

PISTOLS FILM

THE GREATEST SWINDLE EVER SOLD

RECORD MIRROR



PAULA IS BACK

SPECIALS
EXCLUSIVE INTERVIEW

ELTON MACCA ALBUMS

The Natural Blonde.

IT'S SO lovely to be back in Blighty after all those weeks away tramping the colonies. I'm absolutely exhausted, constantly telling **Richard Gere**, star of 'American Gigolo', to press his Armani suit on his own, when the poor boy's virtually breaking down.

THE DELICIOUS **Ellen Foley** was conducting a torrid romance with **Mick Jones** when I arrived, and they had been seen around town canoodling in each other's ears and leather jackets at some local NY gigs. Ellen, who is about to do a picture for my book (sadly for all you rampant fans, with her vest and socks still on) was only in town for a little while and then went off somewhere to recover from listening to Mick Jones singing to her.

except a bit about "sometimes rubbing his cock on stage" which for some reason had stuck in my mind for the last month.

In fact, talking of that sort of thing, we switched on to the cable TV which is where all these total loopers rent airtime and use it to strip off on screen. Being a good English girl I almost fell off the end of the sofa with shock. First of all this person, who closely resembled **Punky Meadows**, came on stark naked with a guitar and sang a song definitely not destined for the charts, about "Pornographia in my ea-rr". This was closely followed by this guy called **Ugly George** who is almost getting to be something of a cult joke in New York. He wanders up and down Sixth Avenue getting young secretaries on their way to work to go into really filthy little hallways and take all their clothes off. Meanwhile, **Ugly** strips off his silver nylon swimsuit, unloads his 20lbs of camera (that's strapped to his back) and stands next to the boiler, whereupon they stand there groping each other and grinning inanely till the end of the reel. I'd imagine anyone would be grinning somewhat nervously in case one's mother switched on the telly late one night and saw you.

RUMOURS WERE rife in the city that **Yes** had definitely split up and — wait for it — **Buggles** were going to step in and replace **Jon Anderson** and **Rick Wakeman**. This leaves one with the awful thought of **Yes** doing "Video Killed The Radio Star" in rubber washing-up gloves amidst the flash of smoke bombs.

I WENT to some radio show that was being recorded with **Debbie Harry** and **Chris Stein** compering it, they both looked very well. Debbie was at one point wedged against a wall signing her autograph on some man's chest in between the hairs and muscles, and attempting not to giggle at his silver Spandex pants which had some very odd lumps in them.

(They turned out to be his bicycle clips and keys). The debonair **David Johansen** was telling me that he wasn't what Americans would call handsome, more "loosely featured".

BEBE'S album is progressing at high speed and when I was last in NY two tracks were completed (the two produced by **Ric Ocasek** of the **Cars**) including a super version of **Iggy's** 'Funtime'. The lush one was about to go into the studio with **Derringer** to do vocals on another two tracks.

I HAD dinner with **Gene Simmons** from **Kiss**. This, before you jump to any conclusions about my longing

GENE SIMMONS licks the ink off with the Tongue.



for a walking talking living bearskin rug, was to discuss **Gene** doing a photo for **mois** book in his drawers and make up (it can't all be steaming muscles and pulsating thighs, dears). **Gene**, whose tongue (which is about a foot long from the looks of things) has made him a "lot of friends" (he says) is also full of interesting thoughts and advice on the "new bands". "I mean, **Jeezus** these people sing about condominiums and elevators in their songs — whoever heard of a rock song with the word elevator in it?" quoth the hunk. **Gene** also felt that they should dress better: "Those baggy pants and their hair they look like someone's father." **Gene**, who not only has muscles in places other people don't even have places also has an unusual taste in medallions, so all advice seems to be fairly tongue in

cheek as with everything else to do with him.

However, talking of **Kiss**, they are soon opening a huge travelling amusement park called **Kissworld** which will include a **Kiss** stage set so parents will be able to put their naughty brats onto the drum rise and shoot them into outer space.

IN LOS Angeles, I felt like I was at a **Cheryl Ladd** lookalike contest every time I went down to the swimming pool at the hotel. In fact, at one point, I even contemplated purchasing one of the **Farrah Fawcett** brown paper bags you can buy to put on your girlfriend's head if she's not too wonderful (a little unjust, but there you are). Not only was there me, **The Boomtown Rats** and **UFO**, but also **Bob Seger** (not that I actually saw him but he was present somewhere).



Pic by Chris Waller



Pic by Chuck Pullin

DEBBIE AND CHRIS: giggling at Spandex pants.

I mean daaahlings, he just took one look at my new haircut and probably thought we must be related, seeing he's had his all shaved off as well to appear in 'Bent' (which is about homosexuals in concentration camps, so he was probably glad of a little light relief).

I WAS round at **Rick Derringer's** house (which is frightfully French looking with cupids and fluffy dogs and chandeliers — I felt like **Louis XIV**). The adorable **Bebe Buell** was with me and was given a beret so she looked French as well. Anyway, **Liz Derringer** had just interviewed **Mick Jagger** (which was a scoop) unfortunately I can't remember any of the pertinent things he said in the interview

"Can your mother sew, pal?" Read about **Chrissie's** tough, all-action, all-biting, cop-chasing image.



One morning I came down to thrash about in the pool while there was no one about to see my athletic efforts (the chlorine sent my hair green and it looked like someone had blown their nose on the back of my head), when I spotted this lonesome Italian type roasting himself in a vest, thick black cords and his cowboy boots. Anyway, the next day I was talking to a chum by the pool with the lonesome Italian type sitting next to me again. "Everyone else comes out of their bedroom and bumps into Bruce Springsteen — I come out and end up seeing the janitor," I moaned loudly (tactful as ever). The person next to me looked like he'd been shot at close range with a burning suppository and it turned out I'd been sitting next to Bruce for the past week — nothing like having a gossip columnist who can spot stars so quickly.

I WENT to see the **Selecter**, with **Pauline** getting more and more impatient with the audience, and their handsome pressman **Chris Poole** yawning next to me (sneak) but of course the poor sweetie was suffering from jet lag as he arrived that morning and left the next day. I also met **Reg Presley** from **The Trogs** at his gig which made my holiday complete. Reg was in fine form, not that I could understand a word he said he had such a peculiar accent.

ALICE COOPER has apparently been rather ill recently and now only weighs about 80 pounds so whatever he had no doubt

Rosalind Russell will be sending off for a trial pack. However you'll be relieved to know he's on the road to recovery.

CHRISSE HYNDE, everyone's favourite girl (and if anyone disagrees with me I'll pinch them) was arrested in Memphis for being drunk and disorderly in a club called TGI Fridays. Apparently a bouncer asked her to move herself in no uncertain terms and no one tells Chrissie to do things in an impolite fashion. Anyway she bit the doorman and took a swing at the club's manager... with a chair. Chrissie was then handcuffed by the police and shoved in the back of a police car with no door handles on it so she started kicking her legs around and shrieking (pity PC Locke wasn't there, he'd have kept her in line). By the end of the journey there were also shackles on her legs. Anyway there is a happy ending, Miss Hyde was released on 250 dollars bail and all was forgiven.

When I saw her in LA she was with her boyfriend **Scott** (an ex-rodéo player or whatever they call them) and we all went sightseeing. The grand tour included **Grauman's Chinese Theater** so I could try my feet in a few famous footprints. This part of the tour was somewhat discouraging as all the women's feet were about three inches long and the only foot prints either of us could fit in were people like **Glenn Ford** and **Stewart Granger**. In the end we consoled ourselves by deciding that a special stencil of a foot print three inches long was provided for glamour girls with large tootsies.

We were also nearly run over by numerous women in satin shorts who spend all day skating up and down waiting to be discovered — their chests move with a life all of their own but their brains seem to take ages to get from A to B.

MY boyfriend took me to Las Vegas for my birthday which was last week, and we caught **Liberace's** spectacular show. Liberace came on and off stage in custom built Rollers (the car, not the group) and wore about seven different costumes each of them costing over 100,000 dollars I'd guess. One fur was white mink and around eight feet long at the back. It also weighed nearly nine and a half stone because the whole lining was about an inch thick with hand-sewn diamante. Another outfit had real diamond buttons, each spelling a different letter of his name. He had a new piano to go with each outfit and dancing coloured fountains swayed in time to the tunes. Gosh it was thrilling, I almost asked him for a button for my birthday but I didn't like to ruin his set.

THEN I flew up to Canada. At the airport, the customs man started to drag all my things out of my cases and lay them out (God it's so irritating when you've spent three hours rolling around on the floor with the zipper to see them churning it all out). Anyway after a while he turned to me and said: "Yeah well ma'am you got some pretty classy underwear in here, I won't do any more." What this had to do with me being a

smuggler I don't know. As I've never managed to be one of the travellers who carry their only toothbrush and half a toilet roll, we nearly got hernias putting it all back again.

THE Sex Pistols and **Paul Simonon** from **The Clash** were staying in the same hotel as me in Vancouver as they are making a Lou Adler film up there. They'd been there for about six weeks and were slowly congealing with boredom, as there's not a lot to do except talk to the trees. Most of their evenings were spent abusing a rather wimpy waiter they called Manuel in the hotel bar. The alcohol laws are a little odd in Canada, a point that made their harrasing even worse. Men and women have to enter bars in certain places through separate doors and you can't stand up with an alcoholic drink in your hand — Perry Mason.

I LEAVE you with one fascinating tale. I was snoring in bed at about three in the morning when the phone rang, brrrr brrrr so I staggered across to the phone tripping over my baby dolls (eat your heart out Carol Baker). "Hello who is this?" (gosh, I hear you gasp) and the voice replied (he'll remain anonymous in case he sues me but I'll give you a clue — he has been known to wear make-up). "Hi there Paula, I just wanted to remind you of one thing before you left (heavy pause for savouring this moment...) Everything's BIG in America."

UNTIL next week lots of love **PAULA** xxxxx



BLONDIE by Lester Bangs (Omnibus Books £3.95)

THE GUINNESS BOOK OF RECORDS used to list the world's most photographed person of all time as Adolf Hitler but I could easily make a case for **Debbie Harry**. What is surprising is that the "enfant terrible" of American journalism, **Lester Bangs**, has got the first crack at the lucrative market of the definitive **Blondie** story.

What you get is a concise and revealing examination of the **Blondie** phenomenon through the eyes of a writer who's not so much a fan as a journalist: trying to evaluate the development from the roots in New York to the megauit selling power of their recent work.

He documents their rise from the **Harry/Stein** dominated Stilletoes to the various personnel changes within the eventual creation of **Blondie**.

The only minus point for the book is that it is done entirely through third parties like producers **Gottehrer** and **Chapman**, ex-**Blondies** like **Gary Valentine** and the **Bellomo** sisters and a vast array of interview quotes. But **Bangs** analysis is fairly sound and has provided a book that's neither run of the mill biography nor sychophantic hack. All in all an honest appreciation of the phenomena of the past two years.

The book is on sale on June 5th. **MIKE GARDNER**

New Releases This Month

THE COLUMN TO WATCH FOR TOP SELLING NEW RELEASES

Artist	Title	Company	Cat. No.	BEGGARS PRICE
WEEK ENDING MAY 16TH				
Gary Numan	We Are Glass	Beggars	REG 35	93p
Human League	Travelogue	Virgin	V2160	£3.20
Devo	Freedom Of Choice	Virgin	V2162	£3.95
Lou Reed	Growing Up In Public	Arista	SPART 1131	£3.65
Joan Armatrading	Me Myself I	A&M	AMLH64809	£3.65
Paul McCartney	McCartney 2	EMI	PC268	£4.30
Pete Townsend	Empty Glass	Atco	K50699	£3.95
Emmylou Harris	Roses In The Snow	Warner Brothers	K56796	£3.75
Graham Parker	The Up Escalator	Stiff	SEEZ 23	£3.95
Andrew Gold	Whirlwind	Elektra	K52219	£3.85
Jah Wobble	Betrayal	Virgin	V2158	£3.95
Interview	Snakes & Lovers	Virgin	V2157	£3.95
Riot	Narita	Capitol	E-ST12081	£3.95
Monochrome Set	Strange Boutique	Dindisc	DID4	£3.75
New Musik	From A to B	GTO	GTLP041	£3.75
Bad Manners	Ska 'N' B	Magnet	MAGL5033	£3.95
Magazine	The Correct Use Of Soap	Virgin	V2156	£3.80
Bram Tchaikovsky	The Russians Are Coming	Radar	RAD26	£3.95
Undertones	Hypnotised	Sire	SRK 6088	£3.74
FORTHCOMING MAY RELEASES				
Average White Band	Shine	RCA	XL13123	£3.75
Grace Slick	Dreams	RCA	PL13544	£3.95
The Vapors	New Clear Days	United Artists	UA630300	£3.75
The Beat	I Just Can't Stop	Go Feet	BEAT 1	£3.65
Tangerine Dream	Tangram	Virgin	V2147	£3.95
Peter Gabriel	Peter Gabriel	Charisma	C254019	£3.85
G-Force	G-Force	Jet	JETLP299	£3.95

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NEWS

SIX-PACK

POLICE ARE to release a special "six-pack" collector's edition of all their singles at the end of the month.

And already the package, in a limited edition of 50,000 and selling for £5.99, is causing the British Market Research Bureau — who compile RECORD MIRROR's charts — a giant headache.

For they can't decide whether it should qualify as a single, as six separate singles, or as an album!

If they do decide it is just one single it could become the most expensive ever to chart, but said a BMRB spokesman:

"We're still trying to decide what to do. It does sell in significant quantities. The decision will be a conceptual one, and nothing to do with the price, as to which chart we could place it in. We don't know yet whether it will be split up and sold as separate singles, or even if it will make the chart at all."

"We're still discussing the matter, as it is possible it could cause a precedent."

The Police "file" will contain: 'Roxanne', 'So Lonely', 'Can't Stand Losing You', 'Message In A Bottle', 'Walking On The Moon' and 'The Bad To The Bone' — never released as a single — with each in its own bag, and the whole lot contained in a lyric fold-out wallet. All the singles will be pressed in blue vinyl, and release date is May 30.

What odds a £5.99 single in the Top 20?

DESPITE the confusion about their new "single", Police have been keeping busy. Sting (pictured above) made a surprise guest appearance with Chelsea at London's Notre Dame Hall last week. And Stewart Copeland is still concerned with the affairs of one Clark Kent — a mysterious figure that many believe is a thinly disguised pseudonym for Copeland himself. After last year's hit with 'Don't Care', Clark Kent (whoever he is) released a new single 'Away From Home' next week, followed by the album 'Clark Kent' in June.



STING: surprise appearance with Chelsea.

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News Editor: JOHN SHEARLAW

SPECIALS JOIN RAT RACE

THE SPECIALS will be following in the footsteps of the rest of Britain's holidaymakers in June... by taking their show to the seaside!

They'll be playing 12 coastal resorts in two weeks, as a prelude to a major tour later in July. The Specials are also working to complete their new album in time for the second tour, but there's already a new single — the first since 'Too Much Too Young' — due in the shops on May 16.

Entitled 'Rat Race', it's backed with 'Rude Boys Outta Jail', and both songs were previewed on the last British tour.

The group take to the beaches and promenades in June as follows: Great Yarmouth Tiffanys June 4, Skegness Sands Show Bar June 5, Bridlington Royal Spa Pavilion 6, Redcar Coatham Bowl 8, Blackpool Tiffanys 10, Colwyn Bay Pier Pavilion 11, Friers Aylesbury (Birthday Party) 12, Worthing Assembly Rooms 13, Bournemouth Stateside 14, Hastings Pier Pavilion 16, Margate Winter Gardens 17, Southend Cliffs Pavilion 18, Portsmouth Guild Hall 19.

Support for all gigs will be the Bodysnatchers, and ticket prices will be kept to a maximum of £3.00.

TRIPLE SQUEEZE

SQUEEZE, STILL rising up the charts with 'Pulling Mussels (From The Shell)', have set three British dates for this month.

But they're likely to be the last in this country for some time. Another US tour has already been set up, and Squeeze will be leaving at the end of the month. Before they disappear you can catch them (if you're quick) at: Manchester Polytechnic May 15, Newcastle Polytechnic 16, Sheffield University 17.

ROD/MAC/NUMAN SINGLES OUT

A THREE-pronged assault on the charts by three major artists begins this week — with new singles from Fleetwood Mac, Gary Numan and Rod Stewart.

•FLEETWOOD MAC release 'Think About Me' — again taken from 'Tusk' — as a new single on May 16. The group have also added a sixth night at the Wembley Arena; on June 27, and tickets are available now.

•GARY NUMAN, still on tour in Japan, keeps the home fires burning with a new single entitled 'We Are Glass' / 'Trois Gymnopédies'. Both are tracks taken from the next Numan album, tentatively set for September release; and it's expected that a tour will be set up for the autumn following the album's release.

•And finally ROD STEWART, who breaks a long silence with his new single, also out on May 16, entitled 'If Loving You Is Wrong' / 'I Don't Want To Be Right'. Stewart has been busy in Los Angeles recording a new album with his band, and it's now been scheduled for late September release. But a tour is now unlikely until the end of the year, when RECORD MIRROR understands he'll be going back to his old format of London and Glasgow Christmas and New Year shows.

NEW VIC RETURNS

THE NEW Victoria Theatre in London will be reopening as a music venue this year... after extensive redecoration.

And it now looks as if the first concerts to be staged at the theatre — now billed as "the new luxury Apollo-Victoria" — will be by Cliff Richard. He'll be playing a three week season there, every night except Sundays, from September 29.

It's a new approach to rock at the New Victoria, which closed in 1976, and there's been no announcement yet about whether "seasons" or ordinary concerts will predominate after Cliff finishes his run.

•Tickets for the concerts are available immediately by post from: Apollo Leisure (UK) Ltd, PO Box 16, Oxford, OX1 5JB. Prices are £7.50, £6.50, £4.50, £3.50 and £2.50, and sae's should be enclosed with all applications. The box office opens for personal applications on June 14.



BUZZCOCKS

BUZZCOCKS GO HOME

THE BUZZCOCKS will be playing a one-off gig in their home town of Manchester on May 22... their first live concert for nearly five months.

They'll be playing at Manchester Polytechnic between 8pm and 10pm, and the last hour of the show will be broadcast live on Mike Read's Radio One Roadshow the same night.

The gig is also likely to be a preview for some new 'Cocks songs, recently recorded in London. The band are, reportedly, "well over halfway" towards completing the new album and have been using brass and strings in their studio sessions.

WALLY! ARE YOU OUT THERE?

SUMMER FESTIVALS at the Loch Lomond Bear Park and at the new Milton Keynes Bowl are now more than just "possibilities" and bills for both should be finally confirmed within the next few weeks.

Reading Festival promoter Jack Barrie is now in the final stages of exchanging contracts for an all-day concert at Milton Keynes on July 26 — a venture reported in RECORD MIRROR several months ago — but is still not prepared to reveal the line-up.

"We're definitely going ahead, and I'm just finalising contract details with the acts and with the Milton Keynes Development Corporation," he said.

While north of the border speculation is mounting about just when the second rock festival at the Loch Lomond Bear Park will be announced. Many top names have been linked with the concert which the promoters pledged last year would become an annual rock event. But it now seems that the original plan to stage it in June — with the Jam tipped as headliners — has been put back, possibly until August.

Again further details are expected before the end of the month.

I DO LOVE HIM BUT HE'S CAUSING COMPLICATIONS

THE V.I.P.'s

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RECORDS & TAPES

What have The Jam, The Boomtown Rats, Police, Iron Maiden and Hot Chocolate got in common?

Not a lot — but you can find them all in next week's RECORD MIRROR.

And if you don't think that's a good deal, keep taking the tablets.

IN BRIEF

METAL IN THE MOONLIGHT

A NUMBER of bands featured on Rockburgh Records recent 'Hicks From The Sticks' album will be taking part in a gig at the Nottingham Ad Lib Club on May 15 and the Central London Polytechnic May 16. Bands featured will be Radio 5, Section 25 and The Distributors.

DESMOND DEKKER, billed to appear at the London Nashville on May 16 and 17 has been forced to cancel the gigs due to recording commitments. Stiff Records are hoping to release his new album 'Black And Dekker' early next month... and to reschedule the gigs for later in the summer.

VCL VIDEO Services are moving into the home video market with a series of cassettes featuring Black Sabbath, the Boomtown Rats and the Average White Band.

THE POWERHOUSE heavy metal disco will be at The Stonehouse at the Barnet A1 bypass, every Sunday from May 25. Their opening night will hopefully feature a personal appearance by Whitesnake.



JUDAS PRIEST

TOP PROMOTER Harvey Goldsmith is hoping to stage Britain's first major outdoor heavy metal concert in August.

RECORD MIRROR understands that he's planning a follow - up to the Bob Marley Garden Party at Crystal Palace next month with a "hefty bill" of British and American HM acts.

Although no bill could be fully confirmed as we went to press, the date is tentatively set for August 9 and the acts most strongly rumoured to headline are Ted Nugent and Judas Priest. Nugent will be touring Europe in August, and a major outdoor gig is more likely for him than a full tour of British concert halls. Priest, on the other hand, face the problem of rearranging an American tour if they do confirm their appearance at the festival.

The rest of the bill is still in the speculative phase, although names like Saxon, Krokus and the Tygers Of Pan Tang have been linked with the festival.

Full details should be available within the next few weeks.

DEXY'S RUNNER

ANDY LEAK's revelations about his decision to quit DEXY'S Midnight Runners have upset the rest of the band.

Although their spokesman still stressed that there was "no ill - feeling" he claimed that there were several inaccuracies in Leak's account that needed correcting.

He said: "The most important thing to stress is that Andy left at the end of March - long before 'Geno' even looked like becoming a hit. At the time he was alienated from the rest of the group, and didn't want to do anything we wanted to do."

It's a pity, as we don't have any hard feelings towards him at all. We just wish him luck, and hope he feels the same way about us."

DARTS CHANGES

DARTS ARE to move into the second half of 1980 w. a new album, a changed line - up and an extensive British tour.

They're still completing their fifth album in London, and expect to finalise a series of British dates shortly, and a single from the album is released this week. 'Let's Hang On' is a version of the Four Seasons' sixties classic.

The line-up still features nine members, but Rob Davies (formerly of Mud) and Keith Gotheridge have now joined the group; while Mike Deacon is back with the original six.

SUZI WINDS IT UP

SUZI QUATRO, hitting the Top Five of the album, charts with her 'Greatest Hits' LP, winds up a British tour this month.

The remaining dates are: Cardiff University 15, St Helens Theatre Royal 16, London Hammersmith Odeon 18, Edinburgh Odeon 21, Redcar Coatham Bowl 22, Leicester Polytechnic 23, Manchester Apollo 24, Blackburn King Georges Hall 25, Birmingham Odeon 26, Bristol Colston Hall 27, Isle of Man Palace Lido June 1.

QUARTZ SIGN

BIRMINGHAM-BASED heavy metal band Quartz have signed with Logo Records, and will begin a full British tour later this summer.

Dates are currently being finalised, but the tour will coincide with the re-release of 'Live Quartz' (originally out on Reddington's Rare Records) on June 13. The first Quartz album, produced by Black Sabbath's Tony Iommi, is also available again, now known as 'Deleted'.

Quartz play a one - off gig at the London Music Machine on May 22.



U-2

TIME FOR U-2

DUBLIN - BASED Band U2 begin a short British tour later this month... just after the release of their first "official" British single on Island.

The band have already had two singles out in Ireland (with one distributed over here), but '11 O'Clock Tick Tock' is their debut for the new label, and it's out on May 23.

They'll be touring the pubs and clubs from May 22, when they kick off with a gig at the London Hope And Anchor. Other confirmed dates are: London Moonlight Club May 23, Brighton New Regent 26, London Rock Garden 27, Bristol Trinity Hall 28, Birmingham Cedar Ballroom 29, London Nashville 30, Manchester Polytechnic 31, Nuneaton 77 Club June 2, Nottingham Boat Club 3, Manchester Beach Club 4, Leeds F Club 5, Dudley JB's 6, London Marquee 7, London Herne Hill Half Moon 8.

Support for all dates will be Birmingham band Fashion.

ROXY ARE BACK

ROXY MUSIC will be back on the road at the end of May, although British fans will have to wait some time before they can see the band.

Roxy's 1980 world tour coincides with the release of their new album 'Flesh and Blood' at the beginning of June; but the first series of dates will be France, Germany and Scandinavia.

"British dates are definitely planned, but they won't be announced for at least a month yet," said a spokesman for Roxy Music.

TANGS FOR THE MEMORY

TANGERINE DREAM Germany's leading exponents of electronic rock, will release their latest album 'Tangram' on May 23.

The band who have been keeping a low profile for the last 18 months are gearing up for a European tour tentatively scheduled for the late summer coinciding with the band's tenth anniversary.

Virgin Records are also planning to release a three album set of the band's greatest material to mark the anniversary. The set will come complete with a special booklet.

UB40 FOLLOW up their top five hit with another double - A sided single on May 23. One side is a new arrangement of the Randy Newman song 'I Think It's Going To Rain' whilst the other is a self penned song 'My Way Of Thinking'. UB40 are currently on their first headlining tour of the UK.

ELO HAVE a brand new single out on May 16. 'I'm Alive' is taken from the film soundtrack of 'Xanadu', a musical fantasy starring Olivia Newton - John and Gene Kelly. Jeff Lynne has written five songs for the soundtrack.

VIRGIN RECORDS are to release a compilation album entitled 'The Immediate Story' including such gems as P.P. Arnold's 'First Cut Is The Deepest' and the Small Faces' 'Here Comes The Nice', the album also features non - hits such as Charles Dickens' 'So Much In Love'. The 17 track album spans a period from 1965 to 1970.

THIN LIZZY'S new single is now available, entitled 'Chinatown', it's their first single featuring new guitarist Snowy White.

HORSEPOWER, the American Heavy metal band just signed to Square Records, release their debut British single 'Outrageous' on May 9. At present they are finalising dates for a British tour.

RANDY CRAWFORD who scored a top 5 hit with the Crusaders on 'Street Life' last year, releases a new album 'Now May We Begin' on May 16. A single taken from the album will follow on May 30, entitled 'Last Night At Danceland'.

STYX have a new single out this week both on 7 and 12 inch version. The 12 inch versions of 'Lights' comes with a free Styx patch.

THE EXPRESSOS release their debut single for WEA on May 23. 'Hey Girl' is a self penned song, and details of a UK tour will be announced shortly.

HAZEL O'CONNOR makes her debut on A&M with a single taken from the forthcoming movie, 'Breaking Glass'. Hazel has written the soundtrack for the film in which she also stars. The single 'Writing On The Wall' is released on May 22, with the soundtrack album to follow in July.

THE BOYS release a new single 'You'd Better Move On' on May 9, a cover version of the old Rolling Stones number. The band are playing one gig at the London Marquee on May 17 before a three week tour of France.

JOHN COOPER CLARKE releases a new single on the Epic label on May 23, which is a double A side 'Thirty Six Hours' and 'The It Man'. He is shortly to tour Holland, and talks are underway for an educational BBC TV series.

THE TYGERS of Pan Tang will be releasing a three track single on May 30. The single contains 'Rock 'n' Roll', 'Wild Cats' and 'All Right On The Night'. The band will shortly be recording an album for autumn release, and meanwhile will be supporting Saxon on a 22 date tour.

MCA RECORDS are to release a heavy metal compilation album on May 16. Called 'Precious Metal' the album includes tracks from Budgie, Steppenwolf, Lynyrd Skynyrd, Wishbone Ash, Gary Moore among others.

NIGHTMARE have just released their second single, 'Evolution' on PVK Records.

THE FRESHIES new single 'Yellow Spot' is now available for £1 from the following address: Razz Records, 20 Cotton Lane, Withington, Manchester. They will be playing at Winsford Youth Centre on May 22.

MORE NEWS... PAGE 6

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TOURS

BAD MANNERS

BAD MANNERS: Nuneaton 77 Club May 19, Leamington Spa House, 20, Rotherham Clifton Hall 21, Bristol University 22, Cardiff Top Rank 23, St Austell New Cornish Riviera 24, London Music Machine 26, Norwich Cromwells 27, Cleethorpes Winter Gardens 29, Newport Village 30, Leeds Fan Club 1, Doncaster Rotlers 2, Birmingham Cedar Ballroom 5, Manchester Factory 6, Marlborough Rock Garden 7, Dumfries Stage Coach 8, Edinburgh Tiffanys 9, Aberdeen Ruffles 10, Glasgow Tech 11, Inverness Caledonian Hotel 12, Dundee College of Education 13, Grangemouth Town Hall 14, Port Talbot Troubadour 19, Dudley College 20, London Electric Ballroom 21, Wolverhampton Lafayette 22, Shrewsbury Tiffanys 23, Nottingham Boat Club 24, Retford Porterhouse 25, Sheffield Limit 26, Northampton Paddocks 28, Brighton Jenkinsons 29.

KROKUS

KROKUS: have added more dates to their debut tour at St Albans City Hall May 25, London Lyceum 25, Nottingham Rushcliffe Leisure Centre 26, Doncaster Rotlers 27, Newcastle City Hall 30, Birmingham Odeon 31, Manchester Apollo June 1.

VAPORS

VAPORS: play some one-off dates preceding their major June tour: Kingston Polytechnic May 17, Cromer West Runton Pavilion 23, Manchester University 24. They'll also release a new single to coincide with their June tour. Called 'News At Ten' it's taken from their debut album 'New Clear Days'.

WHITESNAKE

WHITESNAKE: have added more dates to their June tour because of a heavy ticket demand. Birmingham Odeon June 11, Manchester Apollo 14, London Hammersmith Odeon 24. All dates are second shows.

THE GO-GOS

THE GO-GOS: a five girl band from Hollywood play a number of London dates at Dingwells May 15, Nashville 20, The Venue 21, Rock Garden 23, with more dates to be added shortly. A single 'We Got The Beat' is released May 9, produced by Paul Wexler, son of the founder of Atlantic Records. The Go-Gos are currently supporting Madness.

FLYING SAUCERS

FLYING SAUCERS: currently recording an album, play seven dates in May. Swindon Town Hall 17, Croydon Greyhound 18, Rayleigh Croc's Club 19, Southend Elms 23, Doncaster Lido Sports Club 29, Bristol Turntable 30, Barkingside the Old Maypole 31.

SAXON

SAXON: wind up their current tour at London Rainbow Theatre on June 14. One other venue has been confirmed at Peterborough Werrina Stadium June 9. An album will be released in the summer.

JOAN ARMATRADING

JOAN ARMATRADING: has added the following dates to her forthcoming tour: University of Lancaster June 22, Dublin RDS Hall 24, Cork City Hall 25, Galway Seapoint Hall 26. The title track of the album 'Me Myself I' has just been released as a single.

LONNIE LISTON SMITH

LONNIE LISTON SMITH: plays the following dates. Southgate Royalty May 24, Nottingham Palais 25, Knebworth Soul Festival 26. A four-track EP 'Spare Princess' is released on May 25, with the album 'Love Is The Answer' to follow on June 6.

RENT BOYS

RENT BOYS: have added two extra dates, both in London at: Moonlight 16, Bridgehouse 21. They'll be featured on Radio One's 'In Concert' on May 24, with their current single 'Kick Down The Door'.

SPLODGENESSABOUNDS

SPLODGENESSABOUNDS: who release their debut single 'Simon Templar' shortly, play the following dates: Middlesborough Rock Garden May 17, London Moonlight Club 22, Woolwich Tramshed June 5, London Greyhound 12.

COUSIN JOE

COUSIN JOE FROM NEW ORLEANS: Durham University May 15, Bracknell Arts Centre 16, Portsmouth Polytechnic 17, London Dingwells 18, Edinburgh Carlton Studios 21 and 22, Aberdeen University 23, Glasgow Strathclyde University 24, Dundee University 25, Carlisle Mick's 26, Kendall Arts Centre 27, Great Chesterford Station Wine Bar 28, Norwich Arts Centre 29, Leeds University 30, London Pizza Express 31, Bath Redcoat Hotel June 1, Stoke on Trent Devils 3, Stratford on Avon Green Dragon 5.

HITMEN

HITMEN: Paisley Bungalow May 14, Glenrothes Rothas Arms 15, Edinburgh Nitesclub 16, Retford Porterhouse 17, London Rock Garden 22, Wolverhampton Polytechnic 24, London Hope & Anchor 25.

FLATBACKERS

THE FLATBACKERS: who are working with Chords producer Andy Arthur on their debut album, play the following dates: Clapham Two Brewers May 19, Reading Target 23, London Brecknock 28, New Barnet Duke of Lancaster 30.

NINE BELOW ZERO

NINE BELOW ZERO: who release their new single 'Homework' next week, play the following dates: Melton Mowbray Painted Lady May 16, London Hope and Anchor 17, London Marquee 20, London Torrington 25, Totnes Civic Hall 29, Seale Hayne Agricultural College 30, London Rock Garden 31.



PAUL McCARTNEY has won this year's Ivor Novello award for Services to British Music. He's pictured collecting the trophy from Yul Brynner at a reception in London last week.

Other winners were the Boomtown Rats, who took the Best Pop Song for 'I Don't Like Mondays', and Supertramp, who took the Best Musical And Lyrical Song award for 'The Logical Song'.

COMPETITION WINNERS

RESULTS OF THE URIAH HEEP COMPETITION

First prize: (two trips for two to see Uriah Heep in Europe), Peter Straker of Eastleigh, Hampshire. Liz Grenfell of Hoddesdon, Hertfordshire.
Second prize: (25 Uriah Heep T-shirts and autographed 'Conquest' albums)
Peter Drysdale, Hartlepool. Andrew Han, Sheffield. John Smith, Sutton Coldfield. Barry Walton, Port Erin. K Anderson, Edinburgh. Martin Gilmore, Sheffield. Michael Green, Bradford. Phillip Teall, Bloxham. David Booth, Liverpool. Peter Causton, Swindon. Kevin Bateman, Boston. Richard Gross, Hassocks. Peter Ledger, St Helens. David Watson, Harrogate. David Riley, Baffey. Heather Milton, Brierley Hill. Stephen Pace, Southend on Sea. Jeffrey Jones, Bristol. Frank Blades, Salford. Robert Baldock, Crawley. Alan Wilson, Freshwater. Richard Schofield, Wantage. Adrian Bradshaw, Rushden. Keith Davies, Swansea. Mat Roberts, Ellesmere Port.

ANSWERS:

Q. How many people are in the band?
A. Five
Q. How many albums have Uriah Heep released to date?
A. Fifteen
Q. Name three of their albums:
A. 'Very 'Eavy Very 'Umbie, 'Salisbury', 'Look At Yourself', 'Demons and Wizards', 'Magician's Birthday', 'Uriah Heep Live', 'Sweet Freedom', 'Wonderworld', 'Return to Fantasy', 'Best of Uriah Heep', 'High & Mighty', 'Firefly', 'Innocent Victim', 'Fallen Angel', 'Conquest'.
***SEE FEATURE on competition winners, page 22**

Richard Crane, Norwich.

Matthew Pinkerton, Walsham. Lyn Field, Castleford. Daniel Coggin, East Sheen. J M West, Ashburton. Paul Hazell, Oxford. C Smith, Seaford. Gordon Barker, Stoke on Trent. Barry McGrath, Liverpool. Martin Lovatt, Formy. Allan Clivery, Mold. Clwyd. John Poston, Port Talbot. M Barrie, Cheltenham. Elizabeth Banjo, Heaton. Deborah Mckie, Darlington. Gareth Bramley, Nottingham. Stephen Brierley, Rednal. Russell Holder, Greenford. D Maynard, Sidcup.

Twenty Runner Up Prizes go to:

Carol Young, Hortham. C Yaye, Olley. Parkes, Birmingham. Andrew Brobin, Sproughton. Anne Burrow, Lindal. Furness, Miss Watts, Portsmouth. Kathryn Harrison, Tunbridge Wells. Chris Monaco, Helensburgh. K Taylor, Maidstone. Linda Elliott, Dagenham. David Sumner, London. Andrew Bunn, London. John Pethers, Frimley. Ronald W Collins, Manchester. John Cowles, Cranbrook. John Stwart, Houghton Le Springs. Jane Fallman, Gants Hill. Melanie Hodges, Cobham. I Miller, Ilford. Paul Cook, Southshields.

Answers:

Q. What's the real name of KC?
A. Harry Casey
Q. Give the title of their last hit single?
A. 'Please Don't Go'
Q. Where are KC And The Sunshine Band based?
A. Miami

Answers:

Q. Give the title of Andy Gibb's latest LP
A. 'Shadow'
Q. What are the christian names of Andy's three famous brothers?
A. Barry, Maurice, Robin

RESULTS OF THE ANDY GIBB COMPETITION

First Prize: D Watson, London.

Answers:

Q. What is the title of Andy Gibb's new single?
A. 'Desire'

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THE BLACK & WHITE MINSTREL SHOW

MIKE GARDNER reckons phase one is over for the Specials, now they'll take us into phase two

IT'S HARD to remember that less than a year ago the name The Specials meant little more than a few rave reviews tucked away in the pages of the press and an ecstatic nod of approval when their name was mentioned in the various musical circles of London.

But the insistent buzz from the Midlands became an obsessive roar when cult queues stretched around the Nashville to find out that a Specials night out more than lived up to its name.

The Specials' single 'Gangsters' was released in May last year. A few weeks later I was sitting in a cluttered storeroom above the Trigger offices in Camden with lead vocalists Terry Hall, on my right, and Neville Staples, on my left, explaining the birth and roots of the band.

Now 11 months later, three hit singles, one hugely successful album, one record label with a

Midas touch and an image that's almost a national institution, Terry Hall is on my right and Neville Staples is on my left. This time the

locale is the top floor of the plush offices at Chrysalis Records in the heart of London. The room is sparsely furnished but spotlessly

neat. A far cry from last year but that's the only change. Terry Hall is still polite and lethargic in answering questions

while Neville drifts in and out of conversation in rapid, excitable bursts of energy, continues to roll his own cigarettes, mix drinks in bottles and fiddle with windows, the same as last year.

At that time 'Gangsters' was on the verge of entering the charts, its subsequent success catapulted them beyond cult status, so were they surprised at the scale of the success?

"When we signed 2-Tone's distribution to Chrysalis it had to be either a hit or a miss so it didn't really surprise me," claims Terry. "I wouldn't have been surprised if it had been a miss. Records are either hits or misses and that was a hit," he adds, his manner pinpointing the overall disinterest he has with success.

Neville points out that the single's success was perhaps muted by the fact that 'Gangsters' had sold about 50,000 copies before it was played outside of the John Peel show.

"When we first started I knew we would turn a few heads because we were so different," said Neville. "The music business was getting



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state again for the 50th time in 50 years. The punk thing had happened and that freshed it up but by 1979 it needed something else," says Terry.

"Our sort of music is over 15 years old but it hadn't been presented to the British public in the proper manner until The Beat, The Selector etc did it with an up to date feeling. It's been there but people hadn't noticed it, except for the mods in the sixties.

"That's why I don't like the word revival. We've been labelled as this revival and that revival. Revival is a word for people who haven't heard of the word continuation."

NEVILLE takes up the theme. "People say we're playing ska but it's not literally ska we're playing. We're playing rock with an offbeat like ska."

Their hybrid approach to music also spawned the distinctive fashion sense which takes in mod, skin and rude boy cults. But the strength of the image hasn't been lost to those out to make a fast buck.

"It's a pity that certain clothes manufacturers have to move in on music. Like one London shop has been running my picture in their ads now for five weeks and I've never stepped into the place. They call themselves the Specials shop but I wouldn't be caught dead in that crap. I find that a personal insult," says Terry.

"I'd rather run my face on second-hand shop ads that would be telling the truth."

"I bought a suit for £70 and I wore it on stage and it fell apart after one night," claims Neville highlighting the sorrowful state of mass producing for a fast score in the fashion jungle.

Terry explains that the original 2-Tone logo was adopted by Sir Horace Gentleman and Jerry 'The General' Dammers when they were looking for a design for the record label. But the chequered black and white has become almost a religion.

Scarcely a moment passes without coming into contact with plastic 'Beatgirl' or 'Madnessman' badges or Specials or Selector sew-on patches on stark black and white jackets and dresses. It's hard to even look at a Dalmatian dog without thinking about 2-Tone. A sign that's on its way to being more pervasive than the Coca-Cola symbol.

"I wasn't really aware of it until I went into the centre of Coventry about three weeks ago on a Saturday afternoon and I saw all these kids ranging from 10-15 years old all in black and white. It was incredible."

"I don't know whether it surprised us or not. I can't really weigh it up. I don't really understand it," says Terry.

But the 2-Tone logo has, thankfully, stood for more than just a fashion. The label has enabled

both The Beat and Madness to go to other companies willing to explore and develop their talents. The label has been instrumental in providing the confidence that has matured bands like The Selector and The Bodysnatchers far better than constant 'dues paying' on the motoways of this country could

have done.

Just the association with 2-Tone managed to get Daxy's Midnight Runners a contract with EMI and now a Number One hit. But the Specials are still looking for more talent which the record companies ignore.

"We've got some great tapes and

we've got a few ideas for the next band," says Terry. He points out that 2-Tone have only skimmed live bands from the hundreds in the West Midlands.

"We don't want to come across as a record company. I see 2-Tone as a stepping stone for other bands," he continues. "Most of the

big companies are looking for 2-Tone styled bands now which could stifle the music," offers Neville.

"I don't like the 2-Tone thing to be taken too seriously. When they do it it's dreadful. We've had the general bitchiness of a 2-Tone backlash but we've never said that 2-Tone is the righteous record label we've just said it's 2-Tone. People take it too seriously. There's no harm in having a bit of fun, that's all I'm into it for," explains Terry.



THE American tour has left them with a bad taste for the country.

"We were getting on each others nerves a lot of the time, purely because we were stuck in a mobile funeral parlour travelling around," claims Terry sardonically.

"It was like a prison, that coach, you couldn't see anything. The only time we could enjoy ourselves was when we were on stage and that brings us back to the music, dancing and enjoying yourself. It wasn't even a holiday," says Neville.

"It's the same as a British tour only 90 times worse," claims Neville who goes on to list the by now familiar complaints of the tremendous distances and hotels that look the same.

So are they going back? "Possibly," muses Terry. "but it won't be for any more than two weeks. It's a market to crack but we're not really interested in cracking it. I mean, it nearly cracked us the last time."

So now the band are busy recording their second album at Horizon studios, the same Coventry studios where they cut their first hit. This time the tracks are under the supervision of themselves and their live sound engineer, Dave Jordan.

The band know themselves that it's time for a change, they've been playing virtually the same set since early last year, hence the enforced break from their constant touring. Here endeth the first phase of the rise and rise of the Specials. Already the new single 'Rat Race', written by guitarist Roddy Radiation shows that the experience of the last year have only benefitted the music. The sharpness and danceness is still there but their field of influences are growing and being deployed intelligently.

Phase two of the most successful and influential band of the eighties begins with the completion of the album. Then a 15 date holiday tour taking in such seaside resorts as Colwyn Bay and Bridlington, one week in Japan and then a full British tour.

With 'Rat Race' about to assail the nations airwaves and chart positions phase two will be more than worthy of your full attention.

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CON TRICK

Were you taken in by the Sex Pistols swindle?



Writer and director Julian Temple

THE GREAT Rock 'n' Roll Swindle' is reviewed opposite so opinions can be left as afterthought; enough to say that the film is just as messy, unpredictable, dirty, exciting and funny as the Pistols ever were. It grips you for the same reason — not so much because of talent or expertise but because you haven't the ghost of an idea what might happen next.

The man behind the film is Julian Temple, Glitterbest employee (or Matrixbest as it is now). He did a good job; but McLaren didn't

exactly eat his brains out begging him to do the writing and direction.

The story of 'The Swindle' — let's stick to that for the sake of brevity — began long before Temple became directly involved.

The idea first struck McLaren, around the time when the group were banned while the country was in the grip of Pistol fever, around the middle of 1977.

The release of 'God Save The Queen' in Jubilee Year had started the Sex Pistols' name echoing worldwide, and McLaren decided that since they were unable to play it would be a prudent move to get them down on film. Another PR exercise,

another investment. So it goes.

In the summer a meeting was set up between McLaren and 65-year-old Russ Meyer, the cult director who was as famed in his own way for the gross things in life — in Meyer's case, these things were usually breasts — as the Pistols themselves.

He was slightly famous for movies like 'Supervixens' and 'Beyond The Valley Of The Dolls', both kitsch classics. His over the top style, it seemed to McLaren at the time, would suit the Pistols perfectly.

The idea was originally a small-budget movie, scripted between McLaren and a man called Roger Ebert, and employee of

Meyer's, who came up with the idea of a Sex Pistols film called 'Who Killed Bambi?'

The only thing — apart from acrimony — that ever came out of the Meyer/Pistols connection was one scene which featured 'Bambi' being shot dead by Russ Meyer after an extensive tour of Wales looking for a deer that was off its toes enough to get slaughtered.

Meyer and McLaren

parted ways for a number of reasons; the financing looked dodgy for a start, Meyer and Johnny Rotten hated each other's guts. And, according to Temple — who was an aide of McLaren's even then — Meyer wanted to turn it into a Russ Meyer Film About The Sex Pistols rather than The Sex Pistols Film directed by Russ Meyer.

In a strange way 'Who Killed Bambi?'

was partially responsible for the eventual break up of The Sex Pistols, as McLaren became more and more obsessed with his cinematic ambitions and less attentive towards his original project — the Pistols, as a band. This caused some resentment, particularly from Rotten.

After Meyer flew the coop a completely different film was devised by a director called

Jonathan Kaplan and a scriptwriter called Danny O'Patashu but one of the team turned out to be rather unthoughtful for much the same sort of chemical reasons as Sid was; and were thus given the elbow.

One other director was given a chance before Temple — an English film maker who came up with a script called 'The Star Is Dead'. The story, according to Temple was

THE FILM

BURDENED DOWN with plaudits that range from 'VILE, FILTHY and OBSCENE' to 'PERVERSELY BRILLIANT' 'The Great Rock 'n' Roll Swindle' finally opens in London this week.

And the film which has already become a box office hit with lawyers up and down the country, the film which has arisen from the piles of celluloid that might have been six others is thankfully everything it's likely to be attacked for — and a lot more.

For 'Swindle' hits out from the very start, storm troops and bombardiers with the grossest, the funniest, the noisiest and the most disquieting real and imaginary episodes of a career that lasted two fiftful years, earned close on a million pounds, destroyed several lives and — almost without exaggeration — altered the face of a decade.

It also succeeds brilliantly.

Every cliché and exploit is hurled in — using everything from a Super 8mm camera to cartoons — into a careering 100 minutes that could easily be chaos, but ends up as precisely the opposite.

In keeping with the Pistols' tradition, and carrying it into the cinema with one of its own 'Swindle' offers delights as perverse as Irene Handl as a cinema usharette watching Steve Jones grappling with a hamburger at the same time as the late porn queen Mary Millington. As a lobster pink Ronnie Biggs singing Pistols songs stark naked on a Brazilian beach. As Malcolm McLaren killing on a train and making a getaway.

Yet undisciplined it isn't.

The unfolding "plot" reveals both the minor miracle of the Pistols' incredible impact, and the major miracle that resulted in this film ever being made; a mixture that is guaranteed to hit and hold the massive audience it will attract.

The images lit from "true history" (Malcolm McLaren's violent arrest, Sid Vicious battering a cowboy with his guitar, all with the newsreel urgency of a hand held camera) through the major events of the swindle (the flicking of cash registers as Malcolm clocks up his £750,000, the signings and, incredibly, the A & R men who said NO!), cartoon fantasy (where rumour and actuality become sublime ridiculousness as caricature Pistols flood through Heathrow on a tide of vomit and destroy A&M's offices like latterday Goliaths) and finally to the

"directed" sequences of the sordid end.

McLaren's 'Ten Commandments' provide an accidentally perfect thread. As he dictates them to the dwarf Helen Steven Jones, cast halfway between an overweight Hazell and the man who didn't get the starring role in 'Confessions Of A Window Cleaner' — himself in other words — doggedly follows his path; one step behind, still trying to find the money. In between there's noise, filth, fantasy — and ultimately the whole destructive history.

Rotten leaves in California, on his knees screaming: "Ever been taken?" Vicious exits in Paris, first on a motorbike, finally gunning his dinner jacket and diamond audience to 'My Way'. And Jones and Cook, naked and pink, fool about in Brazil with an acted Martin Boorman and a very real Ronnie Biggs.

Malcolm, naturally enough, takes his leave from a World War II airfield, maliciously revealing the details of the master swindle to the hungry press.

That somehow a film has been made that comprehensively covers every aspect of the Pistols' existence and still sticks to their (and McLaren's) line of attack — exposing the facades, then grossly exploiting them — is a triumph for director Julian Temple.

Seemingly the only survivor from the army of directors, scriptwriters, masterminds and other cogs in the wheel that have struggled to make the film since 1977, he's make a token reference to them all (Russ Meyer, perhaps, for Bambi, bums, burgers and Boorman); but a fascinating exercise that makes a second visit virtually essential) yet still managed to pull the reins in so tight that the film is vile, voyeuristic, gross, hilarious, compulsive and totally unmissable can only add to the fun.

Thus; Malcolm McLaren has totally severed his interest in the film. Rotten wasn't interested even from the start, Virgin World Mega - Enterprises are still trying to recoup their investment, the rest of the rag, tag and bobtail Pistols' army are still picking up pieces... it doesn't matter a toss.

The rock 'n' roll 'Swindle' has arrived.

Forget 'Who Killed Bambi?' Forget 'Beneath The Burning Jaws Of Rock 'N' Roll'. It's time to take your place at the back of the queue and keep that swindle going for as long as possible. JOHN SHEARLAW

ERIC CLAPTON • JUST ONE NIGHT

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 May 16th The Odeon, HAMMERSMITH
 May 17th The Odeon, HAMMERSMITH
 May 18th The Civic Hall, GUILDFORD

MUSICIANS:

Eric Clapton - Guitar & Vocals
 Henry Spinetti - Drums
 Chris Stainton - Keyboards
 Albert Lee - Guitar, Vocals & Keyboards
 Dave Markee - Bass Guitar
 Gary Brooker - Keyboards & Vocals (on the tour only)

Eric Clapton's 'Just One Night' a new double album to be released May 2nd, catalogue number RSDX 2 for the double album and RSDXC 2 for the cassette. Recorded live in concert at the Budokan Theatre, Tokyo, featuring: Tulsa Time, Early In The Morning, Lay Down Sally, Wonderful Tonight, If I Don't Be There By Morning, Worried Life Blues, All Our Past Times, After Midnight, Double Trouble, Setting Me Up, Blues Power, Rambling On My Mind, Cocaine, Further On Up The Road.

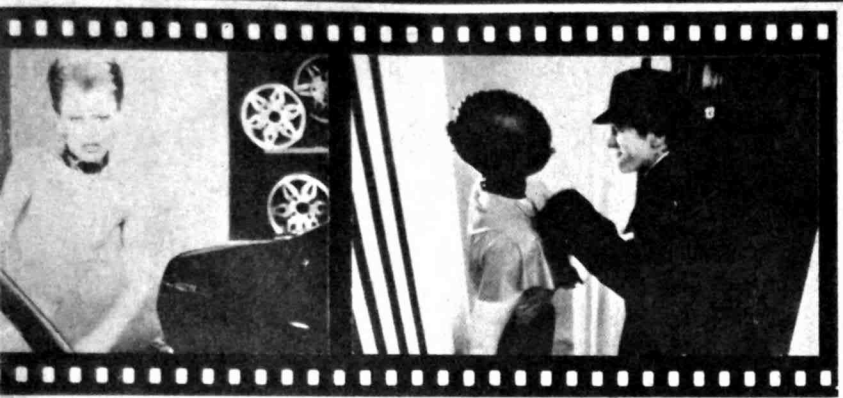
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RSO RECORDS & TAPES



break anyway, but at the time — at the end of 1977 — the band were beginning to crumble anyway and the film was temporarily shelved.

It was after Johnny Rotten dissociated himself from McLaren that Julian Temple finally became involved in the making of the film. Temple, 26, was a graduate from Cambridge who opted out of the National Film School after seeing the Sex Pistols back in 1976.

"I forgot about what I was doing at school and decided to film The Pistols. At first I sort of hid at the back of gigs, but I eventually met up with Malcolm," says Temple.

He filmed the 'Anarchy' tour, and eventually ditched his affiliation with The Clash in favour of the Pistols, ultimately drifting into the Glitterbest organisation as part of the management/promotion/creative collective.

Eventually Malcolm turned to him to make 'The Swindle' but not, it appears, out of the most enthusiasm.

"I don't think Malcolm ever wanted me to make the film, but I was the only person left around willing to take all the shit involved," says Temple. "I know Malcolm has criticised the end result, but I tend to know everything he does as a publicity hound. I'm sure he won't dissociate himself from the royalties."

Temple's original idea for the script was sort of 'Carry On Sex Pistols' featuring a host of 'Carry On' stars, but not enough

proved interested.

Even so, Liz Fraser and Irene Handl appear in the movie, both in the scene where Steve Jones gets some lipstick round his dipstick from the late Mary Millington.

It's strange to see a 'respectable' actress like Irene Handl, so associated with middle of the road humour involved in such scandalous goings on; but Temple found her the model of professionalism.

"She got on extremely well with the rest of the Pistols. She's a tremendous actress, the best I have ever worked with. A fantastic lady. She thought her scene with Tempole Tudor was hilarious."

And for any of you who have wondered exactly who Tempole Tudor is — apart from the nutter who sings 'Who Killed Bambi' — he's a direct descendant of Henry the Eighth.

No, I don't believe it either. But then there are a lot of things it's easy to disbelieve about the making of the film.

"The whole thing was just incredibly difficult to pull together. The nature of the people involved was such that it was very hard to work with them."

"Sid was certainly the hardest. When we were filming in Paris things got very difficult because Nancy Spungen was with him and she kept doing things like cutting her wrists to make him feel guilty for leaving her alone."

"It got very heavy. We filmed Sid walking around the city before his performance of 'My Way' and he was wear-

ing his swastika T-shirt.

"We gradually realised that we were filming in the Jewish quarter and people were getting really upset. People were crying at the sight of him, old women bursting into tears. Sid was getting equally uptight and brandishing his flick knife. Life was not easy."

By this time footage of Vicious and the Rio De Janeiro fiasco was on film but precious little else. By August 1978 Temple and McLaren started working seriously on the script, but money — or rather lack of it — kept getting in the way.

But the film was finally finished by the end of 1979, leaving Temple reasonably satisfied with the final product, disappointed more with what happened after the package was wrapped up rather than with what went in.

"I was annoyed that some of the heavier scenes were cut out, they were mainly of moving genitals, I believe."

"But on the whole the film turned out to be a reasonable depiction of the attitude of the Sex Pistols. What the Pistols did was expose the seams of the rock 'n' roll business, where the cons go on. It's intended to shock, but it isn't meant to glorify the Pistols. I think it's educational."

The lesson to be learnt is essentially this; don't listen to anyone's voice but your own. The film makes fools and trendies of us all, demonstrates how you were taken in hook, line and stinker by just another con.

"In the beginning

everyone hated them and then everyone loved them. But the Sex Pistols were just as sordid and messed up as any other rock 'n' roll phenomena. It just shows how to exploit, how money is made — Cash From Chaos."

So is 'The Swindle' just Lesson 11 in how to exploit — Make A Film About Conning People?

"I suppose it is. Everything in the music business is ultimately a con. You're being conned right now. That's the way things work, isn't it? The point is, don't rely on anyone else."

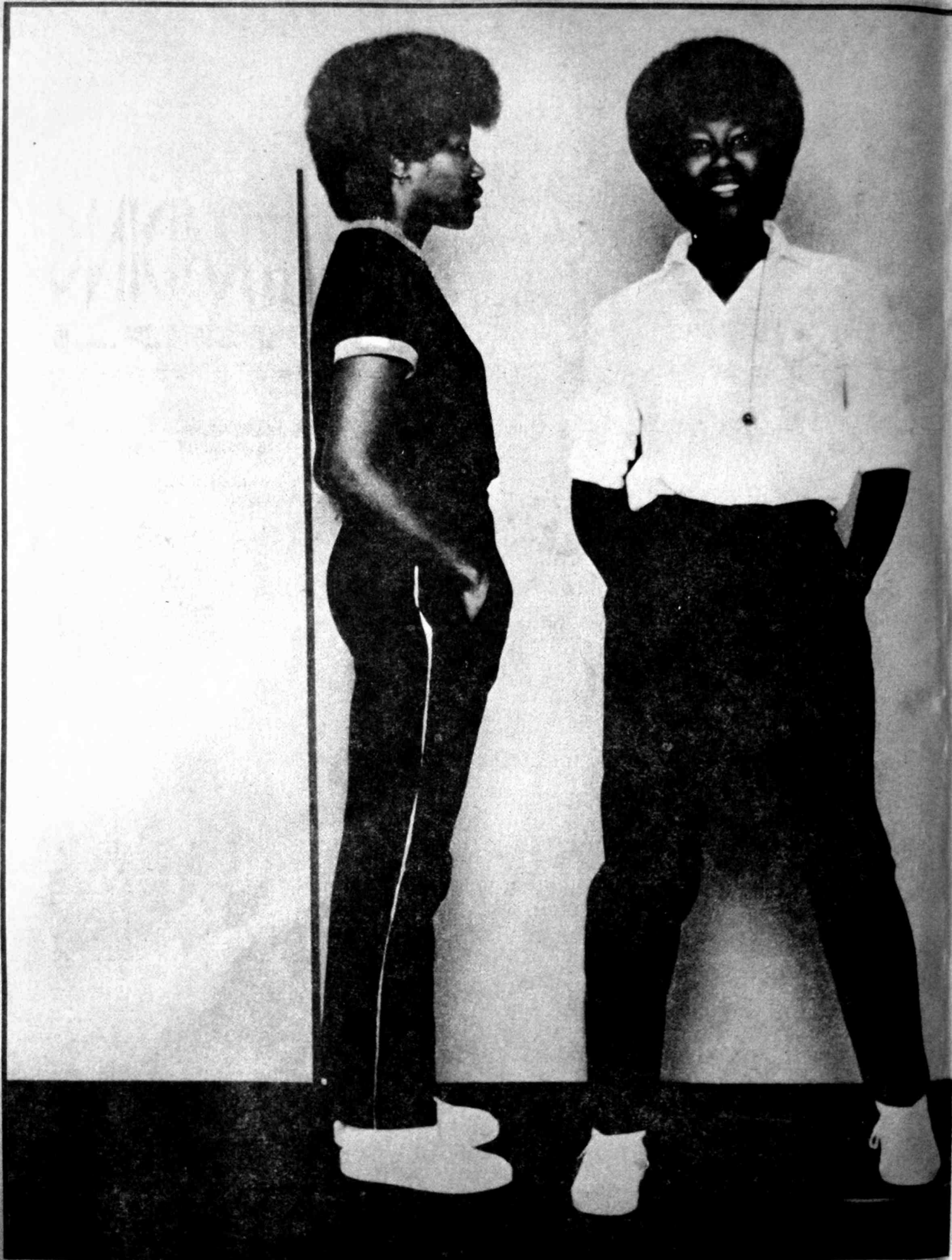
"But it would be wrong to think that Malcolm — or myself — are just into it to make money. I suppose I can't really speak for Malcolm, but he's far more interested in ideas than cash."

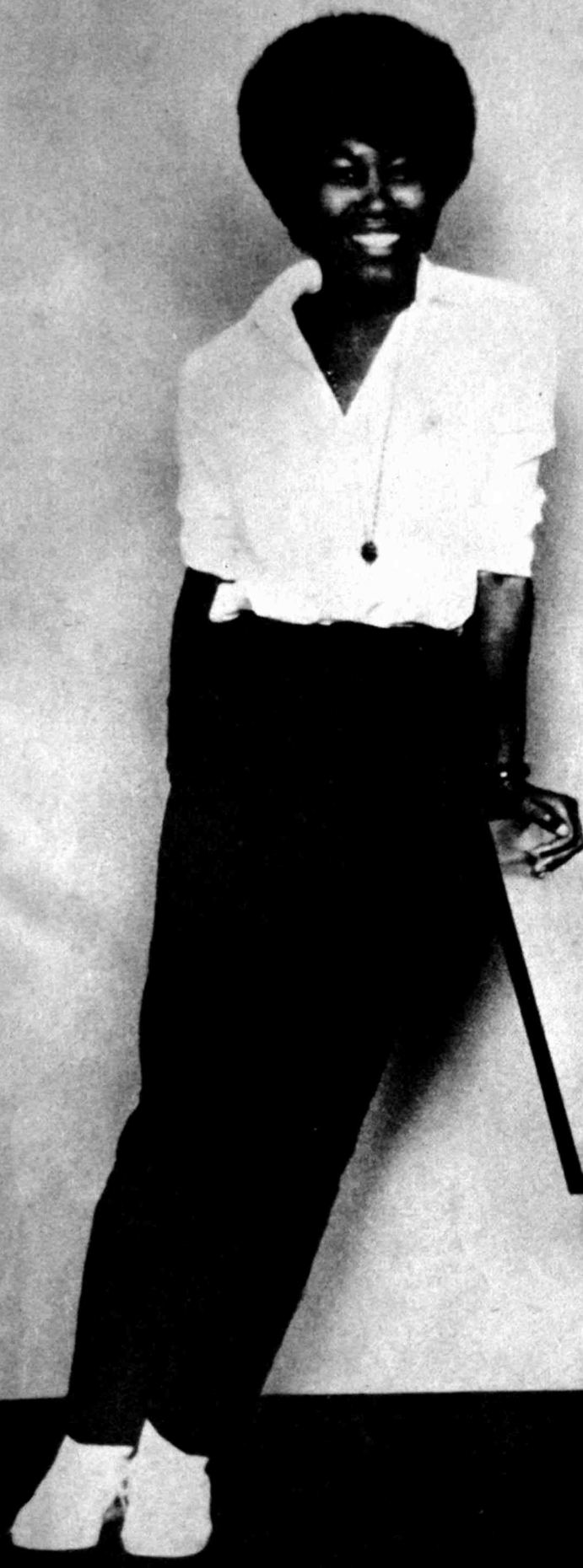
So this is where I say: STOP HERE. DON'T FALL FOR LESSON 11. DON'T GET CONNED AGAIN.

Except that it wasn't the total con the way McLaren paints it as being. An unexpected thing happened. The Sex Pistols, for all their dressing up and image empire building happened to be a great rock 'n' roll band. McLaren should really have managed the Bay City Rollers. The problem with the Pistols was that: they were good. For all his bitter realism, Temple acknowledges that much.

"I admired the Sex Pistols enormously. They were heroes. The last rock 'n' roll group."

For me, being conned was a gorgeous experience. Think fake and you can't go wrong. STEVE NOBLE





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SINGLES

BEFORE GETTING stuck into this phenomenal pile of singles, I'd like to point out to the record companies who moan about losing money, that if they were more selective about their releases, they'd have a better chance of making money. You'd have to be out of your mind to consider buying some of the rubbish that's presently sitting on my desk. There are well over a hundred... but the following are the only ones worth reviewing.

THE GANG OF FOUR (BEST ONES)

BA ROBERTSON: 'To Be Or Not To Be' (Asylum). Short of the bomb falling on the pressing plant, this record can't fail. Even though BA employs some bizarre rhyming couplets, he produced singles worth remembering. Maybe he's been studying that other famous Scottish bard William McGonagle, but I can overlook him thyming Romeo with home-o, just because he thinks up tricky ideas and twists them to suit his songs. His looks are tenacious, but he uses his gimmicks, works with them and comes up with records that sound totally original.

GARY NUMAN: We Are Glass' (Beggars Banquet). This man's appeal as a sex symbol totally eludes me, but I've never gone in for necrophilia. This song has life, even if the singer doesn't show signs. I

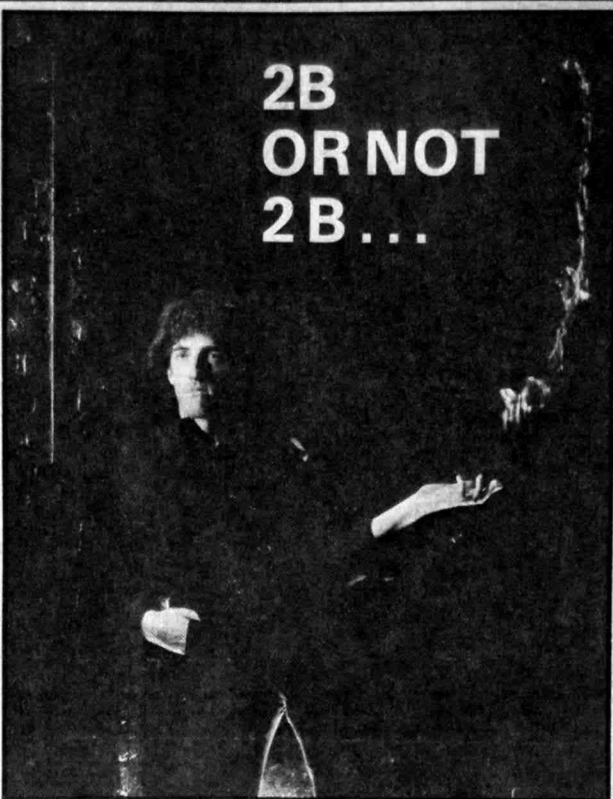
salute his ability to build and hold such a huge following without the benefit of obvious charisma. It's an excellent song, arranged with precision and care, and it's shuffling half swing beat is quite compelling. An immaculate production.

THE RIVALS: 'Here Comes The Night' (Oakwood). So there is life after A&R, I was beginning to wonder. A spirited version of the song which owes more to enthusiasm than to expertise, but it's thankfully free of clichés and worn out platitudes. They're streets ahead of their rivals.

JO LEMAIRE & FLOUZE: 'Follow Me In The Air' (Phonogram). A new name, but a great single. Apart from the Chrissie Hynde soundalike which secures the attention anyway, the song is head and shoulders above a lot of the more established bands this week. As women singers carve out a bigger slice of the action these days, Jo's in with a chance — and they deserve it.

DEAD CERTS & FAIR BETS

ENGLISH BOYS: 'The Russians Are Coming' (Red Bus). As a song, it's good, well structured and strong, but the politics are simplistic. It's bad enough when the Head Girl breaks out with an attack of jingoistic paranoia, but the



BA ROBERTSON

2B
OR NOT
2B...

rest of us don't have to dive under the bed too. Flag waving aside, I liked it.

IAN GOMM: 'Slow Dancing' (Albion). I'm puzzled by his decision to do a cover of the Bee Gees' hit, even though it's a fine version, because it seems a wee bit too close to the original. But it's worth hearing.

ELTON JOHN: 'Little Jeanie' (Rocket). Svelte Elt makes a welcome return to the singles pile, a cheery face among the doom and destruction that's afflicted other writers this week. The soothing harmonies are punctuated by pushy horns and reflective piano. Typically tuneful, it should chart in as much time as it takes you to read this and should grow into one of his classics.

CHINA: 'Shaking All Over' (Pop: Aural). The label might be wrong, but some of these arty farty groups make it difficult to work out what's the label and what's the song. However, as arty farty things go, this isn't at all bad. They've a reasonable chance of cashing in on the success of the Flying Lizards, because this record is so peculiar. The female vocal spoken over the music is quite effective and suits the jerky presentation. A fluke perhaps, but so was England winning the 'World Cup in 1966.

DOTTI & THE DIPLOMATS: 'Made in Hong Kong' (Magnet). This nearly makes it, but I felt they didn't exploit their idea to the full. They've hung the beat of the push-pull of the work rhythm, but they could have sharpened up the Chinese angle. A good try.

THE TEMPTATIONS: 'Power (Vocal)' (Tania Motown). It starts with a deep down boom boom bass vocal, adds punch horns, then rolls in the big guns to a full blown disco chorus. The main cry is broken with an improbably deep voice, but the action is slowed only momentarily. I couldn't honestly say it's a classic Tempt's song, but it's classy.

VIOLINSKI: 'Ruby Rhythms' (Jet). This sounds as if he's struggling. I get the feeling they were rooting round for an idea and when they couldn't find one, they did this. It's a mish mash of standard rock lines, strung together with poor vocals. I wish he'd held out for something better.

ELO: 'I'm Alike' (Jet). This is film theme music (from 'Xanadu') and sounds a lot like the Beach Boys in places (not the right places). It's the usual stuff, cosmic effects, orchestral manoeuvres (mostly in the dark) and polished production. I didn't like it. They haven't risked anything at all.

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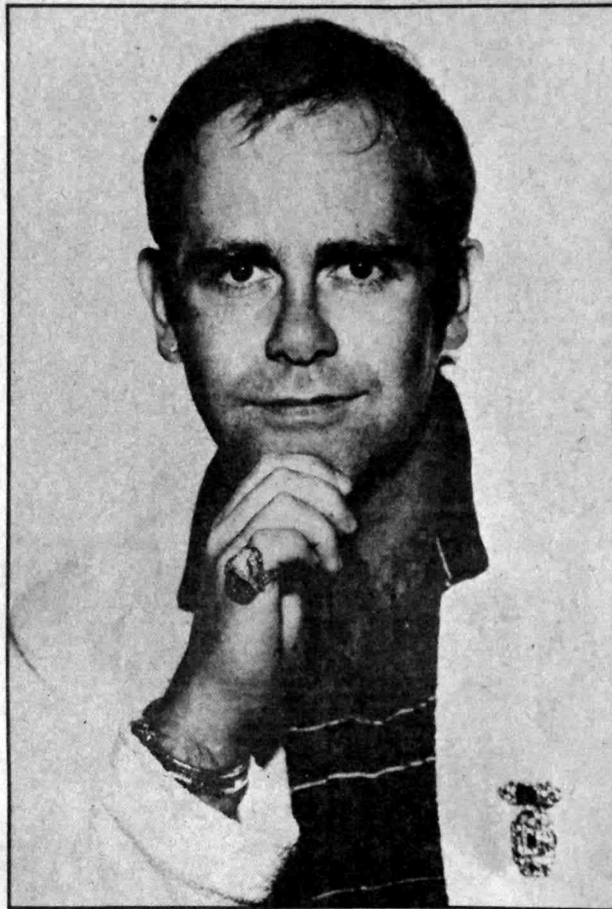
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... IS THAT THE BEST ONE?



ELTON JOHN



Zaine Griff



Ashes and Diamonds



NOTHING IS IMPOSSIBLE IN THIS GOLDEN LAND. THE GORRONS



BRAM TCHAIKOVSKY: 'Let's Dance' (Radar). Cymbalic opening, chunky guitars and nothing like the other song of the same name. The promising start gave way to a foggy middle and disappointing end.

FLEETWOOD MAC: 'Think About Me' (WEA). While it might sound great on the radio while coasting along the Santa Monica Blvd, it sounds pretty dismal here in Blighty. I found it heavy footed and incredibly dreary, which is how I felt about 'Tusk'.

UK SUBS: 'Teenage' (Gem). A candy floss coloured single which beties the record's heavy content. It's a punk throwback that stands out by virtue of being on its own in the field. The rough vocals are chanted over a raw melody, but it sounds forced. It's chances are good, though personally I don't like it.

ARROGANT ADAMS: 'I'm Good Looking' (Six Of The Best). It's a six track 12in record that would look considerably more attractive to me if it was wedged half way down Arrogant Adam's throat. No doubt it's meant to be a joke. Ha bloody ha.

ZAINE GRIFF: 'Ashes And Diamonds' (Automatic). From the soft focus photo on the sleeve to the Tony Visconti production, this record has Bowie written

all over it. For that reason, ZG may score a high number, but the song isn't that strong and he could do better with meatier material.

PAM & THE PAPER CLIPS: 'Typing Pool' (EMI). I don't know who's hiding behind Pam & TPC but they've made a quirky little song that might just be odd enough, with its Lorraine Chase type vocals to attract Top of Pops, who are usually vulnerable to this sort of record.

THE MOTORS: 'That's What John Said' (Virgin). Clever sleeve, with pictures of assorted Johns with empty bubbles coming out of the mouths. Shame the song doesn't match up in brilliance. Definitely duff and not what I expect from the Motors.

ARROGANT ADAMS: 'I'm Good Looking' (Six Of The Best). It's a six track 12in record that would look considerably more attractive to me if it was wedged half way down Arrogant Adam's throat. No doubt it's meant to be a joke. Ha bloody ha.

THE SWEAT: 'Why'd Ya Have To Lie?' (Double D). The first single from Dave Dee's new label and an auspicious start. I'd say even without a crisp fiver burning in my stocking top. The Sweat show themselves to be a powerful pop band, singing (this time) bitterly about gold digging women. Personally I've never found a man worth mining, but that's no loss. Strong chart contender and one of the few songs this week not about the outbreak of World War Three. No nukes is good nukes.

THIEVES LIKE US: 'Mind Made' (Earlobe). As last week's singles reviewer, Simon Ludgate, is so dim he has tags tied to each wrist with "Left" and "Right" written on them this ditty had the B-side reviewed by mistake. Apologies to all. The good news is that this is the right side, but the bad news is the B-side is a much better song. This is a medium-paced pop song with well-layered harmonies being the redeem-

ing factor. It won't be a hit in a million years, but if the flip-side is anything to go by, we could be hearing more from them at a later date.

THE BOYS: 'You'd Better Move On' (Safari). Resurrection shuffle for the Stones. I loved this song, sung by Jagger with all that echoey sound. But the Boys have updated it and though they've abandoned the spacey arrangement they've given it a harder frame and heftier clout. I always liked the Boys anyway; this single is tremendous and I hope it makes it.

THE HATS: 'No Time is Good Time' (Hat). A new London band with a neat line in keyboards. For a first assault it's not bad and by no means as cheerless as some I could mention.

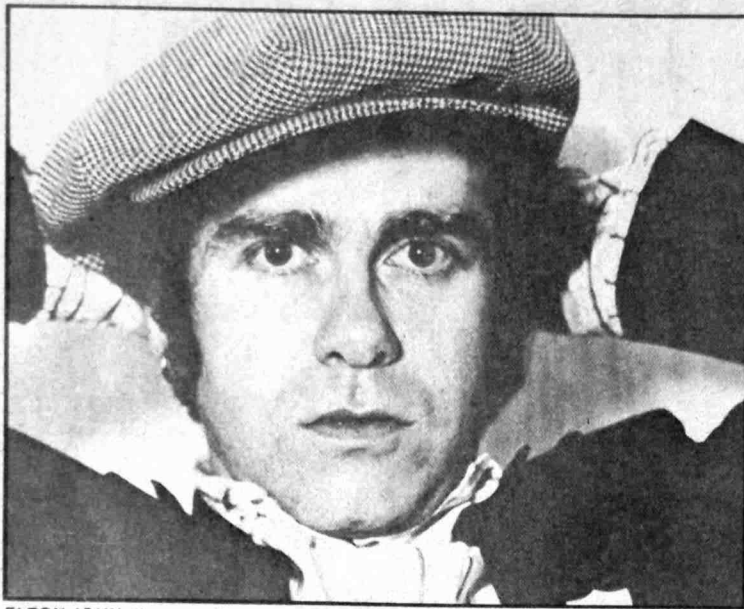
PHIL DANIELS & THE CROSS: 'Welcome To The Party' (RAC). Well, Phil, you did say you wanted an honest opinion... I think it's fair to OK, but not special. I think Phil's a better actor than a singer, though he does have some of the charm of a young Adam Faith. He sings with the same London accent and the same catch in the voice. It has some appeal, but not for me.

THE JAGS: 'Party Games' (Island). Somewhere along the line the Jags got disenchanted with the Brit rock scene, dumped two of their members and in so doing, lost the edge they had with 'Back Of My Hand'. This song is safe, respectable, but not grab by the throat stuff.

ALSO RELEASED this week: **THE HOWDY BOYS:** 'Tantalize' (Spectacle); **SHO NUFF:** 'It's Alright' (Ensign); **GORDON HASKELL:** 'I Need Your Love So Much' (RCA); **THE TOY DOLLS:** 'Tommy Kowey's Car' (GBH); **IAN NORTH:** 'No Sound From 25' (Aura); **STUBZZ:** 'Tick Tock' (Dinosaur); **SABRE JETS:** 'At The Quayside' (Blueport); **MAYDAY:** 'Day After Day' (Reddingtons); **JOHNNY S.T.E.W.A.R.T.:** 'Nightman' (RSO); **MICHAEL MARRA:** 'The Midas Touch' (Polydor); **THE ONESHOTS:** 'Goodbye Caroline' (Instant); **THOMSON TWINS:** 'Squares And Triangles' (Dirty Discs); **MAJORITY BY FOUR:** 'Caroline' (Waiting In Vain Records); **HUANG CHUNG:** 'Isn't It About Time We Were On TV' (Rewind); **REPTON BOXING CLUB:** 'Jab And Move' (Bridgehouse); **FIREFALL:** 'Headed For A Fall' (Atlantic); **BROKEN HOME:** 'Death Of A Gog' (WEA); **SONJA KRISTINA:** 'Si Tropez' (Chopper); **THE PUMPHOUSE GANG:** 'Judy, Turn Out The Light' (Splash); **BUNK DOGGER & THE DOGS:** 'People Of All Nations' (RCA); **BIG DADDY & THE TITANIC SURVIVORS:** 'We Shall Not Be Moved' (Columbia); **THE PULSARERS:** 'Modern Man' (Street Beat); **OCCULT CHEMISTRY:** 'Water-Earth-Fire-Air' (Dining Out); **BERLIN RITZ:** 'Crazy Nights' (Big Muff); **MYTHRA:** 'Death And Destiny' (Guardian); **STEPHANIE MILLS:** 'Sweet Sensation' (20th Cent); **AVENUE B BOOGIE BAND:** 'Bumper To Bumper' (Salsoul); **PETER BEETHOVEN:** 'You're The One' (RCA); **BRUCE COCKBURN:** 'Wondering Where The Lions Are' (RCA); **HUSTLER:** 'Jukebox Queen' (Refined Records); **ANDREW GOLD:** 'Kiss This One Goodbye' (Asylum); **JACKIE CHALLONER:** 'Mama' (WEA); **SPOILERS:** 'Shy Girl' (WEA); **ENSTEIN:** 'Albert' (WEA); **SISTER SLEDGE:** 'Reach Your Peak' (Atlantic); **SUE SAUNDERS:** 'The Next'; **'Young Girl'** (Planet); **EMBRYO:** 'I'm Different' (Rampant); **BARCLAY TOWERS:** 'Here's Looking At You' (Metropak); **JAX:** 'Bits And Pieces' (Creole); **SPLIT RIVIT:** 'Soul Limbo' (Real); **THE SHROUD:** 'Manifesto' (Testament); **RENT BOYS:** 'Kick Down The Door' (WEA); **THE PUSH:** 'Geraldine' (Fabulous); **BROTHERS JONES:** 'Follow Me' (Ovation); **RUNNING DOGS:** 'Born Yesterday' (Shattered); **STREET LIFE:** 'Making Any Day' (UA); **THE CATHOLICS:** 'Echo Echo' (Clerical Records); **WEST HAM UNITED SUPERPORTERS:** 'Medley' (Philips); **SPIDER:** 'New Romance' (Dreamland); **CHERYL BARNES:** 'Love And Passion' (Polydor); **ELLA FITZGERALD:** 'Ev'ry Time We Say Goodbye' (Verve); **NEIL SEDAKA:** 'Letting Go' (Polydor); **ROGUE:** 'By The Devil I Was Tempted' (Ariola); **SPRINGWATER:** 'Move A Little Closer' (Fabulous); **DE TIAN:** 'Two Spires Split' (Oblique Sound); **THE OSCILLATORS:** 'Marilyn Brown' (Yawn Products); **BOB FRANCIS:** 'Disco In Brazil' (Piccadilly); **YOUNG & MOODY:** 'All The Good Friends' (Fabulous); **URBAN HEROES:** 'Another World War' (Ariola Hansa); **HEROES:** 'Some Kind Of Women' (Polydor); **INDICATORS:** 'Modern Love' (Gem); **REGENTS:** 'See You Later' (Arista); **ROCKY SHARPE & THE REPLAYS:** 'A Teenager In Love' (Chiswick); **THE MOVIES:** 'Have Another Body' (Gem); **ROY WINSTON:** 'Everything's All Right' (RCA); **ALIEN HEAT:** 'Was It Love?' (Alien Heat); **TITO SIMON:** 'Oh Patricia' (Splash); **URBAN VERBS:** 'Ring-Ring' (My Telephone's Talking) (Warner Brothers); **CRACK:** 'Silly Fellow' (Brighthouse); **ALEX HARVEY BAND:** 'Big Tree Small Axe' (RCA); **PP ARNOLD:** 'Angel Of The Morning' (Immediate); **TWO TONS OF FUN:** 'Just Us' (Fantasy); **MELISSA MANCHESTER:** 'Fire In The Morning' (Arista); **ROBERTA FLACK & DONN HATHAWAY:** 'Back Together Again' (Atlantic); **THE TAZMANIAN DEVILS:** 'Don't Slip' (WB); **ROBIN LANE & THE CHARTBUSTERS:** 'Don't Cry' (WB); **TRAPEZE:** 'Don't Ask Me How I Know' (Aura); **THE VYE:** 'Five Hours Till Tonight' (Dead Good); **RICH WILDE:** 'The Lady Wants To Be Alone' (Dead Good); **THE BONGOS:** 'Telephoto Lens' (Fetish); **FRICTION:** 'World In Crisis' (Borning Records); **THE SUSSÉD:** 'I've Got Me Parka' (Graduate); **DON MACLEAN:** 'Billy's Big Bass Drum' (Piccadilly); **THE CAPTAIN & TENNILLE:** 'No Love In The Morning' (Casablanca); **THE ZIPPS:** 'Radioactivity' (Tommycat Tones); **Calibre Cuts (medley) (Calibre);** **REMA REMA:** 'Wheel In The Roses' (A D); **GLENN BROWN:** 'Marcus Garvey Words' (Kingley Sounds); **WAYNE JARRETT & TOMMY COOK:** 'Anyone Who Had A Heart' (Kingley Sounds).

With the exception of PP Arnold's record, which is a re-release, I wouldn't give you a quid for the lot of this unprepossessing lot. I am thinking of applying for an Arts Council grant, gluing them all together and logging the pile to the Tate with the title of 'The Downfall Of The Record Industry As We Know It'. What do you think?

ALBUMS



ELTON JOHN: the sun will never go down.

D L BYRON: 'This Day And Age' (SPART 1125)

THE QUESTION of the week: "Where has this man called D.L. Byron been hiding?"

For five years, I've been told, he has been a mere staff writer for an American publishing company.

To think it has taken half a decade for the prestigious wonder producer Jimmy Lovine to discover the talents of this new American whizz kid makes one shudder. Upon overhearing Byron's demo tape one day at the offices of an un-named US record label, Lovine automatically decided to snap up the chance and become DL's guiding light.

The producer's most outstanding credits to date range from Bruce Springsteen's 'Darkness On The Edge Of Town' and Patti Smith's 'Easter' to Tom Petty's recent 'Damn The Torpedos'.

Byron's debut effort is no exception.

To match a string of in-

stantly likeable tunes like the bouncy 'No Romance, No Weekend', 'No Love' and the rocky 'Listen To The Heartbeat', Byron's voice is a fearsome explosion which dares and executes with the gall of a gang of Arab terrorists.

There are hints of Springsteen in his style of delivery but thoughts of who he sounds similar to are quickly dismissed as one track after the other wraps itself around you. Like Springsteen, Byron's vocal performance is emotional, meeting his clear cut and clever lyrics to perfection. The guitar work, obviously also by this man, going by the picture of him toting a guitar on the cover, is equally as prominent.

Favourite tracks include the heart tugging 'Backstage Girl' ("You're not like all the rest who all go upstairs and get undressed") an ode to the ever-present ladies of rock 'n' roll. Also 'Lorraine' — this time, a lady who is not impressed with success.

Others to note are '21st Century' and 'Get With It'. It will be a treat to see Byron live — that's if he

can give as good as he has dished up on this LP. There's no reason why he shouldn't at least register a few points on the national radio richter scale. +++++ **DEBRA ROBERTSON**

VARIOUS ARTISTS: 'Precious Metal' (MCA MCF 3069)

PUT TOGETHER by Soundsman Paul Suter, this is MCA's entry into the HM compilation stakes and is really a case of the good, the bad and the unforgettable.

Let's start with worst. That comes in the form of 'You're Out Of Line' and 'Fantasy Of Love' from weed-rockers Axe, who in the space of two albums have turned bland mediocrity into a crime.

Not much better is 'Don't Take Nothin'' from the Tygers of Pan Tang, recorded especially for this album. This number proves that The Tygers are no more than an ordinary hard rock outfit, who rapidly fall way when put up against North-Eastern colleagues such as Fist,

Mythra and White Spirit.

The selection of good tracks dominate the proceedings. Most of these will already be well-known to hard rock fans. There's 'Back on the Streets' from Gary Moore; 'Born To Be Wild' by Steppenwolf; Buggie's 'Breadfan'; the obligatory Lynrd Skynrd offering, this time in the form of 'On The Hunt', and 'Runaway' from Wishbone Ash. Perhaps, the most intriguing numbers in this category are 'Penhouse Pauper' by an American band called Point Blank, who new to me but provide a very strong Thin Lizzy-style rocker and 'Back in The Game' from pre-Acrobat Gillan and a track never previously available in this country.

The unforgettable? Well, there's the sorrowful semi-pomp of 'Don't Ever Wanna Lose Ya' from the excellent New England and, best of all, the delicious 'Machine Gun' from the magnificent Storm, an exhilarating metal/pop classic from one of the USA's hottest properties. The irony of it is that Storm are no longer on the MCA roster. There

PETER PAN OF ROCK

ELTON JOHN: '21 At 33' (Rocket HISP 126)

ON WHICH the old dinosaur sits in the morning sun, easing himself out of the lethargy of his last dire effort. Species Reggie Dwightus Hairtransplantious is indestructible. Throughout his career there has been the odd occasion when I thought he was finished. But after every trauma he just comes bouncing back and laughs all the way to the bank. By the Great God Grong, he must be able to afford to buy the entire Barclays chain by now.

Well, well, well, look who's also featured on this album. None other than his old songwriting partner, Bernie Taupin! There's also contribution from the renegade Tom Robinson, Gary Osborne, and Judie Tzuke. Bern is largely responsible for putting back the sharp lines that have been lacking in Reggie's style for sometime. The frustrations and near discontent that made Reggie's voice so appealing in the old days have re-appeared. The weak bleat has been transformed into a full throated roar.

'Chasing The Crown' is the set 'em up and knock 'em down opening, heavy on the spice; "Chasing the crown till he bites the apple I was lickin' my lips till his son come down." This track has the same amount of spit and polish as 'Saturday Night's Alright For Fighting' and there's a deep southern fried gospel type chorus and Reggie rattling away on the keys. Ah yes, there's even some fretful guitar, digging itself up towards the surface at the end of the track.

Okay that's over. C'mon sit back and relax with the single 'Little Jeannie'. On first listening I thought the song was a cop out because it so damned easy and laid back, groove cuts. But

with patience you appreciate those growing rhythms inside your head and that killer of a chorus.

Reg really rolls over the keys for 'Sartorial Eloquence' (written with Tom Robinson). It boasts a black and white opening with Reggie alone at the piano before the colours are added with chorus and the band visiting at odd intervals. Before the effect has sunk in you're rushed off with 'Two Doors At The End Of The World', apparently another piece of self examination but with a message of hope, especially when the brass section opens up.

'White Lady Powder' is a reference to cocaine. I'm told it is a vastly over-rated pastime which is about as effective as putting four extra strong Trebor mints in your mouth and crunching them all at the same time. Surprisingly this isn't a song full of gloomy excess, but it's heavily laden with lots of zappy keyboards.

Elton again ponders the meaning of life, with 'Dear God'. With stuff like this Pope John Paul II should be signing him up as support act. The 'Stars On Sunday' approach on this track is a little hard to take.

'Never Gonna Fall In Love Again' is rather a dumb title, but the song has the same infectious quality as 'Little Jeannie' and one of those sax breaks of which I'm inordinately fond, so it rates six out of 10 on the Smithometer. 'Take Me Back' is a hokus pokus of blue eyed country that just isn't to my taste but never mind, Reg pulls out the stops with 'Give Me The Love' co-written with Rocket's stablemate, Judie Tzuke. This song has been very well crafted, striking an unusual balance between banging your head against a brick wall and laying it on a soft pillow.

The rate old Reg is going, the sun ain't never going to go down on his career. +++++ **ROBIN SMITH**

must be a moral in there somewhere.

Precious metal? Let's call it semi-precious and leave it at that. +++++ **MALCOLM DOME**

JERMAINE JACKSON: 'Let's Get Serious' (Motown STML 12127)

MEANWHILE, BACK at Motown... as Michael Jackson prepares to take over the cosmos with his Epic epic, big brother Jer-

maine launches his counterplot.

Now, at last, and for just about the first time since he moved out of the back room in the Jackson household, Jermaine presents a viable and confident alternative. That's not to say that all of this material is so different from his brothers' output. It's just to say that he's finally got it together and produced a strong, sturdy LP.

Jermaine would admit that without one Stevie Wonder, this record wouldn't have been on at all. Stevie wrote or co-wrote three of these seven songs and co-produced them all with JJ, and it's worth considering that it's because he's a pro and does such a good job on so many other people's records that we have to wait three years for his own. He's a source of energy, for example, on the crackling 'Let's Get Serious' single, co-written with Lee Garrett with Jermaine twangin' the bass and in good vocal form. Even in that department, though, Stevie steals some for himself with the "s-e-r-i-o-u-s" break.

It's noticeable that the other mainstream disco track, 'Burnin' Hot', co-written by Jermaine and with less influence from Wonder sounds a lot more forced and ordinary. Still, Jermaine comes good on 'We Can Put It Back Together' and 'Feelin' Free'. The album's delight, though, is a Stevie song called 'You're Supposed To Keep Your Love For Me' with its melancholic yet

breezy feel and stylish vocals.

You've seen the point, I'm sure: Jermaine certainly did get serious and make a fine album, but I wonder how it would have turned out if you - know - who had been otherwise engaged. +++++ **PAUL SEXTON**

NEW MUSIK: 'From A To B' (GTO GTLP 041)

WELCOME TO the zappy happy world of vinyl! SoFi. The snap crackle pop of the synth and those squeaky clean vocals, just the thing to clear away those Two Tone cobwebs. Well, maybe for three tracks at least. After that listening to this album is like sitting down and watching 'Star Wars' for two days solid. For me, New Musik are strictly a singles band, alright for the occasional foray into the charts.

This album relies primarily on their three recent singles. 'Straight Lines' which has the explosive force of a cruise missile, the slightly more subdued 'Living By Numbers' and 'This World Of Water'. The rest of the tracks are lost somewhere in a black hole with the band too intent on producing an album of clinical precision and observation. 'Sanctuary' and 'Dead Fish (Don't Swim Home)' are embarrassing, especially 'Dead Fish' with its laughable lines, presumably about the state of the world. Yes star children, New Musik are three minute heroes not 30 minute wondermen. +++++ **ROBIN SMITH**

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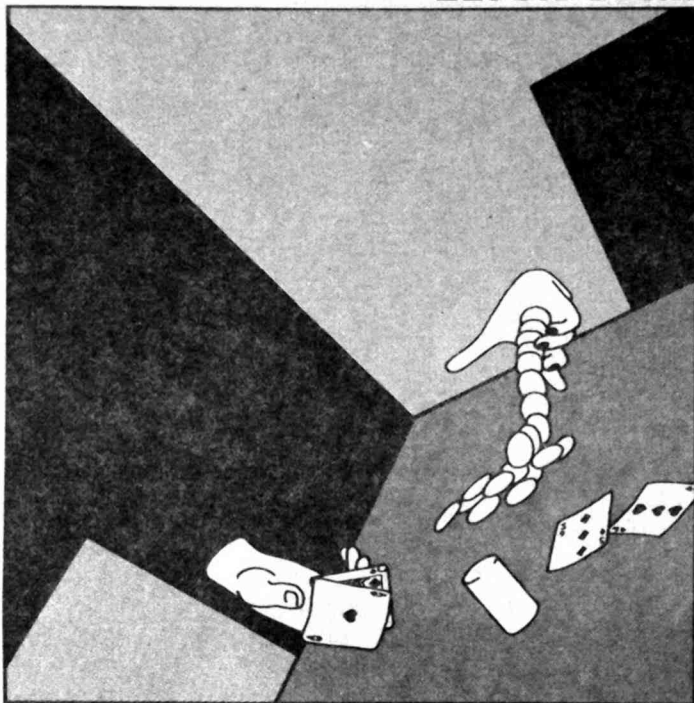
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THE FALL: 'Live — Totale's Turns'
(Rough Trade ROUGH 10)

ONE OF the first things to be heard on this rough swaggering bag of bones is Mark E. Smith checking a prehistoric Doncaster audience. "The only difference between you and us is that we have brains."

A perfect summary is there anybody there? Seemingly not, sometimes

"We are The Fall and we are back!" With a bang, not whimper! The Fall are "there" all right, and 'Live' is to them what 'YMCA Live' was to Cabaret Voltaire, honest, threadbare documentation, stripped of everything but the basic, primeval core, the imperfect Fall, the shoddy Fall, the comic Fall, the angry

A live album to end them all: no re-treated, studio-directed approximations of a live context, but a cassette-quality extract of The Fall almost volte-facing procedure and turning the audience into the spectacle

"Are you doing what you did two years ago?" Smith asks of a (presumably) gobbing, pogoing, can-hurling audience. "Yeah? Well don't make a career out of it!"

R Totale VIII sees this as the most realistic, representative Fall document so far; he's probably right, he's been to more Fall gigs than I have. He knows The Fall can be ironic, bitter, slapstick, exhilarating, stropic... all in the space of an hour. He is aware of their worth. This album is a strong indication of that worth.

It has more in common with the Dansette than the Linn Sondek, it's closer to people who're concerned with eating and paying rent than it is to

people with mortgages and two-car garages. And this isn't "working-class credibility" — it's bare essentials.

The Fall's beat music is like that; bare and essential, probing, joyful, splendid.

Side one is exclusively the past year's things — 'Fiery Jack', 'Rowche Rumble', 'Muzorew's Daughter', 'In My Area', 'Choc-Stock' — each a perceptively illustrated picture book, each descending at some point or other into near chaos.

It all juts and stumbles along, poking its fingers everywhere, reflecting precisely the kind of life these people lead, learn from and treasure, sneering at the unnecessary — popchoc culture, 1977, Lee Cooper jeans, roche, junk, rock and roll prestige.

Side two is 'Spectre Vs Rector' ("The rector lives in Hampshire / You probably know that if you bought the record / So I'm just making it easy for you"), three new pieces, 'Cary Grant's Wedding', 'That Man', and the scathing, menacing 'New Puritan', and ultimately a definitive 'No Xmas For John Quays'.

The Fall — as much as Mark Perry, even — make me wonder about terms like "hi-fi", "fashion", "roles", "entertainment", and so on. They are a great rock and roll band, pure enough to seem anti-rock and roll; they're actually just "anti" the current state of rock and roll, which is perfectly understandable.

Call themselves bloody professionals!?! I hope it never comes to that.

If it were possible to explain away The Fall and their music there'd be no point paying for it or living with it. 'Live — Totale's Turns' will tell you more about most things than I ever could.

+++++ CHRIS WESTWOOD



DEVO: going back to their roots

MUSIC FOR POTHEADS

DEVO: 'Freedom Of Choice'
(Virgin V2162)

DEVO are the spawn of the electronic era. Hard though it is to believe, these weirdos actually have mums and dads and come from Akron, Ohio. Until now, I have felt little or no sense of identification with what seemed a bunch of wire and micro-chipped rock 'n' roll. What blew the circuits in their goose was a film that accompanied 'Are We Not Men? We Are Devo!', which had them wriggling around in what looked like over-sized prophylactics. How can you identify with a band who resemble large sausages. I was missing the point. You see, it's a joke and I made the cardinal error of taking them seriously. Behind the synthesiser a bunch of court jesters are struggling to get out and make you titter at their absurdity. Take the cover of this record.

A bunch of pot-heads if ever I saw one, literally. You see, they are all wearing plastic flower-pots. Very high-tech, but flower pots all the same.

This record hasn't altered my original feeling that Devo don't have a great deal to do with me. What has changed is that I can now appreciate that they are very good at what they are trying, and succeeding, to do. The blarney and tweets of the synthesisers are interwoven with some definitely rocky drums and bass. Mark's vocals are less messed

around with than the days of 'Duty Now For The Future'.

Side one, song one is the single 'Girliwant', where Devo get The Knack. It's the token job at real commerciality. 'Whipl!', more to do with flagellation than dog racing, although you can never be sure with Devo, is a number with powerful down-there synth beat. Title track 'Freedom Of Choice' is a strong contender, and is the usual "message" about man's right to choose and all that.

Side two is saved by the ingenious 'Cold War'. It has a clever vocal scan which sounds like it's going to say the opposite of what actually transpires. "I owe you absolutely—nothing." Hmm, doesn't really take the translation does it? Anyway, it's very witty.

Devo suffer from inflexibility, their obsessions with digital programming and the modern world can exclude the listener. It wouldn't surprise me to discover they had several IBM computers in their fan club and they probably spread liberal amounts of marmalade on their programming sheets at breakfast. All this adds up to a detached, cold delivery of songs which, surprisingly, are mainly about girls. Perhaps the next record should include covers of 'When My Chip Comes In' or 'I've Got To Get You Under My Oscillator Module' or even 'The Night Has A Thousand Electronic Eyes.'

Anyway, for a record which is a chip off the old block. +++ 1/2 SIMON LUDGATE

LOU REED: 'Growing Up In Public'
(Arista SPART 1131)

IF IT wasn't for the fact that Lou Reed has supposedly gone straight, I'd wager his album was a trip into the type of reflective introspection that surrounds a divorce.

Taking a different road from all his previous works, Reed turns his back pages, starting off by explaining his situation through experiences in

childhood and vaguely beyond.

Concocting vignettes a la 'Berlin' and 'Street Hassle' has always been his personal perversity, but here he focusses the spotlight on his own head as we catch fragments about his schooldays, disillusion with his father for beating his mother and soon.

Needless to say, the narration never degenerates into maudlin pathos. Rather, Reed assumes his typically

steely self-dry, detached and yet as emotional as the cracked, quavery vocal style he appears to have adopted suggests.

Another keynote is confidence. He may appear jaded and done in on the cover, but the abundance of lyrics crammed into each number shows a loquaciousness at one with his articulate and occasionally razor sharp sense of rhyme: "I realise your passions run deep / But at this point we both need our sleep."

Humour comes up in 'The Power Of Positive Drinking' and the generally relaxed (as opposed to laid back) feel continues before the depths are once again plumbed on the closing cuts.

Musically, the backing is courtesy of the usual Stuart Heinrich (guitar) and the Michaels Suchorsky (drums) and Fonfara (guitar and keyboards). If anything their playing is a little too safe. Nevertheless there are exceptions, like 'How Do You Speak To An Angel', a sympathetic vehicle for Reed's incisive character assassination, and the wicked 'Standing On Ceremony'. "Your mother is dying!" hope you're Goddamn well satisfied.

In all, an unusual outing, at once positive yet meandering. Thus, a great improvement on the patchy 'Bells', but say it's the best thing he's done since 'Berlin' would provoke as cutting a retort as its maker could wish to provide. +++ 1/2 MIKE NICHOLLS

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HUMAN LEAGUE

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THE HUMAN LEAGUE: 'Travelogue' (Virgin V 2160)

WHEN THE Human League released their first LP exhibit 'Reproduction', they'd already been superceded by copyists, people trading on their own synth-as-pop vehicle manifesto (Numan, Orchestral Manoeuvres).

'Reproduction' didn't state their own case particularly well: for a group of people attempting to escape established pop confines, they seemed unable to assert themselves as anything other than a trendy appendage to modernist record collections.

For the most part, 'Travelogue' is like 'Reproduction': flat, dispirited, occasionally hinting at some sort of imaginative energy, generally tripping over its own streamlined quirkiness.

Electro-pop tiddly-winks. Very Human League.

Described in their press handout as "experimental and futuristic" — something to live down for a start — The Human League have made a record that occasionally glows but ultimately reeks

of indifference, resignation... an album The Human League would expect people to expect from The Human League.

It goes like this: predictable synthesised percussion, 'wacky' lyrics bereft of specifics, polysynth padding, songs struggling for significance, direction.

It takes an old favourite — 'Being Boiled' — to bolster side two's artificial meanderings, and the very last song 'WXJL Tonight' to bring anything into perspective.

For once, The Human League's sense of the absurd is split by something more serious, purportedly about a radio station, the song ends up like the frantic self-examination of a sad pop group ("And now I'm left alone/I haven't got a word to say/And you're the one who makes the choice/To turn me on or turn me off/But now it really matters").

The parallel is too lucid to be coincidental. In which case I'm staring at a lost, worried Human League, dangling from the edge of their own tether, about as much use as a synthesised 'Baby's Got A Gun'.

Only the opening 'Black Hit Of Space' retains any great impact: organised, stylishly presented, beautifully irrelevant lyrics

— as throwaway as 'Empire State Human' — all about a record that sells and sells in enormous quantities and finally takes over the world.

But their sci-fi penchant never lifts them to the incisive levels of, say, Philip K Dick, or to the dumb and lavish levels of, say, Star Wars. So they're sitting in a black hole.

Paint-by-numbers retreats of Mick Ronson's 'Only After Dark', twiddly fillers like 'Toyota City' and 'Gordon's Gin', post-'Phaedra' landscapes wallowing in their own insignificance — it's as though they're scrambling for things to say, trading on what The Human League *could've been* (ie, great) as opposed to what they *are*.

The problem goes like this: when rockpop fails to illuminate, expand, attack, communicate and ask questions, it stumbles inwards. When The Human League choose sterile, well-meaning blandness instead of instinctive, spontaneous sounds, they sound very, very dull.

Satisfying expectations? Well, of course — TOTP, "success", etc — this is what they want.

I don't want to turn The Human League off; I just wish they'd turn themselves on. ++ 1/2
CHRIS WESTWOOD.

ZON: 'Back Down To Earth' (Epic EPC 36022 Import)

WHAT'S THIS? Styx on a rock 'n' roll beachcombing exercise? No, this is yet another battalion of Canadian raiders and 'Back Down To Earth' is a good introduction to Zon's variation on the established pomp theme.

Actually, this quintet seem more into what can only be described as pomp-boogie most of the time, taking the grandiose multi-dubbed approach of Styx and their ilk and deflating it somewhat with a swift dose of snortin' rhythm. Just listen to the title track itself, 'Lifeline', 'Gods and Kings' and 'Take It From Me'; they'll quickly give you the idea.

But, as I've already said, this lot are primarily rock 'n' roll scavengers and, consequently, don't just stick to one formula, which in the case of 'BOTE' is a great pity because when they change from their aggressive uptempo attack things do go weak at the amps. 'Cheater' and 'When He's Old', for instance, both come over as dead-end Max Webster reject cuts, while 'Please Stay' is a slow, sugary love song only marginally better than 'Babe'.

However, don't let's leave the impression that Zon totally lack convincing versatility because riding high on side two is the album's pinnacle, 'Circus', a heavy number in the Deep Purple sense of the term with a rhythm about as delicate as Thor hammering on the gates of Hades and some

marvellously tidy vocal harmonies. If whips and chains break your bones, then 'Circus' will set your very soul alight!

Overall, Zon have enough aces up their sleeve to pull away from the pomp pack. And they're fun, too. +++
MALCOLM DOME.



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VIP

We supplied the competition, Uriah Heep gave the prize. JOHN SHEARLAW was just working

THE LUXURY private aircraft began its gentle descent, flying low across the North German plain.

Inside the passengers drained the last of their cocktails, fastened their seat belts and watched the busy docks and the glittering Alster lake in the centre of Hamburg drift slowly into focus.

Minutes later they were on the ground, whisked through customs as if they were VIP's and shepherd-ed into a fleet of cars for the short journey to their hotel in the city centre.

They had two hectic days ahead of them, and it was vital that everything ran smoothly...

SO WHAT does it sound like? The travel agent's smarmy account of your package holiday in Spain? The beginning of a thriller about vice and intrigue in the world of big business? Or another pampered day in the life of an American superstar?

You'd be wrong each time. The passengers, waited across to the Continent in the private plane that waited and brought them back again, were none other than four RECORD MIRROR readers.

Peter Straker and Liz Grenfell, along with their



The winners and inset, John Shearlaw after a few "refreshments"

two guests Colin Horlock and Carolyn Endean, had won the chance to see the mighty Uriah Heep in Ger-

LIZ GRENFELL ("as in Joyce...") is a bouncy 17-year-old from Hoddesdon, Herts. Since she left school last year she's been working as a petrol pump attendant in Ware, although she hopes to take a secretarial course soon. "I really like heavy rock," she says, putting Uriah Heep at the top of a record collection that features Led Zepplin, Rainbow and even Deep Purple. Her only previous visit to Europe was on a coach trip to Austria... and the closest she'd been to Heep was the back of the stalls on their last British tour.

many at the end of their European tour. And if you're going to go...why not go in style?

For Peter and Colin it was a dawn start, with a drive from their homes in Hampshire up to London. Liz and Carolyn began the way they meant to go on... with a taxi from Hoddesdon to London! But by 9.30 it was all present and correct. A short drive to Luton airport, an even shorter walk to the plane and a take-off so quiet and uneventful that we could have been driving a milkfloat down a country lane.

And, since none of the readers had flown before, a great start to the day.

"Refreshments" (out of the cocktail cabinet!) followed breakfast; with only one hiccup on the two-hour flight. What else but the toilet? The nine-

seater plane, with seats more like armchairs, comes complete with everything but...except for

PRETTY CAROLYN Endean, 16, came along as Liz's mate. She's still at school, but leaves this summer to start work as a receptionist. The shyest of the four readers, she admits that she wasn't that keen on heavy rock but thanks to Liz "she's liking it a lot more now." Carolyn, who hadn't seen Uriah Heep before, was very impressed with the show in Hamburg... but not so pleased with the "foreign food". "It tastes funny," she giggled, "it's not as good as fish and chips at home!"

a small tube attached to a suction pump! By skilful positioning — and the drawing of a curtain — it



John Sloman

in a way, it's a great boost," he said. "There's been a lot of re-arranging and settling down with the new members, and for a while we thought we'd done too much at a time with 'Conquest'; but I think it's worked.

"We'll be taking it a stage further this summer, and recording again. There's a lot happening in rock at the moment, and we want to be a part of it."

The set at the Musikhalle in Hamburg — a plush neo-Classical hall that boasts more statues in the bar than the British museum — was a trimmed down vintage Heep performance. Slightly shortened, Hensley maintained, to keep it taut, and with less of the new material than on the British tour, but still with

PETER STRAKER, aged 26, is a carpet salesman from Eastleigh, near Southampton: "The place where everyone goes through and nobody goes to." To him Uriah Heep are the top band, and along with his mate Colin they'd been to no less than nine concerts on the last British tour. The tenth was probably the best, for after a bout of nerves about the flight — his first — he was able to collar Mick Box for a drink and a few questions; a session that lasted nearly through until dawn!

enough 'umble and 'eavy pyrotechnics to get the Hamburgers on their feet. And Hensley's solo keyboards work-out, preceding the encore sealed the show.

The readers, not surprisingly, took advantage of diving in to photograph the band live from only feet away; a privilege normally accorded to the chosen few with photo passes.

Afterwards a trip, en masse, to a restaurant to cook steaks at the table and get to grips with the band, followed by a "welly session" (copyright Mick Box) at Hamburg's Mad House, with all and sundry arriving back at the hotel bleary-eyed at dawn.

COLIN HORLOCK, 26 is also from Eastleigh, Hants, and another big Uriah Heep fan. But Colin admits that his musical tastes are very wide, complaining that there isn't enough good rock around his area. Cheerful and energetic, he coped with the gruelling two-day trip as if it was a gentle stroll down to the local. "It's great all this," he said. "Any chance of doing it all the time?"

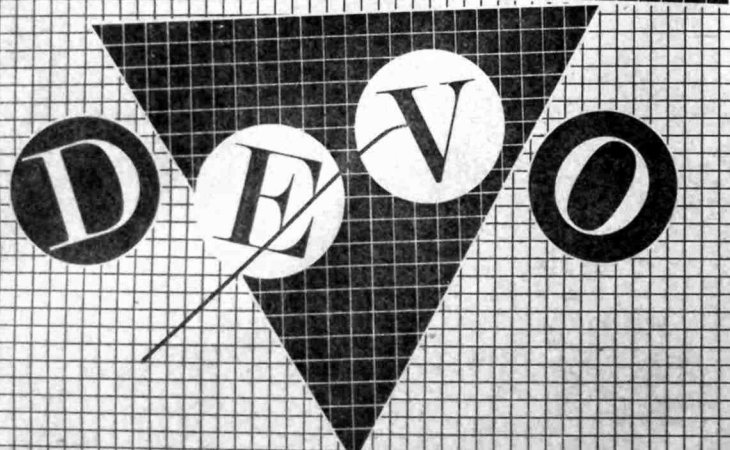
What seems like (and actually is) only three hours later we're back on the plane, heading for Luton in a daze that could be due to sunshine at 10,000 feet, funny food, German beer, lack of sleep or perhaps even German beer.

Somehow the readers have survived the rigours of the Eros Centre, three meals in six hours, a ride in Heep's Transit van with a record payload of 17 people (the group, the roadies and the readers all crammed into five seats), the concert, the inquest, the nightclub, Hamburg's alien geography and their first (and second) ever flights.

Leaving the rest of the company like limp rags they assert: "It was great, but I hope my stomach recovers" (Carolyn), or just: "Ta."

Thank Uriah Heep (who provided the music and the company), and Bronze (who provided the plane). The rest of us were just doing our job, honest!

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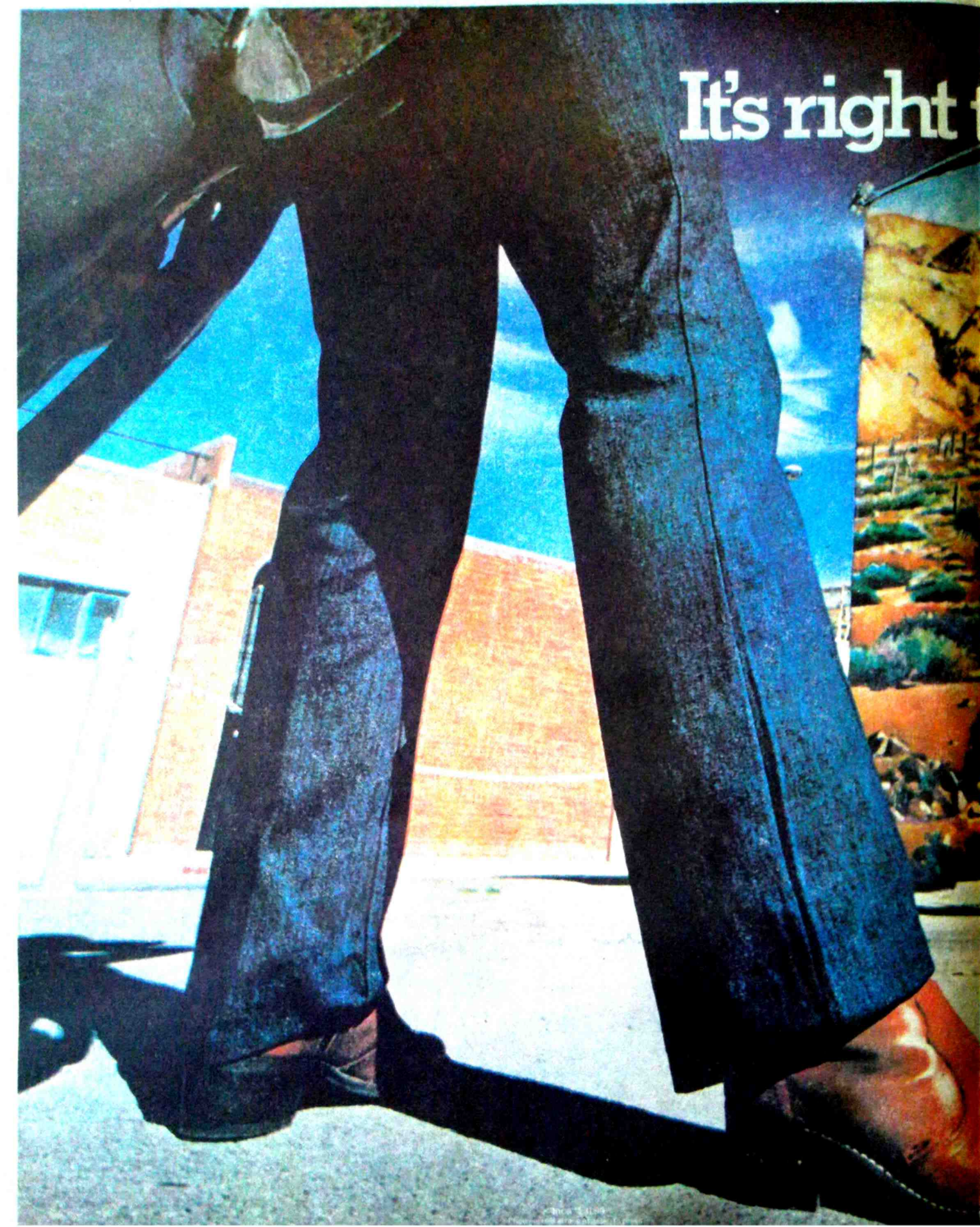
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Hanging around with the Members

"ROBIN TROWER wrote a song 'bout me, it's called 'Victim Of The Furry'. 'Members' vocalist Nicky Tesco pops out a tongue like a well-used doormat. 'I went t' the mirror this mornin', opened my eyes and thought I'd better shut 'em again before I bled to death.'

12.30pm and we're sitting in the bar of a Middlesbrough hotel nursing 'mornin' after the night before' feelings of varying degree. To be honest, though, I'm probably feeling more delicate than most.

Tour manager, Hugh, tucks merrily into toast and marmalade, drummer Adrian Lillywhite eats a packet of bizarre, chemical-flavoured crisps, guitarist Jean-Marie Carroll (known to all and sundry as JC) and Virgin press person Keith seem in reasonable spirits (Oh God, don't mention that word!) and even Mr Tesco, despite the shag-pile on his tongue, manages to wolf down a roast beef sandwich. I just sip some strong, strong coffee and wonder how the band's other members, guitarist Nigel Bennett and bassist Chris Payne, could have raised themselves several hours earlier to start the long haul back to London.

The reason, by the way, for my northerly whereabouts and bleary-eyed condition is that The Members are back on tour and I've come to catch their opening two gigs at Scarborough and Middlesbrough.

To tell the truth, I'm somewhat relieved to be joining the band for the start, rather than the end, of their current four-week bash because the latter part of a Members' tour is an unpredictable time to say the least.

On the last date of their previous tour (the Middlesbrough Rock Garden coincidentally) the road-crew, wicked fun-loving lot that they are, decided to do a 'Tiswas' on the band and pelted them mercilessly with eggs, water, flour and shaving-foam — everything except Sally James and Spit the dog, in fact.

Actually, this impromptu display of marksmanship is still fondly remembered by Rock Garden regulars despite the fact that, an appearance at the Reading Festival and a few one-off gigs aside, The Members have not hit the roads of Britain for all of eight months.

By this stage in their career The Members might reasonably have expected to be playing the larger, more prestigious venues but, due to this long absence, they've decided to concentrate on the small club/college circuit. It's not exactly a low-level tour but... well, I heard a story recently about Aerosmith hiring a plush limo to take them from the dressing room to the

stage in one of those king-size American astrodomes and let's just say that the Members aren't quite doing that.

But whether you're travelling in a posh limousine or The Members' own eight-seater van (which, just for the record, does not have a toilet although they successfully convinced a certain NME scribe otherwise) touring is still a bit of a drag. Not the gig itself, which is always a new challenge, but simply the hassle of getting from one place to the next.

"Four hours in this van an' you could have open-heart surgery performed on yer without blinkin' an eye," says Nicky, somewhere between London and Scarborough. "Yeah, it's very pleasant travelling through the countryside," adds JC. "But after a while it all looks the same and you need the odd factory to break the monotony."

In the five-hour drive north, however, dull moments are a rare thing indeed. Over a constant musical background of a largely reggae (or as Adrian would have it, "Natty, natty reggie") disposition, the band indulges in almost continual leg-pulling.

"Look at this, lads, an icky-thump pitch," Nicky points at something not too dissimilar to a ploughed field. "You've heard of icky-thump, surely," he continues, still straight-faced. "One player throws the ball at another player's head an' if he hits it then all the outfielders run around slappin' each other on the bum." Needless to say, no one is convinced.

A few miles on and we pull into a motorway service station which is where Nigel, who auditioned for The Sex Pistols and Iron Maiden incidentally, really comes into his own. JC thinks he should write a book entitled "Casual Conversation for the Dinner Table" because every time you settle down to a meal he can be unerringly relied upon either to bio-chemically analyse the content of your food or recount some lurid lavatorial tale with obvious relish.

Thus, as we walk into

the restaurant, he describes how he once sunk his teeth into a cheese roll purchased in a similar gaff and a sharp piece of wire shot out and embedded itself in the roof of his mouth. After hearing that little saga I approach my grease, sausage, grease, mash and grease with the extreme caution of someone about to defuse a time-bomb.

But worse was to come. Just after we'd ordered an ample meal at our hotel the following day, he proceeded to recall, in full technicolor detail, the time the band were playing a gig at Birmingham University and he'd inadvertently stumbled across a group of students engrossed in a film of a colon operation. Believe me,

appellising it was not. But it's time to hit the road again, although not before Nicky has hunted vainly for some tuppenny dreadful war comics and the rest of the band have sharpened their collective wits on the electronic machines. 'Space Invaders' is a perennial favourite with The Members, as is something called 'Space Wars', which apparently allows you to utilise different gravitational fields to fox your

opponent, and a certain sub-aqua game on which, by aiming at the diver as opposed to the marine life, it's possible to register a minus score.

And so to Scarborough, the graveyard of the mods. On arriving, we half expect to see Hush-Pupped feet protruding

from the sand and the odd burnt-out Lambretta lying on the beach — but in fact we see very little.

"I went to Scarborough once but it was closed," may be an old gag but in this case it's spot on. Out of season, the town is not simply dead but in an advanced state of rigor mortis and a sign proclaiming "This pub is for residents and over 30s only, there is no juke box" would seem to imply that the locals rather like this funereal atmosphere.

Having said that, though, there had been a fair bit of action shaken the week before when the UK Subs played there. A local youth, who we encounter in a chippie, informs us that the gig had resulted in "Plenty o' scrappin'" and a group of angry young men running amok along the beach kicking over children's sandcastles. They breed 'em tough up north and no mistake.

A "converted abattoir" is how JC describes the venue for tonight's gig, the Scarborough Penthouse, and indeed ritzy it is not. Despite the small stage and flat acoustics, though, the band genuinely want to play well and become visibly more tense as the evening progresses.

First on, however, are the Manchester based Distractions — the support band for the tour — who play a good set of 'finely-honed, if slightly sugary pop, but completely fail to register on the clappometer. Can The Members do better? Well, the short answer is no, I'm afraid.

They come on about 12 and go straight into a set weighted heavily towards the material on the excellent new album. For a first night, the band play exceptionally well, the songs sound really strong in a live setting and... to put it bluntly they go down like a lead zeppelin.

"Wanna hear a bloody good joke... this gig," says Nicky, as the audience stand back demanding to be entertained. The distinctive opening to 'Suburbs' encourages a few to get up and get down, as they say, but after the following

number one of only a handful of kids actually showing any signs of enjoyment is "escorted" from the premises by two men with large muscles. The band protest and then walk off in disgust, a gesture which finally earns them the support of the audience.

As I was positioned behind the mixing desk, I didn't see exactly what happened but JC explains it to me afterwards. "He was just standing down the front of the stage holding my mike stand to stop it getting knocked away," he says. "And these two gorillas pounced and hauled him outside. He wasn't doing anything except enjoying himself."

Fortunately, the kid in question isn't hurt and comes backstage afterwards to express his gratitude. He makes a point of shaking the hand of everyone in the band, and anyone else looking faintly Memberish for that matter, and promises to come and see them again.

Despite this gesture spirits are still pretty low, although a birthday party for Mike of The Distractions allows us all to drown our sorrows in style.

"You know, that must be the worst gig we've ever played," says Adrian, a bottle of champagne in one hand and a large piece of cake in the other. "I thought we did 'Brian Was' really well tonight but no one clapped, not one single person. I don't think we've ever failed to get some sort of a response from an audience before. Even at our first gig down The Roxy at least one person shouted 'Get off!'"

And the post-mortem continues far into the night. My own feelings are that whilst the gig was an undoubted flop this had nothing whatsoever to do with The Members' attitude, playing or material which were all unreservedly excellent. The real reason was that most of the audience were unfamiliar with the new songs (the album had only been released in the provinces on that day) and that since the gig was in a nightclub many

were there simply to exploit the late bar and pull a member of the opposite sex.

Oh, and just to round off a perfect day Nicky has his Dr Martens pinched which cheers him up no end I can tell you. On to Middlesbrough, I think.

On entering the town, one of the first things to catch the eye is a large wall on which "Help the police — beat yourself up" has been sprayed and in somewhere as grim and desolate as this that's probably a fair indication of police/youth relations.

The venue for tonight's gig, the Middlesbrough Rock Garden, is pretty desolate too, a sort of converted warehouse with a paving stone floor and rows of wooden tables and benches for the customers to stand rather than sit on.

By 11.30, however, the place is pretty well full and the tartan nappy brigade are out in force. In towns like Middlesbrough punk rock has never really fizzed out and it's still the neanderthal droning of bands like the UK Subs that gains the most energetic response from the Rock Garden clientele.

Not surprisingly, therefore, The Distractions do not go down a storm. A pity, because they turn in a really tight set with the soon come single 'Boys Cry' and the more aggressive 'Sick And Tired' particularly outstanding.

After no little discussion, The Members decide to change the numbers for tonight's gig and it's a move that turns out to be exactly right. They come on to a good reception and give a really competent and confident performance with the inclusion of more of the older material providing a familiar footing from which to assimilate the newer compositions. Songs of the set for me on this occasion are Larry Wallis' 'Police Car', with Nicky really chewing up and spitting out the words in a hail of anger and aggression, and 'Don't Push' with its memorable chorus and wonderful bubbling bass line.

The band play two encores and then the DJ slips on an old Gary Glitter standard which provokes a sort of ritualised, tribal stomp-reminiscent of the All Blacks war dance from the assembled punks and punkettes. And after that... well, actually, I'm not too sure. I remember returning to the hotel and talking to Nicky far into the night but the topic of our discussion is just an alcoholic blur.

Still, not to worry, 'cos there's really only two more things you need to know. One is that the band's next single will be Chris Payne's 'Flying Again' (backed with 'Love in a Lift', 'Rat Up A Drainpipe' and 'Disco Wee-Wee', a tongue-in-cheek groover with some line swooping bass runs) and the other is that The Members are a great bunch of blokes and I like them.

DANTE BONOTTO



THE MEMBERS: anger and aggression

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SQUEEZE

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They do it down on Cambar Sands
They do it at Wa-ki-ki
Lazing about the beach all day
At night the crickets creep -- y-
Squinting faces at the sky--
A flat--old Robbins pap-ar-back
Surfers drop their boards and dry--
And ev-ry body wants a hat
But be-hind--The cha-let my ho-i-day's complete
And I feel like William Tell--
Maid Mar-i-on on her-tip-toed feet
Pulling mussels from a shell--

Pulling mussels from a shell--
Shrinking in the sea so cold
Topless ladies look away
A lie-man in a sunken shower
Shelters from the rain
You wish you had a motor-boat
To pose around the hartour bar
And when the sun goes out to bed
You hook it up behind the car
Chorus: Two fat ladies window shop
Something for the mantelpiece

In for bingo all the nines
A Panda for sweet little niece
The coach drivers stand about
Looking at a local map
About the boy he's gone away
Down to next door's caravan
Chorus
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N.B. Because the new charts are out each Tuesday, the deadline for your entry is NEXT MONDAY, that's 19th May

COUPON

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|----|---|---|
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| 2 | GENO Dexy's Midnight Runners | |
| 3 | COMING UP Paul McCartney Parlophone | |
| 4 | MIRROR IN THE BATHROOM The Beat | |
| 5 | SHE'S OUT OF MY LIFE Michael Jackson | |
| 6 | NO DOUBT ABOUT IT Hot Chocolate | |
| 7 | HOLD ON TO MY LOVE Jimmy Ruffin | |
| 8 | I SHOULD A LOVED YA Nevada Michael Walden | |
| 9 | MY PERFECT COUSIN Undertones | |
| 10 | SILVER DREAM MACHINE David Essex | |

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THE BEAT

Mirror In The Bathroom

On Go-Foot Records

Mirror in the bathroom please talk free
The door is locked just you and me
Can I take you to a restaurant that's got glass tables
You can watch yourself while you are eating

Mirror in the bathroom I just can't stop it
Every Saturday sees me window shopping
I find no interest in the racks and shelves
Just a thousand reflections of my own sweet self, self, self. (Repeat to fade)

CHORUS: Mirror in the bathroom you're my mirror in the bathroom. (Repeat three times)

Mirror in the bathroom recompense
For all my crimes of self defence
Cures you whisper make no sense
Drift gently into mental illness

Repeat first verse

Mirror in the bathroom. (Repeat six times to fade out).

W & M By B. Sargeant
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Tomorrow**
AND
**Something's
Missing**



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SEALED WITH A KISS



We're not intense, say Monochrome Set.
ROBIN SMITH agrees with them

SEE THAT man? The one at the back and on the right of this rather arty picture. Evil looking bleeder isn't he? A really nasty piece of work you might say and by golly you'd be right. Lester Square guitar ace of the mighty Monochrome Set is openly in favour of seal clubbing.

"I spent some of my childhood in the Magdalene Islands where they have the seal culls," he says in a soft Canadian drawl. "I know what I'm talking about, those culls are necessary to stop overcrowding. They protect both the seal and human population in the area."

"You could shoot the creatures but they could slide off into the water after being shot and die in agony. It's not very easy penetrating all that blubber with a bullet. I can't see why seals are considered to be cuddly animals anyway. If you picked one up it would bite you."

This is a fairly logical argument from Lester who's not really called Lester at all. His real name is Thomas Hardy and one of his illustrious ancestors was the Hardy who fought with Nelson at the battle of Trafalgar and cradled Nelson's head when he was mortally wounded by a naughty French sniper. Somehow the Hardy family later moved to Canada and the young Thomas grew up beside a paper factory in a cosy log cabin.

"The smell of that town was terrible and the air was tinged yellow with the smoke," continues Lester. "When I think of Canada I think of that smell. I also remember the husky lumberjacks, they really do wear those red checked shirts and leap from log to log down the river. The forests also echo with shouts of 'timberrr!'"

Lester left his homeland and was educated at an exclusive London school where he was bullied excessively and underfed. Unhappy and alone he sought solace in comics and monster magazines and his love of them still continues.

Guitarist Bid also has an interesting pedigree. He maintains that his ancestors were Indian princes.

"His ancestors were the Vedic saints who came from Russia," says Lester knowingly. "They started the caste system and cleverly put themselves at the top. Bid isn't here today he's probably out mountain

climbing. He spends all his spare time clambering over rocks and he's a paid up member of the Himalayan Mountain Club.

SUCH a bizarre combination of ancestry and influence is reflected in The Monochrome Set's style which can sometimes be described as wacky pop and sometimes as disposable garbage. They also have a nice line in singles covers with the cover of 'The Strange Boutique' showing a splash in a lake. A very difficult photograph to take, involving split second timing.

They've also been labelled as a bunch of smartasses fresh out of art school who take themselves a little too seriously.

"People always ask us meaningful questions. They think we're very intense and introspective," says Lester. "We did a radio interview and we were asked why we were so self indulgent. How can we be self indulgent when you're Number 67 in the charts, surely we must be communicating with people? Quite obviously we're pleasing an audience. Our stage show has also been knocked because we show films. But people come to be entertained. Who wants to go along to see a record player on stage?"

"We were also once accused of selling out because we'd left Rough Trade and signed to Dindisc. It was just a natural expansion for us. A record company is only your servant after all. We chose Dindisc because it has only five or six other bands and it can work on each one individually. At the same time we have access to the huge expanding Virgin empire. Virgin is probably one of the only companies that keeps expanding."

The Monochrome Set's name was apparently Lester's idea. He has a fantasy about an old black and white television that broadcasts loads of images. The Set's stage show combines images with meaty visuals worked out by Tony Potts who's been heavily influenced by old German films.

Lester is also interested in old films and bemoans the state of modern television particularly the loathsome 'Charlie's Angels'.

"The show has no plot there's no character development there. The show is so boring with plastic people going through plastic scripts. With some old Orson Welles films the character development is so good it completely takes you over."

The Monochrome Set have been working on a film of their own and would like to do something surreal like the Beatles' 'Hard Days Night'. Actually this all smacks a bit of cheapo Devo, but the band deny such awful comparisons.

"Devo are contrived," says Tony. "They've got this theory that they've all got a corporate identity and that they're all clones of the same species. That's obviously a ridiculous thing to say. We're all individualists with differing interests. For instance I don't like Lester's remarks about seal clubbing."

AT this Lester picks up a chair, breaks a leg off it and threatens to ram it up Tony's left nostril. Tony backs off and the band talk about their current financial status. They'd like to take over the world but at the moment they're short of the readies.

"I'd like to plan to live from week to week, but at the moment I live from day to day," says Lester.

The Set are currently on tour and hope to make a second journey to America in August.

"We did very well at Hurrah's in New York," continues Lester. "But that's a very English venue, each club has its own select audience and they won't venture to the other clubs."

The Set also came close to being involved in a massacre. One of the venues where they played in Chinatown was also the scene of a Tong massacre. The Tongs are the slant eyed equivalent of the Mafia and gang war broke out and the venue was the scene of a bloody attack. Several patrons literally lost their heads.

The Set are now settling down to a British tour and if Lester's face should suddenly change into a funny shape on stage and he starts breathing funny, don't worry, it's just a recurrence of Bells Palsy which causes facial paralysis.

"It started when I lost my sense of taste," says Lester. "Then I couldn't close one of my eyes. In order to sleep I had to bury my head in the pillow and every time I rolled over my eye sprang open and I woke up. I went to see a specialist but she just laughed because my face had gone into this amazing grotesque leer. Fortunately it got better but it could come back at any time and it's very contagious."

My God, what's happening to the side of my face. I can't move it and I can't close my right eye. For God's sake somebody call a doctor. Please.

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Edited by SUSANNE GARRETT

HELP

FEAR OF FAILING

My problem is that I cannot achieve an erection with a girl. I'm in my early twenties and still a virgin which makes me feel inadequate when I compare myself with guys of my age and those considerably younger with more sexual experience. I am worried to the point where I don't know what to do.

Although I have no trouble masturbating, imagining sexual intercourse, I've been unable to get a hard-on the two times I've been involved in a potential sexual encounter with a girl. So I've come to the conclusion that the fault must be psychological.

I feel quite turned-on when chatting-up girls yet my fear of not being able to produce an erection has turned out to be a reality. My first girlfriend tried everything she knew to help yet every attempt failed miserably despite her own comprehensive ex-

perience. In the end, she just became fed up ending the relationship before it began. How do I even learn to kiss a girl in a way that she will find wonderful? Does it come by intuition? If so, I'd like to know why I haven't acquired the ability already.

Most girls I have met understandably and reasonably expect some sexual competency at such a natural thing as making love, yet I seem to lack it altogether.

Al, Suffolk
• As you have no difficulty in achieving an erection and "coming" when you masturbate, it's clear that, physically, you have all the equipment you'll ever need — and it works. So why the lack of spontaneous erection so

far when it comes to girls?

Much as the mass media may try to create the impression that the human male should be a sexual machine, capable of instant arousal and action at the flash of a leg, this is clearly not true. All men can be impotent, not able to summon an erection sufficient to penetrate their partner, and guys with a wide range of sexual experience are certainly not exempt. It's not unusual for this to happen the first or second time you try.

The more sensitive or worried about the success or failure of a relationship you are, the more likely you are to be subject to nervousness and self-doubt, coupled with the desperate need to be successful and impress.

There's no need to label yourself as being afflicted with some deep-rooted psychological malady. You've already analysed the reasons why. Confronted with the thought of your first girlfriends' "comprehensive experience", and the need to pass the test she set with full marks, you were, understandably and

reasonably, turned-off. The shyness, nervousness, fear and worry stimulated by initial attempts at intercourse can create a vicious circle of self-doubt, a pattern which repeats itself in later encounters. But there is no need to allow the pattern to continue or reason to assume that your experience with one girl (or maybe even two), will be wider reaching.

Ask out other girls when you're ready. You may feel pressured and nervous in the company of some girls, experienced or less experienced, but not with others. Making love is natural — so let it happen naturally. If you really don't fancy someone, there's no need to force yourself into a sexual involvement. If you do feel attracted, take it at your own speed, and hers. When there's a basic emotional rapport between two people, plus the interesting added ingredient, chemical attraction, any relationship has a high chance of working out enjoyably. With your first girlfriend, perhaps this essential rapport just didn't exist. From kissing on in, if she likes you and also feels the sexual spark, you're halfway there. All things are possible.

When you find someone who you really relate to, as a friend, as well as a potential lover, to the point where you feel at ease in her company, the emotional blocks will tumble down.

Using alcohol as a confidence booster and fear brace won't help; along with use of tranquilisers

and other drugs including anti-depressants, and in some instances, diabetes, it's one of the few purely physical causes of impotence. Also if you've been feeling generally run-down for a long time it's well worth seeing the doc for a check-up.

Otherwise, establish new relationships, and see how it goes. If at any later stage you want to contact a psycho-sexual counsellor in your own area, write again and we'll put you in touch.

UNDER 16 PILL

I've heard that the Government has been discussing whether doctors can prescribe the Pill to girls under 16 without telling their parents. I'm 18 and this doesn't apply to me, but I'm still interested. What's happening?

Carol, London

• While the Government has been discussing and revising their approach to this issue, the doctors organisation, the British Medical Association has voted one hundred per cent in favour of this kind of decision being left to the individual doctor. So, if your doctor agrees you can still be prescribed the Pill or another form of contraception, under sixteen, without your parents' consent. But only if your GP or a medically qualified person attached to a clinic weighs up all the factors involved and thinks this is advisable. In other words, the situation hasn't changed.

FEEDBACK

HUMAN LEAGUE

SHOWING SOME humanity for Sheffield-spawned band The Human League, who speedily moved from a deal with independent label Fast Products to an EMI signing. JOHN JASPER, COVENTRY, and RACHEL GREEN, ROTHERHAM seek fullest possible discographical fax on the band. 'Ere goes. Singles: First-off with 'Electrically Yours', Fast Products, (F4), released June 1978, now deleted, but available on the EMI compilation album 'First Year Plan', (ENC3312), along with gems from Gang Of Four, The Mekons and others, and an American compilation 'Mutant Pop', Gem Records, (Gem/PVC). Next 'Dignity Of Labour Parts 1-4', Fast Products, 12" 45EP, with flexidisc, (VF1), Fast, May 79; as The Men, 'I Don't Depend On You', Virgin, (VS 2312), July 79; 'Empire State Human', (VS294), October 79; deleted; the 'Holiday 80' EP, Virgin, (SV105), April '80, including 'Marianne/Dancevinn/Rock 'N Roll Nightclubbing/Being Boiled'; (Marianne), (SV103). A new single, 'Only After Dark', comes out later this year. Albums: Both on Virgin: 'Reproduction', (V2133), October 78; 'Travelogue', (V2180), released May 2; There is no fan club, but, for more information, write to Tune Noise Ltd, 3/4 East Norton Place, Abbey Hill, Edinburgh EH7 5DR. (A stamped addressed envelope is vital).

ONLY ONES

Mystified Only Ones fan, JOHN WRIGHT, OXFORD one of a multitude who rushed to buy latest album release 'Baby's Got A Gun', (CBS 84089), to find that the implied title track doesn't appear on the elpee, despite the inclusion of a handy lyric sheet to the song, raises the burning question, why? Should the album have included a free single or something? Or can CBS be midway through a seasonal brainstorm?

• We're equally mystified. CBS claim that the missing track wasn't finished during the studio time allocated for the album. The normal early production of the album cover a month in advance of the album release date meant that the album title-track concept had to stay. An official spokesperson for CBS said only the backing vocals on the 'Baby' track were finished, and although the idea of including the "extra" track as a single was considered for some time it was eventually dropped.

Over to Only Ones manager Zena Kakouli who begs to differ, (a bit): "We recorded lots of tracks in the studio, and the band themselves paid to go back into the studio, with the idea of finishing the title track and giving it away free as a single with the album. It's finished. But it was too late to put it on the album. The head of A and R at CBS picked the tracks to go on the album in any case and 'Baby's Got A Gun' wasn't one of them."

Curiouser and curiouser. CBS have no plans to release 'Baby's Got A Gun' as a single in the near future.

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COMPETITION



CHARTS

Due to Bank Holiday schedules last week we were unable to print the Top 75 Singles and Albums. For all chart freaks who don't like to miss out, they're printed below.

SINGLES

ALBUMS

1	GENO.		1	SKY 2, Sky	Ariola
2	15 WHAT'S ANOTHER YEAR,	Parlophone	2	3 THE MAGIC OF BONEY M	
	Johnny Logan			Boney M	Atlantic/Hansa
3	2 COMING UP, Paul McCartney	Epic	3	2 GREATEST HITS, Rose Royce	Whitfield
4	3 CALL ME, Blondie	Parlophone	4	5 SUZI QUATRO'S GREATEST HITS,	
5	4 SILVER DREAM MACHINE,	Chrysalis		Suzi Quatro	Rak
	David Essex		5	4 DUKE, Genesis	Charisma
6	5 TOCCATA, Sky	Mercury	6	8 TWELVE GOLD BARS, Status Quo	Vertigo
7	13 THE GROOVE, Rodney Franklin	Ariola	7	7 BOBBY VEE SINGLES ALBUM,	
8	23 GOLDEN YEARS LIVE EP,	CBS		Bobby Vee	UA
	Motorhead		8	8 HYPNOTISED, Undertones	Sire
9	21 NO DOUBT ABOUT IT, Hot Chocolate	Bronze	9	12 BY REQUEST, Lena Martell	Ronco
10	11 MY PERFECT COUSIN, Undertones	Sire			
11	19 I SHOULD'VE LOVED YA,		10	9 HEAVEN & HELL, Black Sabbath	Vertigo
	Narada Michael Waldon		11	14 EMPTY GLASS, Peter Townshend	Atco
12	CHECK OUT THE GROOVE,	Atlantic	12	11 BARBARA DICKSON ALBUM,	
	Bobby Thurston			Barbara Dickson	Epic
13	6 KING FOOT FOR THOUGHT,	Epic	13	13 WHEELS OF STEEL, Saxon	Carrere
	UB40		14	19 SOMETIMES YOU WIN, Dr Hook	Capitol
14	36 HOLD ON TO MY LOVE, Jimmy Ruffin	Graduate	15	53 CHAMPAGNE & ROSES, Various	Polystar
15	25 DON'T MAKE WAVES, Nolans	RSC	16	10 IRON MAIDEN, Iron Maiden	EMI
16	8 SEXY EYES, Dr Hook	Epic	17	— GOLDEN MELODIES,	
17	58 MIRROR IN THE BATHROOM	Capitol		National Brass Band	K-Tel
	The Beat		18	18 REGGATTA DE BLANC, Police	A&M
18	7 WORKING MY WAY BACK TO YOU,	Go Feet	19	15 SNAKES & LADDERS, Gerry Rafferty	UA
	Detroit Spinners				
19	12 DON'T PUSH IT DON'T FORCE IT,	Atlantic	20	28 17 SECONDS, Cure	Fiction
	Leon Haywood		21	22 OFF THE WALL, Michael Jackson	Epic
20	20 WHEELS OF STEEL, Saxon	20th Century	22	18 PRETENDERS, Pretenders	Rival
21	30 FOOL FOR YOUR LOVING, Whitesnake	Carrere	23	30 ANIMAL MAGNETISM, Scorpions	Harca
22	8 TALK OF THE TOWN, Pretenders	UA	24	21 FACADES, Sad Cafe	RCA
23	27 THE GREATEST COCKNEY RIP-OFF,	Real	25	20 ONE STEP BEYOND, Madness	Stiff
	Cockney Rejects		26	— SPORTS CAR, Judie Tzuke	Rocket
24	16 MY OH MY, Sad Cafe	Zonophone	27	— JUST ONE NIGHT, Eric Clapton	RSO
25	55 SHE'S OUT OF MY LIFE,	RCA	28	— THE CORRECT USE OF SOAP,	
	Michael Jackson			Magazine	Virgin
26	29 BREATHING, Kate Bush	Epic	29	17 BRITISH STEEL, Judas Priest	CBS
27	32 STARING AT THE RUDE BOYS, Ruts	EMI			
28	29 LET'S GO ROUND AGAIN,	Virgin	30	27 OUTLANDOS D'AMOUR, Police	A&M
	Average White Band		31	31 TEARS & LAUGHTER, Johnny Mathis	CBS
29	14 NIGHT BOAT TO CAIRO, Madness	Stiff	32	33 TELL ME ON A SUNDAY,	
30	41 JUST CAN'T GIVE YOU UP,			Marti Webb	Polydor
	Mystic Merlin		33	36 HEARTBREAKERS, Matt Monro	EMI
31	38 THIS WORLD OF WATER, New Musik	Capitol	34	40 MARAUDER, Magnum	Jet
32	35 FOREST, The Cure	GTO	35	23 BRAND NEW AGE, UK Subs	Gem
33	28 NE NE NA NA NU NU,	Fiction	36	29 SOLO IN SOHO, Philip Lynott	Vertigo
	Bad Manners		37	57 BABY'S GOT A GUN, The Only Ones	CBS
34	34 TAKE GOOD CARE OF MY BABY,	Magnet	38	41 THE LAST DANCE, Various	Motown
	Smoke		39	24 COUNTRY NUMBER ONE,	
35	61 YOU GAVE ME LOVE,	Rak		Don Gibson	Warwick
	Crown Heights Affair		40	50 ORCHESTRAL MANOEUVRES IN	
36	63 THE BUCKET OF WATER SONG,	Mercury		THE DARK, Orchestral Manoeuvres	
	The Four Bucketeers			in the Dark	Dindisc
37	24 MISSING WORDS, Selecter	2-Tone	41	42 STRING OF HITS, Shadows	EMI
38	22 KOOL IN THE KAFTAN,		42	25 GLASS HOUSES, Billy Joel	CBS
	B.A. Robertson		43	35 INITIAL SUCCESS, B.A. Robertson	Asylum
39	67 POLICE AND THIEVES,	Asylum	44	32 EAT TO THE BEAT, Blondie	Chrysalis
	Junior Murvin		45	52 STAR TRAKS, Various	K-Tel
40	17 DANCE YOURSELF DIZZY,	Island	46	38 WILD HORSES, Wild Horses	EMI
	Liquid Gold		47	34 SKA'N'B, Bad Manners	Magnet
41	— CRYING, Don McLean	Polo	48	37 FIRST LADIES OF COUNTRY, Various	CBS
42	— THEME FROM MASH, The Mash	EMI	48	43 SPECIALS, Specials	2-Tone
43	56 HI FIDELITY, Elvis Costello	CBS			
44	45 STRANGE TOWN, Jam	F Beat	50	44 DOWN TO EARTH, Rainbow	Polydor
45	40 IN THE CITY, Jam	Polydor	51	59 BAT OUT OF HELL,	
46	18 JANUARY FEBRUARY,	Polydor		Meat Loaf	Epic/Cleveland
	Barbara Dickson		52	26 SNAP CRACKLE & BOP,	
47	21 POISON IVY, Lambrettas	Epic		John Cooper Clarke	Epic
48	71 THE SEDUCTION (LOVE THEME),	Rocket	53	60 PARALLEL LINES, Blondie	Chrysalis
	James Last		54	48 THE WALL, Pink Floyd	Harvest
49	33 GOING UNDERGROUND/	Polydor	55	— 20 GOLDEN GREATS,	
	DREAMS OF CHILDREN, Jam			Dion & The Belmonts	K-Tel
50	48 LOVE ENOUGH FOR TWO,	Polydor	56	— 20 GREATEST HITS, Real Thing	K-Tel
	Prima Donna		57	46 THE CRYSTAL GAYLE SINGLES	
51	90 PLATINUM BLONDE, Prelude	Ariola		ALBUM, Crystal Gayle	UA
52	— PULLING MUSSELS, Squeeze	EMI	57	67 WAR OF THE WORLDS,	
53	— MESSAGES, Squeeze	A&M		Jeff Wayne's Musical Version	CBS
	Orchestral Manoeuvres		59	45 WOMEN AND CHILDREN FIRST,	
54	43 ALL AROUND THE WORLD, Jam	Dindisc		Van Halen	Warner Bros
55	57 SOMETHINGS MISSING, Chords	Polydor	60	63 PERMANENT WAVES, Rush	Mercury
56	53 NEWS OF THE WORLD, Jam	Polydor	61	70 MIDDLE MAN, Boz Scaggs	CBS
57	DEAR MISE LONELY HEARTS,	Polydor	62	75 STRANGE BOUTIQUE,	
	Phil Lynott			Monochrome Set	Dindisc
58	— NO SELF CONTROL,	Vertigo	63	55 ON THROUGH THE NIGHT,	
	Peter Gabriel			Del Leppard	Vertigo
59	54 DAVID WATTS, Jam	Charisma	64	54 LOUD AND CLEAR, Sammy Hagar	Capitol
	Bodysnatchers		65	56 LIGHT UP THE NIGHT,	
60	26 LET'S DO ROCKSTEADY,	Polydor		Brothers Johnson	A&M
	Bodysnatchers		66	49 TOO MUCH PRESSURE, Selecter	2-Tone
61	— LET'S GET SERIOUS,	2-Tone	67	81 GREATEST HITS VOL 1,	
	Jermaine Jackson			Cockney Rejects	Zonophone
62	44 ROUGH BOYS, Pete Townshend	Motown	68	89 NOBODY'S HEROES,	
63	84 MY FRIEND JACK, Boney M	Atco		Stiff Little Fingers	Chrysalis
64	51 SO GOOD, SO RIGHT, Brenda Russell	Atlantic/Hansa	69	73 HIGHWAY TO HELL, AC/DC	Atlantic
65	52 MODERN WORLD, Jam	A&M			
66	49 THE MONKEES EP, Monkees	Polydor	70	47 GET HAPPY, Elvis Costello	F Beat
67	— MIDNIGHT DYNAMOS, Matchbox	Arista	71	51 SKY, Sky	Ariola
68	46 STOMP, Brothers Johnson	Magnet	72	— IF YOU WANT BLOOD YOU'VE	
69	— BODY LANGUAGE,	A&M		GOT IT, AC/DC	Atlantic
	Detroit Spinners		73	— THE INCOMPARABLE ELLA,	
70	42 TURN IT ON AGAIN, Genesis	Atlantic		Elta Fitzgerald	Polydor
71	47 LIVING AFTER MIDNIGHT,	Charisma	74	— PROGRESSIONS OF POWER, Triumph	RCA
	Judas Priest		75	38 GOOD MORNING AMERICA, Various	K-Tel
72	75 HOLIDAY 80 EP, The Human League	CBS			
73	— YOU'LL ALWAYS FIND ME IN THE	Virgin			
	KITCHEN AT PARTIES, Jona Lewie				
74	72 SO LONG, Fischer 2	Stiff			
75	— LADY, Whispers	UA			
		Sotar			



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NEW SINGLE OUT NOW

UPFRONT

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

THURSDAY MAY 15

BIRMINGHAM, Cedar Bathrooms, Constitution Hill, The Only Ones
BIRMINGHAM, College of Food (021 225 2774) The Statelites
BIRMINGHAM, Odson (021 643 8161), The Undertones / 603
BRADFORD, Princeville (578845), EF Band
BRIGHTON, Alhambra (27874), The Exclusives
BRIGHTON, New Regent (27800), Red Beans And Rice
BURLEEM, Leisure Centre, Anna Rowlands
CARDIFF, University (366421), Suzi Quatro
COLWYN BAY, Drieland Showbar (2594) Seventeen
COVENTRY, Dog and Trumpet (21678) Speedy Bears
CROYDON, Fairfield Hall (01 688 9201) SK
DERBY, Assembly Rooms (31111), Average White Band
DEWBURY, Turks Head (463790), Tarot
DONCASTER, Beethams, Hobbies
EDINBURGH, Astoria (031 661 1662), The Solos / The Phonics
ETON, The Christopher (Windsor 6399), The Cavalry
EXETER, Roules (56651), Body Snatchers
GLASGOW, Apollo (041 332 9221), Black Sabbath
GLASGOW, Doune Castle (041 649 2745) H20
GLENROTHES, Rothos Arms (753701), The Hitmen
GRAVESEND, Red Lion (61627), Showgirls
HIGH WYCOMBE, Nags Head (21758) 84 Spoons
HUCKNALL, The Welfare (632119), Lone Star
HULL, Rackets, Dredging, Hull, Wellington Club (23262) UK
INVERNESS, Caledonian Hotel (35181) Girl / Broken Home
KINGSTON, Polytechnic (01 549 1960) The Go Go's
LEEDS, Fan Club, Britannians (446685) Nik Turner's Inner City Unit / Eyes At Risk
LEEDS, Polytechnic (30171), Fischer-Z
LEICESTER, Polytechnic (555576), The Four Bucketers
LINCOLN, Drill Hall (24393), Iron Maiden / Praying Mantis
LIVERPOOL, Masonic, Dick Smith Band
LIVERPOOL, University (051 709 2744) Brand X / Bruford
LONDON, Bridge House, Canning Town (01 476 2889), The Step / Digger
LONDON, Clarendon Hotel, Hamersmith Broadway (01 748 1454), Medium Medium / Mothmen / London Underground
LONDON, The Cock, Fulham (01 385 6021), Trimmer And Jenkins
LONDON, Dingwells, Camden Lock (01 257 4967), The Go Go's
LONDON, Electric Ballroom, Camden (01 485 9006), Spitz '80 / Au Pair
LONDON, Greyhound, Fulham (01 385 0526), The Act
LONDON, Half Moon, Herne Hill (01 274 2733), Electrolines
LONDON, Hamersmith Odson (01 748 4081), Eric Clapton
LONDON, Hope and Anchor, Islington (01 358 4510), Jules And The Polar Bears
LONDON, 100 Club, Oxford Street (01 536 0933), Pressure Shocks / Sunshine Steel Band (to tam)
LONDON, 101 Club, St John's Hill, Clapham / Spectres / Reluctant Stereotypes
LONDON, Main Squeeze, Kings Road, The Inversions

WHAT'S NOO? Latest Stiff proteges, THE GO-GO's live gals from Hollywood, USA, have a chance to prove whether they do or not on their brief British flying visit, opening at London Dingwalls (Thursday), moving to London Nashville (Tuesday) and London Venue, Victoria (Wednesday).

Meanwhile, JOE JACKSON and his three-piece zoots play it closely this week, with eight new dates beginning at Sunderland Mecca (Tuesday), closely followed by Liverpool University (Wednesday). DOLL BY DOLL follow - up their break from Automatic with a brand new tour, taking them through to the end of May, prior to a projected Stateside trek at London Moonlight (Monday), Scarborough Taboo (Tuesday) and Paisley Bungalow Bar (Wednesday). THE LAMBRETTAS rocket into the limelight, celebrating the release of new single, 'Da'a'ance', at Rotherham Clifton Hall (Thursday), including an under-18's matinee, Sunderland Fusion (Friday), Barnsley Civic Hall (Saturday), Wolverhampton Layette (Sunday), Norwich Cromwells (Tuesday).

Away from the world of mods and soda, HM high-flyers THE SCORPIONS, wind-up their UK six-dater at Sheffield Hall (Friday), Glasgow Apollo (Saturday), Birmingham Odson (Sunday) and Southampton Gaumont (Monday). And home-grown head-bangers IRON MAIDEN, supported on all dates by PRAYING MANTIS and steelwheel decay NEIL KAY, put the boot in for their 40-dater excursion at Lincoln Drill Hall (Thursday), Newcastle upon Tyne Mayfair (Friday), Dunfermline Kinema (Saturday), Ayr Pavilion (Sunday), Aberdeen Music Hall (Monday) and Bradford St Georges Hall (Wednesday). Much more from THE HUMAN LEAGUE, MIKE OLDFIELD, SAMSON, and DAVID GATES too, including AVERAGE WHITE BAND, stars of stage, screen and recent one-off gigs, hit their tour proper at Derby Assembly Rooms (Thursday). Check 'em out before you go.

LONDON, Marquee, Wardour Street (01 437 8623), Samsone
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 2167) Bauhaus / In Camera
LONDON, Music Machine, Camden (01 387 0428), Spartacus / The Features
LONDON, Nashville, Kensington (01 603 6071), Chicken Shack / Gantry
LONDON, New Golden Lion, Fulham Road (01 383 3424), Agony Bag
LONDON, Rock Garden, Covent Garden (01 403 3611), Peaches
LONDON, Royal College of Art (01 564 5020), Top Set
LONDON, Royal Society, Southgate (01 886 4112), The Jets / Black Cats
LONDON, South Bank Polytechnic, Union Road, Elephant and Castle
LONDON, Leisure Lotus, 90
LONDON, The Square, Bromley Road, Calford (01 688 8645), Johnny Storm And Memes
LONDON, Swan, Hamersmith (01 748 1043), First Aid
LONDON, Theatre Royal, Drury Lane (01 636 8108), Reclus
LONDON, Trashed, Woolwich (01 855 3371), Lonesome Nomore
LONDON, W. M. P. A. G. Club, Peckham (01 703 4639), Grabba
LONDON, White Lion, Putney Bridge, Putney, Split Rivit
LONDON, White Lion, Greenwich (01 891 8331), Back Hander
LONDON, Windsor Castle, Harrow Road (01 286 8403), Pencils
LOUGHBOROUGH, University (63171), The Photos
LUTON, Civic Centre, Blowins, Acme Attractions
MANCHESTER, Apollo, Ardwick (061 273 1121), Mike Oldfield
MANCHESTER, Grey Horse, Romley, Private Sector
MILTON KEYNES, Compass Club
MILTON KEYNES, Normal Day
NEWCASTLE UPON TYNE, City Hall (20007), idcc
NEWCASTLE UPON TYNE, Madisons (24910), High Flamer
NEWCASTLE UPON TYNE, Mayfair (23109), The Human League
NEWCASTLE UPON TYNE, P. A. G. E. L. L., Coachmakers Arms (Milton Keynes 610163), Spud And The
NORTHWOOD, HMS Northwood, The JALN Band
NORWICH, Cromwells (612909), Alex Harvey
NOTTINGHAM, Ad Lib Club (52682), Radio Five / Section 25 / The Distributors
NOTTINGHAM, Hucknall and Linby Miners Welfare Club, Lone Star
OXFORD, Two Fruits Club
PORTSMOUTH, One
PAISLEY, Bungalow Bar (041 889 6667), Protes
PEACENACE, Demelzas, Winter Gardens (2475), UB40
PERTH, Pough Inn (222511), Hibernating Bears
PORTSMOUTH, Locarno (25491), The Revillos
PORT TALBOT, Troubadour (77968), The Chords / The Name

READING, Sweeneys Predator
READING, Target (585887), The Apes
REDHILL, Lakers Hotel (61043), The Hotpoints
RETFORD, Portershouse (704981), The Members
RICHMOND, Snoots, Scissors Fits
ROTHERHAM, Clifton Hall (78300), The Lamberts (under 18's matinee)
SHEFFIELD, Limit Club (730940), A Teardrop Explodes
SOUTHAMPTON, Joiners Arms (22612), The Blitz
SOUTHEND, Scamps (40099), Bastille
STAFFORD, Bingley Hall (50606), Franki Valli And The Four Seasons
SUNDERLAND, 90
TILBURY, Anchor, Mad Chateaux
WESTCLIFFE, Weekly Taverns, The Statelites

CHESHUNT, East Herts College, Mad Chateaux
CLACTON, Reg Browns, Final Demand
COVENTRY, General Wolfe (88402), Rough Justice
CROYDON, The Carlton, London Road (01 688 4500), Teacher's Pet
CROYDON, Crawdaddy, The Star, London Road (01 684 1360), Icarus
DUNDEE, College of Technology (27275), Girl / Broken Home
EDINBURGH, Greenside Inn, Digt
EDINBURGH, George Square Theatre, The Human League
EDINBURGH, Odson (031 667 3805), Black Sabbath
EXETER, Routes (58615), The Blues Band
GLENROTHES, Rothos Arms (753701), Fun City

LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 2167), The Vibrators / Viva Japanese Top
LONDON, Music Machine, Camden (01 387 0428), The Five Smith Explorers / Kix
LONDON, New Golden Lion, Fulham Road (01 383 3424), Paris
LONDON, The Mite Spot, Neasdon, The Loved One
LONDON, Rainbow, Finsbury Park (01 263 3140), David Gates
LONDON, Rock Garden, Covent Garden (01 240 3961), Wahl Heat
LONDON, St Mary's College, Twickenham (01 892 9992), The Statelites
LONDON, Star and Garter, Deptford (01 859 5894), Nuttin' Fancy
LONDON, Spurs, Tottenham (01 608 4773), Spurgit Altar
LONDON, Stapleton, Crouch End (01 272 2108), Ian Ritchie Quintet
LONDON, Star and Garter, Putney Pier, Putney (01 788 0345), Snatch 22
LONDON, Swan, Fulham (01 385 1757), The Cavalry
LONDON, Theatre Royal, Drury Lane (01 636 8108), Janis Ian
LONDON, Tower Westminster Bridge Road (01 928 6618), Flying Saucers
LONDON, University of London Any Trouble
LONDON, Union, Malet Street (01 580 9551), The Photos
LONDON, Walmer Castle, Peckham (01 703 4639), Showgirls
LONDON, White Swan, Greenwich (01 691 8331), Loose Change
LOWESTOFT, Talk Of The East (4783), Treasas
MANCHESTER, Apollo, Ardwick (061 273 1121), Franki Valli And The Four Seasons
MANCHESTER, Portland Road, Piccadilly (061 236 8414), Night Visitors
SUNNINGHILL, Selwood Park, Trimmer And Jenkins

TUNBRIDGE WELLS, Carriages, Straight
UXBRIDGE, Brunel University (39125), The Chords / The Name
WAKEFIELD, Unity Hall (6055), The Only Ones / Lonesome Nomore
WESTCLIFFE, Weekly Taverns, The Statelites
TORV, University (413128), Judie Tzuke

SATURDAY MAY 17

BANGOR, University (53709), The Photos
BARNSELY, Civic Hall (203232), The Lambrettas
BIRMINGHAM, Odson (021-643 8101), Franki Valli And The Four Seasons
BIRMINGHAM, University (021 472 1841), The Four Bucketers
BLACKPOOL, Norbreck Castle (25398), Motley Crew
BOLINGTON, Masonic Arms, The Images
BRACKNELL, Bridge House (25398), Motley Crew
BRANDON, Suffolk, RAF Lakenheath, Sphinx
BRIDLINGTON, Spa Pavilion (78258), Average White Band
BRIGHTON, Alhambra (27878), Golsini Brothers
BRIGHTON, Northern Hotel (602519), Airport
BRIGHTON, Sussex University (688114), Au Pairs
BRISTOL, Bear Hotel, Howells, Android Pups
BRISTOL, Turntable (23306), The Statelites
CARDIFF, University, Students Union (366421), Screen Gems
CASTLEFORD, Castleford Trades, Tarot

LONDON, The Cricketers, Oval (01-258 8288), The Inversions
LONDON, Dingwells, Camden Lock (01 267 4967), The Penella En Route
LONDON, Greyhound, Fulham (01 383 0526), VIP's (matinee - 1.30 pm)
LONDON, Half Moon, Herne Hill (01-274 2733), Margo Random And The Space Virgins
LONDON, Hamersmith Odson (01-748 4081), Eric Clapton
LONDON, Hope And Anchor, Islington (01-358 4510), Blast Force
LONDON, Review
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), The Act/89

LONDON, Marquee, Wardour Street (01-437 8623), The Boys
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 2167), Miro/Gino And The Sharks
LONDON, Music Machine, Camden (01-387 0428), Alex Harvey/The Cheats
LONDON, New Golden Lion, Fulham Road (01-383 3424), Jackie Lynton
LONDON, Newlands Peckham (01-838 8201), Three Point Turn
LONDON, Rainbow, Finsbury Park (01-263 3140), David Gates
LONDON, Rock Garden, Covent Garden (01-240 3961), Jules And The Polar Bears
LONDON, Royal Albert, Deptford (01-692 1520), The Replicas
LONDON, Ruskin Arms, East Ham (01-472 9377), Pagan Altar
LONDON, St Helier Arms, Mid-Carsholm Road, Carsholm (01-542 2896), Johnny Storm And Memes
LONDON, Star And Garter, Deptford (01-859 5894), The Prize Gyps
LONDON, Star And Garter, Deptford (01-859 5894), The Prize Gyps
LONDON, Trimmer And Jenkins, Peckham (01-703 4639), Grabba
LUTON, Royal Park Hotel (29131), Drives
MALVERN, Winter Gardens (2700), The Undertones/Moondogs
MANCHESTER, Apollo, Ardwick (061 273 1121), Broken Toys
MANCHESTER, Portland Road, Piccadilly (061-236 8414), Broken Toys
MELTON MOWBRAY, Painted Lady (81212), The Mixtures
MIDDLESBROUGH, Rock Garden (241995), Spidogonesadown
NEWCASTLE UPON TYNE, Madisons (24910), High Flamer
NEWCASTLE UPON TYNE, Polytechnic (28761), The Members
NORTHAMPTON, The Paddock (51327), The Name
OXFORD, Blackfriars The Crew
PAISLEY, Bungalow Bar (041-889 6667), Radio Boys
PETERBOROUGH, Unity Hall (66192), Sledgehammer
RETFORD, Portershouse (704981), The Members
ROTHERHAM, Clifton Hall (78300), Vena Cava/Chain Of Dots
ROTHESAY, Village Hall, Barkway
ROTHESAY, Village Hall, Barkway
ST AUSTELL, New Cornish Riviera (81275), The Blues Band
SKYHAMPTON, Gaumont (2972), Sky
SWINDON, Brunel Rooms (31384), Sleight
SWINDON, Town Hall (26161), Flying Saucers
THUNDERLEY, Broad and
THUNDERLEY, Broad and
TOWNPONDY, Naval Club (432066), Vardis
TORQUAY, 400 Ballroom (28103), The Name
UTTOXETER, Guild Hall (4748), Mothers Ruin/Mirage
WAKEFIELD, Red Lion (29208), Spud And The Lab
WAYMOUTH, Cellar Vinu (786668), Scissors Fits
WIMBOROUGH, Manor Hotel, Metro
WOLVERHAMPTON, Polytechnic (28521), The Monochrome Set



THE GO GO's are coming - starting at London Dingwalls on Thursday

FRIDAY MAY 16

ABERDEEN, University (672751), Hearts
ASHTON UNDER LYME, Spread Eagle (061 330 5732), Vardis
BATH, Pavilion (25628), Undertones
BIRMINGHAM, University (021 472 1841), Dangerous Girls (Legalise Cannabis) gig
BLACKPOOL, Norbreck Castle (52341), Sledgehammer
BRANDON, RAF Lakenheath, Mothmen
BRENTWOOD, Hermit Club (217084), Bastille
BRIGHTON, Alhambra (27874), Rod McKuen
BRIGHTON, Dome (682127), Rod McKuen
BRIGHTON, New Centre Centre (203131), Thin Lizzy / The Lookalikes
BRISTOL, Trinity Community Centre (551544), Ginger Baker's Energy
BRISTOL, Turntable, Temple Back (23306), Gina 'n' The Rockin' Rebels
CAMBRIDGE, Corn Exchange (53395), UK Subs
CHATHAM, Central Hall (48584), Jasper Carrott / Telephone Bill And The Smooth Operators

HIGH WYCOMBE, Nags Head (21758), Shakey Vick
HIGH WYCOMBE, Students' Union Bar (22141), Merilion
HULL, University (42431), Brand X / KIDDERMINSTER, Town Hall, The Photos / Fashion
KINGSTON, The Swan (01 546 3978), The Hotpoints
LEICESTER, Phoenix Arts Centre (38832), Sneak Preview
LINCOLN, Cornhill Vaults (35113), Superludo
LONDON, All Nations, Hackney (01 249 6702), The Docs
LONDON, Brecknock, Camden Town (01 465 3073), The Pencils
LONDON, Bridge House, Canning Town (01 476 2889), Gerry McEvoy Jam / Robbie Watson's Torpedoes
LONDON, Clock House, Clapham, Majority
LONDON, Dingwells, Camden Lock (01 267 4967), Split Rivit / B Team
LONDON, Half Moon, Herne Hill (01 274 2733), The VIPs
LONDON, Half Moon Club, Putney (01 788 2387), Juice On The Loose
LONDON, Hamersmith Odson (01 748 4081), Eric Clapton
LONDON, Hope and Anchor, Islington (01 358 4510), Nine Below Zero
LONDON, 100 Club, Oxford Street (01 636 0933), Dudu Pukwana's Zila
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Door And The Window / The Sound (No Nukes Benefit)
LONDON, John Bull, Chiswick (01 994 0262), The Fabulous Reed Brothers
LONDON, Marquee, Wardour Street (01 437 8623), Samson

MANCHESTER, Commercial Hotel, Stalybridge, The Cheaters
MANCHESTER, Russells Club, Royce Road, Hulme (061 226 8821), Bodynatchers
MANCHESTER, South Trafford College (061 973 6881), Firecloud
MELTON MOWBRAY, Painted Lady (81212), Nine Below Zero
MIDDLESBROUGH, Rock Garden (241995), Dredging
MILTON KEYNES, The Netherfield, The Allies
NELSON, Railwayworkers Institute (63101), God's Gift / Vibrant Thing
NEWCASTLE UPON TYNE, Madisons (24910), High Flamer
NEWCASTLE UPON TYNE, Mayfair (23109), Iron Maiden / Praying Mantis
NEWPORT, Harper Adams College (811280), Mike And The Sirens
NEWPORT, The Village (811949), Eddie and the Hot Rods
NEWTON ABBOT, Seale Hayne Agricultural College (2223), USA
NORWICH, Whites (25539), Reading Dogs
PORTSMOUTH, Trent Polytechnic (46725), Fischer-Z
PAISLEY, Bungalow Bar (041 889 6667), Johnny G
PORTSMOUTH, Cumberland Tavern (730045), The Rhythm Kats
READING, Hexagon (56215), Sky
RETFORD, Portershouse (704981), A Teardrop Explodes
ST AUSTELL, Polgooth Inn (4089), Metro Glider
ST HELENS, Theatre Royal (28467), Suzi Quatro
SHEFFIELD, City Hall (22885), Scorpions
SLOUGH, Technical College (33300), Strand Der Vard / Body
SOUTHALL, Hamborough Tavern, Spide's Chevrans
SOUTHAMPTON, Griffin (772196), Lip Movs
SUNDERLAND, Fusion Ballroom (39548), The Lambrettas

CHATHAM, Central Hall (48584), Jasper Carrott/Telephone Bill And The Smooth Operators
COVENTRY, General Wolfe (88402), Bullies
COVENTRY, New Theatre (23141), Thin Lizzy/Lookalikes
DARLINGTON, Speedwell (63426), Scorpions
DERBY, Bishop Lonsdale College (51491), Ginger Baker's Energy
DUNDEE, University (22181), Scorpions
DUNFERMLINE, Belleville Hotel (21092), Iron Maiden/Praying Mantis
EDINBURGH, Playhouse Nite Club (1158), Mike Oldfield
EDINBURGH, Usher Hall (031-228 8112), The Name
FIFE, St. Andrews University (73145), The Human League
GLASGOW, Apollo (041-332 9221), Scorpions
GUILDFORD, University of Surrey (71281), Bosch/The Dalmatians
HIGH WYCOMBE, Nags Head (21758), Alexs And The Idiot Dancers
HITCHIN, Mid-Herts College (2351), ST HELENS, Theatre Royal
HUNTINGDON, RAF Alconbury, Souled Out
ILFORD, Cranbrook (01-554 8659), Spide's Chevrans
IPSWICH, Manor Ballroom, Day Release / Dangerous
KENSWORTH, Village Hall, The Allies
KINGS LANGLEY, Ovaltine Buildings, Black Cats/50's Flash
LEEDS, Haddon Hall (75115), Shake Applé
LEEDS, Royal Park Hotel (785078), Lies All Lies
LEEDS, University (39071), Brand X/Bruford
LINCOLN, Drill Hall (24393), The Only Ones / Lonesome Nomore
LIVERPOOL, Lincolns Inn, The Loved One
LIVERPOOL, University (051 709 2744) A Teardrop Explodes
LONDON, Agam and Eve, Hackney (01-985 3066), Gina 'n' The Rockin' Rebels
LONDON, Bellingham, Sports Ground, Bellingham, EK Spuz (2.9 pm charity gig)
LONDON, Bridge House, Canning Town (01-476 2889), Rockett 88
LONDON, Clipperton, Shriad Road, Paddington (01-624 7302), The Orange Cardigan

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**SUNDAY
MAY 18**
AYR, Pavilion (56489), Iron Maiden / Praying Mantis
BARNSELY, Farm Road Club, Terat Bath, Pavilion (25628), The Blues Band
BIRMINGHAM, Odson (021 643 8101), The Photos
BLACKPOOL, Jekes (282023), EF Band
BOLTON, Swan Hotel (27021), Snatchbar
BRADFORD, Princeville (578845), The Classics
BRIGHTON, Hobbies (25871), The Only Ones / Lonesome Nomore
BRIGHTON, Polytechnic (681286), Sad Machine
BRISTOL, Hippodrome (299448), Franki Valli And The Four Seasons
CARDIFF, Top Rank (26356), The Undertones / Moondogs
CHATHAM, Central Hall (48584), Jasper Carrott / Telephone Bill And The Smooth Operators
CHORLEY, Joiners Arms (75811), Dick Smith Band



LAMBRETTAS: At Barnsley on Saturday

BASILDON, Rascals Eddie Grant And The Frontline Orchestra
BICESTER, Arts Leisure Centres, RARI
BIRMINGHAM, LSD Club, Handsworth African Star/Portable Kicks
BIRMINGHAM, Night Out (021 622 2233) The Stylitics
BIRMINGHAM, Odeon (021 643 8101) 18cc
BIRMINGHAM, STORTFORD, Triad (56333), Wendy And The Goblotters
BLACKPOOL, Norbreck Castle (52341) Chatterbox
BRADFORD, Bradford College, Vauts Bar (392712), Red Shift
BRADFORD, St George's Hall (32513), Iron Maiden/Praying Mania
BRISTOL, Trinity Hall (55154), The Monochrome Set
CARLISLE, Market Hall (23411), The Blues Band
COLNE, Youth Centre, Tiger Tails
COVENTRY, General Wolfe (88402), Any Trouble
CROYDON, The Carlton (01 688 4500), The Pencils
DARLINGTON, New Imperial (82315), Carl Green And The Scene
DERBY, Assembly Rooms (31111), The Human League
DUNDEE, Caird Hall (28121), Jasper Carroll/Telephone Bill And The Smooth Operators
EDINBURGH, Odeon (031 667 3805), Susi Quatre
EDINBURGH, Usher Hall (031 228 1155), David Gates
EXETER, Routes (58815), UK Subs
GLASGOW, Red Lion (66127), Nuthin Fancy
GUILDFORD, The Wooden Bridge (72708), Dana Gillespie
HULL, City Hall (20123), Frank Valli And The Four Seasons
LEEDS, Cosmos Club, The Hot-points
LIVERPOOL, Masonic, Asylum
LIVERPOOL, Mr Pickwicks (051 207 4805), The Fall/The Passage/Crispy Ambulance
LIVERPOOL, University (051 709 4744), Joe Jackson Band
LONDON, Albany Empire, Deptford (01 831 4362), Headlines/Lonesome Nomora (RARI)
LONDON, Bridge House, Canning Town (01 478 2886), The Rent Boys
LONDON, Half Moon, Herne Hill (01 774 2733), The Resistance
LONDON, Hope And Anchor, Islington (01 358 4510), Blurt
LONDON, Marquee, Wardour Street (01 437 8603), The Buzzards
LONDON, Moonlight, Railway Hotel West Hampstead (01 624 3911), The Sarcasus/Steve Hooker Band
LONDON, Music Machine, Camden (01 387 0428), Johnny Mars 7th Sun/Lose Lips
LONDON, Neilsons Rock Club, Wimbledon (01 946 8311), Moby
LONDON, New Golden Lion, Fulham Road (01 385 3942), The Set
LONDON, Rock Garden, Covent Garden (01 240 3961), The Moon-dogs/Klean Heels
LONDON, Swan, Hammersmith (01 748 1047), The Time Files
LONDON, The Venue, Victoria (01 834 5500), The Go Go's
LOUGHBOROUGH, University (63171), UB40
MAIDSTONE, Technical College (56531), Seventeen
MIDDLESBROUGH, Town Hall (245632), Maddy Prior
NANTWICH, Cheshire Cat (65024), Plastic Idols
NELSON, Railwayworkers Institute (63410), Gary Boyle's Kushi
PAISLEY, Bungalow Bar (041 889 6667), Doll By Doll
PLYMOUTH, Top Rank (62475), The Chords/The Name
POOLE, Arts Centre (70521), Mike Oldfield
PORTSMOUTH, Polytechnic (819141), Twelfth Night
RETFORD, Porterhouse (704981), The Skiffliettes
SHEFFIELD, Polytechnic (738934), The Four Bachelors (two shows)

COVENTRY, General Wolfe (88402), 18cc
COVENTRY, Stanton Club, Stanley Station Street Crazy Cavan N The Machine Soldiers
COVENTRY, New Theatre (23141), David Gates
CROYDON, The Carlton (01 688 4500), Tammy And Jeeking
CROYDON, Greyhound (01 861 1445), Flying Saucers
EDINBURGH, Harvey's (031 229 1825), Razer
EDINBURGH, Usher Hall (031 228 1155), Mike Oldfield
EDINBURGH, Waverling (031 229 531), A Teardrop Explodes
FIFE, St Andrews University (27493), Girl / Broken Home
GLASGOW, Tiffany's (041 332 9992), The Human League
GLENROTHES, Rothes Arms (25375), Protest
GUILDFORD, Civic Hall (67314), Eric Clapton (Kampuchean Refugee Benefit)
LEEDS, Fan Club, Brannigan (44966), The Monochrome Set
LEEDS, Florida Greene (490984), Sledgehammer
LEICESTER, De Montfort Hall (27512), Thin Lizzy / The Lookalikes



ERIC CLAPTON: At Hammersmith on Thursday

LIVERPOOL, Copper Club, The Loved One
LONDON, Dingwells, Camden Lock (01 267 4867), Cousin Joe
LONDON, The Greyhound, Fulham (01 385 9526), The Directions
LONDON, Hammersmith Odeon (01 748 0511), Suzi Quatre
LONDON, Hope and Anchor, Islington (01 358 4510), Cheap Periwinkle
LONDON, 100 Club, Oxford Street (01 536 9533), The Dance Band
LONDON, Nashville, Kensington (01 603 6971), Jules And The Polar Bears / Any Trouble
LONDON, New Golden Lion, Fulham Road (01 385 3942), Limited Company
LONDON, Rock Garden, Covent Garden (01 240 3961), Medium Medium / Mothman / London Underground
LONDON, The Spurs, Tottenham (01 808 4773), Pencils
LONDON, Tramshed, Woolwich (01 855 3371), Barbara Thompson's Paraphernalia
LONDON, Wembley Conference Centre (01 902 1234), Helen Reddy
MACCLESFIELD, Bears Head (71307), The Cheaters
MANCHESTER, Apollo, Ardwick (061 273 1172), 18cc
MANCHESTER, Cyprus Tavern, Poyser Street (061 276 1790), Crispy Ambulance / Chien Curie / The Spurtz
MANCHESTER, Postcard Bars, Piccadilly (061 228 5414), The Images
NELSON, Railwayworkers Institute (63410), The Reggae Band
NEWCASTLE UPON TYNE, City Hall (20607), Black Sabbath
NORWICH, Theatre Royal (28205), Sky News Show
PAISLEY, Bungalow Bar (041 889 6667), The Members
READING, Cherry's (585688), Charts
REDHILL, Lakers Hotel, The Hot-points
SLOUGH, Alexandra's, Bath Road, Rock Island Line
SOUTHAMPTON, Joiners Arms (25612), Sphere
WOLVERHAMPTON, Lafayette (26285), The Lambrettas

MONDAY
MAY 19
ABERDEEN, Music Hall (27688), Iron Maiden / Praying Mania
BIRMINGHAM, Night Out (021 622 2233) The Stylitics
BIRMINGHAM, Star Club, Quartz
BOURNEMOUTH, Capones (27555), Lip Moves
BRADFORD, Bradford College, Vauts Bar (392712), Oral Sex
BRIGHTON, New Regent (27800), Icarus
BURLEW, George Hotel (Stoke-On-Trent 84021), Plastic Idols / Any Trouble
CARDIFF, Sophia Gardens (20181), Thin Lizzy / Lookalikes
DUNDEE, University (23181), Average White Band
EDINBURGH, Tiffany's (031556 9292), Bodyranchers
GLASGOW, Apollo (041 332 9221), Mike Oldfield
GLASGOW, Dial Inn (041 332 1842), Snapshots
GOSPORT, John Peel (281893), Nervous Breakdown / Thunderpup / Wild Graffiti
GRANGEMOUTH, Town Hall (27533), The Members / ProteX
GRAVESEND, Woodville Hall (4244), Rod McKuen
HORNCHURCH, The Bull (42125), Bastille
LEEDS, Florida Greene Hotel (490984), Little Tony 'N' The Tennessee Rebels
HULL, Wellington Club (23262), The Monochrome Set
LONDON, Dingwells, Camden Lock (01 267 4967), Fabulous Thunderbirds
LONDON, Hammersmith Odeon (01 748 0511), Sky
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Spartacus
LONDON, Marquee, Wardour Street (01 437 8603), Jules And The Polar Bears
LONDON, Moonlight, Railway Hotel West Hampstead (01 624 7611), Doll By Doll / Thieves Like Us

TUESDAY
MAY 20
ABERDEEN, The Capitol, (23141), Average White Band
BICESTER, Lions Head, The Loved One
BIRMINGHAM, Night Out (021-622-2233) The Stylitics
BIRMINGHAM, Odeon (021-643-8101) 18cc
BRADFORD, Bradford College, Vauts Bar (392712), Local Heroes
BRIGHTON, Basement Club (681286), Dr Mix And The Remix / The Techniques
CARDIFF, Top Rank (26538), UB40
CARLISLE, Market Hall (23411), Iron Maiden / Praying Mania
RETFORD, Porterhouse (704981), Chatterbox
SCARBOROUGH, Taboo, Doll By Doll
SHEFFIELD, Top Rank (21927), The Human League
SOUTHAMPTON, Gaumont (28772), Thin Lizzy / The Lookalikes
SUNDERLAND, Mecca Centre (57568), Joe Jackson Band
SWINDON, Brunel Rooms (31364), Any Trouble

LONDON, Nashville, Kensington (01 603 6071), Margo Random And The Space Virgins
LONDON, New Golden Lion, Fulham Road (01 385 3942), Bob Kerr's Whoopie Band
LONDON, Old Queens Head, Stockwell, Rye And The Course Boys
LONDON, Rock Garden, Covent Garden (01 240 3961), Blurt / Afghan Rebels
LONDON, Royal Festival Hall (01 723 3191), Chick Corea / Gary Burton
LONDON, The Venue, Victoria (01 834 5500), Brand X / Bruford
MANCHESTER, Apollo, Ardwick (061 273 1172), 18cc
NEWCASTLE UPON TYNE, City Hall (20607), Black Sabbath
NUNEATON, 77 Club (386323), UK Subs
OLDHAM, Civic Hall (061 678 4072), Salford Jets
PAISLEY, Bungalow Bar (041 889 6667), A Teardrop Explodes
RAYLEIGH, Crocs (77003), Flying Saucers
READING, Cherry's (585 668), Ian Campbell Band
RICHMOND, The Alembic, St Matthews Centre, Church Road, TC's
SLOUGH, Cal Balou (22901), Twelfth Night
SOUTHAMPTON, Gaumont (29772), Scorpions
STEVENAGE, Bowelton Hall, The Name
STOKE ON TRENT, The George, Any Trouble
WITHAM, Public Hall, The Lambrettas
YORK, Arts Centre, Revilios / No Swastikas

WEDNESDAY
MAY 21
ABERDEEN, Capitol (23141), Average White Band

Knebworth '80

THE BEACH BOYS

MIKE OLDFIELD • ELKIE BROOKS
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ROADSHOWS



WHAT ABOUT the wounded hero pose? (Left)

OR THE look where we went on our holidays pose? (right)



THIS IS Bob Geldof, News At Ten, Tokyo.

Kimono over to my place

BOOMTOWN RATS
Nakano Sun Plaza, Tokyo

THE BOOMTOWN RATS' concert, I believe, was one of the unusual concerts recently played in Japan. The audience consisted mostly of healthy mixed young people who enjoy pure rock 'n' roll. Despite the fact of a language barrier, I thought Bob Geldof successfully communicated to the audience. This was probably because he did not ramble too much on stage, but instead he communicated with his wild gestures. He bounced up and down and from side to side on stage which excited the whole audience to stand up and clap and dance along.

He sang 14 songs and did two encores. He opened up the concert with 'Wind Chill Factor (Minus Zero)'. When he sang 'Having My Picture Taken' about the middle of concert, he let one of the photographers on stage to take pictures of the excited audience. Bob Geldof was very much upset when he saw the security guards trying to calm down the hot-headed audience by force, he yelled at the security guards to stop "the nonsense" as he called it. But this made the situation even worse, because the young ones were re-excited by his saying. It was a pity that he did not sing 'Diamond Smile' which is popular in Japan.

What I felt about his concert was that it may be wrong to classify the band as a new wave band, since they were really into rock 'n' roll. Technically they are not supergood, but their music certainly has some vivid spirits which can break the language barrier, the main difficulty most of the bands have. YUKO KANO (Young Staff Co)

RAT RACE



THE SPECIALS

DOUBLE 'A' SIDE
RUDE BOYS OUTA JAIL

2 TONE RECORDS

PHOTOGRAPH BY CAROLYN BUCKLEY

SON OF SABBATH

BLACK SABBATH Hammersmith Odeon, London

SABBAFF without Ozzy is like Huntley without Palmer, Laurel without Hardy and Elvis without Costello. At least, that's what I used to think.

I thought Sabbath were finished — no more to crop the silvery grass in heavy metal's increasingly verdant pastures. Old stallions who'd meet now and again to discuss the glorious days when Ozzy would leap 12 feet into the air flashing peace signs and screaming his little heart out. I was wrong.

Ronnie James Dio has arrived signed, sealed and delivered. After notching up a fine pedigree in Elf and Rainbow long may he run and run with Geezer, Iommi and the rest of the Birmingham Mafia. Thursday's tribal gathering at the Hammy Odeon at the start of a wall cracking Sabbath season proved that the old times were still remembered but there was no prejudice from the legions of Sabbath worshippers.

ROY HARPER Leeds University

"I TOLD you he's dead," shouts someone as, hours late, Harper ambles over to his seat, centre stage, and picks up the acoustic guitar. A brief acknowledgement of the belated arrival is followed by the intricate notes leading into 'One Of Those Days in England'. The audience cheer, then either sit or lay on the floor in contented anticipation; this is Roy Harper, he's back.

Next he reads a delightfully funny poem, 'Water Sport' which, suffice to say, concerns a strange habit of urinating in public — but I'm much too polite to go into further details. And it's really details which Harper's music is about — his lyrics are often complex streams of consciousness demanding constant attention. Forget to listen for a moment and you've lost the meaning, so with a band to watch and music to listen to it's frequently impossible to appreciate their

messages. The only cure for that is to buy an album and read the lyric sheet.

Even between-song talking was prevented from getting too deep by some amusing heckles, one or two from his backing guitarist Andy Roberts. Andy's slow, tasteful riffs on electric guitar greatly enhance the mainly acoustic set by adding extra depth, whilst Val Moss provides the bass lines.

Preston the drummer completes this line-up, but countless rumours before their arrival left me rather unsure as to just how permanent and/or longstanding these three actually are.

But things like time didn't seem to matter really, the crowd was peaceful and patient: he was here, he'd be on sometime. They know him and he knows them, audience and artist joke together, he plays what he knows they'll enjoy and they respond admirably.

He ends with 'Ten Years Ago' — 'Ten years ago we were dreaming' — he's been around a long time

Ronnie appeared in minstrel gear complete with hanging sleeves and light pants, looking like he'd just missed an audition for 'Snow White And The Seven Dwarves'. But what a voice — able to slice through a carrot at 100 paces.

The evening's soiree began on a nostalgic note with 'War Pigs', maybe 10 years old but strangely fresh as a daisy and very topical with those damned Rusks creeping down the Gulf. Onwards into the peculiarly pastoral 'Children Of The Sea' surely set to develop into as mighty an anthem as Zeppelin's 'Stairway to Heaven'.

Dio has the writing ability of McGonagall, but when he stands like Moses holding on to the Ten Commandments he's believable. 'Sweet Leaf' was the showcase for a thousand dark images a wholesomely depressing song that could be paralleled with 'Lonely Is The World', where Ronnie sounded like Frankie Sinatra gurgling with gravel.

Sabbath were bloody good. Nothing else need be said. **ROBIN SMITH**

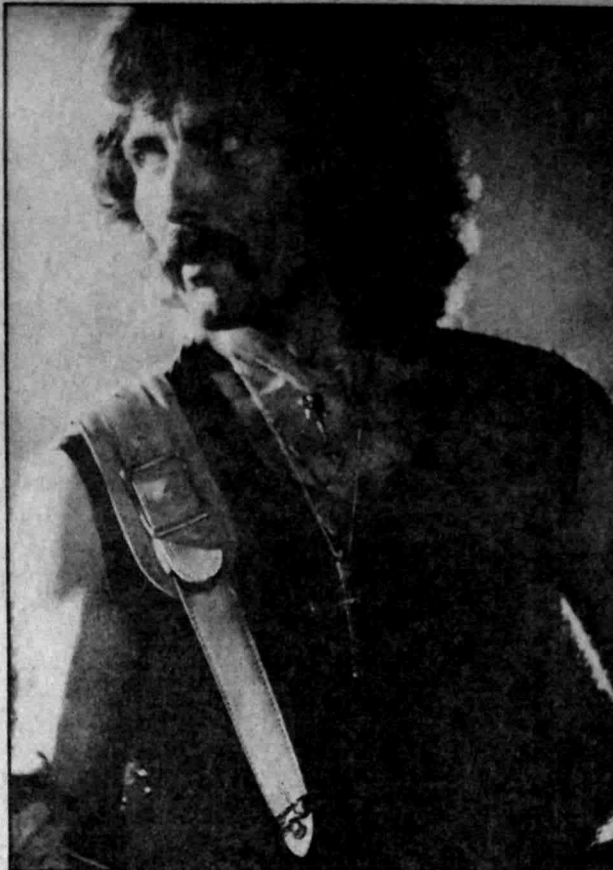
now and his fans remain faithful. Like it or not, Roy Harper is still pretty much a cult figure. **LESLEY STONES**

THE FABULOUS THUNDERBIRDS Marquee, London

RARELY HAVE I seen the Marquee so packed.

Ironic, innit? A band which specialises in a supposedly archaic type of music, R & B, can cram the punters in with the lure of their Texan draws and bluer than blue harmonica. It's an education to see the R & B fans coming out of their closets, because they are all shapes, ages and sizes. I recognised a few faces in the sweaty crowd from the audience at their previous London gig at the Venue obviously back for more of some of the best blues around.

Los Thunderbirds hit the stage, slicked-back hair, spig togs, shy grins. As the set begins to unravel, it's clear that drummer Mike Buck's departure has changed the character



IOMMI and crew, leading the legions

of the group. Newcomer John Christian has a rockier approach, and the band sound more like an ordinary rock band than they used to.

Whether it was the new addition, or just an off night, but the Thunderbirds didn't look as if they were enjoying themselves much and I know for a fact that they can do far better. This left the audience underterred, however. They lapped up every intonation of Jimmie Vaughan's guitar, his plaster leg-cast hindering him not one bit. They played for just over an hour, giving barely half their repertoire an airing. Could it be a trimming of the set due to the new boy's unfamiliarity with the set?

'The Crawl', 'She's Tuff', 'Los Fabulous Thunderbirds' proved their worth yet again performed live.

Kim Wilson blew some exemplary harmonica but was not moved to leap off the stage and mingle with the punters as he had when I had the good fortune to see them in Ham-

burg a few weeks ago. There was just not the final twist of excellence I've seen before in their act, however. Still, they were urged back for two encores and that's good enough for me, Tommy. **SIMON LUDGATE**

SIMPLE MINDS Nite Club, Edinburgh

A HYPNOTIC throb seeps out from the blackness. Dull percussive thuds merge with a stark bass line and the ignition key is turned by a series of muted, strangled guitar squeals.

Somewhere from the darkness a figure appears, seemingly existing only from the waist up. Nostrils widened, eyes piercing, Jim Kerr looks frighteningly deranged.

He transforms his off-stage nervousness into jerky onstage movements; bobbing and weaving like some psychopathic being

who's been imprisoned in the cellar since childhood and fed through a slot in the door.

The song is called 'Pulse'. A haunting opener it builds layer upon layer to a vibrant, stormy climax, Kerr spitting the insistent vocal refrain behind lighting devices which give him the effect of being caged. Fitting really.

It could well find itself on the next Simple Minds' album. Speaking of which, the band who produced some of the finest unrecognised dance moods of last year are now poised to disappear into the studios for phase three in their continuing struggle for the recognition they so richly deserve.

The gig provides further opportunity to try out new material which until now has only been heard on their recent lengthy European trek.

'Here Comes The Fool' is next with its brilliantly ascending opening keyboards run, and highlight of Charlie Burchill's first fractured guitar solo.

While 'New Warm Skin' is brought to life by a crisp drum and cymbal beat, and powered by Derek Forbes' pumping bass work. Again and again the attention focuses on Forbes' role — his disciplined runs acting as the artery for keyboards and guitar to branch out from, often detracting in the best possible sense, from what's going on around him.

Mick McNeill's keyboards steal in and out of the backbone, slot into place and a penetrating vocal binds the sound before breaking into a misleadingly catchy hook.

And on 'Premonition' Kerr deliberately misses the opening vocal to help increase the pace, already smashing its way through the void courtesy of the best example of Brian McGhee's sledgehammer technique of the night. It's so strong and powerful and danceable, I don't want it to stop.

'Citizen' is the first sign of the dance beat relenting, dragged down by some plodding vocals more suited to a rugby crowd, and the oddly structured 'Naked Eye' suffers the same fate despite some fine recurring keyboards.

But the reins are tightened with the unmistakable opening riff of 'Changeling', one of the biggest misses of last term, and 'Pleasantly Disturbed', one of the few survivors from their first album which doesn't feel out of place now.

Burchill's mournful violin leads into a pained vocal as Kerr swings the mike stand like a pendulum approaching the deathly hour.

Mid way, it's kick started by McNeill and switches in to overdrive led by Kerr's menacing whine. The finish is stunning.

The band's current predilection for improvisation comes through on the second encore 'Gods' — conceived the previous night I'm later told — and as a result we finish on a downer rather than the reverse. It's no more than a planning problem however.

So Simple Minds more than indicate that the foundation has been well and truly laid for that crucial third album, and through his riveting performance Jim Kerr takes another step towards becoming a star. **BILLY SLOAN**

SingalongaSubs

UK SUBS Bath Pavillion

IT'S RATHER disconcerting to arrive at a gig at the same time as an ambulance; not that if affected, though, I always enter gigs with my knees knocking.

Inside: a sterile hall, stage lights on at one end, house lights on at the other, and in between, a large, dark mass of movement and a few thousand watts of power. People are constantly emerging from dark to light, looking like something out of Dr Who. From white-faced purple-haired kids of 10 to spaced-out junk-punks of 20, several large men in blue uniforms, and more torn leather than Smithfields sees in a year.

Meanwhile, the Subs do their thing. Their thing isn't my thing, I can only describe the feeling I get from them as like waking up to find you really are chained to the tracks and the train's 60 yards away and doing 100 miles an hour. Each of their three-minute-at-a-hundred mph numbers is an anthem, every line is a chorus line, singalongaSubs style, easy-to-follow music for maniacs. Or anarchists, the

anthems are dedicated to anarchy, an anachronistic theme which had all its variations explored and exploited four years ago. So it can't be nostalgia which draws the 10 year olds. Who, incidentally, spent most of the night begging shoulder-rides from big brothers, the latter's response at having his macho image shattered by a humanitarian request was often amusing.)

Meanwhile again, the band were going through the familiar ritual of gobs and yobs invading the stage, and one by one they submerge until all that's left is the sound, and you only know they're still there because you can still hear them. Being made physically aware of the fans' loyalty doesn't seem to damage the performance at all, it's just as loud as before.

A Subs' gig is a unique phenomenon, everyone there would agree to that, and most, probably, would say they had a great night. With the notable exception, of course, of the guy who needed stitches in his back after someone got careless with a knife — and that's enough reason to condemn the whole show. **FRED WILLIAMS**

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What a load of bells!

MIKE OLDFIELD
Portsmouth Guild Hall

ONE OF those "something for everyone" evenings, with Mike Oldfield playing a two and a half hour wide cross section of the rich and colourful musical spectrum that his career spans to date.

"Rich", however, might seem an inappropriate word in the context of a tour that was allegedly inspired only by financial necessity. But that is only to the gain of thousands of British fans who have as yet been unable to see him outside of London. Few could have been less appreciative of that opportunity than those at tonight's venue.

One novelty more fascinating than the extraordinary array of instruments that crammed the stage, took the form of a series of animated scenes ranging from a perpetual square staircase on which figures climbed endlessly, to a jungle water fountain which vaguely related to the Hiawatha track from 'Incantations' that accompanied it.

The set opened with 40 rather unenthusiastic minutes of 'Platinum' which included an Irish jig, inevitably 'An Irish Song' as Oldfield introduced it; his own elaborate style never infringing upon it's Irish uniqueness.

The 11-strong entourage of musicians ensured a wide diversity of sound.

After a 20 minute break he resumed a tour de force of musicianship with a splendidly sensitive, and moving, 'Ommadawn'; Mike on acoustic guitar is always at his best when procuring such strength of feeling from the simpler movements. Ending with a brilliant, frantic percussion solo with Pierre Mouren quite outstanding at the climax. It was the highlight of the evening for me. 'Tubular Bells' met with the expected approval, but even Oldfield must have been a little taken aback by the response to the encore of Portsmouth — unless he'd been at the Guild Hall 24 hours earlier where a civic reception celebrated promotion of Pompeii with their home "theme" tune.

DAVE JORDAN



Pic by Tom Sheehan

MIKE OLDFIELD: finance.

JOHN COOPER CLARKE/SMIRKS
The Venue, London

BIT OF a depressing one this. The Smirks have been around a while and have never really got above the rest of the flotsom floating about. They'll probably always survive but they're not going to do much more than that. Nothing wrong with their music. In fact, they were really good at times but how long can they go on playing smaller clubs and support spots?

John Cooper Clarke is a different bag of sweets. He's played big ones and small ones. Doing superbly well when I last saw him as a support act on an Elvis Costello tour (Elvis was also in attendance at this one). You'd think it would be easy for John to switch to the headlining act, what with the success of his new album 'Snap, Crackle And Bop'.

Yes, he was quite funny doing the odd joke here and there, but with a small crowd (I'm told it was lack of advertising because of

strikes), no music — as on the new album — it doesn't come off as well. He needs the bigger crowd to get the feedback. The extra frills John has to offer now is a new bag to carry his poems in. Before he used a plastic supermarket bag, now it's a TWA flight bag. How's that for the big time.

John is a bit like one of those comedy records, you hear it once or twice and that's enough. Nice to have and keep but not to listen to too many times.

Some GLC regulation stopped him doing his 'Beasley Street' encore. Someone even got on stage to stop him doing any more. Still, I was quite glad to get out. You couldn't find a waitress to serve a drink, they don't take orders at the bar and when you go and complain they take no notice of you at all. The second time I went back to moan that a waitress was like gold dust it was too late to order another drink and it was only 10.25. At £1.50 for a pint of lager and a half of cider I was quite glad to do without. ALF MARTIN.

ing (if not nauseating!) stage presence, projecting themselves convincingly across the polarised audience.

Maybe Bram & Co were more than cautious about the initial reaction, in retrospect of the quite disastrous consequences of the European tour supporting Iggy but whatever doubts the band had, just melted away.

With Bram and bassist Micky Broadbent caring about, locked in a lethal machine gunning battle of throbbing guitar play, guitarist Joe Reed clearly slices his way through his debut gig with the band, whilst drummer Keith Line provides an unflinching, clean backdrop.

The heavy harmonies are belted from both Bram and Micky, their biting voices ranging from savage to soothingly settled. Visually, the band create a dimension that flat studio albums just can't capture. Their music is interpretative enough, despite the heavy overdose loudness making it impossible to discern the lyrics, but that is always the case in raucous rock 'n' roll.

The set's stronger moments consist of 'New York Paranoia', 'Girl Of My Dreams' a delightful gleaming ballad-like ditty, 'Mr President', 'I'm A Believer' of which I'm sure could cause Neil Diamond a blush or two, and the ranting 'Robber'. Bram Tchaikovsky sharpens your senses and broadens your mind. You don't have to be a so-called new wave heavy metal innovator to play loud driving music.

You can see why Bram Tchaikovsky is in demand in the USA. BARBI BOOP

THE TEENBEATS
Fulham Greyhound, London

THE TEENBEATS are fighting the endless battle against time. They came forth at a time when they were instantly acclaimed mods. Now mod is slowly falling from grace, yet they have hardly started, and unless they get cracking soon, they're gonna get left behind in the gold (disc) rush.

Vocalist Huggy Leaver made an energetic, compulsive front for the band, which was only marred by his persistent (though I am told unusual) goading of the dull crowd, who were admittedly more intrigued by their own preening, than anything else going on within earshot. However, he put the numbers across with vigour and charm, despite the violent tub-thumping of drummer Dave Blackman, which at times threatened to overshadow all, and generally maintained the course as the group turned out a tight, dominating sound which superceded the pitfalls of small time gigs.

Hardly surprisingly, their singles provided the highlights of the show, particularly their most recent offering 'Strength Of The Nation' and the forthcoming 'Can't Dance To The Music' though both showcased Huggy's severe bad luck in having a voice which resembles that of Billy Idol's — except that Huggy's, happily, does manage to remain in tune.

At the moment the Teenbeats are an enjoyable, refreshing dance band. Whether they have the strength and the will to become anything more remains to be seen. KELLY PIKE

BRAM TCHAIKOVSKY
London, Venue

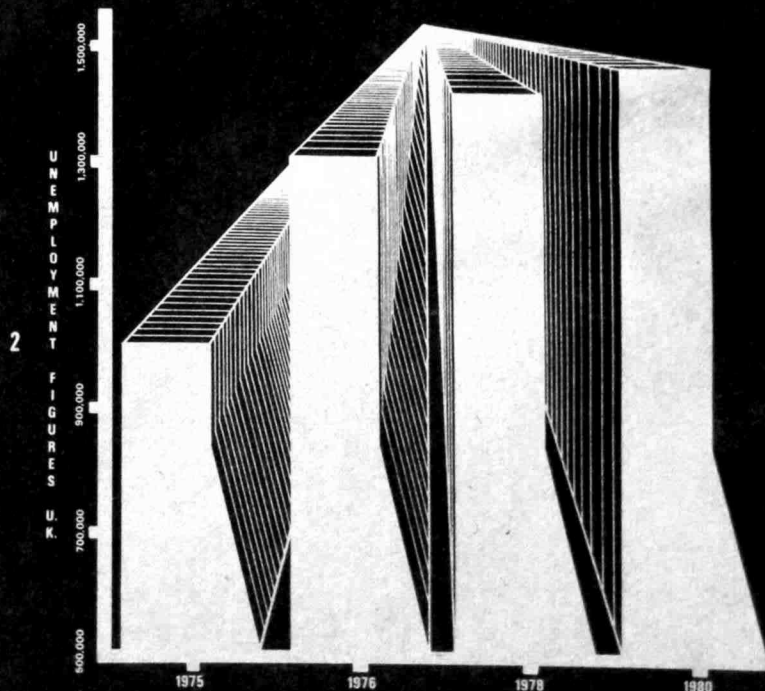
BRAM TCHAIKOVSKY & his band are an interesting lot.

Seemingly, the time is ripe for Bram's style of bouncy razor-edged, evocative rock, which is neither too heavy nor too subtle. Sure Bram's form of rock has been done before (ie Geordie), but Bram & Co hold an intriguing

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By JAMES HAMILTON

DISCOS

ODDS 'N' BODS

SURFACE NOISE 'The Scratch' (due imminently on Groove Production GP 101) literally exploded in London over the weekend, with rave reaction to the 120bpm jazz instrumental from dancers and saturation radio play from Greg Edwards, Mike Allen & Robbie Vincent-Groove's Chris Palmer when last heard was muttering 'I think I'll have to press more than the thousand'.

AAM have unearthed a new longer cut of brothers Johnson 'Light Up The Night' for 12in next week. Stacy Lattisaw 'Jump To The Beat' will be on 12in here soon. Teena Marie's 12in is delayed due to EMI's factory strike. Jeff Lorber Fusion 'Lava Lands' is a frenetic 124-126bpm stereo re-arrangement of 'Fusion Juice' a punchy 121-122bpm wailer with sax 'n' synth solos, just to clarify last week's review. Roberta & Donny could be another McFadden & Whitehead after all, considering they beat even the Specials on Capital Radio 'People's Choice' last week. Steve Allen's seminar last week for his Peterborough DJ team was spirited fun - present were Dave Peters, Barry Jay, Tom Bryan, Pat Mills, Malcolm James, John Lee, Vince King, Rob Strain, Phil Woods, Jay Coles, John Steans, Mike Barrie and John Stanger. What have you? 'Bounce Rock' is evidently huge in East Anglia's many USAF bases.

Peterborough's Anabelies is at least honest in its seediness while the only other club in town is the brand new La Scala, which struck me like a Wimpy Bar with pretensions although the locals think it's spiffing - suits and ties are the rule at both, giving them real kids appeal I don't think. What have you? Whitehouse's Ernie Priestman, untanned from Cumbrian waterskiing, joins the Peterborough mob in wanting to see more 'up-country' gossip in this column - I can't write it if YOU don't send it! Bristol mafioso Martin Starr, mightily impressed by Mike Allen's jazzy Capital shows (around midnight at weekends) since he started funk-ing in Bournemouth on Saturdays, Friday and Cobham Silvermere plus Sinatra's Saturday nights 'Swing Magic Orchestra' to be huge in Bristol - and I wasn't even on it!

Marlin Collins, getting a good reputation for his funky Sundays at Stevenage Bo Jangles, also his Letchworth gigs at the Grange on Fridays and Pelican Wednesdays. Stevenage's Venglers tribe think the crowd at Caister are too young now, a comment heard from many more, all of whom are younger than me - but we all like the same music don't we? Larry Foster (Ilford Room At The Top) invented a dance called the Lurch and now has an even newer Son Of Lurch, while something called Rowing The Boat goes well with the Gap Band down Ilford way, evidently. Chris Dennis reports that 'the West's worst singer' Mike Pidsley has been causing a sensation in Devon by dropping his Y-fronts every time 'The Grooze' freezes! - Thames Valley DJ Assn members meet on Sunday (18) at Wheelers End Brickmakers around lunchtime. Steve Young (01-455 6409), promoting the Radio Trent DJs' 'best disco' on alternating Thursdays, wants record company PA's with the possibility of radio interviews for any artists supplied. Phonogram's disco promotion dept has been renamed Street Beat promotions by Orin 'Ladies man' Cozier. Caroline Roadshow's current gig is being advertised on Radio Orwell to get over the lack of newspapers, their up-coming summer tour to be called Shipwreck Tour '80 with proceeds going towards the refloating of Mi Amigo, which it is hoped will become an offshore radio museum somewhere in East Kent. Steve Day & Neil Harnett will be playing disco music to the crowds at Tottenham Hotspur FC when the next season opens. Pete Haugh & Fredschie (Blackpool) have revived Bataan 'The Bottle' (Epic). Patrice Rushen 'Jubilation' (US Prestige LP), Archie Bell 'Let's Groove' (Philly Int) in the North-West, while Teesvalley Roadshow's Graham Bond says instrumentals are getting big in the North-East. David Emery, at Newcastle-upon-Tyne's still flourishing Stage Door every Tuesday, finds it hard getting through to Pye's Morgan Khan by phone - why'd you get the job and ask for 'the' Pete Haugh & Fredschie for last week. Sally Field says 'happy birthday the freerating DJ that Disco Dave Nigleton is looking for (try calling 0734-789482 or 01-898 1127)'. KEEP IT FUNKY!

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 47) with increased support are Lipps Inc 'Funkytown' (Casablanca 12in), Viola Willis 'If You Could Read My Mind' (Ariola Hansa 12in), Slave 'Are You Ready For Love' (Atlantic 12in), Deodato 'Whistle Bump' (Warner Bros 12in), Clifford Coulter 'Don't Wanna See You Cry / The Better Part Of Me / Nothing In The World Is Free' (US Columbia LP), Denise LaSalle 'I'm So Hot / May The Funk Be With You' (US MCA LP), Shotgun 'Happy Feelings' (MCA 12in), John Handy 'Hard Work' (ABC impulse LP), LA Boppers 'Is This The Best / Pop Doo-Wah / Watching Life' (Mercury), Vaughan Brown (12in), Groove Bounce Rock 'Shake Roll / US Brunswick 12in), Chick Corea 'The Slide / Samba La' (US Warner Bros LP), Kool & The Gang 'Hanging Out' (US Mercury 12in), Johnny Hammond 'Los Conquistadores Chocolates' (US Milestone LP), Eddy Rosemond 'Funk It' (US Laser 12in), Dorothy Moore 'Talk To Me / Every Beat Of My Heart' (Epic), Collins And Collins 'You Know How To Make Me Feel So Good / Do You Wanna Dance' (US MCA LP), Lakeside 'From 9:00 Until' (Solar 12in), Yellow Magic Orchestra 'Computer Game / Firecracker' (A&M 12in), Parliament 'Theme From The Black Hole' (Casablanca 12in), Eddy Grant 'My Turn To Love You' (Virgin 12in), Jean Carn 'Was That All It Was' (US Philly Int 12in), Ray Goodman & Brown 'Special Lady' (Mercury), Frank Hooker & Positive People 'This Fedlin' (US Panorama 12in), Love Committee 'I Wanna Make Love To You / Boogie Papers' (US T-Electric LP), Webster Lewis 'Give Me Some Emotion' (Epic), Norma Jean 'High Society' (Swingville 12in), Ozone 'Walk On' (US Motown LP), Chaka Khan 'Clouds' (Warner Bros 12in), Grover Washington Jr 'Sausalito' (Kudu LP), DORC (Dance Orientated Rock Chart) 1 (1) UB 40, 2 (3) Dexy's 3 (4) McCartney, 4 (2) Lambretta, 5 (5) Bodysnatchers, 6 (7) Madness, 7 (6) Genesis, 8 (9) Mullins, 9 (8) Bad Manners, 10 (11) Nolans, 11 (1) Hot Chocolate, 12 (13) Vapors, 13 (12) Dorelys, 14 (10) Pretenders, 15 (13) Hysteria, 16 (10) BA Robertson, 17 (14) Beat, 18 (16) Costello, 19 (17) Jam, 20 (15) Motors.

IMPORTS

BREAKWATER 'Splashdown Time' (LP 'Splashdown' US Arista AB 4254). Trying almost too hard to be noisily exciting this all - happening 122 - 124 - 125 - 126bpm smacker alias freaky effects intro and brassy false fade finish, the squeakily sung lazily rattling 105bpm 'Say You Love Me Girl' jogger having a lift that's attracted mafia attention, while 'Let Love In' is a tiggly 103-104bpm vocal lurcher with 'Rise' beat, 'You an EWF-ish brassy 120-121 - 122bpm judderer, 'Release The Beast' a rock-lined 113bpm heavy funkier, the 85bpm 'Love Of My Life' and '94bpm Time' being nice swaying joggers.

BOOKER T JONES 'We Could Stay Together' (LP 'The Best Of You' US A&M SP 4798). Slow - starting steadily rolling 120bpm ticker, duetted with Rita Coolidge, sounds like 'It's The Same Old Song' backed by the MG's of the later 60s. 'You Got Me Spinnin'' being a lazily swaying 105bpm smacker and 'Down To The Wire' a smoothly pushing 123 - 124 - 125 - 126 - 127bpm harmony backbeat thumper with Jerry Knight - like guitar.

COLLINS AND COLLINS 'You Know How To Make Me Feel So Good' (LP 'Collins And Collins' US A&M SP 4806). Now hotter than their Leon Haywood-ish 120 - 119 - 120bpm 'Do You Wanna Dance' this patterning 96 - 93 - 91bpm slinker sounds like William DeVaughan's 'Be Thankful For What You Got' sung by DeEtta Little & Nelson Pigford - if you get my meaning.

ISAAC HAYES 'It's All In The Game' (LP 'And Once Again, US Polydor PD-6269). Exactly the sort of stuff Fatman spins

for Gullivers' grope sessions, this typically romantic 30-61bpm smooching of the lovely standard joins on side one the dreamy slow 29-30bpm sweet nothings of 'He's Rap VI'; segueing into the 30-34bpm 'This Time I'll Be Sweeter', while the disco side features a smoothly whipping chix - supported 124-105bpm 'I Ain't Never' smacker and melodically flowing 124 - 125bpm 'Love Has Been Good To Us' canterer.

MASS PRODUCTION 'Shante' (LP 'Masterpiece US Coalition SD 5218). Amazingly War-like jazzy instrumental bulds with shifting solos in 'Ghetto' style (though shorter at just 6:17 from an expectant quiet intro through 124 (intro) - 126 - 124 - 127 - 128 bpm and a killer! Unfortunately nothing else matches it, though 'Gonna Make You Love Me' is a loose 129 (intro) - 130 bpm vocal skipper.

CON FUNK SHUN 'Got To Be Enough' (US Mercury 78051). Solidly smacking jittery 124 bpm 7 in 'rock' clapper with slaccato, choppy vocals and boomy bass pattern is also on promo-only 12 in (with 123 bpm start to the longer version's intro), the LP being due next week.

COMMUNITY PEOPLE 'Education Wrap' (US Delmar Int-D-747). Easily swallowed 'stay in school' message put across as a unison approp'd 118 (intro) - 119 - 120 - 121 bpm 12 in 'rock' clapper gets really good with excellent long jazzy piano, guitar and sax solos.

AVENUE B BOOGIE BAND 'Bumper To Bumper' (US Salsoul SG 322). Joe Tex / Bobby Ruah-type old fashioned jittery 112 - 110 - 111 bpm 12 in 'funky soul' burlier also

has James Brown touches and seems to be selling well in a slow week. Incidentally, Soho's Groove is now the only shop with Leo's Sunshine, having bought out the entire available stock (but then they actually found it first).

MASQUERADERS 'Rock Jam' (LP 'The Masqueraders' US Bang NJZ 35321) Hamilton Bohannon-style exciting polyrhythmic fast 119 - 120 - 121 bpm jitterer, the veteran soul group reverting to the type of the pleasant softly bumping 48% (intro) - 48% - 47% bpm 'It's So Nice' sweet slowie, dead slow 173/4 bpm 'Into Your Soul' smoocher and gruffly hollered dated 126 bpm 'Desire' soul sterner.

RAY PARKER JR & RAYDIO 'For Those Who Like To Groove' (US Arista AS 0494). Funkadelic-like bass synthesizer-buzzed heavy 115 bpm 7 in instrumental funkier, official A-side being the slow thudding 44/87 bpm 'Two Places At The Same Time'.

COMMON SENSE 'Just Can't Help Myself' (US BC BC-4005). Gals 'n' guys-sung 103 bpm 12 in 'I Want Your Love'-like Chic copy with burbling bass break.

RUDY THOMAS & WELTON 'Ride' (Shake Your Body Down To The Ground' US Joe Gibbs JGMD 8085). Slowed down 94 bpm 12 in reggae version of the Jacksons oldie goes into a 'Funky Reggae Party' chanting dublast part.

GIL SCOTT - HERON / BRIAN JACKSON 'Shut 'Em Down' (LP '1980' US Arista AL 9514). 'Rise' - like heavily thudding 80 bpm vocal jitterer protesting about the danger from nuclear power stations, 'Willin'' being a mellow 107 bpm swayer also sung in a rasping lived-in gruff croak.



NEW YORK SKYY doing their best to look moody (it's a pity their stagewear always makes them seem such prats) as the hot side of their current Salsoul 12in is established here as the brilliant Larry Levan remixed and totally different 'First Time Around' despite US success for the boring 'High'. OK, beam me up, Randy!

DISCO DATES

THURSDAY (15) Rokolto play Norwich Tudor Hall, Steve Walsh funkies Bishop's Stortford Scandals, Chris Britton promotes EMI at Edgeware Jingles, Jermaine Jackson looks in on Norman Scott at Charing Cross Road Bangs. **FRIDAY** (16) Jermaine Jackson visits Fatman and Megamix at Mayfair Gullivers in Down Street, Chris Hill funkies Peterborough Cresset fanciness 'intergalactic space party', Pete Tong starts funking West Kingsdown (Brands Hatch) Kings Lodge every Friday as well as Monday, Robbie Vincent funkies Carvery Goldmine, Chris Brown funkies Diddot Flo, David Emery promotes CBS at Newcastle-upon-Tyne Stage Door, Tom Holland funkies Ilford Cranbrook Hall weekly. **SATURDAY** (17) Froggy & Chris Brown Funk Southgate Royalty, Darryl Hayden funkies Kingston Dolphin, Chris Britton funkies Southall White Hart, **SUNDAY** (18) Steve Allen & Dave Peters funk Peterborough Cresset Slickers fanciness 'Wally' night, Chris Britton promotes EMI at Wood Green King Arthur's, **THURSDAY** (22) Radio Trent's Dale Winton, Peter Tait & Steve Merike do a 'best disco in town' at Nottingham Palais Bahi, Dennis Brynner & Steve Jensen have a fanciness 'pyjamas & suspenders' party at Southampton Barbarella's.

HOT STUFF

HOT NEWSIES to look out for are, **IMPORT**: GAYLE ADAMS 'Plain Out Of Luck' (120-121-122-121 bpm) / 'Your Love Is A Life Saver' (121-120) / 'Stretch In Out' (111-108-110-111-112) / 'I Don't Wanna Hear It' (122-123-124) / 'You Brought It On Yourself' (124) (US Prelude PRL 12178 - dynamite set from the Bobby Thurston team), **JEAN CARN** 'Was That All It Was' (116-117-118-119) (US Philly Int 428 3103 - killer 12in remix), **FRANK HOOKER & POSITIVE PEOPLE** 'This Fedlin' (111-114-115-116-117-121-122-117) (US Panorama YD-11985 - powerful 12in), **CLIFFORD COULTER** 'Don't Wanna See You Cry' (111-110-113) 'The Better Part Of Me' (34/58) (US Columbia JC 35786 - soul-jazz vocal set), **KOOL & THE GANG** 'Hanging Out' (117-118-121) (US De-Lite DLS-502 - beefy 12in remix), **DENISE LASALLE** '18M So Hot' (114-115) / 'May The Funk Be With You' (111-113) (US MCA 3239 - soul set), **OZONE** 'Walk On' (113-114) (US Motown M7-938R1 - jazz instrumental set), **LEON HAYWOOD** 'If You're Lookin' For A Night Of Fun' (116) (US 20th Century-Fox T-613 - 'You Can Do It' - like LP cut), **MARK SOSKIN** 'Walk Tall' (US Prestige P-10109 - excellent jazz instrumental cut), **CHICK COREA** 'The Slide' / 'Samba La' (US Warner Bros - specialist tricky jazz set).

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UK NEWSIES

AL JOHNSON 'I'm Back For More' (CBS 8545). Sensuously jogging 90/45bpm 7in soul ballad shared with wailing Jean Carn, a cover of the Leo's Sunship tune and around on import for ages, flipped by the nice 22bpm 'You Are My Personal Angel' smoocher.

STEPHANIE MILLS 'Sweet Sensation' (20th Century-Fox TCD 3448). Somewhat stolid 109 - 110 - 111bpm 12in 'rock' clomper borrows from 'Ladies Night' but pales now in comparison with her import LP's superior 'D-a-n-c-i-n'.

THREE DEGREES 'Starlight' (Ariola ARD 228). Giorgio produced classy slow 21(intro)-41 / 82bpm 12in jogger makes a welcome change, but the frantic 136bpm 'Bodycheck' and 134bpm 'Set Me Free' find them back on form.

SUZI LANE 'Harmony' (Elektra K 123907). Giorgio produced, powerful electronically booming 123bpm 'disco' smacker, extremely strong of its dated type, re-released very belatedly on UK 12in after being a US gay hit last year.

LIPPS, INC. 'Funkytown' (Casablanca CAN 154). Top of the US disco chart for ages a while back, and we all know what little that signifies, this totally UNfunky but quite 'catchy' chix - chanted electronic 123bpm 12in 'disco' rattler has finally started selling in the States and getting belated pop - orientated attention here. Liquid Gold fans could dig!

LA BOPPERS 'Is This The Best (Pop-Doo-Wah)' (Mercury MER 12). Madly jaunty 98(intro) - 96 - 97 - 98 - 99bpm 7in joggly jogger, the 12in length twentynine 'Bzz' is 86bpm 'Watching Life' instrumental flip being reminiscent of Side Effect's 'Keep That Game Off Feeling'.

ROXY MUSIC 'Manifesto' (Polydor POP 332). Disco - slanted c. 116bpm 7in smacker

CARLENE CARTER 'Do It In A Heartbeat' (Warner Bros K 17597). Slinky jogging 113bpm 7in DOE/MOR roller inspired by the Temptations 'The Way You Do The Things You Do'.

LOOSE CHANGE 'I Wanna Hang Out To You' (Casablanca CAN 188). Chix - sung Lowell - like 96bpm jogger and growlingly soulful 20(41) / 83bpm 'Rising Cost Of Love', flipped on 4-track 12in by the Boston-linked 117bpm heavy funk segue of PARLIAMENT 'Theme From The Black Hole' / 'The Big Bang Theory'.

ALLEN & BLEWITT 'Chip Shop Wrapping' (Pye 7P 175). The Hinkley Bubbles - based DJ cut, with an enigmatic 113bpm 7in 'horthern solo' (sic) send - up of the Sugarhill Gang, produced by PRAT's R&B PRO.

VARIOUS 'Explosion' LP (Ice Ice 18). Extremely useful calypso set of which several are huge at Gullivers (especially when Fatman does a routine over them), best being the classic 111-113bpm Lord Kitchener 'Sugar Bury' and 104bpm Diane 'Got To Give Away' and 120bpm Lord Slim 'Carnival Jam'.

LAUREL AITKEN & THE UNITONE 'Ritki Hot Married' (I-Spy SEE 6). Intensely authentic 115bpm 7in blue beat jump-up by the veteran ska star.

TAMLINS 'Baltimore' (Taxi 12R1C 110). Nina Simone's sombre slowie, transformed rather well into 40/80bpm 12in reggae.

KING SOUNDS 'Patches' (Island WIP 6595). Excellent 73bpm 7in reggae revival of the CoB; Clarence Carter story song.

DELROY WASHINGTON BAND 'Magic' (US SP 348). Attractively soulful 80bpm 7in reggae swayer also still on Direction Discs 12in.

STONE CITY BAND 'Strut Your Stuff' (Motown TMS 1181). Churning 123bpm 7in

funk smacker is merely a pale imitation of their LP's superb 'Little Runaway'.

LEE OSKAR 'Feelin' Happy' (MCA 376). Good gradually building jittery 102 - 104bpm 7in jazz jogger.

MARCIA HINES 'Ooh Child' (Logo GO 377). Heavy slow 101 - 103bpm 7in funk thumper from Australia has Lee Ritenour in it somewhere.

TWO TONS O' FUN 'Just Us' (Fantasy 12FC 188). Disappointed 104bpm 12in soul wailer by Sylvester's large backing ladies, the more Sylvester - style 126bpm gospel - tinged 'I Got The Feeling' flip being tighter.

MERRY CLAYTON 'When The World Turns Blue' (MCA 571). Joe Sample - backed dead, dead slow 7in vocal of his 'Melodies Of Love' tune.

ANNIS 'After Me' (GTO GT 266). Sophisticated 33bpm 7in soul smoocher by a black young London lady, serviced via Midas on 12in promo.

SMOKEY ROBINSON 'Let Me Be The Clock' (Motown TMS 112). Typically classy 40%bpm 7in smoocher.

EVELYN THOMAS 'Thanks For Being There' (Casablanca CAN 192). Jan Levine - produced surprisingly attractive 40-42bpm 7in soul slowie.

BONNIE POINTER 'Deep Inside My Soul' (Motown TMS 1184). Atmospheric snail - paced 25bpm 7in soul slowie.

MANHATTAN TRANSFER 'Twilight Zone' (Atlantic K 11475). Confusing 129bpm gay SLOP is a sorta danceable Batman comic strip.

FRANKIE VALLI 'Medley: Passion For Paris/American in Paris' (MCA T 572). Zingy gay 132bpm 12in cymbal sizzler.

MI-SEX 'Computer Games' (CBS 7865). Re-released 113bpm 7in synthetic pop getting disco play in the DOR - deserted US.

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CHARTS

1	2	WHAT'S ANOTHER YEAR, Johnny Logan	Epic
2	1	GENO, Dexy's Midnight Runners	Parlophone
3	3	COMING UP, Paul McCartney	Parlophone
4	17	MIRROR IN THE BATHROOM, The Beat	Go Feet
5	25	SHE'S OUT OF MY LIFE, Michael Jackson	Epic
6	9	NO DOUBT ABOUT IT, Hot Chocolate	Rak
7	14	HOLD ON TO MY LOVE, Jimmy Ruffin	RSO
8	11	ISHOULDALOVED YA, Narada Michael Walden	Atlantic
9	10	MY PERFECT COUSIN, Undertones	Sire
10	5	SILVER DREAM MACHINE, David Essex	Mercury
11	7	THE GROOVE, Rodney Franklin	CBS
12	8	GOLDEN YEARS (LIVE EP), Motorhead	Bronze
13	15	DON'T MAKE WAVES, Nolans	Epic
14	4	CALL ME, Blondie	Chrysalis
15	6	TOCCATA, Sky	Ariola
16	12	CHECK OUT THE GROOVE, Bobby Thurston	Epic
17	26	LET'S GO ROUND AGAIN, Average White Band	Mercury
18	-	OVER YOU, Roxy Music	Polydor
19	26	BREATHING, Kate Bush	EMI
20	21	FOOL FOR YOUR LOVING, Whitesnake	UA
21	23	THE GREATEST COCKNEY RIP OFF, Cockney Rejects	Zonophone
22	27	STARTING AT THE RUDE BOYS, Ruts	Virgin
23	42	THEME FROM MASH, The Mash	CBS
24	30	JUST CAN'T GIVE YOU UP, Mystic Merlin	Capitol
25	35	YOU GAVE ME LOVE, Crown Heights Affair	Mercury
26	36	THE BUCKET OF WATER SONG, The Four Bucketeers	CBS
27	20	WHEELS OF STEEL, Saxon	Carrere
28	19	DON'T PUSH IT DON'T FORCE IT, Leon Haywood	20th Century
29	33	NE-NE-NA-NA-NU-NU, Bad Manners	Magnet
30	73	YOU'LL ALWAYS FIND ME IN THE KITCHEN, Jona Lewie	Shift
31	32	FOREST, The Cure	Fiction
32	31	THIS WORLD OF WATER, New Musik	GTO
33	67	MIDNIGHT DYNAMOS, Matchbox	Magnet
34	16	SEXY EYES, Dr Hook	Capitol
35	13	KING - FOOD FOR THOUGHT, UB 40	Graduate
36	22	TALK OF THE TOWN, Pretenders	Real
37	61	LET'S GET SERIOUS, Jermaine Jackson	Motown
38	39	POLICE & THIEVES, Junior Murvin	Island
39	-	TEENAGE, UK Subs	Gem
40	41	CRYING, Don McLean	EMI
41	53	MESSAGES, Orchestral Manoeuvres in the Dark	Dindisc
42	18	WORKING MY WAY BACK TO YOU, Detroit Spinners	Mercury
43	37	MISSING WORDS, Selector	2 Tone
44	58	NO SELF CONTROL, Peter Gabriel	Charisma
45	51	PLATINUM BLONDE, Prelude	EMI
46	69	BODY LANGUAGE, Detroit Spinners	Atlantic
47	52	PULLING MUSSELS, Squeeze	A&M
48	34	TAKE GOOD CARE OF MY BABY, Smokie	Rak
49	29	WORK REST AND PLAY MADNESS EP, Madness	Stiff
50	-	DUCHESSE, Genesis	Charisma
51	-	BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway	Atlantic
52	-	BUBBLES, Cockney Rejects	Zonophone
53	24	MY OH MY, Sad Cafe	RCA
54	40	DANCE YOURSELF DIZZY, Liquid Gold	Polo
55	48	THE SEDUCTION (LOVE THEME), James Last	Polydor
56	32	HOLIDAY EP, Human League	Virgin
57	63	MY FRIEND JACK, Boney M	Atlantic/Hansa
58	75	LADY, Whispers	Solar
59	-	TWILIGHT ZONE, Manhattan Transfer	Atlantic
60	-	RUDI GOT MARRIED, Laurel Aitken and Untone	I-Spy
61	-	SHANTE, Mass Production	African
62	-	RESCUE, Echo and the Bunnymen	Korova
63	47	POISON IVY, Lambretta	Rocket
64	50	LOVE ENOUGH FOR TWO, Prima Donna	Ariola
65	64	SO GOOD SO RIGHT, Brenda Russell	A&M
66	46	JANUARY FEBRUARY, Barbara Dickson	Epic
67	-	IRENE, Photos	Epic
68	-	THE EYES HAVE IT, Karel Falaka	Blueprint
69	36	KOOL IN THE KAPTAN, BA Robertson	Asylum
70	-	FUNKYTOWN, Lipps inc	Casablanca
71	45	IN THE CITY, Jam	Polydor
72	49	GOING UNDERGROUND, Jam	Polydor
73	70	TURN IT ON AGAIN, Genesis	Charisma
74	44	STRANGE TOWN, Jam	Polydor
75	-	CALIBRE CUTS, Calibre Cuts	Calibre

OTHER CHART

1	JUST ONE NIGHT	Eric Clapton
2	SKY 2	Sky
3	BABY'S GOT A GUN	The Only Ones
4	DUKE	Genesis
5	HYPNOTISED	Undertones
6	17 SECONDS	The Cure
7	METRO MUSIC	Martha and the Muffins
8	BARBARA DICKSON ALBUM	Barbara Dickson
9	THE CORRECT USE OF SOAP	Magazine
10	SPORTS CAR	Judie Tzuke
11	STRANGE BOUTIQUE	Monochrome Set
12	SNAP CRACKLE & BOP	John Cooper Clarke
13	SKA 'N' B	Bad Manners
14	IRON MAIDEN	Iron Maiden
15	ORCHESTRAL MANOEUVRES IN THE DARK	Orchestral Manoeuvres
16	WHEELS OF STEEL	Saxon
17	EMPTY GLASS	Peter Townshend
18	LIVE SHOT	Joe Elly
19	ONE SHOT BEYOND	Madness
20	1980	Members

Out price offers at most Virgin Stores next week.

1	2	THE MAGIC OF BONEY M, Boney M	Atlantic/Hansa
2	1	SKY 2, Sky	Ariola
3	27	JUST ONE NIGHT, Eric Clapton	RSO
4	3	GREATEST HITS, Rose Royce	Whitfield
5	5	DUKE, Genesis	Charisma
6	4	SUZI QUATRO'S GREATEST HITS, Suzi Quatro	Rak
7	6	TWELVE GOLD BARS, Status Quo	Vertigo
8	26	SPORTS CAR, Judie Tzuke	Rocket
9	10	HEAVEN A HELL, Black Sabbath	Vertigo
10	8	HYPNOTISED, Undertones	Sire
11	21	OFF THE WALL, Michael Jackson	Epic
12	7	BOBBY VEE SINGLES ALBUM, Bobby Vee	United Artists
13	11	EMPTY GLASS, Peter Townshend	Atco
14	12	BARBARA DICKSON ALBUM, Barbara Dickson	Epic
15	17	GOLDEN MELODIES, National Brass Band	K Tel
16	18	REGGATTA DE BLANC, Police	A&M
17	16	IRON MAIDEN, Iron Maiden	EMI
18	9	BY REQUEST, Lena Martell	Ronco
19	22	PRETENDERS, Pretenders	Real
20	13	WHEELS OF STEEL, Saxon	Carrere
21	24	SOMETIMES YOU WIN, Dr Hook	Capitol
22	20	17 SECONDS, Cure	Fiction
23	15	CHAMPAGNE & ROSES, Various	Polystar
24	19	SNAKES & LADDERS, Gerry Rafferty	UA
25	25	ONE STEP BEYOND, Madness	Stiff
26	75	GODD MORNING AMERICA, Various	K Tel
27	40	ORCHESTRAL MANOEUVRES IN THE DARK, Orchestral Manoeuvres in the Dark	Dindisc
28	28	THE CORRECT USE OF SOAP, Magazine	Virgin
29	24	FACADES, Sad Cafe	RCA
30	30	OUTLANDOS D'AMOUR, Police	A&M
31	55	20 GOLDEN GREATS, Dion & The Belmonts	X Tel
32	-	HAPPY DAYS, Various	K-Tel
33	23	ANIMAL MAGNETISM, Scorpions	Harvest
34	44	EAT TO THE BEAT, Blondie	Chrysalis
35	32	TELL ME ON A SUNDAY, Marli Webb	Polydor
36	35	SOLO IN SOHO, Philip Lynott	Vertigo
37	42	GLASS HOUSES, Billy Joel	CBS
38	29	BRITISH STEEL, Judas Priest	CBS
39	31	TEARS & LAUGHTER, Johnny Mathis	CBS
40	47	SKA 'N' B, Bad Manners	Magnet
41	48	SPECIALS, Specials	2 Tone
42	51	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
43	35	BRAND NEW AGE, UK Subs	Gem
44	52	SNAP CRACKLE & BOP, John Cooper Clarke	Epic
45	50	DOWN TO EARTH, Rainbow	Polydor
46	39	COUNTRY NUMBER ONE, Don Gibson	Warwick
47	37	BABY'S GOT A GUN, The Only Ones	CBS
48	57	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
49	46	WILD HORSES, Wild Horses	EMI
50	41	STRING OF HITS, Shadows	EMI
51	48	FIRST LADIES OF COUNTRY, Various	CBS
52	54	THE WALL, Pink Floyd	Harvest
53	61	MIDDLE MAN, Boz Scaggs	CBS
54	73	THE INCOMPARABLE ELLA, Ella Fitzgerald	Polydor
55	45	STAR TRAKS, Various	K Tel
56	53	PARALLEL LINES, Blondie	Chrysalis
57	57	THE CRYSTAL GAYLE SINGLES ALBUM, Crystal Gayle	CBS
58	24	MARAUDER, Magnum	Jet
59	20	GREATEST HITS, Hot Chocolate	Rak
60	33	MAGIC REGGAE, Various	K-Tel
61	63	HEARTBREAKERS, Matt Monro	EMI
62	38	THE LAST DANCE, Various	Motown
63	-	FLUSH THE FASHION, Alice Cooper	Warner Brothers
64	66	TOO MUCH PRESSURE, Selector	2 Tone
65	74	PROGRESSIONS OF POWER, Triumph	MCA
66	-	ARGY BARGY, Squeeze	A&M
67	86	25 GREATEST HITS, Real Thing	K Tel
68	-	FROM A TO B, New Musik	X Tel
69	71	SKY, Sky	GTO
70	62	STRANGE BOUTIQUE, Monochrome Set	Ariola
71	-	MAN/LOW MAGIC, Barry Manilow	Dindisc
72	72	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC	Ariola
73	70	GET HAPPY, Elvis Costello	F Beat
74	67	NOBODY'S HEROES, Stiff Little Fingers	Chrysalis
75	69	HIGHWAY TO HELL, AC/DC	Atlantic

1	1	CALL ME, Blondie	Chrysalis
2	2	RIDE LIKE THE WIND, Christopher Cross	Warner Bros
3	3	LOST IN LOVE, Air Supply	Ariola
4	19	FUNKYTOWN, Lipps Inc	Casablanca
5	4	WITH YOU I'M BORN AGAIN, Billy Preston & Synaesthesia	Motown
6	8	SEXY EYES, Dr Hook	Capitol
7	7	YOU MAY BE RIGHT, Billy Joel	Columbia
8	9	DON'T FALL IN LOVE WITH A DREAMER, Kenny Rogers/Kim Carnes	United Artists
9	5	ANOTHER BRICK IN THE WALL, Pink Floyd	Columbia
10	11	BIGGEST PART OF ME, Ambrosia	Warner Bros
11	12	HURT SO BAD, Linda Ronstadt	Asylum
12	15	CARS, Gary Numan	A&M
13	14	I CAN'T HELP IT, Andy Gibb & Olivia Newton-John	RSC
14	13	PILOT OF THE AIRWAVES, Charlie Dore	Island
15	17	BREAKDOWN DEAD AHEAD, Box Scaggs	Columbia
16	18	STOMP, The Brothers Johnson	Atco
17	20	BRASS IN POCKET, Pretenders	Real
18	26	AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
19	27	COMING UP, Paul McCartney	Atlantic
20	22	THE ROSE, Bette Midler	Epic
21	23	STEAL AWAY, Robbie Dupree	Full Moon/Epic
22	25	HEART HOTEL, Dan Fogelberg	Sony
23	24	DO RIGHT, Paul Davis	Capitol
24	8	FIRE LANE, Bob Seger	Epic
25	28	TRAIN IN VAIN, The Clash	Epic
26	30	SHE'S OUT OF MY LIFE, Michael Jackson	Epic
27	38	LITTLE JEANIE, Elton John	MCA
28	16	I CAN'T TELL YOU WHY, Eagles	Asylum
29	32	LET'S GET SERIOUS, Jermaine Jackson	Motown
30	31	THE SEDUCTION, James Last	Polydor
31	33	LET ME BE THE CLOCK, Smokey Robinson	Tamla
32	34	WONDERING WHERE THE LIONS ARE, Bruce Cockburn	Milennium
33	40	SHOULD WE NEVER LET YOU GO, Neil Sedaka & Dara Sedaka	Epic
34	35	GEE WHIZ, Bernadette Peters	MCA
35	39	HEADED FOR A FALL, Firefall	Atlantic
36	38	STARTING OVER AGAIN, Dolly Parton	RCA
37	10	HOLD ON TO MY LOVE, Jimmy Ruffin	RSD
38	21	SPECIAL LADY, Ray, Goodman & Brown	Polydor
39	46	I DON'T WANT TO WALK WITHOUT YOU, Barry Manilow	Ariola
40	44	WE LIVE FOR LOVE, Pat Benatar	Chrysalis
41	43	WE WERE MEANT TO BE LOVERS, Photogig	20th Century
42	42	LUCKY ME, Anne Murray	Capitol
43	47	DON'T SAY GOODNIGHT, The Isley Brothers	7-Nines
44	49	LOVE STINKS, The J. Geils Band	EMI-Amerasia
45	45	WHEN THE FEELING COMES AROUND, Jennifer Warnes	Ariola
46	50	LADY, The Whispers	Solar
47	51	NEW ROMANCE, Spider	Dreamland
48	54	TWILIGHT ZONE, Manhattan Transfer	Altair
49	80	THEME FROM NEW YORK, NEW YORK, Frank Sinatra	Rep. Inc.
50	56	TWO PLACES AT THE SAME TIME, Ray Parker Jr & Raydio	Ariola
51	29	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL, Spinners	Atlantic
52	86	SHINING STAR, Mannhattans	Columbia
53	53	DON'T PUSH IT, DON'T FORCE IT, Leon Haywood	20th Century
54	37	THINK ABOUT ME, Fleetwood Mac	Warner Bros
55	41	ANY WAY YOU WANT IT, Journey	Columbia
56	63	COMING DOWN FROM LOVE, Bobby Caldwell	Clouds
57	65	FOOL FOR A PRETTY FACE, Humble Pie	A&M
58	58	ROCK LOBSTER, B-52's	Warner Bros
59	72	ANSWERING MACHINE, Rupert Holmes	MCA
60	71	TIERED OF TOEM, THE LINE, Rocky Burnette	EMI-Amerasia
61	61	HERE COMES MY GIRL, Tom Petty & The Heartbreakers	Bedlam
62	55	TOO HOT, Kool & The Gang	De-Lite
63	73	POWER, The Temptations	Capitol
64	74	IT'S NOT A WONDER, Little River Band	Capitol
65	4	RUN LIKE HELL, Pink Floyd	Columbia
66	57	I PLEDGE MY LOVE, Peaches & Herb	Polydor/MVP
67	-	CUPID, Spinners	Atlantic
68	-	LET ME LOVE YOU TONIGHT, Pure Prairie League	Casablanca
69	69	IT'S HARD TO BE HUMBLE, Mac Davis	Casablanca
70	59	OFF THE WALL, Michael Jackson	Epic
71	-	ATOMIC, Blondie	Chrysalis
72	-	MIDNIGHT RENDEZVOUS, The Babys	Chrysalis
73	-	ONE FINE DAY, Carole King	Capitol
74	-	ALL NIGHT LONG, Joe Walsh	Asylum
75	-	HAPPY TOGETHER, The Captain & Tennille	Casablanca

CHARTFILE

CHARTFILE'S sporadic references to Billboard chart positions from the 1940's provokes a steady stream of correspondence from chartfans. The most frequent query concerns the origins of the chart. It was on July 20, 1940 that Billboard published the world's first pop chart - a Top 10 in which The Tommy Dorsey Orchestra's 'I'll Never Smile Again' was the Number One record. In 1947 the chart was extended to a Top 15, and the following year became a Top 30. On November 2, 1955 it became a Top 100, with The Four Aces version of 'Love Is A Many Splendored Thing' taking pole position. Since then the chart has remained as a Top 100 though a list of records "bubbling under" the charts appeared in the fifties. During the sixties as many as 40 records were listed as "bubbling under". In more recent years this has been reduced to 10.

Not surprisingly, Elvis Presley has scored more American hits than any other artist. He first hit the chart on February 22, 1956 with 'Heartbreak Hotel'. The following week the record's flipside 'I Was The One' also charted. 'Heartbreak Hotel' went on to make Number one and was the first of 24 consecutive Presley discs to go the Top Five. In all, Presley scored an incredible 147 hits.

A welcome return to the charts for Don McLean who has been hitless since 1973 when 'Everyday' was a minor hit. McLean's current hit 'Crying' was written by Roy Orbison and Joe Meason and was a Number 25 hit for Orbison in 1961. McLean's version was recorded over two years ago for the album 'Chain Lightning' and has been re-issued in the wake of its phenomenal continental success, having topped several charts in the past few weeks.

Though not a hit in his native America, Thom Pace's 'Maybe' is the best-selling record in Germany so far this year having spent nine weeks at Number One.

Elton John's latest single 'Little Jeanie' is shaping up to be his biggest American hit for some time having reached Number 27 in only three weeks. Elton has now scored 26 American hits, all but two of which made the Top 40. The success of 'Little Jeanie' augers well for his new album '21 at 33' which has got to be a vast improvement on his dire 'Victim Of Love' set. Included on Elton's new album is a song co-written with fellow Rocket artist Judie Tzuke.

Judie's own excellent album 'Sports Car' has already made an encouraging start to its chart run, but is hardly likely to fare as

well as its more accessible predecessor 'Welcome To The Cruise' (18 weeks in the chart, highest position Number 14). The Jags hit has been retitled 'Back Of My Hand (I've Got Your Number)' for America following the trend set by Rod Stewart. 'You're In My Heart (The Final Acclaim)' and The Pretenders' 'Brass In Pocket (I'm Special)'. Apparently all three were amended due to copyright problems.

Six men and one woman make up the American group Mystic Merlin currently enjoying considerable disco and singles chart success with 'Just Can't Give You Up'. They're a band who really live up to their name with lots of prestidigitation featured in its stage shows, including the perennial "sawing a lady in half" trick. The history of the band is clouded with a myriad of temporary members passing through, but seems to have stabilised with the line-up of Jerry Anderson (rhythm guitar), Barry Strutt (sax), Clyde Bullard (bass), Keith Gonzales (harmonic/vocals), Leslie Dorsey (keyboards), Betty Brown (vocals) and Sly Randolph (drums). The band appears to have sprung from a friendship between Jerry and Barry who played a few sessions together. When they were joined by Clyde he demonstrated his considerable ability as a magician and Mystic Merlin, a unique combination of magic and music was born.

The simultaneous success of 'She's Out Of My Life' and 'Let's Get Serious' by Michael and Jermaine Jackson respectively marks the first time two brothers have managed to chart separately but simultaneously since December 1972. Then Osmondmania was at its peak with Donny's 'Why' and Little Jimmy's 'Long Hair' followed from Liverpool making a two-pronged assault on the summit of the singles chart. This feat was all the more impressive because as a group the Osmonds were also hitting big with 'Crazy Horses

ALBUMS

HEAVY METAL

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

- 1 ROCK BRIGADE, Del Leppard Vertigo
- 2 HEATSTROKES, Krokus Ariola
- 3 FOOL FOR YOUR LOVING, Whitesnake RCA
- 4 I LIVE FOR THE WEEKEND, Triumph UA
- 5 THE SPIRIT OF RADIO, Rush Mercury
- 6 MOTORCYCLE MAN, Saxon Carriere
- 7 WAITING FOR THE TAKING, Riot Capitol
- 8 LIVING AFTER MIDNIGHT, Judas Priest CBS
- 9 WHEELS OF STEEL, Saxon Carriere
- 10 THE BEAT, Berne Torne Island
- 11 DON'T MAKE NO PROMISES, Scorpions Harvest
- 12 WILD IN THE STREETS, Shooting Star Virgin
- 13 BAD MOTOR SCOOTER, Sammy Hagar Capitol
- 14 SHOT DOWN IN FLAMES (LIVE VERSION), AC/DC Atlantic
- 15 TRANSYLVANIA, Iron Maiden EMI

Compiled by THE POWERHOUSE HEAVY METAL ROADSHOW

US SOUL

- 1 LET'S GET SERIOUS, Jermaine Jackson Motown
- 2 DON'T SAY GOODNIGHT, Isley Brothers T-Neck
- 3 LADY, Whispers Solar
- 4 LET ME BE THE CLOCK, Smokey Robinson Tamia
- 5 DON'T PUSH IT, DON'T FORCE IT, Leon Haywood 20th Century
- 6 TWO PLACES AT THE SAME TIME, Ray Parker Jr & Raydio Arista
- 7 FUNKY TOWN, Lipps Inc Casablanca
- 8 GOT TO BE ENOUGH, Con Funk Shun Mercury
- 9 SWEET SENSATION, Stephanie Mills 20th Century
- 10 SHINING STAR, Manhattan Columbia
- 11 STOMP, Brothers Johnson A&M
- 12 MINUTE BY MINUTE, Peabo Bryson Capitol
- 13 ALL NIGHT THING, Invisible Man 's Band Mango
- 14 GOTTA GET MY HANDS ON SOME, Fatback Spring
- 15 INSIDE OF YOU, Ray, Goodman & Brown Polydor
- 16 HIGH SKY, Shalamar Salsoul
- 17 WE OUGHT TO BE DOIN' IT, Randy Brown Chocolate City
- 18 LANDLORDS, Gladys Knight & The Pips Columbia
- 19 CLOUDS, Chaka Khan Warner Bros
- 20 POWER, Temptations Gordy

US DISCO

- 1 LOVER'S HOLIDAY, Change Warner/RFC
- 2 TWO TONS O' FUN, Two Tons O' Fun Fantasy
- 3 STOMP, Brothers Johnson A&M
- 4 AMERICAN GIGOLO (Soundtrack), Giorgi & Blondie Polydor
- 5 YOU GOT WHAT IT TAKES, Bobby Thurston Prelude
- 6 LET'S GET SERIOUS, Jermaine Jackson Motown
- 7 TWILIGHT ZONE, Manhattan Transfer Atlantic
- 8 POP POP SHOO WAH, Erotit Drum Band Prism
- 9 BEHIND THE GROOVE, Teena Marie Motown
- 10 SWEET SENSATION, Stephanie Mills 20th Century
- 11 BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway Atlantic
- 12 YOU GAVE ME LOVE, Crown Heights Affair De-Lite
- 13 MIDNIGHT MESSAGE, Ann-Margret MCA
- 14 FUNKY TOWN, Lipps Inc Casablanca
- 15 IN THE SOCKET, Shalamar Solar
- 16 WITHOUT YOUR LOVE, Cut Glass 20th Century
- 17 HANG TOGETHER, Odyssey RCA
- 18 IN THE FOREST, Baby O' Baby O Records
- 19 I'M OK, YOU'RE OK, American Gypsy Importe/12
- 20 TAKE YOUR TIME, SOS Tabu

STAR CHOICE

- 1 TIME IS RUNNING
- 2 KEEP ON TIGHT
- 3 CAR WASH
- 4 SOUL MAN
- 5 KNOCK ON WOOD
- 6 MY GIRL
- 7 BABY LOVE
- 8 96 YEARS
- 9 YOU CAN GET IT IF YOU REALLY WANT IT
- 10 MPLA

Booker T & The MG's
Spencer Davis Group
Rose Royce
Sam and Dave
Eddie Floyd
Otis Redding
The Supremes
? And The Mysterions
Jimmy Cliff
Tapper Zukie



Everett Martin of THE BEAT

YESTERYEAR

- ONE YEAR AGO (MAY 12, 1979)
(Due to Public Holiday Record Mirror didn't publish the singles chart)
- 1 THE VERY BEST OF LEO SAYER Leo Sayer
 - 2 BLACK ROSE - A ROSE LEGEND Thin Lizzy
 - 3 BREAKFAST IN AMERICA Supertramp
 - 4 SPIRITS HAVING FLOWN Bee Gees
 - 5 COUNTRY LIFE Various
 - 6 FATE FOR BREAKFAST Art Garfunkel
 - 7 DIRE STRAITS Dire Straits
 - 8 BARBRA STREISAND'S GREATEST HITS Barbra Streisand
 - 9 LAST THE WHOLE NIGHT THROUGH James Last
 - 10 PARALLEL LINES Blondie
- FIVE YEARS AGO (MAY 17, 1975)
- 1 STAND BY YOUR MAN Tammy Wynette
 - 2 OH BOY Mud
 - 3 LOVING YOU Minnie Riperton
 - 4 HURT SO GOOD Susan Cadogan
 - 5 LET ME TRY AGAIN Tammy Jones
 - 6 I WANNA DANCE WIT CHOO Discofox and The Sex-O-lettes
 - 7 ONLY YESTERDAY The Carpenters
 - 8 HONEY Bobby Goldsboro
 - 9 THE NIGHT The Four Seasons
 - 10 LOVE LIKE YOU AND ME Gary Guiter

- TEN YEARS AGO (MAY 16, 1970)
- 1 BACK HOME The England World Cup
 - 2 SPIRIT IN THE SKY Norman Greenbaum
 - 3 QUESTION The Moody Blues
 - 4 HOUSE OF THE RISING SUN Frijol Pink
 - 5 ALL KINDS OF EVERYTHING Dana
 - 6 YELLOW RIVER Christie
 - 7 I CAN'T TELL THE BOTTOM FROM THE TOP The Hollies
 - 8 DAUGHTER OF DARKNESS Tom Jones
 - 9 TRAVELLIN' BAND Creedence Clearwater Revival
 - 10 BRONTOSAURUS The Move
- FIFTEEN YEARS AGO (MAY 15, 1965)
- 1 KING OF THE ROAD Roger Miller
 - 2 TICKET TO RIDE The Beatles
 - 3 WORLD OF OUR OWN The Seekers
 - 4 TRUE LOVE WAYS Peter and Gordon
 - 5 WHERE ARE YOU NOW MY LOVE Jackie Trent
 - 6 HERE COMES THE NIGHT Them
 - 7 BRING IT ON HOME TO ME The Animals
 - 8 POP GO THE WORKERS The Barron-Knights
 - 9 THE MINUTE YOU'RE GONE Cliff Richard
 - 10 SUBTERRANEAN HOMESICK BLUES Bob Dylan

- 1 THE GROOVE, Rodney Franklin CBS 12in
- 2 CHECK OUT THE GROOVE, Bobby Thurston Epic 12in
- 3 STOMPI, Brothers Johnson A&M 12A
- 4 JUST CAN'T GIVE YOU UP, Mystic Meris Capitol 12in
- 5 I SHOULDA LOVED YA, Narada Michael Walden Atlantic 12in
- 6 LET'S GET SERIOUS, Jermaine Jackson Motown 12in
- 7 DON'T PUSH IT DON'T FORCE IT, Leon Haywood 20th Century-Fox 12in
- 8 WORKING MY WAY BACK TO YOU, Detroit Spinners Atlantic 12in
- 9 SHAMTE, Mass Production Atlantic 12in
- 10 TONIGHT I'M ALRIGHT, Narada Michael Walden Atlantic 12in
- 11 YOU GAVE ME LOVE/USE YOUR BODY & SOUL, Crown Heights Affair De-Lite 12in
- 12 BACK TOGETHER AGAIN, Flack/Hathaway Atlantic 12in
- 13 BEHIND THE GROOVE, Teena Marie Motown LP
- 14 FOR THOSE WHO LIKE TO GROOVE/TWO PLACES AT THE SAME TIME, Raydio Arista
- 15 HOLDIN' ON/BURNIN' ALIVE, Tony Rallo Calibre 12in
- 16 AND THE BEAT GOES ON, Whispers Solar 12in
- 17 DANCE YOURSELF DIZZY, Liquid Gold Poly 12in
- 18 BURNIN' HOT, Jermaine Jackson Motown LP
- 19 RIGHT IN THE SOCKET (REMIX)/THE SECOND TIME AROUND, Shalamar Solar 12in
- 20 OVERNIGHT SENSATION, Jerry Knight A&M US 12in
- 21 SUPREMES' MEDLEY/LOVE HANGOVER, Supremes Motown 12in
- 22 IN THE THICK OF IT/SO GOOD SO RIGHT, Brenda Russell A&M 12in
- 23 RUNNING AWAY/CAN T YOU SEE ME, Roy Ayers Polydor 12in
- 24 CALL ME, Blondie Chrysalis/Polydor LP
- 25 CUBA/BETTER DO IT SALSA, Gibson Brothers Atlantic 12in
- 26 CISELIN' HOT, Chuck Citisel Arista 12in
- 27 MUSIC/AFTER THE LOVE HAS GONE/NEED YOUR LOVE/ROCKIN' ALL NIGHT/AFTER GLOW, Gary Bartz US Arista LP
- 28 YOU GOT WHAT IT TAKES, Bobby Thurston Epic LP
- 29 LOVE YOU FOREVER/LET ME LOVE, Bunny Mack Pink Rhythm 12in
- 30 KEEP IN TOUCH, Freeez Source 12in
- 31 TONIGHT'S THE NIGHT, Sharon Phoebe UA 12in
- 32 GIVE UP THE FUNK/DOES IT FEEL GOOD/TAKIN' OFF/HEART OF FIRE, BT Express US Columbia LP
- 33 MUSIC/TRANC, Ben E King US Atlantic 12in
- 34 ROCK WITH YOU/GET ON THE FLOOR, Michael Jackson Epic 12in
- 35 EYES ON YOU, Dayton US UA LP
- 36 THE SEDUCTION, James Last Band/David Sanborn Polydor 12in
- 37 D-A-N-C-E-I-N'/TRY MY LOVE/MIXTURE OF LOVE, Stephanie Mills US 20th Century-Fox LP
- 38 SEXY DANCER, Prince Warner Bros 12in
- 39 IT'S ALRIGHT, Sho Nuff Ensign 12in
- 40 GIVE PEACE A CHANCE/IN THE PARK/THE ENCHANTRESS/SPEAK ABOUT IT/FREE AND EASY/BRIDGE THROUGH TIME/LOVE IS THE ANSWER/ON THE REAL SIDE, Lonnie Liston Smith US Columbia LP
- 41 STRUT/MAGIC FINGERS/MYSTERIOUS MAIDEN, Chico Hamilton US Elektra LP
- 42 YOU KNOW HOW TO LOVE ME, Phyllis Hyman Arista 12in
- 43 YOUNG CHILD, Ronnie Laws UA 12in
- 44 STAY THE NIGHT, Billy Ocean GT 12in
- 45 CALIBRE CUTS, Various Calibre 12in
- 46 LOVE INJECTION, Trussel Elektra 12in
- 47 GO FOR IT/MAKING LOVE/TELL EVERYBODY, Herbie Hancock CBS 12in
- 48 LIGHT UP THE NIGHT/THIS HAD TO BE/SMILIN' ON YA/CELEBRATIONS/YOU MAKE ME WANNA WIGGLE, Brothers Johnson A&M LP
- 49 SEXY EYES/WHEN YOU'RE IN LOVE, Di Hook Capitol 12in
- 50 STREET PLAYER, Chicago CBS 12in
- 51 GO ALL THE WAY/DON'T SAY GOODNIGHT/PASS IT ON!/SAY YOU WILL, Isley Brothers Epic LP
- 52 EDUCATION WRAP, Community People US Delmar Int 12in
- 53 LOVER'S HOLIDAY/SEARCHING/THE GLOW OF LOVE/IT'S A GIRL'S AFFAIR, Change US RFL LP
- 54 FOR THE PUBLIC, Health Brothers US Columbia LP 12in
- 55 USE IT UP AND WEAR IT OUT/DON'T TELL ME TELL HER, O'Jays US Columbia LP 12in
- 56 CLOSE TO YOU, Kleer US RCA 12in
- 57 SATURDAY NIGHT/STARS IN YOUR EYES/ DON'T HOLD IT IN, Herbie Hancock CBS LP
- 58 LET'S GET IT TOGETHER (REMIX), El Coco AVI 12in promo
- 59 JUMP TO THE BEAT/DON'T YOU WANT TO FEEL IT/DYNAMITE!, Stacy Lattisaw US Cotillion LP
- 60 FALLIN' LIKE DOMINOES, Donald Byrd US Blue Note LP
- 61 ON THE ONE/CAMEO/SWEET/WE'RE GOIN' OUT TONIGHT/SHAKE YOUR PANTS/WHY HAVE I LOST YOU/PLEASE YOU, Cameo US Chocolate City LP
- 62 THE BOYS IN BLUE/THIS IS THIS, Light Of The World Ensign 12in
- 63 LET'S GO ROUND AGAIN, Average White Band RCA 12in
- 64 SWEET SENSATION, Stephanie Mills US 20th Century-Fox 12in
- 65 OTBA LAW/EVERY GENERATION/AS ONE, Ronnie Laws UA LP
- 66 I DON'T BELIEVE YOU WANT TO GET UP AND DANCE (OOPI), Gap Band Mercury 12in
- 67 WHEN I COME HOME/IN THE MOOD (TO GROOVE), Aura US Dream 12in
- 68 HOLD ON TO MY LOVE, Jimmy Ruffin RSO
- 69 WIZARD ISLANDS/CITY/SHADOWS, Jeff Lorber Fusion US Arista LP
- 70 GOT TO BE ENOUGH/HAPPY FACE, ConfunkShun US Mercury LP
- 71 SAY YOU LOVE ME/SPLASHDOWN TIME/YOU/RELEASE THE BEAST/LOVE OF MY LIFE, Breakwater US Arista LP
- 72 FIRST TIME AROUND (REMIX)/HIGH, New York Sky Salsoul 12in
- 73 BUMPER TO BUMPER, Avenue B Boogie Band Salsoul 12in
- 74 I WANT TO DANCE WITH YOU/WE OUGHT TO BE DANCING/TONIGHT IS THE NIGHT, Kwick US EMI America LP
- 75 GORO CITY/TEK TIME, Manu Dibanga Island 12in
- 76 SHE'S OUT OF MY LIFE, Michael Jackson Epic
- 77 I LOVE YOU DANCER, Voyage US Marim LP
- 78 SAME OLD STORY (SAME OLD SONG)/LAST NIGHT AT DANIELAND, Randy Crawford Warner Bros LP
- 79 BODY LANGUAGE, Detroit Spinners Atlantic 12in
- 80 NEVER WAS LOVE, Judy Roberts US Inner City LP
- 81 STRUT YOUR STUFF, Stone City Band US Gordy LP
- 82 12 ANGLE STREET/BLUE STEEL/CHAMELEON/LOS ANGELES, Renzo Fratesse/Rinder & Lewis/La Pregonata David Benoit Pye 12in EP
- 83 FEELING GOOD/DANCE OF LOVE, Mandrill US Arista LP
- 84 THE SCRATCH, Surface Noise Groove Production 12in promo
- 85 WINNERS/OPEN YOUR MIND/ROLLIN' ON, Kleer US Atlantic LP
- 86 IT'S TIME TO PARTY NOW/UNTIL THE MORNING COMES/TONIGHT'S THE NIGHT, Raydio Arista LP
- 87 SATURDAY'S STILL A THRILL, Dynasty Solar 12in
- 88 HOW I'M FEELING, Gary & Hanks RCA 12in
- 89 POLICE AND THEIVES, Junior Murvin Island 12in EP
- 90 PATA PATA, Osibisa Calibre 12in



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