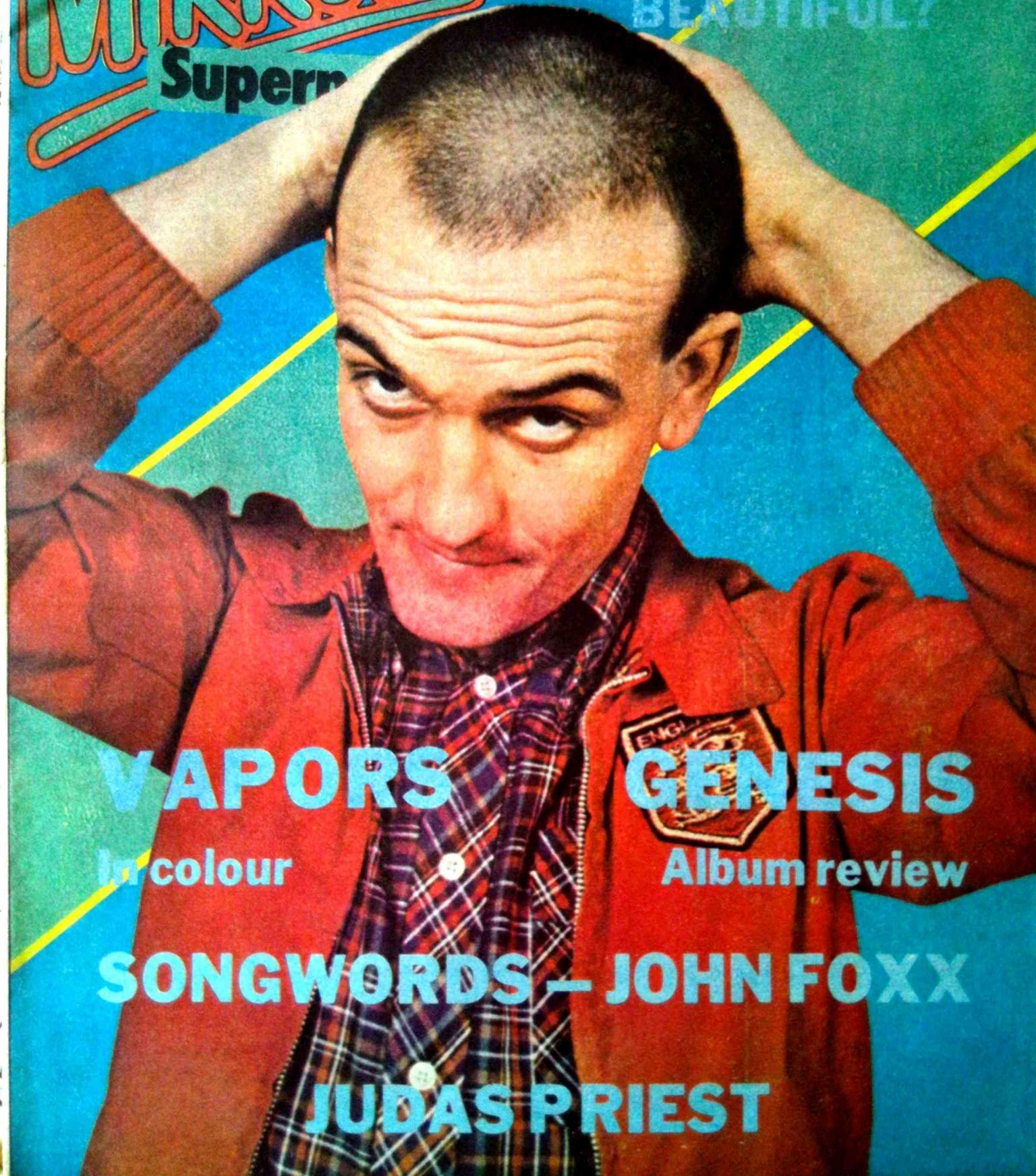


# RECORD MIRROR

Supernatural

# MENSI

WHY AM I SO BEAUTIFUL?



## VAPORS

In colour

## GENESIS

Album review

## SONGWORDS — JOHN FOXX

## JUDAS PRIEST

Sylvester gets arrested . . . Hugh Cornwell still can't get his guitar in jail . . . Graham Parker's trouser mystery . . . READ ON

# The Natural Blonde.

## PAULA'S PAGES



pick up **Stiv Bators**, the handsome boyfriend of **Miss Buell** and tie a knot in his middle. In fact, that's the sort of thing he has in his act.

**TALKING** of the delightful **Miss Bebe**, she's been getting an overwhelming response from the record companies with tapes from her possible LP to be produced by **Rick Derringer**. Previously, **Bebe** did a few tracks with the **Cars' Ric Ocasek**. If you can't imagine the voice think about the sleeve.

**THERE'S** a band in New York at the moment called the **Embarrassing Stains**, which wins this week's tastlessness award.

**DO YOU** recall the disco singer **Sylvester** that was over in London late last year with his **Demis Roussos** style silver booties and skin tight suits? He's been arrested for grand larceny. He wanted to get hold of some coins (not the phone box sort, the ones that you collect). Anyway he first purchased 35,000 dollars' worth with a dud cheque and then after the cheque bounced, he ripped off the coin dealer for 15,000 cash and another 10,000 worth of coins!

At this point, you have to admire the rotund disco singer's bottle as he then pulled a gun and escaped with the coins. He was later arrested and released on bail after 24 hours of interrogation.

**Dolly Parton** likes to play little games with her husband **Carl** when she gets home to her house near Nashville. "We like spoiling each other. Sometimes **Carl** gives me a bubble bath and washes my hair. Everybody has a need to be petted and pampered and I'm no exception." Which lot of hair does he wash? She has 20 different wigs with her the whole time.

**STILL NO** luck at Pentonville. The latest efforts to get **Hugh Cornwell** his guitar in jail were thwarted by a rather tetchy prison warden who said: "We've got a bus driver in here but he didn't bring 'is bus in did he?"

**JUDAS PRIEST'S** **Glen Tipton** just bought himself a £75,000 house and is learning the hard way how not to get the building renovated. His builders came round to pump the insulating foam in between the walls to keep the heat in, but the pressure was too much for the old house and the inner walls fell in — closely followed by the ceiling. **Glen** is now trying to find out who he can sue.

series is finished — although it seems to be on TV about 15 times a week — the **Monkees** are obviously a real thrill. **Peter Turk** who became an English teacher after the break up of the band, played a night at the

obviously better watch out. At **Tramps**, a small New York club, appeared a new artist called **Thor**, who does "muscle rock". Although he's not green, he does closely resemble a small version of the **Incredible Hulk**.



**Fay Fife and Eugene of the Revillos** looking just wonderful. In fact, I thought they must be making an **Esther Williams** movie on the quiet but it was taken during the shooting of their last video.

**Bottom Line** doing all the old **Monkees'** hits we knew and loved. Gosh, now even I remember 'I'm A Believer'. Apparently there was a good crowd and everyone wanted autographs at the end.

**KISS, Alice Cooper and David Lee Roth of Van Halen** had

**Thor** sings oldies, and during any pauses in the song / act he bends pieces of steel tubing with his hands and teeth. As a grande finale he takes a hot water bottle and blows it up to the size of a football — at which point it explodes and **Thor** collapses on stage for a couple of minutes. **Thor** could definitely

**A** **H**HH **S**PRING is obviously here again, the birds singing in the garden, the daffodils swinging in the breeze and **Al Clarke** back in his office (and about time too — I'm surprised that **Virgin** hasn't collapsed from lack of whatever it is **Al** has so much of).

**PROTEX**, that sweet young band, were in New York playing **Hurrahs** for a special **St Patrick's** day gig. It was filmed by the man who made 'Shell Shock Rock', but I've temporarily forgotten his name. Various people turned up, including **The Clash**, who obviously don't sit around waiting to see 'Dallas' every night — they also went to the **James Brown** concert a couple of nights ago.

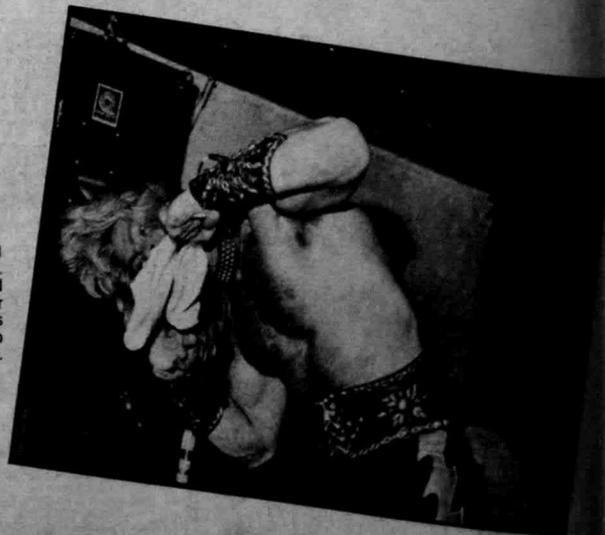
To get back to **Protex**, they are featured on a compilation album out soon, with acts like **The Chords** and many others. They also had a load of shamrock green badges made for **St Patrick's** day but they swapped them at some bar in return for a beer.

**GRAHAM PARKER** has just brought out a kids' book for grown ups called 'The Great Trouser Mystery', illustrated by **Willy Smax**. The story is something about Mr **Trouser** who soothes everyone into peace and quiet with a musical interlude and then zips off into space to boldly go where no man has gone before.

**THE MEMBERS'** new single 'Romance' features a B side called the 'Ballad Of John And Martin.' The story is about two skinheads that used to show up at **Members'** gigs and hump the gear on and off stage. Unfortunately, they have recently had a little trouble with the law. They were found with some lead in their back garden — at the same time some lead vanished off the roof of a local house. However, having been suitably punished (yet another **Sheffield** public flogging) they are seeing each other once again. And they've got a song named after them. That's how I feel about 'Hey Hey Paula', actually.

**YET MORE** thrilling news from the States (well nothing's been happening over here so you might as well get used to it). Although the **Monkees** have long since split up and the TV

No, it's not **David Lee Roth** of **Van Halen** with extra muscles. This fella calls himself **Thor** and does nasty things with hot water bottles and bits of steel. Perhaps we should get him over here to do a benefit gig for **British Steel**. Pictures by **Chuck Pulin**.





The Record Mirror team.

**SLEEPY STREATHAM, SW2**, was rocked on its foundations this week as the 2nd annual Chrysalis bowling competition took place at the Streatham Bowl. Between 250 and 300 liggers and assistant liggers were locked in deadly (and extremely noisy) contests for a whole rowdy evening.

Media giants, including the talented Record Mirror Knuckle Shufflers, highly excitable although effective Capital Radio ("Give us a one...one, Give us a nine...nine, give us a four...four. What's that spell?...PROFIT!"), a very relaxed Radio One bunch of funsters captained by handsome John Peel plus *No Musical Success*, *Holiday Maker*, *Sounds* and *Music Week* ex-hippies, clashed in a bid to establish not only who could bowl best, but also who could bowl best when several gallons of Special Brew had

reduced the distant skittles to a blur.

I was lumbered with being captain of our team and spent most of the evening untangling editor Alf Martin from the skittles because he kept forgetting to let go. Despite such minor set-backs we managed to finish amongst the elite of the super league.

Greg Edwards got a little over excited, and drenched RM's Rosalind Russell in Special Brew and John Peel was seen to be skulking after scoring a strike on the RM alley, instead of his own. Den Hegarty won the Silly Throw Award (even though he wasn't playing). *Music Week's* Jim Evans should have won for scoring a strike with Charisma press officer David Brown's head.

Congratulations to Capital Radio who emerged overall winners (they'd been practising). **SIMON LUDGATE**

**ALTHOUGH** last week I had David Sylvian in as the winner of one of those world's most beautiful man contests, a spy from across the ocean sent me in the poll results of the Japanese "Rockshow" contest. First was **Les McKeown**, second was **Ian Mitchell**, third was **Robin Zander** (for Robin Zander to come third to Les McKeown it must have been fixed), in fourth place came **David Sylvian** with the delightfully muscular **Leif Garret** in fifth place.

**IN THE** film 'Rude Boy', the petite **Tony James** of *Generation X* (?) makes a cameo appearance as an autograph hunter (obviously not a bit of typecasting).

**LAST WEEKEND** heralded the beginning of rehearsals for the **Stranglers** gigs which will be held soon. On each night they have four support bands but unfortunately no **Hughie-Pooley**, but I'm sure they'll make him a tape. The singers appearing include **Hazel O'Conner**, **Peter Hammill**, **Ian Dury**, **Phil Daniels**, **Nick Tesco**, **Richard Jobson** of *The Skids*, **Toyah**, **Bette Bright** and the delightful **Marianne Faithful**. There are also about a trillion different guitarists playing, including **John Ellis**, **Robert Fripp**, **John Turnbull** of *The Blockheads*, **Wilko Johnson**, **Pete Townshend** and **Basil Gabbidon** of *Steel Pulse* to name just a few.

**MIKE BATT** has got a 140 foot £250,000 yacht and is going to sail off into tax exile for three years during which the charming Mr Batt and his wife will be sailing around the world and Mrs Batt will be giving the natives something to think about for a few years. The boat has a piano on board and after three months in Holland, their first stop will be to South America.



Well, last week's **Blondie** political fund raising story was true. **Debbie Harry** and **Chris Stein** look as though they could be entering politics with the **Kennedy** family. Could **Debbie** be the first woman **President of America**? Picture by **Chuck Pulin**.

**CHARLIE DANIELS** is making a slow recovery from having his arm mangled down on the farm but reports say all is well on the whole.

**THERE'S A** book coming out of artist **Russell Mills**'s illustrations that he did while playing extremely inspiring **Brian Eno** music and they are very lovely. If you'd like to see the pictures before the book comes out later this year they are at the **Thumb Gallery** from April 1 till May 2.

**THE PREMIER** for **Silver Dream** *Racer* earlier this week attracted a good turn out of famous and semi-famous people and a few very odd people too who I couldn't name. **David Essex** arrived on a motorbike (I didn't think he was allowed to sit on one in case he hurt his face). Everyone had been asked to wear silver and for once everyone did make some effort - gosh it's a terribly flattering

colour. **Phillip Lynott**, **Patrick Mower**, **Lewis Collins** (I thought all those **TV** detectives were going to throw themselves out of their cars and roll into theatre under cover), **Kenny Everett**, **Eddie Kidd**, **Barry Sheene** (who thought it was the greatest film he'd ever seen). The eternally handsome **Paul Gambacini**, **Elaine Paige** and **Marti Webb**, who turned up just after **Miss Paige** to avoid any tiffs.

**THERE WAS** yet another fascinating insight into the psyche of the pop star in one of the nationals last week. **Japan** informed us all "before you ask, we're not gay, we've all got girlfriends."

**UNTIL NEXT** week... oh whoops, from this week for a whole month you are only going to get little twitters from me as I'll be in the States taking photos of underpants. **Love PAULA XXXXX**

**BEGGARS PRICE 3.65**

**Angelic Upstarts We Gotta Get Out of This Place**

**BEGGARS PRICE 3.80**

**Chris Rea Tennis**

**BEGGARS PRICE 3.68**

**Saxon Wheels of Steel**

## NEW RELEASES THIS MONTH

THE COLUMN TO WATCH FOR TOP SELLING NEW RELEASES

| Artist                 | Title                          | Company         | Cat No   | BEGGARS PRICE |
|------------------------|--------------------------------|-----------------|----------|---------------|
| WEEK ENDING APRIL 4TH  |                                |                 |          |               |
| Angelic Upstarts       | We Gotta Get Out of This Place | Warner Brothers | K56806   | £3.65         |
| Genesis                | Duke                           | Charisma        | CBR101   | £3.60         |
| Motors                 | Tenement Steps                 | Virgin          | V2151    | £3.80         |
| Carl Palmer (ELP)      | 1PM                            | Ariola          | ARL5048  | £3.45         |
| Chris Rea              | Tennis                         | Magnet          | MAG15032 | £3.68         |
| Saxon                  | Wheels of Steel                | Carrere         | CAL115   | £3.65         |
| Chrome                 | Red Exposure                   | Beggars Banquet | BEGA15   | £3.65         |
| Gerry Rafferty         | Snakes & Ladders               | United Artists  | UA130298 | £3.95         |
| WEEK ENDING APRIL 11TH |                                |                 |          |               |
| Fabulous Thunderbirds  | What's The Word                | Chrysalis       | CHR1287  | £2.80         |
| Humble Pie             | On To Victory                  | Jet             | JETLP231 | £3.64         |
| Ian Hunter             | Welcome To The Club (Double)   | Chrysalis       | CJT6     | £4.15         |
| UK Subs                | Brand New Age                  | Gem             | GEMLP106 | £3.20         |
| WEEK ENDING APRIL 18TH |                                |                 |          |               |
| Magazine               | The Correct Use of Soap        | Virgin          | V2156    | £3.80         |
| Members                | 1980 The Choice Is Yours       | Virgin          | V2153    | £3.80         |
| Sky                    | Sky 2 (Double)                 | Ariola          | SKY2     | £4.49         |
| WEEK ENDING APRIL 25TH |                                |                 |          |               |
| Monochrome Set         | Strange Boutique               | Dindisc         | DD4      | £2.99         |

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**Genesis Duke**

**BEGGARS PRICE 3.45**

**Carl Palmer (ELP) 1PM**

**BEGGARS PRICE 3.65**

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# NEWS

## MILTON KEYNES THE BIG ONE

BARRING LAST minute complaints from the council or the local Development Corporation it now looks certain that Milton Keynes will become this summer's top rock centre.

For the new town, home of the Open University and some 60 miles from London, has been earmarked by several top promoters for a series of massive open air shows.

The venue will be the 30,000 capacity Milton Keynes Bowl — an old gravel pit which the Milton Keynes Development Corporation have turned into a concert arena. So far it's only been used for a small "experimental" soul show, but permission has been granted to stage top rock acts there this summer.

The first confirmed date is July 26, when Reading Festival promoter Jack Barrie will be staging "a top award-winning act." But already he's run into problems.

"I'm having to wait until the Development Corporation give their permission for the act I want to put on," he told RECORD MIRROR. "As far as I know this is an unprecedented situation. Normally you get permission for the event, and then you worry about the act."

"We'll be going ahead anyway, and we're definitely going for the full 30,000 crowd. But I can't announce the bill until I get confirmation from the Corporation and the local council."

There are also other shows planned for August, and possibly September, but with different promoters involved. With Police heavily rumoured for the July 26 show, the field is wide open. Current speculation includes events as diverse as an Eagles concert, an all-day extravaganza featuring Pink Floyd and their wall, and a massive Heavy Metal 'Day Out' featuring top British and American acts.

But for the moment the case rests with the Milton Keynes Development Corporation... and their awaited go-ahead for July 26.

## READING IS ON

THE READING Festival is definitely ON for August 22, 23 and 24 — despite local objections to the noise and crowds last year.

"It's a contractual situation and we're going ahead," said promoter Jack Barrie, "and we really want to make a big success of the event this year as it's the 20th anniversary."

But although several acts are already on the Festival "list" it will be several months before any prospective line-up will be announced.

## KNEBORTH BILL STILL WAITING

WILL IT be the Beach Boys for Knebworth this year? Or are promoters, Capital Radio, keeping another surprise in store?

The official date for the festival has now been set for June 21 (not August 30), and Capital were adamant as we went to press that: "No bill will be announced until all the contracts have been signed, and this definitely hasn't happened yet."

But the announcement of two Beach Boys London dates at the beginning of June (see separate story) lends further fuel to the widespread speculation that they will be topping the event.

"It's a rumour and nothing else," promoter Andy Hutson, who is organising the event for Capital, claimed this week. "We're as anxious as you are to announce the bill, but it's not ready yet."

The only certainty is that the event WILL go ahead, despite complaints after Led Zeppelin's two concerts at the stately home last year. Capital Radio have pledged a £25,000 charity bond — to be paid in the event of any local council objections being upheld — and are determined to make a success of the Festival.

## WILL PINK FLOYD'S WALL BE BUILT?

ALTHOUGH THE band are still in the States, Pink Floyd have already encountered problems with staging their giant 'Wall' show in London.

RECORD MIRROR understands that they've now cancelled plans to erect the Wall — a central part of the show — at the Wembley Arena, plans which this paper exclusively revealed in January.

But there's still been no official statement from either Floyd's management or from their record company after speculative reports that they would be playing instead at the 20,000 capacity Earls Court arena.

If the shows come off, and they're still far from definite, there's only likely to be two or three; rather than the whole week of concerts which Floyds Roger Waters originally envisaged.

There's also a possibility that Floyd will be approached to play at the Milton Keynes Bowl (see separate story) in August.

## MOTOWN CLASSICS

20th



SMOKEY ROBINSON & THE MIRACLES  
The Tears Of A Clown/The Tracks Of My Tears  
TMG 1048

## THE STICKS

ROCKBURGH RECORDS break new ground this week with the release of a compilation album featuring 16 of the best up and coming bands from the North of England. Entitled 'Hicks From The Sticks', it includes acts like Art Failure, the Expelaires and Medium Medium. They have already been available on small local labels, but this is the first time they've been out nationwide.

## RELEASES

WHITESNAKE RELEASE a new three track EP 'Fool For Your Loving' this week. A limited quantity of the EP will be available in a luminous bag.

THE FABULOUS Thunderbirds release their new single, 'The Crawl', this week. They'll also be releasing their new album 'What's The Word?' on April 11 and full details of a May tour will be released later.

MAGNUM RELEASE a live album 'Marauder' on April 11. The album was recorded at London's Marquee and was produced by Leo Lyons.

ALAN PRICE releases his new album 'Rising Sun' on April 11. The album was recorded in America and produced by Bones Howe.

DESMOND DEKKER has signed a deal with Stiff Records and releases a brand new version of his old hit 'Israelites' this week.

FOUR SWINDON bands are featured on 'Swindon. This is Swindon' a limited edition EP which is released this week on the Red Brick label. The record can be obtained from Richard Tomkins 56 Tismeads Crescent, Swindon, price £1.25 including postage and package.

THE LITTLE Roosters have just signed to AMI Records and release their single 'That's How Strong My Love Is' this week.

THE CARPETTES release their new single 'Johnny Won't Hurt You' this week.

GANG OF Four release their new single 'Outside The Trains Don't Run On Time' on April 13. The Gang have just returned from a European tour.

THE SCARS new single available this week is 'They Came And Took Her' available on Chama Records.

THE SOFT Boys release their new album 'Underwater Moonlight' at the beginning of May.

THE CHORDS release their third single 'Something's Missing' on April 4. This will be the band's follow up to their chart single 'Maybe Tomorrow' and it's produced by Andy Arthur.

IAN MATTHEWS releases a three track EP this week. The A side is 'Da Doo Ron Ron' together with his American million seller 'Shake It'. The B side is Robert Palmer's 'Gimme An Inch Girl'.

THE BOYS release their next single 'You Better Move On' this week. Produced by the band, it was recorded at London's Marquee studios.

JOAN JETT, former leader of the Runaways, has signed to Arista and her debut album 'Joan Jett' will be released in May.

THE ELECTRIC Eels have signed to Rocket Records and their debut single 'Don't Wanna Go To Moscow' is released this week on the Slippery Disc label.

METRO release their new single 'Gemini' on April 4. It's taken from their forthcoming album 'Three Girls On A Ranch' brooked on May 1.

GARY BROOKER, who will be playing on Eric Clapton's forthcoming tour, releases his new single 'Leave The Candle' on April 4.

BAD MANNERS release their debut album 'Ska 'N' B' on April 11. The album will retail for £9.99, for the first month of release only.

IAN GOMM, whose last single 'Hold On' went to Number 16 in the American charts, releases his new single 'Slow Dancing' this week. It's a revamped version of the early seventies classic Jack Tempchin Number.

NEAT RECORDS the North East's leading independent heavy metal label, has signed two new HM bands, Flist and White Spirit. Flist release their new single 'Name Bank And Serial Number' shortly and White Spirit will be releasing 'Back To The Grind'.

Neat Records are interested in hearing from new heavy metal talent and anybody interested should send their tapes to Neat Records, 71 High Street East, Wallsend, Tyne and Wear. NE28 7RJ.

News Editor: JOHN SHEARLAW



SCORPIONS

## STYX, RUSH, SCORPIONS TOURS

BRITISH VISITS from both Styx and the Scorpions have now been confirmed for the early summer. And it now seems virtually certain that Rush will also be playing concerts in Britain in the first week of June.

• Styx, whose single follow-up to 'Babe', entitled 'Boat On The River', has just been released, will be playing two concerts at the London Hammersmith Odeon on June 21 and 22, and tickets are on sale now.

• The Scorpions will be playing six UK dates in May as a prelude to a more extensive tour currently being lined up for the autumn. Tickets are available now for concerts at: Newcastle City Hall May 13, Manchester Apollo 14, Glasgow Apollo 17, Birmingham Odeon 18, Southampton Gaumont 19. For the Sheffield City Hall concert on May 16 tickets are available by postal application only from: City Hall Box Office, Barker's Pool, Sheffield. Prices are £3.75, £3.25, £2.75 and £2.25. Cheques payable to 'Sheffield District Council', enclosing SAE's. A new album, 'Animal Magnetism', will be released on April 11.

• Rush, currently on tour in the States, are all but certain to be appearing here "in the first week of June." But despite reports elsewhere no dates or ticket arrangements have yet been confirmed. Full details of the tour should be available in the next few weeks.

• Finally, British heavy metal heroes Saxon, in the album charts with their new album 'Wheels Of Steel', begin their first UK Headlining tour at Newcastle City Hall on April 21. Other dates are: Grimsby Central Halls 25, Retford Porterhouse Hall 24, Abertillery Metropole 25, Sheffield City Hall 28, Redcar Coatham Bowl 27, City Hall May 2, London Electric Ballroom 3, Wolverhampton Civic Hall 4, Bradford St Georges Hall 5, High Wycombe Town Hall 7, Colwyn Bay Pier 8, Middlesbrough Rock Garden (two shows) 9, Birmingham Odeon 10.

## PAUL GETS HIS WINGS

PAUL McCARTNEY'S second solo album in 10 years is near completion — and should be out in mid-May.

'McCartney 2' is a collection of 12 new songs, and also the first time the Wings star has gone out on his own since the release of 'McCartney' in 1971.

A single taken from the album — 'Coming Up' — is released on April 11, with McCartney claiming all the writing, producing and playing credits. The B-side features a live version of the song, recorded with Wings at the Glasgow Apollo, as well as the instrumental 'Lunchbox Oddbox'.

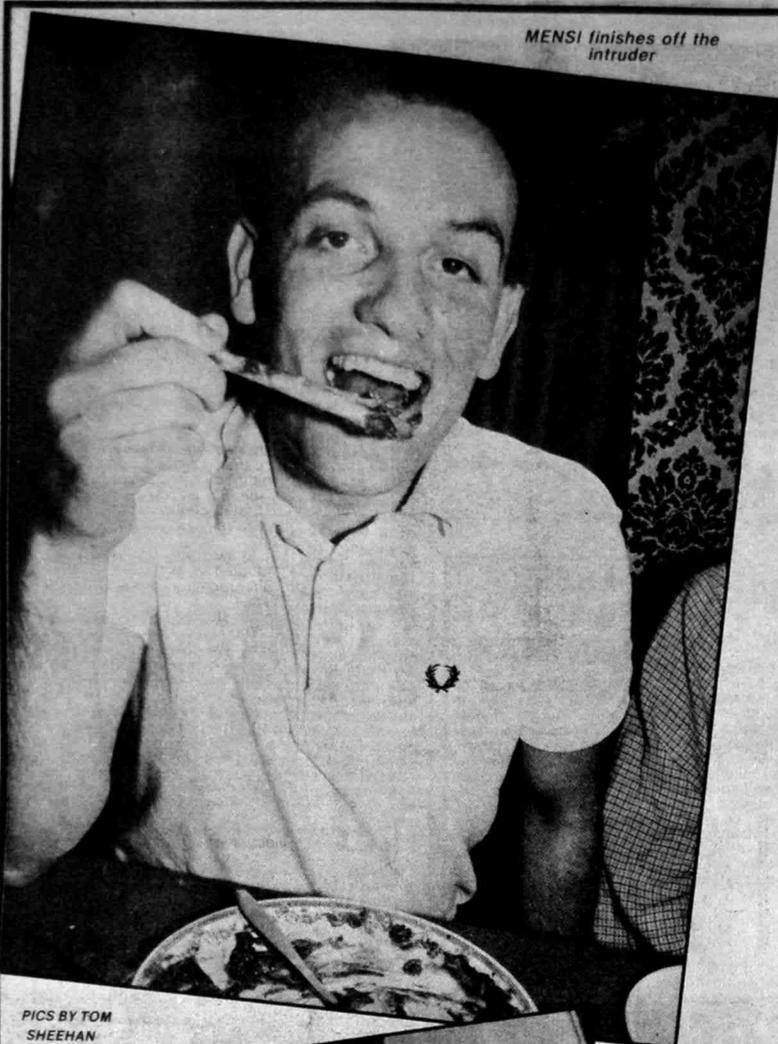
## VAPOR TRAILER

THE VAPORS, still high in the charts with 'Turning Japanese', are to play a one-off concert at the London Music Machine.

The band are still recording their debut album, and are lining up a comprehensive late spring tour to coincide with its release. But they'll be taking time out to play the Music Machine on April 12.



MENSI finishes off the intruder



PICS BY TOM SHEEHAN



"Waiter, what's the special today"

# ARGY BHAJEE

ANGELIC UPSTART  
MENSI says he's a  
fighter—MIKE NICHOLLS  
says he's a writer

**S**O THERE'S three of us in this Soho restaurant. Mensi, ne Thomas Mensforth, photographer Tom Sheehan and myself, all jawing about various people and aspects of the industry that keeps us solvent.

Suddenly, a foppish looking character from an adjacent table who has patiently spent the last 20 minutes eavesdropping comes over and opines in rather colourful language that he doesn't agree with what we're saying.

Replying that he's ignorant in more ways than one, Mensi then embarks on a more dramatic course of action: "Don't talk to any guest of mine like that," he barks, dragging him across the table by the fringes of his wet-look tie. "Orn! I'll crack your skull in 'arf!"

A portly Indian waiter dashes over and pleads for peace inside his emporium. "Alright, then, I'll take the c-- outside," roars Mensforth, jolting the intruder's face over the noxious fumes of a cauliflower bhajee. A second waiter waddles across and between them they escort the stranger from the premises, his skull still intact but any grey matter within somewhat slightly shaken.

Meanwhile Thomas recovers his cool and grins reassuringly at his guests. Mr Hyde is Dr Jekyll once again. This is the first visual hint that there's more to Mensi than mouth. Earlier, over too many bottles of wine at his record company HQ he had been telling us tales about his chequered past.

How, for example, a friend of his went down for two - and - a - half years for trying to shoot someone with a sawn - off shotgun. Whaaaaa?!!

"Yea, 'e tried to get 'im, like, but 'e shot the wrong one. Got somebody else in the gang by mistake," he explains with a nervous laugh.

It transpires that a former Upstarts acquaintance is something of a hood. Or was until he, too, found himself on Her Majesty's guest list at Durham's maximum security jail.

Tell me, Mensi, would I be right in assuming that there was a bit of a feud going on?

"Well the police called it gang warfare," he answered earnestly.

The guy lived in a fantasy world," Mensi recalls. "It was all the comics he used to read. One minute 'e'd be Captain Hurricane, the next a Kray twin. But 'e's not as tough as he thinks an' 'e's got a reputation as an informer. In fact, he's already 'ad a few beatings since going inside 'cos there's one guy in there doing seven years because of him. They reckon he's willing to do another seven for the pleasure of killing 'im."

"The police were looking for my friend but the only person in the house was my kid brother. So the law came along with guns, bullet-proof vests and he just said 'he's not here' and shut the door on 'em. Anyhow, they bust the door down, turned the house over looking for the gun and then arrested our kid on suspicion."

"It's alright to laugh now, but it gave me mam a nervous breakdown."

Not surprisingly, Mensi reckons he's had enough of violence.

"I don't wanna fight any more," he asserts, "an ah'm just praying that when we tour in April there'll be none of the trouble we 'ad last time."

But as Mensi himself admits, trouble follows him round "like a bad smell" and only recently a nasty little incident occurred which led to the sacking of bass player Steve Taylor.

Thomas had just completed his historic TV appearance with Cliff Richard in Birmingham and arrived back to find his north London den in a state of disarray.

"The first thing I saw was Steve's bird lying crashed out on the kitchen floor with the tool - box on top of her. Next thing she was moaning 'do it, do it' and I thought, 'fair enough, she wants Steve to give 'er one."

Then Sticks, our drummer, comes in and says he's got something to show me. Not only 'ad they emptied two bottles of booze, but also spewed up all over the lounge.

So what did you do next, Batman? "What did I do? I tell you what I bloody did. I dragged him out of the house, beat 'im up and left 'im there writhing on the pavement. Then she says 'it were me', so I bashed 'er up as well."

Fine. "Tell yer what, Mike, some interview this, innit?" he ejaculates, beaming with pride. "They're gonna make you Writer of the Year, like. Anyway, how about some more questions? I'm doing all the work, like."

Er, what do you think of the budget? "Well, they always put everything up, don't they? Actually, ah've always been a Labour man myself, but you've got to admire Maggie's stand against the Russians 'aven't you? That's the biggest threat to this country - Communism."

"When I first moved down here everyone thought I was a red, but I hate it as much as fascism which it's supposed to be the opposite of. I'll tell yer what, Mike, I'll give you a little exclusive. Remember that Rock Against Communism gig? If it hadn't been for the NF organising it, I'd have played it. I done anti - Nazi gigs so why not? There's lots of things I'd like to do such as an anti - IRA gig. I mean, how can you have any sympathy with their cause when they're punishing the working class here by blowing up tube stations."

**S**oon after Mensi moved to London he got a phone call from the Newcastle Regional Crime Squad at four o'clock in the morning. "That guy 'ad told them I was the driver the night they tried to do him and they were checking up where I was."

**A**lthough seemingly extreme, one can hardly fault the logic of these remarks. Similarly, his skin - head haircut and manic expression betray a reasonable, nay, intelligent ability to argue when talking about matters closer to home. Like when

MOTOWN CLASSICS



FOUR TOPS

Reach Out I'll Be There

Standing In The Shadows Of Love TMG 1049



"I don't know why you're smiling, you're the next course"

Joe Strummer slagged him off in Record Mirror.  
 "F...ing ridiculous, wasn't it? There's all this rubbish like The Dooleys clogging up the charts an' he chooses to get at up an' coming bands like ours. What about those lines of his (in 'Complete Control') 'I don't judge you so why do you judge me'? Now he's just lickin' arses like

everyone else."  
 Mensi evidently feels let down by The Clash.  
 "They say they've seen it all before, but what 'ave they bloody seen? 'ave they seen three men die the first week they want to work in a pit? Or a mate lose 'is arm on a chainsaw? I don't wanna go on about havin' worked in the mines, but it

makes you think, doesn't it?"  
 A reminder of his pre - Upstart days is immortalised in 'King Coal' on the new album. Eager to talk about his latest opus, Mensi gives me a track - by - track breakdown on 'We Gotta Get Out Of This Place'. From some of the songs it would appear that his favourite theme is police corruption.

"How can they expect support and the public to 'ave a go when they're bent themselves? I'm branded as a criminal but some of them are no better than me."  
 Now whoever should a gentleman like yourself be considered a criminal?  
 "I've got a record as long as your arm."  
 You surprise me. What form have you got?  
 "Well', it all started in '73 when I was up for 47 cases of taking without consent. (This means he nicked almost 50 cars before getting copped). Three years later it was GBH for doing a Persian student."  
 Charming.  
 "Well 'e pulled a knife on me so I smashed 'im to f---."  
 Nice one.  
 "Anyway, that was the most serious offence. Since then it's only been minor things like spittin' on a copper and criminal damage. Still, it's enough to keep us out of the States. Still, what does that matter when you're big in Japan?"  
 Come again?  
 "Didn't you know? One of the Nip papers has adopted us as the last pure punk band. But I reckon it's down to my natural charisma."  
 Not to mention stunning good looks.  
 "Too right. You know, Mike, as I get older I just get better looking all the time. I tell you, I've got more than my fair share of beautiful girlfriends, though the best ones are all up north, like."  
 Mensi went on to reveal that he maintains his Mr Universe good looks by regular work - outs in the WEA gym and the odd sauna session, also courtesy of the company.  
 "An' I tell you what else," he continues, warming to the subject of how he enjoys taking the whole world and its record company for a ride. "I reckon I've got the biggest collection of Warners albums in the world. They've got this video I've got my eye on, an' all."  
 Hopefully, he won't be using it to show films of himself. It would be a shame to break such an expensive piece of equipment.

"The waiting's over  
 The time has come  
 To kill the fire  
 And turn to  
 the sun!"



# Dan Fogelberg's New Album "Phoenix"

includes his beautiful  
 hit single "Longer."

Dan Fogelberg  
 "Phoenix"  
 EPC 83317  
 Also available on cassette.



# SINGLES

Reviewed by ROSALIND RUSSELL

## AT LAST!

**GRAPPLE FILMS** brings you the (almost) **TOTALLY unexpurgated singles review.** This page of a **SMUTTY** and **VILE** bent carries an **X-certificate**, thanks to the horde of bands who call themselves "Ex" this and "Ex" that. Settle back lewdsters and enjoy 10 minutes of pure filth. Fwoooaaahh!!

**X RATED EXIT: 'On The Level'** (RCA). It has a promising start with a sturdy rock steady beat, but I detect the heavy hand of a producer trying to clean up the act. Or is it possible that Exit wanted to sound like Dire Straits? The song was painfully too long.

**THE XDREAMYSTS: 'I Don't Wanna Go'** (Polydor). The hookline nearly makes it but it doesn't lift far enough out of the verses. The guitar break is neat, shame they didn't build enough on it.

**EXPELAIRES: 'Sympathy (Don't Be Taken In)'** (Rockburgh). Chronic lyrics ("the story of women is a story of hate") tied to a Stranglers' based keyboards sound and out of tune singing all add up to a big fat raspberry.

**THE BIG NAMES CHEAP TRICK: 'I'll Be With You Tonight'** (Epic). At last, something with a bit of blood and guts. A massive hit (I hope) which is all they deserve with superb vocals and a bloody marvellous chorus. It's off the 'Dream Police' album though, so you may have it already. If not — buy.

**THE KNACK: 'It's You'** (Capitol). A great pop song from a band that recognises its market. Almost as instant as 'My Sharona' and probably a hit. And I couldn't give a damn if they sound like the Beatles. So what? Calculating they may be, but show me a band that's not.

**SHAM 69: 'Tell The Children'** (Polydor). Another faberoni from Jim and the lads (whoever the lads are these days). JP goes HM and though the result is successful, powerful etc. it's vastly different from the chanting 'Hersham Boys'. It's more of an expanded chant and a definite high number of mark ups in the books.

**BLONDIE: 'Call Me'** (Chrysalis). It's from the 'American Gigolo' film and has an instrumental version on the flip. I consider that something of a rip off: when you pay

to hear Deb's voice, it's a pain in the wallet to get it on only one side. It's not their best, but it'll sell. Giorgio Moroder produced it and it sounds as you'd expect it to.

**THE RAMONES: 'Do You Remember Rock 'n' Roll Radio?' (Sire).** The Ramones meet Purley ballroom and win, with swinging sax — brilliant — and still manage to sound like the Son Of Beach Boys. You couldn't fail to be unaffected by da boize joyful enthusiasm. He ho, let's go.

**PRETENDERS: 'Talk Of The Town'** (Sire). Get used to the fact you're gonna hear a lot of this single in the next few weeks, for it'll be a huge hit. It'll also catch out dumb DJs with its false ending. But the best bit comes after that: the breathy Hynde vocals, the soft sex sell. It's a cleverly constructed song, quite excellent.

**PATRICK D MARTIN: 'Luci 'Lectric' (Deram).** "This record is dedicated to verbal deviations from the norm", it says here. Another contender for Gary Numan's electric chair. Hardly the newest thing this decade, or even the last five minutes, but bandwagon jumping does have its advantages if you jump fast enough. A fair chance of success, even though I think it's a pile of bat's do.

**DESMOND DEKKER: 'Israelities' (Stiff).** The name remains the same, but the song's had a face lift. This 10 year old favourite has been completely re-done. The vocals are much faster, sung against a souped up backing track which features a fantastic brass section. Purists may not care for the new version, but I love it. It's available on seven inch for 99p, and there's a limited edition on 10" for £1.49.

**SILLY LABELS AND SOME RIDICULOUS LAMBS ELECTRIC EELS: 'I Don't Wanna Go To Moscow'** (Slippery Discs). A step on from the Xdreamysts, as this lot are definite about where they don't want to go. Is this support for M Thatcher's



A scene from the sizzling new shocker: 'Bathtime in Balham'.

boycott of the Olympic Games? Rule Britannia? They've got to be kidding. And optimistic if they think they can get away with a whole song hanging on one line. I'm so bored with the USSR.

**THE IMPOSSIBLE DREAMERS: 'Books Books Books' (Merciful Release).** An indie EP, but sadly pretty awful. I hate to do this, Dreamers, but the song doesn't cut it at all and the singing is thin and weedy. Available from Rough Trade for the intrepid. Simon Ludgate likes it, but he's got

funny taste. (You shouldn't bite me.)

**THE GROOVE: 'I Wanna Be Your Piggy'** (Trendy Records). Sounds like a piss - take of the Saints. Why don't you take the next one?

**SHOES FOR INDUSTRY: 'Spent' (Fried Egg Records).** A berserk song with little apparent structure. I think it's about the monetarist society, but the broken glass distortion makes it difficult to work out. A budget special.

**ANTHONY SHERMAN: 'Disco Dropout' (Medical Records).** You'd have to be completely off your trolley to consider throwing away a quid or more on rubbish like this. As is Mr Sherman if he thinks we're going to buy this amateur hour production.

**PEDI & THE LIONS: 'AEIOU' (Dinosaur Records).** I thought we'd already plumbed the depths this week, but apparently not. I'd type out an example of the crass lyrics, but frankly he's not worth the effort.

Blaise O'Glory (stunning wit, eh?). Unfortunately these are the only positive things I can say about this neo - Donovan effort. You could hang it in the window for a stained glass effect, so the day won't be totally wasted.

**LEGS AKIMBO: 'Lederhosen' (Vindaloo).** A four track EP, neither side of which is marked A. It's largely instrumental and very silly, and sounds like an idea somebody had when they were drunk. Charming, in a bizarre sort of way.

**PLEADING TEMPORARY INSANITY SKI PATROL: 'Everything Is Temporary' (Clever Metal Records).** Stuck for ideas, were you lads? If this is supposed to be deep and meaningful, I'm Greta Garbo. Unbearably pretentious and depressing.

**SLINKY & THE EPHS: 'Temporary Thing' (Dindisc).** "Havin' some fun tonight"? Come on! This is taking originality to new pits, hitherto approached only by Ski Patrol and Pedi & The Lions.

**NOW WHAT'S THIS OBSESSION WITH CANDLES? BOSS BROTHERS: 'The Candle' (Mercury).** Martin / Coulter go Californian. Yeah, well, far out man. And the further the better.

**GARY BROOKER: 'Leave The Candle' (Chrysalis).** A lovely smoke singed voice, but an odd song. It changes from pub timing to country and western a third of the way through. I like it a lot, but I wouldn't give much for its chances on the charts. A place in my heart doesn't guarantee lots of money. Shame eh?

**ODDS & DEFINITE SODS MAGGIE BRITTON: 'Bright Water' (The Songwriters Workshop).** All about the trials of being one of the girls in every port. Apart from the naff words, it's a pretty song, well executed. But it's a bit of a nuisance listening to "kiss the salt spray from his eyes". Sea sick ain't in it.

**THE ETHIOPIANS: 'Train To Skaville' (Island).** A re-release from 1967 (also on a recent compilation LP), it's a choogie choogie track, exactly described by the title. I think it's knockout and has a good chance of charting, given the current ska - climate.

**FERN KINNEY & FREDERICK KNIGHT: 'Sweet Life' (CBS).** Doing a Johnny Mathis and Deneice Williams, presumably on the basis that two names have a better chance than one. But it's not as good as 'Together We Are Beautiful' and I didn't even like that much. It's icky, to be honest, all the usual old crap about "it's such a sweet love" etc. Total anaesthesia.

**JIMMY RUFFIN: 'Hold On To My Love' (RSO).** A talented voice thrown away on a disposable song, what a crime. It makes me so mad when people like Ruffin do all

this disco garbage. That syncopated beat gets right up my nostrils, as do the high squeals in the backing. Dreadful.

**INTERVIEW: 'High And Seek' (Virgin).** They hit an all time low with this rundown of cliches. The roundclaps were wonderful. Best part of the record, in fact.

**DISTURBANCE: 'Sneakin' Snaky' (MCA).** Fair to dreadful. I wouldn't get out of bed to go and buy it. Mostly because it's hysterically over produced and multi tracked. Big deal, so they can twiddle knobs.

**STEVE HACKETT: 'The Show' (Charisma).** A plodding dirge with no redeeming qualities that I can hear. A total O of a song, so I'd advise saving your time and money, unless you enjoy being bored rigid.

**NANCY NOVA: 'Heaven' (Ritz).** God bless Dr Moog, where would half the industry be without him and his wonderful organ? But wait! This woman has no need of such bolstering: her voice is so damned peculiar, you don't even notice the ridiculous words. I never thought there would be another Kate Bush, but this could be the one.

The song is nowhere (especially the brass and disco beat), but Nancy has one of the most startling voices / styles I've heard. **MARTI WEBB: 'Tell Me On A Sunday' (Polydor).** Too obviously from a musical and a pale shadow compared to 'Take That Look Off Your Face'. I preferred the anger to the melancholy.

**38 SPECIAL: 'Rockin' Into The Night' (A&M).** Cruisin' down the motorway with their girls by their sides, 38 Special look like a mean bunch of dudes. I don't think. Seriously, they sing a lot about rock 'n' roll, which makes me wonder why they don't do it. A severe case of metal fatigue.

**JIMMY HIBBERT: 'Mr Wonderful' (Logo).** A totally obnoxious sleeve, which fortunately matches exactly the singer and the song. Get out of my life prat.

**STOP PRESS BONANZA! Tamla Motown** are having a renaissance, and to celebrate, they've released 30 of their very best singles: stuff I've been trying to get my hands on for years. Among this little goldmine, is 'Heatwave' by Martha Reeves & The Vandellas, Edwin Starr's 'Stop Her On Sight', Jimmy Ruffin's 'Farewell Is A Lonely Sound' (compare that with his new release this week), Marvin Gaye's 'Heard It Through The Grapevine' (my original copy is wore through), 'Walk Away Renee' by the Four Tops. The fabulous 'It Should Have Been Me' by

Yvonne Fair and 'Tears Of A Clown' by Smokey Robinson. I could go on. This more than makes up for the inordinate amount of crap this week. Thank you, Motown.



**MOTOWN CLASSICS**

**ISLEY BROTHERS**  
This Old Heart Of Mine (Is Weak For You)  
Behind A Painted Smile TMG 1050

**HUMBLE PIE**

Go On to Victory

# SONGWORDS

## JOHN FOXX No One Driving

Seems like you were lit in-side  
I feel like fog be-side the shine  
Figure fades a-way  
Some one takes my place,  
Meshing with the pic-tures on the page-es

Theres no one driving  
Theres no one driving  
Theres no one driving  
Theres no one

The familys back from long a-go  
The voices burnt the voices gold  
Vapour trails go by voices on the line  
Nothing to come back to can't we fade

Theres no one driving  
Theres no one driving  
Theres no one driving  
Theres no one

Some ones gone quid in the sheets  
A sudden smell of burning lea-ves old streets over  
grown  
Somewheres else to go  
It's just an-other switchback can't we fade

Theres no one driving  
Theres no one driving  
Theres no one driving  
Theres no one

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John Foxx Fan Club, 10 Basing Street,  
London W11.

## JUDAS PRIEST Living After Midnight

Living after midnight  
Rockin' to the dawn  
Lovin' till the mornin'  
Then I'm gone, I'm gone.

I took the city 'bout 1 a.m. loaded,  
loaded.  
I'm geared up, to score again,  
loaded, loaded  
I come alive in neon light  
That's when I make my moves right.

### CHORUS

Got gleamin' chrome, reflectin' feel,  
loaded, loaded  
Ready to take on every deal,  
loaded, loaded  
My pulse is racin', I'm hot to take,  
This motor's revved up, fit to break.

I'm aimin' for ya.  
I'm gonna floor ya.  
My body's comin',  
All night long.

The air's electric, sparking power,  
loaded, loaded  
I'm gettin' harder by the hour,  
loaded, loaded

I set my sights and then home in  
The joint starts flyin' when I begin.

### CHORUS

Copyright: Arnakata/Warner Bros  
Music.  
Judas Priest Fan Club, c/o Suzie  
Watkins, Arnakata Music, 74/78  
Seymour Place, London W1H 5DB.



ROB HALFORD of JUDAS PRIEST

Pic by ANDRE CSILLAG

# ALAN PRICE

A superb new double A-sided single

## 'House Of The Rising Sun' and 'Wake Up'

From the latest Alan Price album 'Rising Sun' (JET 177)

### The 'Rising Sun' Tour

- |                    |                              |
|--------------------|------------------------------|
| Friday April 11    | Hatfield, Forum Theatre      |
| Saturday April 12  | Bournemouth, Winter Gardens  |
| Sunday April 13    | Southend, Cliff Pavilion     |
| Monday April 14    | Slough, Forum Theatre        |
| Tuesday April 15   | London, Curry Light Theatre  |
| Wednesday April 16 | Birmingham, Town Hall        |
| Thursday April 17  | Barnsley, Civic Hall         |
| Friday April 18    | Ormsley, Leisure Centre      |
| Saturday April 19  | Eastbourne, Conquest Theatre |
| Sunday April 20    | Liverpool, Philharmonic Hall |
| Monday April 21    | Lincoln, Theatre Royal       |

Alan Price Single:  
'House Of The Rising Sun'  
& 'Wake Up'  
JET 177



Produced by Bernie...  
A & B Production



# HELP

Edited by SUSANNE GARRETT

I'm 18 years old and a member of a gay club. A friend of mine who is also gay and goes to the club is 17. The problem is that he's trying to get a boy of 15 into bed.

This boy doesn't know whether he's gay or not and I'm concerned about what effect this might have on him at his age. Many people do go through a homosexual phase at his time of life. Should I tell his parents or the police?

I'm also worried about taking the 17 year old to this club as I've heard I could end up in prison, as an adult, over 18. No one else has been able to supply any answers.

Paul, Northolt

You should have a serious talk with your

## SHOULD I TELL?

friend — he's treading on extremely dangerous ground. Mentioning this to the parents of the younger boy, or the police, when nothing has, after all, happened so far, could land your friend in a lot of unnecessary trouble. Tell him to lay off. There is no point in the younger boy, not yet fully aware of his own sexuality, being coerced into a relationship which he can't handle, and your friend should know that the penalties for committing 'Buggery' or 'Gross Indecency' with someone of his age, regardless of

his own, are harsh.

Although the age of consent for girls is 16, the law of the land states that it is an offence for any male aged under 21 to have sexual intercourse with another, aged under or over 21. Even though your friend is 17, he should realise that if he forced his attentions on the younger boy and charges were pressed, imprisonment would be a strong likelihood. In some cases those convicted of sexual acts with men aged under 21 may be sentenced to a term of up to life imprisonment.

In the area of 'Indecent Assault', a man can be charged and convicted for indecently 'touching' another without his consent. If this happens and the person who is assaulted is under 16, consent is no defence. It is also possible that a male aged over 14, (the law says that boys under 14 are incapable of sexual intercourse), and under 16 can be seen as equally guilty of an 'indecent act' and also charged with 'Buggery'. If charges were brought it's more likely that the younger boy would be taken into care.

Taking your friend along to the gay club on a purely social basis won't result in a prison sentence for you, but if he carries on the way he is now, unthinkingly, he's heading for trouble. You might do well to stay away from him until he starts thinking more sensibly. He'll get the message.

For more information, read 'The Law and Sexuality', Cohen, Green, (Grass Roots Books), £1.

The National Council For Civil Liberties, 186, Kings Cross Road, London WC1V 6XX. (Tel: 01 278 4575), will also be able to help on all issues concerning homosexuality and the law, and can put gays in touch with lawyers, where necessary.

for free legal advice and aid. When you see a solicitor, ask for details of the Green Form scheme.

## NO SPERM

AS FAR as I know, I have no sperm. I'm very worried as I've tried masturbating many times, and have never come. Is it just immaturity? Or do I have some sort of sexual problem? I don't really want to see a doctor, but would prefer not to see my GP if I need to see one at all.

Gerry, Edinburgh

Some boys do have difficulty in sustaining an orgasm or reaching orgasm and ejaculation. This certainly doesn't mean you have no sperm. The causes, which can include late physical sexual development, are many and varied. Just talking it over, informally and in confidence, with a counsellor who can also offer medical information and advice will help. Make an appointment with the Brook Advisory Centre, 2 Lower Gilmore Place, Edinburgh EH3 9NT. (Tel: 031 229 5320 — Monday to Friday 9.30 am to 9.30 pm). Brook gives help and information on sexual problems, pregnancy and contraception.

## LEGAL AID

OUR GROUP is considering signing a management contract and have heard that it's possible to get legal aid to cover this kind of advice. Is this true? How do we go about it?

Phil, London

You're wise to check out the implications of what you're likely to be letting yourself in for before signing. You can use the services of a specialist, well-versed in the intricacies of the music business by contacting The Music Business Lawyers Association, Secretary, Patrick Grafton - Green, 16 St Martins Le Grand, London EC1. (Tel: 01-506 8855). If you're not working and are on supplementary benefit, or family income supplement or you're earning less than £40 a week you can qualify

## MORE MONEY

I USED to be really happy at home until my older sister, who has been living and working away, moved back in a month ago. Since then she's been making my life hell. The trouble is she's forever telling me what to do with my money.

and thinks I should pay my parents more for my keep. I pay them a fiver out of my wage which comes down to £30 in hand after tax, and she thinks it should be more. My mother keeps telling her to leave me alone, but she never takes any notice. I have to go out at night after all, and anyway am saving for a car. What should I do?

Harry, Cambridge

If you calculate the exact cost of the food you eat and your contribution to the general cost of heating and lighting you'll probably find that your parents are supporting you to a large extent. So your sister may well have a good point in challenging your contribution to the family budget.

Your mother seems quite happy to stand up for you, but it could be worth having a talk with your parents and getting things straight. If no one else seems particularly bothered by the arrangement, perhaps your sister will shut up. If you decide to voluntarily hand over just a little more money every week, she's bound to leave you alone. What you do with the money left to you after your basic contribution is your own business.

## ANTI-WAR

I'M VERY interested in the idea of anti-war societies, but don't know how to contact any. Please could you provide me with some information?

Andrew, Peterborough

Britain offers a wide range of groups campaigning against war on an individual pacifist level, as well as on wider issues such as nuclear disarmament. Here are some addresses. To find out more on the aims of each organisation listed, drop a line, including a stamped addressed envelope.

Campaign For Nuclear Disarmament, 29 Great James Street, London WC1. Wants the UK to give-up its weapons; local meetings, national demonstrations. World Disarmament Campaign, 21 Rydens Lane, Old Coulsden Surrey CR3. Wants all nations of the world to disarm at the same time, and plans to bring pressure at the United Nations disarmament conference scheduled for 1982.

If you're anti-nuke, contact Friends Of The Earth, 9 Poland Street, London W1 or The Anti-Nuclear Campaign, 27, Clerkenwell Close, London EC1. Pacifists determined not to fight, whatever the eventuality, can join the Peace Pledge Union, 6 Endsleigh Street, London WC1. Anti arms race? Contact The Campaign Against The Arms Trade, 5 Caledonian Road, London N1.

For a full list of anti-war societies worldwide why not check - out a copy of the 'Peace Diary', available for 95p, including postage and packaging from Housemans Bookshop, also 5 Caledonian Road, London N1.

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

NEW - IMPROVED SLEEVE SOUND

# SKIDS



## DAYS IN EUROPA

(RE-MIXED VERSION)

INCLUDES THE SINGLES CHARADE ANIMATION & YANKEE DOLLAR PLUS THE ADDITION OF MASQUERADE

HEAR THE NEW VERSION NOW



## FEEDBACK

**SLIGHTLY INFECTED** by the up in coming SAMMY HAGAR syndrome, mild - mannered bespectacled Rick Kent of Romford and ageing axe - fan John Ead Banger; Smiff, Lincoln seek details of both available and deleted UK single and album releases and the forthcoming, once blown - out tour. Will it ever happen? Last things first, HAGAR and his hefty henchman make - up for the original cancellation of the 1980 British tour, (knocked - out in February as Hagar wanted to be with his son then undergoing major kidney surgery), be kicking - off a multi - dater this week at Leicester De Montfort Hall, (Tuesday). See gig - guides for details. Check with venues for ticket availability.

All releases are on Capitol. The albums: 'Nine On A Ten Scale', (ST11489), released 1976, is now deleted, but will be re - issued in May with another catalogue number, along with 'Sammy Hagar', traditionally known as 'the Red album', (EST 11599), first out March 77; 'Musical Chairs', (EST 11706), March 78, now deleted; 'All Night Long', (EST 11812), October 78, deleted; 'Street Machine', (EST 99183), September 1979; 'Loud And Clear', (EST 25330), March 1980, identical to 'All Night Long', but with one extra track, 'Space Station Number 5' included. The singles: 'Flamingos Fly / Urban Guerilla', (CL15 782), June 76; 'California The Wind / Red', (CL15 913), February 77; 'You Make Me Cry / Wreckless', (CL15 960), January 78; 'Turn Up The Music / Straight From The Hit Kid', (CL15 983), April 78; 'I've Done Everything For You / Bad Motor Scooter', (CL16 010), September 78; 'Dock Of The Bay / I've Done Everything For You', (CL16 983), June 79; 'Turn Up The Music / Bad Motor Scooter', (TSR 441), issued as a sampler with the 'Street Music' album, September 79; 'Plain Jane / Wounded In Love', (PL16 101), September 79; 'This Planet's On Fire / Space Station No 5', (CL16 114), November 79; 'I've Done Everything For You / Red', (second try), (CL16 120), February 1980. All singles except the last two are deleted.

For pics and information, write, enclosing a large stamped addressed envelope to Debbie Bennett, Capitol Records, EMI House, 20 Manchester Square, London W1A 1ES. There's AND HERE we devote a few lines to Sting acquisition time folks. Where, oh where, did he buy his soopah blue - framed sun - glasses we often see him wear, asks Gary Ewins, Ealing . . . throb, throb. Where does he goet his hair cut? His trousers? His underpants . . . asks extremely personal person Sharon Brown, Cleethorpes. 'Frak this is highly - classified info, but you can find the answers to all these burning questions and more when you join The Police Fan Club, c/o Faulty Products, 41B Blenheim Crescent, London W11.

Membership has now increased to £2.50 a head. LONG AND SHORT OF IT COMPETITION. The results. Winners of elpee tokens for the shortest album(s) revealed to be in any readers collections, are Chris Cherry Moray, Scotland, whose copy of Elvis Presley soundtrack recording 'It Happened At The World's Fair', RCA, (RD 7555), clocks in at 20 minutes and 47 seconds, and another Pelvis fancier Donald Gray, Montrose times the 'Roughabout' soundtrack, RCA, (PL42356) at just under 21 minutes. Just for the record, RCA plan to re-release 'World's Fair' on a cheapo label in August this year! Close runner - up, qualifying for a consolation gift is 'Village People', (DJF 20524), with a total running time of 22 minutes and 4 seconds, submitted by J. Thompson, Wolverhampton. Long uns? Not a lot. An album taken goes to Jasper Smith, Aberdare, suggesting the 'UFO2' import by UFO, making 59 minutes 35 seconds. Runner-up, Joe Bovill, East Kilbride with Paul Simon 'Live Rhym'n', (CBS 99059), 52 minutes and 5 seconds.

# ARE YOU CLEAN

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# ALBUMS



GENESIS

## DUKE NO HAZARD

GENESIS: 'Duke' (Charisma CBR 101)

**HOLD IT** right there. Stop the silly criticism about Genesis being a bunch of public school tossers, while I wack this disc down on the custom built Bang and Olufsen. This isn't another 'And Then There Were Three', with its zippy little tunes and uncluttered lyrics. 'Duke' requires two listenings and much loss of sweat to appreciate. What we have here is something of a return to the old days of long songs and mysterious wrist-slitting themes. This is possibly the most intense Genesis opus since the dear old 'Lamb Lies Down On Broadway'. Cue dry ice, cue lasers. Cue the throaty vocals of Phil Collins, the man who rubs his throat twice nightly with sandpaper and let us begin.

'Behind The Lines' is the opening drama flashing with a thousand keyboard effects rounded off by the sheer delights of Rutherford's guitar. The theme continues sharp as an arrow head as Collins lurches into the aggressive vocals. Dammit, his voice is far from being the most beautiful thing you're ever likely to hear, but it's always high on pleading anguish that makes you prick up your fluffy ears and listen.

'Duchess' is the sad tale of a performer in the autumn of her life and the sting in the tail of this song is the lightly laced keyboard work oozing melancholy. Surprise, surprise, 'Guide Vocal' is a real scrape from the bottom of the old hippy barrel. Rhetorical flow-

ing themes about joining hands and walking down de old pathways of life. My, don't ya just love it?

'Man Of Our Times' is again coolly reflective, like looking at yourself in a mirror and wondering why the hell you're stuck on this earth in the first place. Banks handles this track in some mood with the ease of an undertaker laying out a corpse.

The frustrated romance of 'Misunderstanding' is reminiscent of some of the more delicate works on 'And Then There Were Three'. Lots of lines about lounging on street corners with nowhere to go. 'Heat Haze' forms a duo with the last track, soft focused and effective as a David Hamilton photograph.

'Alone Tonight' would be crass handled by anybody but Genesis. Almost childish lyrics about lying alone and cold in your bed with absolutely no hope for the future in front of you.

Such thoughts continue with 'Cul De Sac'. This time Collins stands under the spotlight in his favourite down and out character portrayal. The candles are all snuffed out again for 'Please Don't Ask' which gives full reign to Banks' classical aspirations and which creeps up the back of your neck like an icy hand that's on its way to clutch your throat.

'Dukes Travels' and 'Dukes End' is the closing pitched battle before an aftermath of fairground organ noise. Just when you think it's about to end on a ponderous note we're off again on a rapid chase. Collins anchor firm as ever while the rest of the band threaten to crack open the sky. Love it to death. + + + + + ROBIN SMITH

Be Taken In' ('by the song we're singing') are fruitful, sly and cuddly. Section 25 are ruthless, energetic post-punk exuberance, Ada Wilson is bubblegum with brains, making a brisk and unforeseen side-step from his last melancholy single...

And treating this as "trivial" would do little more than substantiate fears that the rock scene is going all closed - shop again, that it's both aloof and afraid when it comes to young blood and fresh approaches.

As it stands - we're looking at what rock and roll really needs, people who're fighting and breathing, people who haven't been sucked in. 'Hicks From The Sticks' is the best compilation in years. It deserves your open mind. + + + + + CHRIS WESTWOOD

TOOTS AND THE MAYTALS: 'Just Like That' (Island Records ILPS 9590)

WITH THE fanatical interest currently being shown for old ska records you'd think that the careers of some veteran reggae stars would get a boost. After all to my uneducated ears most reggae just seems to be a sophisticated progression from ska.

Though Toots & The Maytals are an established modern reggae band their album reeks of late sixties ska influences. In fact when my young mod brother heard this album he immediately went into his pathetic Chas Smash impersonations - convinced that he was dancing to yet more trendy pork-pie music.

Toots has successfully captured the casual, messy feel of early Jamaican music and it is this easy going approach to his music which makes

VAN HALEN: 'Women & Children First' (Warner Brothers K56793)

I DON'T know how much time VH spent writing the songs for this album, but it sounds as if it was a lot. Fortunately for them, they've got fans that'll settle for anything from this over-dramatised, over-blown and over the top bunch.

Behind the histrionics, there's very little substance to the album. Side one has the usual wild guitar breaks and Tarzan-like verbal beatings of the chest - and as you're probably aware, David Lee Roth's chest is an intrinsic part of the act.

Side two has the benefit of a little more thought and a little less Hollywooditis, with the softer guitar playing of Edward Van Halen, mostly on 'Could This Be Magic' and 'In A Simple Rhyme'. But on the whole, the songs are weak, relying mostly on the battered old themes of anti-school (at their ages?) and pro a good night in the sack. Their contrived efforts at identifying with the fantasies of fans a good 10 years younger leave me unconvinced.

Take away the flesh of the live show and you're left with a third rate rock band with barely an original idea between them. Anything they've got, they've lifted from every other major rock band on both sides of the Atlantic. Without the visual effect of the super ego of Lee Roth and the energetic pummellings of Alex VH (who's not a bad drummer), the album makes a hollow clang. Stuff like 'Loss Of Control' and 'Take Your Whiskey Home' (typical of the dreadful macho lites) left me unsatisfied and unimpressed. It's their live sense of theatrics that take my breath away, the sheer cock strutting self adoration of it all.

In case you miss the point, which seems unlikely, take a look at the poster of Lee Roth included in the sleeve. He's kneeling in his sprayed on leather pants, with his knees apart, in front of a piece of chicken wire, his hands bound with chains above his head, he's got his best "come and get me" pout on, framed by the mane of split ends hair. The photographer should have done us - and the band - a favour and left him there. + ROSALIND RUSSELL

THE POP GROUP: 'For How Much Longer Do We Tolerate Mass Murder' (Rough Trade/Y Records ROUGH9/Y2)

THE POP group, have tied me in confused knots for long enough, but 'For How Much Longer' is where I get off.

Music is a potentially numbing emotional force - but at best it can only liberate the individual's sense of life. As a political platform I weapon, it's useless. With the Pop Group, we've got a group of people who want to take and break everything, on 'For How Much Longer' they sing about corruption, murder, and holocaust, they sing "Nixon and Kissinger should be tried for war crimes for the secret bombing of Cambodia".

They scream till blue in the face about important issues - this is, after all, a concerned, relevant album - but no one listens because (a) facing cruel truths about ourselves and our world is a decidedly fearsome task, and (b) The Pop Group's shell - shocked recreation of world injustices borders on the mercenary. They stifle all optimism, joy and hope.

Until they inject at least some humanity, warmth and love into their manifesto of despair, they'll only self-suffocate. For the moment, songs like 'Justice', 'Forces Of Oppression' and 'Rob A Bank' are nothing if not depressing.

The Pop Group sing about exploitation and guilt. The Pop Group exploit guilt.

I don't believe these people are possibly as terminally joyless, embittered and self-destructing as their music suggests. Nor do I believe their lurching, inflammatory politics, or that these demonstrations are about to affect some sort of drastic reorganisation amongst Western civilisation. I think The Pop Group realise this.

It's ironic, then, that the

music herein is so hugely danceable, so organic - rhythmic; wrapped up with free-jazz-like blowings it may be, but people always jump around to The Pop Group. And while the people are jogging Mark Stewart is yelling "All that we ask for is our very own garden of Eden/All that we get is a garden of interballistic missiles".

NO, no, no - The Pop Group's revolution has no love, only fear and hatred, and much as they deserve attention and serious consideration, they restrict themselves and there's no escape from their ugly black pessimism.

That's why the album's most successful moment is the instrumental 'Communicate', a kind of down-market Ornette Coleman blowing session.

By any standards, this is a significant and important release, and it could well be "influential". Which is a fearsome prospect, because there's no compassion - it's a militant album of anti-militance.

There. That's where I just got off. + + 1/2 CHRIS WESTWOOD

PM: '1PM' (Ariola 504P)

CARL PALMER former skin beater with Emerson Lake and the, is the founder of this bunch. Forget your memories of Palmer atop his revolving drum kit hammering out 'Fanfare For The Common Man', this is most definitely music in a different kitchen. Palmer strips away the sugar coating and throws out the armoury of special effects that made ELP.

At first this album is quite a shock, but when the shivers subside you realise that Palmer's little combo formed of virtually unknown musicians is pretty damn good. Take a special bow Tom Cochran keyboards and vocals. The rest of the band clamber aboard the shoulders of Cochran and Palmer churning out a variety of velvet produced songs that are the tightest tracks I've heard this side of Toto.

'Dynamite' and 'You've Got Me Rockin' (what a

terrible title) are real slabs of grand slam. Palmer battering away like a rabid blacksmith while the rest of the band rise and fall like a gathering tidal wave. 'Green Velvet Splendour' is the calming influence of side one, before the razamanaz of 'Dreamers' which is ideal material for a single.

'Go On Carry On' is Palmer in more traditional mood, with his urgent drumming style that always seems to teeter on the brink of being out of time. 'Do You Go All The Way' is the let down of the album: dumb dumb heavy metal about picking up girls - cough yawn splutter. 'Madeline' is a quirky love song hopping about like a three legged tortoise, listen to it and I'm sure you'll agree. For closer Palmer hasn't forgotten to leave 'em gasping and we have 'You're Too Much' and 'Children of The Age', sledge hammer strong.

Palmer's metamorphosis has been successful and he's blown

away the cobwebs that surrounded the demise of ELP. I wish him luck + + + + + ROBIN SMITH

VARIOUS: 'Hicks From The Sticks' (Rockborough ROC 111)

NON-LONDONERS are already aware of the expansive musical directions taking place out in the provinces; it just takes something like 'Hicks From The Sticks' to ram the point home to everybody else.

Masterminded and compiled by freelance scribbler Nigel Burnham / Des Moines, 'Hicks From The Sticks' is an evocative guideline to the simple pleasures that lurk north of Watford. It's one of the year's (so far) best albums.

This music is just so alive and jumpy, so full of twists and gestures and desperately glowing little ideas - 16 bands, 16 assorted hicks, 16

flagposts for the vast underworld of inspiration that lies in Leeds, Wakefield, Nottingham, Bradford, Halifax, Liverpool, Blackpool, Sheffield.

We'll leave Halifax's Aircraft in their particular hanger for the moment - they've absorbed far too many XTC records - and opt, instead, for pop's darker, more hostile and menacing areas. The Distributors, Section 25, Art Failure, I'm So Hollow or the brilliantly named Nightmares In Wax, all of whom appear to use music rather than just play it.

Or there's the thumping, grumbling tossings - and turnings of Clock DVA, whose 'You're Without Sound' is alternately danceable and severely menacing, with Cabaret Voltaire, Clock DVA are possibly Sheffield's currently most precious quality, and with Joy Division, one of rock's more introspective and macabre new angles.

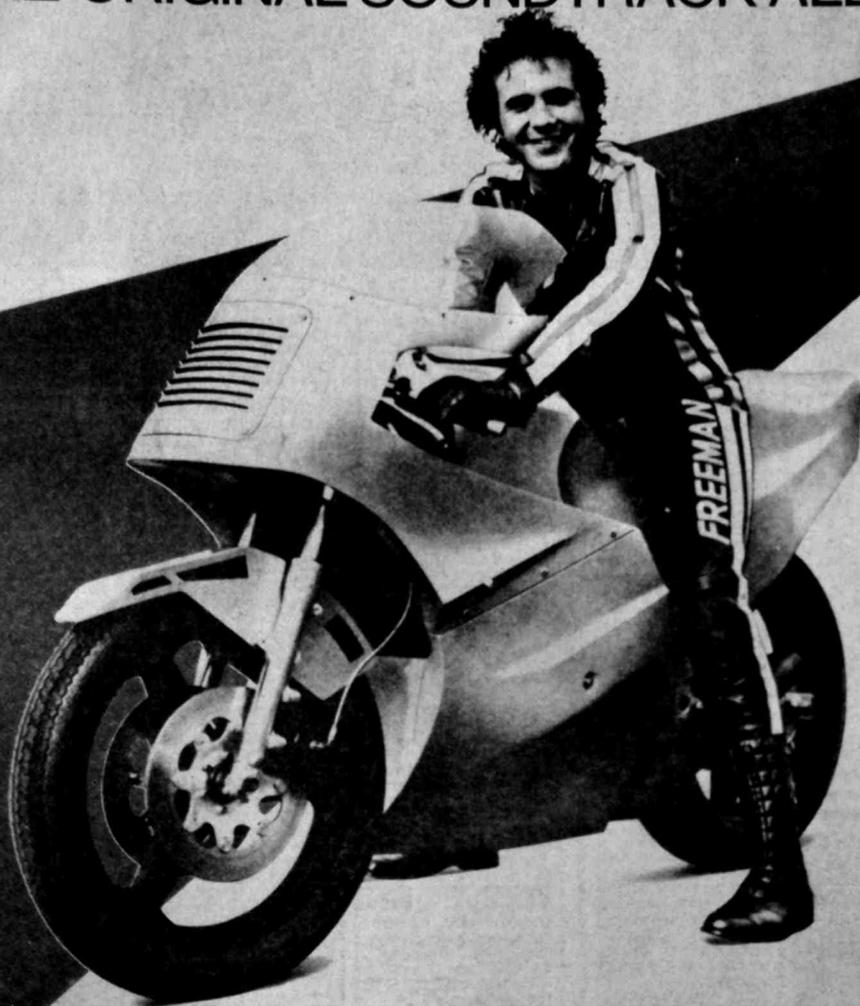
The Expellers and 'Don't

# HUMBLE PIE

Go On to Victory

# SILVER DREAM RACER

THE ORIGINAL SOUNDTRACK ALBUM



# DAVID ESSEX

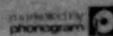
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"SILVER DREAM RACER"

WITH CLARKE PETERS AS CIDER · HARRY CORBETT · DIANE KEEN · LEE MONTAGUE · SHEILA WHITE  
PRODUCED BY RENE DUPONT · WRITTEN AND DIRECTED BY DAVID WICKES · MUSIC BY DAVID ESSEX  
MUSICAL DIRECTION AND ARRANGEMENTS BY JOHN CAMERON · A DAVID WICKES PRODUCTION  
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Album 9109 634

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# Living on the bread line

JOHN SHEARLAW gets a shot of BIZ with UB40

"BIRMINGHAM? I love it. I wouldn't live anywhere else."  
(Robin Campbell, vocalist with UB40)

"Birmingham? I hate the place!"  
(Jim Brown, drummer with UB40)

**S**UCCESS AND acceptance for Birmingham's UB40 couldn't have been better timed... or less engineered.

For the band, formed only 18 months ago, have risen from a tentative start as the mainstay of more than half the city's benefit gigs, to become a polished outfit healthily festooned with what seems like the accolades of half the voting population.

And the break came, as they're happy to admit, in the sweetest way possible - by supporting the much-vaunted Pretenders on their first headlining tour.

Later this month, UB40 move to the top of the fly posters themselves, with a 20-date debut tour. And after collecting encore after encore as a support band, sailing into the Top 20 with their first single, and carrying a veritable untapped barrel of strong original material along with them, who can blame them?

But, says lead vocalist Robin Campbell: "It's amazing that it's all been so quick. We're going out on tour already, and we've no idea what our pulling power actually is. We don't know how we'll shape up at all."

Phrases like "amazing", "over the moon" and "incredible" are pretty common around UB40 at present, principally due to the rapid rise of the classy (and home made, and independently distributed) single "King / Food For Thought".

Yet it was that tour - for which the single was selected, recorded on an eight-track and put out on Graduate - which will be



UB40 with the rest of the dole queue

remembered as the one which jettied the band up the first steps of the ladder; almost without trying.

"It came at exactly, and I mean exactly, the right time," says Robin. "and the treatment we got was incredible. They were the number one band in both charts, with everyone expecting miracles from them, and we got asked to support."

"Then we had a good tour, and they had a lousy one, a lot of bad gigs and bad luck, and here we are. It was a very good break."

A wonderful (under)statement indeed, and perhaps one that makes up for the voluminous amount of publicity that has surrounded other Birmingham emergents, a movement of which UB40 are certainly not a part.

They're reggae, funk and dub. And out on their own.

The name was copped straight from Her Majesty's Government, courtesy of the Labour Exchange. The Unemployment Benefit Attendance Card - with which you should report at the day and time specified on the card - carries the serial UB40. And since the current members of the group had already spent a fair amount of time producing said cards it seemed a good place to start.

UB40's current trademark is that of a "home made brand". They more or less fell together towards the end of 1978, united by a love of reggae / reggae-influenced music, and learned to play as they went along. From scratch (and probably from Lee

Perry as well, if he but only knew). The only claim to a "musical education" prior to UB40 could perhaps be made by Robin and Ali Campbell, both sons of folk singer Iain Campbell. But they won't make it. "It's just interesting that nearly every gig we do they'll be somebody, a promoter, a manager or a bouncer, who knows my dad," says Ali.

Convinced, as they were and still are, that "dub" reggae was gaining acceptance in Britain, they set out to batter hell out of Birmingham's pub circuit, taking in virtually every Rock Against Racism benefit and writing songs along the way. At one point it was the Beat who were supporting them.

"We were just playing instrumentals when we started, and Ranking Roger would toast on the odd track. He was known as the Black Punk; he had little locks and he'd dyed them orange."

The round of benefits and the sparking of interest due to the 2-Tone phenomenon kept UB40 buoyant most of last year. "It was all swings and roundabouts," they say now. "We liked the experience and the exposure we were getting, because of the other bands, but we didn't want to be another 2-Tone band."

The next step was attracting the attention of one Chrissie Hynde (hence the invitation), one Bob Lamb (former drummer of the Steve Gibbons Band, who recorded the single at his flat) and a sizeable proportion of grateful punters.

"We were always tending towards a reggae feel," says Robin. That's the only band I wanted to be in. And we toyed with soul, and even funk to begin with. That's all merging now."

As had the group members, each

gravitating towards "a role" over the year of jiggling. UB40 now reads: Jim Brown (drums and vocals), Ali Campbell (rhythm and vocals), Robin Campbell (vocals), Earl Falconer (bass), Noram Hassan (percussion), Brian Travis (sax), Micky Virtue (keyboards) and Astro (percussion).

Round about the time of the Pretenders tour the dreadlocked Astro - who'd previously described himself as a "sound system operator" - was drafted into the group as a full-time unpaid member.

Astro finds himself in the position of not actually having an instrument he can call his own - unless you count his title as UB40's unofficial 'Space Invaders' champion. But he's working on it.

"He did nothing but dance a bit on the tour, but he'll be playing percussion this time around," says Jim. "And we have an agreement that he won't be getting any royalties on the single, or on the album, unless he plays something."

"So I expect you'll find he'll master the trumpet pretty quickly. The rest of us managed it!"

Astro merely nods his approval. Now one of the eight, he participates in all the group discussions without which, UB40 claim, they wouldn't do anything at all. It's early days yet, but says Robin:

"At the moment we've got to be the most democratic group ever. The situation is changing really quickly, but every decision only seems to get made after all of us talk for hours."

**T**HE first major decision, inevitably concerned the band's signing to local Graduate Records rather than a major label.

The second, as important, was to postpone the debut album (obviously one that's going to demonstrate just how strong UB40's potential actually is) until after a tentative headlining tour later this month. In each case there was, they say, "no argument".

"We've got the best deal in the country," says Robin confidently. "No question at all. It's complete 'artistic control' for us. We decide what to put out, we decide when to put it out."

Both Graduate and Spartan, who handle the distribution, are really good operations and we're very happy with the set-up, even if we are permanently broke! We preferred to go for the sales rather than the advances, if you like, and it's all worked out legitimately with no hype or pushing and shoving."

"We'd prefer to have a lot of a little, rather than a little bit of a lot. And we've proved it can work."

The huge success of "King / Food For Thought" is ample testimony to that, and one that must be upsetting record companies like Chrysalis and EMI (who both dived in with offers of deals), not to mention a well-known label (best known at present for their series of ska re-releases), who turned them down flat.

"They told us: 'There is no commercial possibility whatsoever with UB40'", the band chorus. "The others were thought of, but we couldn't have had the freedom for any projects we have in mind - with other bands maybe."

"And," chips in a lone voice, "we didn't want to be told 'up tempo your music' or be told 'you'll never do it with an independent'".

done it, and earned the right to prepare for their debut album for as long as they want to.

"We came back from the Pretenders tour, decided to go out on our own, and then have a go at recording some new songs," says Robin.

"We're desperately short of studio experience - in fact it's non-existent. Plus the fact that we're not totally happy with all the songs. With such a good start we don't want to just put anything out."

So, for the moment at least, home for UB40 is a freezing basement room at the back of the infamous Rumrunner Club in central Birmingham.

The bolt hole suits UB40 perfectly, it's free, and the imminent installation of one electric fire will at least mean that the group can rehearse for the upcoming showcase without wearing gloves.

"All we need is water running across the floor and we'd feel really at home!"

The rehearsals are vitally important, part of the plan to consolidate UB40 as a major new hope, as well as demonstrating to the waiting world that UB40 aren't a 2-Tone band.

"The whole business last year really pissed me off," Jim admits.

"Another ska band! Another Birmingham band!"

"Every time we played anywhere we were advertised as being straight off the 2-Tone tour, just lumping us in with all the rest."

"Since then we've gone out of our way to tell people that we're not a ska band, we're a jazz/dub/reggae band. But there's no problem at all once people have actually seen us live."

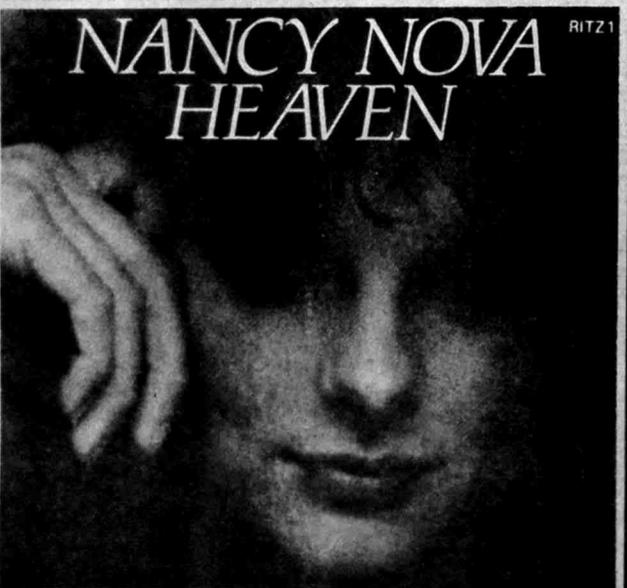
"We all like the Specials, the Beat and all the others - good luck to them. I don't begrudge them a thing - yet coming from the same place at the same time doesn't mean you have to be another clone band."

UB40's native territory, Moseley and Balsall Heath, is B12 and B13; seven musical stations away from the Beat's professed Handsworth, B20 origins. And the jazz/dub/reggae tag is fair indication of their own ideals, and their difference from all the other front runners in the great Birmingham exodus.

They're a band who collectively express an opinion that: "We couldn't have done anything else but be in a group, unless it was going to a Government training scheme to learn how to get up in the morning." Much shaking of heads, dole queue reminiscences and tales of "working at Cadbury's" are an inevitable accompaniment to their conversation.

There's even talk of a 'New Claims' publishing company, a 'Signing Off' organisation, and a UB40 club - "just fill in this form, hand it in, then wait until you're called to the booth please."

But the joking is over. Broke as they are UB40 don't have to sign on any more. Unlike the DHSS they're not demanding proof... and they won't keep you waiting.



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**RECORD MIRROR**

# MAILMAN

## The great Pretender



I could run . . .



I could threaten . . .



I could reason . . .



I could plead . . .

### SIT. VAC.

I WOULD like to be considered for the post of Mailman. I haven't any experience but I feel I have the necessary qualifications. I left school when I was 14, I'm not a bright person, probably because I never started school until I was 13. I can neither read nor write, I'm deaf and blind. I'm reasonably healthy, although I often get severe attacks of wind. My sense of humour is as bad as my breath and I don't like jokes. My hobbies are yarning, drinking tea and shoplifting, in that order.

FR, Kirkdale, Liverpool.  
 • Sorry, you haven't a cat's chance — I get paid in five gallon buckets of tea.

### OH BOY!

BOY have I been waiting for a chance like this! You've been caught out this time, me old china. Outer Mongolia doesn't exist anymore. Ha! Mind you, if it did I'd buy John Shearlaw a one way ticket. Smugfully yours, Krissy Phayre, Tyne & Wear.  
 • You'd have to fight past us at the ticket counter first.

### BLOODY HELL

ANGRY of Mayfair here. Now look you lot, sitting in your bloody office with its fitted carpets and bloody central heating and padded swivel bloody chairs, how much longer do we have to put up with this bloody Mailman page consisting of letters from the biggest plebs around? You and your smart arse answers. Why can't you do something else for a bloody change? Like set fire to Paula's knickers? I don't even like this rag but I have to have something to wrap the bloody wife in. You bunch of prannies should be bound to the nearest tree with huge heavy chains and given a bloody good thrashing.  
 Angry of Mayfair.  
 • 1. You are the biggest pleb. 2. You are a sexist creep. 3. There are no trees in Covent Garden. 4. Go tie yourself to a nuclear reactor and do us all a favour.

### BLUNT MOLE

TO be perfectly blunt, I hate your paper. I most certainly do not get it every week.  
 Gary Gwilym, Llanelli, Wales.  
 • You don't know what you're missing. And we



or I could just give 'em hell!

COME on all you budding reporters, let's have some decent reports about the Pretenders' concert. Did no-one see them in Glasgow? They were bloody marvellous.  
 The Badge Maker, East Kilbride.  
 • Let me tell you, some of the people here bloomed a long time ago, no names . . .

don't like you much either.

### WIND BAG

I JUST want you all to know that my boss is a BIG FART. Thank you.  
 The naked ant.  
 • Next time, put your name and address and he'll know too. Oh you did! K. Walter's boss, you know what they think of you in Marston, Beds. Heh, heh.

### BAD TIMING

WOULD you please fix it so all the record companies list the running time of LP tracks? This way I can see if I can get all my pal's LPs taped onto my blank cassettes without missing anything near the end.  
 John O'Edinburch.  
 • Dear John, are you aware that the practice you describe is illegal? It's not that we are blameless angels, but we doubt if they would meet your suggestion with wild enthusiasm. Have you tried timing them yourself?

### BONDAGE

I DON'T suppose you would consider doing something constructive and educational for a

be. He can't walk down the street without the fear of being laid. Numan you make me SICK. Go and see Paul Weller because he knows what he's doing. Clive, a Jam fan, Leeds.  
 • I'll bet Paul Weller can do without sexist little oinks like you for a fan.

### LITTLE AND LARGE

THE longest and shortest running tracks on the Stiff Little Fingers' album 'Inflammable Material' are 'Johnny Was' (8.06 minutes) and 'Here We Are Nowhere' (0.56). That has got to be something no band can beat.  
 Gary Miller, Chester-le-Street, County Durham.  
 • Fascinating, next.

### SLAYED

IN your March 22 edition, resident genius John Shearlaw stated that only Slade's 'Merry Xmas Everybody' and Gary Glitter's 'I Love You Love Me' had gone straight to No 1 in the last 10 years, which is of course wrong. Slade also did it with 'Cum On Feel The Noise' and 'Squeeze Me Please Me' in 1973.  
 John Marshall, Tottenham, London.  
 PS: Do I get an LP token for proving you really are incompetent?  
 • All right smart bum. LP winner.

### BLIND FAITH

I WAS wondering if you could tell me what was written on the front of Debbie Harry's article of clothing she was wearing on your poster in the February 16th issue?  
 Bobi Pettigrew, Airdrie.  
 • Jussaminute . . . Deb, can you tell us what was written on your frock? Oh. Right. Too much sex makes you go blind. OK?

### FAMOUS FIVE

ABOUT that letter from five gentlemen about Paula . . . they were obviously pig headed and boiled up. It was a lot of bullshit and should never have been printed. Why can't they let Paula get on with her job, she's allowed to do what she wants. If they don't like her page (and millions do) they don't have to read it.  
 From two desirable ladies, Erdington, Birmingham.  
 • I'd say they were consumed with jealousy.

### UB CRAZY

OK. So who was it? The Uprfront page said UB 40 were playing the Top Rank Birmingham on Sunday 23rd. Having arrived at 7.30 and waited outside for over an hour in near gales for the doors to open, it was obvious no gig was taking place. Having got out of my sickbed to travel from Coventry especially to see UB 40, I wasted time, money and health to no purpose.  
 Greg, Coventry.  
 • Due to circumstances beyond etc etc — but did you notice at the top of the Uprfront pages every week we advise you to ring first? We even gave you the phone no.

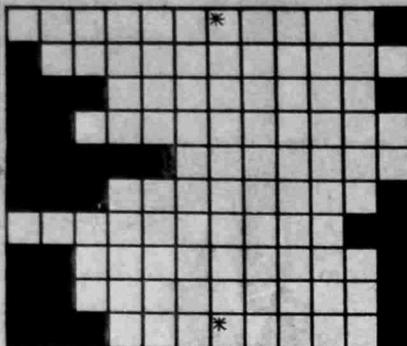
### IT'S A RAID

WE AR putting pen to paper to warn all the thousands of female Police fans in Britain that as soon as the three bronzed hunks return from their escapades with Oriental girls, we will be waiting for them to be thrown out by Frances, Kate and Sonja, into our welcoming arms. As far as we're concerned, no-one else has a chance!  
 Three Police fans.  
 • I suppose you're well armed. Ho ho.

### SOLD OUT

IN an earlier letter, I complained about the ticket allocation for the Hammersmith Genesis concerts. Since then I queued (is that the right word for chaos?) outside the Theatre Royal without success. I eventually got a ticket for Hammersmith for 10 times the face value. Then last week, I got a phone call from a complete stranger who tracked me down in the phone book and offered me a ticket for face value. This young lady had read my letter and wanted to help. I want to say thank you to her. I suppose all those people who buy as many tickets as they can and sell them for vast amounts don't understand her motives. More fool them.  
 M Spink, Rainham, Essex.  
 • And more fool you honeybunch, to pay a tout all that dough — specially as Genesis have blown the tour out. So now you only get a refund of the face value and the rest is down the tubes. But I hope you and the young lady have a wonderful friendship . . . I'm such a romantic.

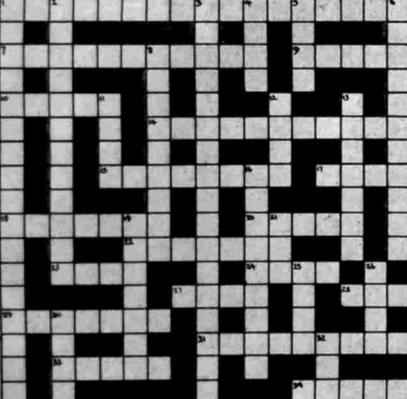
### POPOGRAM



### WIN AN LP

The first correct solution to both the Popagram and the X-word that we pull out of the hat each week wins an LP token. Send your solutions to: Puzzles, Record Mirror, 40 Long Acre, London WC2.  
 Solve the 10 cryptic clues and write the solutions across the puzzle so that the starred down column will give you Siouxsie's new location. Remember the clues aren't in the order of the puzzle. You have to decide what the correct order is. Does she feel lonely when unscrambled with a meat loaf (5,5) The heart breaker met potty on rebound (3,5) Someone whose chooses 2 Tone? (8) Hide Berry BA for her (6,5) A thin rummy gives us a welcome to the club (3,6) A poll voter provides family with a hit (4,6) Yes, tear does combine with Mr Preston (7) PIR fit track for this boogie man (4,7) It's the PY gap for EI (3,5) In The Muso Plain you'll find Art's old mate (4,5)

### XWORD



- |  |   |
|--|---|
| <b>ACROSS</b>  | <b>DOWN</b>                                   |
| 1 1980, Bowie hit (4,2,4,7)                                    | 1 Jane's friends (9,8)                        |
| 7 Talking Heads LP (4,2,5)                                     | 2 Blondie No 1 (5,2,5)                        |
| 9 The girl in Gilbert O'Sullivan's life (5)                    | 3 1979 ELO hit (4,5,2,6)                      |
| 10 Not the John in 1 across (5)                                | 4 The Stones had a Tumbling . . . (4)         |
| 14 You may find them wearing laced up boots and corduroy (7,4) | 5 Pleasant group (4)                          |
| 5 Bob Marley LP (8)  | 6 Mull of Kintyre flip (5,6)                  |
| 17 Johnny or Graham (4)  | 8 Knack hit (2,7)                             |
| 18 Ziggy Stardust hit (7)                                      | 11 Mr Lotgren (4)                             |
| 20 Onions or Tambourine (5)                                    | 12 What you may find in your heart (4)        |
| 22 Joey's family (7)   | 13 She don't have to put on the red light (7) |
| 23 Earth Wind and Fire hit (4)                                 | 16 Roxy hit (5,4)                             |
| 24 The Jesus Of Cool (4)                                       | 19 The end of Abba's journey (7)              |
| 27 Group that could hear the grass grow (4)                    | 21 Bee Gees label (1,1,1)                     |
| 28 Bowie label (1,1,1)   | 25 Stones guitarist (4)                       |
| 29 See 34 Across   | 26 Electric heavy metal group (2,2)           |
| 31 10cc's holiday (9)  | 30 It never sleeps (4)                        |
| 33 Commodores hit (5)  | 32 Bowie LP (3)                               |
| 34 6 29 Across 1979 Gloria Gaynor No 1 (1,4,7)                 |   |

**LAST WEEK'S ANSWERS TO CROSSWORD**  
 ACROSS: 1 Metamatic, 5 Ape, 7 Too Hot, 8 Justin, 9 Lou Reed, 10 Ayers, 12 Hold The Line, 14 Price, 15 Island, 18 It's A Heartache, 20 Underpass, 22 Elkie Brooks.  
 DOWN: 1 Metal Box, 2 Too Much Pressure, 3 At The Edge, 4 Crusaders, 6 Prior, 11 Evtia, 13 Eddie, 16 Miller, 17 Carrie, 19 CCS, 21 CBS.

**THIS WEEK'S WINNER:** Bryan Jones, 9 Oak Tree Close, Burpham, Guildford, Surrey.

**LAST WEEK'S SOLUTION (In order of puzzle):** Dave Edmunds, Peter Gabriel, Revillos, Rock With You, Commodores, Echo Beach, Space Oddity, April Wine, Sex Pistols, Eric Stewart. DOWN: DAVID BOWIE.

# Look who's down at Woolworth.

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

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

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| Parallel Lines Blondie                   | £1 off £3.99    | 50p off                  |
| Oceans of Fantasy Boney M                | £1 off £4.00    | 50p off                  |
| The Age of Plastic Buggles               | £1 off £4.29    | 50p off                  |
| The Unrecorded Jasper Carrott            | £1 off £3.99    | 50p off                  |
| I Am Earth Wind & Fire                   | £1 off £4.29    | 50p off                  |
| Discovery ELO                            | £1 off £4.49    | 50p off                  |
| Glass Houses Billy Joel                  | £1 off £4.29    | 50p off                  |
| Greatest Hits Elton John                 | £1 off £3.99    | 50p off                  |
| Greatest Hits Vol 2 Elton John           | £1 off £3.99    | 50p off                  |
| But The Little Girls Understand Knack    | £1 off £4.29    | 50p off                  |
| Nolans Nolans                            | £1 off £3.99    | 50p off                  |
| Outlandos D'Amour Police                 | £1 off £4.00    | 50p off                  |
| Pretenders Pretenders                    | £1 off £4.29    | 50p off                  |
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| Get Happy Elvis Costello                 | £1.20 off £4.09 | 50p off                  |
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| Greatest Hits ELO                        | £1.20 off £4.49 | 50p off                  |
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| On The Radio Donna Summer                | £1.50 off £5.00 | 50p off                  |
| Various War Of The Worlds                | £1.50 off £6.49 | 50p off                  |
| Greatest Boe Goes                        | £2.00 off £6.75 | 80p off                  |
| Secret Life Of Plants Stevie Wonder      | £2.00 off £6.50 | 80p off                  |
| The Wall Pink Floyd                      | £2.00 off £6.45 | £1 off                   |



The three priced LP's immediately above are not discounted and are being sold at Man. Rec. Price.

**WOOLWORTH**

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Everybody needs  
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 these days!  
 And Woolco

# UPFRONT

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

## THURSDAY APRIL 3

**AIRDRIE**, Snug Bar, Schizo Robert BINGLEY, Arts Centre, Agony Column / Cheap And Nasty / The Statics  
**BIRMINGHAM**, Fighting Cocks, Moseley (021 449 2554), Mart Smith's Nightwork / The Privates  
**BIRMINGHAM**, Golden Eagle, Hill Street (021 643 5403), The Touch  
**BLACKBURN**, Duck Inn (51476), Riot Squad  
**BLACKPOOL**, Norbreck (52341), S.A. Robertson  
**BOLTON**, Swan Hotel (27021), Loud 'N' Lazy  
**BURFORD**, Princeville (578845), Dredinger  
**BRIGHTON**, Alhambra (27874), No Exit  
**BRISTOL**, Stonehouse, Behind Bunch of Grapes, Emotion Pictures  
**CANTERBURY**, Alberrys Vine Bar (523278), City Blues Band  
**CASTLE DONNINGTON**, Soldiers And Sailors Club, Strange Days  
**CHARNOCK RICHARD**, Park Hall Club (Eccleston 452080), The Drifters  
**COVENTRY**, New Theatre (23141), Seed Cafe / The Out  
**DUBLIN**, Stadium (753371), Gerry Rafferty / Richard And Linda Thompson  
**DURHAM**, Castle Inn (63887), Snapshots  
**EDINBURGH**, Astoria (031 661 1662), The Freeze / Random Factor  
**GLENROTHES**, Rothas Arms (753701), Cadiz  
**GREENFORD**, White Hart, Jeep Guildford, Stoke Hotel, Raised On Robbery  
**HIGH WYCOMBE**, Nags Head (217558), Robert And The Remouids  
**ISLE OF LEWIS**, Stormway Town Hall, Jim Wilkie And Matia  
**LEAMINGTON SPA**, The Crown (26421), The Vye  
**LEEDS**, F Club, Brannigans (663252), Killing Joke / Propaganda  
**LEEDS**, Cosmos Club, Dodgy Tactics  
**LONDON**, Bisleys, White Lion, Putney (01 788 1540), Q-Tips  
**LONDON**, Brecknock, Camden (01 485 3073), Moonlight  
**LONDON**, Bridge House, Canning Town (01 476 2889), Margo Ransom And The Space Virgins

**CONTINUING 50th Anniversary celebrations this week, London's Rainbow Theatre, with a little help from a well-known purveyor of blue denim, splurges on a spectrum of top contemporary talent, featuring THE STRANGLERS, minus incarcerated Hughie, and friends, reported to include IAN DURY and ROBERT FRIPP. (Thursday and Good Friday); JOHN McLAUGHLIN performing an acoustics duet with Brazilian guitarist CHRISTIAN ESCUDA (Saturday); AVERAGE WHITE BAND, touring later this year, plus BILLY CONNOLLY, (Sunday); THE JAM with THE RECORDS, returning to live work after a year's seclusion, (Tuesday and Wednesday). Meanwhile a cornucopia of cowpokes from cattle country, where even sponsor Marlboro ply their wares, take part in this year's International Festival Of Country Music, finishing on a high note with EMMYLOU HARRIS, COMMANDER COO, DON EVERLY, MATCHBOX AND BELLAMY BROTHERS (Easter Monday).  
 What else? Legendary bluesman BB KING moves on to Slough Fulcrum Centre (Thursday), and London's Hammersmith Odeon, (Saturday and Sunday). HAGAR kicks-off his February dates a month later, opening at Leicester De Montfort Hall, (Tuesday), Liverpool Empire (Wednesday), with much more to come. JETHRO TULL, with new bassist, DAVE PEGG, commence their six UK gigs, the tail-end of a European trek at Glasgow Apollo, (Tuesday), and Manchester Apollo, (Wednesday).  
 New tours from DEF LEPPARD, head bashing into the sunset at St Albans City Hall, (Saturday), Wolverhampton Civic Hall, (Sunday), Liverpool Empire (Monday), Manchester Apollo (Tuesday), with MAGNUM, and a local band support on each night of their April 16-date. And SECRET AFFAIR, coming out into the open again with gigs at Dunstable Queensway Hall, (Sunday), St Austell New Cornish Rivers Lido, (Easter Monday), Bournemouth Stateside (Tuesday), and Brighton Top Rank (Wednesday).**

**LONDON**, Clarendon Hotel, Hammersmith (01 852 4442), The Hep-tones  
**LONDON**, Deptford Arms, High Street, Deptford (01 692 2312), The Ballerinas / The Soul Agents  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Mystery American Act  
**LONDON**, Electric Ballroom, Camden (01 485 9006), Slaughter / Cockney Rejects / Manufactured Romance / Crisis  
**LONDON**, Greyhound, Fulham Palace Road (01 385 0526), Sox / The Keys  
**LONDON**, Hope And Anchor, Islington (01 359 4510), The Agents  
**LONDON**, 100 Club, Oxford Street (01 535 0933), Revelation / Sunshine Steel Band  
**LONDON**, Marquee, Wardour Street (01 437 8603), Iron Maiden  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01 624 7611), A Certain Ratio / Joy Division / Kevin Hewick / Blur  
**LONDON**, Nashville, Kensington (01 603 6071), Mark Andrews And The Gents / Martian Dance  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942), Ltd Co  
**LONDON**, Rainbow, Finsbury Park (01 263 3140), The Stranglers  
**LONDON**, Marquee / Monochrome Set / The Passions / Blood Donor / And Special Guests  
**LONDON**, Riverside Studios, Hammersmith (01 748 3354), Michael Haumont  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), Sledgehammer

**LONDON**, Royalty, Southgate (01 886 4112), Crazy Caval  
**LONDON**, Ruskin Arms, East Ham (01 472 0377), Pagan Altar  
**LONDON**, Swan, Hammersmith (01 748 1043), The Dials  
**LONDON**, Torrington, North Finchley (01 445 4710), Morrisey - Mullen  
**LONDON**, Transhed Woolwich (01 855 3371), The Blues Band / Bernard Weber And The Last Resort / The Soulboys  
**LONDON**, The Venue, Victoria (01 834 5500), Hot Gossip  
**LONDON**, Windsor Castle, Harrow Road (01 286 8403), Thieves Like Us / The Fatal Charm  
**MUNDESEY**, Beachcomber Club, The Urban Reactors  
**PAISLEY**, Bungalow Bar (041 869 5667), Hibernating Bears  
**PERTH**, Plough Inn (22251), The Cheekies  
**PETERBOROUGH**, ABC Theatre (43504), Genesis  
**PETERBOROUGH**, Bull And Dolphin (53763), Time Out  
**POOLE**, Arts Centre (70521), Tom Paxton  
**PORTSMOUTH**, Granny's (24728), Nine Below Zero  
**PRESTON**, The Warehouse (53216), Night Visitors  
**READING**, Sweeneys, Grove Road (476794), 80's Pop  
**SHEFFIELD**, Broadfield (50200), Superstud  
**SLOUGH**, Fulcrum Centre (38669), BB King  
**SOUTHAMPTON**, Joiners Arms, St Margaret Street (22912), Burr  
**STAFFORD**, Bingley Hall (58060), The Osmonds

**SUNDERLAND**, Empire (73274), Jasper Carroll / Telephone Bill And The Smooth Operators  
**THORNABY**, Conservative Club, Eric Bell Band  
**TORQUAY**, Belgrave Hotel, Motown 4

## FRIDAY APRIL 4

**BASILDON**, Double Six, (20140), Idiot Dancers  
**BASINGSTOKE**, Magnums, (57727), Overkill  
**BEDFORD**, Horse And Groom, (61059), Decoy  
**BIRKENHEAD**, Gallery, Eric Bell Band  
**BIRMINGHAM**, Digbeath Civic Hall, (021 235 2431), Dangerous Girls/Weapons Of Peace (S&S)  
**BIRMINGHAM**, Odeon, (021 643 6101), Genesis  
**BLACKPOOL**, Norbreck, (522411), Sledgehammer  
**BLYNTH**, Golden Eagle, (4343), Snapshots  
**BOURNEMOUTH**, Winter Gardens, (26446), Roy Orbison (two shows)  
**BRADFORD**, Palm Cove, Knife Edge  
**BRIGHTON**, New Conference Centre, (203131), Blood Sweat And Tears/War  
**BRIGHTON**, Sports Centre, Fox Pop  
**CHORLEY**, Joiners Arms, (70611), Loud 'N' Lazy  
**CROYDON**, Crawdaday, The Star, CROYDON, Road (01-684 1360),

Sploognessabounds/Idiot Dancers  
**CROYDON**, Greyhound, Park Lane, (01 681 1445), Radio Caroline Roadshow/Angelwhisk  
**DURHAM**, Castle Inn, (63887), Southbound  
**EDINBURGH**, Odeon, (031 657 3605), Jasper Carrot/Telephone Bill And The Smooth Operators  
**EDINBURGH**, Playhouse, (031 665 2064), Another Pretty Face/T21  
**GLENROTHES**, Rothas Arms, (753701), Blo Car  
**GREENOCK**, Town Hall, (24400), Chou Phrot

## SATURDAY APRIL 5

**ANTRIM**, Forum, Thin Lizzy  
**AYLESBURY**, Friars Vale Hall (68948), Dennis Brown  
**BATH**, Moles Club, Maritan Schoolgirls  
**BIRMINGHAM**, Bogarts (021-643 0753), Ransom  
**BIRMINGHAM**, Fighting Cocks, Moseley (021-489 2554), Close Rivals  
**BIRMINGHAM**, Night Out (01-822 2233), Roy Orbison

**LEITCHWORTH**, Leys Hall, Eclisae  
**LIVERPOOL**, Mossley Hill Hall, Asylum  
**LONDON**, Brecknock, Camden (01-485 3073), Sad Among Strangers  
**LONDON**, Bridge House, Canning Town (01-476 2889), Jackie Lynton Band / Bloodshot  
**LONDON**, Cafe Royal, Regent Street (01-437 8096), Flash Cats  
**LONDON**, Spooncho (Boat Race Ball)  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Noel McCollor / The Keys  
**LONDON**, Dover Castle, Great Dover Street, The Voyeurs

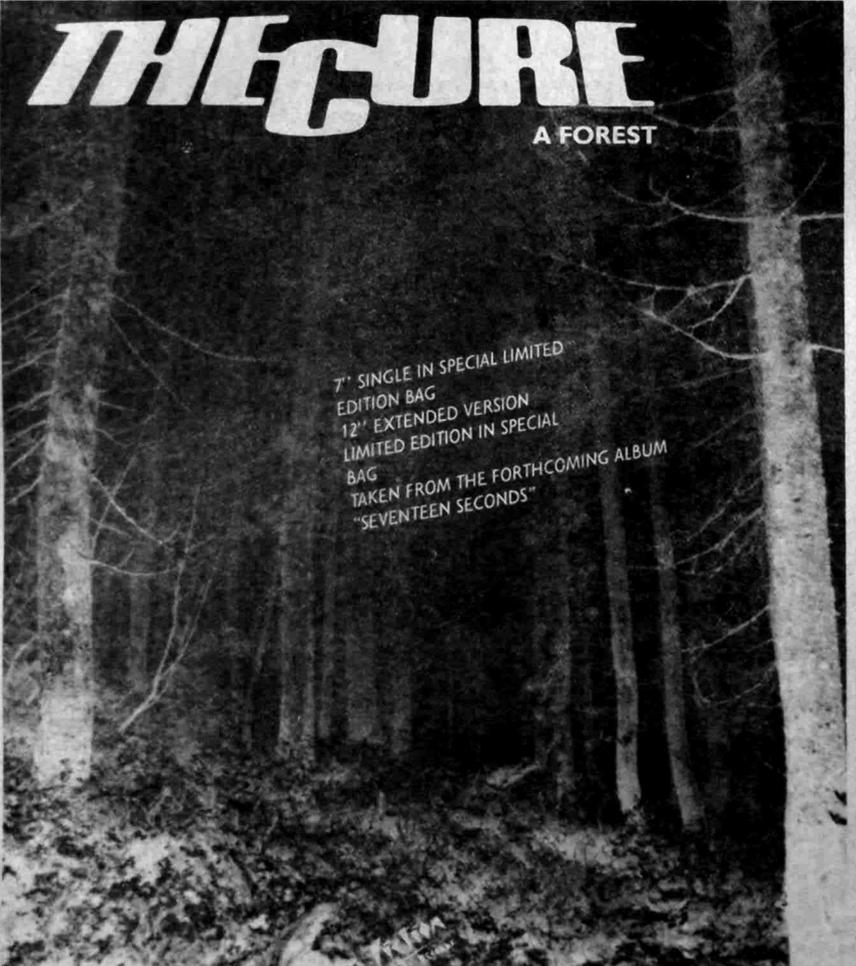


SECRET AFFAIR: at Dunstable on Sunday

**HIGH WYCOMBE**, Nags Head, (217558), Average Blue Band  
**HORNCHURCH**, The Bull, (42125), The Artists  
**HULL**, Blind Institute, Beverley Road, The Revue  
**ISLE OF LEWIS**, Ness Hall, Jim Wilkie And Matia  
**LEEDS**, Wigs Wine Bar, Doggy Tactical  
**LINCOLN**, New Southam Social Club, Rockabilly Rebels  
**LONDON**, Bisleys, White Lion, Putney (01 788 1540), Sammy Mitchell's Blues Band  
**LONDON**, Brecknock, Camden, (01 485 3073), Dennis Brown  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Carl Perkins  
**LONDON**, Duke Of Lancaster, New Barnet, (01 499 0465), The Pencils  
**LONDON**, Egin, Ladbroke Grove, (01 727 4192), Androids Of Mu/Altitudes/Syndromes  
**LONDON**, Greyhound, Fulham Palace Road, (01 385 0526), Icarus/50 Fifty  
**LONDON**, Half Moon, Lower Richmond Road, (01 274 2733), The Second Law  
**LONDON**, Hope And Anchor, Islington (01 359 4510), Supercharge  
**LONDON**, John Bull, Chiswick, (01 994 0062), Jeep  
**LONDON**, Marquee, Wardour Street, (01 437 8603), The Blues Band  
**LONDON**, Moonlight, Railway Hotel, West Hampstead, (01 624 7611), Durutti / Colum X/O-O-Dus/Royal Family/Joy Division  
**LONDON**, Nashville, Kensington (01 603 6071), Low Lewis Reformer  
**LONDON**, New Golden Lion, Fulham Road, (01 385 3942), Straight  
**LONDON**, Rainbow, Finsbury Park, (01 263 3140), The Stranglers  
**LONDON**, Riverside/48/Section 25/The Soul Boys  
**LONDON**, Riverside Studios, Hammersmith, (01 748 3354), Katy Zeserson  
**LONDON**, Rock Garden, Covent Garden, (01 240 3961), Johnny Mars' 7th Sun  
**LONDON**, Royalty, Southgate, (01 886 4112), Brothe's  
**LONDON**, Star And Garter, Deptford, (01 858 5694), Nothin' Fancy  
**LONDON**, Star And Garter, Putney Pier, (01 788 0345), Toerag  
**LONDON**, Tower, Westminster Bridge Road, (01 928 6618), Wee Willie Harris  
**LONDON**, Two Brewers, Clapham, (01 623 3621), Sad Among Strangers  
**LONDON**, The Venue, Victoria, (01 834 5500), Dennis Brown (two shows)  
**LONDON**, Wembley Arena, (01 902 1234), Charley Pride/Santa Parton/The Kandalis/Janie Fricke/Hank Locklin/Dickie Dee/Sonny Thompson/Jimmy Dean/C Newman/Philomena Beesley/The Mintings/Susan McCann/Roly Daniels/Hika  
**LONDON**, White Hart, Tottenham, The Shades  
**MANCHESTER**, Apollo Ardwick, (061 273 1112), The Osmonds  
**NELSON**, Railwayworkers Institute, (34910), Negatives/Scum  
**NEWPORT**, The Village, (81949), Vardis  
**PAISLEY**, Bungalow Bar, (041 869 5667), Snapshots  
**POOLE**, Brewers Inn, (4930), Martian Schoolgirls  
**SCARBOROUGH**, Spa, (65068), The Teenbeats/The Name  
**SOUTHALL**, Hambrough Tavern, (01 868 2311), Burnz  
**SOUTHEND**, Top Alex, Crucifixion Residents  
**STOCKPORT**, Technical College, (061 480 7331), Firetown

**BIRMINGHAM**, Odeon (021-643 6101), Genesis  
**BLACKPOOL**, ABC Theatre (24233), Sad Cafe / The Out  
**BLACKPOOL**, Norbreck (52341), Screaming Lord Sutch  
**BOLSOVER**, Carrvale Hotel, The Digits  
**BRACKNELL**, Bridge House (25396), Between Pictures  
**BRISTOL**, Bear Hotel, The Review  
**BRISTOL**, Stonehouse, Behind Bunch of Grapes, Art Objects / Sequel Visage  
**BRISTOL**, Turntable, Temple Back (23306), Cinnamon  
**CASTLEFORD**, Trades Club, Ahewood Jets  
**CHRISTCHURCH**, Farmington Tavern, (5819), Plarmigan  
**DUMFRIES**, Stagecoach (Collin 605), UK Subs  
**DURHAM**, Castle Inn (63887), Limelight  
**EDINBURGH**, Netherbow (031-556 9579), Fun City  
**EDINBURGH**, Playhouse, (031-665 2064), Everest/The Hard Way / Detonators  
**GLASGOW**, Apollo (041-332 9221), Gerry Rafferty / Richard And Linda Thompson  
**GLASGOW**, College Of Technology (041-332 7090), Josel K / Orange Juice / Go Betweens  
**HORNCHURCH**, The Bull (42125), Spids  
**ILFORD**, Cranbrook (01-554 8659), Raised On Robbery  
**JACKSONVILLE**, Grey Topper (Leagrosks 3222), B Movie

**LONDON**, Greyhound, Fulham Palace Road (01 385 0526), The Teenbeats / Vox Pop  
**LONDON**, Half Moon, Herne Hill (01-274 2723), The VIP's  
**LONDON**, Hammersmith Odeon (01-748 4061), BB King  
**LONDON**, 161 Club, St John's Hill, Clapham (01-223 8309), Tennis Shoes  
**LONDON**, John Bull, Chiswick (01-994 0062), First Aid  
**LONDON**, Lewisham Concert Hall (01-690 3431), Tom Paxton  
**LONDON**, 161 Club, Lyric Theatre, Shaftesbury Avenue (01-437 3886), Johnny G  
**LONDON**, Marquee, Wardour Street (01-437 8603), Paul Collins' Beat  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01-624 7611), The Piranhas / The Cheats  
**LONDON**, Nashville, Kensington (01-603 6071), Supercharge / Metro Glider  
**LONDON**, New Golden Lion, Fulham Road (01-385 3942), Paris  
**LONDON**, Newlands Tavern, Peckham, Showdaws  
**LONDON**, Rainbow, Finsbury Park (01 263 3140), John McLaughlin / Christian Escuda  
**LONDON**, Riverside Studios, Hammersmith (01-748 3354), Steve Benbow / Alan Oates  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Margo Ransom And The Space Virgins  
**LONDON**, Royal Exchange, Chalk Farm, The Dipsticks  
**LONDON**, Star And Garter, Putney Pier (01-788 0345), Jo-Anne Kelly, Pete Emery  
**LONDON**, Swan, Hammersmith (01-748 1043), Thieves Like Us  
**LONDON**, The Tower, Westminster Bridge Road (01-928 6618), Johnny Jack & Dale  
**LONDON**, The Venue, Victoria (01-



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# ROADSHOWS

## SIOUXSIE AND THE BANSHIES Music Machine, London

MAYBE there is such a thing as a phoenix alter all — and for a band that's had more than its share of bonfires, this particular rising was a blitzkrieg.

From the word go, it was no holds barred as they launched into 'Playground Twist' fair near cracking the walls in the process. It was clear from the start that this was a much happier ensemble than was witnessed last time around. A maroon-suited Siouxsie sprang up and down looking as if she was actually enjoying herself. Gone is the distant, total iciness which in the past resulted in audience alienation. Indeed she was actually affable to the hoard of white hands crawling up the sides of the monitors, smiling and crouching down as near to the edge as she dared whilst the Banshees thrashed like a well-tuned engine.

They positively worked their asses off — Severin looked thoughtful. The balconies were overflowing with heaving bodies as they went into 'Staircase'. John McGriochs guitar work is not quite so jangling as his predecessors, complementing rather than dominating. Halfway into the set and the dance floor resembled a volcanic eruption. 'Switch' was followed by 'Happy House' — this is what the packed Music Machine had been waiting for. Then a new number which sounded almost Led Zepp 'Kashmir' — "You won't hear that again," she quipped. By now the whole band were leaping around like things possessed — and was this girl in fine voice! — The whole place was reverberating to the strains of 'Hong Kong Garden'.

The end came with a shattering 'Helter Skelter'. Siouxsie coiled up behind the monitors, rose up like Medusa, arms whirling, the band bleaching the front row white. They returned, after exciting so suddenly that it took the audience a while to register it was over to deliver 'Drop Dead / Celebration' with enough vitriol to burn the

lining off an asbestos suit. 'Complicity' was a near miss and it's a relief to see them at last starting to fulfill their early promise. Run for cover 'cos the Banshees are coming to get you! GILL SMITH

## THE CRAMPS Manchester Polytechnic

BUT who ARE The Cramps? And where do they come from? And what can we, as concerned individuals, do to curb their threat to mankind?

'I Was A Teenage Werewolf' howls Lux Interior as The Cramps introduce good-natured perversity to a Mancunian crowd of epileptic butterflies. This is a group not to be analysed, but to be FELT. The overtly responsive crowd are honoured — they know that The Cramps are something very very special. Here are The Cramps just when we need them!

It would take several volumes to fully describe each member of The Cramps. Lux Interior wanted to form this group ever since he first saw 'The Thing', and didn't Bryan Gregory once audition for the starring role in 'The Creature From The Black Lagoon'? And also, is it true that guitarist Ivy Rorschach sets fire to orphanages when she's bored? Drummer Nick Knox looks as if he's come straight from the Mummy's Tomb.

Are The Cramps real? That is the question.

People jump sideways and age 10 years as Lux, shirtless and gone to the world, sings 'Strychnine' (his fave drink, don't you know), and then 'Sunglasses After Dark', moments to be treasured. Their set is so powerful (and clever?) that you go home asking yourself two million questions, the first and the last being 'Who ARE The Cramps?' They are the most beautiful — yes, BEAUTIFUL group I've ever seen. The fact that they exist is enough. No snotty-nosed 18-year-old brats with £50 shoes telling us how cruel the world is. The Cramps don't dish out that spiel, because its written across their deathly-white face in neon lights. You'll find no ex-grad money moguls here — The



BILLY JOEL: trying hard to knock 'em dead.

# GO TO JOEL

## BILLY JOEL Wembley Arena

IF TEDDY bears could sing, they'd sound like Billy Joel. There's the growl of 'All For Lena', or the pleading squeak as you push in his stomach for 'Just The Way You Are'.

Joel is lovable. He lays open his soul and the audience just sits back and gulps it down. The cavern-like arena is a difficult place to build up an atmosphere, but Joel did it as easily as stoking up a log fire. Oh what a circus, oh what a show, as for two hours he swept through all his past greats and aired the new wizzo album.

For starters, there was the bar room brawl of 'Only The Good Die Young'. Joel in his dirty-nosed street kid guise playing the piano like a hood playing with his flick knife. The sound was excellent and the rest of the band established their own personalities without swamping the master.

Next Joel took a song from his pubescent songwriting days. 'Piano Man' is a rolling drunkard of a tune, but with underlying observation and sensitivity about a broken old musician dreaming of past wonders.

Cramps have had to struggle. They are the most important US export since the New York Dolls, but God forbid they don't suffer the Dolls' fate.

Are you ready for The Cramps yet? Of course you are! Meanwhile, Manchester will never be the same again (Thank God). STEVEN MORRISSEY

## PAT TRAVERS / GIRL Odeon Hammersmith, London

I'M AFRAID this was one night to forget the Girl. Faced with the three-pronged problem of awful sound, an audience who didn't give them much of a chance and the fact that they looked decidedly jaded after too long on the go, this talented band's aggressive approach just died. Still, they are good enough I think, to take such knocks in their stride.

Travers, on the other hand, went down a storm. Playing material which straddled his entire career to date, he had the crowd on their feet from the off

and they were soon eating out of his hand.

On the night, he had two main assets. Firstly there were three musicians on whom he could rely totally. Tommy Aldridge proved a drummer of enormous talent, while long-serving bassist "Mars" Cowling put down a sturdy beat. Then there was 'The man from the planet Andromeda' Pat Thrall, a technically excellent performer who also possessed an indefinable rapport with his axe, which lifted him even above Travers.

The second important factor which weighed heavily in Travers' favour was the audience. The same fans who gave Girl such a hard time had come down not merely to pay homage to the Canadian maestro but to act as extension of the musicians on stage. Whether stomping their feet, shouting along to choruses or burning their hands through over-clapping this collection of real denim and leather merchants and also obviously dressed heavy rock fans were as much a part of the show as the

lighting and dry ice. With that sort of support, the cravers could be nothing else but sensational. MALCOLM DOME

## WAVIS O'SHAVE / ATHLETICO SPIZZ 80 / HEADLINE Music Machine, London

WAVIS O'SHAVE seems intent on joining the select ranks, featuring such entities as Bianca and Britt, of those who do very little as loudly as possible.

The unrequited lover of Anna Ford made his world debut with The Hooters complete with his, by now, world renowned two-foot false nose.

His sound was surprisingly American, with reference points stemming from Zappa, beach party movie soundtracks and garage bands of the psychedelia age. But the whole concoction was brought down to earth by his South Shields accented monologues on his various preoccupations with shoes and the famous ITN newscaster.

Like most one joke gim-

micks Wavis managed to raise the odd chuckle, particularly after announcing to the bondage panted hoards a song about the death of Sid — and continuing to sing an elegy to Sid James. He managed to avoid wearing the joke thin by keeping his set short.

I suppose some are born stars, some seek stardom and some have stardom thrust upon them and Wavis is doing his best to sew up all three options.

I've never been able to make up my mind whether to loath or admire Spizz ever since I first saw him support and act as a decoy phlegm target for Siouxsie and the Banshees in his Spizz Oil incarnation with Pete Petrol. Athletico Spizz 80 still inspires the same feelings of intense hatred to admiration and affection and everything in between.

His music is impossible to pigeonhole being in the main fractured and frenetic. Dirges, frantic bursts of time changes, manic dischords and flecks of melody all merge, confuse and disorientate. I still can't make up my mind but I'd go again if only for the unbelievably accessible 'Where's Captain Kirk?'

Everything that could go wrong did with Headlines set, from instrument breakdown to a 10 minute break for a power failure. But despite the gremlins the six piece band performed a set that was as powerful and enjoyable as anything I've seen this year.

They walked on stage a la Madness LP sleeve, five black and scalped and one white and slicked and grunted "Don't knock the baldheads".

They proceeded to play ska with a diamond edge that was as hard and vicious as it was beautiful. But these are no more revivalists or pop poseurs. The sound has the usual elements of bluebeat but given a tinge of disco, an almost heavy metal deployment of power and a fierce commitment to their performance.

To quote their song 'Rudie Don't Fear' they are "Tougher than tough, rougher than rough" and a hell of a lot of fun into the bargain. Catch them quicker than your next breath. MIKE GARDNER

## QUA DRS / GANGSTERS / THRILLERS Nashville, London

THREE bands came from Birmingham to play London, and lost.

First band on at The Nashville were The Thrillers. A three piece (guitar, base, drums) with the lead singer / guitarist / sometimes special effects man on a 'Winfield' synthesiser trying to elicit some sort of response from a scattered crowd already suffering from the cold and continually escalating beer prices. The problem is that there are just too many 1-2-3-4, musically average, cockney naseled twanged bands around. Still there were enough times when the mundane level was breached (along the Joe Jackson sound aikes) to suggest watching them again.

The Gangsters are a seven piece sporting the latest Two Tone kit. Two

black lead singers (one with braces), organist in black and white, two members in suits. They performed earnest, note for note copies of sixties soul and ska numbers, extolling everyone to get up and have a good time. And they were boring. What relevance have Irish show bands, Mecca dance hall residencies to do with the eighties? What progress a single which is a note for note copy of 'Woolly Bully'? Strictly non-league side with basic talents who are too busy running to stop and think.

Finally The Quads who've now graduated to a contract with EMI and after several promising matches behind them should have won easily. However their brand of tight power-pop disappeared beneath a wall of echo and volume and all that was left were arid, clean, sterile numbers wandering in vacuum.

Josh, Jack, and Jeff Jones together with Jim Doherty played and sang as well as ever but there was no life. Even personal favourites like 'Gotta Get A Job' and 'UFO' (possibly the next single) fell flat — though Jack Jones's idiosyncratic guitar runs were as good as ever, particularly the B-side of UFO. A recently promoted side which fails to show early promise — could do well in new league if they try harder but already in danger of relegation.

And that was it, no encore for any of the bands. A strangely negative evening with little to recommend it. CLIVE FARRELL

## NOEL McCALLA New Golden Lion, Fulham

THE PUB atmosphere always helps the feeling that you might be watching a new talent. There's something in the crowded conviviality that encourages you to take more interest in the live band than you usually would. Either that, or I'd had a few. Whichever, the Golden Lion is still one of London's more amiable music places and the other night it accommodated a soul band of some interest.

Noel Calla once a member of Moon, a name from someone's past, and has various other credits like some work on Mike Rutherford's new album. Now he fronts his own nine-piece line-up — nine of themabouts, but who knows who else might have been squeezed in somewhere on the Lion's matchbox stage.

Light, easily palatable jazz / soul is the order, with some original compositions like 'Girl I Realise' and the singalong 'Shame' towards the end. McCalla got the right kind of voice for a band like this, a touch of Edwin Starr here, a hint of Otis Redding there, and what the band lacks in professionalism — between numbers, I'm thinking about — hardly needs to be made up, but make it up they do by the good-time energy of the songs themselves. There were a couple of nice covers, too: 'Groovin'' from the year of the flower, and 'Keep On Running' from a year or two before that. They proved that R & B can live quite happily with jazz and soul. PAUL SEXTON

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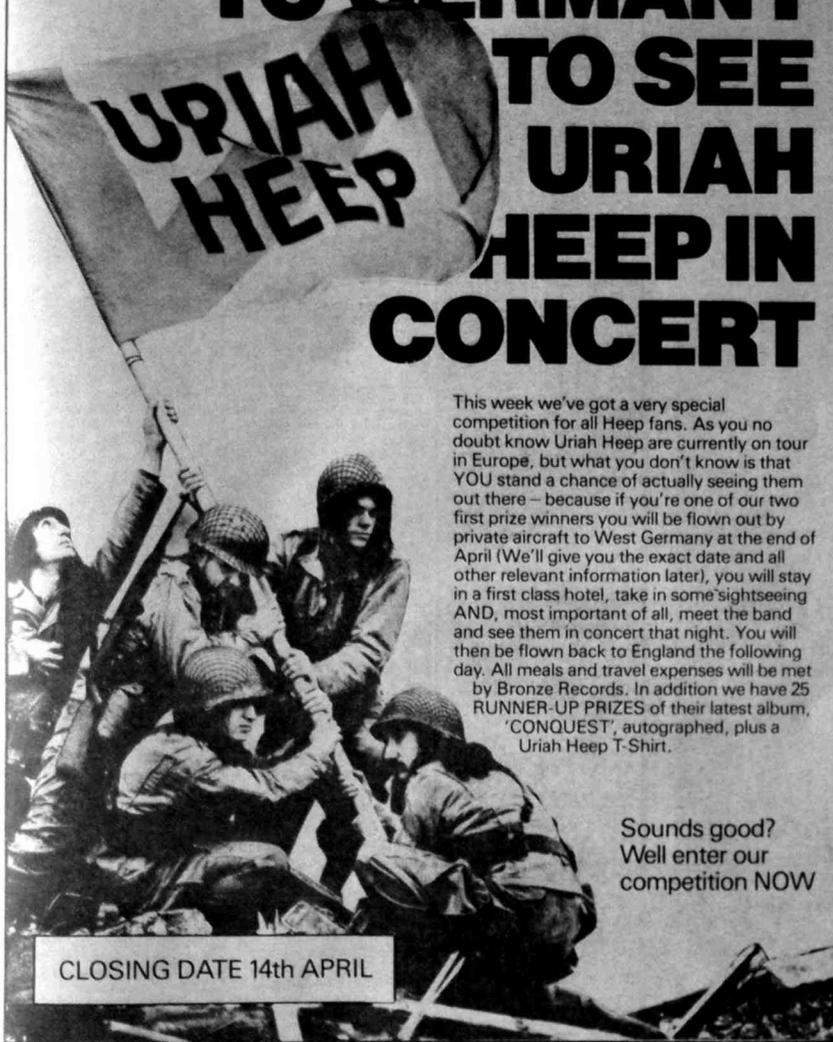
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MADNESS: next stop, the universe

It's a mad, mad, world

MADNESS Old Waldorf, San Francisco

MADNESS' BID for world domination is going ahead full speed and it's a full time affair. Madness have been working full time now since their star began to rise under a year ago. They premiered their particular version of the 2-Tone sound at the Mabuhay in November and here they are already back in San Francisco at the prestigious, if less atmospheric Old Waldorf.

Fortunately they've had the sense to remove most of the seats that usually reduce gigs to a rather passive event at the Waldorf. Can you imagine watching Madness from behind a table, a waitress and a cocktail?

Madness are catching on fast in America, there's more than a sprinkling of pork pies to be seen, everybody seems to know the words to the songs, both shows are sold out and the understanding that you're there to dance seems to be generally comprehended. All in all, tonight's gig is more like a reunion than a surprise. No wonder Madness have the kind of following they do in Britain.

Already their gigs have assumed a ritualistic air, beginning with Chas Smash's opening call to feet. "This is the Heavy Heavy Monster Sound" through various favourites, 'My Girl' and 'Land of Hope And Glory', down to the Madness encore at the end. The pleasure is in the familiarity, the sense of belonging, you know the punchline but you're a sucker for the way they tell it and anyway you can't stop dancing.

Madness are the English answer to the Ramones because both bands deserve to be the subjects and stars of cartoon strips. The Ramones all unbelievably dumb one-liners that would take you a year in a think tank to come up with, and Madness, well Madness belong in a silent movie.

The band never stay still and are always running into each other at the most peculiar times and then skipping away again with just a quick "How's your father?" to pass the time or night. Nothing stops, the repartee just keeps on coming whether addressed to each other or the audience who share the stage by the end of the evening. Trouble is, good as Madness are at the double take, after a while it gets to seem a somewhat limited vocabulary, double takes only take you so far.

Still, they've taken Madness to the top of the charts and halfway round the world and kept them from having a minute to themselves for what's getting to be too long. The boys need a break. Tonight they imitate themselves well enough to achieve a public triumph but it's clear that they're all exhausted. Even Chas is at half-throttle.

After all, being continually mad must be exhausting, a strain on the brain and a peg on the leg. Despite the constant touring, Madness still find time to slip a few new numbers into the act, all in the recognisable vein. 'The Young And The Old', 'In The Rain', and 'Pete's Beat'. They're already working towards the next album, the workaholics. By the end of the show, the whole club is dripping with sweat and duty has been seen to be done. Chas admonishes all concerned to watch out for The Selector and the band proceed to offer a last

of Selector stuff. He even promises an American repeat of the 2-Tone tour which would be Madness light fantastic. Meanwhile they deserve a break. Ever seen a gangster with a suntan?

THE JAM Fox Warfield Theatre, San Francisco

THE JAM aren't making it quite as quickly as The Clash in the States though they've been coming here longer. The Clash sell out two shows in San Francisco. The Jam have to be content with one. Not that it's a competition and then The Jam have never been as determined as the Four Horsemen to conquer the States. The Jam after all are English to the core, and they have none of the revolutionary glamour to which The Clash aspire. Paul Weller's subject matter has always been English to the core, council houses and people stifling in conventional conservatism with little hope and less glory. Ideals die and the world fails to change - everyone just grows a little older and no one writes better about the land of compromise than Weller.

Yet there's nothing compromising about the music of Paul's anger which is firmly in place. He continues to transform himself on stage into a raging wild youth, thrashing his guitar, spitting out the words, retiring to the back to whip up a storm of feedback.

The Jam's music is tightly arranged, light enough to be co-ordinated with the fastest changing light show in the west, following the music note for note, works his way into frenzy that the music miraculously contains. You keep expecting him to smash something, the frenzy seems to demand it, and yet the anger is channelled into the smartness of the suits, Rick Buckler's inflexible drums, the wordiness of the songs.

The magic of a Jam show is that nothing bursts Pent-up rage fills the air almost from the first and is maintained until the end.

The show is one long outburst that never falters, gathering in its way a whole treasury of songs, most of the last two albums, the recent singles plus 'The Modern World' and 'Away From The Numbers'.

Bruce Foxton plays cheerleader, urging the crowd to clap along, all wide eyes and boy scout encouraging. By the end he's satisfied. The balcony has finally stood up to join those who've long been bopping downstairs. "That's better," he says. "This is more like England." It must be hard to leave a land where you're the tops and have to begin dragging audiences to their feet all over again.

Time was The Jam used to bash through each song as fast as possible then on to the next. Now they have the strength and confidence to let the song dictate the pace. So 'Mr Clean' is a triumph, the anger of the song carried full to the fore by the malevolent restraint with which Weller grinds out the riff, he gives it the necessary time to be downright threatening. Weller announces 'Little Boy Soldiers' with a timely reminder of Carter's promise to reinstate the draft and then proceeds to underline the warning with the song itself. Three encores, and they have to turn up the houselights to get anyone out. Definitely a heatwave. MARK COOPER

# Girl

## Live

|           |      |               |                        |
|-----------|------|---------------|------------------------|
| APRIL     |      |               |                        |
| Sunday    | 6th  | LONDON        | Marquee Club           |
| Monday    | 7th  | LONDON        | Marquee Club           |
| Thursday  | 10th | PORT TALBOT   | Troubadour Club        |
| Friday    | 11th | MALVERN       | Winter Gardens         |
| Saturday  | 12th | ST ALBANS     | City Hall              |
| Sunday    | 13th | LEEDS         | Ford Green             |
| Friday    | 18th | MIDDLESBROUGH | Rock Garden            |
| Saturday  | 19th | EAST RETFORD  | Porterhouse            |
| Sunday    | 20th | CHELLENHAM    | Town Hall              |
| Thursday  | 24th | BLACKPOOL     | Norbreck Castle Hotel  |
| Friday    | 25th | SHEFFIELD     | Top Rank               |
| Saturday  | 26th | NOTTINGHAM    | Boat Club              |
| Monday    | 28th | BRISTOL       | Locarno                |
| Tuesday   | 29th | CARDIFF       | Top Rank               |
| Wednesday | 30th | HIGH WYCOMBE  | Town Hall              |
| MAY       |      |               |                        |
| Friday    | 2nd  | NEWCASTLE     | Mayfair                |
| Saturday  | 3rd  | BRADFORD      | University             |
| Wednesday | 7th  | EXETER        | Routes Club            |
| Monday    | 12th | GRAVESEND     | Woodville Hall         |
| Tuesday   | 13th | MANCHESTER    | Polytechnic            |
| Wednesday | 14th | GLASGOW       | College of Technology  |
| Friday    | 16th | ABERDEEN      | University             |
| Saturday  | 17th | DUNDEE        | University             |
| Sunday    | 18th | ST ANDREWS    | St. Andrews University |
| Tuesday   | 20th | CLEETHORPES   | Winter Gardens         |
| Thursday  | 22nd | WAKEFIELD     | Unity Hall             |
| Friday    | 23rd | ABERTILLERY   | Metropol Theatre       |
| Saturday  | 24th | FOLKESTONE    | Leas Cliff Hall        |
| Tuesday   | 27th | RICKMANSWORTH | Civic Hall             |
| Friday    | 30th | DUNSTABLE     | Queensway              |
| Saturday  | 31st | WEST RUNTON   | Pavilion               |

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By JAMES HAMILTON

# DISCOS

## IMPORTS ODDS 'N' BODS

**ISLEY BROS.** 'Go All The Way' LP (US 1-Neck FZ 3639). Great gradually accelerating 124/5/7/128-129bpm solid little track smacker. 'Pass It On' being a rumbling 116bpm smacker and 'Say You Will' an 112/56bpm swayer. Fuller reviews next week.

**LONNIE LISTON SMITH** 'Give Peace A Chance' LP 'Love In The Answer' US Columbia JC 3637). Powerful jiggly 121 (intro)-119-118-119-120-119bpm thunderer with great long brassy exciting break, also an edited 7in and still the best of a specialist set.

**NDUGU & THE CHOCOLATE JAM CO.** 'Give Your Love' LP 'Do I Make You Feel Better?' US Epic JE 3637). Ronnie Laws' soprano sax-sequenced jittery 118-111-112-110bpm jogger, the O'Jays-supported 120bpm 'Shadow Dancing' being 'Stomp'-like and 'Send You My Love' a gently starting 118bpm smacker.

**PASSPORT** 'Oceanliner' LP (US Atlantic SD 19285). Ship's hooter introed thudding 101-108-107bpm jiggly little track plodder with vocoder and good jazz sax. 'Rub-A-Rub' being an 118bpm jittery 125bpm bass instrumental rattler.

**ODYSSEY** 'Use It Up And Wear It Out' LP 'Hang Together' US RCA AF 1-3525). Exciting though coolly sung 128-130bpm conga-kicking Afro rattler mixes sensationally out of Odisia.

**AL JOHNSON** 'I'm Back For More' LP 'Back For More' US Columbia NJC 35285). Full version of the lovely Jean Carneised 45/80bpm Leo's Sunshipp slowie, the dotedly leaping 128 (intro)-127-126bpm 'School Of The Groove' being a current Chris Hill fave.

**SWITCH** 'Keep Movin' On' LP 'Reaching For Tomorrow' US Gordy GR 99 3M1). EWF-ish lively leaping 126bpm basher, the squeakily sung little track being a very jittery lurching 55/111 (intro)-116-115-116-113-116-117bpm thudder. 'My Friend In The Sky' a slow smacking 40/80-38 1/2bpm swayer with strange strings outro, and 'Power To Dance' a heavy funk 130 - 129 1/2bpm stormer with flashy rock guitar.

## BREAKERS

BUBBLING UNDER the UK Disco 90 (page 31) are Herbie Hancock 'I Thought It Was You' (Japanese CBS/Sony LP), Donald Byrd 'Dominoes' (US Blue Note LP), ConFunkShun 'Got To Be Enough' (US Mercury/LP), Herb Alpert 'Street Life' (A&M 12in), Avenue B Boogie Band 'Bumper To Bumper' (US Salsoul 12in), Chocolate Jam Co 'Give Your Love' / 'Shadow Dancing' (US Columbia LP), Sister Sledge 'Reach Your Peak' (Atlantic LP), Dynasty 'Satisfied' (Solar 12in), Varcosae 'Calibre Cuts' (Calibre 12in promo), Passport 'Oceanliner' / 'Rubber Dub' (US Atlantic LP), Manu Dibango 'Goro City' (Island LP), Waters 'Party People' (US Arista LP), Final Edition 'No Mica' (US VAP 12in), Heal 'Just Like You' / 'Whatever It Is' (US LMC LP), Skyy 'High' (Salsoul 12in), Edgar Winter 'Above And Beyond' (Blue Sky 12in).

## UK NEWIES

**ROY AYERS** - 'Running Away' / 'Can't You See Me' (Polydor POP 135). Best of-culled lumpy jazz-funk classics back-to-back and on UK 12in for the first time ever, both around 116bpm mixing well with Tony Rallo (LP version) during their vibes breaks.

**BOBBY THURSTONE** 'You Got What I Take' LP (Epic EPC 84257). Dynamic jittery long 118-119-120bpm little track with jazzy guitar and incredibly catchy chorus mixes dazingly out of Wilbert Longmire 'Hawkeye'.

**BRENDA RUSSELL** 'In The Thick Of It' (A&M AMS 7515). Lovely slow starting/ending 52/104-107bpm 7in jogger, persistently rumoured to be due on 12in.

**HUDSON PEOPLE** 'Hudson Funked It This Time' (Direction Discs 12-BP 550). Zingy synthesizer swirled and bass bumped galloping 130-132-130-130-131bpm 12in instrumental of the disappointingly 'YMCA'-styled title 130-132-130-131bpm 'Boy Scout' A-side.

**RAYDIO** 'For Those Who Like To Groove' (Arista ARIST 334). Funkadelic-like good 118bpm 7in instrumental smacker.

**RANDY BROWN** 'The Next Best Thing To Being There' (Casablanca CANL 190). Superb sexy phonecall and thunder 31bpm soul smoocher and Lowell-like 42/84bpm 'We Ought To Be Doing It' jolter on A-track 12in with the older 45 1/2bpm 'I Wanna Make Love To You' and 12bpm 'You Make Me Happy'.

**SKYY** 'First Time Around' (Salsoul SAL 12-1). 'Space Invader'-introed totally different brilliant 132-110-111-102bpm 12in remix, the 'High A-side' being a boring sub-Good Times 109-111-113-114bpm plodder.

**BLONDE** 'Call Me' (Chrysalis CHS 2414). Edited 144bpm 7in pop-pounder, surely due on 12in too?

**MIDNIGHT STAR** 'Make It Last' (Solar SO 12-3). Jackson-ish jittery 117bpm 12in smacker with good break.

**TEENA MARIE** 'Behind The Groove' (LP 'Lad's' Motown STM 12130). Bass thudding jiggly 116bpm semi-smacker.

**GROVER WASHINGTON JR.** 'Slydancer' LP (Motown STM 12131). Alpert-influenced good instrumental jazz set, hottest being the 101-102-103-104bpm 'I Can't Help It', 100bpm 'Open Up Your Mind (Wide)', 104(intro)-100-102-103-104-102bpm 'Easy Loving You' and 105-107bpm 'Smacker'.

**DYNASTY** 'Satisfied' (Solar SO 12-3). Nagging 120bpm 12in soul chugger.

**GREY & HANKS** 'Now I'm Fine' (RCA PC 1922). Smoothly lurching creamy 122bpm 12in clomper.

**GO** 'GG Down' LP 'GG Two' (Arista SPART 1118). Now rushed out here the hits seem to be this 122-123bpm 'rocker', the cantering 128 (bass)-125-128(break)-127bpm 'Lax' and 'Standing Ovation'-like 124-125bpm 'Is It Cool'.

**HILLY OCEAN** 'Stay The Night' (GTO GT 12-271). Steady bass plonked jittery 117bpm 12in plodder, the freshly introed 108bpm 'What You Doing To Me' B-side bumper being better.

## DJ DEALER

JIMMY GLAVEN manages Peter Bennett's new Earthshaker record shop in the precinct at 112 The Centre, Feltham, Middlesex in the Cambridge Hotel weekly. Tony Hewlett & Nick Frangoulis do Abertridwr RAOB. Neville Spencer jazz-funks East Grinstead Dunnings Mills weekly.

## DISCO DATES

**THURSDAY** (3) Johnnie Walker & Robin Nash jazz Camberley Franches in the Cambridge Hotel weekly. Tony Hewlett & Nick Frangoulis do Abertridwr RAOB. Neville Spencer jazz-funks East Grinstead Dunnings Mills weekly.

**GOOD FRIDAY** (4) Chris Hill judges Easter bonnets at Canvey Goldmine, Brother Louie & Sean French funk Southgate Royalty. Steve Maish with Chris Britton & more kicks off the Isle of Wight weekender. Pete Tong jazz-funks Mass Production. Rodney Franklin, GO, Mandrill, CHA, Heat, LA Imports, David Sanborn, Randy Brown, Gene Page, Chico Hamilton, James Brown and Leo's Sunshipp.

**SATURDAY** (5) Chris Brown & Sean French funk Southgate Royalty. John Douglas with Bob Jones & Chris Tyler funk Brantree Institute all-dayer. Edgy Grant's Frontline Orchestra plays Laysdown Island. Chris Dinns closes Sidmouth Winter Garden as a soul venue with blasts from its past. Stuart Robinson funks Garforth Coral Squash Club. Jason West wows USAF Alconbury Aquarius Club.

**EASTER DAY** (6) Colin Curtis' Northern Mafia funk Wigan Pier all-dayer. Steve Allen & Dave Peters funk Peterborough Cresset Slickers' champagne party. Mick & Paul Clark funk Brighton Pappillon beach party warm-up.

**BANK HOLIDAY MONDAY** (7) Chris Hill - The Caister jocks funk Brighton Top Rank beach party all-dayer. Greg Edwards funks Gravesend Woodville Halls all-dayer. Northern Mafia jazz-funk Blackpool Tiffanys all-dayer. Steve Walsh with Chris Britton & more funks Bournemouth Stateside Centre all-dayer and then the London Lyceum all-dayer. The Camden Town all-dayer at which I was billed to appear has been cancelled.



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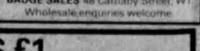
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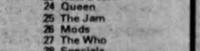
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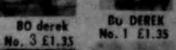
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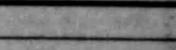
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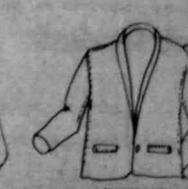
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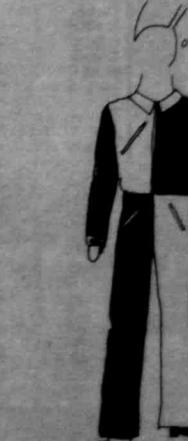
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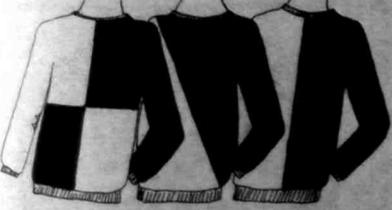
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# CHARTS

## TOP SINGLES

|    |  |                   |
|----|--|-------------------|
| 1  | GOING UNDERGROUND/DREAMS OF CHILDREN, Jam                    | Polydor           |
| 2  | DANCE YOURSELF DIZZY, Liquid Gold                            | Polo              |
| 3  | WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL, Detroit Spinners | Atlantic          |
| 4  | TURNING JAPANESE, Vapors                                     | UA                |
| 5  | TOGETHER WE ARE BEAUTIFUL, Fern Kinney                       | WEA               |
| 6  | STOMP, Brothers Johnson                                      | A&M               |
| 7  | POISON IVY, Lambretta  | Rocket            |
| 8  | TURN IT ON AGAIN, Genesis                                    | Charisma          |
| 9  | SEXY EYES, Dr Hook   | Capitol           |
| 10 | KING - FOOD FOR THOUGHT, UB40                                | Graduate          |
| 11 | ECHO BEACH, Martha & The Muffins                             | Dindisc           |
| 12 | JANUARY FEBRUARY, Barbara Dickson                            | Epic              |
| 13 | ALL NIGHT LONG, Rainbow                                      | Polydor           |
| 14 | NIGHT BOAT TO CAIRO EP, Madness                              | Stiff             |
| 15 | LIVING AFTER MIDNIGHT, Judas Priest                          | CBS               |
| 16 | DO THAT TO ME ONE MORE TIME, Captain & Tennille              | Casablanca        |
| 17 | MY WORLD, Secret Affair                                      | ISpy              |
| 18 | ANOTHER NAIL IN THE HEART, Squeeze                           | A&M               |
| 19 | DON'T PUSH IT, DON'T FORCE IT, Leon Haywood                  | 20th Century      |
| 20 | HAPPY HOUSE, Siouxsie & The Banshees                         | Polydor           |
| 21 | TAKE THAT LOOK OFF YOUR FACE, Marti Webb                     | Polydor           |
| 22 | GAMES WITHOUT FRONTIERS, Peter Gabriel                       | Charisma          |
| 23 | SPIRIT OF RADIO, Rush  | Mercury           |
| 24 | CUBA/BETTER DO IT SALSA, Gibson Brothers                     | Island            |
| 25 | KOOL IN THE KAFTAN, B.A. Robertson                           | Asylum            |
| 26 | TALK OF THE TOWN, Pretenders                                 | Real              |
| 27 | LET'S DO ROCK STEADY, Bodysnatchers                          | 2 Tone            |
| 28 | HANDS OFF - SHE'S MINE, The Beat                             | Go Feet           |
| 29 | LOVE PATROL, Dooleys   | GTO               |
| 30 | SO LONELY, Police  | A&M               |
| 31 | MY OH MY, Sad Cafe   | RCA               |
| 32 | NO-ONE DRIVING, John Foxx                                    | Virgin/Metal Head |
| 33 | HOT DOG, ShaK'n Stevens                                      | Epic              |
| 34 | MISSING WORDS, Selecter                                      | 2 Tone            |
| 35 | ATOMIC, Blondie  | Chrysalis         |
| 36 | HIM, Rupert Holmes   | MCA               |
| 37 | GENO, Dexy's Midnight Runners                                | Parlophone        |
| 38 | THE MONKES EP, Monkees                                       | Arista            |
| 39 | NE-NE-NA-NU-NU, Bad Manners                                  | Magnet            |
| 40 | SILVER DREAM RACER, David Essex                              | Mercury           |
| 41 | BEAR CAGE, Strangers   | UA                |
| 42 | LIQUIDATOR/LONG SHOT KICK DE BUCKET, Harry J & The Pioneers  | Trojan            |
| 43 | TONIGHT I'M ALRIGHT, Narada Michael Walden                   | Atlantic          |
| 44 | CHECK OUT THE GROOVE, Bobby Thurston                         | Epic              |
| 45 | WHEELS OF STEEL, Saxon                                       | Carrere           |
| 46 | OOH BOY, Rose Royce  | Whitfield         |
| 47 | AND THE BEAT GOES ON, Whispers                               | Solar             |
| 48 | COWARD OF THE COUNTY, Kenny Rogers                           | UA                |
| 49 | MAGNUM LIVE EP, Magnum                                       | Jet               |
| 50 | THAT'S THE WAY THE MONEY GOES, M                             | MCA               |
| 51 | MY PERFECT COUSIN, Undertones                                | Sire              |
| 52 | OUTSIDE MY WINDOW, Stevie Wonder                             | Motown            |
| 53 | AT THE EDGE, Stiff Little Fingers                            | Chrysalis         |
| 54 | BRING IT ALL HOME, Gerry Rafferty                            | UA                |
| 55 | CLEAN CLEAN, Buggles   | Island            |
| 56 | HOLDIN' ON, Tony Rolo  | Calibre           |
| 57 | HELLO, I'M YOUR HEART, Belle Bright                          | Korova            |
| 58 | WHAT WILL I DO WITHOUT YOU, Lene Lovich                      | Stiff             |
| 59 | WORZEL GUNG, Jon Pertwee                                     | Decca             |
| 60 | MODERN GIRL, Sheena Easton                                   | EMI               |
| 61 | TOCCATA, Sky   | Ariola            |
| 62 | ROUGH BOYS, Peter Townshend                                  | Atco              |
| 63 | ALL I EVER WANTED, Santana                                   | CBS               |
| 64 | CARRIE, Cliff Richard  | EMI               |
| 65 | LONGER, Dan Fogelberg  | Epic              |
| 66 | THE TRIAL OF HISSING SID, Keith Michell/Captain Beaky        | Polydor           |
| 67 | I CAN'T STAND UP FOR FALLING DOWN, Elvis Costello            | F-Beat            |
| 68 | LIKE TO ROCK, April Wine                                     | Capitol           |
| 69 | RIDERS IN THE SKY, Shadows                                   | EMI               |
| 70 | ROCK WITH YOU, Michael Jackson                               | Epic              |
| 71 | SO GOOD TO BE BACK HOME AGAIN, Tourists                      | Logo              |
| 72 | DEAR MISS LONELY HEARTS, Philip Lynott                       | Verligo           |
| 73 | I'VE NEVER BEEN IN LOVE, Suzi Quatro                         | Rak               |
| 74 | I'M THE FACE, High Numbers                                   | Back Door         |
| 75 | LET ME ROCK YOU, Kandidate                                   | Rak               |

## OTHER CHART

|    |                                  |             |
|----|----------------------------------|-------------|
| 1  | IN THE BEGINNING, Silts/Popgroup | Rough Trade |
| 2  | CAPTAIN KIRK, Spizz Energy       | Rough Trade |
| 3  | SPYDERMAN, Akrylykz              | Red Rhino   |
| 4  | SLEDGEHAMMER, Sledgehammer       | Stammer     |
| 5  | IF I WERE KING, Vardis           | Castle      |
| 6  | TRANSMISSION, Joy Division       | Factory     |
| 7  | GIVE EM HELL, Wychynde           | Round       |
| 8  | DON'T TOUCH, Typers of Pantang   | Neat        |
| 9  | SHEEP FARMING, Toyah             | Salari      |
| 10 | KAMIKAZE, Boys                   | Salari      |
| 11 | CALIFORNIA, Dead Kennedys        | Fast        |
| 12 | SOLDIER SOLDIER, Spizz Energy    | Rough Trade |
| 13 | GIMME SOME LOVIN', Vibrators     | Rat Race    |
| 14 | THE 1st MINS, 1980               | Newtown     |
| 15 | WHITE MICE, Mo-Dettes            | Rough Trade |

Compiled by TARGET RECORDS, Royal Oak Yard, Dondgate, Dartington, Co Durham. Tel: 0325 52770

|    |  |                 |
|----|--|-----------------|
| 1  | DUKE, Genesis  | Charisma        |
| 2  | GREATEST HITS, Rose Royce  | Whitfield       |
| 3  | TWELVE GOLD BARS, Status Quo   | Vertigo         |
| 4  | TEARS AND LAUGHTER, Johnny Mathis                                    | CBS             |
| 5  | HEARTBREAKERS, Matt Monro  | EMI             |
| 6  | TELL ME ON A SUNDAY, Marti Webb                                      | Polydor         |
| 7  | STAR TRAKS, Various  | K Tel           |
| 8  | CRYSTAL GAYLE SINGLES ALBUM, Crystal Gayle                           | United Artists  |
| 9  | GLASS HOUSES, Billy Joel   | A&M             |
| 10 | STRING OF HITS, Shadows  | CBS             |
| 11 | GLASS HOUSES, Billy Joel   | A&M             |
| 12 | OUTLANDOS D'AMOUR, Police  | RCA             |
| 13 | FACADES, Sad Cafe  | Epic            |
| 14 | OFF THE WALL, Michael Jackson  | Capitol         |
| 15 | ON THROUGH THE NIGHT, Del Leppard                                    | Vertigo         |
| 16 | LOUD AND CLEAR, Sammy Hagar  | Capitol         |
| 17 | DOWN TO EARTH, Rainbow   | Polydor         |
| 18 | NOBODY'S HEROES, Stiff Little Fingers                                | Chrysalis       |
| 19 | SPECIALS, Specials   | 2 Tone          |
| 20 | PRETENDERS, Pretenders   | Real            |
| 21 | THE LAST DANCE, Various  | Motown          |
| 22 | GET HAPPY, Elvis Costello  | F-Beat          |
| 23 | ONE STEP BEYOND, Madness   | Stiff           |
| 24 | LIGHT UP THE NIGHT, Brothers Johnson                                 | A&M             |
| 25 | EAT TO THE BEAT, Blondie   | Chrysalis       |
| 26 | PSYCHEDELIC FURS, Psychadelic Furs                                   | CBS             |
| 27 | PERMANENT VIEWS, Rush  | Mercury         |
| 28 | TOO MUCH PRESSURE, Selecter  | 2 Tone          |
| 29 | WOMEN AND CHILDREN FIRST, Van Halen                                  | Warner Brothers |
| 30 | THE WALL, Pink Floyd   | Harvest         |
| 31 | GREATEST HITS, Abba  | Epic            |
| 32 | ARGY BARGY, Squeeze  | A&M             |
| 33 | ASTAIRE, Peter Skellern  | Mercury         |
| 34 | INITIAL SUCCESS, B.A. Robertson                                      | Asylum          |
| 35 | SOMETIMES YOU WIN, Dr Hook   | Capitol         |
| 36 | HER BEST SONGS, Emmylou Harris                                       | K Tel           |
| 37 | KENNY, Kenny Rogers  | UA              |
| 38 | AGAINST THE WIND, Bob Seger  | Capitol         |
| 39 | GREATEST HITS, Cokey Rejects   | EMI             |
| 40 | ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres in the Dark | Dindisc         |
| 41 | PARALLEL LINES, Blondie  | Chrysalis       |
| 42 | PHOENIX, Dan Fogelberg   | Epic            |
| 43 | SHORT STORIES, Jon and Vangelis                                      | Polydor         |
| 44 | COUNTRY NUMBER ONE, Don Gibson                                       | Warwick         |
| 45 | REALLY EFFECT, Tourists  | Logo            |
| 46 | MAKE YOUR MOVE, Captain and Tennille                                 | Casablanca      |
| 47 | METRO MUSIC, Martha and the Muffins                                  | Dindisc         |
| 48 | GOLDEN COLLECTION, Charley Pride                                     | K Tel           |
| 49 | SETTING SONS, Jam  | Polydor         |
| 50 | FREEDOM AT POINT ZERO, Jefferson Starship                            | Grun            |
| 51 | OFFICIAL BOOTLEG ALBUM, Blues Band                                   | Arista          |
| 52 | LOOK HEAR, 10cc  | Mercury         |
| 53 | CLUB SKA '87, Various  | Island          |
| 54 | BAT OUT OF HELL, Meatloaf  | Epic/Cleveland  |
| 55 | DISCOVERY, ELO   | Jet             |
| 56 | SMALLCREEP'S DAY, Mike Rutherford                                    | Charisma        |
| 57 | SKY, Sky   | Ariola          |
| 58 | THE VERY BEST OF, Leo Sayer  | Chrysalis       |
| 59 | HIGHWAY TO TEXAS, AC/DC  | Atlantic        |
| 60 | GREATEST HITS, KC and the Sunshine Band                              | TK              |
| 61 | HARDER... FASTER, April Wine   | Capitol         |
| 62 | THE FINE ART OF SURFACING, Boomtown Rats                             | Ensign          |
| 63 | THE NOLAN SISTERS, Nolans  | Jet             |
| 64 | ELO'S GREATEST HITS, ELO   | Epic            |
| 65 | RAINBOW RISING, Ritchie Blackmore's Rainbow                          | Polydor         |
| 66 | GREATEST HITS, Rod Stewart   | Riva            |
| 67 | CONQUEST, Uriah Heep   | Bronze          |
| 68 | FIRST LOVE, Various  | Arcade          |
| 69 | CATCHING THE SUN, Spyro Gyra   | MCA             |
| 70 | LONDON CALLING, Clash  | CBS             |
| 71 | CAPTAIN BEAKY AND HIS BAND, Keith Michell                            | Island          |
| 72 | I'M THE MAN, Joe Jackson   | A&M             |
| 73 | GOING STEADY, Osi  | Warwick         |
| 74 | ON THE RADIO, Donna Summer   | Casablanca      |
| 75 | BEE GEES GREATEST HITS, Bee Gees                                     | RSO             |

|    |   |                |
|----|---|----------------|
| 1  | ANOTHER BRICK IN THE WALL, Pink Floyd                         | Columbia       |
| 2  | WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL, Spinners         | Atlantic       |
| 3  | CALL ME, Blondie  | Chrysalis      |
| 4  | CRAZY LITTLE THING CALLED LOVE, Queen                         | Elektra        |
| 5  | TOO HOT, Kool & The Gang                                      | De-Lite        |
| 6  | HIM, Rupert Holmes  | MCA            |
| 7  | RIDE LIKE THE WIND, Christopher Cross                         | Warner Bros    |
| 8  | SPECIAL LADY, Ray, Goodman & Brown                            | Polydor        |
| 9  | DESIRE, Andy Gibb   | RSO            |
| 10 | HOW DO I MAKE YOU, Linda Ronstadt                             | Asylum         |
| 11 | I CAN'T TELL YOU WHY, Eagles                                  | Asylum         |
| 12 | OFF THE WALL, Michael Jackson                                 | Epic           |
| 13 | FIRE LAKE, Bob Seger  | Capitol        |
| 14 | THE SECOND TIME AROUND, Shalamar                              | Solar          |
| 15 | WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta              | Arista         |
| 16 | LOST IN LOVE, Air Supply                                      | Columbia       |
| 17 | YOU MAY BE RIGHT, Billy Joel                                  | Capitol        |
| 18 | SEXY EYES, Dr Hook  | Millennium     |
| 19 | THREE TIMES IN LOVE, Tommy James                              | RSO            |
| 20 | HOLD ON TO MY LOVE, Jimmy Ruffin                              | Full Moon/Epic |
| 21 | LONGER, Dan Fogelberg   | Casablanca     |
| 22 | ON THE RADIO, Donna Summer                                    | Solar          |
| 23 | AND THE BEAT GOES ON, The Whispers                            | A&M            |
| 24 | GIVE IT ALL YOU GOT, Chuck Mangione                           | Polydor/MVP    |
| 25 | I PLEDGE MY LOVE, Peaches & Herb                              | Island         |
| 26 | PILOT OF THE AIRWAYS, Charlie Dore                            | Backstreet     |
| 27 | REFUGEE, Tom Petty & The Heartbreakers                        | Warner Bros    |
| 28 | THINK ABOUT ME, Fleetwood Mac                                 | Chrysalis      |
| 29 | HEARTBREAKER, Pat Benatar                                     | Casablanca     |
| 30 | YES, I'M READY, Teri De Sario with KC                         | Casablanca     |
| 31 | DO THAT TO ME ONE MORE TIME, The Captain & Tennille           | Bearsville     |
| 32 | SET ME FREE, Utopia   | Epic           |
| 33 | EVEN IT UP, Heart   | Columbia       |
| 34 | ANY WAY YOU WANT IT, Journey                                  | Arista II      |
| 35 | YEARS, Wayne Newton   | Alco           |
| 36 | CARS, Gary Numan  | Columbia       |
| 37 | KEEP THE FIRE, Kenny Loggins                                  | Arista         |
| 38 | FIRE IN THE MORNING, Melissa Manchester                       | EMI-America    |
| 39 | COME BACK, The J. Geils Band                                  | EMI-America    |
| 40 | CARRIE, Cliff Richard   | Sire           |
| 41 | BRASS IN POCKET, Pretenders                                   | Epic           |
| 42 | ONLY A LONELY HEART SEES, Felix Cavaliere                     | Bang           |
| 43 | DO RIGHT, Paul Davis  | Artista        |
| 44 | DON'T FALL IN LOVE WITH A DREAMER, Kenny Rogers w/ Kim Carnes | Capitol        |
| 45 | STOMP, The Brothers Johnson                                   | Columbia       |
| 46 | DAYDREAM BELIEVER, Anne Murray                                | Atlantic       |
| 47 | BREAKDOWN DEAD AHEAD, Boz Scaggs                              | Columbia       |
| 48 | YOU ARE MY HEAVEN, Roberto Flack & Donny Hathaway             | RSO            |
| 49 | 99, Tolo  | United Artists |
| 50 | ICAN'T HELP IT, Andy Gibb & Olivia Newton-John                | RCA            |
| 51 | AN AMERICAN DREAM, The Dirt Band                              | Columbia       |
| 52 | AUTOGRAPH, John Denver  | Columbia       |
| 53 | MY HEROES HAVE ALWAYS BEEN COWBOYS, Willie Nelson             | Epic           |
| 54 | ROCK WITH YOU, Michael Jackson                                | Casablanca     |
| 55 | LOVE ON A SHOESTRING, The Captain & Tennille                  | United Artists |
| 56 | LET ME BE, Korona   | Full Moon/Epic |
| 57 | HEART HOTELS, Dan Fogelberg                                   | Tamla          |
| 58 | LET ME BE THE CLOCK, Smokey Robinson                          | Asylum         |
| 59 | A CERTAIN GIRL, Warren Zevon                                  | Warner Bros    |
| 60 | BIGGEST PART OF ME, Ambrosia                                  | Mercury        |
| 61 | THE SPIRIT OF RADIO, Rush                                     | Mercury        |
| 62 | TODAY IS THE DAY, Bar-Kays                                    | Tamla          |
| 63 | OUTSIDE MY WINDOW, Stevie Wonder                              | Epic           |
| 64 | TRAIN IN VAIN, The Clash                                      | Atlantic       |
| 65 | WOMEN, Foreigner  | Atlantic       |
| 66 | THE ROSE, Belle Midler  | Atlantic       |
| 67 | THE SEDUCTION, James Last Band                                | Polydor        |
| 68 | IT'S HARD TO BE HUMBLE, Mac Davis                             | Casablanca     |
| 69 | BABY DON'T GO, Karla Bonoff                                   | Columbia       |
| 70 | HIGH ON YOUR LOVE, Debbie Jacobs                              | MCA            |
| 71 | STAY IN TIME, OH Broadway                                     | Atlantic       |
| 72 | BORROWED TIME, Styx   | A&M            |
| 73 | LET'S GET SERIOUS, Jermaine Jackson                           | Motown         |
| 74 | STARTING OVER AGAIN, Dolly Parton                             | RCA            |
| 75 | WONDERING WHERE THE LIONS ARE, Bruce Cockburn                 | Millennium     |

## CHARTFILE

THE LATEST Selecter single takes 2 Tone's hit ratio to an unprecedented nine out of nine. The band's previous hits, 'On My Radio' and 'Three Minute Hero' each sold over 250,000 copies. Some 20,000 copies of 'Three Minute Hero' credited the flip 'James Bond' as a John Barry composition. In fact, the tune was written by Monty Norman.

Several stories about the origin of Toto's name are in circulation. Foremost amongst these is the oft-repeated theory that the band was named after Judy Garland's dog in 'The Wizard of Oz'. However, the band's lead singer Bobby Kimball recently claimed on American radio that his real name was Robert Toto and that the band was named after him.

Another member of Toto, drummer David Hungate, is one of several heavyweights contributing to the latest album from Andrea Crouch. 'I'll Be Thinking Of You'. Crouch and The Disciples have recently completed a self-out tour of the UK which included two dates at the Hammersmith Odeon where the audience was predominantly middle-aged whites and young West Indians. Although still classified as gospel, Crouch deserves to be heard by a far wider audience. Parts of his new album move well over from the traditional gospel field. The beautiful title track features a short and sweet harmonica break from Stevie Wonder plus the sensational Kristie Munden on lead vocals. Given sufficient radio exposure, the song would be a surefire hit. Unfortunately, the signs are that radio programmers are ignoring it. The rest of the album contains a variety of musical styles ranging from more traditional gospel songs to a song that you'd swear was Steely Dan if you didn't know better.

Comedienne Bernadette Peters, who stars opposite boyfriend Steve Martin in 'The Jerk', has a US debut hit with 'Gee Whiz (Look At His Eyes)', previously an American Top 10 hit for its composer Carla Thomas in 1961.

After co-writing a plethora of mega-hits with brothers Barry and Maurice (including Andy Gibb's sixth consecutive US Top 10 hit 'Desire'), Robin Gibb has teamed up with Blue Weaver to open Jimmy Ruffin's first US Top 40 hit since 'Gonna Give Her All The

Love' in 1967. It's Robin's first American success as a composer without the support of his brothers, though he did have a solo hit with his mountain goat impression on Lennon and McCartney's 'Oh Darling' a couple of years ago.

The James Last Band is currently riding the US Hot Hundred with 'The Seduction (Love Theme)'. Last's only previous US chart appearance was in 1972 when 'Music From Across The Way' surfaced briefly, peaking at Number 84. Last's interpretation of 'The Seduction' features a fine performance from David Sanborn on sax, and is far removed from the muzak normally peddled by Last. The tune is adapted from the Giorgio Moroder - penned 'American Gigolo' soundtrack. Moroder also co-wrote two other current US hits, Blondie's 'Call Me' and Donna Summer's 'On The Radio'.

Donna, incidentally, has turned up on the Billboard country chart! With boyfriend Bruce Sudano, a member of her backing group Brooklyn Dreams, Donna co-wrote Dolly Parton's current c&w smash 'Starting Over Again'. Taken from Ms Parton's new album, 'Dolly Dolly', the disc is also bulging up the US singles chart.

Current best-sellers around the world include: Gimme Gimme Gimme - Abba (Finland), 'Another Brick In The Wall' - Pink Floyd (Norway and Canada), 'Please Don't Go - KC - The Sunshine Band (South Africa), 'Crying - Don McLean (Holland), 'Crazy Little Thing Called Love' - Queen (Australia) and 'Video Killed The Radio Star' - Buggles (Italy and Spain).

Steve Forbert hates journalists asking him personal questions. His novel form of self-defence is to give different, incorrect answers to each scribe. That's why some sources say he has only three brothers while other place the figure as high as 10. Likewise, his father's profession seems to change from week to week.

A recent survey in Norway produced the following list of all-time best-selling albums: 1 - 'Smuland' - Geir Borrenson, 2 - 'Grease' - Various, 3 - 'The Album' - Abba, 4 - 'Greatest Hits - Smokie, 5 - 'Saturday Night Fever' - Various, 6 - 'Arrival' - Abba, 7 - 'Brava' - Prima Vera, 8 - 'Abba and 'Hotel California' - Eagles, 10 - 'Spirits Having Flown' - Bee Gees. . . ALAN JONES.

|    |    |  |                     |
|----|----|--|---------------------|
| 1  | 1  | THE WALL, Pink Floyd   | Columbia            |
| 2  | 2  | AGAINST THE WIND, Bob Seger & The Silver Bullet Band                           | Capitol             |
| 3  | 3  | MAD LOVE, Linda Ronstadt   | Asylum              |
| 4  | 4  | GLASS HOUSES, Billy Joel   | Columbia            |
| 5  | 5  | DAMN THE TORPEDOES, Tom Petty & The Heartbreakers                              | Backstreet          |
| 6  | 6  | BE BE LE STRANGE, Heart  | Epic                |
| 7  | 7  | THE WHISPERS, The Whispers   | Solar               |
| 8  | 8  | FUN AND GAMES, Chuck Mangione  | A&M                 |
| 9  | 12 | LIGHT UP THE NIGHT, The Brothers Johnson                                       | A&M                 |
| 10 | 10 | OFF THE WALL, Michael Jackson  | Epic                |
| 11 | 9  | PHOENIX, Dan Fogelberg   | Full Moon/Epic      |
| 12 | 14 | GET HAPPY, Elvis Costello  | Columbia            |
| 13 | 17 | DEPARTURE, Journey   | Polydor             |
| 14 | 16 | AMERICAN GIGOLO, Soundtrack  | Mercury             |
| 15 | 11 | PERMANENT WAVES, Rush  | Asylum              |
| 16 | 13 | THE LONG RUN, Eagles   | Polydor             |
| 17 | 19 | RAY, GOODMAN & BROWN, Ray, Goodman & Brown                                     | Chrysalis           |
| 18 | 18 | IN THE HEAT OF THE NIGHT, Pat Penatar  | EMI-America         |
| 19 | 22 | LOVE STINKS, J. Geils Band   | Asylum              |
| 20 | 21 | BAD LUCK STREAK IN DANCING SCHOOL, Warren Zevon                                | Asylum              |
| 21 | 20 | ON THE RADIO - GREATEST HITS VOLUMES ONE & TWO, Donna Summer                   | Casablanca          |
| 22 | 25 | AFTER DARK, Andy Gibb  | RSO                 |
| 23 | 26 | PRETENDERS, Pretenders   | Sire                |
| 24 | 24 | EVERY GENERATION, Ronnie Laws  | United Artists      |
| 25 | 34 | CHRISTOPHER CROSS, Christopher Cross   | Warner Bros         |
| 26 | 15 | BUT THE LITTLE GIRLS UNDERSTAND, The Knack                                     | Capitol             |
| 27 | 27 | LONDON CALLING, The Clash  | Epic                |
| 28 | 23 | BIG FUN, Shalamar  | Solar               |
| 29 | 29 | LADIES NIGHT, Kool & The Gang  | De-Lite             |
| 30 | 40 | SKYLARKIN', Grover Washington Jr   | Motown              |
| 31 | 38 | THE PLEASURES PRINCIPLE, Gary Numan  | Atco                |
| 32 | 33 | DANCIN' AND LOVIN', Spinners   | Atlantic            |
| 33 | 53 | CATCHING THE SUN, Spyro Gyra   | MCA                 |
| 34 | 28 | CORNERSTONE, Styx  | A&M                 |
| 35 | 39 | LOVE SOMEBODY TODAY, Sister Sledge   | Chrysalis           |
| 36 | 32 | EAT TO THE BEAT, Blondie   | Tamla               |
| 37 | 45 | WARM THOUGHTS, Smokey Robinson   | Chrysalis           |
| 38 | 43 | VICTIMS OF THE FURY, Robin Trower  | Columbia            |
| 39 | 31 | KEEP THE FIRE, Kenny Loggins   | Warner Bros         |
| 40 | 71 | TENTH, The Marshall Tucker Band  | United Artists      |
| 41 | 30 | KENNY, Kenny Rogers  | Warner Bros         |
| 42 | 36 | TUSK, Fleetwood Mac  | RCA                 |
| 43 | 47 | AUTOGRAPH, John Denver   | Atlantic            |
| 44 | 35 | THE ROSE, Soundtrack   | Grunt               |
| 45 | 37 | FREEDOM AT POINT ZERO, Jefferson Starship                                      | Mercury             |
| 46 | 42 | THE GAP BAND II, The Gap Band  | A&M                 |
| 47 | 41 | MALICE IN WONDERLAND, Nazareth   | Arista/GRP          |
| 48 | 48 | ANGEL OF THE NIGHT, Angela Bofill  | Warner Bros         |
| 49 | 46 | DEQUELLO, ZZ Top   | Sire                |
| 50 | 44 | END OF THE CENTURY, The Ramones  | Polydor             |
| 51 | —  | CRASH AND BURN, Pat Travers Band   | Infinity            |
| 52 | 51 | PARTNERS IN CRIME, Rupert Holmes   | MCA                 |
| 53 | 53 | GOLD & PLATINUM, Lynyrd Skynyrd Band   | RSO                 |
| 54 | 50 | EVITA, Festival  | Casablanca          |
| 55 | —  | ALL THAT JAZZ, Soundtrack  | RSO                 |
| 56 | 56 | GREATEST, Bee Gees   | RCA                 |
| 57 | —  | PROGRESSIONS OF POWER, Triumph   | Warner Bros         |
| 58 | 54 | PRINCE, Prince   | Swan Song           |
| 59 | 52 | IN THROUGH THE OUT DOOR, Led Zeppelin  | A&M                 |
| 60 | 57 | ROCKIN' INTO THE NIGHT, 38 Special   | Bearsville          |
| 61 | 60 | ADVENTURES IN UTOPIA, Utopia   | Chrysalis           |
| 62 | 65 | UNION JACKS, The Babys   | Tappan Zee/Columbia |
| 63 | 64 | ONE ON ONE, Bob James & Earl Klugh   | Columbia            |
| 64 | 58 | THE BEST SIDE OF GOODBYE, Jane Oliver  | A&M                 |
| 65 | 63 | BREAKFAST IN AMERICA, Supertramp   | Columbia            |
| 66 | 59 | HYDRA, Toto  | United Artists      |
| 67 | 62 | THE GAMBLER, Kenny Rogers  | Atlantic            |
| 68 | —  | ROBERTA FLACK FEATURING DONNY HATHAWAY, Roberta Flack Featuring Donny Hathaway | Tamla               |
| 69 | 66 | WHERE THERE'S SMOKE, Smokey Robinson   | MCA                 |
| 70 | —  | 101%, The Dramatics  | Arista              |
| 71 | 69 | HIROSHIMA, Hiroshima   | Columbia            |
| 72 | 49 | SEPTEMBER MORN, Neil Diamond   | Nemperor            |
| 73 | 61 | THE ROMANTICS, The Romantics   | Warner Bros         |
| 74 | 70 | LIVE RUST, Neil Young with Crazy Horse   | Capitol             |
| 75 | 75 | SUPERCHARGED, Tavares  |                     |

|    |    |  |           |
|----|----|--|-----------|
| 1  | 1  | STOMP, Brothers Johnson                              | A&M       |
| 2  | 3  | DON'T PUSH IT, DON'T FORCE IT, Leon Haywood          | RCA       |
| 3  | 6  | CHECK OUT THE GROOVE, Bobby Thurston                 | Epic      |
| 4  | 4  | HOLDIN ON, Tony Rallo                                | Calibre   |
| 5  | 10 | IN THE THICK OF IT, Brenda Russell                   | A&M       |
| 6  | 9  | MOTIVATION, Atmosfear                                | Elite     |
| 7  | 2  | LOVE INJECTION, Trussel                              | Elektra   |
| 8  | 20 | ANY LOVE, Rufus                                      | MCA       |
| 9  | 5  | THE BOYS IN BLUE, Light of the World                 | Ensign    |
| 10 | 12 | YOUNG CHILD, Ronnie Laws                             | UA        |
| 11 | 7  | JUST A TOUCH OF LOVE, Slave                          | Atlantic  |
| 12 | 8  | YOU KNOW HOW TO LOVE ME, Phyllis Hyman               | Arista    |
| 13 | 13 | AND THE BEAT GOES ON, Whispers                       | Solar     |
| 14 | 16 | OOH BOY, Rose Royce                                  | Whitfield |
| 15 | 19 | OUTSIDE MY WINDOW, Stevie Wonder                     | Motown    |
| 16 | 14 | TONIGHT I'M ALRIGHT, Narada Michael Walden           | Atlantic  |
| 17 | 18 | THE WORLD IS A GHETTO, War                           | MCA       |
| 18 | —  | TONIGHT'S THE NIGHT, Sharon Paige                    | Source    |
| 19 | 11 | TOGETHER WE ARE BEAUTIFUL, Fern Kinney               | WEA       |
| 20 | —  | GET ON DOWN TO THE MELLOW SOUND, Players Association | Vanguard  |

Compiled by: BLUES & SOUL, 153 Praed Street, London W1 Tel: 01-402 8897

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

|    |    |  |              |
|----|----|--|--------------|
| 1  | 1  | FUNKY TOWN/ALL NIGHT DANCING, Lipps Inc                        | Casablanca   |
| 2  | 3  | STOMP, Brothers Johnson  | A&M          |
| 3  | 5  | AMERICAN GIGOLO (Soundtrack), Giorgio & Blondie                | Polydor      |
| 4  | 2  | HIGH ON YOUR LOVE/HOT HOT (Give It All You Got), Debbie Jacobs | MCA          |
| 5  | 9  | TWILIGHT ZONE, Manhattan Transfer                              | Atlantic     |
| 6  | 13 | YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE, Bobby Thurston     | Prelude      |
| 7  | 7  | RIPE - all cuts, Ava Cherry                                    | RSO/Curtom   |
| 8  | 8  | WORKING MY WAY BACK TO YOU, Spinners                           | Atlantic     |
| 9  | 16 | TWO TONS O' FUN - All Cuts, Two Tons O' Fun                    | Fantasy      |
| 10 | 10 | DON'T PUSH IT DON'T FORCE IT, Leon Haywood                     | 20th Century |
| 11 | 4  | AND THE BEAT GOES ON, The Whispers                             | Solar        |
| 12 | 6  | EVITA - all cuts, Festival                                     | RSO          |
| 13 | —  | MUSIC TRANCE, Ben E. King                                      | Mango        |
| 14 | 15 | ALL NIGHT THING, The Invisible Man Band                        | Casablanca   |
| 15 | —  | WALK THE NIGHT, Skat Bros                                      | Motown       |
| 16 | 11 | I CAN'T HELP MYSELF (Sugar Pie Honey), Bonnie Pointer          | Blue Sky     |
| 17 | 17 | VERTIGO/RELYG MY FIRE (FREE RIDE, Dan Hartman                  | Atlantic     |
| 18 | 18 | TONIGHT I'M ALRIGHT, Narada Michael Walden                     | Polydor      |
| 19 | 19 | QUEEN OF FOOLS, Jessica Williams                               | Sweet City   |
| 20 | 20 | MANDOLAY, La Flavour   |              |

|    |    |   |                           |
|----|----|---|---------------------------|
| 1  | 2  | STOMPI, Brothers Johnson  | A&M 12in                  |
| 2  | 1  | AND THE BEAT GOES ON, Whispers  | Solar 12in                |
| 3  | 4  | TONIGHT I'M ALRIGHT, Narada Michael Walden  | Atlantic 12in             |
| 4  | 3  | HOLDIN ON/BURNIN' ALIVE, Tony Rallo   | Calibre 12in              |
| 5  | 7  | DON'T PUSH IT DON'T FORCE IT, Leon Haywood  | 20th Cent-Fox 12in        |
| 6  | 5  | ROCK WITH YOU, Michael Jackson  | Epic 12in                 |
| 7  | 8  | CUBA/BETTER DO IT SALSA, Gibson Brothers  | Island 12in               |
| 8  | 6  | YOU KNOW HOW TO LOVE ME, Phyllis Hyman  | Arista 12in               |
| 9  | 9  | TOGETHER WE ARE BEAUTIFUL, Fern Kinney  | WEA 12in                  |
| 10 | 18 | CHECK OUT THE GROOVE, Bobby Thurston  | Epic 12in                 |
| 11 | 17 | DANCE YOURSELF DIZZY, Liquid Gold   | Polo 12in                 |
| 12 | 10 | LOVE INJECTION, Trussel   | Elektra 12in              |
| 13 | 28 | THE GROOVE, Rodney Franklin   | US Columbia LP            |
| 14 | 19 | WORKING MY WAY BACK TO YOU/DISCO RIDE, (Detroit) Spinners                                 | Atlantic 12in             |
| 15 | 12 | RHYTHM TALK, Jocko  | Phi Int 12in              |
| 16 | 14 | JUST A TOUCH OF LOVE, Slave   | Atlantic 12in             |
| 17 | 16 | STANDING OVATION, GO  | Arista 12in               |
| 18 | 13 | RIGHT IN THE SOCKET, Shalamar   | Solar 12in                |
| 19 | 15 | HAVEN'T YOU HEARD, Patrice Rushen   | Elektra 12in              |
| 20 | 11 | SHAKI Brass Construction  | UA 12in                   |
| 21 | 27 | THE BOYS IN BLUE/THIS IS THIS, Light Of The World   | Ensign 12in               |
| 22 | 32 | JUST CAN'T GIVE YOU UP, Mystic Merlin   | US Capitol LP             |
| 23 | 23 | IN THE STONE/BIYO, Earth Wind & Fire  | CBS 12in                  |
| 24 | 25 | CISSELIN' HOT, Chuck Cisael   | Arista 12in               |
| 25 | 24 | YOUNG CHILD, Ronnie Laws  | UA 12in                   |
| 26 | 21 | ISHOULDA LOVED YA, Narada Michael Walden  | Atlantic LP               |
| 27 | 35 | USE YOUR BODY & SOUL/YOU GAVE ME LOVE/YOU'VE BEEN GONE, Crown Heights Affair              | US De-Lite LP/12in promo  |
| 28 | 29 | ATOMIC, Blondie   | Chrysalis 12in            |
| 29 | 46 | YOU GOT WHAT IT TAKES, Bobby Thurston   | US Prelude LP             |
| 30 | 31 | O.T.B.A. LAW/EVERY GENERATION, Ronnie Laws  | UA LP                     |
| 31 | 26 | THE WORLD IS A GHETTO, War  | MCA LP/12in               |
| 32 | 34 | MOTIVATION/EXTRACT, Atmosfear   | MCA 12in                  |
| 33 | 38 | HAWKEYE, Wilbert Longmire   | US Tappan Zee LP          |
| 34 | 56 | SHANTE, Mass Production   | US Cotillion LP           |
| 35 | 41 | THE GET-DOWN MELLOW SOUND, Players Association  | Vanguard 12in             |
| 36 | 37 | LIGHT UP THE NIGHT, Brothers Johnson  | A&M LP                    |
| 37 | 51 | EYES ON YOU/LVIN' FOR TODAY/DANK, Dayton  | US UA LP                  |
| 38 | 39 | WINNERS/CLOSE TO YOU/OPEN YOUR MIND/ROLLIN' ON/NOTHIN' SAID/I STALL LOVE YOU, Kleer       | US Atlantic LP/12in promo |
| 39 | 20 | WE GOT THE FUNK, Positive Force   | Sugarhill 12in            |
| 40 | 55 | MUSIC TRANCE, Ben E King  | Atlantic/US 12in promo    |
| 41 | 22 | WE GOT THE GROOVE, Players Association  | Vanguard 12in             |
| 42 | 33 | TOO HOT/TONIGHT'S THE NIGHT, Kool & The Gang  | Mercury 12in              |
| 43 | 30 | DON'T STOP THE FEELING, Roy Ayers   | Polydor 12in              |
| 44 | 43 | I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (DOOPS) Gap Band                             | Mercury 12in              |
| 45 | 38 | ON THE RADIO, Donna Summer  | Casablanca 12in           |
| 46 | 87 | DANCE OF LOVE/FEELING GOOD/WHEN YOU SHAKE MY KIND OF GIRL/GETTING IN THE MOOD, Mandrill   | US Arista LP              |
| 47 | 49 | PATA PATA, Osibisa  | Pye 12in                  |
| 48 | 48 | TONIGHT'S THE NIGHT, Sharon Paige   | Source 12in               |
| 49 | 85 | LOVE YOU FOREVER, Bunny Mack  | Rokel 12in                |
| 50 | 59 | MOVE ON UP UP UP UP, Destination  | Butterfly 12in            |
| 51 | 40 | JAZZ CARNIVAL, Azymuth  | Milestone 12in            |
| 52 | 76 | STRUT/IMAGIC FINGERS/ALEKASAM/DENISE, Chico Hamilton                                      | US Elektra LP             |
| 53 | 42 | ARE YOU READY, Billy Ocean  | GTO 12in                  |
| 54 | 68 | FAN THE FIRE, Eugene Record   | Warner Bros LP            |
| 55 | 57 | I CAN'T HELP IT/OPEN UP YOUR MIND (WIDE)/EASY LOVING YOU/SNAKE EYES, Grover Washington Jr | Motown LP                 |
| 56 | 54 | RAP-O-CLAP-O, Joe Bataan  | RCA 12in                  |
| 57 | 44 | I WANNA BE YOUR LOVER, Prince   | Warner Bros 12in          |
| 58 | 45 | CHAMELEON, La Pregunta  | US GNP Crescendo 12in     |
| 59 | 78 | MOVIN' CHANGIN', Brass Construction   | UA 12in                   |
| 60 | 53 | THE SECOND TIME AROUND, Shalamar  | Solar 12in                |
| 61 | 52 | I CAN FEEL IT, Stop   | Calibre 12in              |
| 62 | 61 | SELF SERVICE LOVE, Guardian Angel   | MR 12in                   |
| 63 | 72 | GIVE UP THE FUNK, B.T. Express  | US Columbia               |
| 64 | 70 | THE YEAR OF THE CHILD, Givens Family  | US Venture 12in           |
| 65 | —  | NOW THAT I FOUND YOU, One Way/Ai Hudson   | MCA 12in                  |
| 66 | 58 | CATCHING THE SUN/PERCOLATOR/LQVIN' YOU, Spyro Gyra  | MCA 12in                  |
| 67 | 75 | I'M BACK FOR MORE/SCHOOL OF THE GROOVE, Al Johnson  | US Columbia LP            |
| 68 | 84 | I CAN'T HELP MYSELF, Bonnie Pointer   | Motown LP                 |
| 69 | 63 | GOT TO FAN THE FLAME/THE ROCK IS GONNA GET YOU, Gordon's War                              | US Stan-Jay 12in          |
| 70 | 84 | GIVE ME THE SUNSHINE/I'M BACK FOR MORE, Leo's Sunship                                     | US Lyrn's LP              |
| 71 | 82 | DEPUTY OF LOVE/I'M AN INDIAN TOO, Don Armando   | Ze 12in                   |
| 72 | —  | LET'S GET SERIOUS/BURNIN' HOT, Jermaine Jackson   | US Motown LP              |
| 73 | —  | FOR THE PUBLIC, Heath Brothers  | US Columbia LP            |
| 74 | 82 | BEHIND THE CROOVE, Teens Marie  | Motown LP                 |
| 75 | —  | EDUCATION WRAP, Community People  | US Delmar Int 12in        |
| 76 | 79 | SHE'S SO DIVINE/STINGRAY, Jan Akkerman  | Atlantic LP               |
| 77 | 88 | IN THE THICK OF IT, Brenda Russell  | A&M LP                    |
| 78 | —  | OOH BOY/WHAT YOU WAITIN' FOR, Rose Royce  | Whitfield 12in            |
| 79 | 77 | WATCHING LIFE/FUNK IT OUT/LIFE IS WHAT YOU MAKE IT... L.A. Boppers                        | US Mercury LP             |
| 80 | 90 | CALL ME, Blondie  | Chrysalis/Polydor LP      |
| 81 | —  | RIGHT IN THE SOCKET (REMIX), Shalamar   | US Solar 12in             |
| 82 | —  | DON'T STOP THE FUNK/REGRETS/LET THE FUNK FLOW, James Brown                                | US Polydor LP             |
| 83 | 71 | HANG ON IN THERE BABY, Alton & Johnny   | Polydor                   |
| 84 | —  | BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway   | US Atlantic LP            |
| 85 | 89 | SAFARI, Modern Sound Corporation  | Epic 12in                 |
| 86 | —  | GO DOWN/LIES/IS IT COOL, GO   | Arista LP                 |
| 87 | 87 | IF YOU WANT IT, Niteflyte   | Arista 12in               |
| 88 | —  | GRUSIN', Smokey Robinson  | Motown                    |
| 89 | —  | FOR THOSE WHO LIKE TO GROOVE, Raydio  | Arista US LP              |
| 90 | 80 | THE NEXT BEST THING TO BEING THERE WE OUGHT TO BE DOIN' IT, Randy Brown                   | Casablanca 12in           |

|    |    |                         |                      |
|----|----|-------------------------|----------------------|
| 1  | 1  | PRETTY VACANT           | Sex Pistols          |
| 2  | 2  | MURDER OF LIDDLE TOWERS | Angelic Upstarts     |
| 3  | 3  | BIG BAD JOHN            | Jimmy Dean           |
| 4  | 4  | BAD MAN                 | Cockney Rejects      |
| 5  | 5  | BORSTAL BEAKOUT         | Sham 69              |
| 6  | 6  | ALTERNATIVE ULSTER      | Stiff Little Fingers |
| 7  | 7  | AL CAPONE               | Prince Buster        |
| 8  | 8  | NEVER AD NOTHIN'        | Angelic Upstarts     |
| 9  | 9  | POLICE CAR              | Cockney Rejects      |
| 10 | 10 | SMILE                   | Nat King Cole        |



## YESTERYEAR

|                               |    |                                   |                              |
|-------------------------------|----|-----------------------------------|------------------------------|
| ONE YEAR AGO (MARCH 31 1979)  |    |                                   |                              |
| 1                             | 1  | I WILL SURVIVE                    | Gloria Gaynor                |
| 2                             | 2  | IN THE NAVY                       | Village People               |
| 3                             | 3  | SOMETHING ELSE/FRIGGIN' ETC       | Sex Pistols                  |
| 4                             | 4  | OLIVERS ARMY                      | Elvis Costello               |
| 5                             | 5  | LUCKY NUMBER                      | Lene Lovich                  |
| 6                             | 6  | I WANT YOUR LOVE                  | Chic                         |
| 7                             | 7  | CAN YOU FEEL THE FORCE?           | Real Thing                   |
| 8                             | 8  | TURN THE MUSIC UP                 | Players Association          |
| 9                             | 9  | DON'T STOP ME NOW                 | Queen                        |
| 10                            | 10 | KEEP ON DANCING                   | Gary's Gang                  |
| FIVE YEARS AGO (APRIL 5 1975) |    |                                   |                              |
| 1                             | 1  | BYE BYE BABY                      | The Bay City Rollers         |
| 2                             | 2  | THERE'S A WHOLE LOT OF LOVING     | Guns And Dolls               |
| 3                             | 3  | GIRLS                             | Moments and Whinauats        |
| 4                             | 4  | FANCY PANTS                       | Kenny                        |
| 5                             | 5  | FOX ON THE RUN                    | The Sweet                    |
| 6                             | 6  | WHAT AM I GONNA DO WITH YOU       | Barry White                  |
| 7                             | 7  | I CAN DO IT                       | The Rubettes                 |
| 8                             | 8  | SWING YOUR DADDY                  | Jim Gilstrap                 |
| 9                             | 9  | PLAY ME LIKE YOU PLAY YOUR GUITAR | Duane Eddy and The Rebelites |
| 10                            | 10 | THE FUNKY GIBBON/SICK MAN BLUES   | The Goodies                  |

|                                  |    |                             |                                    |
|----------------------------------|----|-----------------------------|------------------------------------|
| TEN YEARS AGO (APRIL 4 1970)     |    |                             |                                    |
| 1                                | 1  | BRIDGE OVER TROUBLED WATER  | Simon and Garfunkel                |
| 2                                | 2  | CONCRETE AND CLAY           | Mary Hopkin                        |
| 3                                | 3  | CAN'T HELP FALLING IN LOVE  | Andy Williams                      |
| 4                                | 4  | WANDERIN' STAR              | Lee Marvin                         |
| 5                                | 5  | YOUNG, GIFTED AND BLACK     | Bob and Marcia                     |
| 6                                | 6  | THAT SAME OLD FEELING       | Pickettywitch                      |
| 7                                | 7  | LET IT BE                   | The Beatles                        |
| 8                                | 8  | SOMETHING'S BURNING         | The Searchers                      |
| 9                                | 9  | EVERYBODY GET TOGETHER      | Kenny Rogers and The First Edition |
| 10                               | 10 | DON'T CRY DADDY             | The Dave Clark Five                |
| FIFTEEN YEARS AGO (APRIL 3 1965) |    |                             |                                    |
| 1                                | 1  | THE LAST TIME               | The Rolling Stones                 |
| 2                                | 2  | CONCRETE AND CLAY           | Unit 4 Plus 2                      |
| 3                                | 3  | IT'S NOT UNUSUAL            | Tom Jones                          |
| 4                                | 4  | GOODBYE MY LOVE             | The Searchers                      |
| 5                                | 5  | FOR YOUR LOVE               | The Yardbirds                      |
| 6                                | 6  | THE MINUTE YOU'RE GONE      | Giff Richard                       |
| 7                                | 7  | CATCH THE WIND              | Donovan                            |
| 8                                | 8  | COME AND STAY WITH ME       | Marianne Faithfull                 |
| 9                                | 9  | SILVER LUTES                | Herman's Hermits                   |
| 10                               | 10 | I'LL NEVER FIND ANOTHER YOU | The Seekers                        |