

RECORD MIRROR

WIN
MUSIC CENTRE/
RADIO RECORDER/
CAR RADIO CASSETTE
OSIBISA COMPETITION PAGE 15



**JOHN
COOPER CLARKE**

Subterranean bedsit blues

**Q-TIPS
10cc
CURE**

**TYGERS
OF PAN
TANG**

**DETROIT
SPINNERS**

POLICE

PETETOWNSHEND
THE RUTS
SONGWORDS

Gossip

FROM THE sound of the suburbs to the jetset life is but a short step with **Member** leadsman **Nicky Tesco** flying into Belgium on his day off from the Members current tour to play with Belgian band **Kroeners**. The "English punkrock superstar" (it says here), played 'Sound Of The Suburbs', 'Louie, Louie' and added some harmonica here and there.

Smacked wrists for **Jools Holland**, currently touring the States with **Squeeze**. The keyboardist accepted a joyride in a hearse before their gig at New York's Diplomat club and arrived nearly an hour late for the gig. The deranged ivory tinkler is currently searching for **Dr John** in New Orleans with no real idea of what to say to him when they finally meet one another. This could be a quest on a par with the Holy Grail or at least finding the moment **John Sherlaw** buys his annual round.

Leavil Degree of The Whispers is currently out on bail having been charged with receiving \$250,000 of stolen jewellery.

Thought for the week comes from our poet laureate **John**



THE LENGTHS you have to go to these days to stay out of the dole queue... Phonogram promotion girl **Terrie Doherty** had to dress up like this to publicise **Ray Jackson's** single 'Little Town Flirt'. Jackson, you may not remember, was part of **Lindisfarne**, about a thousand years ago. He was accompanied on his radio tour by a 1929 model. Model Ford, that is.

Cooper Clarke. On the subject of love he says, "I'm real jealous and I never forgive. I'm a real twat like that."

Steve Shears, currently guitarist in **Cowboys International**, has left a trail of broken beds in many European hotels: The man is only 9 stone so you will be left to fill in the gaps and imagine the equipment, his partners and how long it took.

Charlie Harper of the **UK Subs** is the nephew of old Hollywood smoothie with the evil intentions, **Caesar Romero**, best known for his role as the **Joker** in **Batman**.

The age of chivalry and romance hasn't been totally stifled. **Original Mirrors** frontman **Steve Allen** receives a yellow rose at every gig with a card signed **PBB**. One was even sent to their Paris date (Sigh!) And all because a man likes



THIS reveller was captured at **Caister II**, the jazz funk weekender, on Saturday. Our man on the spot claims that this is the true mod but it looks positively old fashioned to us with the magnifying glass.

A **SUNDRY** number of liggers laid seige one of **Richard Branson's** tour house-boats for a voyage down to **Camden Lock** following **Martha and The Muffins'** appearance at the **Marquee** on Wednesday night.

Navigating was the hospital **Virgin** soldier, or rather **Viking**, himself whose keen sense of economy had earlier been highlighted when he tried to palm off a bottle of dodgy brown ale to a succession of those who he felt had arrived too early. Not that old shabby trousers should be considered in the least parsimonious. The following night he financed a **Press** trip to **Liverpool** on an executive coach (ie with a bog 'n' a bar) to see **Magazine** play on a boat sailing up and down the **Mersey**.

The outing was conspicuous by its lack of journalists (this highly sociable paper, of course, excepted) but profusion of highly failed stars. These included **Billy Idol** and **Tony James** of **Gen X** (unstilled yawns). **Manic Slaughter** axe-man **Mike Rossi** and some geezer called **Severin** from a band called **The Banshees**.

A wild time was had by all at **Mayfair's** redoubtable **Penhouse Club** when **Sad Cafe** hosted a charity bash in conjunction with **Capital Radio** which was awarded by those of their listeners sharp enough to bag tickets. The **Cafes** auctioned off their tour jackets and other eminently useless effects and then played an impromptu rip-roaring, gut-bustin' etc etc set of rock 'n' roll classics.

Back in town this week for the first time in a long time is **Jefferson Airplane**, **Starship**, **Hovercraft**, **Asteroid Invader** singer **Grace Slick** who presided over a room full of plonk, drumsticks, spare ribs and non-active guests before embarking on a course of interviews destined to give the good lady — incidentally, in incredibly slim shape notwithstanding her advancing years — appreciably more publicity than a not necessarily successful concert tour.

OUR HEARTS this week go out to an ashen-faced **Peter Bramall**, possibly better known as **Bram Tchaikovsky**, who pulled himself out of **Iggy Pop's** European Tour support slot at the week-end. The Reason? "Iggy has got a cult audience," noted the ex-Motor. "So it's like banging our heads against a brick wall. There's better ways of spending 15 grand than playing in front of uninterested people for the band's upcoming US jaunt where their last album sold in excess of 300,000 copies. Before then you'll have a chance of clocking them at **The Venue** on Sunday as scheduled. That's because **Mickey Broadbent** was adamant that the tour finished and if the other three had played without him, that would have been the end of the present line-up as some of us know it. Since he wrote four of the songs on the new **'The Russians Are Coming'** album, this would have been a different name in the States, (surprise, surprise) and **Iggy's** latest nick-name is **Gloria**. Apparently this has something to do with his whose fey gestures may be seen emulated by some of the fete young things that tend to follow the **Pop** around. P.S. The **Bram** tour was privately known as the **Terminal Tour** since another guitarist, **Denis Forbes** thought he'd picked up stomach cancer before truncated trek began. Fortunately, it's only an ulcer but there's nothing like tempting fate, eh? **MIKE NICHOLLS**

■ The **English Tourist Board** have come up with their own version of the cold shower treatment. Healthy body, healthy mind sort of thing. In their ads for fun adventure holidays — sailing, mountain climbing, parachute jumping, all that sort of thing — they're pushing the idea that you can indulge in all these stomach churning activities instead of kicking hell out of somebody at the next bank holiday. "Cheap Thrills" they call it. I could think of better ideas on how to get thrills, and they don't include hurling myself out of a plane at 15,000 feet. But even odder, this scheme is backed by three bands — **Sham 69**, **Madness** and **The Undertones**. The **Undertones?** In an ad for the **English Tourist Board?** Yearh, I thought it was funny too. The quote from the bands says: "None of us wants to see any more violence. Whatever our music's about, it's not about fighting each other. If you want to prove something, why not check out what's in the **Activity Holiday** book." Nobody wants violence (well, some people do, maybe they're the ones that should take the high dive) but I don't see the tough guys voluntarily hanging by their bitten fingernails from a rock half way up the **Cairngorms**. Not until they find a way of getting the **PA** and drum kit up there too.



NEW YORK trendies turned out in force to see **Public Image**. But after paying an arm and leg for a ticket, some were annoyed by **Lydon's** performance. He sang one song, then turned the mike over to the audience who performed practically the rest of the show. **Lydon**, weaving a snazzy **New York** shirt, rolled around the stage, presumably practising his all-the-way-to-the-bank laugh. But who was conning who?

■ Following the exploits of **Original Mirrors**, manager **Frank Silver** reported a couple of weeks ago, the man has again been booked for speeding, this time for travelling on the wrong side of 95 mph on the **M5**. On his return journey his engine seized up completely. We suggest he asks **Scotly** to beam him up from now on.

Ace hustler and Chelsea supporter (snigger, snigger) **Keith Altham** (press spokesperson for the Stones, The Who and the Police), is currently trying to get **Sting** on the front cover of *The Lancet*, the bible of the medical world, or at least a picture of the troubled epiglottis which virtually shuddered to a halt at their Hamburg gig. The man is currently having injections into his nose which is not much better than a poke in the eye with a sharp stick.

Buzzcock John Maher celebrated the end of his teens with a party at the Manchester studios where they are currently making some demos. The lure of cake and champagne proved too much for **Jimmy Pursey** who turned up as well and invited **Steve Diggle** to bring his instrument and jam on 'The Kids Are United' and 'Borstal Breakout' at the Manchester Apollo.

The Clash, still conquering the US of A, did a special live TV show in LA and announced a gig at The Roxy which promptly sold out. The set was so appreciated that the infamous stage is now bereft of curtains, pulled down by salivating hordes.

This week's Good Samaritan award and a guaranteed place in heaven goes to **Prince Lincoln Thompson of The Royal Rasses** who was looking out of a Bayswater window when he spotted a woman on the ledge, hands clasped in prayer, about to splatter her body on the pavement below. Prince Lincoln talked to her and managed to point out that given the choice of being forced into prostitution



THE LENGTHS people go to make these pages. The acres of flesh belong to **Dave Dee's** (of Dozy, Beaky, Mick and Tich fame, shown pointing the way to heaven) latest signing **The Sweat**. The picture was taken in a sauna, geddit? The man holding Dave Dee's hand is the Managing Director of Double D records. The female is a "a fan." (It says here.)



THE BLUES BAND'S first anniversary gig at Canning Town's Bridgehouse brought out the likes of **Ian Stewart**, background keyboardist with the Stones, **Alexis Korner** and the full line-up of **Manfred Mann** circa **Paul Jones**. **Mike Hugg** is not pictured because it was past his bedtime by the time the photographer was sober enough to capture the historic occasion.

by a boyfriend and meeting your maker before schedule it's easier to change the boyfriend. The friendly **Rass** was eventually able to lead her by the hand to take her place amongst civilisation, the rat race, the ladder of status, the 9-5 routine, London Transport rush hours... anymore room on that ledge?

Tony de Meur of the **Fabulous Poodles** celebrated his birthday by playing a gig at the Albany in the deep south of Deptford. Those who played included **David Knopler** of Dire Straits (remember them?), **Ian Trimmer** of **Trimmer and Jenkins**, **The Realists**, **Athletico Spizz '80**, **The Late Show** and **Toyah Kate Bush** was seen in the balcony. **Toyah** was alleged to have blacked the eye of her boyfriend/manager after the unblacked instrument wandered over various female forms.

The landlord of the **Greyhound** was charged with contravening the fire regulations during the **UK Subs** Matinee on Saturday. The hall was alleged to have double the capacity with half again outside the venue. A friendly bunch of her majesties finest, on their way to a football match, investigated in their usual polite, friendly manner. No one was hurt.

Siouxsie of The Banshees left a screening of the **Sex Pistols'** infamous **Rock 'n' Roll Swindle** and entered the music watering hole 'The Ship' in Wardour Street wearing a 'Sex' T-shirt with boobs painted on the front. The manager refused to serve her. The subsequent offer to remove the offending item of clothing was also declined by the management.

New Releases This Month

THE COLUMN TO WATCH FOR TOP SELLING NEW RELEASES

Artist	Title	Company	Cat. No.	BEGGARS PRICE
WEEK ENDING MAY 2ND				
Chrome	Red Exposure	Beggars Banquet	BEGA15	£3.65
Gerry Rafferty	Snakes & Ladders	United Artists	UAK30298	£3.95
Monochrome Set	Strange Boutique	Dindisc	DN04	£2.99
New Musik	From A to B	GTO	GTLPO41	£3.75
Bad Manners	Ska 'N' B	Magnet	MAGL5033	£3.15
Fabulous Thunderbirds	What's The Word	Chrysalis	CHR1287	£2.00
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
Members	1980 The Choice Is Yours	Virgin	V2153	£3.00
Sky	Sky 2 (Double)	Ariola	SKY2	£4.49
Bram Tchaikovsky	The Russians Are Coming	Radar	RAM26	£3.95
Undertones	Hypnotised	Sire	SRK 6088	£3.74
Magazine	The Correct Use Of Soap	Virgin	V2156	£3.00
Riot	Narita	Capitol	E-ST12081	£3.95
Pete Townsend	Empty Glass	Atco	K50699	£3.95

FORTHCOMING MAY RELEASES

Rolling Stones	Emotional Rescue	Rolling Stones	CUN 39111	£4.40
Human League	Travelogue	Virgin	V2160	£3.20
Devo	Freedom Of Choice	Virgin	V2162	£3.95
Joan Armatrading	Me Myself I Am	A&M	AMLH64809	£3.65
The Beat	I Just Can't Stop	Go Feet	BEAT 1	£3.85
Lou Reed	Growing Up In Public	Arista	SPART 1131	£3.65
Tangerine Dream	Tangram	Virgin	V2147	£3.95
Peter Gabriel	Peter Gabriel	Charisma	C254019	£3.85

Trade-in your old albums for new

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Bad Manners Ska 'N' B

BEGGARS PRICE 3-15

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CARLOS SANTANA and the Beach Boys' Mike Love. Knebworth top billing

KNEB OFFICIAL

AFTER MONTHS of speculation Capital Radio have announced the full line-up for this year's Knebworth Festival on June 21.

And, as expected, it's the Beach Boys and Santana who make up the bulk of the bill. In fact the only difference from the line-up predicted by RECORD MIRROR three weeks ago is that Mike Oldfield will now be appearing and 10cc definitely won't.

The other acts are Elkie Brooks, the Blues Band and Liedstarna, making up what Capital somewhat hopefully describe as "the strongest bill of top artists ever to appear at Knebworth or indeed any other British rock music festival in the last 10 years".

The festival is being staged at a cost of "around £500,000" by a consortium headed by Capital Radio, Andy Hudson Promotions and JI Catering, a Division of Allied Breweries.

The consortium have pledged to improve both on-site facilities and the actual running of the event, to prevent the re-occurrence of last year's problems

which led to complaints from Hertfordshire County Council, local residents and the owners of Knebworth House, the Cobbold family.

In fact Capital are so confident of success that they've pledged a £25,000 bonus — to be paid to a Council nominated charity in the event of the concert running a minute past midnight.

• HOW TO BOOK. Tickets will cost £9 a price that will include free parking, free camping facilities and VAT. The camping facilities will open from 12 noon on Tuesday, June 17. The festival site will open from 12 noon on Saturday until 11 pm.

Tickets will be available immediately by mail order from Capital Knebworth, 83, PO Box 30, 66, Hammersmith Road, London, W14 9PA. In addition tickets will be available by personal application from Capital Radio (Ruston Tower, London, W6 1), all HMV shops, all Virgin shops, all Harlequin shops and all leading ticket agencies.

CORNWELL OUT

HUGH CORNWELL is planning to write a "blow by blow account" of his time in Pentonville Prison, where he served five weeks of a two-month sentence arising from a drugs conviction.

He was released early in the morning last Friday, and met at the gates by a small crowd that included his mother, girlfriend Hazel O'Connor, Stranglers' drummer Jett Black and several newspaper reporters.

When asked what prison life was like he said: "Why don't you go out and find out for yourself?" before jumping into a waiting car. He later revealed: "It

was the most inhuman, demoralising experience of my life. All the bitterness is knocked out of you in there."

Cornwell claimed that he didn't feel resentful about his sentence, but did hope to be able to write about the experience.

"It's a hell, you can't imagine how bad it is in prison. I just hope I can do something about it one day," he said.

Despite a healthy appearance Cornwell said he'd gained a stone and a half in weight during the five weeks "due to the carbohydrates in the prison diet."

He spent 12 hours a day scrubbing floors, cleaning and washing up at Pentonville, earning £1.30 a week "prison wages."

The Stranglers have now gone on holiday in Italy, and will return to play concerts at the London Rainbow in June, as well as to begin recording. But Cornwell will be taking with him his memories of the day he was sentenced.

"When I was finally sent down they slapped handcuffs on my wrists and drove me through the centre of London. I was look-



PHOTO BY GEORGE BODMER

HUGH CORNWELL on his release from jail with girlfriend Hazel O'Connor.

ing at the people outside while I cupped my hands, smoking a cigarette.

"It's like you're taking part in a performance... a performance of British justice."

And he's adamant that his involvement with the drug scene is over.

"I know one thing," he said. "It's the end of my drug career, and the end of my prison career."

RUSHANS COMING

CANADIAN HEAVY metal band Rush have confirmed an 18 date major tour in June, already on the point of sell out. The group are bringing with them their full stage show, which boasts an impressive selection of spectacular effects and back projection.

Tickers are on sale now for the dates, which comprise Southampton Gaumont June 1, 2, London Hammersmith Odeon 4, 5, 6, 7, 8, Glasgow Apollo 10, 11, Newcastle City Hall 12, 13, Leeds Queen's Hall 15, Chester Deeside Leisure Centre 16, Manchester Apollo 17, 18, Birmingham Odeon 20, Leicester De Montfort Hall 21, Brighton Conference Centre 22. Prices for all venues are £4.50, £3.50 and £2.50, with the exception of Leicester — £4.50, £3.50 — and Leeds and Deeside — £4.00 only. Bookings for Newcastle are by post only, but, as with all bookings, you are advised to check ticket availability before sending off any money.



WISHBONE ASH

WISHBONE TOUR

THE MIGHTY Wishbone Ash, who finished a sell-out British tour only eight weeks ago, begin a second "low key" British tour on May 24.

The band, who've been gigging extensively in Europe, will be playing seven dates in all — in areas which they didn't visit on the main part of the tour.

And ticket prices in all cases will be kept down to £2.75 (in advance), or £3 (on the night).

The dates are: Bracknell Sports Centre May 24, Cardiff Top Rank 25, Bath Pavilion 26, Sunderland Mayfair 28, Blackburn King George's Hall 29, Carlisle Market Hall 31 and Wolverhampton Civic Hall June 4.

Wishbone Ash's current single — a live double A-side featuring 'Helpless' and 'Blowin' Free' — looks likely to be the band's first ever single to chart.

ACE 78

ACE RECORDS are to release what's believed to be the first genuine 78rpm record in this country for over 20 years.

The 10" disc contains two tracks by veteran rock 'n' roll singer Sonny Fisher — "Rockin' Daddy" and "I Can't Lose", both recorded in 1955 — coinciding with Fisher's first visit to the UK and the release on May 2 coincides with Fisher's first visit to the UK.

Pressed only in a limited "breakable" edition, the record looks set to become an instant collector's item.

EMI HM

EMI RELEASE their second heavy metal compilation on May 9.

'Metal For Muthas Volume II' is a head-budgencing collection from up and coming bands. Amongst the new talent featured is Tresspass with 'One Of These Days', Easy Money with 'Telephone' and White Spirit with 'High Upon High'.

The first 20,000 albums will sell at the bargain price of £3.99 before reverting to the normal price of £5.29.

MACCA SOLO

THE RELEASE date of Paul McCartney's new solo album has at last been set.

'McCartney II', the follow up to his debut solo album released some 10 years ago, will be out on May 16.

STIFFS
ARE
INSIDE
OUT



THE BEAT

BEAT DEBUT

THE BEAT have completed their debut album — the first on the Go Feet label — and they'll be out on tour to promote it from the end of the month.

The album, 'I Just Can't Stop It', includes 'Hands Off She's Mine', the new single 'Mirror In The Bathroom', several original Beat songs and covers of old songs as diverse as the Pioneers' 'Jackpot' and Andy Williams' old chestnut 'Can't Get Used To Losing You'!

The 'Dance To The Beat' tour will be a marathon running until the end of June, with dates at: Aylesbury Friars May 24, Brighton Top Rank 25, Sheffield Top Rank 27, Newcastle Mayfair 28, Derby Assembly Rooms 29, Cambridge Corn Exchange 30, Norwich University of East Anglia 31, Poole Arts Centre June 2.

Coventry Tiffany's 3, Stoke Hanley Victoria Hall 6, Cardiff Top Rank 8, Swindon Brunel Rooms 9, Malvern Winter Gardens 10, Withernsea Grand Pavilion 12, Wakefield Unity Hall 13, Leicester University 14, Bristol Locarno 15, Portsmouth Locarno 17, Blackburn King George's Hall 19, Middleton Civic Hall 20, Manchester Russell Club 21, London Hammersmith Palais 24, Birmingham Top Rank 25.

Tickets for all venues are available now. The Beat tour will feature three bands on each gig; the Beat, a support yet to be announced, and an opening act that the Beat hope will be recruited locally. Any group, therefore, hoping to play with The Beat when they hit their town should send a tape and details to: Go Feet Records, PO Box 320, Birmingham, B29 7PR. Enclose sae's for return of the tape.

MARSEILLE MOVES TO USA

LIVERPOOL BAND Marseille are to be the first of the new wave heavy metal bands to head for the USA.

They'll tour throughout May and June with Ted Nugent, Nazareth and Blackfoot consecutively, and the tour starts at Lexington, Kentucky on May 5.

The band releases an EP here shortly after their departure to the States, entitled 'Armed And Ready', and a major UK tour and album is planned for the UK in September.

BOOKING FEEASCO

AS YOU rushed your Pink Floyd ticket application off the other week, did you stop to notice the extra 25p per ticket booking fee you were required to enclose?

While most of us accept booking fees from agents or promoters box offices as the norm, it is extremely unusual to have to pay an extra booking fee on postal applications, when tickets are available only from a promoter's own PO box number.

So why suddenly has the promoter decided to add 25p to the price of his tickets, in the form of a booking fee?

According to top promoter Harvey Goldsmith (GP Productions Ltd) booking costs are continually increasing and these cannot be effectively covered by the £9.50 and £7.50 ticket prices. Since an additional booking charge has had to be made, the booking fee is shown as a separate so that the public know just where their money is going.

A postal distribution system was chosen for the Floyd tickets because there is at present an industrial dispute in the printing industry, so the tickets won't all be available at once.

Last week G P Productions Ltd announced booking details for the Crystal Palace Garden Party for which the booking fee is 30p. Booking costs must certainly be rising, or is this the start of a new "cost covering system for the promoters? MICHAEL LITTLE

REEL DEEL

NEW YOUNG bands without huge advances to play with look like benefiting from a new system to guarantee cheaper studio time in London.

Called ReelTime, run by freelance tour manager Richard Ames, it aims to provide a "standby" list of time available at 20 of London's top studios. But the advantage will be that bands will get excellent facilities and equipment, all used by major bands, at only half the cost.

Says Ames: "Reeltime will enable bands without record company support to make top quality recordings at an economic price."

The company opens for business this week, and for further information contact Richard Ames at 01 - 248 3222.

WORST RECORD RESULTS

FOR all of you who missed it or live in Dundee, here is the final pecking order for Capital Radio's Kenny Everett Bottom 30, which are the 30 worst singles voted for by listeners.

- 1 Dance With Me, Reginald Bosanquet; 2 If You Walked Away, Jag; 3 Unhappy New Year, Steve Dahl; 4 Lucy In The Sky, William Shatner; 5 The Perfect Human Face, Terry Costello; 6 Teddy Bear, Red Sevliv; 7 Snowmobile Romance, Mrs Oliver Schoenke; 8 You Have Got The Gear, Jack Warner; 9 Just Like That, David Hamilton; 10 True Or False, Simon & Garfunkel; 11 Where Is Love?, Leonard Nimoy; 12 A World Without Sunshine, Derrick Roberts; 13 Only You, P. J. Proby; 14 Old Tige, Jim Reeves; 15 You Done Stomped On My Heart, Melody Suggs; 16 Hurt Me, Jess Conrad; 17 Summertime, Tommy Vance; 18 Help, Cathy Berbarian; 19 Mother Went A Walking, Pat Campbell; 20 Is There Another Way To Love You?, Tony Blackburn; 21 Trees, Sam Finch; 22 Iggi Nagga, Nich Cochrane; 23 Searching For My Baby, Nola Campbell; 24 Benny's Theme, Paul Henry; 25 It's Legal, Shirley Anne Field; 26 Still Love You (In My Heart), Helpless Hew; 27 Old Macdonald, Elvis Presley; 28 Hot Lips Baby, Herbie Duncan; 29 Tchaikovsky Piano Concerto No 1, Neason Collection; 30 I Remember Natalie, Bob Monkhouse.

THE UK SUBS who are about to embark on a major tour, release a three track single on May 9. The A side 'Teenage' is a re-mix from the Subs latest album 'Brand New Age' and the B-side features 'Left For Dead' and 'New York State Police'. A limited edition is being pressed in pink vinyl.

HUSTLER RELEASE their debut EP this week. The EP is available on the Refined record label and features three tracks 'Jukebox Queen', 'Street-fighter' and 'Lifestyle'.

THE MOVIES release their new single 'Have Another Body' on May 2. It's an edited version from their latest album 'India'. The Movies will also be appearing on the 'Old Grey Whistle Test' on May 6.

EDDY GRANT who scored a huge hit with 'Living On The Front Line' last year, releases his new single 'My Turn To Love You' shortly. His new album 'Love In Exile' will be released on May 30.

NORMAN GRANT releases a solo single 'Miss World' on May 16. The single is available on the Virgin label.

LOGO RECORDS have signed The Books to a worldwide deal and their debut single will be 'Broadcast Broadcast' released in May.

WEA RECORDS release Jackie Challenor's debut single 'Mama' on May 9. Jackie is currently working on her new album to be released later this year.

ATLANTIC RECORDS rush release the soundtrack from the new stage show 'Only In America' this week. The album contains 30 original versions of the songs written by the legendary songwriting duo Lieber and Stoller whose work is featured in the show which opened at the London Round house in April.

DIANA ROSS releases her new album 'Diana' on May 16. The album was written and produced by Chic's Bernard Edwards and Nile Rodgers.

PETER GABRIEL releases his new single 'No Self Control' on May 2. It's the follow up to his massively successful 'Games Without Frontiers' single and the first 30,000 will be released in a colour bag.

GRAHAM PARKER releases his first single on the Stiff label on May 2. 'Stupefaction' is taken from his new album which will be released in late May.

THE GO GO'S a Hollywood based all girl band release their debut single 'We Got The Beat' on May 9.



Is the Band



MILES AWAY Is the Single

- April
- 23 Nags Head High Wycombe
 - 24 Marquee London
 - 25 Half Moon Hearn Hill
 - 26 Bulmershe Tech. Reading
 - 27 Manchester Poly.
 - 28 Bungalow Bar Paisley
 - 29 Limit Club Sheffield
 - 30 Dolly Gray's Wakefield

May

- 1 Fan Club Leeds
- 2 York University
- 3 Keele University
- 5 Boat Club Nottingham
- 6 Community Hall Grimsby

Is the Tour

MILES AWAY 20,000 limited edition single in unique sticker sleeve

Is the Gimmick

We stick em on — you rip em off
Four wop rock slogans to peel off and stick on your best shirt



TOURS

JAGS

JAGS: following London dates: London School of Economics May 2, Herne Hill Half Moon 3, Clapham 101 Club 4, Kingston Polytechnic 5, Fulham Golden Lion 7, Bristol Polytechnic 8, Wardour Street Marquee 9.



Pic by Simon Fowler

THE JAGS

SPLODGNESABOUTS

SPLODGNESABOUTS: following London dates: Victoria Venue May 2, Woolwich Tramshed 3, Croydon Crawdaddy 4, Camden Music Machine 6.

SIMPLE MINDS

SIMPLE MINDS: who have just returned from a European tour will be playing the following Scottish dates: Aberdeen Ruffles May 1, Edinburgh Nite Club 2, Edinburgh Nite Club 3.

JULES AND THE POLAR BEAR

JULES AND THE POLAR BEAR: the Los Angeles based band who recently signed to CBS play Brighton Jenkinsons May 4 and the following London dates: Camden Dingwalls 7, Fulham Greyhound 9, West Hampstead Moonlight 12, Camden Music Machine 13, Islington Hope And Anchor 15, Covent Garden Rock Garden 17, West Kensington Nashville 18, Wardour Street Marquee 19, Victoria Venue 22. The band release their debut album 'Fenitex' and debut single 'Good Reason' on May 6.

BILLY KARLOFF AND THE SUPREMES

BILLY KARLOFF AND THE SUPREMES: following London dates: Canning Town Bridgehouse May 1, West Kensington Nashville 4, Clapham 101 Club 10, West Kensington Nashville 11, 25.

IN BRIEF

JANET KAY, of 'Silly Games' fame, headlines her first major London concert at the Clarendon Hotel in London's Hammersmith on May 8. She's also lining up a series of dates for May and June. The Clarendon is now a regular Thursday reggae venue, open until midnight.

FANS ROCK-SHOP FOR MUSIC PEOPLE

Various items for sale including records, tapes, and clothing. Prices listed for various items like 'Large color £1.99', 'Small color £1.25', etc.

THE ACT

THE ACT: following London dates: Covent Garden Rock Garden May 2, Fulham Greyhound 15, Clapham 101 Club 17.

ANY TROUBLE

ANY TROUBLE: who are recording an album with Squeeze producer John Woods, play the following dates: London Covent Garden Rock Garden May 3, London West Kensington Nashville 4, 11, Clapham 101 Club 12, Islington Hope And Anchor 13, Manchester University (Lunchtime gig) 14, University of London Union 16, West Kensington Nashville 18, Stoke On Trent George Hotel 19, Swindon Brunel Rooms 20, Coventry General Wolfe 21, Blackpool Norbreck Castle 23, London West Kensington Nashville 25, London West Hampstead Moonlight Club 28.

INNER CITY UNIT

INNER CITY UNIT: High Wycombe Nag's Head May 8, Croydon Crawdaddy 11, Bolton Swan Hotel 14, Leeds Fan Club 15, Lincoln Corn Hill Vaults 17, Newark Palais 19, Rotherham Arts Centre 20, Derby Bell Hotel 21, Blackpool Norbreck Castle 23, Liverpool Pickwick 28.

BROKEN HOME

BROKEN HOME: a new four piece band fronted by Dicken who used to be with Mr Big, will be supporting Girl on their forthcoming tour.

THE RENT BOYS

THE RENT BOYS: who release their debut single 'Kick Down The Door' this week, play the following London dates: Islington Hope And Anchor May 8, City University 9.

FLYING SAUCERS

FLYING SAUCERS: Morden Jubilee May 2, Carshalton St Helier Arms 3, Slough Alexanders 4, Southgate Royalty Nitespot 5, Manchester Pip's Disco 7, Matlock College 12, Westminster Towers 16, Swindon Town Hall 17, Croydon Greyhound 18, Rayleigh Croc's Club 19, Southend Elm's 23, Doncaster Lido Sports club 29, Bristol Turntable 30, Barkingdale Old Maypole 31.

PHILIP RAMBOW

PHILIP RAMBOW: York University May 2, Keele University 3, London West Kensington Nashville 9, London West Hampstead Moonlight 10.

IAN GOMM

IAN GOMM: has revised his tour and the dates now read: Bristol Polytechnic May 3, London Victoria Venue 6, Middlesex and Herts Country Club 7, Derby Blue Note Club 8, Notts Trent College 9, Cranbrook Girls School 10, Brunel University 11.

FOLLOWING the example of 'Hicks From The Sticks', Criminal Records are to release a compilation album of new bands from the East Kent/Canterbury area. 'First Offenders' features 14 tracks from The Ignorers, The Names, Longport Buzz, and many others.

WITH THE Ruts' lead singer Malcolm Owen still recovering from an "acute throat infection", the group are carrying on gigging... along with the bluebeat singer Laurel Aitken. But the recording of the Ruts' second album will be delayed until Owen recovers.

VIRGIN, who recently acquired the Immediate catalogue, are to re-release a series of old Immediate hits as "double pack" singles, each containing up to six tracks. First, retailing at £1.75, features PP Arnold's 'First Cut Is The Deepest' and four others. Following shortly will be packs from Amen Corner and Chris Farlowe.

FORMER Grateful Dead lyricist Robert Hunter has his third solo album, 'Jack O'Roses', released on the Dark Star label this week. It's the first to be released in the UK and features the full version of 'Terrapin'.

TEENY BOPPER GROUP required

German record company are looking for a young commercial group with a good image.

If your style is similar to Smokie, Beach Boys, Dooleys etc, then please send tapes or cassettes and photographs to:

BOX NO 2392



Illustration by Peter Sloper

JIMMY PURSEY: Too ill to continue.

PURSEY COLLAPSES

SHAM 69's British tour ground to a halt last week...after the collapse of singer Jimmy Pursey.

Gigs in Middlesbrough and Glasgow were "unavoidably" cancelled, but there's a chance that they may be rescheduled when Pursey recovers. "We're very sorry for all the fans, but Jimmy is very run down and has been under tremendous strain," said Sham's manager Tony Gordon. And he added: "He's far too ill to carry on."

It's the final blow for the group, who were nearly forced to cancel the tour two weeks ago, when fights between skinheads and security guards at a Sham concert in Birmingham led to a near-riot and several arrests. • **NEW MUSIK,** who were supporting on the Sham 69 tour, are now setting up their own series of heading dates for late May and early June. Meanwhile they play the London Venue on May 14.

SAMSON TO

SAMSON BEGIN a month-long British tour next week, previewing their new A-sided debut single.

The band have had a considerable impact on the rock scene, and the former line-up of 'Verses' 'Rock Box' is available by mail only.

The five-album set features 80 all-time greats spanning a twenty year period up to the present day, and includes tracks from the Beach Boys, Boomtown Rats, Cream, Fleetwood Mac, The Jam, The Kinks, Status Quo, Sex Pistols and the Stranglers and many others.

ROCK BOX

FOLLOWING THE highly successful "anniversary" week of rock shows at the London Rainbow Theatre, Levi's are now releasing the 'Levi Rock Box' on May 1.

The five-album set features 80 all-time greats spanning a twenty year period up to the present day, and includes tracks from the Beach Boys, Boomtown Rats, Cream, Fleetwood Mac, The Jam, The Kinks, Status Quo, Sex Pistols and the Stranglers and many others.

The Rock Box is available by mail only. To obtain it you must send a cheque for £11.99 payable to 'Levi Strauss Record Office' along with proof of purchase of a pair of Levi's plus a special order form issued when you buy your jeans.

All this should be sent to Levi Strauss Record Office, 7-13 Camberwell Road, London SE5 0EZ. The set is available either as 5 albums or three cassettes.

TISWAS TOUR

NOT CONTENT with releasing 'The Bucket Of Water' song as a single the team at 'Tiswas' are to take a live show on the road when the series ends next week.

Presenter Chris Tarrant, along with Sally James, John Gorman, Bob Carolgees (and Spit) and Lenny Henry will be masquerading as The Four Bucketeers at selected regional venues.

Confirmed so far are dates at Blackpool Opera House on May 6 and Derby Assembly Rooms on May 8, and there's likely to be dates added for the rest of the summer.

"It's a development of some of the things we do in the show," explains Chris Tarrant. "Obviously getting soaked will be a large feature, but we're hoping to be able to put on a show as well."



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CRUNCHIE KID



MIKE NICHOLLS considers the merits of junk food and life in Stevenage. JCC shows what can happen

WHAT'S five feet 10 inches high, wears garish socks and holds up a 2-Tone suit? A clue: It also jumps around a lot but not in a pork pie hat. I mean it would be a shame to squash that carefully rucked up baret. PS It is also ludicrously undernourished, hides behind cheap sunglasses and retains a pancake flat Lancastrian whine despite having moved to more southern

climes. Yes it's... Eric Morecambe!
Well you know it isn't really but similarities do exist. Both are arguably the funniest men in the country in their respective fields and carry their public personas offstage with them, particularly when talking to journalists.
If the whole world were like him, there'd be no food or energy shortage (think about it), no international intrigue and certainly no Olympic Games (remember 'Health Fanatic'). And if the whole world etc. we'd just sit around talking high speed rubbish all day, though some probably confess to doing just

that anyway. Hope you like words that appear between quotation marks because henceforth there's quite a few of them.

So what have you been up to, John?
"Living the life of a country gentleman in Stevenage."

Obviously. Don't you miss the paranoia of a hyperactive city life?

"Oh, there's plenty of paranoia in Stevenage. Loads of mods an' that so I just stay in all the time."

Why?
"Its murder rate is only exceeded by its suicide rate. It's a young man's place. How I imagine Australia to have been in the last century. Actually I might be doing a few dates there. Sydney sounds like paradise. I reckon my experiences in Stevenage should come in useful over there. Y'know, on a sunny day it looks like Santa Monica."

I get the idea you're quite taken with Stevenage.

"Well I was surprised to hear that it's the drug abuse capital of Britain, though I can't see it myself. But it does have the greatest purpose built bowling alley in the country. Most of them are just converted cinemas. I don't bother myself, though."

Why not?
"A bit physical for me. I used to go and watch in Cheetham Hill (a particularly dreary part of his native Salford (Manchester Tourist Information Service). It was only two bob to go in and hang around and chat up the tarts. But they made it so that you had to pay more. That was once a cinema — the Riviera."

I'm astonished you haven't written a poem about it already.

"That's because the one in Stevenage has got the edge."

Accommodation in that part of the country is a different story, however:

"HERE'S me," he free-associates, "sharing a cupboard with a vacuum cleaner for 25 quid a week. I was doing me Yoga exercises the other day and somebody tried to grab me feet and sweep the stairs with me. Y'know," he jokes on, "in my bed-sit you can watch TV and eat a meal without getting out of bed. In fact, you've got to."

Supplied with all mod cons then?
"I've not got one of those things that toasts sandwiches and presses the sides down so that all the contents are sealed inside. If I had one of those I could make lentil soup sandwiches and curry sachets 'cos that's what I eat."

So you're still a junk food fanatic, eh?
"Oh, very much so," he asserts proudly, as if expressing his profound interest in rare fourteenth century bed-spreads. "I started today on a Crunchie. Pure energy, that, y'know."

Rubbish.
"Actually," he continues regardless, "I'm a very good cook, but I don't like spending time in the kitchen just for me. So I usually just eat cakes or if I've got a few quid, eat out. I go for the Tai stuff."

What about the Chinese take-away immortalised in your poem?

"I ad one the other night — eight webbed feet on a bed of rice. What's got eight webbed feet?" he asks his long-suffering publicist who is desperately trying to hide behind a book-case.

Isn't that how 'Evidently Chicken Town' got its title. The fact that you can't find a decent fish and chip shop anywhere because they've all been put out of business by the take-aways?

"Well it wasn't a consideration but it could be now you come to talk about it."

Soon, however, Johnny will be in a position to enjoy/tolerate more conventional culinary delights since he's getting married to one Miss Lizzy Hopkins — of Stevenage where else?

Has your intended resigned herself to the fact that life with you will give people excellent grounds for referring to her as Dizzy Miss Lizzy? Or to becoming a Clarke?

"She'll keep her own name if she's got any sense. My real name is Lenny Siberia, y'know. Anyway you'd better not mention too much about this marriage lark or I might lose 80 per cent of me fans overnight!"

As it happens, keeping a following shouldn't be too much of a problem at the moment. The 'Snap, Crackle & Pop' LP is Number 26 in the album charts after only being out two weeks.

Who do you think has been buying the new LP?

"Poly Styrene 'as," he declares. "I saw her picking one up in the Virgin megastore the other day. I was hiding behind the Judas Priest rack at the time. Elvis Costello's bought one, too, though nobody's giving me any," he complains, casting an accusing glance at his publicist.

TALK TURNS inevitably to the new record, which John shows a remarkable amount of restraint in trying to promote. Nevertheless, he's pleased to answer questions about the backing tracks before steering the conversation back on to its less sensible course.

"People say I don't sing. I'm a great singer, y'know — me cousin Sid used to sing and I played bass and back-up vocals. That's before I moved to Plymouth."

Pardon?
"Oh yeah. That was when I was going through my Herman Melville (he wrote 'Moby Dick' — Literary Information Service) period, writing sea-faring poetry. I was about 20 at the time. No, I wasn't a beatnik, it was more of a nautical phase. I was only down about a year and had a job on the docks as a fire-watcher. Just sat in this observation tower all day reading books and writing. I used to write loads of poetry when I worked for a living!"

So why did you leave?
"Didn't like the geezer I lived with. Bit of a psychopath," Clarke explains matter-of-factly. "Looked like 'enry Cooper," he goes on, giggling, like it was the funniest thing in the world. "I remember there was a knife fight on the stairs one night. Mind you, you never know who you're gonna live next door to. I wonder what the neighbours think of me? Probably lock themselves in at night!"

Was 'Beasley Street' inspired by some of the dubious dwellings you've personally encountered?

Yes, it was based on somewhere I know in Salford called Camp Street. I couldn't refer to it by its real name, though, as no one would believe it.

"Cars collide, colours clash, disaster movie stuff."

Is it really that bad?
"Oh yeah, flop houses, knocking shops, people saving up for exotic operations..."

Huh?
"Like sex changes... A clinical arrangement on a dirty afternoon! Where the foetal germs of Mr Freud are rendered obsolete! The legal term is null and void in the case of Beasley Street."

"I lived there years ago and like there'd always be accidents — ceilings caving in from faulty wiring, that sort of thing 'boarding houses and bed-sits full of accidents and fleas'."

"I guess you could say it's a bad memory written with the purpose of changing something. People are twisted by poverty and it turns them against each other. Then again, I'm not preaching. It's written from the point of view of an inhabitant."

Is it meant to be sentimental in any way?

"No, it was like you implied in your review, actually. Funny and depressing at the same time. I reckon it's a bit Dickensian in that respect. The characters are grotesque and amplified so that the point is made. The weird thing is that it's such a long street. If you were driving down and listening to it you'd just about get to the end before the poem finished."

DIDN'T know you drove, I remarked.
"No, I don't. I'd like to but I'd fail me test on eyesight. It costs me a fortune in taxis. You can spend 50 quid in a week before you even know it."

Ever tried hitching?
"Well some lads once stopped to give me a lift but it ended up a disaster. We got chased by the police and it turned out the car was nicked. When the driver eventually stopped he and the other guy in the front scarpared. That left me facing five charges and I got put inside for 30 hours. They had to let me go 'cos no one claimed the car so there was no proof it was stolen."

Enough to put you off driving, though?
"Oh aye, how about you though? Wouldn't you like to be a motoring correspondent? What, in order to be able to drive any number of flash cars for free?"

"Yeah. Tell yer what. I'd-like to be a food critic."

God help his readers should such a depressing thought come to fruition.



JCC and another childhood indulgence

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PHOTO BY TOM SHEEHAN

SINGLES

Reviewed by Mrs Gurr's wee boy

SMASHED HITS

IT'S nothing personal you understand, but by the Ayotollah's beard, all you music biz entrepreneurs aren't half pushing your luck. Independents, now you are less guilty (anything to keep potential gangs of muggers off the streets sez I), but when numerous people are paid to record, produce, press, market, distribute and promote some of marginally unremarkable trash how some companies can survive. Take, for example, 'Surrender' by KIM CLARK (CBS), 'When You're A Star' by RELEASE (Cockney), 'Shadow Dancing' by NDUGU AND THE CHOCOLATE JAM COMPANY (Epic), 'All Shook Up' by THE COLUMBIA BROTHERS (Hotel), 'Magic' by THE DELROY WASHINGTON BAND (UA), 'Don't Cry For Me Argentina' by FESTIVAL (RSO), 'Fool For A Pretty Face' by HUMBLE PIE (Jet), 'Take Me Back For More' by SOUTHBROAD CONNECTION (UA), 'Hell's Bells' by Bruford (Polydor EG), 'I'm Not That Kind Of Guy' by THE DRIFTERS (Epic), 'Gina' by THE WILD BUNCH (Red), 'Isn't It Magic' by PRIVATE LINE (Red Bus), 'Love Is Bad For Your Health' by LYN HILLIER (Gem), 'Juliet' by PHOENIX (Charisma), 'Come On Home With Me Tonight' by RAMON BUGATTI (Motor), 'Sit Down And Relax' by STEPASIDE (Gale), 'Stargazer' by PETER BROWN (TK), 'Zanzibar' by JAMIE JAUNCEY (Songwriters Workshop), 'Tick Tock' by STUBBZ (Dinosaur), 'Public Enemy' by MIDNIGHT RAGS (Ace), 'Inside Out' by THE STIFFS (Zonophone), 'Lucy' by THE CRAZE (Harvest), 'Religion For The '70's' by WARD 34 (Wool Wool), 'Hangover' by MICK JACKSON (CBS), 'Burnin' Up' by NORMAN NARDINI AND THE TIGERS (Tigers), 'Oh Jowl' by MIKO AND THE VATMEN (CBS), 'Problem In The City' by SATYR (Stardust), 'Kelly' by RAYMOND FROGGATT (Jet), 'Who You Looking At?' by THE SALFORD JETS (RCA), 'Can't See' by THE DRONES (Fabulous), 'Polly And Wendy' by THE TREND (MCA), 'She's In Love' by THE CHERRY POPPERS, 'I'm A Computer' by THE GOO-C (Rising Star), '200% Devotion' by BILLY MAX (AMI), 'Feelin' Happy' by LEE OSKAR (MCA), 'Friday On My Mind' by THE SPITFIRES (RCA), 'When The World Turns Blue' by MERRY CLAYTON (MCA), 'Only Love' by KEN ELLIOTT (RCA), 'Wind Up Girl' by SPITFIRE (Gnu), 'Put Your Money Where Your

Mouth Is' by THE RASPS (RCA), 'Strut Your Stuff' by THE STONE CITY BAND (Motown), 'Radio Songs' by STRIKE (Shock Rock), 'I Can't Put My Finger On You' by THE AMBER SQUAD (S+T), 'Living Wild' by MATAYA CLIFFORD (Do It), 'Lovelight' by RICHARD

by PROPAGANDA (Index), 'Honky Tonk White' by JACKIE LYNTON (Monarch), 'I Remember' by THE CULT FIGURES (Rafter), 'Sexy Dancer' by PRINCE (Warners), 'Now I'm Fine' by GREY & HANKS (RCA), 'Starlight' by THE

STREET (CBS), 'A Rolling Stone' by GRACE JONES (Island), 'Capricorn' by BARCLAY JAMES HARVEST (Polydor), 'Toys' by JIMMY EDWARDS (Polydor), 'You've Got Me Rockin'' by PM (Ariola), 'I'm Gonna Rough My Girlfriend's Boyfriend Up Tonight' by GUNS FOR HIRE (Korova), 'The Face' by GEMINI (EMI), 'Caledonia' by BB KING (MCA), 'Play With Fire' by DEE AND THE MONITORS (Ariola), 'Psychedelic Musik' by

three before are Eurovision entrants, the one before that is about a fictional pop star who is arrested for possession in Japan, the one before that is a Chilean or Cuban folk song and the one before that is the theme for a TV snooker series ... and those are

militaristic drum build up into a tom tom loaded crest of a wave. From the recent 'Just Testing' album 'Helpless' comes on like a Moon Martin number and shows just why that album looks like being their biggest Stateside for ages.

destined for the top and proof positive that Soisbury Hill's best known Pandaphile is currently going through his Low period. Xylophones, cloying guitars and an underground backing track pan from speaker to speaker, whilst the metallic drum skittering that made his last hit so refreshing again canters throughout. An interesting title to muse on. B-side again features xylophone, wistful piano and more enigmatic references to "normality". The gothic slices of 'Lead A Normal Life' are reminiscent of Bowie's 'New Koin' and show that Gabriel's finest move was waving au revoir to Collins and co. Weirsville man.

SQUEEZE



PULLING MUSSELS FROM THE SHELL (MCA), 'US' by QUIN (Monarch), 'Paris 9' by PARIS 9 (RCA), 'Passion For Paris / American In Paris' by FRANKIE VALLI (MCA), 'Lion Dance' by HIROSHIMA (Arista), 'Tiny Radios' by THE PERFECTORS (Active), 'Here Come The Eighties' by RODNEY CROWELL (Warners), 'Total War Girl' by COMSAT ANGELS (Polydor), 'Good Girls' by

THREE DEGREES (Ariola), 'Always And Ever' by SHOWADDYADDY (Arista), 'No Doubt I' by HOT CHOCOLATE (RAK), 'If You Could Read My Mind' by VIOLA WILLIS (Hansa), 'You Gave Me Love' by CROWN HEIGHTS AFFAIR (Mercury), and gulp 'Lady' by THE WHISPERS (Solar).
Now if any of these

THE LIGHTNING RAIDERS (Arista), '50% Reduction' by THE NEWS (Polydor), 'Welcome To The Party' by PHIL DANIELS AND THE CROSS (RCA), 'Bobby And The Space Invaders' by DENNIS WILSON (Sonet), 'House Of The Rising Sun' by ALAN PRICE (Jet), 'Give The Lady Respect' by SWEET (Polydor), 'Wishing On A Star' by BEVIN BAGGA FAGAN (EMI), 'Dreams' by GRACE SLICK (RCA), 'Don't Tell Me' by SHONA LAING (EMI), 'Why'd Ya Have To Lie?' by THE SWEAT (Double D), 'After Me' by ANNIS (GTO), 'What A Lousy Party' by VERONICA UNLIMITED (Sonet), 'Metal Love' by ROD VEY (Rip Off), 'Black And White Rag' by POP BLACK (Weasel), 'Arauco' by ROBERT

the interesting ones. Frankly I'd be indebted if any of the record companies concerned would send me the sales figures for their produce here, in say three months as any rational thinker can see that 99.9 per cent of the detritus here is going nowhere in a hurry. Nothing personal you understand ...

Five gusts of real fresh air this week from Graham Parker, Wishbone Ash (of all people), Squeeze, Joan Jett and Peter Gabriel. 'Stupefaction' by GRAHAM PARKER (Stiff) rolls in sounding like a cross between Star, 'Swinging On A Star' and Herman's Hermits 'I'm Into Something Good'. Produced by Jimmy Lovine (Springsteen, Petty, Smith and Meatloaf) this marks the man's shift to Stiff, a move which can only be for the better. Frankly, in this boy's book GP walks tall all over Costello. 'Helpless' by WISHBONE ASH (MCA) is the surprise of the week. Ah the memories! The Headboys (See elsewhere in this fab ish) supported the Wishbones on their recent Euro jaunt and thus I had the opportunity of shaking mitts with bass player Martin Turner. In awe I was, seeing as how I had donated some of my earliest pocket money to them by way of purchasing 'Argus', an album which still stands up today. From that album comes 'Blowin' Free', a live version of which adorns the backside of 'Helpless'. The A-side again features twin guitar hooks and a

'Pulling Mussels (From The Shell)' by SQUEEZE (A&M) is simply the best track from the fab 'Argy Barge' album and features all the usual Squeeze eccentricities. A hit, 'Make Believe' by JOAN JETT (Ariola) isn't the best track from her upcoming album but it'll do. People more knowledgeable than I have expressed the opinion that JJ is past her best. That is as maybe but this reading of the old Gentry / Levine standard still leaves most of this week's bilge in the bucket bubbling. 'No Self Control' by PETER GABRIEL (Charisma) is more commercial suicide

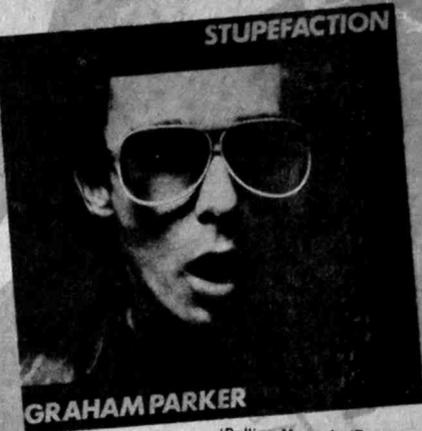
The rest are alright, touch and go stuff mostly. 'Young Girls' by SPARKS (Virgin) sounds like Vera Lynn produced by a rapidly mellowing Moroder. Nice. 'Slow Dancing' by IAN GOMM (Albion), Jack Tempchin smoocher, nice. 'Rescue' by ECHO AND THE BUNNYMEN (Korova) sounds like bad together Bowie, 'Tyger' by REGINA RICHARDS AND RED HOT (A&M) is instant whiny American pop and very fine it is too. 'Two Hearts In Pain' by JANET ARMSTRONG (Silent) is formative Kate and Anna McGarrigue. Fine stuff from the 15-year-old Orrington schoolgirl. She'll go far. 'Move Over Darling' by BLONDE ON BLONDE (Precision) is the old Doris Day hit. 'Baltimore' by THE TAMLINS (Taxi) has a better B-side. And that's not the half of it. Every one a smash! Over to you potential buyers ...



JOHNNY COOLROCK (Casablanca), 'Telephone Number' by 3D (Polydor), 'Get Down And Get With It' by THE PHONES SPORTSMAN BAND (Rafter), 'The Only One' by RIFF REGAN (MCA), 'Keep On Running' by THE DETAILS (Energy), 'Six Of The Best: Wasting My Time, I've Got That Feeling, I Want To Talk To You' by EN ROUTE (Six Of The Best), 'In The Goodnight Hour'

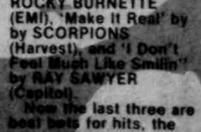
records bar the last eight piffers crack the chart I'll personally present the lucky chartmakers with their first silver disc (safe bet). Marginally better are 'Burning' by WILDLIFE (Chrysalis), 'Little Town Flirt' by RAY JACKSON (Mercury), 'Blue Moon by THE T BROTHERS (EMI), 'Ship To Shore' by THE QUICK (Epic), 'Songs Of Yesterday' by STAVELY MAKEPEACE (Hammer), 'Susie Wong' by SHAKIN'

WYATT (Rough Trade), 'Silly Fellow' by CRACK (Bridge House), 'Cinema' by PAOLA (CBS), 'Right Now' by TOMAS LEDIN (Epic), 'What's Another Year' by JOHNNY LOGAN (Epic), 'Fallin' In Love (Bein' Friends)' by ROCKY BURNETTE (EMI), 'Make It Real' by SCORPIONS (Harvest), and 'I Don't Feel Much Like Smilin'' by RAY SAWYER (Capitol).
Now the last three are best bets for hits, the



'Stupefaction' by GRAHAM PARKER (Stiff) rolls in sounding like a cross between Star, 'Swinging On A Star' and Herman's Hermits 'I'm Into Something Good'. Produced by Jimmy Lovine (Springsteen, Petty, Smith and Meatloaf) this marks the man's shift to Stiff, a move which can only be for the better. Frankly, in this boy's book GP walks tall all over Costello. 'Helpless' by WISHBONE ASH (MCA) is the surprise of the week. Ah the memories! The Headboys (See elsewhere in this fab ish) supported the Wishbones on their recent Euro jaunt and thus I had the opportunity of shaking mitts with bass player Martin Turner. In awe I was, seeing as how I had donated some of my earliest pocket money to them by way of purchasing 'Argus', an album which still stands up today. From that album comes 'Blowin' Free', a live version of which adorns the backside of 'Helpless'. The A-side again features twin guitar hooks and a

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CUE Q-TIPS

Brand new soul shufflers. But are they? DANTE BONUTTO finds out that certain members of the Q-Tips were eating a bit of 'Toast' last year.



SONGS ARE back and that's official. In the great rock 'n' roll cycle it's time once again for harmony, melody and the good old hook to come to the fore. At which point, enter Q-Tips, a new bunch of soul-shufflers currently poppin' fingers and tappin' toes right across the country. Their first release is a storming version of Joe Tex's 'SYSLJFM', and if you don't know what it stands for then that's a good excuse to buy the record.

Of course, you might already have a single by certain Q-Tips because Paul Young (vocals), John

Gifford (guitar) and Mick Pearl (bass) were all in Streetband, the group who scored a hit last year with 'Toast'. So how did that particular piece of whimsy see the light of day?

"Well, on Sunday, people go out for a gig but they don't really act like they should be there," says Paul. "And 'Toast' was just something we did to turn their heads from the bar." But why record it? John takes up the story.

"We were in the studio getting a single together and, due to a complete cock up, we found ourselves with three hours free studio time. So Chas Jaenkel, who was producing, suggested that we record 'Toast' for the B-side. When Kenny Everett took a shine to the song, however, the B-side soon became the A-side and Streetband had themselves one hit record.

But success was ill-fated. New found fans, who'd only picked up on the band since 'Toast', went to the gigs expecting an entire set of red-nosed rock with the odd Tommy Cooper impression here and there. And the rock press were as bad.

"We used to ring up all the music papers and ask if they'd review one of our gigs," explains John dryly. "But we always got the same answer. 'What's the point you're a cabaret band aren't you?'"

Needless to say, the final straw was not long in coming. Recording their second album last summer, Paul strained his larynx and by the time he'd recovered no one really had the energy or the heart to carry on.

With no money, no manager and little help from their record company, Logo ("They knew very little about rock music. The only gold disc they had was 'The Floral Dance' and that ain't exactly bleedin' a rock 'n' roll now is it?") they decided to call it a day.

But that's enough about Streetband 'cos that was then and Q-Tips are definitely now. Suffice it to say that John, Paul and Mick were all eager to keep playing and, a few phone calls later, they had more than enough people to keep playing with.

hear these days. With Dexy's Midnight Runners, The Dance Band and Q-Tips themselves all currently hitting the boards, soul is quickly gaining a new popularity.

"At first we'd just get the 25-30's coming along," says Steve. "But now our audience is getting much younger. We still have the older fans of course, but there's been a lot more kids turning up recently."

And a loyal bunch of fans they are too, often trekking right across the country for a taste of that sweet soul music Q-Tips style. "I remember at one gig in Norfolk," continues Steve, "I looked into the audience and the first six rows were all faces that I recognised from our London shows. It was amazing!"

At which point, a quick mention for the Chiswick mods, a nifty bunch of soulsters with their own towels to mop each other down and a habit of nicking the band's as well.

WHILST not all their fans are quite as energetic as the boys from Chiswick — some prefer dancing cheek to cheek, believe it or not — a Q-Tip's audience is a mobile audience. For this reason they can never see themselves playing the large seated venues, although they did support The Knack at the Dominion recently.

Surprised? The band certainly were. Still, by all accounts they pulled through magnificently, completely winning over the assembled American teens. They even got a thumbs-up from touse - haired heart - throb Leif Garrett ("Standing at the bar, knocking back fresh orange juice and putting Topex on his spots") which chuffed them no end I can tell you.

With young Mr Garrett and hordes of American Knackers (well what else do you call a Knack fan) firmly behind them, Q-Tips success would seem assured. Indeed, the only problem I can see is the lack of originals in their set. At the moment, there's only four and that needs to be added to if the band are to establish a sound and an identity of their own.

With hardly a night off since the beginning of the year, though, it's not surprising that songwriting has had to take a back seat and things are still pretty hectic at present.

There's vocals to be added to the new single, a version of Sam Cooke's 'Having A Party', a deal to be finalised with Chrysalis, who it seems will licence the band's own Shotgun label and arrangements to be made for a forthcoming tour. Nothing certain yet, of course, but there's talk of a summer bash around the seaside resorts and perhaps even a proper soul revue, with four or five bands and an MC to add a hint of order.

What more is there to say? Cue lights, cue music, Q-Tips.

Sparks



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10cc: well boys how we gonna amuse ourselves now?

LIGHTS OUT

MIKE NICHOLLS wanted to paint Copenhagen red but the lads in 10cc had other ideas

WE'RE not going to eat are we? "Eat?" echoes Eric Stewart to a room full of post-gig revellers. No. Not food, anyhow!"

Most of the assembled crack up and plans to paint the town red are, er, laid. The town?

Capital, as it happens. Today is Monday which means it must be Copenhagen. And everyone knows what a bunch of ravers the Danes are. Besides, there's a score to settle stretching back some dozen centuries. You know the sort of thing — loot, pillage and that other popular pursuit enjoyed by the more red-blooded males in the days of yore.

But to deal with matters more recent and conquests of a subtler kind, 10cc have just destroyed this particular section of Northern Europe. Metaphorically, of course. After a long time off the road, one of Britain's most respected pop rock combos are testing the water of public opinion once again. The last gig they played was in late

December 1978. The venue, Wembley Conference Centre, the purpose, the annual Christmas Eve simulcast radio and TV spectacular. Due to a technicians' strike the performance was never filmed, which was a pity since all the band agreed it was one of the best concerts they have ever played. More unfortunate, however, was Eric's car accident soon

afterwards. Driving back from a party at Duncan McKay's house he skidded on black ice and amongst other serious injuries sustained a broken skull.

The consequences included the immediate cancellation of a tour of Australia and Japan and a period of induced rest for 10cc. Not that individual members have been idle. Former Cockney Rebel keyboard man McKay has been working with Kate Bush and Alan Parsons. Graham Gouldman has written and recorded the soundtrack to the animated 'Animlympics' film and even the convalescing Eric has been keeping his hand in. Firstly, by producing Sad Cafe's three-hit-single-yielding 'Facades' and secondly by joining long-time sparring partner Gouldman in the soundtrack stakes.

the name "Technics". I ask Rick Dixon, manager of the band since it formed in 1972, whether the well-known electrical company subsidised the cost of this colossus:

"No, but they've let us have some interesting pieces of machinery for the cutting room," he replies, referring to his empire's recording studio. The discreetly expanding Kennedy Street enterprise, of which he is a partner, owns Strawberry Studios. Obviously, this comes in handy with a bunch of technical whizzes like 10cc who are often thought to rely on a sizeable battery of pre-recorded tapes on stage. Was this mighty machine symbolic of their debt to modern aids?

"Well, it's tongue-in-cheek, really," claims Dixon, as so many people think the band use tapes. In actual fact, the only time they use one is when the thing spins. I mean it's a bit difficult for the boys to make aircraft noises!"

Illuminated by flashing digits and a row of flickering lights across the "tape", the prop looks duly impressive, though its infrequent use means that it doesn't overshadow the six human machines playing in front of it.

PROFESSIONAL to a fault, the group play material from the new album, judiciously interspersed with such priceless past singles as 'I'm Mandy, Fly Me', 'Good Morning Judge' and 'Art For Art's Sake'. Predictably, 'I'm Not In Love' is saved for the end and the remaining hits which define their career ('Rubber Bullets', 'Silly Love', etc) for encores.

Then, as the two-and-a-half thousand Scandinavians, unhampered by officious stewards and a ban on alcohol in the auditorium, show no intention of making for the exits, the band return for a rousing rendition of 'Roll Over Beethoven'.

Anyone surprised at the band's ability to play such earthy beef music

would do well to check out the background of its nucleus before their entry into the world of finely crafted melodies and studio trickery.

A Manchester boy, Graham Gouldman had distinguished himself while still a teenager by writing hits like 'For Your Love' and 'Heart Full of Soul' for the legendary Yardbirds, who, should your memory need refreshing, provided the world with the likes of Eric Clapton, Jeff Beck and Jimmy Page, who remain unsurpassed as guitar heroes even as the new age of heavy metal descends upon us.

GRAHAM describes how he also happened to donate the fabbo 'Bus Stop' to the equally fab Hollies. "I was with a band called the Mockingbirds who were supporting The Hollies somewhere in Stoke. I played the story to Graham Nash (not a legend) and he liked it. In the toilets, actually, since it was the only quiet part of the building."

Gouldman looks rather staid and respectable for a rock 'n' roller and so on stage he camps things up with a shocking red waxed cotton jump-suit obtained in London's over-priced South Moulton Street.

Eric, with tinted glasses and mouth charismatically snapped shut looks marginally more striking and has no less interesting roots. Working with Wayne Fontana and the Mindbenders in the mid-sixties he recalls being in America when John Lennon got involved in the Beatles-are-more-popular-than-Christ controversy.

"Some radio stations in the deep south trapped us into answering questions about it and made it sound as if we agreed with them."

So, then what happened? "Oh, they started mass burnings of our records as well!"

Fortunately for him, 10cc have sold the odd couple of million since.

GRAHAM PARKER STUPEFACTION



ANOTHER expensive cartoon? "No, just the opposite, actually," answers the good-natured night-clubber, "It's directed by the guy who did 'Emmanuelle' and 'The Story of O'. Not that I'm moving into the porn market," he laughs, realising the possible implication. "It's a regular film called 'Girls'. A sort of French 'Saturday Night Fever', broadly speaking."

The remaining members of the band — Stuart Tosh, Rick Fenn and Paul Burgess — have been variously involved in session work. Paul waking optimistic about a funky northern outfit called Scott and Batsche whose debut album is currently being mixed.

'Look Hear!' is 10cc's eighth album and the Danish dates are part of the first stage of its promotion throughout the world. Later this month English audiences will be able to witness the new show which incorporates probably the largest tape 'machine' known to man.

The £50,000 hydraulically driven model stands 30 feet off the ground and sports two huge reels bearing

stū'pè/'fæ'ction

(& WHAT IT MEANS) The condition of being stupefied, make stupid, or torpid. (N.B.) see people make stupid speeches. (see sense 2), stuff one's ears with wool/bum), etc. etc. ask the neighbour why are you so stupid? (O.G. gbl) fill out skin of female bird or animal. If yourself, glazed, see (b) 1. Dull without bright (O.G.V) thoughtless, weak, noisy, as on/with wooden leg. Myth/Mus.

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By **GEORGE BODNAR**

TAKE AN asthmatic drummer, a former werewolf and a one time scuba diver. Add a bored jewellery shop manager and you've got the Tygers of Pan Tang.

The latest species to emerge from the heavy metal menagerie are poised to take the world by storm, as they hammer down the motorway from their home town Whitley Bay.

Brian Dick who insists on wearing a T-shirt with 'Big Dick' tastefully written across it, is the asthmatic drummer. Sometimes he gets an attack on stage and only adrenalin keeps him going. Vocalist Jess Cox used to play with a band called Willy and the Werewolves and Rocky, the Tygers' bass player, took driving lessons. Rob Weir the band's manic guitarist used to flog diamond rings and bracelets.

"I went through a lot of fads when I was younger including scuba diving and sailing," says Rocky. "Eventually I settled on guitar and whenever I played a record I'd always listen to the bass lines. So I hung up me wet suit and bought a bass. Nowadays I just enjoy whipping myself into a lather."

So far, the Tygers have released one single 'Don't Touch Me There'. Originally signed to Wallsend based Neat Records they advertised the single in a paper and within days they were snowed in with orders. The single sold 7,000 copies in a matter of days and now the Tygers have signed up with MCA and their epic is still selling as fast as it can be pressed. It's a deliciously raucous masterpiece, nearly as frightening as Motorhead. But the band don't like to be compared with anybody.

"We've had people making a lot of comparisons," says Jess. "But we're more spontaneous than a lot of other bands, we don't go in for those carefully rehearsed stage movements. We're not like the old bands in stack heels who sit on pedestals waiting to be admired. We work with an audience, we don't talk down to them and pose."

"We signed a deal which gives us full control over ourselves. Some new bands have just signed themselves away. What's happened with some of them is that they've jumped from the ground to the sky with nothing in between. Everything has been given to them and they haven't stuck to their roots which means they've got an identity crisis and can't handle the pressure."

"We know one band who weren't even shown the cover art of one of their records until it was time to put it out. They tried to get it changed but by that time it was too late. There's a lot of manufacturing going on. Record companies think they've got a goldmine on their hands and they're just trying to exploit it. They're trying to mould heavy metal like they moulded the punk thing. People start out as



Tygers of Pan Tang

WEREWOLVES OF WHITLEY BAY

Words by **ROBIN SMITH**

working class heroes, then they buy a Rolls, develop a beer gut and buy a nice 'flat'.
"We've toured with bands who won't even talk to us. All we wanted to do was have a few drinks and be friends and all they did was to lock themselves away in their dressing rooms. We're just four ordinary lads who enjoy themselves."

AT PRESENT the Tygers have to enjoy themselves on £17 a week. Although Jess gets £3 more because he lives away from home. Maybe this explains why they demolish their meal in an expensive London restaurant in three minutes.

Life may be a bit of a struggle at the moment, but they wouldn't have it any other way.

"I used to have a boring little job in a boring little office," says Rocky. My work was slipping and all I could think about was playing in a band. So as soon as I could I left, breathed in some good Whitley Bay air and here I am."

Jess has also been unhappy. He was thrown out of school for beating up other kids but still managed to scrape some O and A levels together and nearly embarked on a degree course in sociology.

"At the first school I went to the kids used to pounce on me so it was a case of kill or be killed. When I went to the other school the kids were gentler but I'd got so used to fighting that I carried on and got thrown out. I guess I over-reacted."

Jess is the band's sex symbol. His boyish good looks and roguish eyes have placed him firmly in ladies' affections from Whitley Bay to Woking.

"It's always the big girls who seem to like me," he says. "I'm a very sensitive person and they try and smother me. Once I nearly got dragged upstairs at a party by a girl called Big Joan. She cornered me and pressed me against the wall. I only escaped by telling her that I had to walk another girl home but that I'd be back to give her a good seeing to. I didn't go back and Rocky ended up with her."

"I was black and blue by the end of it," says Rocky. "She was big all over and her thighs were so strong it was like making love to a pair of giant nutcrackers."

Rocky will also confess to making love in the early morning outside a Chinese restaurant. But apart from having the morals of a monkey on amphetamines, Rocky is a deeply emotional person. Once he hit the bottle after a broken relationship with a girlfriend.

"She was a student in London and she wanted to break off our love affair," he says. "I was heartbroken but there was nothing much I could do because I lived so far away. I drank very heavily including knocking back pints of vodka. But in the end I met somebody else and I realised I was a lot better off."

ENOUGH of these heart wrenching personal details. How did you come by your spectacular name lads?

"I was reading a Michael Moorcock book called 'Stormbringer' says Rocky. 'He writes about a country called Pan Tang where the inhabitants are all bad guys. During battles they unleash these huge tiger like beasts and that struck a chord with me. I thought that when I formed a band I'd like to call it the Tygers of Pan Tang.'

In their early days sometimes the Tygers couldn't even afford rehearsal time, so they'd turn up early to gigs and practice there. They also started out by playing working men's clubs and that's no easy task when you're faced by rows of stone faced miners who just may have heard of Boney M.

"Sometimes if they liked you they wouldn't throw glasses," says Jess. "If you can play in front of people like that you can play anywhere."

The band can also remember one gig in a seedy back room of a pub where someone had hung a huge illuminated sign flashing 'Caesar's Palace'. Apparently the landlord's dog wandered in when the Tygers were playing, took one look at the band and walked out.

Those days have passed and the band have been building up strong support on numerous tours and hope to be headlining themselves pretty soon. They also plan to do some more benefit gigs for Georgie charities and still want to make Whitley Bay their home.

"I don't want to move down to London and get involved in the back biting and back slapping that goes on," continues Jess. "I don't want to get in the habit of posing around at clubs. That way you lose touch."

"We're happy where we are and we live within a mile of each other. Besides, I don't think it would be fair to unleash our drummer on London. He's mad enough as it is. There was one night when we couldn't get a proper sound and he was so angry he demolished his drum kit. We've got smoke bombs going off at the front of the stage and what with him destroying his kit and those exploding there was no escape."

"You should hear him when he's got an asthma attack, he sounds like Mr Rusty in the magic roundabout," adds Rocky.
Enough, enough. Thank God we've reached the bottom of the page.

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8 Riverside
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11 Riverside
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Chart Watch

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

WHAT YOU HAVE TO DO is carefully study this week's TOP TEN as listed below and decide where they're going to feature in the charts NEXT WEEK eg if you think that this week's no. 1 is going to be next week's no. 2, put a no. 2 in the adjacent box, then fill in the simple tiebreaker and send it to us at:
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N.B. Because the new charts are out each Tuesday, the deadline for your entry is **NEXT MONDAY, that's 5th May**

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| 4 | SILVER DREAM MACHINE, David Essex |
| 5 | TOCCATA, Sky |
| 6 | KING—FOOD FOR THOUGHT, UB 40 |
| 7 | WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL, Detroit Spinners |
| 8 | SEXY EYES, Dr Hook |
| 9 | TALK OF THE TOWN, Pretenders |
| 10 | CHECK OUT THE GROOVE, Bobby Thurston |

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

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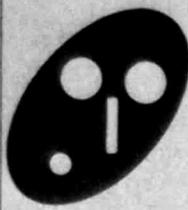
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JIMI HENDRIX: 'Jimi Hendrix' (Polydor 262 5038) (12 album boxed set)

IF ONLY the four Jimi Hendrix Experience albums had been released, he would still be regarded as the most original and influential guitarist in the history of rock music. Sure the likes of BB King were cult heroes before he was born, but it was him that made an art of additives which were formerly an anathema to axemen. The "Wild Man Of Pop" introducing the playing of feedback, distortion, wah wah and fuzz, unwittingly writing the blueprint for countless imitators. 'Are You Experienced', 'Axis: Bold As Love' and both parts of 'Electric Ladyland' are the gems released with his blessing.

The first introduced psychedelia with the visionary 'Third Stone From The Sun' and the latter made the purchase of a stereo compulsory, whilst 'Axis' hinted at the later subdued direction of the best of the posthumous releases. This was 'Cry Of Love' of 'Drifting' and 'Straight Ahead' fame, whose 'Angel' gave Rod Stewart his first opportunity to make a fool of himself.

In between Jimi kept his fans mindful of his affinity with the blues, the legacy being a host of outtake albums which, at the end of the day, were worthy of the commercial cash-in.

Two of them are 'Midnight Lightning' and 'Crash Landing', both Alan Douglas efforts. He was the producer who took it upon himself to distil more than 1,000 hours of unused session material into a dozen or so songs with the aid of some occasionally insensitive over-dubbing.

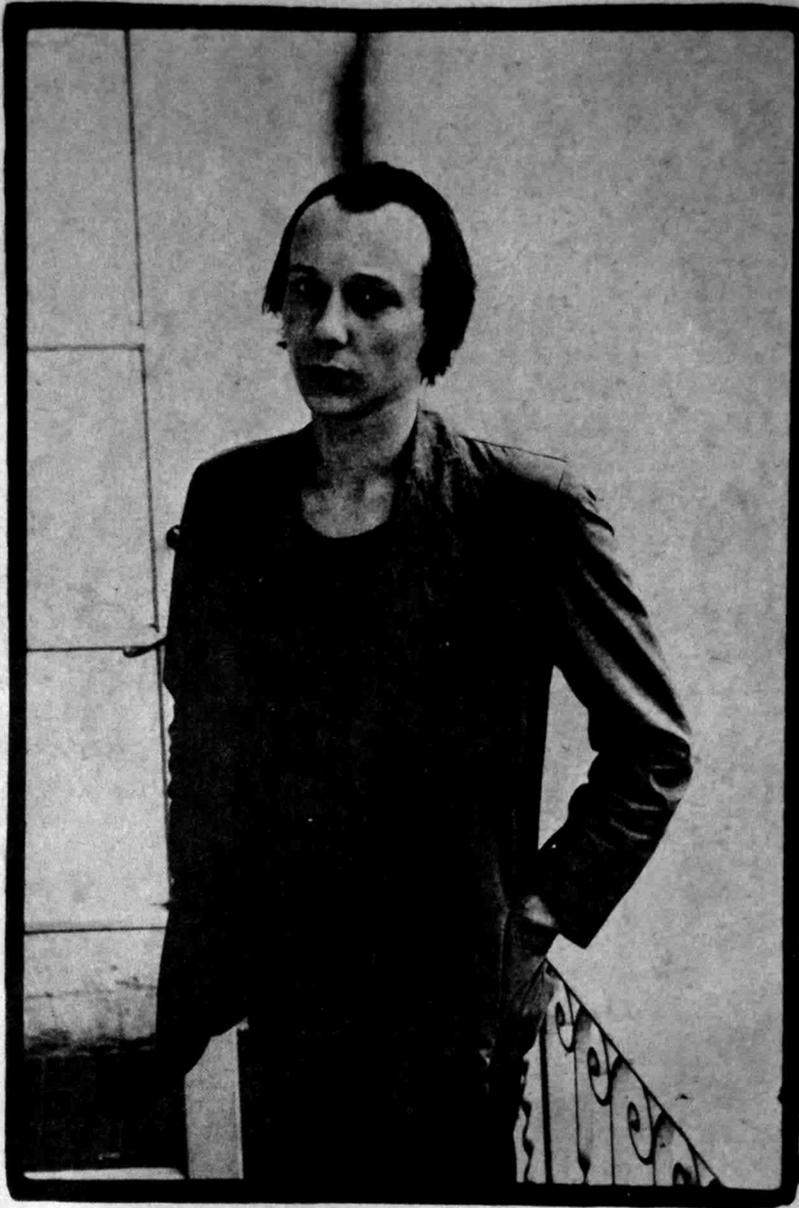
In the meantime Hendrix had the Band Of Gypsies whose 1969/70 New Year's Eve gig was released without Jimi's knowledge.

That album contains an elongated version of 'Machine Gun', a better version of which is to be found on 'Midnight Lightning'. Other quality tracks here are 'Here My Train A Comin'' and 'Gypsy Boy (New Rising Sun)'. This was actually his next proposed project, unlike the material on 'Loose Ends'. Its version of 'Drifters Escape', however, is OK, as is 'Stars That Play With Laughing Sam's Dice' which is better than the regurgitation of another old number, 'Stone Free' on the last Polydor release, 'Crash Landing'.

The latter isn't as hot as other posthumous stuff like 'Hendrix In The West', but is preferable to 'War Heroes' whose main saving grace is the soloing on 'Midnight'.

An iniquitous item alongside this collection is the hitherto unreleased eight minute version of Van Morrison's 'Gloria' which rabid fans may just spend the £39.99 for. If they do, it's still worthwhile because the chances are their worn-out copies — in the original sleeves, some of which are gate-fold, are due for replacement.

All in all, an indispensable set. Sod the new wave of heavy metal. Jimi Hendrix not only founded the genre but also defined it better than anyone else. MIKE NICHOLLS + + + + +



HOWARD DEVOTO: Sneers, smiles, shouts and whispers all on the same record!

THE DISTRACTIONS: 'The Distractions' (Island 1LPS 9604)

LOVE — OR lack of it — is in the air and joining the likes of The Undertones, with songs about girls and more girls are the irresistible Distractions, a group who only recently have been collecting the critical plaudits they've been worthy of these past three years.

Habituees of their live performances may initially be shaken by the powerful production gloss, but overall there are no worries.

For the uninitiated, The Distractions incorporate a whole range of influences from fifties innocence through classic sixties pop to late seventies experimentalism, but this is no Nick Lowe hack job.

Studio mentors Phil Chapman and John Astley (whose track record includes Clapton, Armistead and 'Who's Next') have seen to that and blended the ingredients with Cordon Bleu delicacy. Proof of the pudding is in the inspired difference between the two types of songs. The simple yet subtle "pop" tunes and the more fully blown production numbers which emphasise what dark horses the band are.

Into the appealing first category go such titles as 'Waiting For Lorraine', a heartfelt affair whose hard luck angle comes complete with guitars growling in sympathy with Mike Finney's excellent moaning vocals. The lyrics are as succinct as some of those from Pete Shelley particularly the conclusion which is an absolute killer.

Another definitive song is the new single, Eden Kane's 'Boys Cry' which seems custom - built for Finney and which rather than being given a too-clever-by-half nouveau treatment, sounds more vintage than ever with Alec's drums high in the Spectorish mix.

Nothing is a new, improved version of their 'You're Not Going Out Dressed Like That' oldie but one or two others are below par. The ideas are there but songs like 'Paracetamol Paralysis' and hitherto personal stage fave 'Still It Doesn't Ring' don't go anywhere further than their fine tunes and hooks.

Maybe I'm expecting too much, or just plain spoilt by some of the more realised hi-tech epics like 'Sick And Tired'. Opening with a synthesiser motif lifted straight from Kraftwerk, the Distractions metamorphose into a different band with tears substituted by anger.

'Stuck In A Fantasy' features more good guitar from the boys, Perrin and Wright, but the twin pieces de resistance are 'Leave You To Dream' and 'Looking For A Ghost'. With Finney at his most noble - perfect and some gently rising keyboards and Platters - style harmonies, both are near blueprints for what sophisticated pop music should be all about: direct, classy and with an undeniable quality that makes it memorable yet unpredictable. The Distractions are stalking up to that goal and have the potential to define the post-teen pulse. A confident first album, not flawless, but fab nonetheless. + + + + + MIKE NICHOLLS

MAGAZINE: 'The Correct Use Of Soap' (Virgin V 2156)

MAGAZINE'S SUCCESSES and excesses — riches, rags, triumphs, blunders — have always been tenuously linked with Howard Devoto's ability to control his ego long enough to make his ideas accessible.

Often — as on the previous 'Secondhand Daylight' — half-formed thoughts collapsed behind dense walls of production saturation and sub-Genesis plastic dronery.

'The Correct Use Of Soap' however — a great title — is an album that defines Magazine's strengths better than ever before; at times capacious and lucid, at times terse, reduced, stuck for room, it's their least self-conscious manufactured work.

Substitute positive, directional songs for sound-tracks, self-searching sincerity for art-gibbiness — you've got a Magazine searching for, and almost securing, a particularly individual niche within a wide-ish (rock and roll) spectrum.

Imagine what Howard can do when he puts his mind to it! He can sneer, smile, shout, whisper... all on the same record! And his voice isn't as irritating as usual. This time around Magazine have managed to weld potentially destructive (or self-destructive) elements — synthesisers, melodies, etcetera — into a truly forceful and imaginative whole. There's balance, poise, direction; nothing that screams at you.

There are ironic no-love songs like 'A Party' ('I will let you hurt me / Because I know it hurts you') or 'You Never Knew Me' ("Do you want the truth or do you want your sanity?") where Howard applies a perverse dilettante - cocktail - lounge perspective to his stories of emotional entanglement. He looks at relationships the way one might after a surfeit of R D Laing paperbacks...

Sturdy piano spirals, odd flickers of saxophone, blarts of synth — the whole thing flows and jogs beautifully: it's about as "organic" as Magazine will ever get.

At other points, as on the masterly opener 'Because You're Frightened', or the closing 'Song From Under The Floorboards', Devoto whips the band into clenched fists of adrenalin — pressure and release, tension and counter-tension — and on 'Floorboards' he even makes me laugh!

"I am angry / I am ill / And I'm as ugly as sin / My irritability keeps me alive / I'm kicking"

'The Correct Use Of Soap' is Howard Devoto's catalytic album; a noticeable rejuvenation, it's surprising me. It's gradual, suggestive, substantial, intelligent, elegant (and not afraid to be like that), it's where Howard Devoto finally moves outwards, arms outstretched, and lets people know. A fine album. + + + + + CHRIS WESTWOOD

SOAP OPERA

BLOOD SWEAT AND TEARS: 'Nuclear Blues' (MCA MCF 3061)

COMING BACK with a bang, if you see what I mean. But I'm not judging solely from the title—Blood Sweat and Tears really are back in business. The recent Rainbow appearance suggested it, the album confirms it.

If you remember anything about BS&T from days of yore, it's probably that they had one David Clayton-Thomas in gruff vocal control. Hallelujah, they still have. Clayton-Thomas still gives the band its vocal identity and offers a couple of compositions as well but this is very much a band album. Especially on the 15-minute '(Suite) Spanish Wine', an ambitious and informative journey overseas with composer Bruce Cassidy (trumpet) and classical guitarist Robert Piltch the stars of the show.

Cassidy takes the honours, too, on the jazzy, trumpet inspired 'Agitato'. Elsewhere, though, it's Clayton-Thomas writing the rules. On 'Nuclear Blues' he snarls out his fears (real ones, I suspect) of The Threat, combining perfectly with an angst-filled horn section. Much the same story on 'Manic Depression', a Jimi Hendrix song, again with just the right quantities of frustration and anger.

Robert Piltch's 'Fantasy Stage' is finely understated all-round, with a restrained Clayton-Thomas vocal to match; and 'Down in My Own Tears' affords some bluesy self-pity. Now some of these titles sure don't paint an optimistic picture. The quality of the music inside certainly does, though. Once again, and I'll wager better than before, Blood Sweat and Tears ask you to take notice + + + + PAUL SEXTON

VARIOUS ARTISTS: 'Cut Loud; Metal For Muthas Volume II' (EMI EMC 3337)

THERE are four bands on the album who rise head and shoulders above the rest and turn 'Cut Loud' into an indispensable item. The twosome of 'One of These Days' and 'Storm Child' from Suffolk-based Trespass suffices an enormous amount of maturity and confidence in both arrangement and delivery, gelling together influences such as UFO, Thin Lizzy and Rush, yet sounding remarkably fresh.

Then there's 'High Upon High' from White Spirit, which achieves a fine balance between delicate virtuoso keyboards, pulsating rhythm and mesmeric lead guitar, all topped off with some superb soaraway and gutsy phrasing from vocalist Bruce Walker.

'Lady Of Mars', the Dark Star offering, is the most obviously commercial number here, being an insistent metal/pop effort with a rocking riff not unlike UFO's 'Doctor, Doctor' and some excellent Praying Mantis-style harmonies. Finally, 'The Raid's' 'Hard Lines', which is the best track on the album and a real "Burn in hell, fry for eternity" rocker that's raw, savage and yet as tight as the Boston Strangler's grip on the throat of an unfortunate victim and equally as breathless.

Truly a Titan among giants, this one.



BAD BEARDED BARDS

ZZ TOP: 'DEGUELLO' (WEA K56701)

ZZ TOP need some explaining, if only because visually they do not fit into any predetermined category. They look weird, in the non pop-art style, sporting massive bushy beards and the odd pair of bifocals. Their peculiarities are only further enhanced by their impenetrable lifestyle. A barrier only occasionally lifted when they roar out of the Texan cañon to drop a well crafted album into the upper reaches of the Billboard charts, or fill stadiums which echo emptily with better-known groups. The album 'Deguello' is one such emission which has already spent several months in the US charts and, once the desert dust is blown off, still offers some very gritty rock.

The name 'Deguello' is taken from the legendary battle of the Alamo during the Texan war of independence where the Mexican commander, besieging the tiny mission, gave the order to leave no one alive, in Spanish, 'Deguello'. This album has the same powers of devastation.

Side one begins with the new single 'I Thank You' forced along by Dusty Hill's bass and the rattling

vocals of Billy Gibbons before slipping into 'She Loves My Automobile', pure boogie conjuring images of long straight desert roads.

'I'm Bad I'm Nationwide' is perhaps my favourite, a tale of good ol' boys loaded up on booze steaming into the nearest big town on a hot, deep southern evening, a full complement of women in the back of the chevy "wearing short dresses and spike heels too". Yes, fully sexist. So for that matter is 'Fool For Your Stockings', something of a love song I believe and finally 'Manic Mechanic' different from the others with its stop-start rhythm changes and processed vocals.

Side two begins in a style that tells you this album contains no throwaway tracks. 'Dust My Broom' sweeps relentlessly into 'Lowdown On The Street' and 'Hi Fi Mama' fast, guitar laden tracks labelling themselves ZZ Top as clear as a Texan cattle brand. 'Cheap Sunglasses' polarises the whole album with its loose but digestible harmonies which falter gradually into the final track, 'Ester Be The One'. A class album, offering no compromises. Remember the Alamo. + + + + GRAHAM STEVENS

Yes, indeed, 'Cut Loud' is a triumph + + + + MALCOLM DOME

BB KING: 'Now Appearing At Ole Miss' (MCA MCDW 452)

WHEN RILEY "Blues Boy" King made his first record, the Second World War had been over for just four years, and it's just possible that your mum and dad weren't even around. Sure it was a little while after 1949 that the legend began to grow, but it's a measure of just how long BB King has been the great American blues guitarist. Now, 31 years on and at age 55, he's still very much "live" enough to proudly release this double album, recorded at the University of Mississippi.

When you think of the blues, you're thinking of BB King, even if you don't know about him. In other words, what he does, and has been doing for years, really is the archetype of the blues. 'Now Appearing At Ole Miss' is as good a juncture as any for you to come in, especially as it features some of his time-honoured standards. 'Three O'Clock In The Morning', for instance, or 'I Got Some Outside Help (I Don't Really Need)', or the 14-minute medley of four, including 'You Done Lost Your Good Thing Now' and 'Nobody Loves Me But My Mother' (and she might be jiving to me!).

Not all of King's roots are exclusively in blues, either. 'Caldonia', the single, is a lively, brassy item, and 'Never Make A Move Too Soon' (co-written by the Crusaders' Stix Hooper) has, like much of his recent songs, hints of rock in it. Speak-

ing of recent tunes, 'Better Not Look Down' or 'A Story Everybody Knows' would have gone down well in this setting, and it's a shame that 'I Just Can't Leave Your Love Alone' features only King's orchestra and none of his rich, wise vocals.

But for the ideal blues dream, it has to be 'The Thrill Is Gone', tear-stained and reflective.

James Taylor once said in another context that the blues ain't nothing but a bad dream; in that case I hope BB King just carries on dreaming + + + + PAUL SEXTON

BOBBY THURSTON: 'You Got What It Takes' (EPC 84257)

YET ANOTHER fly-by-night disco nobody, you're thinking as you casually watch Bobby Thurston's 'Check Out The Groove' ambling up the chart. You may be right, too (he said disarmingly).

It's very much an ephemeral kind of record, this; once it's gone, that'll be it, and it won't leave any lasting impression. For the moment, though, it'll do, and I guess that's

what disco is about. The current hit and the next one are both good, urgent if unrevolutionary movers, and they're partnered by a couple of similar chappies on the LP. Those are 'I Wanna Do It With You' and 'I Want Your Body'—good dance family fun, this, eh?—the latter with that hustling, close harmony sound that Johnny Bristol used to employ.

The last song, 'Sittin' In The Park', offers a slightly more relaxed, summery approach from Thurston and the bunch. There's nothing much to suggest a lasting talent here, but if there had to be an album,

it could have been a whole lot worse than this + + + + PAUL SEXTON

HUMBLE PIE: 'On To Victory' (Jet JETLP 231)

CAN THEY do it? Can Pie rise from the dead to reclaim a slice of the action? If they do, they'll need more than a wing and a prayer... and considerably more than this album offers.

The return of Steve Marriott to recording and performing is a great idea, but it hasn't been backed up with good songs. There just isn't anything on the album that matches his previous form. It sounds tired, played out of ideas, just a bunch of musos getting it together one more time. That may not be how they approached it — I'm sure they thought it sounded great or they wouldn't have released it — but that's how it comes down. Could be, that when they get this lot onstage, they'll turn out to be brilliant, but on-record it's sterile.

It started off OK, with 'Fool For A Pretty Face' (the single), possibly the most commercial track and the only one that stays with the memory banks after a few plays. But it raised false hopes, because the following tracks didn't cut it. 'You Soppo Pratt' (sic) was really pretty bad, formless; you could peel off the lines like an onion and never get to a core. The same goes for 'Take It From Here'.

There's nothing wrong with Marriott's vocal chords, he's still a great singer, but he's sold himself short both with the songs and the arrangements. His similarity to Otis Redding is even more marked on Redding's 'My Lover's Prayer' where he works himself into a lather, but even then all the effort doesn't really pay off.

Technically, there's not a damn thing wrong with the album, but they're not offering anything new. It sounded dated, as if the musicians hadn't been listening to anything that's happened in the past five years. I can't even say it's not as good as the old stuff. But I do hope they manage to pull out something better if they perform live. A series of stage workouts should give them some audience feedback to work from and sharpen up this set. + + ROSALIND RUSSELL



GRAHAM PARKER: portrait of the artist as a young man.

NO PARKING

GRAHAM PARKER AND THE RUMOUR: 'The Best Of' (Vertigo 9102 042)

THERE'S NO real need to re-iterate what an exceptional live attraction GP and The R are and how their first three albums eluded five star status as a result of inconsistent material. There's no real need except that half this album's cuts were recorded live.

So on the face of it the listener gets the best of both worlds, but actually it's a misguided play. The cheapo 'Parkerilla' did not yield the best recorded versions of 'Stick To Me' and 'New York Shuffle' and its poor sales should have warned the compiler that he would have been better advised including the ones from the third LP, which are vastly superior notwithstanding 'Nick Lowe's much-publicised rushed production job.

Similarly, the live 'Hay Lord, Don't Ask Me Questions' is a poor choice, the remixed studio version from the same double album would have been better. Talking 'White Honey' off the hard-to-obtain 'Marble Arch' bootleg is novel, but that album's 'Kansas City' is superfluous and 'Hold Back The Night' still sounds better as a single.

So much for bitching about the versions used, what about the actual songs? Well I can't argue with the sublime 'Hotel Chambermaid' and 'Heat Treatment' from the record of the same name, but I must protest at 'Squeezing Out Sparks' a poor representation. If, as the gushing sleeve note scribe concedes, this is the band's most distinguished album, why no 'Discovering Japan' or 'Passion is No Ordinary Word'. Nowadays, Phonogram can't seem to wait to get rid of them and with friends like Phonogram producer manager Leon Campadelli as compiler GP doesn't need enemies + + MIKE WICKOLLS

THE LOOKALIKE

THE LOOKALIKE

THE LOOKALIKE

THE LOOKALIKE

ON TOUR WITH THIN LIZZY

MAY	1st	Newcastle City Hall
	2nd	Newcastle City Hall
	3rd	Dundee Caird Hall
	4th	Edinburgh Odson
	5th	Glasgow Apollo
	6th	Glasgow Apollo
	7th	Liverpool Empire
	8th	Liverpool Empire
	10th	Leeds Odeon
	11th	Preston Guildhall
	12th	Sheffield City Hall
	13th	Stafford Bingley Hall
	16th	Brighton The Conference Centre
	17th	Coventry The Theatre
	18th	Leicester De Montfort
	19th	Cardiff Sophia Gardens
	20th	Southampton Guildhall
	22nd	Birmingham Odeon
	23rd	Birmingham Odson
	24th	Bristol Colston Hall
	25th	Manchester Apollo
	26th	Manchester Apollo
	28th	London Hammermith
		Odeon
	29	London Hammermith
		Odeon
	30th	London Hammermith
		Odeon
	31st	London Rainbow
JUNE	1st	London Rainbow
	2nd	Portsmouth Guildhall
	4th	Oxford New Theatre
	5th	Oxford New Theatre



Pics by some Kraut



George Boyter, Lou Lewis, Boib Heatlie.

GOING OVER THE WALL

THE HEADBOYS give head (no, wait a minute) get ahead. RONNIE GURR sharpens his Biro.

"BASICALLY" whispers a freshly risen Lou Lewis. "what happened was, one day we thought 'we are crap live'."

Such confidence in a journalist is unheard of. Truth was though that in those dark distant days of the pop past The Headboys, of whom young Lou is a member, really weren't all that fab. And yet...

The Headboys, as you will know if you read RM September 29, 1979, rose from, apparently, nowhere. And yet...? They stormed in, secured a deal with the mighty Robert Stigwood Organisation and came up with a fine little debut album, from which came the excellent hit 'Shape Of Things To Come'. Problems cropped up when people like myself hinted that the live dates which promoted the vinyl output were less than great. And yet...

A good nine months later, down in the black hole of Wardour Street, viz the Marquee, your humble correspondent saw a renaissance. The Boys had cracked it, a live transformation had occurred and they hinted at possible on-stage greatness.

And now... Well hot dang it if that first outing didn't dent the American album charts and, indeed is still floating about the Top 200 over there. The single 'Shape Of Things To Come' trod up to Top 75, or thereabouts, and the world's radio stations fell in love with the four little Scots boys and played their work to death. Which brings us to Europe in the springtime.

People like The Headboys. One instinctively realises this when hip pop people like East German speed cops

and young painted Reeperbahn ladies stop the four in adoring admiration. Actually and yet... the Commie pig was intent on an on the spot fine which he duly pocketed and the Hamburg street walkers, well their interests couldn't be further from the Deutscher Fab 400. And yet...

The reason for this Euro - jaunt is that the Headers are supporting Wishbone Ash on their 10th anniversary tour of

almost tempted — I said almost — to pledge your vote for her. Close but no coconut. Survive the cold war then trot off to catch the battling Wishbones at the Neuwelt. Utterly civilised. A good gig for the boys but due to the hoary old system of mainline malevolence the sound ain't that hot. And yet...

After a drive through the Eastern German corridor of corruption Hamburg looms large, leaving one to consider

the rest politely and intently listening to the songs. Come the end their assimilations transmute into applause and the first encore of the tour. All this despite being turned down mid set by the headliners. Immediately apparent is the fact that old material like 'Favourite DJ' stand out though only through their mediocrity.

Two new songs dominate. One, 'Twenty-Four Hours' lilts along on new boy Bob Heatlie's

bursts. 'the c*** just f***ed off before we went on tour'

George Boyter explains that no reasons were given and a bitter Davy Ross states that he heard from a roadie that the bloke he knew for five years is going to get married. The plans of expanding to a five-piece with Heatlie fell through leaving the svel 33 years old to fill the gap completely.

Heatlie, who has previously worked 'with all the big stars' PJ Proby. The Tartan Lads' was doing session work in Edinburgh and to scrape by a few more groats he actually built The Headboys flight cases. "I built Simple Minds cases too but I don't like to namedrop," he cracks. "The thing was..." explains George, "that Callum's contribution to writing became

negligible, not only that it became a real downer on us. We couldn't get any enthusiasm, couldn't get him to come to rehearsals, couldn't develop. So we knew Bob and his material so that was a way of getting some fresh input. We're looking forward to that. The reason we knew we couldn't blow this tour was the confidence we had in Bob. See he doesn't realise the difference he's made."

Why I wondered, to knock things on the head, the change into a bona fide live band? George: "Things did change with 'Shape Of Things To Come' because that was the first track we wrote live. There was no point writing stuff that was dramatic like that if you couldn't project the sound live." Lou: "For ages we'd been pushing for time and eventually we had to say right if we don't get it we're going on strike. So we went in to Shepperton and for three days took our sound apart and built it up the way we wanted it

to sound. Then we went out on two warm-up dates and we knew right away that that was it. George: "There was a change of attitude as well. We stopped listening to ourselves and concentrated on

playing"

The difference is there to be noticed and currently the band are recording with new producer Dave Batchelor. They should hit your town soon. You'll like 'em.



Pic by some Kraut

Davy Ross.

the Baltic hinterlands. And as bass player George Headboy rightly points out the Scots support is "giving them the welly".

BERLIN, last bastion of western decadence makes you angry. Go on a tourist trip and you too can see the unmarked and unknown graves of potential escaping East German dissidents! See the rebuilt Reichstag and thrill to all-day recordings of Hitler's rantings! Dig the Russian war memorial up the road from the Tiergarten and the Brandenburg Gate and come under the bored though watchful eye of Ruskie burp guns!

Frankly it's Margaret Thatcher's best propaganda scheme to date, is old Berlin. One is

how unimportant our purposes and indeed pop music generally is in the overall scheme of things. Still, consoled by a cheap six pack and the knowledge that the border guards are slowly being poisoned by carbon monoxide we cruise on.

After a deserted landscape of arable though unfarmed lands, and plates of goulash soup in a urine smelling motorway restaurant, and no - man's land, again under armed surveillance, we hit Checkpoint Alpha and West Germany. "You are in ze rock 'n' roll gruppe?" asks a smiling West German passport controller. The Headboys, pal. "Ah zo, ya I half heard off you," nods another potential fan. People indeed do like The Headboys.

The Hamburg Musikhalle sees some of the crowd going ga - ga for the support set and

fine keyboards and conveys the kind of pop immediacy that made the early Motors records such a joy. The other entitled 'Benny' tells the story of Benny Lynch, the tragic boxing and boozing Scottish anti - hero. Simply, it's the band's most complete song the lyrics totally compelling. They bode well for the future.

THE INTERVIEW comes next morning and the vibe of the band is worth a ton of exclamation marks. Basically since Callum Malcolm upped and left a mere four days before the Wishbone dates were due to begin the pressure has been on and the band apparently are revelling in it, tighter due to that rift. What happened there? Lou, as ever to the point, merely

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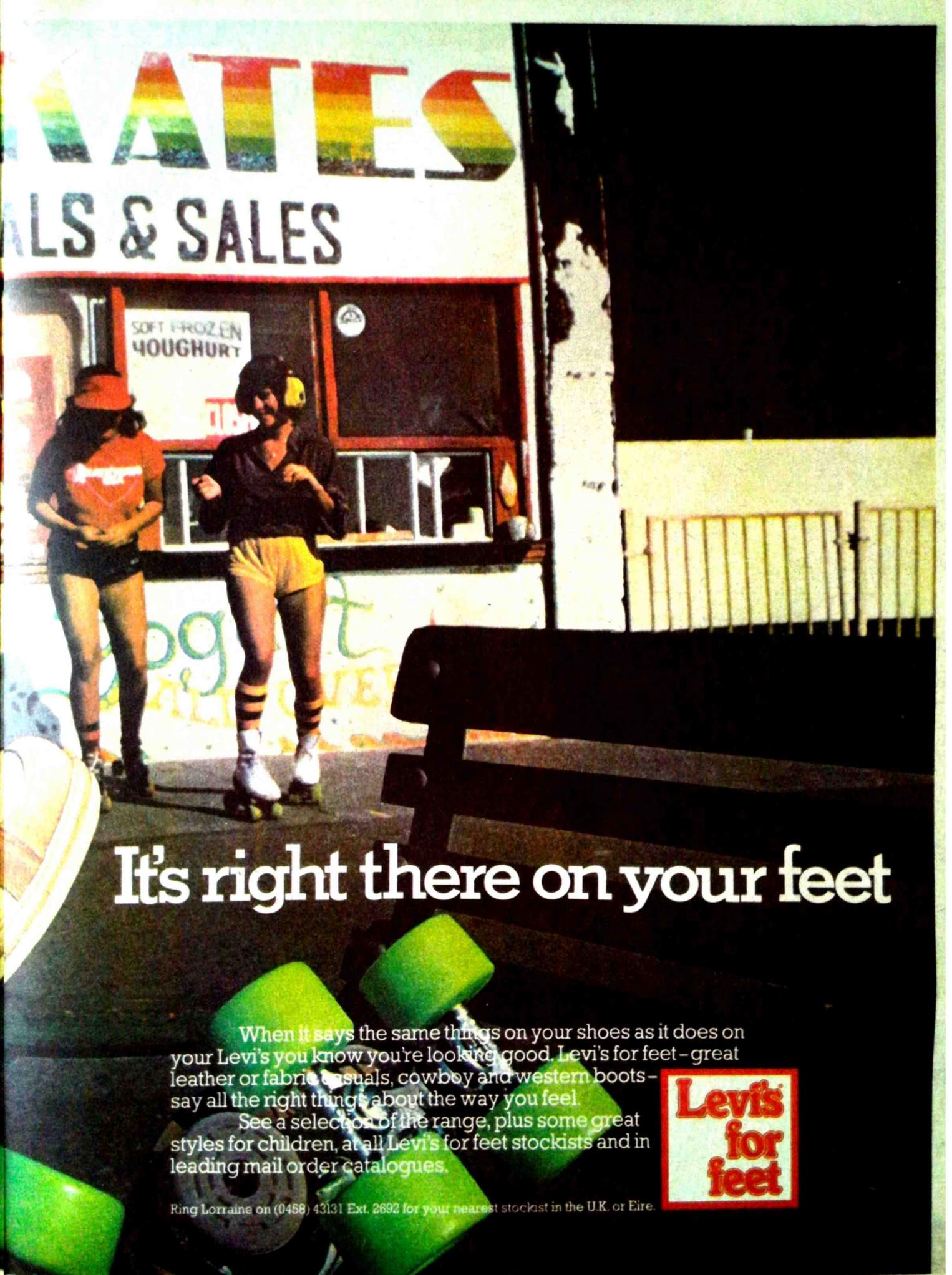
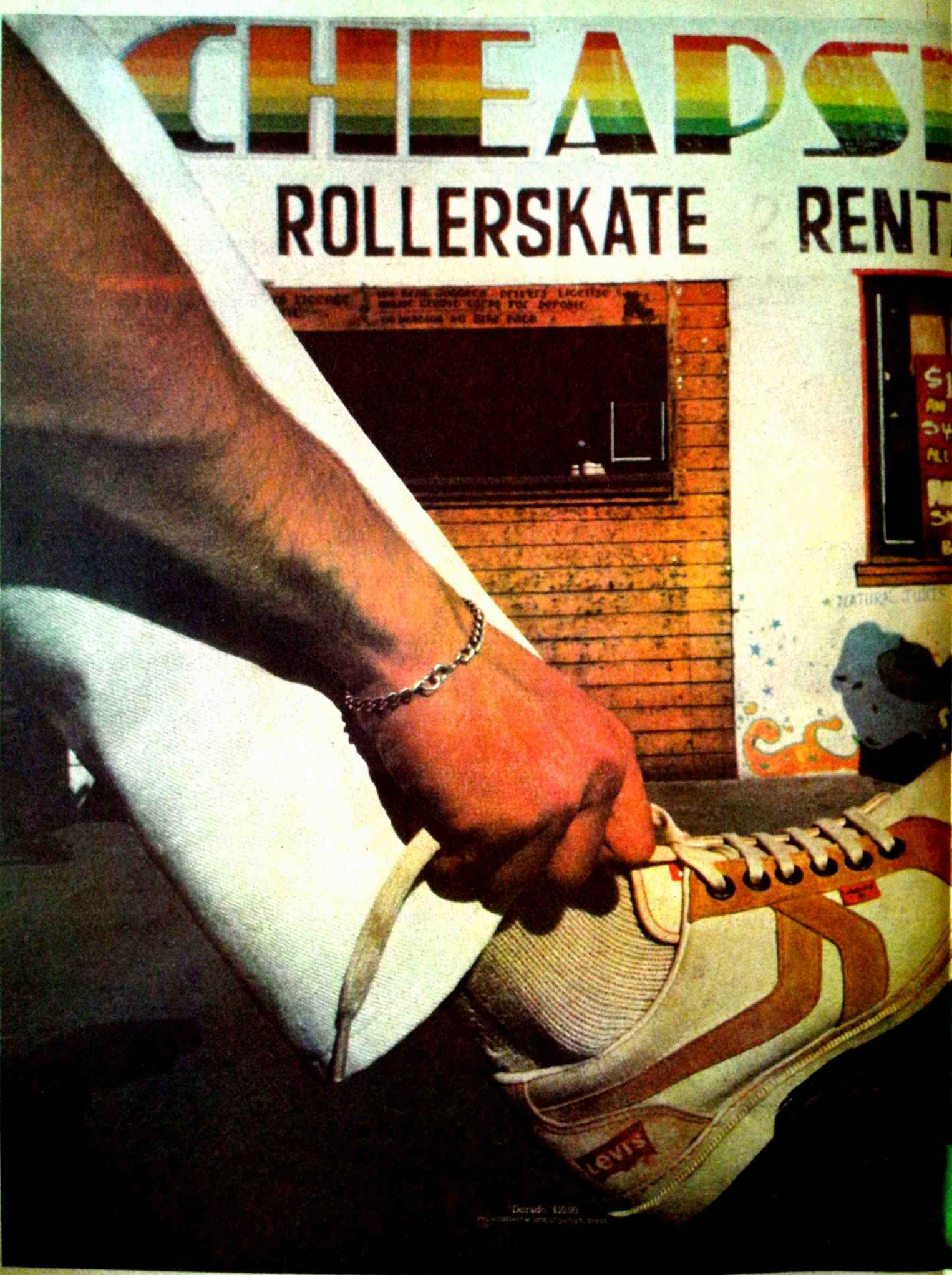
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NO CURE FOR BOREDOM

HERE WE are on the bright, wide-eyed, ritualised pop Magic Roundabout again — BBC press passes, guided tours round Top Of The Pops' own 1984 mechanism, arguments, discussion, boredom, et cetera.

Here I am in the dull, oversized Orwellian building — green sectors, blue sectors, lights, lifts, mannequin Legs & Co dancy types — and the last thing I need is an interview. I thought I liked The Cure.

Their dressing room is a prison cell with no bed, white, stuffy and suffocating, the sort of place rock and roll puts people to show them how grateful they should be for their dubious sanity.

If Robert Smith hadn't received an inflatable robot for his 21st birthday, someone would've flipped out.

Smith is seated, remote-controlling his robot, walking it around the room. Lol Tolhurst, Simon Gallup and Mattieu Hartley scatter themselves on chairs and benches, fiddling with leadless guitars.

Mentor and esteemed businessman Chris Parry is also present, a man who uses words like "success" and "artistic" a lot, while his mind reads TILT, the vacuum cleaners and fridges were his concept. The inflatable robot is far better.

He grumbles to me about my review of The Cure album — how dare I review '17 Seconds' and The Monochrome Set album together! — he grumbles about my "negligent" and "lazy" and "unprofessional" journalistic approach. I'm bored and just wish he'd shut up this nit-picking pettiness reeks. Such a lot of fuss over such a plastic thing.

After all, The Cure and The



THE CURE . . .

Monochrome Set are only two new models off the production line, two new brands of shampoo. Neither of them get rid of dandruff.

CHRIS WESTWOOD investigates THE CURE sinking to the depths at the BBC

PICS by Paul Cox

THIS time last year The Cure woke a lot of people up with '10 15 Saturday Night' and the subsequent 'Three Imaginary Boys' album. It was an album that turned a few rockpop phrases inside out, a series of unconnected songs that stood upright and unaffected amidst charges of pretentiousness and calculated un-image-ness (sic). Since that little uprising, things have changed. The Cure have moved sideways. Bass player Michael Dempsey — if he hadn't gone to school with us he would've probably never ended up in a band — left, got expelled, and two new members were obtained, Gallup and Hartley.

"It wasn't a matter of Michael being sacked or anything like that," Robert Smith asserts. "It wasn't a case of Cure split. It was just something that built up over a period of months. The personal differences were at first bearable, and just became out of hand. It was getting like a job — and some of the sets we were playing just got so mechanical there was absolutely no point in carrying on like that. When we were told we were doing an American tour, Australian tour, European tour, and when I realised that would mean spending six months doing something which was becoming increasingly unenjoyable, I'd already spoken to Lol about splitting up."

Lol: "It was already inherent at Reading. There was even a particular incident that night there was nothing vindictive about it — Oh, you know, let's chuck him out, that sort of thing."

Smith: "It's more like, if you're in a band playing together for a concentrated period of time, you have to get on with each other. Unless you're in it for the money, which we're not."

"We're sitting in the noisy, buzzy BBC bar, secluded from the new recruits. I'm wondering what difference they've made to the way Smith views The Cure."

"They've made a tremendous difference," he replies abruptly. He's talking very fast. "By the time Michael had left and they'd joined, we were starting to feel like a group — and it wasn't so much the unity of thinking — 'cause everyone thinks differently — but the unity of ideas, really. There's respect for everyone else's ideas — everyone's more open now. If someone thinks something, they say it."

"And despite what the press thinks, there's no hierarchy in The Cure. If there's one drink on the table we all fight for it!"

'17 Seconds' is a noticeably transformed Cure, a Cure edging towards more concrete, if self-conscious, areas of self-expression. The change appears very sudden. It also appears very directional, one-dimensional. Mister Smith speaks.

"The ideas were sort of half-formed by the time Michael left. I knew what I wanted them to sound like, the general mood, and a lot of them were written around the same time. There's no point trying to intellectualise about it, because it's

a genuine emotion that's on the album — there was no policy, just that it turned out like that, and I was aware beforehand that a lot of reviews would by-pass the emotion and just concentrate on the reasons for it turning out like that. The whole point about The Cure is that we've been completely unpredictable so far, that we haven't been going in the same direction all along, that the next set of songs will probably turn out completely different. It's the whole thing about this anti-image thing, which doesn't exist... it's just that we happen to breed different styles, different phrases. It does take some bands years to move through new musical corridors, but with us...

"A lot of people liked the first album for its diversity — but that's

the exact thing I didn't like about it. We could write songs like the stuff on that album, but it's just not the point. Each song there was produced individually — as a song — but it sounded like a compilation or something...

THERE'S no tension, no pressure, in the air, but Robert Smith still sounds very much on the defensive. I tell him I like the album. He tells me that was because he was sad at the time the songs were written, that the songs are just looking at a particular state of mind from differing angles — some vindictive, some reflective.

I'm thinking about U-2 now, people with outstretched arms, people unburdening their inner-thoughts, people exciting other people, making them think. I'm realising The Cure's music doesn't do this to me any more, and that it's probably not their fault. In amongst their private suffering, there's

something genuinely original trying to reach out.

"We don't really socialise that much," explains Smith, "but America was very much a good example of why we don't — being bombarded by people who all ask the same questions and all want to shake your hand, and you just find yourself getting sucked into the whole rock and roll trip, which we're trying to get away from. It's so hard to..."

"It's like doing Top Of The Pops. You know that if you do Top Of The Pops... I dunno, I suppose there's room for that. Everybody trying to sell their records..."

SO LET'S talk about record-selling, the effect of records on people. This shouldn't be taken for granted. Music is a massive part of many lives.

"On stage," says Smith "we play very much for ourselves. Not in a reclusive way — which we could be criticised for — but in the sense that if we play terribly but the audience love it, we'll go off stage and have a good scream at each other. I hate reading interviews about people who claim their music has great political or social significance."

Lol: "Yeah, I don't think we have a particular philosophy."

Smith: "It's just there, what we do. It's emotions... and it's probably all been done before in other ways. You get to the point where you're saying why bother to be in a band unless you're doing something other than entertainment I'd hate to preach... just because I'm Robert Smith and we're The Cure, that doesn't give us any right to tell people what's right and what's wrong."

Lol: "What it comes down to is

people asking us *what is your worth?*"

Smith: "If we're talking about why we formed, well that's where the intellectualising stops, because music came first. It came before all that. I dunno, I just enjoy doing it. I don't have particularly strong views about anything, really."

At which point I'm left wondering, just wondering about The Cure. Here they are playing TOTP, just back from L'America, about to undertake a British tour.

My little hack's eye spies nothing but resignation now: I don't want to do this for a living... but I don't mind. I don't want to play TOTP or associate myself with this little plastic world... but I've nothing better to do, really.

I expect too much these days. I'm sure I keep telling Robert Smith the music Press are inconsequential and not worth worrying about.

Perhaps he realises that anyway.

To see The Cure mingling with people as impartial as Cockney Rejects, Sad Cafe or whoever and being as impartial as them. Well, that's worrying.



NEW SINGLE FROM

THE BEAT

MIRROR IN THE BATHROOM

B'side: **JACKPOT**

ON

The Spinner who was a killer

TIM LOTT gets the GI blues

If I were part of Atlantic Records USA I would probably call the Detroit Spinners warm and wonderful human beings on account of the vaults of dollars they've generated over the last 20 years.

If I were a typical left field music paper writer I would castigate them for being showbiz fodder. But as a neutral member of the listening public, I can only admire consistency.

They may look like refugees from a museum of American kitsch but you have to hand it to an institution like The Spinners. They are peculiarly resilient.

No disco for the doyens of middle aged Middle America music. They've been plugging away at the same old vocal and dancestep style for donkeys years and they aren't about to change now.

Fortunately, over here in the UK, that old soulful harmony style is back in vogue. Out of the blue, The Whispers made it to Number One with 'The Beat Goes On'. Now the Spinners have matched that with the old Four Tops' classic, 'Working My Way Back to You'.

There are five Spinners and as faces they are pretty unidentifiable since American black bands of that breed court anonymity. By more luck than judgement I drew John Edwards out of the interview hat.

Edwards is the very mean looking dude who sings right down low on the song. In a sense I drew the short straw, because he isn't one of the veteran Spinners, having only been part of the group for four years.

On the other hand he isn't so well versed in the arts of blandness as seasoned superstars. And Edwards has a fascinating past.

He nearly gave up on life 10 years ago after taking part in the sort of scenes that make the hardest of



JOHN EDWARDS (second from right) and the rest of the DETROIT SPINNERS. But why are they wearing beer mats on their lapels?

British rough edge bands look marshmallow soft.

John was in the front line at Vietnam. He's killed more men than he cares to remember. And he doesn't care to remember too often.

"It was the most terrible time of my life. I had to shoot people. I wish I could forget all about it. But the experience has left deep and lasting scars," he says.

"I joined when I was 17, full of patriotism and everything. Then in '68 they sent me to Okinawa and the Tet offensive."

By the time he was discharged in the early Seventies, Edwards was a changed man. His marriage broke

up and he became a drifter, sinking deeper and deeper into disillusionment.

He wandered the Detroit streets, hardened and embittered by all that he'd seen.

"I became reckless and apathetic. I didn't really give a damn about anything. I had this deep anger inside me and felt highly suspicious of everything and everybody.

"For two years I was just a mess. My confidence in humanity was shattered."

Then, in the way that Americans do, John turned to JC and became a born again Christian.

"I don't want to sound pious or

sanctimonious, but my parents helped me to see that I could lean on God.

"With His help I started to become more extrovert, after a long period where I had withdrawn totally into myself. I began to look around me, and I saw that the world wasn't such a bad place as I had thought.

"I think those bad times are behind me now. I'm enjoying being a human being and I enjoy being around people."

After regaining his marbles, John started solo singing and he was eventually spotted by the Spinners as a replacement for a chap called Felipe who was taken ill in 1975.

John was then faced with the daunting task of fitting in with an outfit that had been around so long it was more like being asked to suddenly become one of a family.

"I had my reservations," says John, "but the guys soon put any misgivings I had to rest. There's a great camaraderie within the band.

"We do have our disagreements but personal idiosyncrasies come second to the Spinners as a whole. We act as a unit."

The word "unit" is really the key one here. To an outsider the Spinners are interchangeable. They wear the same clothes, move the same way, and look almost indistinguishable. It is the way of the old school. Anonymity rules OK.

"Yeh, I think the 'me' generation is finished," says John, which means he doesn't mind too much about being just a face in the crowd. But he has his own theories about why black music in America has become so lyrically bland and apolitical over the last decade.

"Now we're post Watergate, post Vietnam, people don't want to hear about civil rights and politics in songs. They went through all that with the 'protest song' period.

"Now people seem to think they've got enough troubles in the real world. Things about poverty, politics and racism they've got on their doorstep so they don't want to turn on the radio and hear them too.

"Maybe you're going through a protest song period in England with people like The Specials. But over here people say: 'I come home and see all the destruction on television and all the dreadful things in the newspapers. Gimme a break when I listen to a record! Let me get away from it!'"

In other words, escapism rules OK. And when you've been through what John Edwards — and what America — has been through, you know it makes sense. And as a fount of inspiration it's just as reliable as realism. And sometimes a lot more fun.

CHROME



RED EXPOSURE

SONGWORDS

THE RUTS

STARING AT THE RUDE BOYS ON VIRGIN RECORDS

It's a very small world in the middle of a crowd,
The room gets dark when the music gets loud,
The treble cuts through when the rhythm takes a bite,
And there's no room to move, cause the floor's packed
tight.

A voice shouts loud 'We'll never surrender'
A voice in the crowd — 'Never surrender'
A head in the clouds — 'Blind propaganda'
Never surrender — We'll never surrender —
The skins in the corner are standing at the bar,
While the rude boys are dancing to some heavy, heavy
ska,
An it's getting so hot people dripping with sweat,
The punks in the corner are speeding like a jet.

And staring at the rude boys, staring at the rude boys,
Dancing with the rude boys, dancing with the rude
boys,
Staring at the rude boys, staring at the rude boys —

A bunch of BM's march in on DM's,
And some stand there saluting the air.

They want to be pirates but the sea's not calm,
Tattooed crossbones on their arms —
A voice shouts loud 'We'll never surrender'
A voice in the crowd — 'Never Surrender'
Another head bowed — blind propaganda 'propaganda
propaganda'
The lights come alive in a blinding flash,
The dance floor clears as the victims clash,
Everyone leaves when the heavies arrive,
Someone hits the floor — someone takes a dive.

Staring at the rude boys, staring at the rude boys,
Dancing with the rude boys, dancing with the rude
boys,
Staring at the rude boys, staring at the rude boys —
W & M by the Ruts

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Ruts information,
c/o Virgin Records Limited,
2-4 Vernon Yard,
Portobello Road,
London W1F.

PETE TOWNSHEND

ROUGH BOYS ON ATCO RECORDS

Tough-Boys
Running the streets
Come a little closer
Rough toys
Under the sheets
Nobody knows her
Rough boys
Don't walk away
I very nearly missed you
Tough boys
Come over here
I wanna bite and kiss you

I wanna see what I can find
Tough kids
Take a bottle of wine
When your deal is broken
Ten quid,
She's so easy to blind
Not a word is spoken
Rough boys

Don't walk away
I'm still pretty blissed here
Tough boys
I'm gonna carry you home
You got pretty pissed dear

Gonna get inside you
Gonna get inside your bitter mind
Gonna see what I can find

Rough boys
Don't walk away
I wanna buy your leather
Make noise
Try and talk me away
We can't be seen together
Tough kids
What can I do?
I'm so pale and weedy

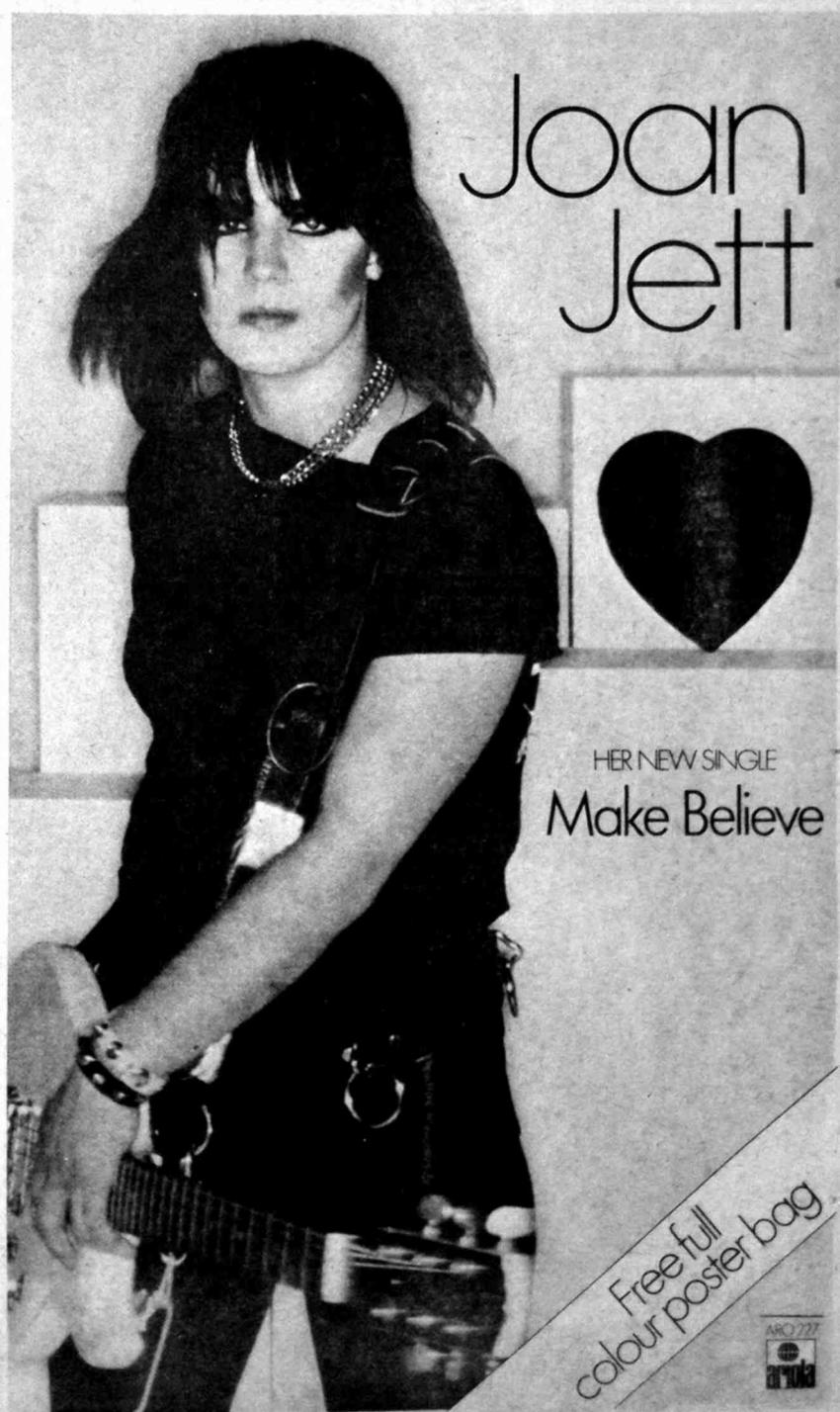
Rough fits
in my Hush Puppy Shoes
but I'm still pleadin

Tough Boys
Running the streets
Come a little closer
Rough toys
Under the sheets

Nobody knows her
Rough boys
Don't walk away
I very nearly missed you
Tough boys
Come over here
I wanna bite and kiss you

I wanna see what I can find.

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London N6.



Joan Jett

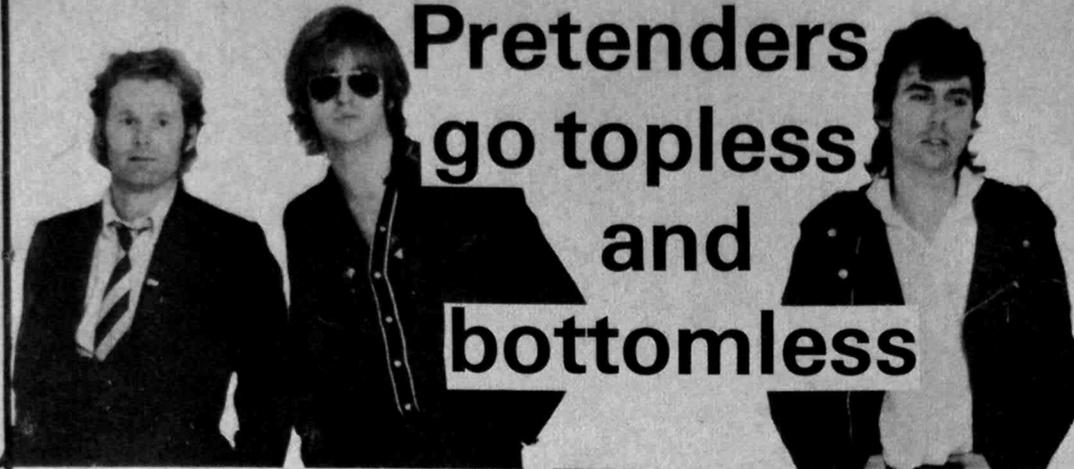
HER NEW SINGLE
Make Believe

Free full
colour poster bag



MAILMAN

Pretenders go topless and bottomless



THE PRETENDERS: see 'Pissbag'.

LURKING

I HAVE always been a great fan of the Lurkers and was very sad to hear they had split up. True, Pete, Howard, Honest John and Plug The Roadie will carry on but it won't be the same without Nigel and Esso. Would it be possible to print a poster as a tribute to a great band and all they have done? It was great while it lasted. Simon, Plymouth.

• You have got to be kidding.

• So what's new? You Mancunians are so predictable.

BORING

COULD WE please have Paula back cos RM is getting pretty boring without her?

An Eric Faulkner Fan.
• How does it feel to be one of a kind?

ZODIAC

I WONDER what Rosalind Russell's zodiac sign is? David Fountain, Bristol.

• Capricorn, why? RR

OAP

HAVE JUST come across a copy of your RM. It's enough to give anyone chronic indigestion. Especially Susanne Garrett's Help page. Give us the RM of two decades back.

James K, Earlsfield, London.
• I bet you enjoyed it really, grandad.

BLEACH

I DON'T like pretty boys who bleach their hair, have their teeth capped, turn on young girls, then tell them they are happily married. Neither do I like girls who pour peroxide on their hair twice a month, won't step outside without

LAZY

MY MUM says I'm a lazy incompetent sod — are these good qualifications to be a rock journalist? John Connolly, New Barnet.

• Only if you combine them with a degree in geography (so you know roughly where you are when you wake up in the morning), a working knowledge of existentialism (so you can understand what some of the bands are talking about), can type 200wpm with two fingers and have an indestructible stomach. Think you make the grade?

KNICKER

I WANT a pair of Kate Bush's knickers. Yours hopefully, Paul Cosgrove, Manchester.

three layers of make up on their faces then announce that their favourite hobby is to have sex with their workmates. If I did that I'd be called a slut. I am a dark haired young Catholic virgin and I'm saving myself for Bruce Foxton. Beautiful young heiress, Glasgow.
• Bad luck.

TAKEOVER

DO NOT adjust your Record Mirror. We are controlling your newspaper. For the next minute we will control all you read. We are controlling the vertical. We are controlling the horizontal. You are now about to experience the awe and mystery which stretches from the inner mind to the OUTER LIMITS. The Demon with the glass hand.
• Glad to know you've got an inner mind. We were beginning to wonder.

HEADACHE

I LIKE Sham 69, Madness, AC/DC, PIL, Elvis Costello and The Chords. Is there anything you can do for me? Richard Girling, Parkstone, Essex.
• Have you tried immersing your head in a bucket of water for half an hour?

PISSBAG

DOES CHRIS Westwood think the public will have to share his musical tastes? Personally I'm not keen on Orchestral Manoeuvres in The Dark, but unlike Mr Westwood, because I don't like them doesn't mean they must graduate to something I wholly approve of. Every group doesn't have to tune into his frequency. Furthermore, he pompously says "I have to keep raising the same names — The Fall, U-2, Doll By Doll." Don't bother Chris, we all have our own

musical tastes and are not particularly interested in yours. Dire Straits Fan, Barnet. PS. Could we have a topless Chrissie Hynde on the centre pages?
• Only if the rest of the band agree to pose bottomless.

DEAF

IT SEEMS that yet another epidemic of deafness has spread through your office at album reviewing time. Yes folks, this time it's 10CC's turn to get staggled off, for what reasons I don't know, because 'Look Hear' is ACE. Apart from deafness, Mr Gurr appears to have slight brain damage as he spent most of his time reviewing the cover, not its contents. What little he did say about the album was disgusting. Gary Williams, Holywell, Cwyd.
• I think it was tactless of you to mention it actually, Ron's quite sensitive about his war wounds.

LIVES DEAD

WHY DOES RM ignore so many live albums? I've been waiting in vain for reviews of 'Motorhead At The London Palladium', 'PIL At The Talk Of The Town', 'Lena Martell Live At Knebworth' and 'The Stranglers At Pentonville, Wormwood Scrubs And S a n Q u e n t i n' (simultaneously solo concerts). These wouldn't be bootlegs by any chance?
• N E Holden, North Cray, Sidcup, Kent.
• OK, so who's the one round here that's really got brain damage?

BULLTZUKE

I THINK your review of Judie Tzuke's Drury Lane concert was bullshit. I saw her in Hatfield and everyone there did enjoy her music. She was en-

cored three times, each time better than the last. Although Graduate were good, they were no match for Judie. The "noise" was fantastic and so was her voice.

Shane Fruithof, Letchworth.

• The noise she was making, I'm not surprised you heard her concert in Hatfield. Some reports say it registered 10 on the Richter Scale as far north as Blackpool.

SUCK

I THOUGHT you might like to know the following complimentary facts. On a certain Beatles (bootleg) LP, McCartney, whilst singing 'Let It Be', sings the line "read the Record Mirror, let it be". Also in the 'Get Back' booklet that accompanied the original release of the official 'Let It Be' album, there is a photograph of Paul reading 'Disc & Music Echo' which was amalgamated into your paper. It just goes to show what good taste he's always had. John Randles, Stoke On Trent.

• Wonder if he still buys RM now it's up to 25p?

WHO IS MM?

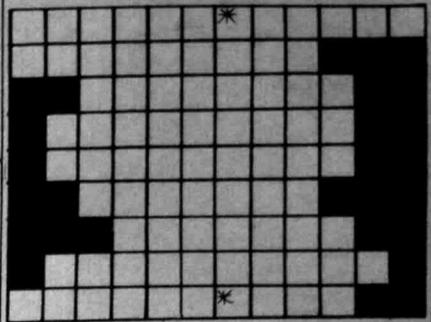
I NOTICED something very strange while reading your page last week (apart from the opinions expressed in the letters I mean). I note that you would like to have seen Jimmy Destri (who?) in his underpants. This leads to one of two conclusions:

a) Mailman is really a sex crazed woman pulling the wool over the readers eyes by masquerading as a man, or

b) Mailman is gay. If (a), shame on you madam for being so dishonest! If (b), can I have your telephone number please? On second thoughts, reading your opinions on abortion, I think you must be a woman (ie Roz Russell). How many marks out of 10 for detective work?

S Holmes, Newcastle.
• None, smart bum. But you're right, yes, I am a woman. But I did not express a desire to see Jimmy Destri in his underpants, and neither am I the only woman on this paper. (Does that include Mike Nicholls?). And Mailman is not gay.

POPAGRAM

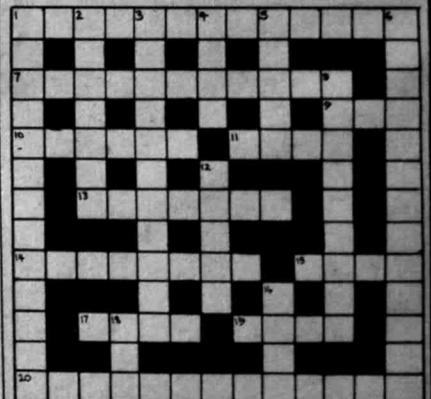


WIN AN LP

Solve the nine cryptic clues and write the answers across the puzzle so that the started down column will spell out the name of a band who have something in common with the Emperor Hadrian and the Chinese. Remember the clues aren't in the order of the puzzle. You have to decide what the correct order is.

- Ten red reps could become the talk of the town (10)
- In the Press Inn you'll find Detroit soul and Liverpool folk (8)
- Watch late chime and turn into an early Who song (2,3,4)
- Take a harp and a gram rake to turn into a rumour-monger (6,6)
- A venomous clinger to the Lambrettas (6,3)
- Change Al Rocky into a tapestry weaver (5,4)
- With L. M. Rowdy you should find a hit for Page and Co. (2,5)
- If only L. P. hit T. we'd find someone for Miss Lonely Hearts (4,6)

XWORD



ACROSS

- 1 Latest 2 Tone hitsters (13)
- 7 Recent Bowie hit (7,4)
- 9 ELO (anag)
- 10 One of Chinn and Chapman's successful groups (6)
- 11 Group that have a Duty Now For The Future (4)
- 13 Be-Bop Deluxe's plastic (7)
- 14 Tubular composer (8)
- 15 The Kinks girl (4)
- 17 Group who told us of their Brother Jake (4)
- 19 They've got your number written on the back of their hand (4)
- 20 Repeat performance from Genesis (4,2,2,5)

DOWN

- 1 Pretenders single (5,2,6)
- 2 Gem of a singer (7)
- 3 Bee Gees hit (6,5)
- 4 Price of Parsons (4)
- 5 Composer of Only Sixteen, 'Wonderful World, Bring It On Home' and others (5)
- 6 1977, Hot Chocolate No 1 (2,3,3,5)
- 8 Secret Affair (5,4)
- 12 Commodores hit (5)
- 16 Bob Marley LP (4)
- 18 The Stones Mr Wood (3)

LAST WEEK'S SOLUTION TO POPAGRAM (in order of puzzle): Lambrettas, David Essex, Bad Manners, Sad Cafe, Banshees, Blues Band, Spyro Gyra, Leo Sayer, Bob Seger. DOWN — BEACH BOYS

ACROSS

- 1 Barbara Dickson 6 On My Radio 7 Love Me 9 Hands Off She's Mine 13 Raspun 15 Squeeze 16 Jane 17 Beatles 18 Dr 19 Haze 20 Lot 21 A Night 23 Sandie Shaw 25 Fox 27 Free 28 On The Town

THIS WEEK'S WINNER: M Clarke, The Chase, Furnace Green, Crawley, West Sussex RH10 9HW.

ONLY THE SHORTSIGHTED COULD IGNORE 28 EXTRA FEET.

Every Agfa +6 Cassette has 28 feet more tape than comparable cassettes. That means you get six minutes more playing time — just to make sure you get all of your recording. Agfa Cassettes offer the highest quality reproduction you can get from a cassette — they are sensitive to the slightest impulses your recorder can pick up. And there's a tape for every machine available.



HELP

Edited by SUSANNE GARRETT

I'm 14 years old and would like to know if there are opportunities for people of my age in hospital radio. Can you help?

Steve, London

The 200 hospital radio stations dotted throughout the UK always need staffing by interested volunteers, but most have a long waiting list too, and generally prefer to take on people aged 16 or over. Volunteers aren't expected to be professionals, or to have had previous jock experience, though an interest in producing and presenting programmes and some experience in editing and making tapes could be useful.

Many stations prefer to stick to MOR, in view of the cross-section of ages subjected to their evening outpourings, so if your main love is new wave, and you're not prepared to compromise your musical tastes just a little for the cause, joining an in-hospital radio team may not be your ideal niche.

Even if you're under 16, there's no reason why you can't contact a local hospital, offer your services and check-out the reaction. For a full list of stations throughout the UK, write to the National Association Of Hospital Broadcasting Organisations, 255 Greenside, Euxton, Chorley, Lancs. Enclose a stamped addressed envelope. (Tel. Chorley 76029).

SHEET MUSIC

Anyone living in an area where there isn't already an alternative listening system set-up for hospital patients might like to contact your nearest large hospital and offer to start one.

Meanwhile, existing stations desperately need a constant supply of records, (unscratched), and pre-recorded tapes. Readers and especially RECORD COMPANIES with music to spare are welcome to send donations to Ena Montgomery at the above address. Remember — you have a captive audience!

FLASHY

WHERE CAN our band buy special stage effects, like smoke capsules, flashpots, and other pyrotechnics? Checking out the small ad columns in the music press hasn't thrown up any ideas, and we're stuck.

Dave B, London

Flash, bang, wallop! Theatrescene, (Suite 4, 12/13 Henrietta Street, London WC2E 8LH), sell flashpots, flashpowder, maroons and everything else you'll need to make your stage act visually spectacular, direct from their address or by mail-

order. But sales are to over-18's only, as some of their wares are potentially lethal, and can cause serious injury unless instructions are followed exactly. If you're under 18, no chance.

The range includes those well-known smoke pellets which produce a fair old fog at the touch of a match; lycopodium powder which produces a sheet of fire effect when blown through or thrown into a flame; loud bang electric stage maroons; a choice of red, white, green or amber battery-operated pyrotechnic-fused flashpots which create a shattering flash and smoke-cloud; and last, but not least, a wide selection of fake but realistic bottles and glasses, used in fight effects. Anyone for champers? For full details and price list, drop a line.

WARNING: When using pyrotechnics always follow instructions to the letter. Make sure you've tested the effect before using it onstage; that someone trustworthy is well in control during use and that your devices are stored in a cool dry place away from children and any potentially pyromaniac mates. Never smoke when using these sophisticated fireworks. They're not toys, and, like fireworks, in the wrong hands they can be lethal.

PAINFUL

I'VE BEEN thinking of increasing the size of my erection by using Spanish fly, but have heard it's poisonous. Is it?

Bill, Nottingham

Yes, Spanish fly (cantharides), is a poisonous irritant which, if used in sufficient quantity, inflames the penis to produce a highly painful erection. You're unlikely to enjoy the result, and an inflamed penis is hardly likely to turn-on your partner either. One expert rates the dose necessary to produce noticeable inflammation as higher than one which would stimulate fatal kidney damage. Forget it.

STEWARD

PLEASE COULD you advise me on who I should write to for advice on becoming an airline steward? I'd rather work for a large airline than a smaller one. Also, are there any books on the subject of careers that you'd recommend reading?

John, Gloucester

Competition for the relatively few steward and stewardess vacancies on the airlines, large and small, is intensive. Last

year, British Airways (in the big league!), received a total of 50,000 enquiries from would-be stewards, but had only 500 vacancies to fill. Their requirements? A minimum height of 5ft 2 inches; a "good all round standard of education"; a high standard of personal appearance; previous experience of "working with the public" and a preferred age limit of between 20 and 30 years old. Think you fit the bill? Contact Cabin Crew Selection, British Airways, Victoria Air Terminal, Buckingham Palace Road, London SW1. Just for the record, most airlines prefer to recruit in their base country.

For more information, see your careers teacher at school, or, if you're already out in the wide world, make an appointment to talk with a local Careers Officer — many are trained in vocational guidance and aptitude tests, as well as being able to provide a range of information and constructive advice on specific career choices. Look under Careers Office or Careers Service in the 'phone book. Recommended reading? 'Equal Opportunities', Ruth Miller, Penguin, (£1.95), a non-sexist review of career opportunities.

Send your problems to 'Help', Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Space is limited.

FEEDBACK



THE ONLY ONES

LET'S 'EAR it for The Only Ones, and vinyl fact seekers Lesley Horrocks, Portsmouth and John West, (No relation), Codsall. Can we list ALL their UK releases? Fan club? Ere goes. Available singles: 'Trouble In The World', (CBS 7963), November 79; 'Fools', featuring Peter Perrett joining forces with ex-Penetration gal Pauline Murray, (CBS 8335), due for release on May 9. Deleted singles: 'Lovers Of Today', Vengeance, (VEN 001), April 77, sold to CBS for a mere £1.00 sez manager Zena Kakouli, when the band signed with the major recording mogul. The boys are still waiting for the bread: 'Another Girl, Another Planet', (CBS 5228); 'You've Got To Pay', (CBS 7086), February 79. Scour the collectors shops.

Albums: 'The Only Ones', (CBS 82838), May 78; 'Even Serpents Shine', (CBS 83451), March 79; 'Baby's Got A Gun', (CBS 84089), April 80. To join the fast-growing following of the band, who've extended their late-spring tour, write to The Secretary, Only Ones Fan Club, 35 Waldram Park Road, Forest Hill, London SE23.

And, asks Julia Green, Swindon, who is the baby strongly featured on promotional blarg for the current album? No secret. He's called Peter, after dad, who just happens to be Peter Perrett. His mum? Zena Kakouli. Nothing like an early start in showbiz, what?

SQUEEZE

THE NEW HIT SINGLE PULLING MUSSELS (FROM THE SHELL) FROM THE ALBUM 'ARGYBARGY'



ROADSHOWS

THE Q-TIPS Limit Club, Sheffield

SHEER JOY. The Q-Tips came as a breath of clean air after weeks of hearing fetid rubbish from the pompous, the crass and mediocre. Basically the Q-Tips are dragging the spirit of the happy dancing sixties soul screaming into 1980.

Most of their set is comprised of explosive covers of soul stompers such as 'Hold On I'm Coming' and 'The In-Crowd'. For good measure they also throw in such slow soul classics as 'Dock Of The Bay' and 'Tracks Of My Tears'. All the covers were played with respect for the original but with enough improvisation to allay any suspicions that they are purely a revivalist outfit.

Their own material, although thin on the ground, is strong and fresh. 'A Man Can't Loose What A Man Don't Have', for instance, used the soul idiom without ever descending into nostalgia. Vocalist Paul Young was consistently excellent. He sang with an effortless grace that belied his youth. At times it seemed odd to watch such a mature voice coming from the tonsils of a man that looked like a young Peter Noone.

The rest of the band, brass section to the fore, played with spontaneity and polish, their infectious sense of fun spilling out into the dancing crowd. The Q-Tips loved their music and it showed.

The gig ended after three well-deserved encores, the audience (including shouting themselves hoarse) and applauding the band for a good night's entertainment. Turning round after the band had finally left the stage I was amazed to see there were only about 100 people in the club. So few people. So much fun.

Rock music is a fickle business. It almost seems likely that next year I could be writing about the glam-skillie craze.

However, providing they write more original material and look to the future, the Q-Tips have it in them to survive the soul boom. Clean out your ears with the Q-Tips. They really are an excellent pop group. **JACK BOWERS**

STEVE GIBBONS BAND / CHRIS FARLOWE The Holy City Zoo, Birmingham

STEVE GIBBONS has been a major force on the Birmingham music scene for too many years to count.

In the early seventies, it was he who, almost single handedly revitalised the live music scene on the city after it had been left nearly dry by the discotheque vampire.

At the very dawn of the last decade, he was in a band called Balls, with a talented young bassist called Trevor Burton, who had previously played with the Move.

Balls parted company and they went their separate ways.

Now, Gibbons and Burton are back together again in the new-look Steve Gibbons Band.

Fresh from a highly successful secret date — The Bournbrook Hotel, a regular pub venue for local bands — in the Selly Oak district of Brum, The group played the Zoo as a pre-tour try-out.

The venue has its faults, the stage is small, the audience is not always receptive. But at least it's one more venue in this city starved of good places to play since the untimely demise of Barbarella's.

Despite the limitations, the band, with their feet firmly planted in their rock 'n' roll / rhythm blues roots, played a strong, reaction-provoking set. That included old favourites such as their one major chart hit 'Tulane'.

That was towards the end of the night, but there was plenty more to lap up. 'Down In The Bunker', 'No Spitting On The Bus', 'Any Road Up' — they just kept coming.

Guest star on the bill unbeknown to both himself and the band until the last moment, was Chris Farlowe one of the great jazz / blues voices of the sixties — remember 'Out Of Time'?

His voice has lost little of its power and he proved it as he joined the band for a couple of numbers. Before Farlowe's intervention, the audience had been a bit hesitant — as if they were unsure whether or not to welcome the new band with the same fervour as they used to greet the old one. Afterwards, their commitment was never in doubt.

The only running aspect of the gig is the fact that Gibbons amazingly, is at present without a British recording contract. **STEVE COXON**

JOHN OTWAY & WILD WILLY BARRETT The Marquee, London

OTWAY AND BARRETT are back. Just the two of them. Quite honestly, apart from a hard-worked, physically but lovingly abused roadie anyone else would have been superfluous. Willy still with hippy long hair is the perfect foil for Otway's clowning and manic vocals.

'Louisa On A Horse' unfortunately sent the temperature soaring and 'Liberty Valance' was an exercise in how Gene Pitney should have sung it. 'Really Free' surprisingly John's only hit which



THE UNDERTONES' Feargal Sharkey.

MY PERFECT BAND

UNDERTONES Guildford Civic Hall

THE CIVIC HALL is packed with exuberant noises and elated faces in a sea of intoxicated bobbing heads. This is the acceptable face of live rock and there's none better at inspiring it than the Undertones — even into their third encore!

The sound is heavier, the songs livelier, but there's never any mistaking the Undertones' familiar demeanour. Feargal Sharkey takes the concert by its lapels and stamps his persona along it's seams; just one reason why the adhered tightness of their gigs are always assured.

It's a phenomenon that challenges me to dislike their image their 'Songs About Chocolate And Girls', their ease at attaining such devastating popularity — and can I hell!

The Undertones go from strength to strength, with a new set that impressively makes their catalogue of success to date obsolete. With the wavering rhythms of 'My Perfect Cousin' and the tight thumping bass and percussion of 'Whizz Kids', the 'Hypnotised' album may not cause proverbial earthquakes in the rock 'n' roll history books, but performed with such excellence live, few can be immune to the quality of entertainment that this band perpetuate.

After the opening 'Hard Luck', 'You

wasn't that big either, is a standard.

Every punter in the country should have it in their collection then John Otway would be the superstar he deserves to be.

'Genevieve' didn't work without the strings. It's such a beautiful song and John managed to ruin it totally, but he smiled so disarmingly no one cared. 'Body Talk' and 'The Highwayman' are always fun. 'Beware Of The Flowers' got my daisy

roots tapping, there then followed a rather fine rendering of 'House Of The Rising Sun' (I wonder if John ever had any operatic training? Mmm maybe not).

The last number, 'Down The Road' had some new additions. Hitler and Charlie Watts are still there, so too are Rose Royce and Olga Korbut. Although there wasn't much room for gymnastics Otway managed a few backflips smashing a light in the process.

Got My Number' follows, and even by that time Sharkey reveals a sweat-soaked body as he pulls off his T-shirt, his white jeans merge with his pale skin and he nakedly opens his personality honestly onto the proceedings. After 'Boys Will Be Boys', a harmonica is spotted among the front liners and he promptly makes use of that as an integral part of the Undertones style of doing things.

In fact, one of the most optimistic values that the Undertones preach and, more importantly, practice, is that of enjoyment before everything. They are wholly aware of their own definition of the word entertainment and are devoted to that cause.

The oldies punctuate the set with a little too much regularity but predictably meet with gross approval, the vaguely melodic trivial 'Jimmy Jimmy', 'Get Over You', and 'Here Comes The Summer' among them. The obvious exclusion from the set 'Teenage Kicks', which had been played as Feargal later told me "for the last time ever" at Brighton the previous night for the 479th time, which sounds like the passing of a landmark in a career in which that must have been inceptive to its momentum.

It's the first time I've seen a treble encore since the last Undertones gig I went to. The blistering pace never drops below the zenith level of adrenalin flow, it has maintained throughout. Can you help but get involved? I tried! **DAVE JORDAN**

That was it. Really? But isn't this where the games begin? If we all shout Otway Barrett Otway Barrett (curiously enough half way through it changed to Barrett Otway) long enough they'll come back for an encore, and we'll believe WE DO — it? This bit really makes me yawn. Even if only the manager was stomping and cheering there's hardly a band in the country who won't do an encore or two.

John did three tonight. I

won't count the fourth as it was a shambling affair. Willy, bored with it all now, accompanying Otway from the dressing room. I suspect if Otway had offered to sing the telephone directory parts one and two the crowd would have stayed. I know I would. **JOAN KOMLOSY**

THE BARRACUDAS The Venue, London

AN EVENING of exorcism!

The beach-biting Barracudas had a rigid task ahead of them, playing in-between the sets of the fresh-faced somewhat jubilant Feelies and the undisciplined grotesque (but likable) Cramps, who's mutant hybrid of (almost) every music cult taunts the audience to cringe (if only in sheer delight!).

Are the Barracudas just the Ramones in disguise?

Jeremy (vocals), Robin (guitar), Dave (bass) and Nick (drums) are the four lonely surfer boys in town. Complete with the typical American West Coast "clean cut" uniform of sickly smiles and black 'n' white (but not Two Tone!) attire. The Barracudas looked strangely out of place amidst the mottled audience of ex-Blitz poseurs and the monstrous Cramps.

Yet, the Barracudas seemed to revel amid the pink palm trees, maybe it wasn't the perfect scene for a beach party, but for the Barracudas this larger scale venue was a curious challenge to improve their much underrated status!

The set was long, consisting of fast bright, bouncy three minute teen-dream masterpieces which were right in line for the buzzing audience anticipation. It was inevitable that the sound was occasionally dull and sparse, but the band's musical weakness was more than compensated for in the briskness of the lyrics. Jeremy garbled his way comfortably through the guitar dominated songs, his words at times inaudible but his delivery always spirited.

'Radio In Revolt' the bands next single is urgent and sharp, maybe nowhere as commercial as the brilliant 'I Want My Woody Back' which tonight was sung shamefully out of tune. 'Little Red Book' was sung in a sobering crooning style.

The Barracudas, as if on a crest of a wave, surged through such memorable numbers as 'Sidewalk Surfer', that old Jan and Dean classic, which brought a skateboarder on to the stage, trying to motivate his wheels to the fast beat. 'Summer Fun' was a pure headbanger.

The Barracudas style of 'surf' rock is searching, it's driving, bitter-sweet pop. And to quote Jeremy

"I wish it could be 1965 again". So do I! **BARBI BOOP**

KROKUS Folkhaus, Zurich

SWITZERLAND is not a land you would associate with rock 'n' roll, especially the heavy metal variety. But the impact of Krokus, Switzerland's only heavy metal unit to all intents and purposes, on the assembled throng of headbangers is electric. The big cheeses of Swiss rock had the fans yelling and dancing and generally boogieing like demons.

That means one of two things. Either the foreigners' view of Switzerland is completely wrong or else Krokus, who were the reason the audience was there, are one hell of an exciting and entertaining band.

I would favour the latter explanation because this Swiss native six-piece band put on a stunningly hard-working and quite electric show.

It was reminiscent of AC/DC in its musical muscularity. Lead singer Marc Storace was all macho man — leather trousers, stripped to the waist, with a chest like a fireside rug and a voice like the bear the rug was made of. He was matched in the up front stakes by guitarists Tommy Kiefer and Fernando Von Arb who strutted like a couple of electrified peacocks.

The music was very much hard-driving boogie — the sort of stinging R&B that Nazareth used to be so good at and which Lynrd Skynyrd were adept at encapsulating night after night.

They concentrated mainly on material from the first album released in Britain — 'Metal Rendezvous' — which came out last month. Best performance of the evening was probably 'Heatstrokes' although 'Beside Radio' ran it close. They're both good stomping anthems which have proved to be remarkably insidious days after the performance. I can't get them out of my head.

Overall they played like men inspired — all power and drive. Unfortunately they allowed the pace to flag about two thirds of the way through the set with a long and finally tedious drum solo which turned into a drum duet — ordinary kit joined by synths. It's to their credit that they picked up velocity quite quickly after this unnatural break. But Krokus would have done far better by leaving out the percussion pyrotechnics.

There is talk of bringing the band to the UK which, to my mind, sounds like an excellent idea. They would stand up well in comparison with the current flock of new hard rock and heavy metal bands. **BRIAN HARRIGAN**

Conked out conquerers

POLICE City Hall, Newcastle

THE HERO returns Local boys make big. "Ee, they must be a popular group cos they hired a white Rolls - Royce to pick 'em up from the station," says the cab driver, "and that costs about £120 a day."

Yes, Sting was the returning star to Newcastle's City Hall. Two charity shows in the same day and the only British dates planned for Police this year.

The punishing world tour, taking in India, Egypt, Hong Kong and the Philippines, is over.

Aye, the conquerers returned to give and take the glory but, own up, if Sting, Andy or Stewart had come back to fart onstage



STING of the POLICE

you'd go bananas I know you don't give a monkeys what I say about them as long as it's good right?

The bleached bombers could do no wrong in your eyes and, fair enough, from audience reaction they didn't but I must say that at times Sting's voice sounded, well, ropey, even though he gave everything — frogs and all — he and Stewart Copeland and Andy Summers resembled the express train we travelled to Newcastle on. The speed was phenomenal.

Police may have played all those weird and wonderful places and must have got their buzz from playing some, tonight wasn't one.

With that many gigs it can become a routine and

the motions have to be gone through.

It was a celebration because it was Sting's homecoming, they were charity gigs and 40,000 people applied for 4,000 tickets. And I'll give it to you that what they've done is a tremendous achievement and as Sting said earlier on a local TV programme, Police could have played St James' Park Football Ground but it didn't make the performance any more enjoyable.

I've seen them before and I've seen them better. The people who got tickets for these two shows will disagree but most of them are probably newer recruits to the Police fan club, they were just the lucky ones to have their names picked out of the hat.

Even Sting was disappointed in the reaction of the first house. He couldn't have been with the second because the crowd were as vociferous as any I've seen at mega-band gigs.

So, the gig had been fixed up and the show must go on but even the lighting engineer was going through his paces. They've got more lights than most bands but they're the same as I saw them on the start of their British tour. With the amount he's got to work with you'd think he could do more than light up Sting and the audience with them.

OK, Sting can now sell it on stage alone but there are three very competent musicians in this band.

Christ, what am I doing? I'm having a go at this year's big thing. Police weren't bad, in fact, they were pretty good and they deserve every bit of success they can get but even they must admit it was a workmanlike performance that included 'Message In A Bottle', 'So Lonely', 'Roxanne' and 'Walking On The Moon'. You name the hit, they did it. Admirably too plus, of course, Sting bouncing and dancing onstage the way he does would please even the most jaded of eyes but the batters and aeds need a top up and Police are off for a well deserved rest.

Take a seat in the sun boys and get those barnets bleached ready for the next onslaught.

ALF MARTIN

MATCHBOX Featuring ALBERT LEE, The Venue, London.

OK, SO we all know that rockabilly is a minority sound. But you try telling that to the audience at the Venue on a cold and miserable Friday night, stranded by a tube closure, when half of them have travelled over many miles of hostile terrain to see their favourite good-time rebels with a cause.

It would be unfair, though, to not make it abundantly clear that Matchbox are the only band with a real chance of picking up where Crazy Cavan and the Rhythm Rockers left off. Indeed, they have perhaps already surpassed said outfit, with their recent chart successes 'Buzz Buzz A Diddy' and 'Rockabilly Rebel'.

The band came on a little late, perhaps the prerogative of a rising star and churned out song after song with ceaseless energy. There is something uncannily exciting about this band, and I would hazard a guess that it is their ability to give rock 'n' roll the shot in the arm it so rarely receives.

Enthusiastic cheers greeted 'Poor Boy', a cute little ditty from the first album, capable of turning water into wine. Steve Bloomfield's excellent lead guitar thrashed the Teds and Mods alike into spontaneous action, and they bopped up a storm at the front of the stage. 'Buzz Buzz' followed on the crest of the previous number, and was well-performed, with Dick Callan adding some lovely sax work.

The new single, 'Midnight Dynamos', was certainly one of the highlights of the evening, with some amusing lyrics spread over a finely textured but exhilarating rockabilly beat. This one can't fail to hit the chart.

The evening closed with the help of Albert Lee, fresh from a session with Clapton and a tour with Enmyliou Harris, guesting on electric piano. 'Promised Land' was not as good as it could have been, but 'Rockabilly Rebels' took the place apart (what was left of it). A pity that the Venue is so laid back — Matchbox fought hard, and just got home by the skin of their drums.

The crowd was easy to please, but those at the back couldn't unwind from the day in the office sufficiently to appreciate a phenomenon transplanted from the Fifties and kicking like an angry mule. Good on you, Matchbox. MIKE HOLLAND

ZZ TOP—BILLY KARLOFF AND THE SUPREMES Odeon Ham-mersmith

ENTERING THE Hammersmith Odeon halfway through Billy and Co's set, I was glad not to have arrived sooner. The rapport between the band and 3000 empty seats was less than scintillating, even if they were managing to enjoy themselves. Apart from some wholesome drumming and promising guitar work their set was as cold and uninviting as the half full theatre.

By the time the Red Adair look alike had fixed the ZZ Top equipment on stage the Texan warmth had crept in and ZZ came out to a standing and virtually full theatre. 'I Thank You' had them jumping about right from the start, the 10 years spent getting here didn't seem to reduce the familiarity of the audience with the band either. For a three man crew the band have a phenomenally dense sound underlining the excellence of their performance. Frank Beard keeps quartz crystal time with his massive drum kit whilst onion seller im-

sonator Dusty Hills fills out the sound with his solid bass sound. Over the rhythm section, vocalist and guitarist Billy Gibbons, showed how expertly he can wrench raunch from a Les Paul with one of the dirtiest yet melodic guitar sounds I've ever heard.

Stylishly attired in their Plymouth brethren jackets and hats, ZZ worked their way untriggery through numerous tracks from their past six albums, including 'Have Mercy', 'El D'Ablo', 'Arrested For Driving While Blind', all using their smart customised PA to its fullest effect.

Tracks from their new and to most of the audience familiar album 'Dequello', 'I'm Bad I'm Nationwide', 'Mama's Mechanic', and 'Fool For You' Stockings' stood out fresh from the older material. Coming back for the live song encore ZZ at last took off their Mormon suits which would have appeared a little incongruous as they blasted their way through 'Jailhouse Rock' without a pause for breath.

Now that they know the way here let us hope that it will not be too long before they come again. GRAHAM STEVENS

NEW MUSIK Newcastle University

IF THERE'S one thing I can't stand it's pretentious bands, but forgive me if I forgive New Musik. Picture these four white-suited individuals, resembling pints of milk, and who look rather more like adverts for Associated Dairies.

One of whom is chubby, wears Foster Grant's and forms part of a group whose numbers would be more suited to the cabaret circuit or the Eurovision Song Contest than a University Ballroom.

Pictures New Musik — a bundle of fun, sure, their brand of poncified pop music could be just slushy enough to appeal to the masses, but the fact is their songs showed up merely as bland hookless statements when subjected to any amount of scrutiny. Wallpaper without the paste if you like.

'Dead Fish Don't Swim Home' was a perfect example — the jolly bubble gum affair and a load of twaddle. Just to make things more droil the bespectacled keyboard player (whose name I refuse to mention) insisted on using deadpan monologues between some of the numbers. Yes! Just like the ones Peter Gabriel's been using for years. To be fair some of the keyboard playing was fairly colourful at times. Especially on 'Science', though the fits of inspiration were few and far between.

Sound-wise, it was cool and calculating. The reverberating vocals were cleverly mixed down below over kill level, with guitar and keyboards being given the lions' share volume-wise. This skillfully moulded plasticity was an almost perfect disguise for the inadequacies in the song — almost perfect but not quite perfect enough.

'This World Of Water' sounded remarkably grand and glossy when given the treatment, as opposed to 'Living By Numbers' which was plain awful and as welcome as an attack of haemorrhoids. The rest of the time New Musik spent ploughing through songs that were so ordinary I could have either laughed or cried — in the end I managed both. AIDAN CANT

THE YACHTS, The Venue, Victoria

THE YACHTING types were out in full force. There were more T-shirts and kickers abounding than on a QE2 cruise. The DJ even played the

Carpenters. Tonight's key word was definitely 'trendy' and this lot were in the mood for dancing.

With new member Glyn Howard on bass, the Yachts were back in London once again, fresh from a tour of Europe. I wish I could have said it's made a huge difference to their playing, but it hasn't. I've often asked myself before, why aren't they in the charts, appearing on Top of the Pops because they are just perfect for it. They play well, look sharp and have made some fine pop singles. The answer, on seeing them for the third time, must be because they sound exactly the same as they did when I first saw them over a year ago.

However, they redeemed themselves at the very last minute with 'Yachting Types' and their deserved encore '24 Hours From Tulsa'. This is what the entire set should've sounded like. It was quite perfect. Maybe the key to their problem is that they should relax a little more and not try so hard to please as I felt it somehow had no real heart to it. In any case, they've got to find the solution soon, because it would be a shame to see the Yachts sink without a trace. GILL SMITH

THE HITMEN, LSE, London

WHAT CHANCE the Hitmen after the failure of the Distractions, Tours, Out, Agony Column, the Cure's classic 'Boy's Don't Cry' and a whole string of others? Is the world of successful power pop and critical adulation the prerogative of a certain Irish band or can anybody else join in?

Given the number of record company A&R men and producers seen at a number of recent low key gigs, before a national hit the signs are that the Hitmen might just crack it. The five piece band are not original, they don't break any new ground but they have produced a whole string of annoyingly catchy pop songs and even though I know I'm being conned I stay and damn it have been humming most of them ever since.

The Hitmen are 1980's answer to Mud and The Foundations — they've taken the style and delivery of the new wave and combined it with the addictive hooks of the Chinni - Chap stable and Tony McCauley. From the moment singer Ben Watkins (slim, classic good looks and dressed in

right black trousers, naturally) grabs the mike you know they mean business. They've got the suss to realise that bright jangling guitars and rhythms do not automatically mean hit records — what it takes is a lot of hard work and calculation. Every song's reminiscent of other influences; 'O.K.' (McCartney), 'Bad Timing' (Costello), 'Hitman' (Eurovision Song Sing A Dong type — no kid), and the real ace 'Hold On To Her' — a slow tempo with pure teenage Jackie romantic fantasies and a title hook that bores a hole into your skull.

The rest of the band provide tight back - up harmonies whilst Stan Shaw's organ work (60's Blondie type) swirls around Pete Glenister's neat guitar runs. Strangely their single 'She's All Mine' is the least representative and successful, straying too far from the pure pop formula and ending up being repetitive.

The band haven't quite

got it right yet, a whole succession of frothy pop songs can be rather cloying and some are rather too long. However a determination to manipulate their audience overrides all else. Pete Glenister and Ben Watkins act as if they will be stars and if the Knack and Racey can make it with their brand of insipid pop why shouldn't the Hitmen? CLIVE FARRELL

THE TREND: The Rock Garden, London.

WATCH OUT Debbie Harry, you didn't know you had competition over here especially when it's male and it lives in Manchester.

'Well if Debbie Harry and Chris Stein can deliberately dress sexually,' says the singer of The Trend, 'he coyly looks down at his naughtily plastic trousers, "so can I..."

On the subject of sexuality, The Trend are go-

ing to find themselves in a prison cell somewhere if they continue to pursue this cause, for their appeal can only be to the under 10 year olds. They could easily steal the ratings of from Blue Peter.

They are an 80's Bay City Rollers complete with satin trousers, high kicks and winks at the girls. They throw in a small amount of credibility with an inkling of the Small Faces and some witty Mancunian lingo between tracks.

The audience were treated to the Trend's new single, 'Polly and Wendy', twice in the space of a rather short set. Among other ditties were 'You've Got My Ring' and 'She's My Baby'.

This precocious five-piece churned out their pop songs while a girl, who had obviously escaped from a Brutus jeans advert, whooped it up. Funny.

The Trend don't hurt my ears (the sound is too mild) — they insult them. GILL PRINGLE

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SECRET AFFAIR/LAUREL AITKEN
Odeon, Ham-mersmith

THIS WAS not a gig I was looking forward to. The last time I saw Secret Affair (at the Rainbow) they played a pompous set with Ian Page preaching to an audience of impressionable, sheep-like mods.

At the Odeon, Secret Affair forgot about their mod-gods image and concentrated on their powerfully original music. Their varied set convinced me that here is a band who are capable of appealing to a huge rock 'n' roll audience. Secret Affair play heavy soulful rock music.

Heavy as in Dave Cairns crashing guitar chords on 'I'm Not Free' and soulful as on the band's romp through 'Going To A Go Go' and 'Get Ready'. Some of their newer songs indicate that the Affair are broadening their scope. The ballad 'Life's A Movie Too' had an almost Elton John feel about it with Page contributing some fine laid back piano work.

When it comes down to it Secret Affair are not a pose. They are a highly tuned rock band capable of turning out a solid selection of good to great songs. It's just a pity that they don't relax and look as though they are actually enjoying themselves.

Laurel Aitken, backed by The Ruts, certainly did look as though he was having a good time as he creaked his way through a set of funky blues, soul and ska numbers. The teenage audience didn't seem to know what to make of this middle-aged, bouncy black man. On sparkling ska numbers like 'Rud! Got Married' and

Jesse James Rides Again! Laurel had the crowd enchanted. But in the end the lack of consistently strong material meant that Laurel's set tended to drag on and on. PHILIP HALL

THE AT's
Moles Club, Bath

SATURDAY NIGHT. What's a nice town like Bath doing to amuse itself? Not much, it seems, it's not exactly Fun City UK, but digging a little deeper, in fact going literally underground, some action can be found at Moles.

Cellar clubs have always had a risky mystique, perpetuated by the likes of the Cavern; yet the idea of a band at Moles is incredible, it's so small you could fit wall-to-wall carpets for under a fiver.

The AT's have had fashion follow them, so they now fit comfortably into that category of white musicians playing bastardised reggae that owes more to ska than Jah, but it's not a rip-off so much as a continuation in a different context.

The show opens with the first of a number of well-developed old favourites, favourites because of their instant feeling of familiarity, and the order of the day is classy intro leading meaty songs, vocalist Steve Fennell agonising into the mike, vocal harmonies competing with compelling rhythms; a sharp and uncluttered performance.

As Mike Gardner said recently, with the standards being set by bands like this, it seems that Bath is the next likely spot for regional discovery by the media. Welcome to Fun City UK. Oh yes, The AT's? Alternative Titles — The Eighties. FRED WILLIAMS



DANNY KUSTOW of the Spectres

Ex-Spectre more

THE SPECTRES
101 Club, London

TWO WEEKS Prior to this Thursday night jaunt The Spectres played this same hole in the wall and they sweated greatness. Now the 101 is akin to an A&R man's convention, half the crowd intent, apparently, on securing the services of Glen Matlock, Danny Kustow, Graeme Potter, CC, and Art Collins. And the Spectres, I can't put my finger on it, sound as if they are playing to A&R men. They are cockier and somehow lose some of the nervous

energy that made my first encounter with them point to visions of enormity.

Still, the songs have it. A thunderous slice of Rich Kiddery, 'Burning Sounds' opens and closes proceedings and from then on in it's a sure fire hit blend of bottom ended bouncing rock thrust along on saxes and/or sax and keyboard. Matlock, the Cliff Richard of these modern times, reels round playing his bass off the shoulder and at the hip. For the first time the man seems to be enjoying himself on stage, something which was sadly missing from his Rich

Kid and Iggy days.

From that latter period comes 'Ambition', the highlight of Pop's last album. Kustow, as cooky and camp as ever hams it up vocal-wise on 'Hook Line And Sinker', an insistent contender for a single, then another highlight pops up with the band's cover of Todd Rundgren's 'You Cried Wolf'. Sterling stuff, indeed.

Matlock and Kustow, despite all the setbacks along the way are finally on the summit of made-it mountain.

Ex-Spectre hear more from them. RONNIE GURR

ERIC BELL BAND
Florde Grene, Leeds

TRYING TO give any valid criticism on a guitarist of Eric Bell's calibre must be one of the most pointless and time wasting exercises imaginable. Nor am I about to pass judgement on his bassist and drummer except to say that he's obviously elected two men of some considerable talent, and who are we to argue with his choice?

In fact, bassist Dave Neale is one of the special few to actually make you aware of the complex nature of their art, whilst David Donovan's name was displayed on his bass-drum so that we all knew who he was before Eric could introduce him.

The set was a mixture of straight rock, tinged with blues, incorporating the obligatory slide guitar, like 'You've Gotta Pay Your Dues If You Wanna Play The Blues'. A good title there, which I thought deserved a mention.

It was only when Bell drew on his previous experience of playing in Thin Lizzy to perform 'Whiskey In The Jar' that the band's weakness was noticeable — singing is definitely not Bell's strong point. On original numbers his voice is passable, but fails on cover versions as the constant reminder of superior vocalists detracts from the overall effect. But what fans would be happy if there weren't at least a couple of Lizzy numbers during the show?

The best compromise was an old favourite, 'The Rocker', which satisfied both conditions of being from the Lizzy era but including a long instrumental where all three members could be virtuosos without having to sing a note.

If David the drummer would stop looking

perpetually worried and Eric could keep his mouth shut a little more, this band could easily find themselves very popular indeed. LESLEY STONES

WITCHFYNDE
Florde Grene, Leeds

NOT TOO long ago Witchfynde came here and presented a challenging support to Def Leppard. This time a healthy crowd turned out to see them performing as a main act themselves. Perhaps they're nearing the time when playing second best will be a thing of the past.

As their name suggests, this is all the magical and mysterious side of heavy metal, complete with flash-bombs and the occasional spoken lyrics which echo menacingly. Typical song titles are 'Divine Victim', 'Wake Up Screaming' and 'Unto The Ages Of The Ages', the latter having lead guitarist, Montalo, employing a violin-bow a la Jimmy Page to enhance the eerie atmosphere.

Visually Witchfynde are highly polished; the mirror-image effect created by Montalo and left-handed bassist Andro Coulton, stood on either side of drummer Gra Scorsby, is impressive to say the least when, with vocalist Steve Bridges between them, arms outstretched, subtle pink lighting bathes the stage leaving them looking suitably mystical in silhouette form.

Of course a rock group can't survive on merely looking good, but not to worry on that score, musically this is a very tight, skillful band with a surprisingly rich sound for only three instruments to produce. This, along with their strong sense of showmanship, should ensure that Witchfynde return for a third time, headlining and soon.

LESLEY STONES

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DISCOS

By JAMES HAMILTON

ODDS 'N' BODS

JAMES LAST 'Seduction' is now on same-length £1.35 12in (Polydor PDX 2071). Roberta Flack 'Back Together Again' more the Caister theme than an anthem, is on 12 in next week Atlantic K 14637) with shorter intro and remixed middle. Skyy have been renamed New York Skyy just for the UK to avoid confusion with Skyy and 'First Time Around' is now their official A-side. PRAT have flipped Tony Ratio 'Burnin' Alive' for a ready-made follow-up. Paul McCartney's 131bpm 'Coming Up' could be called DOP — Dance Orientated Pop! — while Boney M's 130bpm 'My Friend Jack' is in reality a drug song about LSD, first done in '67 by Smoke. El Coco's 117bpm 'Let's Get It Together' reme has great added smack 'n' sax. Renzo Fraiese's remixed '12 Angle Street' running at 123-125-128-128-123-128 (outro) bpm, should you have had a PRAT promo. Chris Hill's hotly hyped 122bpm 'Sho Nuff It's Alright' will be out next week. Wednesday (7) sees me addressing an evening seminar of Steve Allen's Peterborough-based DJ team, but about what I'm not sure yet! Kenny Baxter's Turntable are now resident jazz-funk group, with other live guests and Bob Jones spinning jazz on disc every Thursday at Chelmsford Saracen's Head. John Maych (Bolton Rockerfellas) info: that various experienced local jocks run a training course for would-be DJs at 7.30pm every Monday in Bolton's Cotton Tree Hotel, Priory Street. Jason West's winning 'Smelly Feet' DJ rap is being put on limited white label by Phonogram. Michael Brown (the truth will out!) asks 'Who is Mario Viola and where's his baby photo?' Chris Bangs (South Harrow Bogarts on Sundays) speed-spins Lonnie Liston Smith 'Bridge Through Time' at about 40rpm. Brian Brindle (Chelsea Alibi) says he's never been asked for Liquid Gold — is this a record? Chris Jones (Cardiff) wonders since when were the Dooleys either rock or new wave but agrees they're not disco — they're certainly doing so though, right? Key Rouseil (Margate Sounds Sensational mobile) is both a soul and a heavy metal freak, and accurately observes that heavy gigs are a lot easier to make seem exciting. Gary Allan (Liverpool McMillans/051-526 5407) needs a new Johnny Guitarr Watson 'A Real Mother For Ya' 12 in, his being destroyed in a pre-Caister warm-up water fight that'll teach him! Caister showed for sure that silk shorts and dimpled white thighs don't go well together. Jo Field's sister WAS there, this weekend. Colin Curtis & John Grant are flying down to the Knebworth Soul Day by helicopter, but the southern malia have to ensure it's one of Jimmy Carter's! Franklin Sinclair (Stretford) wonders why Radio Luxembourg substitute records on the Disco computer chart show featuring our Top 30 — purely because they haven't always got some and can't get them out to the station in time. I wonder if Martin Platt (Blackburn) has ever really listened to Elvis Presley 'Lady Miss Clawdy' — amazingly soulful for a white singer in '56, it subsequently turned me towards deep black soul like the Falcons 'I Found a Love' Geno Washington, while a good performer, was always the Wally mods' fave and meant little to hipper soul fans who preferred original rather than cover versions. Doctor John (Stafford Disco-Tech) appears to be jocking at Zurich's Way-Out in Switzerland where Earth & Fire were the number one that's Earth & Fire, no Wind. Paul Stewart (Belfast) sends a nicely funky chart from Northern Ireland — but where d'ya work, Paul? JC Ellis (Newark) wants Record Mirror to feature colour posters of funksters like Narada Michael Walden, Shalamar, Whispers, Brothers Johnson, Phyllis Hyman, etc. so how about it. All there's people out there buying records by them! KEEP IT FUNKY!

DJ TOP TEN

- TONY JENKINS lunks London's Playboy Club in Park Lane every Wed - thru - Saturday with Thursday being best, and rather surprisingly, says that membership applications for the club are available for an SAE from him at 55 Greenacres Avenue, Ickenham, Uxbridge, Middlesex — as evidently would - be funksters are being turned away without the proper introduction. Amongst the funky oldies he plays, Tony's featuring these...
- 1 GOT TO GET YOUR OWN, Reuben Wilson Chess
 - 2 THE NEW KILLER JOE, Benny Golson US Columbia LP
 - 3 LONDON EXPRESS, Oliver Sain Contempo
 - 4 FOR THE LOVE OF MONEY, Disco Dub Band Movers/Rockers
 - 5 CA-THE-DRALS, D.C. LaRue Pye
 - 6 MIDNIGHT SOUL PATROL, Quincy Jones A&M
 - 7 PORCUPINE, Nature Zone London
 - 8 EXPRESS, B.T. Express Pye
 - 9 INSIDE AMERICA (PT 2), Juggy Jones Contempo
 - 10 WHO IS HE AND WHAT IS HE TO YOU, Creative Source Sussex
- ...yeah, '76 was a good year, wasn't it?!

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 39) with increased support are Hiroshima 'Lion Dance' (Arista 12in), Kwick 'I Want to Dance With You' / 'We Ought to Be Dancing' / 'Tonight Is The Night' (US EMI America LP), Eddy Rosemond 'Funk It' (US Laser 12in), Dexter Wansel 'Life On Mars' (US Phil Int LP), Deodato 'Whistle Bump (Remix)' (Warner Bros 12in promo), Freeze 'Keep in Touch' (Pink Rhythm 12in), Grey & Hanks 'Now I'm Fine' (RCA 12in), Tramps 'Hard Rock And Disco' (Atlantic 12in), Jimmy Ruffin 'Hold On To My Love' (RSO), Average White Band 'Let's Go Round Again' (RCA 12in), Dorothy Moore 'Talk To Me / Every Beat Of My Heart' (Epic), Parliament 'Theme From The Black Hole' / Loose Change 'I Wanna Hold On To You' (Casablanca 12in EP), Aura 'When I Come Home' / 'In The Mood (To Groove)' (US Dream LP / 12in promo), Crown Heights Affair 'You've Been Gone' / 'I See The Light' / 'Sure Shot' (De-Lite LP), Judy Roberts 'Never Was Love' (US Inner City LP), Renzo Fraiese '12 Angle Street (Remix)' (Calibre 12in promo), Randy Crawford 'Last Night In Danceland' (Warner Bros LP promo), Collins and Collins 'You Know How To Make Me Feel So Good' / 'Do You Wanna Dance' (US A&M LP), Ray Goodman & Brown 'Special Lady' (Mercury), Love Committee 'I Wanna Make Love To You' / 'Boogie Papers' (US T-Electric LP), Lipps Inc 'Funkytown' (US Casablanca 12in), Breakwater 'Say You Love Me Girl' (US Arista LP), Denise LaSalle 'I'm So Hot' (US MCA), Isley Bros 'Shout' (RCA 12in), DORC (Dance Orientated Rock Chart): 1 (2) UB 40, 2 (1) Lambretas, 3 (3) Bodymachers, 4 (8) Madness, 5 (10) Dexty's, 6 (6) Muffins, 7 (9) Bad Manners, 8 (5) Beat, 9 (16) Nolans, 10 (12) Genesis, 11 (7) Vapors, 12 (-) McCartney, 13 (15) Pretenders, 14 (11) Dooleys, 15 (-) Rupert Holmes, 16 (-) BA Robertson, 17 (16) Harry J, 18 (-) Jam 'Underground', 19 (14) Selector, 20 (13) M.

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DISCO DATES

THURSDAY (1): Delegation play Norwich Tudor Hall, Tony Hewlett roller-discos Barry Bindles; **FRIDAY (2):** Ronnie Laws plays Birmingham Odeon, Chris Hill with Froggy & Sean French lunks Southgate Royalty, Chris Brown & Jeff Young funk Canvey Goldmine, Chris Britton funk Broops, Stortford Clouds, Southampton University's Booties has a student soul festival, Paul Clark & Chris Golland funk Brighton Papillon, Dennis Brynner & Dave Van Seiger do Brighton Mr K's for two nights; **SATURDAY (3):** Ronnie Laws plays Hamersmith Odeon, Froggy & Tom Hland lunk Southgate Royalty, Sean French, Dickot Rio, Julie Brown & Lee Harold disco dance to Steve Allen & John Stevens at Peterborough Cresset, Alan Powell promotes PRAT at Norwich Tudor Hall, Jason West stinks Ipswich USAF Benwaters Phantom Club, Steve Dee does Beaconsfield Burnham Hall; **SUNDAY (4):** Ronnie Laws plays Brighton Top Rank, Mick & Paul Clark jazz funk Brighton Papillon, Steve Allen & Dave Peters lunk Peterborough Cresset Slickers beach party; **BANK HOLIDAY MONDAY (5):** Ronnie Laws plays Manchester Ritz all-dayer, Sho-Pro's Maydayer at Eastbourne Kings Country Club stirs Chris Hill, Robbie Vincent, Froggy Sean French, Chris Brown, Jeff Young. Paul Clark and is nearly sold out, Gravesend Woodville Halls all-dayer stars Greg 'gimme some skin' Edwards, Tom Holland, Brother 'Mama Mia' Louie, Pete Tong & Mike Lavelle, Southend Zhiwagos all-dayer stars George Power, Pepe, Dwight Wizard (long time no hear), Bob Jones & Stateside live; **TUESDAY (6):** London Weekend TV's Verly Martindill looks fluffly with Steve Day and Chingford Assembly Hall; **WEDNESDAY (7):** Terry Hooper & Larry Foster host a benefit with surprise guests for cricketer John Lever at Ilford Room At The Top; **THURSDAY (8):** Ronnie Laws plays Dunstable Queensway Hall.

DJ DEALER

MR MAGIC starts the Bournemouth Soul Centre's jazz-funk 'n' soul weekly summer season next Thursday (8) at Bournemouth's Maison Royale 1, while in the meantime the 14 Exeter Road - situated shop (Bournemouth 29512) is selling LPs by Roberta Flack, Gary Bartz, Rodney Franklin, Lonnie Liston Smith, Isley Bros, Chico Hamilton, Jermaine Jackson, Al Johnson, Odesey, Manhattans, Thanks, Keith! **AURRA** are Curt Jones, Charles Carter, Starleanna Young & Buddy Hank — multi - instrumentalist Carter being the group's main composer and co-producer. Their import album's two hottest tracks are now on promo US 12in (Dream DG 704) due for release here via Salsoul, the 121 (intro) — 118 - 121 (break) - 119 - 118bpm 'When I Come Home' growing hotter than their new remixed 127bpm 'In The Mood (To Groove)', with impact - losing longer instrumental intro.



AURRA

FUN FUN

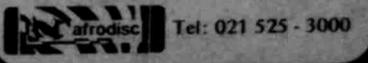
OLDIES RULE indeed! This last weekend at Caister saw lots more just like before — in fact the sense of de-ja-vu was all too apparent as the DJs forced on into routines — while the worked the week before — while the crowd appeared to be made up of rather older original funksters and tribes. They certainly seemed taller! Enlieb's band of Robin Hood And The Merry Funkers were the best fancy-dressers, and in place of the Mohican placard flasher this week there was the mad bugler, who more or less hit the right notes when blasting forth with the Last Post or Boots And Saddles. Sunday was sunny, and waltzing through the caravans was the sound of skylarks, laughter and jazz cassettes, with a steady bass thump from the Mermaids Hall ever present. Apart from a few swifly stopped incidents, the main hooliganism came from Showstopper's boss Adrian Webb, setting a bad example by squirting a fire extinguisher around the backstage dressing room. WEA's Fred Dove seemed strangely upset that Robbie Vincent plugged Boney M's 'Brown Girl In The Ring', Chris Hill revived his Chuck Berry-inspired 'I looked at my watch' accompaniment to John Han-

dy's 'Hard Work' (expect to hear this some more), and Froggy did well — Robbie made him miss the final 'Shout' cue and then he forgot to take his roadies home! 'Shout' and its associated chanting, so easily used to create audience response, did in fact become almost too much of a good thing, prompting one punter to snarl, "Aw shut up and put the music on!" This clash of interests should be alleviated at the next Caister in October (when incidentally the Country weekender is at the old Ladbroke's camp), as the neighbouring room which this time housed the video screens will then be turned into a separate jazz venue for hard core music fans. And the Caister after that, because this one ran so smoothly, will be back at the old camp with its variety of venues. Now that the Mafia's main eating place is established as the Anglia Lodge (just off the top end of Yarmouth's front in Regent Road — ask for Charlie), serving lobster and massive T-bones till the middle of the night, I reckon I'll keep coming back for as long as there's a Caister! But why, when I managed both weekenders this time, was there nobody from the specialist black press at even one?



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CHARTS

TOP SINGLES

1	2	GENO, Dexy's Midnight Runners	Pariophone
2	7	COMING UP, Paul McCartney	Pariophone
3	1	CALL ME, Blondie	Chrysalis
4	6	SILVER DREAM MACHINE, David Essex	Mercury
5	11	TOCCATA, Sky	Ariola
6	4	KING - FOOD FOR THOUGHT, UB 40	Graduate
7	3	WORKING MY WAY BACK TO YOU, Detroit Spinners	Atlantic
8	5	SEXY EYES, Dr Hook	Capitol
9	9	TALK OF THE TOWN, Pretenders	Real
10	26	CHECK OUT THE GROOVE, Bobby Thurston	Epic
11	21	MY PERFECT COUSIN, Undertones	Sire
12	12	DON'T PUSH IT, DON'T FORCE IT, Leon Haywood	20th Century
13	27	THE GROOVE, Rodney Franklin	CBS
14	10	NIGHT BOAT TO CAIRO, Madness	Stiff
15	-	WHAT'S ANOTHER YEAR, Johnny Logan	Epic
16	14	MY OH MY, Sad Cafe	RCA
17	8	DANCE YOURSELF DIZZY, Liquid Gold	Polo
18	13	JANUARY FEBRUARY, Barbara Dickson	Epic
19	35	ISHOUULA LOVED YA, Narada Michael Walden	Atlantic
20	28	WHEELS OF STEEL, Saxon	Carrere
21	15	POISON IVY, Lambrettas	Rocket
22	17	KOOL IN THE KAFTAN, B.A. Robertson	Asylum
23	-	GOLDEN YEARS (LIVE EP), Motorhead	Bronze
24	23	MISSING WORDS, Selector	2-Tone
25	25	DON'T MAKE WAVES, Nolans	Epic
26	24	LET'S DO ROCK STEADY, Bodysnatchers	2-Tone
27	47	THE GREATEST COCKNEY RIP OFF, Cockney Rejects	Zonophone
28	36	NE-NE-NA-NA-NU, Bad Manners	Magnet
29	44	BREATHING, Kate Bush	EMI
30	51	FOOL FOR YOUR LOVING, Whitesnake	UA
31	-	NO DOUBT ABOUT IT, Hot Chocolate	Rak
32	31	STARING AT THE RUDE BOYS, Ruts	Virgin
33	20	GOING UNDERGROUND/DREAMS OF CHILDREN, Jam	Polydor
34	50	TAKE GOOD CARE OF MY BABY, Smokie	Rak
35	41	FOREST, The Cure	Fiction
36	-	HOLD ONTO MY LOVE, Jimmy Ruffin	RSO
37	32	DEAR MISS LONELY HEARTS, Phillip Lynott	Vertigo
38	59	THIS WORLD OF WATER, New Music	GTO
39	69	LET'S GO ROUND AGAIN, Average White Band	RCA
40	43	IN THE CITY, Jam	Polydor
41	86	JUST CAN'T GIVE YOU UP, Mystic Merlin	Capitol
42	16	TURN IT ON AGAIN, Genesis	Charisma
43	48	ALL AROUND THE WORLD, Jam	Polydor
44	39	ROUGH BOYS, Pete Townshend	Alco
45	57	STRANGE TOWN, Jam	A&M
46	29	STOMP, Brothers Johnson	CBS
47	18	LIVING AFTER MIDNIGHT, Judas Priest	Ariola
48	56	LOVE ENOUGH FOR TWO, Prima Donna	Arista
49	37	MONKEES EP, Monkees	Polydor
50	22	HAPPY HOUSE, Siouxsie and The Banshees	A&M
51	52	SO GOOD SO RIGHT, Brenda Russell	Polydor
52	54	MODERN WORLD, Jam	Polydor
53	65	NEWBY'S HEROES, Stiff Little Fingers	Polydor
54	63	DAVID WATTS, Jam	Polydor
55	-	SHE'S OUTTA MY LIFE, Michael Jackson	Epic
56	30	HIGH FIDELITY, Elvis Costello	F Beat
57	73	SOMETHING'S MISSING, Chords	Polydor
58	-	MIRROR IN THE BATHROOM, The Beat	Go Feet
59	40	ALL FOR LEYNA, Billy Joel	CBS
60	70	PLATINUM BLONDE, Prelude	EMI
61	-	YOU GAVE ME LOVE, Crown Heights Affair	Mercury
62	19	MY WORLD, Secret Affair	ISpy
63	-	THE BUCKET OF WATER SONG, The Four Bucketeers	CBS
64	72	MY FRIEND JACK, Boney M	Atlantic/Hansa
65	33	HIM, Rupert Holmes	MCA
66	38	CLEAN CLEAN, Buggles	Island
67	-	POLICE AND THIEVES, Junior Murvin	Island
68	34	TURNING JAPANESE, Vapors	UA
69	42	ECHO BEACH, Martha and The Mullins	Dindisc
70	58	DO YOU REMEMBER ROCK 'N' ROLL RADIO, Ramones	Sire
71	-	THE SEDUCTION (LOVE THEME), James Last Band	Polydor
72	-	SO LONG, Fischer Z	United Artists
73	60	GIRL, Shy	Gallery
74	61	DAYDREAM BELIEVER, Anne Murray	Capitol
75	-	HOLIDAY 80 EP, The Human League	Virgin

OTHER CHART

1	IN THE BEGINNING, Sits/Pop Group	Rough Trade
2	KING, UB 40	Graduate
3	CAPTAIN KIRK, Spizz Energy	Rough Trade
4	THREE MANTRAS, Cab Voltaire	Rough Trade
5	TERMINAL LOVE, The Boys	Safari
6	SHOOT OUT THE LIGHTS, Diamond Head	Happy Face
7	TIME IS TIGHT, Ska City Rockers	Insepno
8	YAP YAP YAP, Piranhas	Atrix
9	MOTORHEAD, Motorhead	City
10	C.I.D. UK Subs	City
11	HEY GIRL, The Scene	Hole
12	CAR TROUBLE, Adam and the Ants	Do-It
13	SOLDIER SOLDIER, Spizz Energy	Rough Trade
14	ZEROX, Adam and the Ants	Do-It
15	ALTERNATIVE ULSTER, S.L.F	Rough Trade

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1	7	SKY 2, Sky	Ariola
2	1	GREATEST HITS, Rose Royce	Whitfield
3	10	THE MAGIC OF BONEY M, Boney M	Atlantic/Hansa
4	2	DUKE, Genesis	Charisma
5	9	SUZI QUATRO'S GREATEST HITS, Suzi Quatro	RAK
6	3	TWELVE GOLD BARS, Status Quo	Vertigo
7	5	BOBBY VEE SINGLES ALBUM, Bobby Vee	UA
8	6	HYPNOTISED, Undertones	Sire
9	29	HEAVEN A HELL, Black Sabbath	Vertigo
10	4	IRON MAIDEN, Iron Maiden	EMI
11	11	BARBARA DICKSON ALBUM, Barbara Dickson	Epic
12	14	BY REQUEST, Lena Martell	Ronco
13	12	WHEELS OF STEEL, Saxon	Carrere
14	-	EMPTY GLASS, Peter Townsend	Alco
15	19	SNAKES A LADDERS, Gerry Rafferty	UA
16	15	PRETENDERS, Pretenders	Real
17	8	BRITISH STEEL, Judas Priest	CBS
18	17	REGGATTA DE BLANC, Police	A&M
19	24	SOMETIMES YOU WIN, Dr Hook	Capitol
20	21	ONE STEP BEYOND, Madness	Stiff
21	13	FACADES, Sad Cafe	RCA
22	25	OFF THE WALL, Michael Jackson	EPIC
23	18	BRAND NEW AGE, UK Subs	Gem
24	16	COUNTRY NUMBER ONE, Don Gibson	Warwick
25	28	GLASS HOUSES, Billy Joel	CBS
26	26	SNAP CRACKLE & BOP, John Cooper Clarke	EPIC
27	23	OUTLANDOS D'AMOUR, Police	A&M
28	-	17 SECONDS, Cur	Fiction
29	42	SOLO IN SOHO, Philip Lynott	Vertigo
30	-	ANIMAL MAGNETISM, Scorpions	Harvest
31	22	TEARS & LAUGHTER, Johnny Mathis	CBS
32	39	EAT TO THE BEAT, Blondie	Chrysalis
33	27	TELL ME ON A SUNDAY, Marti Webb	Polydor
34	69	SKA 'N' B, Bad Manners	Magnet
35	35	INITIAL SUCCESS, B A Robertson	Asylum
36	20	HEARTBREAKERS, Matt Monro	EMI
37	38	FIRST LADIES OF COUNTRY, Various	CBS
38	45	WILD HORSES, Wild Horses	EMI
39	68	GOOD MORNING AMERICA, Various	K-Tel
40	43	MARAUDER, Magnum	Jet
41	37	THE LAST DANCE, Various	Motown
42	32	STRING OF HITS, Shadows	EMI
43	30	SPECIALS, Specials	2-Tone
44	34	DOWN TO EARTH, Rainbow	Polydor
45	38	WOMEN & CHILDREN FIRST, Van Halen	Warner Bros
46	33	THE CRYSTAL GAYLE SINGLES ALBUM, Crystal Gayle	UA
47	51	GET HAPPY, Elvis Costello	F Beat
48	41	THE WALL, Pink Floyd	Harvest
49	46	TOO MUCH PRESSURE, Selector	2-Tone
50	52	ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres	In the Dark
51	47	SKY, Sky	Ariola
52	31	STAR TRACKS, Various	K-Tel
53	-	CHAMPAGNE & ROSES, Various	Polystar
54	44	LOUD AND CLEAR, Sammy Hagar	Capitol
55	40	ON THROUGH THE NIGHT, Def Leppard	Vertigo
56	49	LIGHT UP THE NIGHT, Brothers Johnson	A&M
57	-	BABY'S GOT A GUN, The Only Ones	CBS
58	48	SETTING SONS, Jam	Polydor
59	58	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
60	53	PARALLEL LINES, Blondie	Chrysalis
61	63	GREATEST HITS VOL 1, Cockney Rejects	Zonophone
62	61	WELCOME TO THE CLUB, Ian Hunter	Chrysalis
63	56	PERMANENT WAVES, Rush	Mercury
64	60	OFFICIAL BOOTLEG ALBUM, Blues Band	Arista
65	50	GOING STEADY, Oat	Warwick
66	82	LONDON CALLING, Clash	CBS
67	59	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
68	65	LOOK HEAR, 10cc	Mercury
69	54	NOBODY'S HEROES, Stiff Little Fingers	Chrysalis
70	-	MIDDLE MAN, Boz Scaggs	CBS
71	57	CLUB SKA '67, Various	Island
72	64	GREATEST HITS VOL 2, Abba	Epic
73	75	HIGHWAY TO HELL, AC/DC	Atlantic
74	67	BEE GEES GREATEST HITS, Bee Gees	RSO
75	-	STRANGE BOUTIQUE, Monochrome Set	Dindisc

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

CHARTFILE

CHARTFILE takes time out to answer readers letters this week.

FIRST out of the bag is a plea from **Jane Allard** of Northampton who writes "I've been trying to get hold of the theme from 'Dallas' for some time but so far I've drawn a blank. Has it been released, or am I wasting my time?"

A quick phone call to the Beeb elicited the information that the original version of 'Dallas' was specially recorded for the show by American session musicians and is not commercially available. Further enquiries uncovered two alternative versions of the tune. The first is by the **Bobby Patrick** band on Monza (Monza 004). The second version is by veteran pianist **Floyd Cramer**, who had a Number One hit in 1961 with 'On The Rebound'. Cramer's version is currently available only in America...

Christopher Hall of Bradford wants complete listings of all **Abba's** and **Donna Summer's** American hits.

Abba have scored 15: 'Waterloo' (No 6, 1974), 'Honey Honey' (No 27, 1974), 'SOS' (No 15, 1975), 'I Do, I Do, I Do, I Do' (No 15, 1976), 'Mamma Mia' (No 32, 1976), 'Fernando' (No 13, 1976), 'Dancing Queen' (No 1, 1977), 'Knowing Me, Knowing You' (No 14, 1977), 'Money Money Money' (No 56, 1977), 'The Name Of The Game' (No 12, 1978), 'Take A Chance On Me' (No 3, 1978), 'Does Your Mother Know' (No 19, 1979), 'Voulez Vous' (No 80, 1979), 'Angel Eyes' (No 64, 1979) and 'Chiquitita' (No 29, 1980).

Meanwhile Ms Summer has amassed no less than 16 hits since the tail end of 1975 — more than anybody else in the same period. Donna's hits are: 'Love To Love You Baby' (No 2, 1975), 'Could It Be Magic' (No 52, 1976), 'Try Me, I Know I Can Make It' (No 80, 1976), 'Spring Affair' (No 47, 1977), 'Winter Melody' (No 43, 1977), 'I Feel Love' (No 6, 1977), 'I Love You' (No 37, 1978), 'Rumour Has It' (No 53, 1978), 'Last Dance' (No 3, 1978), 'MacArthur Park' (No 1, 1978), 'Heaven Knows' (No 4, 1979), 'Hot Stuff' (No 1, 1979), 'Bad Girls' (No 1, 1979), 'Dim All The Lights' (No 1, 1979), 'No More Tears (Enough Is Enough)' with Barbara Streisand (No 1, 1979) and 'On The Radio' (No 5, 1980).

Christopher also wants to know if trade magazines **Music Week** and **Record Business** are available to the public. Music Week can be ordered from any newsagent for 85p, whilst Record Business is only available on subscription (£24 per year) from 13 Langley Street, London WC2.

Finally a query of a different kind from **Gordon Rea** of Portsmouth who reports that he recently discovered that **Amii Stewart's** version of 'Knock On Wood' spent 54 consecutive weeks in the Swedish top 20. Gordon wants to know whether such a feat is commonplace in Sweden, adding "I'm a big fan of Amii's, and want to know if it was the biggest selling single in Sweden last year." I must confess that I had no information about Amii's marathon chart run. Maybe one of our Swedish readers can oblige. **ALAN JONES**

1	AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
2	THE WALL, Pink Floyd	Columbia
3	GLASS HOUSES, Billy Joel	Columbia
4	MAD LOVE, Linda Ronstadt	Asylum
5	LIGHT UP THE NIGHT, The Brothers Johnson	AS&M
6	OFF THE WALL, Michael Jackson	Epic
7	AMERICAN GIGOLO, Soundtrack	Polydor
8	DEPARTURE, Journey	Columbia
9	WOMEN AND CHILDREN FIRST, Van Halen	Warner Bros
10	CHRISTOPHER CROSS, Christopher Cross	Warner Bros
11	THE WHISPERS, The Whispers	Solar
12	GO ALL THE WAY, Isley Brothers	T-Neck
13	PRETENDERS, Pretenders	Sire
14	DAMN THE TORPEDES, Tom Petty & The Heartbreakers	Backstreet
15	THE LONG RUN, Eagles	Asylum
16	PHOENIX, Dan Fogelberg	Full Moon/Epic
17	MIDDLE MAN, Boz Scaggs	Columbia
18	GIDEON, Kenny Rogers	United Artists
19	CATCHING THE SUN, Spyro Gyra	MCA
20	WARM THOUGHTS, Smokey Robinson	Tamla
21	LOVE STINKS, J. Geils Band	EM/America
22	THE PLEASURE PRINCIPLE, Gary Numan	Alco
23	CRASH AND BURN, Pat Travers Band	Polydor
24	BE BE LE STRANGE, Heart	Epic
25	GET HAPPY, Elvis Costello	Columbia
26	RARITIES, The Beatles	Capitol
27	1/4 MOUTH TO MOUTH, Lips Inc	Casablanca
28	SKYLARKIN', Grover Washington Jr	Motown
29	PERMANENT WAVES, Rush	Mercury
30	FUN AND GAMES, Chuck Mangione	AS&M
31	BUT THE LITTLE GIRLS UNDERSTAND, The Knack	Capitol
32	DREAMS, Grace Slick	RCA
33	RAY, GOODMAN & BROWN, Ray, Goodman & Brown	Polydor
34	PROGRESSIONS OF POWER, Triumph	RCA
35	ROBERTA FLACK FEATURING DONNY HATHAWAY, Roberta Flack Featuring Donny Hathaway	Atlantic
36	LET'S GET SERIOUS, Jermaine Jackson	Motown
37	DUKE, Genesis	Atlantic
38	BAD LUCK STREAK IN DANCING SCHOOL, Warren Zevon	Asylum
39	TENTH, The Marshall Tucker Band	Warner Bros
40	TRILogy - PAST, PRESENT AND FUTURE, Frank Sinatra	Reprise
41	ALL THAT JAZZ, Soundtrack	Casablanca
42	IN THE HEAT OF THE NIGHT, Pat Benatar	Chrysalis
43	SPIRIT OF LOVE, Con Funk Shun	Mercury
44	GOAL MINER'S DAUGHTER, Soundtrack	MCA
45	LONDON CALLING, The Clash	Epic
46	TWO, GG	Arista
47	DREAM COME TRUE, Earl Klugh	United Artists
48	JUST ONE NIGHT, Eric Clapton	RSO
49	TWO PLACES AT THE SAME TIME, Ray Parker Jr and Raydio	Arista
50	AUTOGRAPH, John Denver	RCA
51	AFTER DARK, Andy Gibb	RSO
52	KEEP THE FIRE, Kenny Loggins	Columbia
53	LATE AT NIGHT, Billy Preston	Motown
54	BIG FUN, Shalamar	Solar
55	EAT TO THE BEAT, Blondie	Chrysalis
56	LADIES NIGHT, Kool & The Gang	De-Lite
57	THE ROSE, Soundtrack	Atlantic
58	SACRED SONGS, Daryl Hall	RCA
59	LET THE MUSIC DO THE TALKING, The Joe Perry Project	Columbia
60	DREAM STREET ROSE, Gordon Lightfoot	Warner Bros
61	VICTIMS OF THE FURY, Robin Trower	Chrysalis
62	BACKSTAGE PASS, Little River Band	Capitol
63	LOVE SOMEBODY TODAY, Sister Sledge	Cotillion
64	THE GAMBLER, Kenny Rogers	United Artists
65	THE GAP BAND II, The Gap Band	Mercury
66	EVITA, Festival	RSO
67	HIDEAWAY, David Sanborn	Warner Bros
68	ONE EIGHTY, Ambrosia	Warner Bros
69	SKYY, Skyy	Salsoul
70	ON THE RADIO - GREATEST HITS VOLUMES ONE & TWO, Donna Summer	Casablanca
71	REACHING FOR TOMORROW, Switch	Geordy
72	THE B-52's, The B-52's	Warner Bros
73	EVERY GENERATION, Ronnie Laws	United Artists
74	UNION JACKS, The Baby's	Chrysalis
75	UNDERTOW, Fretall	Atlantic

1	HEATSTROKES, Krokus	Arista
2	ROCK BRIGADE, Def Leppard	Vertigo
3	THE SPIRIT OF RADIO, Rush	Mercury
4	LIVING AFTER MIDNIGHT, Judas Priest	CBS
5	MOTORCYCLE MAN, Saxon	Carrere
6	FOOL FOR YOUR LOVING, Whitesnake	UA
7	BAD MOTOR SCOOTER, Sammy Hagar	Capitol
8	STAND UP AND BE COUNTED, Saxon	Carrere
9	SHOT DOWN IN FLAMES (LIVE VERSION), AC/DC	Atlantic
10	HOLLYWOOD TEASE (REMIX), Girl	Jet
11	WILD IN THE STREETS, Shooting Star	Virgin
12	THE BEAT, Bernie Torme	Island
13	LIVE FOR THE WEEKEND, Triumph	RCA
14	GOOD MORNING FREEDOM, Def Leppard	Vertigo
15	I LIKE TO ROCK, April Wine	Capitol

Compiled by THE POWERHOUSE HEAVY METAL ROADSHOW

1	DON'T SAY GOOD NIGHT, Isley Brothers	T-Neck
2	DON'T PUSH IT, DON'T FORCE IT, Leon Haywood	20th Century
3	LADY, Whispers	Solar
4	STOMP, Brothers Johnson	AS&M
5	LET'S GET SERIOUS, Jermaine Jackson	Motown
6	LET ME BE THE CLOCK, Smokey Robinson	Tamla
7	TWO PLACES AT THE SAME TIME, Ray Parker, Jr & Raydio	Arista
8	DON'T BELIEVE YOU WANT TO GET UP AND DANCE, Gap Band	Mercury
9	FUNKY TOWN, Lips Inc	Casablanca
10	IT GOT TO BE ENOUGH, Con Funk Shun	Mercury
11	6 AND THE BEAT GOES ON, Whispers	Solar
12	SHINING STAR, Manhattan	Columbia
13	HIGH, Skyy	Salsoul
14	OFF THE WALL, Michael Jackson	Epic
15	MINUTE BY MINUTE, Peabe Bryson	Capitol
16	WE OUGHT TO BE DOIN' IT, Randy Brown	Chocolate City
17	SWEET SENSATION, Stephanie Mills	20th Century
18	STANDING OVATION, GG	Arista
19	INSIDE OF YOU, Ray, Goodman & Brown	Polydor
20	YOU ARE MY HEAVEN, Roberta Flack with Donny Hathaway	Atlantic

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

STAR CHOICE

1	PAST PRESENT & FUTURE	The Shangrilas
2	TERRY	Twinkle
3	ANGIE	Rolling Stones
4	BROWN EYED GIRL	Van Morrison
5	NUTBUSH CITY LIMITS	Ike & Tina Turner
6	LOLA	The Kinks
7	LOVE & A MOLOTOV COCKTAIL	The Flys
8	FIRST OF MAY	Bea Gees
9	VIRGINIA PLAIN	Roxy Music
10	MONEY MONEY	Tony James & The Shandells



JOHN OTWAY

YESTERYEAR

ONE YEAR AGO (APRIL 28, 1979)		
1	BRIGHT EYES	Art Garfunkel
2	SOME GIRLS	Racey
3	COOL FOR CATS	Squeeze
4	SHAKE YOUR BODY	Jacksons
5	POP MUZIK	M
6	HALLELUJAH	Milk & Honey
7	THE LOGICAL SONG	Supertramp
8	SILLY THING WHO KILLED BAMI	Sex Pistols
9	GOOD NIGHT TONIGHT	Wings
10	THE RUNNER	Three Degrees
FIVE YEARS AGO (MAY 3, 1975)		
1	OH BOY	Mud
2	LOVING YOU	Minnie Riperton
3	HONEY	Bobby Goldsboro
4	HURT SO GOOD	Susan Cadogan
5	BYE BYE BABY	The Bay City Rollers
6	LOVE MY LOVE MY DOG	Peter Shelley
7	LIFE IS A MINESTRONE	10cc
8	THE TEARDIGRID	The Gitter Band
9	TAKE GOOD CARE OF YOURSELF	The Three Degrees
10	FOX ON THE FUN	Sweet

TEN YEARS AGO (MAY 2, 1970)		
1	SPIRIT IN THE SKY	Dana
2	ALL KINDS OF EVERYTHING	The England World Cup Squad
3	BACK HOME	Simon and Garfunkel
4	BRIDGE OVER TROUBLED WATER	Andy Williams
5	CAN'T HELP FALLING IN LOVE	Steve Wonder
6	NEVER HAD A DREAM COME TRUE	The Pigkins
7	GIMME DAT DING	Jimmy Ruffin
8	FAREWELL IS A LONELY SOUND	Frida Pink
9	HOUSE OF THE RISING SUN	The Cuff Links
10	WHEN JULIE COMES AROUND	
FIFTEEN YEARS AGO (MAY 3, 1965)		
1	TICKET TO RIDE	The Beatles
2	THE MINUTE YOU'RE GONE	Cliff Richard
3	HERE COMES THE NIGHT	Them
4	KING OF THE ROAD	Roger Miller
5	POP GO THE WORKERS	The Barron-Knights
6	LITTLE THINGS	Dave Barry
7	BRING IT ON HOME TO ME	The Animals
8	CONCRETE AND CLAY	Unit 4 Plus 2
9	CATCH THE WIND	Donovan
10	STOP IN THE NAME OF LOVE	The Supremes

1	STOMP, Brothers Johnson	AS&M 12in
2	CHECK OUT THE GROOVE, Bobby Thurston	Epic 12in
3	THE GROOVE, Rodney Franklin	CBS 12in
4	DON'T PUSH IT DON'T FORCE IT, Leon Haywood	CBS 12in
5	JUST CAN'T GIVE YOU UP, Mystic Merlin	20th Century-Fox 12in
6	WORKING MY WAY BACK TO YOU, Detroit Spinners	Capitol 12in
7	TONIGHT I'M ALRIGHT, Narada Michael Walden	Atlantic 12in
8	LET'S GET SERIOUS/BURNIN' HOT, Jermaine Jackson	Motown/LP
9	12 ISHOUOLA LOVED YA, Narada Michael Walden	Atlantic 12in
10	6 AND THE BEAT GOES ON, Whispers	Solar 12in
11	DANCE YOURSELF DIZZY, Liquid Gold	Polo 12in
12	HOLDIN' ON/BURNIN' ALIVE, Tony Ratio	Calibre 12in
13	SHANTE, Mass Production	Atlantic 12in
14	YOU GAVE ME LOVE/USE YOUR BODY & SOUL, Crown Heights Affair	De-Lite 12in
15	CUBA/BETTER DO IT SALSA, Orisno Brothers	Island 12in
16	FOR THOSE WHO LIKE TO GROOVE/TWO PLACES AT THE SAME TIME, Raydio	Arista
17	BEHIND THE GROOVE, Teena Marie	Motown LP
18	RIGHT IN THE SOCKET (REMIX)/THE SECOND TIME AROUND, Shalamar	Solar 12in
19	BACK TOGETHER AGAIN, Flack/Hathaway	US Atlantic LP/12in promo
20	IN THE THICK OF IT/ISO GOOD SO RIGHT, Brenda Russell	AS&M 12in
21	TONIGHT'S THE NIGHT, Sharon Paige	Source 12in
22	EYES ON YOU/DANK/LIVIN' FOR TODAY, Dayton	US UA LP
23	ROCK WITH YOU/GET ON THE FLOOR, Michael Jackson	Epic 12in
24	CISSELIN' HOT, Chuck Cross	Arista 12in
25	YOU GOT WHAT IT TAKES, Bobby Thurston	Epic LP
26	LOVE INJECTION, Trussel	Elektra 12in
27	MUSIC TRANCE, Ben E King	Atlantic/US 12in promo
28	RUNNING AWAY/CAN'T YOU SEE ME, Roy Ayers	Polydor 12in
29	SUPREMES' MEDLEY/LOVE HANGOVER, Supremes/Diana Ross	Motown 12in
30	CALL ME, Blondie	Chrysalis/Polydor LP
31	YOU KNOW HOW TO LOVE ME, Phyllis Hyman	Arista 12in
32	TOGETHER WE ARE BEAUTIFUL, Fern Kinney	WEA 12in
33	MUSIC/ROCKIN' ALL NIGHT/NEED YOU LOVE/AFTER THE LOVE HAS GONE/AFTER GLOW, Gary Bartz	US Arista LP
34	56 PEACE & CHANGE/IN THE PARK/LOVE IS THE ANSWER/BRIDGE THROUGH TIME/ON THE REAL SIDE/SPEAK ABOUT IT, Lonnie Liston Smith	US Columbia LP
35	EDUCATION WRAP, Community People	US Delmar Int 12in
36	YOUNG CHILD, Ronnie Laws	UA 12in
37	OVERNIGHT SENSATION, Jerry Knight	AS&M/US 12in
38	STRUT/MAGIC FINGERS/MYSTERIOUS MAIDEN/ALEKSAM, Ohio Hamilton	US Elektra LP
39	GO ALL THE WAY/PASS IT ON/SAY YOU WILL/DON'T SAY GOODNIGHT, Isley Brothers	Epic LP
40	LIGHT UP THE NIGHT/THIS HAD TO BE/SMILIN' ON YA/CELEBRATIONS/YOU MAKE ME WANNA WIGGLE, Brothers Johnson	AS&M LP
41	GO FOR IT/MAKING LOVE/TELL EVERYBODY, Herbie Hancock	CBS 12in
42	SATURDAY NIGHT STARS/IN YOUR EYES, Herbie Hancock	CBS LP
43	LOVE YOU FOREVER, Bunny Mack	Rokel/RCA 12in
44	STREET PLAYER, Chicago	CBS 12in
45	SEXY EYES/WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr Hook	Capitol 12in
46	O.T.B.A. LAW/EVERY GENERATION/AS ONE, Ronnie Laws	UA LP
47	MOTIVATION/EXTRACT, Atmosfer	MCA 12in
48	JUST A TOUCH OF LOVE, Slave	Atlantic 12in
49	D.A.N.C.I.N./TRY MY LOVE/MIXTURE OF LOVE, Stephanie Mills	US 20th Century-Fox LP
50	CALIBRE CUTS, Vanocse	Calibre 12in
51	THE BOYS IN BLUE/THIS IS THIS, Light/Di The World	Ensign 12in
52	THE SEDUCTION, James Last Band/David Sanborn	Polydor 12in
53	SEXY DANCER, Prince	Warner Bros 12in
54	THE GET-DOWN MELLOW SOUND, Players Association	Vanguard 12in
55	GOT TO BE ENOUGH/HAPPY FACE, Con Funk Shun	US Mercury LP/12in promo
56	FIRST TIME AROUND (REMIX)/HIGH, New York Skyy	Salsoul 12in
57	HAWKEYE/CRYSTAL CLEAR, Wubny Longmire	Tappan Zee LP
58	STANDING OVATION, GG	Arista 12in
59	GIVE YOUR LOVE/SHADOW DANCING, Ndugu & The Chocolate Jam Co	US Epic LP/Epic 12in
60	IT'S TIME TO PARTY NOW/UNTIL THE MORNING COMES/TONIGHT'S THE NIGHT/EVERYBODY MAKES MISTAKES, Raydio	Arista LP
61	FOR THE PUBLIC, Heath Brothers	US Columbia LP/12in
62	ATOMIC, Blondie	Chrysalis 12in
63	DOMINOES (LIVE AT THE ROXY), Donald Byrd	US Blue Note LP
64	THE NEXT BEST THING TO BEING THERE/WE OUGHT TO BE DOIN' IT/YOU'RE SO GOOD/LOVE FORMULA 68, Randy Brown	Casablanca 12in/US LP
65	IF IT'S IN YOUR HEART/AMAZON/ SPELLBOUND/DOC, Earl Kitch	US UA LP
66	WINNERS/OPEN YOUR MIND/ROLLIN' ON, Kleer	US Atlantic LP/12in promo
67	STAY THE NIGHT, Billy Ocean	GTO 12in
68	CLOSE TO YOU, Kleer	Atlantic 12in
69	LITTLE RUNAWAY/STRET YOUR STUFF, Stone City Band	US Gordy LP
70	A LOVER'S HOLIDAY/SEARCHING/THE GLOW OF LOVE/IT'S A GIRL'S AFFAIR, Change	US RFC LP
71	SWEET SENSATION, Stephanie Mills	US 20th Century-Fox 12in
72	THOUGHT IT WAS YOU (DIRECT CUT), Herbie Hancock	Japanese CBS/Sony LP
73	SATISFIED/IT'S STILL A THRILL, Dylasty	Sony 12in
74	GIVE UP THE FUNK/TAKING OFF B.T. Ecomms	US Columbia LP
75	I'M BACK FOR MORE/SCHOOL OF THE GROOVE/YOU ARE MY PERSONAL ANGEL, Al Johnson	BS Columbia LP
76	GIVE ME THE SUNSHINE, Leo S. Sunshipp	US Lyonn's LP
77	IT'S ALRIGHT, Sho Nuff	Ensign 12in promo
78	DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOPIII), Gap Band	Mercury 12in
79	CHATTY CHATTY/TURN IT UP, Toofs & The Maytalls	Island 12in
80	DANCE OF LOVE/WHEN YOU SHAKE/FEELING GOOD, Mandril	US Arista LP
81	THE YEAR OF THE CHILD, Givens Family	US Venture 12in
82	BUMPER TO BUMPER, Avenue B Boogie Band	US Salsoul 12in
83	LADY, Whispers	Solar/LP
84	USE IT UP AND WEAR IT OUT/DON'T TELL ME TELL HER/IF YOU'RE LOOKIN' FOR A WAY OUT, Odyssey	US RCA LP/12in
85	GORO CITY/TEK TIME, Manu Dibango	Island 12in
86	PATA PATA, Osibisa	Pye 12in/Calibre 12in rmxk
87	IF YOU COULD READ MY MIND, Aricla Haines	12in
88	LOVE YOU DANCER/DO IT AGAIN, US Marlin LP	US Marlin LP
89	IF YOU WANT IT, Nefertari	Arista 12in
90	LET'S GET IT TOGETHER (REMIX), AVI 12in promo	AVI 12in promo