamour to convey something entirely different with their almost flat-cap image.

Yet this grey picture, firmly rooted in Manchester, presents something more than despair. Beneath these abstract stories (taken so seriously, and indeed disturbing) could easily lie a melodramatic comedian in singer and founder Mark Smith — who is alive and well, and enjoying the delights of Granada TV, thank you very much. He could well be laughing behind these murderous tales of paranoia. I think the Fall are having the last laugh, so good luck to them.

The only link between The Fall and The Cramps is the word 'Rockabilly'. Beyond this the comparison ends. Two minute rockabilly wonders which can easily be pulled to pieces, as can their weirdo image — or so I thought.

The Cramps, often described in style as Rockabilly Voodoo, apparently have more in common with The Munsters. Each one has his (or her) own bizarre image. Drummer, Nick Knox, stares motionlessly ahead; gill guitarist, Ivy Rorschach, looks disdainfully about her; the other guitarist, silver-touced Bryan Gregory, does his own bit while touching himself up with the point of his guitar. Singer, Lux Interior, looks so large, plastic and hairless, that he's unreal. He leaps about, jumping and gurgling eccentrically. All could have been dismissed as a cheap and fun evening of rock and roll parody, until out of the blue the stage was besieged by a swarm of skinheads. I was 'almost ready to leave so sure the Cramps would give up and petulantly take the next plane back to the US.

Instead, the Cramps showed what they were all about. The ensuing chaos and pandemonium seemed to enhance their style and urge on to better things. Audience participation took on a whole different meaning. Amid a throng of bodies, Lux Interior thrived and exalted. His voice vibrated and screamed sensually as he lay prostrate on the floor or danced among the audience. Bryan Gregory, frightened for his delicate body, took flight to the drum rostrum and continued unperturbed there. Ivy pretends it isn't really happening while a gallant student defends her.

In a solo, Lux Interior cries 'Love me — Every muscle in my body is burning with desire' while several hands grab for the microphone, one fan freaks out alone on a box in the corner, and another kisses the bouncer as he is removed from the stage.

The Cramps bravely come back for an encore. Probably feeling stripped of everything else, Lux Interior strips off his clothes and allows himself to be pulled apart. His large frame remains unharmed. This ridiculous and painfully bad rockabilly is quite charming.

GILL PRINGLE



IVY RORSCHACH of THE CRAMPS

SWORD PLAY AND HI-FI?

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

In-depth reviews on TEAC/Grundig. How to get better bass.

Plus ideas on storing records, pages of record reviews and lots more.

March issue of HiFi for Pleasure ON SALE NOW

Hot and cold Jam

THE JAM
Palladium, New York

THE HUGE staid portraits of Browne, Zappa and Ronstadt staring blankly down on the foyer of the New York Palladium gave nothing away: in a couple of hours one of Britain's proven cut and dried new wave bands would be playing here. Hot from a successful British tour, The Jam were on their fourth trek of the US and were about to break down the barriers.

Not that they are unknown — anything but — but while the music press had shown a mild enthusiasm, acceptance on the airwaves had proved a mite elusive.

Setting the scene for the battles were the Inmates, who, since the turn of the year have become virtual NY residents, and the Speedies — a bunch of post-pubescent Brooklinites who were fast, surprisingly adept and stage presence, though, at times stumbling around like puppets with a few broken strings. And who can take a band seriously when it gets its kicks from throwing boxes of breakfast cereal into the orchestra pits?

The Inmates played a dry, capable set of sixties R&B and rockabilly, which was appreciated but dwarfed in the cavernous Palladium. Much of Hurley's vocals were lost, and Gunn's and Oliver's effortless freetwerk went unheeded. But Wilson Pickett's 'Danger Zone' turned a good few heads, there were cheers for 'The Walk' and 'Dirty Water', until rampant jealousy heralded the band's departure for London.

Bruce Foxton must surely win some sort of best dressed bassist award. In his Harry Fenton winter collection, he adopted a cool, calculated poise straight off Weller, on the other hand, looked like he had been turned away from the doors of a miner's welfare club.

Being three, the Jam have no room for error, but Foxton and Buckler maintained a tight pulse for most of the set, leaving Weller an extrovert free hand for the bummers. Fortunately, apart from some messy work in an otherwise powerful 'Strange Town', he kept these to a minimum.

The crowd were obviously attuned to Weller's gut and gumboid vocals, but he wasn't near his best, although natural speed gave him enough energy to spit out raucous renderings of 'Mr Clean', 'Little Boy Soldiers' and 'Eton Rifles'.

No risks were taken with the lights — mostly simple but effective stark white spots, apart from a yellow backlit blanket during a haunting 'The Butterfly Collector' and 'Down In The Tube Station At Midnight'.

End of set. Not a soul makes for the door. Yet the wait doesn't seem sincere, more like the kid who waits behind to clean Miss's blackboard. The first encore shots are fired with 'The Place I Love' which is thumping but stropic. The Jam seem to be blowing it. But hang on in there, Buckler's bringing things back together, Foxton's face is serious, Weller's finished with the feedback. They are building, building. And now they're belting out 'David Watts' — the Jam have the upper hand and know what they're at.

A second encore? Hell, it's 12 below outside and getting colder by the minute. But the wind still runs a distant second to a rousing 'A-Bomb In Wardour Street'. The Jam have captured the colours and laid claim to a decent spot on the Stateside circuits.

On a sour note, Paul Weller never even saw the bottle that barely missed an earlobe in the dying seconds. Even the idiot who threw it should be able to express some form of opinion — but it was hardly fair comment.

ROBIN MCMILLAN



THE JAM: kept the upper hand.

and flounces. Transylvanian temlinne. Shades of vampire nights, white witches dressed in black, peasant weddings and nineteenth century heresses.

Lene's famous gestures don't mystify, they spring from the music. And the music is hard, direct pop with a gift for atmospherics. Solo chunky guitar from Les Chappell's corner, Lene's Chris Stein, the man aside the muse, plus Motown bass and lots of organ. And then the voice, all Eastern European and operatic, deep and throaty then soprano high, melodramatic and serious, believing in itself. The organ dominates with echoes of barrel-house wedding marches and peasant dances. Eastern European refugee music meets British rock.

The set consists of just about everything from 'Stateless' and 'Flex', a solid wealth of intelligent pop concentrating on Lene and Les' songs. Lene's voice and appearance somewhat diverts attention from the fact that the two are a great songwriting team.

The band are a perfect foil, making Lene's wanderings instantly accessible. All the hiccups, giggles and trillings and saxophone honkings are as much a part of Lene as her right arm. Not tricks of the trade, just her natural make up. She carries the rockers and handles 'Too Tender (To Touch)' like a seasoned balladeer.

The slight edge of panic mystery and confused alienation just adds the necessary grit to the music. The silent screen comes to life. Nobody wanted her to leave. MARK COOPER

XTC Old Waldorf, San Francisco

XTC HAVE toured the East coast a few times now but this is their San Francisco debut. Incredibly, 'Drums And Wires' is their first release in the States, a first taste that forgets about the old Barry Andrews keyboard dominated XTC. A new start and the beginning of their Stateside campaign, guitars to the fore. The word however seems to be out, the Waldorf is full enough and excited enough, though the crowd remains irritatingly subdued to the end as if in awe of XTC's skill.

The music is a verbal mixture of puns, references and asides and what emerges, as with Talking Heads, is a light structure containing hints of madness and emotion straining against the formality of the music. Madness with control, it's the form that gives their music its particular tension, a sense that something's about to break. The hysteria emerges in little yelps and shrieks while the music charges precisely on.

'Is it POP?' is XTC's favourite question, another way of asking just what is pop. Introducing the song after calls from the audience Andy partridge counters "How can you ask that, the country that gave the world the Knack? Don't worry folks, however it's packaged, it's still pop." XTC both accept and subvert pop, their music is self-conscious about pop. They work off its rhythms, finding their own beat in a top heavy bass, solid drums and lots of chunky rhythm guitar courtesy of Partridge.

But they also delight in confounding expectations. If most pop consists in giving you what you want, reverencing the cliches, XTC delight in arousing expectations only to prick the bubble and leave you hanging while the wander off in surprising directions, only to return to the conventional when you least expect it.

The result is that XTC move the head and the feet and tend to leave the rest of you unmoved, witness the immobile crowd tonight. There's a lot of anger and irritation in these songs but XTC are no cavalry charge garage band. They're more sinister than righteous and they tell stories, sinister ones like 'Making Plans For Nigel', all insinuation and implication.

They work through 'Drums and Wires' and include a couple of old stands, unashamedly plugging the first two albums ("available on import at any good record store," and the new one, "available everywhere and at your local drugstore").

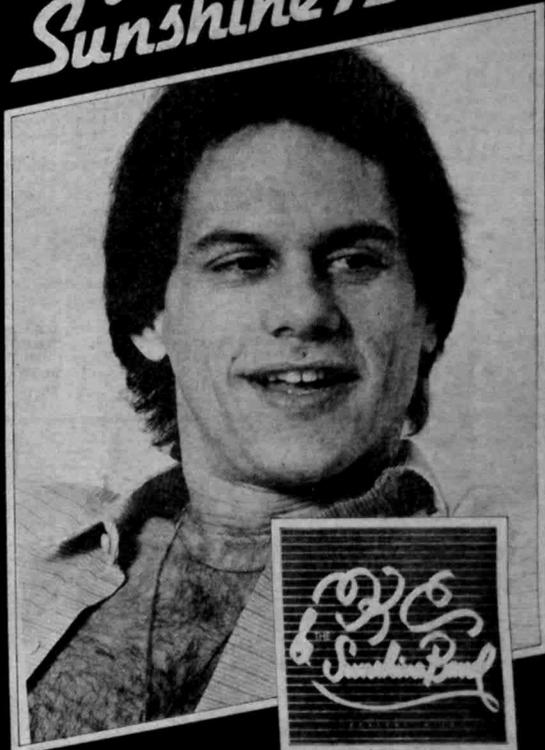
Andy Partridge shares lead vocals with Colin Moulding whose bass is used as a strong lead instrument tying down the clever leads of Partridge and Davey Gregory. Without the organ, XTC are a much more driving unit sounding less technical and 'clever'.

They use a light show on a couple of numbers, projecting dark abstract patterns to suit their guitar explorations. They open with 'Real By Real' and then there's all the favourites, 'Helicopter', 'Complicated Game', (a good description of XTC's approach to their music), 'Life Begins At The Hop', Partridge and co. seem somewhat disappointed in the failure of the audience to move. They close with 'Nigel' and finally the crowd responds, banging everything in sight and clapping away feverishly — No encore.

MARK COOPER

WIN

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This week Record Mirror gives you the chance to win KC and the Sunshine Band's latest album — 'Greatest Hits' — a collection of old and new hits like, 'That's The Way', 'Shake Your Booty', 'Please Don't Go', and lots more.

The first 25 correct entries drawn out of the bag get a copy of this amazing album — who knows this time it could be your letterbox the postman boogies along to! So get those pens moving and answer the questions below NOW!

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Answer the 3 questions below.

What's the real name of KC? _____

Give the title of the last hit single of KC and the Sunshine Band _____

Where are KC and the Sunshine Band based? _____

Cut out the coupon and send it to us at Record Mirror/KC and the Sunshine Band Competition, PO Box 16, Harlow, Essex CM17 0HE to reach us no later than 29th March.

ALL WIRED UP

WIRE
Electric Ballroom, London

FOR a band that can verge on the psychedelic, it amazes me that Wire still attract a 'hard-core' punk following rather than the Blitz, pseudo-arty crowd. Despite it being a Friday night, the Electric Ballroom was not exactly overflowing. Maybe it had something to do with the fact that Joy Division were in town.

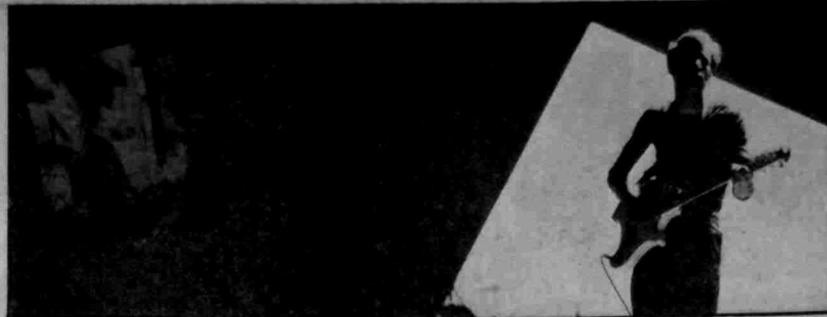
With Wire, you expect the unexpected. At the best of times they are an immensely frustrating band turning in alternately bad and brilliant live performances. The last one, three months ago at the Jeanetta Cochrane Theatre, was a brave step into the unknown which they pursued further tonight.

They came on — behind a white screen — and launched into a new number. Then a guy in a raincoat came on who started a spiel with the audience, who were utterly confused both by him and the previous number and treated him to a shower of gob and abuse. It transpired that the purpose of his entree was "to introduce my request!" — '12XU'.

The punks at the front went crazy and the place erupted into a sea of pogo-ing spiky heads. After the low-key start, the scorching version of '12XU' rather lulled them into a false sense of security as the rest of the set was a perplexing combination of music and theatrics which included white screens being carried back and forth, strange people in newspaper hats engaging in tribal chants, illuminated ducks and at one point in 'Everything is Going To Be Nice', Graham Lewis was knocking the hell out of an old gas cooker!

Judging by this performance, they have reached a point where they must decide exactly what they want to do and to whom. Be it an experimental neo-theatrical band or otherwise. What they did tonight left me so emotionally exhausted, I couldn't even decide whether or not I liked it.

The majority of rock audiences want to listen and enjoy the music, not digest its artistic interpretation in terms of experimental theatre. It's time for them to choose who they're appealing to. The trouble with Wire is that they are too clever by half. ANNIE O'DYON.



WIRE: knocking hell out of an old gas cooker.

THE JERKS Romeo & Juliet's Club, Doncaster

IT'S BEEN a year or more since I last saw the Jerks in action, and in that time they've undergone very little alteration. Oh sure, vocalist Simon Snake (I) has changed the colour of his hair — it's now a fetching russet shade instead of pale blond. But musically the Jerks haven't made any giant steps. Their basic sound has hardly developed or evolved at all.

It's not by any means a bad sound, however. In fact, though it's a little one-dimensional, it's generally quite pleasant. The songs are "new wave" rather than "punk", and the Jerks invest them with a kind of stolid, workmanlike aplomb.

On this occasion they opened with 'Safety Zone' and ran niftily through a set of samey but basically very attractive forays into the three-chord metal zone, including 'The Loan', 'Second Embryo' and 'Cool', their last

single. The only really incongruous moment came during 'I'd Like To Meet You On A Wednesday Afternoon', when the Jerks slipped uncomfortably into an Uncle Tom-type reggae routine.

The set's standout song was arguably 'The Strangest Man Of All', an interesting offering, and not nearly as dull as its title may suggest.

The Jerks wound the set up with 'Come Back Bogart (I Wish You Would)', their new single, released by Laser. Though not one of their best numbers, it brought the proceedings to a suitably energetic, adrenalin-charged conclusion. PETE SCOTT

EF BAND / MOON- TIER Greyhound, London

JUST DOWN the road on the same night as this gig, UFO and Girl were appearing at the Odeon Hammersmith, but I, for one, had no regrets at opting for the Greyhound and the company of two relatively unknowns, the EF Band and MoonTier.

Four-piece melodic heavies MoonTier have the makings of a good band, despite their slightly amateurish, not to say self-conscious, grimaces and penchant for stretching most numbers a little too far. Their support set comprised a reasonable mixture of sturdy originals (of which the best to these ears were rough-house fuses-blowers 'Sweet Talking Woman' and 'Take A Train') and cover versions of ZZ Top's 'Tush' and the classic 'Hey Joe' File under 'Promising'.

If MoonTier had the potential, then Swedish rockers The EF Band showed the professionalism and experience in producing a beautifully-balanced 55-minute onslaught of basic hard-line boogie interspersed with snippets of dirty blues (such as on 'Stay With Me') and even, on one occasion, a brief touch of classical Scandinavian folk.

The fact that this strange brew never became distastefully boring spoke volumes for these lads' musicianship.

Although the poor quality of the PA system didn't help the EF cause any, by the finish of the final number 'Another Day Gone' they had managed to win over at least one convert (me) to their way. MALCOLM DOME

SECTION 25 / CER- TAIN RATIO / KILL- ING JOKE / JOY DIVISION Lyceum, London

BY THE TIME I've finished queuing the Rochdale band, Section 25, are already on stage. They are impressive at first hearing, too. A trio of bass, drums, guitar and feedback, (at least that is what the sound engineer says when I enquire if there was a synthesiser lurking in the background) they don't really remind me of anyone at all except on rare occasions early Floyd or The Pop Group. Although built on some fine bass playing the set also contains some of the most creative and enjoyable drumming I've seen in a long time, giving the music an almost tribal

feel. Not a bad start to the evening by any means.

Certain Ratio are much in the same vein. Again the sound is jagged and highly rhythm dominated only rarely breaking loose. The major difference is the occasional addition of two trumpets with the result that they could sound like a cross between The Doors and an avant-garde jazz band. They play the first encore of the night and are received well.

The atmosphere of calculated bleakness so far built up is then promptly destroyed by Killing Joke. A four piece of drums, bass, keyboards and guitar their sound is fuller and more direct than anyone else on the night, combining a kind of dub with an attack verging on heavy metal.

Joy Division have a reputation for producing erratic live performances, and I can only assume that this is not one of the band's better nights for they rarely capture the intensity or power that they have shown they can produce on record. They offer no easy approach, the jangling, untidy guitar creating unease and discomfort; the music is relentless and offers little or no relief. But tonight Ian Curtis' haunting deep vocals seem strained; the power is not there and the band only reach anything like full potential on two older numbers 'Transmission' and 'She's Lost Control'. Again maybe my lack of response is due to there being three too similar, too bleak bands on the bill.

Is this bleakness where we are progressing to? Are we progressing at all? Weren't Floyd here years ago? Ah well, back to the bar. GRAHAM ANDERSON



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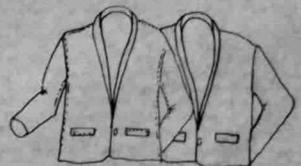
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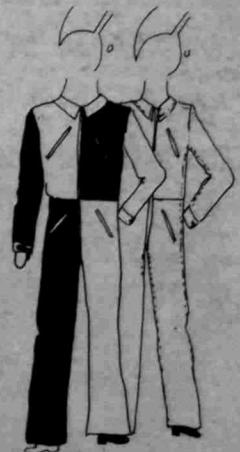
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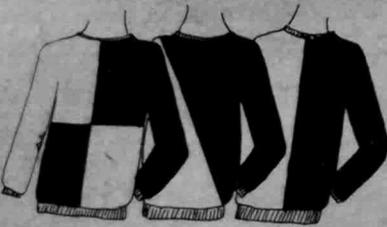
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ODDS 'N' BODS

FERN KINNEY (originally on US 7in in 1977) and Detroit Spinners are due on belated 12in, while Donna Summer and Niteflyte are now on 12in, with Kleer 'Close To You' and a 4-track Randy Brown 12in to follow. 1968's classic 'This Is Soul' sampler LP (as it was then) is out again on Atlantic PRAT could be picking up which famous Philadelphia-based label? Caroline Roadshow need two heavy metal DJs, apply in writing with full details and photo to them at BCM, Box 1962, London WC1. Having DJ Assan and potential members meet at Harold Hill Community Centre on Monday (17) at 7.45 pm. Chris Britton (High Wycombe Tuesdays) actually said 'yes' to a leap year proposal on Feb 29th — congrats! Michael Jackson on TV recently came out of the closet, locked the door behind him and threw away the key — did anyone catch it? USofA's Reggie, David & Chris are all Viola Wilts' kids. Brian Sinclair, probably paranoid about Steve Walsh's Wednesday publicity, confirms that he himself spins the very best in soul at Catford J. Arthur's on Thurs / Fri / Saturdays. Dennis Brynner is delighted that conditions are funkier again at Southampton Barbarellas. London DJ Broin wants to know where to find Johnny Hammond's old 'Shifting Gears' LP — Hill, what have you started? Paul Macey, at Kingston-On-Thames South Western Tavern on Fri / Sundays, followed up my mention of Erik Jack's Life Entertainment Services and landed a summer season at Ladbroke's Nodes Point holiday camp. Bristol mafiosi Martin Starr & Dennis Richards (Just 4U / Turntable / Manhattans) are now attracting funksters from London, a crowd of 20 or so spending a week in Bristol going to all their venues. Alan Hughes reports that pubs in the Worcester area are cutting right back on discos — what, even the Wally ones? Martin Sanders (Blackburn) may care to note that I paid with my own money to go to LA for a holiday, and not specifically for the forum which past experience had shown would be exactly as it indeed was. CBS & Polydor are mailing some strange material to DJs these days. Capital Radio must be helping London's discotheques by making them the only place you can be sure of hearing so many established hits. Liquid Gold presumably fill a void for many people somewhere, so maybe 'disco' isn't dead at all? US disco chart placings however have been largely discredited now it's known they relate merely to those records that bring down dragged pays the least. Chris Jones (Cardiff) says 'Disco isn't dead, it's just had a shot in the arm — a little variety does you good, as punters at large South Wales gigs prove by loving 2-Tone / Pretenders / Ska and boogie has a good time' — hrm, it may be danceable but is everybody? MAKE IT FUNKY!

CALIBRE CUTS

PYE RECORDS rather misguidedly change names next month to Precision Records And Tapes, making black product plunger Morgan Khan "the brat from PRAT"! Anyway, as previously mentioned, Morgan has copied the US DJ-boolegged mixer medley idea by creating the first ever officially released UK version, out next month (CASP 1) as 'Calibre Cuts' and containing 32 cleverly juxtaposed snippets from 24 different tracks. Running for 6.47 and building from 93bpm to a flutter echo 132bpm finish, the rhythmically flowing cut — up includes moments from Lowrell, Chanison, Sugarhill Gang, Positive Force, 'Ain't No Stoppin' US Now', Players Assn 'Like It', 'We Are Family', Tony Balto 'Bad Girls', Two Man Sound, Black Ivory 'Big Apple Rock', Lax, Oaibisa, Jupiter Beyond, Seventh Avenue 'Miami Heatwave', Real Thing, 'HAPPY Radio', 'Boogie Wonderland', El Coco, Players Assn 'Everybody Dance', 'We Got The Groove', Aquarian Dream 'Phoenix', East River Pipe 'Cappuccino', Cap'n Caramel — some of the 8th Street' and Norman Connors 'Cap'n Caramel' — some of these contributing just one beat! Mailed to DJs in increasing waves, at the moment there are only eighteen copies of the white label 12in in circulation (and Morgan's numbered them so he knows who the jock is who's already sold his!), although advance orders from shops already total more than 8,000, incidentally, starting with 'Calibre Cuts', all future PRAT 12in promos will be at 33 1/3 rpm with just the commercial copies at 45rpm. Pity about the PRAT initials (it'll actually be printed PRT), as Pye are currently anything but that!

NEW SPINS

BOBBY THURSTON: 'Check Out The Groove' (Epic EPC 12-8348). Import LP smash now on UK 12in, this happily jumping Brass Construction-ish chugger built around a series of 16 bar progressive 12in grooves through 121 - 119 - 121 - 120 - 122 - 120 (instr) - 122 - 123 bpm to reach a 125 - 126 bpm rhythm break and outro. 'Shaki!' chops perfectly out of the first half.

PLAYERS ASSOCIATION: 'The Get-Down Mellow Sound' (Vanguard VSL 5017). Still temporarily printed as Mellow Mellow (PRAT were confused by Lowerell this time, indeed the correct US title, and the steadily thumping and bumping brass jigger is now on 115 bpm 12in which should mix even better with the Whispers.

DONALD BYRD: 'Dominoes' (Blue Note 12-UP 622). Attractive atmospheric lazily jiggling 106 - 104 - 105 - 104 - 103 bar progressive 12in grooves from 1976 with tooting trumpet and chanting chaps is sadly not the even hotter 'Live At The Roxy' version.

PRESSURE: 'Can You Feel It' (MCA MCAT 574). Slow starting attractive lightweight jiggling 107 - 108 bpm jigger with producer Ronnie Laws' sax breaking between squeaky vocals, presumably due on 12in.

DELEGATION: 'You And I' (Ariola AROD 214). Shameless 'de blatin' but powerful 113 bpm 12in 'Good Times' clone.

SOUTHBREAD CONNECTION: 'Take Me Back For More' (UA 12-UP 623). Untidy but enthusiastically chanting burbling fast 128 - 129 - 130 bpm 12in rattler.

DAVID JOHANSEN: 'Swaheto Woman' (Blue Sky SKY 12-8125). Slightly GO - influenced smooth 135 - 136 bpm 12in pop pounder may have Scottish appeal.

UB 40: 'King' / 'Food For Thought' (Graduate GRAD 6). Gorgeous 88 bpm 7in reggae wayer and 65 bpm message 110.

BILLY PRESTON & SYREETA: 'It Will Come In Time' (Mowtown TMS 1175). Catchily jaunty 96-95 bpm 7in MoR jigger, big on radio.

ROSE ROYCE: 'Ooh Boy' (Whitefield K 175737). Complex wavy 50-53/107 bpm, flipped on 12in by the slow starting 107 - 110 bpm 'What You Waitin' For heavy funkier.

By JAMES HAMILTON

LA RADIO

LOS ANGELES differs drastically from New York in that the buzz of hearing brand new releases is totally lacking on radio (and in the clubs) — making radio less than compulsive listening. The only newbies to be heard last month were some slowies on the mellow soul KULH and some jazz — talk on KACE. Considering there are 31 FM and 31 AM stations servicing the area (along with 11 TV stations), this was disappointing to say the least. The first thing I actually recorded of air was a breakfast show playing — it seemed appropriate for LA — the Beach Boys 'Fun Fun Fun', which the DJ unbelievably came out of paraphrasing "drugs drugs drugs, until he daddo took the teapsoon away"! This was the Kenny Everett-ish Fraser Smith on KLOS, a rock FM station paired with the AM all-talk KABC and sharing the same building — as I discovered when accompanying Robbie Vincent Radio London's morning phone-in and interview man, and funnily enough it's an expatriate BBC veteran who grabs over a million listeners daily with the same format in LA, Michael Jackson (no, not that one). A South African residency having added a Paddy Byrne-like linge to his voice, Michael left the Beeb in 1959 and now only puts on his exaggeratedly British accent when reading hamburger commercials and the like! Sitting in a tiny studio in the extremely compact glass-walled jigsaw puzzle of on-air facilities, he interviewed TV chat show host Phil Donahue (himself on the Johnny Carson TV show only the night before) and Joan Baez while we were there, as well as answering several carefully vetted telephone calls — the switchboard though was decidedly until — up in comparison with my experience of Capital Radio. As well as talk, soul, jazz and rock, LA radio covers the usual spectrum from Spanish to classical, country to gospel (lots and lots of gospel!), the main "disco" stations seemingly being devoted still to David Naughton's 'Makin' It'. The best thing I managed to record was, luckily while delayed at the airport on the way home, the legendary Dr. Demento on KMET, his Sunday evening show featuring a strongly idiosyncratic 1920s / 30s flavour even when the material is new — in his way the Charlie Gillett of Los Angeles.

DISCO DATES

WEDNESDAY (12) Paul Clark & Trevor Funk funk Croydon Scamps, **THURSDAY** (13) Noel Edmonds & John DeSade hit Dunstable Queensway Hall, **FRIDAY** (14) Chris Hill funks Dilcot Rio, Steve Walsh funks Bishop's Stortford Clouds, Stuart Robinson funks Leeds Dragonara Hotel, **SATURDAY** (15) Froggy & Tom Holland funk Southgate Royalty, Tony Hewlett's Nick Fungolgoos do Barry Bindles, **SUNDAY** (16) Jon Hill & Paul Clark funk Brighton Devil Dyke Hotel, Alex 'The Rock' Anders funks London Oxford Street Studio 21's new VO's soul oldies night, Dave Rawlings & Sean French funk Basingstoke Maxwells weekly, **MONDAY** (17) Nikki Peck does Siltingbourne Bull, **TUESDAY** (18) Gaz Anderson & Andy Hunter jazz - funk Croydon Dr Jim, hil Kewly & Eric Hearn start to jazz - funk Liverpool Cagneys in Frazer Street weekly, Steve Walsh & John DeSade funk Tributes at Charing King Arthur's Court weekly.

DJ DEALER

KEN MITCHELL, resident at Cardiff Ty Mawr, has opened his own Disco Inferno record shop at 17 Windsor Road in nearby Penarth. Imports don't appear to be much in evidence, but Disco Inferno does try to carry all current UK releases of which these are good sellers: 1 Bros Johnson, 2 Narada Michael Walden, 3 Whispers, 4 Jocko, 5 Liquid Gold, 6 Gibson Bros, 7 EWF, 8 Michael Jackson, 9 Destination, 10 Shalamar.

IMPORTS

CHICO HAMILTON: 'Strut' (LP 'Nomad' US Elektra 6E-257). Wayne Henderson - produced veteran jazz drummer's mind - blowing pretty unusual rhumba - flavoured 94-95-96 bpm delicate instrumental guitar shuffler has a lazily bouncy lift and simple melody, the lightly samba-ish 88 bpm 'Mysterious Maiden' vocal being equally nice and 'Magic Fingers' a more mundane (in comparison) bass-bumped 103-104 bpm Joe Sample-type jigger.

GO 'GO DOWN' (LP 'GO TWO' US Arista AL 9511). More bubbling canterers, mostly distinguished by their old scratching guitar and slick synthesizer sound although the 124-125 bpm 'Is It Cool?' echoes the 'diddle do-da' beat of the included 'Standing Ovation'. It'll be interesting to see which became big, this at 122-123 bpm being closer to the "rock" tempo while 'Lies' at 120 (bass) - 125 - 126 (break) - 127 bpm and 'Someday (In Your Life)' at 127 - 128 bpm are contenders, it's like that being a 132 bpm filler with 'reaky break and 'Sitting in The Park' another slow 46 bpm Billy Stewart review.

DAYTON: 'Eyes On You' (LP 'Dayton' US UA LT-1025). Otherwise rather funk - oriented group get a GO-type rhythm on this jazzily progressing 120 - 118 - 121 - 122 bpm thumper which builds through sax breaks and sirs - backed guys 'n' gai vocals, the equally good more stolidly thudding 118-119 bpm

'Livin' For Today' having vocoder and bumping bass.

SHALAMAR: 'Right In The Socket' (US Solar YD-11930). Remixed 123 bpm 12in version starts so strongly with added rhythm and electronic effects (and without the irritating slow intro) that the vocals come as an almost unwelcome intrusion, while the percussion break now explodes with exciting synthesizer noises!

FINAL EDITION: 'No Limit' (US VAP VAR 19795). Beautifully produced (and packaged) brassy blasting bouncer EWF-like 116-114 bpm 12in spiky clopper sounds so good it'll deserve it if good to do well, the bumpily starting then emphasis - shifting repetitive jiggy 118 - 119 - 120 bpm 'I Can Do It (Anyway You Want)' B-side being just as classy.

ALTON McCLAIN & DESTINY: 'You Bring Me To My Knees' (LP 'More Of You' US Polydor PD-1-6268). Great beefily chugging 104 bpm wailing bouncer jigger is my own fave, but other prefer the Emotions - type 113 - 114 - 116 - 117 bpm 'I Don't Want To Be With Nobody Else' strutter which builds excitement through a percussion break, the pleasantly cooed joggling 113 - 114 bpm 'Love Wavy' swayer with bass-bumped break and the rhythmic 101 bpm title track jigger, 99% at 137 bpm will keep drugged gays awake, and her Johnny Bristol duet is also included (though not the instrumental version).



Los Angeles Holiday Snaps — Vincent, Hill, Hamilton, Froggy & French prior to take off, French, Froggy & Hamilton posing with Chevrolet Caprice, and the K115-FM Dance Company getting it on at Santa Monica Civic Auditorium.

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 47) with increased support are Isley Brothers 'Winner Takes All' (Epic LP), Randy Brown 'The Next Best Thing To Being There' / 'We Ought To Be Don't It' (US Chocolate City LP), Skyy 'High' / 'Skyy Zoo' (US Salsoul LP), One Way / Al Hudson 'Now That I Found You' (MCA 12in). Brass Construction 'Movin' (UA 12in), Teena Marie 'Behind The Groove' (US Gordy LP), Smoke Robinson 'Cruisin' (Motown), Stargard 'Running From The Law' (Warner Bros LP), David Sanborn 'Anything You Want' (US Warner Bros LP), Kalyan 'Hot Tea' (US RCA LP), Niteflyte 'If You Want It' (Ariola 12in), Toots & The Maytals 'Chatty Chatty' (Island 12in), Dayton 'Eyes On You' / 'Livin' For Today' (US UA LP), Police, 5 (2) Pretenders, 6 (9) Tourists, 7 (—) The Beat, 8 (11) New Musik, 9 (—) Zaine Griff, 10 (6) Joe Jackson, 11 (15) Pat Benatar 'We Live For Love', 12 (12) Jon & Vangelis, 13 (8) Madness, 14 (20) Rainbow, 15 (—) Ramones, 16 (16) Selector, 17 (—) M 'That's The Way The Money Goes', 18 (18) Dexy's Midnight Runners, 19 (10) Keith Michell, 20 (7) Pink Floyd. (Blondie would have been at 48 and Specials at 56 if included in the Disco 90.)

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COLOUR CONCERT PHOTOGRAPHS — THE BEST IN QUALITY, CHOICE + SERVICE FROM THE PROFESSIONAL PHOTOGRAPHERS. LATEST ADDITIONS — NEW PRETENDERS, BLONDIE AT HAMMERSMITH, 6 DIFFERENT SHOTS, POLICE (RAINBOW), NUMAN (WEMBLEY), QUEEN (LEWISHAM), ABBA (WEMBLEY), KISS (US TOUR), WHO (STAFFORD), WINGS, LOVICH, PRIEST, ESSEX, JOE JACKSON, JAM, STYX, DIRE STRAITS, MANHATTAN TRANSFER, UFO, STRANGLERS, HAGAR, DAMNED, BOSTON + CAMEL. Also in our wide range of over 100 bands. Bowie, Zeppelin, Kate Bush, Clash, Purple, Dylan, ELO, Gerry, Genesis, Floyd, Gillian Sabbath, Nugent, Presley, Stones, Rush, Pistols, Sham, Patti, Q.U.O., Stewart, Lizzy, Van Halen + Whitesnake. Set of 10 different 3 1/2 x 5in colour prints cost £4, 20 cost £7.50, all plus 20p p&p. Fully illustrated proof sheets of all above bands are available for you to select from at your leisure. Sample colour print 25p. Send order and/or SAE for lists + proofs stating your requirements for reply by return to: Dick Wallis Photography, 159 Hamilton Road, London SE27 9SW.

UNLEASHED IN THE EAST. Official t-shirts only £3.50. S.M.L. — TITS, 12 Blenheim Street, Newcastle upon Tyne.

ARE YOU a fan of two-tone Mods, Heavy Metal, Punk, Bowie, Numan, Blondie, Who. Are They send an SAE for free giant catalogue of books, badges, patches, posters, photos, ties, repeat free, repeat free — Harlequin, 68 St Petersburg, Clackport.

BLONDIE, SUPERB set of ten 5in x 3 1/2in colour photographs from the latest UK tour. All are close ups of Debbie Harry, only £2.90 a set from S. Flinders, 5 Main Street, Stanton By Dale, Ilkeston, Derbyshire.

ELVIS PRESLEY genuine dollar bills, SAE for details: D. Charker, 20 Elmvale Drive, Hutton, Weston Super Mare, Avon.

TWO TONE sew-on patches Beat, Specials, Gangsters, Madness, Selector, 60p each, all live £2.75. — Boober, 9 Mill Lane, Newbold Berdon, Leics.

DISCO EQUIPMENT, Discosound console (inc amp), 150w output, £250. Speakers, 200w handling peak, £150. Assorted light units, £85 lot Records, 900, 7in 200, 12in 105, LPG £350. — Telephone Barry Chelmsford (0245) 74747.

POLICE, NUMAN, Angelic Upstarts, Kate Bush, Sully Smith, Stranglers, Boomtown Rats, Jam, Ramones, Danned, Blondie, AC/DC, Motorhead, Zeppelin, Black Sabbath, Queen, Floyd, Northern Soul, T-shirts £3, S-shirts £4.99 post free. Black/white, smt plus new range of following in white T-shirts £3.25. The Who, Mods, Target, Scooter and Target, Elvis Costello, Sid Vicious, Sid and Nancy, Specials, Madness, PIL, Clash, Sex Pistols, Rock & Roll Swindle, Generation X, Siouxsie & The Banshees, Status Quo, Bob Marley, Rolling Stones, Patsy Cline, Dylan, Led Zeppelin (Knebworth), Genesis, Lou Reed, Bowie, Iggy Pop, Rod Stewart, All from Gentry, Dept C, Queensway, Billingham, Cleveland.

MOD BADGES, Packs of 5 assorted, £1.75. Mod patches, 5 different, £2.75. Large Union Jack, or target for parkas, £1.50 each. — Simm, Mill Lane, Newbold, Verdon, Leicestershire.

MOD TIES, slim, black satin, screen printed (no transfers) various designs or with your own design, direct from manufacturer, God value. Send for details to Keyner Tie Manufacturers, rear of 406 Leabridge Road, Leyton, London E10 7DY. 01-539 4710.

SEX PISTOLS T shirts (state which one) £3.50, s/shirts £5.95. S.M.L. — TITS, 12 Blenheim Street, Newcastle upon Tyne.

IT'S DAVID BOWIE WEEK AT HARLEQUIN! Books, pictures in brackets David Robert Jones (Bowie) £6.95 (70p), Bowie, Words & Pictures £6.95 (80p), Bowie, Life & Times £125 (40p), Bowie, The Songs of £4.95 (75p), Bowie, Stage Anthology £4.95 (65p), Bowie, The Private Life of David Bowie £9p (25p), Bowie, Love/Station to Station £4.95 (65p), Bowie, His Private Life - Japanese £3.95 (65p), Bowie, Lodger £5.00 (80p), Bowie - The Photo Magazine (exclusive to Harlequin only) £1.25 (30p), Bowie, The Man Who Fell To Earth - Paperback 50p (35p), Bowie/Numan, Tarsus Slip + SAE, Bowie, The 1980 Floor Show, Bowie Con 1. Collectors - Programme - 18 6ip pages £2.95 + SAE.

Photo 10" x 8" Black & White, Set of 5 Diff Bowie Pics £4.50 + SAE. Badges - Set of 10 Diff £3.50 + SAE. Ties - Bowie Tie, Black & White, Picture £1.50 + SAE. FREE! Super Catalogue of thousands of Books, Posters, Badges, Photos, Ties, etc. Send SAE to: BOWIE WEEK HARLEQUIN 68 St Peter's Place Blackpool

ARE YOU a fan of two-tone Mods, Heavy Metal, Punk, Bowie, Numan, Blondie, Who. Are They send an SAE for free giant catalogue of books, badges, patches, posters, photos, ties, repeat free, repeat free — Harlequin, 68 St Petersburg, Clackport.

CLIFF RICHARD 1980, Lulu 1979, Rod Stewart 1979, Elvis Costello March 1980, 6 different colour concert photographs in

cert! 10 best shots for £4.30 for £10.80; or get all 60 available for only £21 00!! (post free!) Unconditional refund guaranteed! Immediate delivery! Also 4 new Debbie 10in x 8in blow-ups available at special price of £5.80 (inc. postage) for all 4! Limited quantity available. Also 60 Abba at Wembley 8-11-79 (emphasis on Agnetha & Frida) And 4 new Abba 10in x 8in blow-ups! Prices as above. All these photos are only available from Pete Still Photography exclusively and are not obtainable elsewhere. Send order now for immediate dispatch by return of post, or see for further details + free proofs of the 10in x 8in blow-ups on these and other artists. — Pete Still Photography, 6a Waldegrave Rd, London SE19 2AG.

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PUNK TIES, shiny blue pvc, £1 + SAE. — Bentsleather (S), 45 Church Lane, Whitwick, Coalville, Leics.

BELT BUCKLES, Zeppelin, Eagles, Queen, Blondie Floyd, Abba, Genesis, Quo, Rats, Sabbath, Bee Gees, ELO, Rainbow, Yes, Who, Dylan, Lizzy, Confederate flag, £1.90 complete with SAE. — Bentsleather (S), 45 Church Lane, Whitwick, Coalville, Leics.

PENETRATION T shirts (state which one) £3.50, s/shirts £5.95 SML - TITS, 12 Blenheim Street, Newcastle upon Tyne.

MOTORHEAD T shirts (state which one) £3.50, s/shirts £5.95 SML - TITS, 12 Blenheim Street, Newcastle upon Tyne.

NEVER MIND the Bollocks t shirts £3.50, s/shirts £5.95 SML - TITS, 12 Blenheim Street, Newcastle upon Tyne.

JAM - TUBE Station T shirts £3.50, s/shirts £5.95 SML - TITS, 12 Blenheim Street, Newcastle upon Tyne.

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SWASTIKA T shirts £3.50, s/shirts £5.95 SML - TITS, 12 Blenheim Street, Newcastle upon Tyne.

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P R E T E N D E R S TEESHIRTS £3.50, sweatshirts £5.95 (SML, EX-L) - Sprintprint, 120 Shaftesbury Avenue, Swindon, Wiltshire.

TOURISTS TEESHIRTS £3.50, sweatshirts £5.95, (SML, EX-L) - Sprintprint, 120 Shaftesbury Avenue, Swindon, Wiltshire.

QUEEN TEESHIRTS £3.50, sweatshirts £5.95, (SML, EX-L) - Sprintprint, 120

Shaftesbury Avenue, Swindon, Wiltshire.

SID VICIOUS teeshirts £3.50, sweatshirts £5.95, (SML, EX-L) - Sprintprint, 120 Shaftesbury Avenue, Swindon, Wiltshire.

THE JAM teeshirts £3.50, sweatshirts £5.95, (SML, EX-L) - Sprintprint, 120 Shaftesbury Avenue, Swindon, Wiltshire.

UK SUBS OFFICIAL MERCHANDISING 'Warhead' badges, t-shirts, stickers, colour posters (inc Sindy) sets of b/w photos, armbands, bumflaps. Also still in stock ANOTHER KIND OF BLUES & TOMORROWS GIRLS merchandise. Send SAE for free listing of up-to-date available merchandise and prices to - UK SUBS PRODUCTS, PO BOX 12, GUILDFORD, SURREY.

LATEST LATEST LATEST MINERVA POSTERS, ALL FULL COLOUR FOR 1980, ALL 38 X 25. Titles: 3242 POLICE, 3243 VICIOUS, 3245 FERRY, 3247 GARY NUMAN, 3248 STING, 3249 CLIFF BRUCE, 3250 KATE BUSH, 3251 UNDERTONES, 3252 CROSMITH, 3254 WHITESNAKE, 3257 CHER, 3261 SECRET AFFAIR, 3262 STRANGLERS, 3266 DEBORAH HARRY, 3269 SPECIALS, 3208 FLOYD, 3157 LIZZY, 3166 GENESIS, 3195 CLASH, 3226 PISTOLS, 3207 STATUS QUO, 3210 UFO, 3167 BURYING, 3200 DUNDY, 3196 RUSH, 3173 YES, 3227 WHO, 3229 GENERATION X, 3131 BEATLES, 3174 QUEEN, 3187 BOOMTOWN RATS, 3218 MEATLOAF, 3230 TUBES, 3232 COSTELLO, 3181 BOBEY M, 3201 SHAM 69, 3171 KISS, 3217 JAM, 3206 AC/DC, 3232 FREDDIE MERCURY, 3188 DARTS, 3233 DIRE STRAITS, 3092 STONES, 3241 CARS. Price: £1.35 each plus 30p p&p up to two posters, extra 5p each additional poster. Cheques & PO. LEGS & COMPANY (SP MAIL), 12 BRYN ROAD, CONNAH'S QUAY, CLWYD.

COLOR CONCERT PHOTOGRAPHS - ONLY £2.99 PER PACK OF 10 PRINTS (EX P&P) TOP BANDS & ARTISTS pictured live on stage AC/DC, Aerosmith, Bad Company, Barclay James Harvest, Be-Bo, Bluey, Blondie, Boy, M, Boomtown Rats, Eddie Brooks, John Gale & Band, Camel, Cheap Trick, Darts, Doobie Brothers, Eddie & Hot Rods, David Essex, Dr Feelgood, Peter Gabriel & Band, Rory Gallagher, Genesis, Generation X, Ian Gillan Band, Jenny Haan's Lion, Steve Hackett & Band, Hawklorids, Hawkwind, Steve Hillage & Band, The Jam, Judas Priest, Lindisfarne, Madness, John Miles & Band, Frankie Miller & Band, Motorhead, Bill Nelson's Red Noise, Osibisa, John Otway & Band, The Police, Queen, Suzi Quatro, Ramones, Rezillos, Tom Robinson Band, Runaways, Rush, Siouxsie & Banshees, Sills, Patti Smith Group, Squeeze, Status Quo, 10cc, Thin Lizzy, Tubes, UFO, Undertones, Whitesnake, Wishbone Ash etc. Exclusive pack contains 10 different full-colour prints - size 5in x 3 1/2in, of same band ALL top-quality photos by professional photographers. Price per pack: STILL ONLY £2.99p, excluding p&p, per pack UK 12p. Overseas / 25p Buy now! Send remittance to GIGWY COLORPACKS (R70), PO BOX 22, 15 Marks Road, Wokingham, Berkshire, RG11 1NW (Or send SAE for latest catalogue detailing complete photo range.)

GENESIS TICKETS, Birmingham April 4th, stalls only - Phone 0532 254937

POSTERS GALORE Blondie (various) Numan, Rats, Stranglers, Specials, Kremin Hulk, plus many more details send - SAE Reflections, 27 High St, Egham, Surrey.

TOURISTS On stage at Leicester 1980, set of superb colour photos, 5" x 3 1/2", only £3.20 per set from S Flinders, 5 Main St, Stanton by Dale, Ilkeston, Derbyshire.

GENESIS TICKET, Hammersmith 28th March, stalls row P - phone John at 01-689 1910 after 5pm.

ELVIS SPECIAL. With 100 records valued, plus Stiff Records Discography, US Beatles memorabilia, Northern Soul, rare Supremes discs, Top 300 rare records and much more, all in the March issue of Record collector magazine, at your local newsagent now! If you have difficulty obtaining a copy get one direct from us by sending a PO for 75p to Record Collector Magazine 45 St. Mary's Road, Ealing London W5 5RQ.

GENESIS TICKETS for sale offers Birmingham, 5th April, - 021-779 4920.

CUTTINGS: BUSH, Blondie, Dana, Lynsey, Olivia, Quatro, Cliff, Travolta, Alvin, Bolan, Queen, Stones, BG's, Linda Carter, 1960's groups tv film sports stars etc. SAE details state requirements. Sal 28, Selsdon Court, Handbridge Chester.

BLONDIE VIDEO cassette, Philips (N1700) 31/12/79 concert offers. (0533) 872663 after 5pm.

CURVED AIR. Beatles, Boomrats, Clash, Purple, Feelgood, Dylan, Dury, 10cc, Frampton, Genesis, Hillage, Iggy, Reggae, Parker, Roy, Faces, Stewart, Stranglers, Stones, Pistols, Lizzy, Who, Tubes, Velvets, Yes, Police, Free, Television. - SAE 5, Cranbourne House, Cranbourne Drive, Hoddesdon, Hertfordshire.

THE POLICE. Teeshirts, £3.50, sweatshirts £5.95 (s,m,l,ex-l) - Sprintprint, 120, Shaftesbury Avenue, Swindon, Wiltshire.

AC/DC TEESHIRTS, £3.50, s/wearshirts £5.95 (s,m,l,ex-l) - Sprintprint, 120, Shaftesbury Avenue, Swindon, Wiltshire.

MADNESS TEESHIRTS, £3.50, sweatshirts £5.95 (s,m,l,ex-l) - Sprintprint, 120, Shaftesbury Avenue, Swindon, Wiltshire.

PUBLIC IMAGE. Limited teeshirts, £3.50, sweatshirts £5.95 (s,m,l,ex-l) - Sprintprint, 120, Shaftesbury Avenue, Swindon, Wiltshire.

MOTORHEAD TEESHIRTS, £3.50, sweatshirts £5.95 (s,m,l,ex-l) - Sprintprint, 120,

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Musical Services

QUALITY DJ'S need quality brochures to bring in the bookings, 200 £9.50, 500 £13, 1000 only £18. Printed black, blue or brown. We need only your name, address, phone number and up to fifty descriptive words (in block capitals, please) for our professional designer to do the job of selling you in print. Remittance to 24J Print, 11, Romsey Road, Winchester, Hants. (Sample available - send SAE).

DRUMMER, 16, to earn good money with professional rock group - Box No 2308.

ABSOLUTELY FREE: "Twenty Songwriting Questions Answered" is a booklet explaining copyright, promotion, publishing, recording, contacts, royalties, song contests, setting lyrics to music without payment, etc. - free from International Songwriters Association (RM), Limerick City, Ireland.

LYRICS WANTED by music publishing house - 11 St Albans Avenue, London W4.

GOLD & SILVER plating. We specialise in musical instruments - Monarch Silversmiths, 254 0136.

Records Wanted

TWO SINGLES two LP's wanted Seeds by Melanie, Mona Lisa by Conway Twitty, Elvis Golden Records volumes one and two in original 1950's sleeves - Box no 2304.

WALKER BROTHER old singles albums posters and information - 493 9637 Mel 10am until 6pm.

DYLAN DUTCH "If You Gotta Go" please quote price - Alan 28 Duddingston Road, West Edinburgh.

SHADOWS ALBUM singles EP's wanted - Chirk 8249.

WANTED BEST of the Beach Boys Vol 3 LP must be in excellent condition - Box no 2305.

HANK LOCKLIN please help me I'm falling - Gloucester 421207 evenings.

ALL RECORDS, cassettes, bought / exchanged, 10 - £2.70 each paid (less for singles). Absolutely NONE refused!! Bring ANY quantity in ANY condition to Record & Tape

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A QUICK service and top prices guaranteed for your unwanted LP's and cassettes. Any quantity brought, send details with an SAE for cash offer by return post - GEMA Dept SDS, PO Box 54, Crockhamwell Road, Woodley, Reading, Berkshire.

ANDY WILLIAMS, Love story (disco 12") - Sunbury 89662.

Special Notice

BON SCOTT RIP let there be rock.

T REX fans send 50p + SAE for issue 4 of Rabbit Fighter, also 16 copies of issue 3 left. Cheques and PO's payable to Mark, Beech House, Baldersby, Threx, North Yorks.

T REX disco party Norwich April 26th send SAE for details by march 29th to Peter - 107A Ness Road, Burwell Cambs, or Andy 104 Sale Road, Norwich, Norfolk.

DJ'S FREE SINGLES! Your direct link to the right person in each Record Company list available £1.20 inc p&p - Box no 2271.

RADIO CAROLINE coverage and more in our magazine, annual subscription £2.50, sample copy 50p from Caroline Movement BCM-BRFM, London WC1.

ROCK FANS. Agents, musicians etc, are wearing universal rockbadge (look for the Urb tree) each badge issued with an authenticity certificate. Price £1 from - Rockbadge c/o AG West, Unit 3, Sloane House, Sloane Street, Birmingham 1 (refund if unsatisfied).

MARK BOLAN set of 10 superb colour photos, 5in x 3 1/2in, taken on tour 1977, only £3 a set from S Flinders, 5 Main St, Stanton by Dale, Ilkeston, Derbyshire.

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GRAHAM, 20, wishes to write / meet girl 16-20 Southern England, likes travel, most music. - Box 2294.

ALLAN, 23, lonely seeks quiet girlfriend 20-32 for lasting friendship please write and enclose photo,

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GET SUPER new friends. Forget pen pal agents. New method is direct, exciting and guaranteed to get exactly the type of person you want. If fails I shall get that person for you myself, I cannot - SAE, details: Box 2295.

FOR FREE list of pen pals send stamped addressed envelope to Worldwide Friendship Club 46 Cemetery Road, Denton, Manchester (state age).

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PROFESSIONAL RADIO presenters will advise and assist you to realise your full potential. The best audition tapes come from Mediair, Broadcast Studios - Henley (049 12) 6885.

Fan Clubs

HELEN SHAPIRO, the official fan club. - SAE to Diane Allen, 9 Clarence Terrace, Regents Park, London, NW1 4RD.

QUEEN FANS. Have you joined us yet? Don't miss out - SAE 11 Southon Close, Mile Oak, Portslade, Sussex, BN4 2RX.

CHELSEA OFFICIAL fan club - Details from Step Forward Records, 41b Blenheim Crescent, London, W11 2EF.

MOTORHEADBANGERS, the official fan club named by Lemmy - Send sae for details to Philly Animals sis, Helen Taylor, 35 Upper Accommodation Road, Leeds 9, Yorkshire.

SAXON MILITA Guard, - SAE, 33 Osbert Drive, Thurcroft, S Yorks, S66 9AF.

CLIFF RICHARD fan club of London, join now - SAE, Janet Johnson, 142 Weston Park, Hornsey, London N8 9PN.

LEN BARRY Appreciation Society - For details sae to Len Hammond, 44 Park Court, Hampton Wick, Surrey.

OFFICIAL UK Subs Fan Club. - SAE to PO Box 12, Guildford, Surrey.

PROTEX FANS. - SAE to 95 Lots Road, London, SW10, for details.

Wanted

T H U N D E R B I R D S STINGRAY, Cpt. Scarlet and other Gerry Anderson Century 21 EPs and toys wanted. - Mitch, 29 Briardene, Lanchester, Durham, DH7 0QD.

RECORDS PHOTOS. Cuttings anything on Marie Miriam the French singer, Chris Lamb, - 6 Peel Place, Burley-in-Warfedale N.likley, West Yorkshire, LS29 7JS.

WANTED AFGHAN. Brown, size 12 - Tel 430 7000 after 6pm.

KATE BUSH. Bootlegs records if possible good price paid. - Box no 2296.

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THREE MODS. For three average modettes Edinburgh area. Box No 2297.

WANTED ONE. Genesis ticket, London - 01-0424 428962.

RECORDS, POSTERS. Books, etc. Prices please to - J Powell, Lyndale, Sycamore Ave, Tredegar, Gwent.

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America's fabulous rock monthly now available in the UK 90p (inc post and packing). March issue features articles interviews with Neil Young, Elvis Costello, John Fox, Ian North, Genesis and up-to-the-minute info on the New York scene.

Also available, the TP Collectors Magazine, pages and pages of auction ads and set sales. You'll probably find that long lost record in there 60p inc p&p. From: Trousers Press, 14 Forrest Road Edinburgh

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CHARTS

UK SINGLES

1	2	TOGETHER WE ARE BEAUTIFUL, Fern Kinney	WEA
2	1	ATOMIC, Blondie	Chrysalis
3	3	TAKE THAT LOOK OF YOUR FACE, Marii Webb	Polydor
4	8	GAMES WITHOUT FRONTIERS, Peter Gabriel	Charisma
5	10	ALL NIGHT LONG, Rainbow	A&M
6	12	SO LOVELY, Police	UA
7	25	DO THAT TO ME ONE MORE TIME, Captain & Tennille	Casablanca
8	18	TURNING JAPANESE, Vapors	Go Feet
9	16	HANDS OFF - SHE'S MINE, The Beat	Go Feet
10	5	AND THE BEAT GOES ON, Whispers	Solar
11	7	CARRIE, Cliff Richard	EMI
12	4	I CAN'T STAND UP FOR FALLING DOWN, Elvis Costello	F-Beat
13	8	ROCK WITH YOU, Michael Jackson	Epic
14	23	DANCE YOURSELF DIZZY, Liquid Gold	Polo
15	6	COWARD OF THE COUNTY, Kenny Rogers	United Artists
16	19	CUBA! BETTER DO IT SALSA, Gibson Brothers	Island
17	13	RIDERS IN THE SKY, Shadows	EMI
18	15	AT THE EDGE, Shift Little Fingers	Chrysalis
19	11	SO GOOD TO BE BACK HOME AGAIN, Tourists	Logo
20	31	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL, Detroit Spinners	Atlantic
21	39	ECHO BEACH, Marsha & The Muffins	Dindisc
22	14	BABY I LOVE YOU, Ramones	Sire
23	—	SPIRIT OF RADIO, Rush	Mercury
24	26	ALABAMA SONG, David Bowie	RCA
25	32	STOMP, Brothers Johnson	A&M
26	24	JANE, Jefferson Starship	Solar
27	40	ANOTHER NAIL IN THE HEART, Squeeze	A&M
28	44	POISON IVY, Lambretta	Rocket
29	17	CAPTAIN BEAKY, Keith Michell	Polydor
30	42	WARHEAD, UK Subs	Gem
31	30	HOT DOG, Shakin' Stevens	Epic
32	20	LIVING IN THE PLASTIC AGE, Buggles	Island
33	35	WORZEL SONG, Jon Pertwee	Decca
34	41	HOLDIN' ON, Tony Rallo	Calibre
35	—	TURN IT ON AGAIN, Genesis	Charisma
36	—	HAPPY HOUR, Siouxsie & The Banshees	Polydor
37	38	TONIGHT I'M ALRIGHT, Narada Michael Walden	Atlantic
38	28	SINGING THE BLUES, Dave Edmunds	Swan Song
39	68	LOVE PATROL, Dooleys	GTO
40	72	MY WORLD, Secret Affair	ISpy
41	29	TOUCH TOO MUCH, AC/DC	Atlantic
42	27	I'M IN THE MOOD FOR DANCING, Nolans	Epic
43	52	LOVE INJECTION, Trussel	Asylum
44	—	LET'S DO ROCK STEADY, Bodysnatchers	EMI
45	34	RUNNING FREE, Iron Maiden	EMI
46	37	ON THE RADIO, Donna Summer	Casablanca
47	75	IT WILL COME IN TIME, Billy Preston/Syretta	Motown
48	21	TOO MUCH TOO YOUNG/GUNS OF NAVARONE, Specials	2 Tone
49	67	OOH BOY, Rose Royce	Whitfield
50	22	SOMEONE'S LOOKING AT YOU, Boomtown Rats	Ensign
51	51	KOOL IN THE KAFTAN, B.A. Robertson	Asylum
52	45	HELLO AMERICA, Del Leppard	Vertigo
53	60	IN THE STONE, Earth Wind & Fire	CBS
54	63	HELLO, I AM YOUR HEART, Bette Bright	Korova
55	65	KING - FOOD FOR THOUGHT, U B 40	Graduate
56	—	DON'T PUSH IT, DON'T FORCE IT, Leon Haywood	20th Century
57	49	ROGIE, Joan Armatrading	A&M
58	47	YOU KNOW HOW TO LOVE ME, Phyllis Hyman	Arista
59	—	JANUARY FEBRUARY, Barbara Dickson	Epic
60	71	JIMMY, Purple Hearts	Fiction
61	36	I HEAR YOU NOW, Jon & Vangelis	Polydor
62	55	NE NE NANA NU NU, Bad Manners	Magnet
63	—	THE MONKEES EP, Monkees	Arista
64	56	ANIMATION, Skids	Virgin
65	84	JUST A TOUCH OF LOVE, Slave	Atlantic
66	—	MY OH MY, Sad Cafe	RCA
67	—	LONGER Dan Fogelberg	Epic
68	58	GANDHARA, Godiego	BBC Records
69	43	I'VE DONE EVERYTHING FOR YOU, Sammy Hagar	Capitol
70	—	I LIKE TO ROCK, April Wine	Capitol
71	57	RIGHT IN THE SOCKS, Shalamar	Solar
72	82	HAVEN'T YOU HEARD, Patrice Rushen	Elektra
73	46	UNDERPASS, John Fox	Virgin
74	—	THAT'S THE WAY THE MONEY GOES, M	MCA
75	59	TV, Flying Lizards	Virgin

OTHER CHART

1	SPYDERMAN, Akrylykz	Red Rhino
2	CAPTAIN KIRK, Spizz Energy	Rough Trade
3	VICTIMS, Toyah	Safari
4	SHEEP FARMING, Toyah	Safari
5	WHITE MINE, Modelles	Rough Trade
6	BIG TIME, Rudi	Good Vibes
7	DON'T TOUCH, Tygers of Pan	Neat
8	RICHMOND, Pinpoint	Albion
9	CRANKED UP, Slaughter & The Dogs	Rabid
10	WEIRD NOISE, EP	FO Records
11	ALTERNATIVE ULSTER, Shift Little Fingers	Rough Trade
12	SATURDAY NIGHT, The Odds	Red Rhino
13	CALIFORNIA: Dead Kennedys	Fast
14	LET'S BUILD A CAR, Swell Maps	Rough Trade
15	JUDY IN DISGUISE, Silicone Teens	Mule

Compiled by: TARGET RECORDS, Royal Oak Yard, Bondgate, Darlington, Co Durham. Tel: 0325 52770

UK ALBUMS

1	1	STRING OF HITS, Shadows	EMI
2	2	GET HAPPY, Elvis Costello	F-Beat
3	4	GREATEST HITS, Rosa Royce	Whitfield
4	5	TELL ME ON A SUNDAY, Marii Webb	Polydor
5	57	TEARS & LAUGHTER, Johnny Mathis	CBS
6	6	REGGATA DE BLANC, Police	A&M
7	3	THE LAST DANCE, Various	Motown
8	7	OFF THE WALL, Michael Jackson	Epic
9	—	NOBODY'S HERO, Shift Little Fingers	Chrysalis
10	8	PRETENDERS, Pretenders	Real
11	14	EAT TO THE BEAT, Blondie	Chrysalis
12	—	HEARTBREAKERS, Matt Monro	EMI
13	11	OUTLANDOS D'AMOUR, Police	A&M
14	12	ONE STEP BEYOND, Madness	Stiff
15	9	KENNY, Kenny Rogers	United Artists
16	15	GOLDEN COLLECTION, Charlie Pride	K-Tel
17	17	SPECIALS, Specials	2-Tone
18	—	PSYCHEDELIC FURS, Psychedelic Furs	CBS
19	13	TOO MUCH PRESSURE, Selecter	2-Tone
20	10	GREATEST HITS, KC & The Sunshine Band	TK
21	16	SHORT STORIES, Jon & Vangelis	Polydor
22	26	FREEDOM AT POINT ZERO, Jefferson Starship	GrunT
23	31	DOWN TO EARTH, Rainbow	Polydor
24	19	SMALLCREEP'S DAY, Mike Rutherford	Charisma
25	24	LIGHT UP THE NIGHT, Brothers Johnson	A&M
26	32	PARALLEL LINES, Blondie	Chrysalis
27	20	PERMANENT WAVES, Rush	Mercury
28	18	THE WALL, Pink Floyd	Harvest
29	22	METAL FOR MUTHAS, Various	EMI
30	41	BIG SMASH, Wreckless Eric	Stiff
31	27	ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres in the Dark	Dindisc
32	21	THE NOLAN SISTERS, Nolans	Epic
33	—	AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
34	28	ROCK & ROLL JUVENILE, Cliff Richard	Epic
35	25	GREATEST HITS VOL. 2, Abba	EMI
36	60	ASTAIRE, Peter Skellern	Mercury
37	37	DISCOVERY, Electric Light Orchestra	Jet
38	30	THE FINE ART OF SURFACING, Boomtown Rats	Ensign
39	23	REALITY EFFECT, Tourists	Logo
40	39	BEE GEE'S GREATEST HITS, Bee Gees	RSO
41	35	ON THE RADIO GREATEST HITS VOL 1 & 2, Donna Summer	Casablanca
42	40	LONDON CALLING, Clash	CBS
43	29	CAPTAIN BEAKY & HIS BAND, Keith Michell/Twiggy/Sellers/Sccombe	Island
44	38	FLOGGING A DEAD HORSE, Sex Pistols	Virgin
45	34	THE AGE OF PLASTIC, Buggles	Island
46	—	GREATEST HITS VOL 1, Cockney Rejects	EMI
47	49	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
48	69	THE WANDERERS, Soundtrack	Gem
49	53	20 HOTTEST HITS, Hot Chocolate	Jet
50	74	ELO'S GREATEST HITS, Electric Light Orchestra	RAK
51	46	SECOND EDITION OF PIP, Public Image Ltd	Virgin
52	36	GREATEST HITS, Rod Stewart	Riva
53	44	KENNY ROGERS SINGLES ALBUM, Kenny Rogers	United Artists
54	42	METAMATIC, John Fox	Metal Beat
55	43	SEPTEMBER MORN, Neil Diamond	CBS
56	33	I'M THE MAN, Joe Jackson	A&M
57	59	OFFICIAL BOOTLEG ALBUM, Blues Band	Arista
58	51	ARGY BARGY, Squeeze	A&M
59	48	SOMETIMES YOU WIN, Dr Hook	Capitol
60	71	I AM, Earth Wind & Fire	CBS
61	64	20 GOLDEN GREATS, Diana Ross	Motown
62	83	RAINBOW RISING, Ritchie Blackmore's Rainbow	Polydor
63	58	TUSK, Fleetwood Mac	Warner Bros
64	45	CATCHING THE SUN, Spyrro Gyra	MCA
65	66	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Atlantic
66	62	DARK SIDE OF THE MOON, Pink Floyd	Harvest
67	67	SEMI DETACHED SUBURBAN, Manfred Mann	Bronze
68	55	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
69	—	TAKE ONE!, Shakin' Stevens	Epic
70	54	BREAKFAST IN AMERICA, Supertramp	A&M
71	—	SUNBURN, Soundtrack	Ronco
72	56	LADY SAMANTHA, Elton John	DJM
73	—	HARDER... FASTER, April Wine	Capitol
74	—	METRO MUSIC, Marsha & The Muffins	Dindisc
75	75	VIDEO STARS, Various	K-Tel

US SINGLES

1	1	CRAZY LITTLE THING CALLED LOVE, Queen	Elektra
2	3	LONGER, Dan Fogelberg	Full Moon/Epic
3	6	ANOTHER BRICK IN THE WALL, Pink Floyd	Columbia
4	4	DESIRE, Andy Gibb	RSO
5	5	ON THE RADIO, Donna Summer	Casablanca
6	8	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL, Spinners	Atlantic
7	2	YES, I'M READY, Teri De Sario with KC	Casablanca
8	9	HIM, Rupert Holmes	MCA
9	10	THE SECOND TIME AROUND, Shalamar	Solar
10	11	TOO HOT, Kool & The Gang	De-Lite
11	16	HOW DO I MAKE YOU, Linda Ronstadt	Asylum
12	28	CALL ME, Blondie	Chrysalis
13	7	DO THAT TO ME ONE MORE TIME, The Captain & Tennille	Casablanca
14	19	SPECIAL LADY, Ray, Goodman & Brown	Polydor
15	17	REFUGEE, Tom Petty & The Heartbreakers	Backstreet
16	12	DAYDREAM BELIEVER, Anne Murray	Capitol
17	23	RIDE LIKE THE WIND, Christopher Cross	Warner Bros
18	25	CAN I TELL YOU WHY, Eagles	Asylum
19	21	GIVE IT ALL YOU GOT, Chuck Mangione	A&M
20	29	OFF THE WALL, Michael Jackson	Epic
21	13	AN AMERICAN DREAM, The Dirt Band	United Artists
22	30	THREE TIMES IN LOVE, Tommy James	Millennium
23	24	HEARTBREAKER, Pat Benatar	Chrysalis
24	32	FIRE LAKE, Bob Seger	Capitol
25	31	WITH YOU I'M BORN AGAIN, Billy Preston & Syretta	Motown
26	27	99, Toto	Columbia
27	14	ROCK WITH YOU, Michael Jackson	Epic
28	18	SEPTEMBER MORN, Neil Diamond	Columbia
29	22	ROMEO'S TUNE, Steve Forbert	Nemperor
30	20	WHEN I WANTED YOU, Barry Manilow	Arista
31	48	SEXY EYES, Dr Hook	Capitol
32	38	LOST IN LOVE, Air Supply	Arista
33	34	BACK ON MY FEET AGAIN, The Babys	Chrysalis
34	36	I THANK YOU, ZZ Top	Warner Bros
35	35	WHEN A MAN LOVES A WOMAN, Bette Midler	Atlantic
36	40	COME BACK, The J Geils Band	EMI/Arista
37	37	PLUG ME MY LOVE, Peaches & Herb	Polydor
38	39	BABY TALKS DIRTY, The Knack	Capitol
39	43	AND THE BEAT GOES ON, Whispers	Solar
40	45	EVEN IT UP, Heart	Epic
41	46	YEARS, Wayne Newton	Aries II
42	42	HAVEN'T YOU HEARD, Patrice Rushen	Elektra
43	44	ROCK'N' INTO THE NIGHT, 38 Special	A&M
44	47	US AND LOVE, Kenny Nolan	Casablanca
45	50	WOMAN, Foreigner	Atlantic
46	51	WHERE DOES THE LOVIN' GO, David Gates	Elektra
47	52	HOLD ON TO MY LOVE, Jimmy Ruffin	RSO
48	53	MY HEROES HAVE ALWAYS BEEN COWBOYS, Willie Nelson	Columbia
49	54	WHAT I LIKE ABOUT YOU, The Romantics	Nemperor
50	55	PILOT OF THE AIRWAVES, Charlie Dore	Island
51	56	CARS, Gary Numan	Atco
52	58	GET ME FREE, Utopia	Bearsville
53	—	YOU MAY BE RIGHT, Billy Joel	Columbia
54	61	KEEP THE FIRE, Kenny Loggins	Columbia
55	62	THE SPIRIT OF RADIO, Rush	Mercury
56	63	GIRL WITH THE HUNGRY EYES, Jefferson Starship	GrunT
57	67	OUTSIDE MY WINDOW, Stevie Wonder	Tamla
58	65	ANY WAY YOU WANT IT, Journey	Columbia
59	66	CARRIE, Cliff Richard	EMI
60	64	COMPUTER GAME, Yellow Magic Orchestra	Horizon
61	68	FIRE IN THE MORNING, Melissa Manchester	Arista
62	71	AUTOGRAPH, John Denver	RCA
63	72	IT'S LIKE WE NEVER SAID GOODBYE, Crystal Gayle	Columbia
64	73	BRASS IN POCKET, Pretenders	Sire
65	74	YOU ARE MY HEAVEN, Roberta Flack & Donny Hathaway	Atlantic
66	—	THINK ABOUT ME, Fleetwood Mac	Warner Bros
67	75	ONLY A LONELY HEART SEES, Felix Cavaliere	Epic
68	15	CRUISIN', Smokey Robinson	Tamla
69	76	DO RIGHT, Paul Winfield	Bang
70	77	KISS ME IN THE RAIN, Barbra Streisand	Columbia
71	—	LOVE ON A SHOESTRING, The Captain & Tennille	Casablanca
72	—	LOVING YOU WITH MY EYES, Starland Vocal Band	WindSong
73	59	WONDERLAND, Commodores	Motown
74	60	LET ME GO, LOVE, Nicolette Larson	Warner Bros
75	26	COWARD OF THE COUNTY, Kenny Rogers	United Artists

HEARTLINE

US TRADE-weekly Cashbox regularly has trouble with its British chart listing. According to the magazine, Cliff's chart-topper was called 'We Don't Talk Anymore'. When faced with the Beat's recent double A-sided single, Cashbox had a brainstorm which resulted in the disc being listed as 'The Tears Of A Clown', by Ron King and The Full Stops.

Two new records offered value for money: Heavy metallurgists **Magnum's** live EP, recorded at the Marquee in December is a four-track double single in a full colour sleeve, retailing at £1.15. Playing time is 18.47 minutes. Even better value is offered by **Lene Lovich's** follow-up to 'Angels' (which came within two places of the chart). Determined to chart Ms Lovich, Stiff has put together a package containing two singles. The first features two studio tracks from 'Flex' 'What Will I Do Without You' and 'Joan'. The second contains four tracks recorded at the Marquee on February 3, namely 'The Night', 'Too Tender (Too Touch)', 'Monkey Talk' and 'You Can't Kill Me'. Total playing time works out at 21 minutes - all for 96p!

Whenever I quote positions outside the top 75, I invariably receive letters asking whether a more extensive version of the BMBR chart is available. The short answer is no. In fact, the BMBR do calculate a further 125 placings but these are not generally available and are only issued to the record companies concerned. Thus, each record company is aware of its own positions in the area 76-200, but not of others. However, with more than a modicum of assistance from outside sources, I have managed to piece together details of the more important region of the extended chart for last week. 76: **Maybe Tomorrow** - **Chords**, 77: **Caravan Song** - **Barbara Dickson**, 78: **Monkees (EP)** - **Monkees**, 79: **Green Onions** - **Booker T & The MG's**, 80: **That's The Way The Money Goes** - **M. B. Marlan Hop** - **Rocky Sharpe**, 82: **Longer** - **Dan Fogelberg**, 83: **Fan Mail** - **Dickies**, 84: **Motor Bike Beat** - **Revillos**, 85: **2,000 Man** - **Kiss**, 86: **Jazz Carnival** - **Azymuth**, 87: **The Boys in Blue** - **Light Of The World**, 88: **Sister Europe** - **Psychedelic Furs**, 89: **Don't Push It, Don't Force It** - **Leon Haywood**, 90: **Bad Man!** - **Cockney Rejects**, 91: **Are You Ready** - **Billy Ocean**, 92: **Where's Captain Kirk?** - **Spizz Energy**, 93: **I Like To Rock (EP)** - **April Wine**, 94: **Tonight** - **Zaine Griff**, 95: **The Spirit Of Radio** - **Rush**, 96: **Music Makes You Feel** - **38 Special**, 97: **Rappers Delight** - **Sugarhill Gang**, 98: **Fire**

Lake - **Bob Seger**, 99: **Let's Go Rock & Roll** - **KC & The Sunshine Band**, 100: **Bring It All Home** - **Gerry Rafferty**.

For the original, definitive version of **Bette Bright's** ball-headed cover of 'Hello, I Am Your Heart', seek out **Dennis Linde's** fine eponymous 1973 album which also contains 'Burning Love' which was covered with much success by **Elvis Presley**. A twelve-inch extended version of the Beat single 'Hands Off - She's Mine' is now available.

Dennis Linde's current hit 'Alabama Song' was composed by **Kurt Weill** and **Bertolt Brecht** for the 1927 comic-opera 'Aufstieg und Fall der Stadt Mahagonny'.

Even before its recording debut in 1966, **Jefferson Airplane** was one of the mainstays of the San Francisco rock scene. Without a doubt, the band reached its artistic zenith in the heady days of the late sixties. After a depressing and barren period during the early seventies, Airplane was re-christened **Starship**. Almost immediately, the style which had deserted it re-surfaced and a succession of impressive albums followed. Probably its most accessible work was 'Red Octopus' issued in 1975 which contained the band's massive US hit 'Miracles', criminally ignored in Britain. More recently, the Starship has gone through a crisis with the departure of **Grace Slick**, the band's main vocalist and focal point since 1965. Slick's departure was considerably hastened by her chronic drinking problem. The 40 year old has been quoted as saying 'To say I'm drunk is like saying the sun rose this morning'. Sadly, Slick was right and matters came to a head on the band's last European tour. When the band played Hamburg, Grace was unable to perform. Shortly afterwards, she was replaced by current lead vocalist **Mickey Thomas** who had previously been with the **Elvin Bishop** Band and was vocal on the hit 'Fooler Around And Fall In Love'. The current Starship line-up of **Thomas, Anysley Dunbar, Craig Chaquico, David Freiberg, Paul Kantner** and **Pete Sears** has finally achieved the UK Singles chart breakthrough which eluded the band for so long. Likewise, the album 'Freedom At Point Zero' has accomplished commercial success previously lacking in this country. Though far removed from the original musical concept of Airplane's 'Takes One' album, 'Freedom At Point Zero' is an excellent album, and a bold departure from the band's more recent fare. **ALAN**

US ALBUMS

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

UK SOUL

- 1 STOMP, Brothers Johnson A&M
 - 2 YOU KNOW HOW TO LOVE ME, Phyllis Hyman Arista
 - 3 AND THE BEAT GOES ON, Whispers Solar
 - 4 RIGHT IN THE SOCKET, Shalamar Mercury
 - 5 LOVE INJECTION, Trussel Elektra
 - 6 THE BOYS IN BLUE, Light of the World Ensign
 - 7 TOGETHER WE ARE BEAUTIFUL, Fern Kinney WEA
 - 8 TONIGHT I'M ALL RIGHT, Narada Michael Walden Atlantic
 - 9 STANDING OVATION, GO Band Arista
 - 10 HOLD ON, Tony Rallo Calibre
 - 11 JUST A TOUCH OF LOVE, Slave Atlantic
 - 12 OOH BOY, Rose Royce Whitfield
 - 13 ROCK WITH YOU, Michael Jackson Epic
 - 14 THE WORLD IS A GHETTO, War MCA
 - 15 RHYTHM TALK, Jocko Phil Int
 - 16 HAVEN'T YOU HEARD, Patrice Rushen Elektra
 - 17 MUSIC MAKES YOU FEEL LIKE DANCING, Brass Construction UA
 - 18 ON THE RADIO, Donna Summer Casablanca
 - 19 YOUNG CHILD, Ronnie Laws Casablanca
 - 20 MOTIVATION, Atmosfear Elite
- Compiled By BLUES & SOUL, 153 Praed Street, London W1. Tel: 01-402 8697.

US SOUL

- 1 AND THE BEAT GOES ON, Whispers Solar
- 2 YOU KNOW HOW TO LOVE ME, Phyllis Hyman Arista
- 3 TOO HOT, Kool & The Gang De-Lite
- 4 STOMP, Brothers Johnson A&M
- 5 BOUNCE, ROCK, SKATE, ROLL, Vaughan Mason & Crew Brunswick
- 6 THE SECOND TIME AROUND, Shalamar Solar
- 7 WORKING MY WAY BACK TO YOU, Spinners Atlantic
- 8 THEME FROM THE BLACK HOLE, Parliament Casablanca
- 9 ON THE RADIO, Donna Summer Casablanca
- 10 I DON'T BELIEVE YOU WANT TO GET UP AND DANCE, Gap Band, Merc Swan Song
- 11 YOU ARE MY HEAVEN, Roberta Flack With Donny Hathaway Atlantic
- 12 I SHOULDA LOVED YA, Narada Michael Walden Atlantic
- 13 EVERY GENERATION, Ronnie Laws United Artists
- 14 ROCK WITH YOU, Michael Jackson Epic
- 15 WELCOME BACK HOME, Dramatics MCA
- 16 GOT TO LOVE SOMEBODY, Sister Sledge Cotillion
- 17 BAD TIMES, T'wolves Capitol
- 18 WHAT YOU WON'T DO FOR LOVE, Natalie Cole & Peabo Bryson Capitol
- 19 WHY YOU WANNA TREAT ME SO BAD, Prince Warner Bros
- 20 COMPUTER GAME, Yellow Magic Orchestra Horizon

US DISCO

- 1 FUNKYTOWN/ALL NIGHT DANCING, Lipps, inc Casablanca
- 2 HIGH ON YOUR LOVE, Debbie Jacobs MCA
- 3 AND THE BEAT GOES ON, The Whispers RSO
- 4 EVITA, Festival RSO
- 5 VERTIGO/RELIGHT MY FIRE/FREE RIDE, Dan Hartman Blue Sky
- 6 I CAN'T HELP MYSELF, Bonnie Pointer Motown
- 7 MANDOLAY, La Flavour Sweet City
- 8 STOMP, Brothers Johnson A&M
- 9 WE'RE GONNA ROCK/ROCKIN' ROLLIN', Sabu Ocean
- 10 I SHOULDA LOVED YOU, Narada Michael Walden Atlantic
- 11 WORKING MY WAY BACK TO YOU, Spinners Atlantic
- 12 RIPE, Ava Cherry RSO/Curtom
- 13 LOVE INJECTION, Trussel Elektra
- 14 TWILIGHT ZONE, Manhattan Transfer Atlantic
- 15 KEEP IT HOT/HIDE IT AWAY/I GOT FAITH IN YOU, Cheryl Lynn Columbia
- 16 HAVEN'T YOU HEARD, Patrice Rushen Elektra
- 17 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC, The Vanells Prelude
- 18 ALL NIGHT THING, The Invisible Man Band Mangro
- 19 YOU GOT WHAT IT TAKES, Bobby Thurston Prelude
- 20 THE SECOND TIME AROUND IN THE SOCKET, Shalamar Solar

UK DISCO

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

STAR CHOICE

- 1 THE BOLDER Gregory Isaacs
 - 2 MR KNOWS IT ALL Gregory Isaacs
 - 3 IMPOSSIBLE LOVE Honey Boy
 - 4 ENOUGH IS ENOUGH Donna Summer/Barbara Streisand
 - 5 BABY SITTER Lena Lovich
 - 6 HIT THE ROAD JACK Real Thing
 - 7 I WISH Blondie
 - 8 JUST MY IMAGINATION Sex Pistols
 - 9 JOHNNY TOO BAD Edwin Starr
 - 10 LOVE OF THE COMMON PEOPLE Abba
- Gregory Isaacs
Gregory Isaacs
Honey Boy
Donna Summer/Barbara Streisand
Lena Lovich
Real Thing
Blondie
Sex Pistols
Edwin Starr
Abba
Boney M



YESTER/YEAR

- ONE YEAR AGO (MARCH 10, 1979)
- 1 TRAGEDY
 - 2 OLIVER'S ARMY
 - 3 I WILL SURVIVE
 - 4 LUCKY NUMBERS
 - 5 CAN YOU FEEL THE FORCE
 - 6 HEART OF GLASS
 - 7 SOMETHING ELSE/FRIGGIN' IN THE RIGGIN'
 - 8 CONTACT
 - 9 CHIQUITITA
 - 10 PAINTERMAN
- Lee Marvin
The Beatles
Simon and Garfunkel
The Jackson Five
Edison Lighthouse
John Lennon and Yoko Ono with The Plastic Ono Band
Canned Heat
Pickettywitch
Herman's Hermits
Sacha Distel
- FIVE YEARS AGO (MARCH 15, 1975)
- 1 IF
 - 2 BYE BYE BABY
 - 3 MAKE ME SMILE (Come Up And See Me)
 - 4 ONLY YOU CAN
 - 5 THE SECRETS THAT YOU KEEP
 - 6 MY EYES ADORED YOU
 - 7 PICK UP THE PIECES
 - 8 PLEASE TELL HIM THAT I SAID HELLO
 - 9 GIRLS
 - 10 I'M STONE IN LOVE WITH YOU
- Telly Savalas
The Bay City Rollers
Steve Harley and Cockney Rebel
Mud
Frankie Valli
Dana
Moments and Whatnauts
Johnny Mathis
- FIFTEEN YEARS AGO (MARCH 13, 1965)
- 1 IT'S NOT UNUSUAL
 - 2 I'LL NEVER FIND ANOTHER YOU
 - 3 SILHOUETTES
 - 4 I'LL STOP AT NOTHING
 - 5 GAME OF LOVE
 - 6 THE LAST TIME
 - 7 COME AND STAY WITH ME
 - 8 DON'T LET ME BE MISUNDERSTOOD
 - 9 I MUST BE SEEING THINGS
 - 10 YES I WILL
- Tom Jones
The Seekers
Herman's Hermits
Sandie Shaw
Wayne Fontana
The Rolling Stones
Marianne Faithfull
The Animals
Gene Pitney
The Hollies