

# Record Mirror

## XTC



**IAN DURY**

**THE JAM**

A London blitz

**DEDICATED  
FOLLOWERS  
OF MUSIC**

The fans that never  
leave the bands

**THE ABBA STORY  
IN COLOUR**

# Record

## UK SINGLES

1	1	TAKE A CHANCE ON ME, Abba	Epic
2	3	COME BACK MY LOVE, Darts	Magnet
3	4	WISHING ON A STAR, Rose Royce	Warner Bros
4	12	STAYIN' ALIVE, Bee Gees	RSO
5	13	WUTHERING HEIGHTS, Kate Bush	EMI
6	2	FIGARO, Brotherhood Of Man	Pye
7	6	MR BLUE SKY, Electric Light Orchestra	Jet
8	9	JUST ONE MORE NIGHT, Yellow Dog	Virgin
9	10	LOVE IS LIKE OXYGEN, Sweet	Polydor
10	5	IF I HAD WORDS, Scott Fitzgerald / Yvonne Keeley	Pepper
11	33	DENIS, Blondie	Chrysalis
12	18	FREE EP, Free	Island
13	7	HOT LEGS / I WAS ONLY JOKING, Rod Stewart	Riva
14	28	BAKER STREET, Gerry Rafferty	United Artists
15	29	I CAN'T STAND THE RAIN, Eruption	Atlantic
16	22	EMOTIONS, Samantha Sang	Private Stock
17	35	IS THIS LOVE, Bob Marley & The Wailers	Island
18	24	GLAD TO BE GAY, Tom Robinson Band	EMI
19	25	JUST THE WAY YOU ARE, Billy Joel	CBS
20	8	SORRY I'M A LADY, Baccara	RCA
21	26	FANTASY, Earth Wind & Fire	CBS
22	14	DRUMMER MAN, Tonight	TDS
23	11	5 MINUTES, Stranglers	United Artists
24	21	THEME FROM WHICH WAY IS UP, Stargard	MCA
25	36	WORDS, Rita Coolidge	A&M
26	19	FOR A FEW DOLLARS MORE, Smokie	RAK
27	47	LILAC WINE, Elkie Brooks	A&M
28	-	GOT THE WHOLE WORLD, Forest / Paper Lace	Warner Brothers
29	15	LOVELY DAY, Bill Withers	CBS
30	40	RUMOUR HAS IT, Donna Summer	Casablanca
31	16	NATIVE NEW YORKER, Odyssey	RCA
32	-	ALY'S TARTAN ARMY, Andy Cameron	Klub
33	23	MULL OF KINTYRE / GIRLS SCHOOL, Wings	Parlophone
34	20	THE GROOVE LINE, Heatwave	GTO
35	-	CLASH CITY ROCKERS, Clash	CBS
36	-	EVERY 1'S A WINNER, Hot Chocolate	RAK
37	45	MATCHSTALK MEN & CATS & DOGS, Brian & Michael	Pye
38	17	UP TOWN TOP RANKING, Althia & Donna	Lightning
39	48	BABY COME BACK, Player	RSO
40	39	SPREAD YOUR WINGS, Queen	EMI
41	46	SHOT BY BOTH SIDES, Magazine	Virgin
42	31	EVEN THOUGH YOU'RE GONE, Jacksons	Epic
43	41	SWEET SWEET SMILE, Carpenters	A&M
44	-	WHENEVER YOU WANT MY LOVE, Real Thing	Pye
45	-	WALK IN LOVE, Manhattan Transfer	Atlantic
46	-	WHAT'S YOUR NAME, Andrea True Connection	Buddah
47	50	IF IT DON'T FIT DON'T FORCE IT, Keele Paterson	EMI
48	37	WHAT DO I GET? Buzzcocks	United Artists
49	43	DO YA WANNA GET FUNKY WITH ME, Peter Brown	TK
50	-	SOMETIMES WHEN WE TOUCH, Dan Hill	20th Century

## UK ALBUMS

1	1	THE ALBUM, Abba	Epic
2	4	REFLECTIONS, Andy Williams	CBS
3	2	VARIATIONS, Andrew Lloyd Webber	MCA
4	3	RUMOURS, Fleetwood Mac	Warner Brothers
5	7	FOOT LOOSE AND FANCY FREE, Rod Stewart	Riva
6	5	OUT OF THE BLUE, ELO	Jet
7	8	THE SOUND OF BREAD, Bread	Elektra
8	12	NEW BOOTS AND PANTIES, Ian Dury	Stiff
9	6	GREATEST HITS, Donna Summer	GTO
10	16	DARTS	Magnet
11	-	25 THUMPING GREAT HITS, Dave Clark Five	Polydor
12	-	DISCO STARS, Various	K-Tel
13	19	ARRIVAL, Abba	Epic
14	17	GREATEST HITS, Abba	Epic
15	10	LOVE SONGS, The Beatles	Parlophone
16	35	THE MUPPET SHOW VOL. 2	Pye
17	13	ALL 'N' ALL, Earth Wind & Fire	CBS
18	32	IN FULL BLOOM, Rose Royce	Warner Bros
19	11	EXODUS, Bob Marley & The Wailers	Island
20	20	PASTICHE, Manhattan Transfer	Atlantic
21	24	STAR WARS, Soundtrack - LSO	20th Century
22	41	DRASTIC PLASTIC, Be Bop Deluxe	Harvest
23	14	THE FLORAL DANCE, Brighthouse & Rastrick Band	Logo
24	15	FEELINGS, Various	K-Tel
25	22	BEST FRIENDS, Cleo Laine & John Williams	RCA
26	-	BACCARA, Baccara	RCA
27	42	STAINED CLASS, Judas Priest	CBS
28	33	30 GREATEST, Gladys Knight & The Pips	K-Tel
29	27	MENAGERIE, Bill Withers	CBS
30	40	PERILOUS JOURNEY, Gordon Giltrap	Electric
31	18	NEVER MIND THE BOLLOCKS, Sex Pistols	Virgin
32	21	GREATEST HITS VOL. 2, Elton John	DJM
33	-	SMALL CORNERS, Cliff Richard	EMI
34	48	CITY TO CITY, Gerry Rafferty	United Artists
35	9	DISCO FEVER, Various	K-Tel
36	47	20 GOLDEN GREATS, Diana Ross & The Supremes	Motown
37	30	I WANT TO LIVE, John Denver	RCA
38	-	WHAT DO YOU WANT FROM LIVE, The Tubes	A&M
39	-	BLACK JOY, Various	Ronco
40	-	PLASTIC LETTERS, Blondie	Chrysalis
41	-	IT BEGINS AGAIN, Dusty Springfield	Mercury
42	29	MOONFLOWER, Santana	CBS
43	26	NEWS OF THE WORLD, Queen	EMI
44	28	THEIR GREATEST HITS 1971-75, Eagles	Asylum
45	-	LIVE AND LET LIVE, 10cc	Mercury
46	49	GREATEST HITS ETC, Paul Simon	CBS
47	36	WE MUST BELIEVE IN MAGIC, Crystal Gayle	United Artists
48	31	GREATEST HITS, Olivia Newton John	EMI
49	-	NO MORE HEROES, Stranglers	United Artists
50	39	HOTEL CALIFORNIA, Eagles	Asylum

## OTHER CHART

1	MONGOLOID, Devo	Boogie Boy Records
2	CITY ROCKHOUSE, The Clash	CBS
3	WHAT DO I GET, Buzzcocks	United Artists
4	SHOT BY BOTH SIDES, Magazine	Virgin
5	DENIS, Blondie	Chrysalis
6	SEX, DRUGS & ROCK & ROLL, Ian Dury/Stiff	Import
7	BACK STAB, Residents	Ralph Records
8	NO TIME TO BE 21, Adverts	Anchor
9	IS THIS LOVE, Bob Marley and the Wailers	Island
10	UCK OFF, Electric Chairs	Lightning
11	THE REZILLOS, Good Sculptures	Sire
12	RISING FREE, Tom Robinson Band	EMI
13	KNOW YOUR PRODUCT, Saints	Harvest
14	I LOVE THE SOUND OF BROKEN GLASS, Nick Lowe	Radar
15	COCAINE IN MY BRAIN, Dillinger	Island
16	STATUE OF LIBERTY, XTC	Virgin
17	DON'T TANGO ON MY HEART, The Doll	Beggars Banquet
18	PSYCHO KILLER, Talking Heads	Sire
19	RECONNEZ CHERIE, Wreckless Eric	Sire Records
20	INNOCENTS, John Cooper Clark	Rapid Records

Alternative Chart  
 SUPPLIED BY: LISTEN'EAR, 30 Ridley Place, Newcastle-upon-Tyne. Tel: 0632 21678

## BREAKERS



NICK LOWE: breaking into chart

TIME WILL PASS YOU BY ETC, Tobi Legend	AK
I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe	Radar
I'LL GO WHERE THE MUSIC TAKES ME, Tina Charles	CBS
GONE DEAD TRAIN, Nazareth	Mountain
STAY WITH ME BABY, David Essex	CBS
ZOOM, Commodores	Motown
FOLLOW YOU FOLLOW ME, Genesis	TMG
RMIANNON, Fleetwood Mac	Charisma
BIG BLOW, Manu Dibango	Reprise
SINGIN IN THE RAIN, Sheila B. Devotion	Decca
	EMI

## UK DISCO

1	1	WHICH WAY IS UP, Stargard	MCA/US 12in
2	2	NATIVE NEW YORKER, Odyssey	RCA 12in
3	5	THE GROOVE LINE, Heatwave	GTO
4	12	TAKE A CHANCE ON ME, Abba	Epic
5	6	I CAN'T STAND THE RAIN, Eruption	Atlantic
6	13	COME BACK MY LOVE, Darts	Magnet
7	14	BIG BLOW/ALOKO PARTY, Manu Dibango	Decca
8	31	WISHING ON A STAR/FUNK FACTORY, Rose Royce	Whitfield
9	8	STAYIN' ALIVE, Bee Gees	RSO
10	4	UP TOWN TOP RANKING/CALICO SUIT, Althia & Donna	Lightning
11	7	JAMMING/PUNKY REGGAE PARTY, Bob Marley	Island/dub 12in
12	3	GALAXY, War	MCA/LP
13	23	FREAKY DEAKY, Roy Ayers	Polydor/LP
14	15	SORRY I'M A LADY, Baccara	RCB
15	17	FANTASY, Earth Wind & Fire	CBS
16	9	DANCE DANCE DANCE, Chic	Atlantic/US-12in
17	18	LOVELY DAY, Bill Withers	CBS
18	10	DO YA WANNA GET FUNKY WITH ME, Peter Brown	TK 12in
19	20	JACK AND JILL/GET DOWN, Raydio	Agste
20	19	HOT LEGS / I WAS ONLY JOKING, Rod Stewart	Riva



# Record Mirror

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# Juicy Juicy

## THAT GEEZER DURY WANTS TO GIVE IT SOME STICK!

**FOUND ANY** good bargains down your local market lately? A cheap walking stick perhaps? Well keep your eyes skinned because there's a certain gentleman by the name of Ian Dury who'd dearly like to get his back.

Seems the pride of London's East End was playing damn at that Dingwalls gaff 't'other week when this geezer (when in Rome darlings) strolled into the dressing room and lifted the aforementioned article. Since Mr Dury not only uses the stick as an aid to propulsion but is also very fond of it he's reportedly, in the colourful language of the East End, "a bit upset".

### ■ POLICE FIVE:

Robberies of guitars this week concern Steve Howe of Yes, and Ian McLeod of Radio Stars. Howe has had his battery of Gibsons stolen — serial number 327092. A reward is in the offing, ring 01-727 2791 with information. McLeod had a Gibson Flying V stolen in Exeter.

In fact, whatever so-and-so went and nicked it please bring it back. Any information to 'Uncle' Pete Frame at Stiff on 01-229 7146. And if you are offered one "what fell off a lorry" you know what to do.

On then to more pleasant discourse in the field of human hedonism. The arrival of up-and-coming young Swindon combo XTC on the pop scene was last week celebrated with a party at a London eaterie, after a highly successful London concert.

The four young darlings who make up XTC had thrown themselves into their performance with such gusto that they rapidly became "tired" while guests drank wine and lager toasts in their honour. Indeed so "tired" did they become that they scarcely noticed themselves being showered with hefty slices of sticky cream and chocolate cake so thoughtfully provided by the management. Members of Magazine and the tireless Captain Sensible contrived to turn the floor of the restaurant into a confectionary skating rink around which the group were seen to sither regardlessly.

A baffled observer, his hair matted with discarded icing, could only mutter: "All they needed was a silver cape each and they could have been Riek Wakeman." Such youthful energy, don't you think?

With some relief it was that your faithful Juicy turned her attention to the Elvis musical the following evening. There veteran rocker Carl Perkins, Mr Blue Suede Shoes himself, tipped up to catch the highly-successful show. Exchanging



THREE present-day Elvis's meet the man who wrote the latterday Elvis' first hit. EH? Standing: P.J. Proby, Timothy Whitnall. Seated: Shakin' Stevens, Carl Perkins.

reminiscences with Jim Proby and Shakin' Stevens after the performance the man from Memphis professed himself "very moved" by the tribute to the other man from Memphis, and was "knocked out" by Shaky's singing.

If this doesn't melt your hearts nothing will. Dave Cousins of Strawbs tells me that he was trapped for five days in the snow near Honiton, Devon. On the day of the Strawbs Liverpool concert the intrepid musician set off with but a map and compass to the nearest station — five miles away. He arrived just in time to catch a train to the gig. Such a wonderful wartime spirit. Appropriately the Strawbs' latest album is called 'Deadlines'.

Back in the smoke one person who has skilfully avoided the snow, blizzards, droughts and advancing Ice Age was seen at Dingwalls displaying one of his new collection of hats. Yes, Johnny Rotten is back from Jamaica, apparently having purchased over a dozen Ufers on the island in the sun. Rotten plus a large entourage had dropped in to catch the excellent Reggae Regular band, and looked happy, unstartled and relaxed. Discussions with Merger's bassist, Ivor Steadman, in Jamdown haven't led to

anything concrete as yet.

The return of Sweet to the British stage last week brought out dozens of admiring punks, including a typically revoltingly-dressed Captain Sensible. (That man again — why doesn't he get a band together? — Ed.)

Have Be Bop Deluxe really been approached to headline a rock festival on the North Yorkshire moors? I know it's a lovely place for a holiday, but

Dimly Juicy remembers the drink having a lot to do with us having a good time at the Marquee on Monday where we congregated to see the Boys. Buzzing around the bar were Jimmy Pursey (jubilant because he's at last getting through to the fans that they should behave themselves), the ubiquitous Pete Briquette from the Rats, the equally ubiquitous Bernie Torme Band, the sombre faced bassist from (Get on with this tedious list — Ed) Wilko's band, and almost a complete turnout from the Record Mirror staff. (Oh, that's why you're writing all this guff — Ed.)

On a more serious note we hear this week that those wicked, evil, falsified and completely rigged charts are going to be challenged by a "corruption-proof" computer! Rejoicing under the mouthful of Arthur (Al-

play Retail Television Hit Potential and Exposure Reactor, no less) the computer will publish a truly accurate chart for a new weekly magazine. Sounds like HMV had a better plan with a dog with its head stuffed down a loudspeaker?

My friends with the green eyeshades inform me that the romance between Roddy Whaitisman and Princess Margaret continues apace. Now that Roddy's new London haunt has been revealed as a restaurant in formerly unfashionable Battersea he's nipped off to Mustique with the Princess. Perhaps the strain of recording his first TV show — in Paris with Petula Clark — proved too much.

Just to show that Juicy's not always filled up with this silly pop nonsense, it does turn the head, how about this little snippet. Jazz man Herbie Hancock went on from a two-hour show at the Theatre Royal to play for a further two hours with the Brian Parrish Band at London's Rock Garden. How about that? Sounds like he enjoys playing keyboards as much as those chappies from Abba.

Now that old Dusty Springfield's back in Los Angeles with her cats we learn all about her "love and respect" for gay people. "I'm comfortable with them," she said to Gay News. "That doesn't make me one and it

doesn't not make me one. People can draw their own conclusions. I don't give a damn." Quite right, too.

Just for the sake of getting the former grave-digger mentioned at least once this week Juicy hopes that he's got a copy of that dreadful, dreadful football record called 'Ally's Tartan Army'. In fact I hope he listens to it every minute of the day. For this appalling little ditty extolling the virtues on the uncouth Scottish football team has driven me mad already. They'll never be as good as Blyth Spartans (sob, sob).

And talking of team spirit. Ah, yes Team spirit. Debbie Harry's first words to support group Advertising as they came off stage on the first night of the Blondie tour was: "Any of you guys play darts?" Scarcely a barbed comment. But what's all this we hear about Blondie squabbling on stage? Tut tut.

■ Down t' Marquee, home of r'n'b, the Jam appeared last week, resplendent in their new suits. "Don't spit on this lot", quoth Paul Weller, fingering his natty bit of cloth. The obnoxious hall of gob continued, nay increased. When will this filthy habit stop? What does the Jam's tailor think about it all? Who plays the cleaning bill? Don't read on, try swallowing it.

Here is the news from America. Sorry, here is the Grammy Award news from America. Record of the year was 'Hotel California' by the Eagles. Album of the year however was 'Rumours' by Fleetwood Mac. Two songs tied for the best of the year: 'Evergreen' by Barbra Streisand and 'You Light Up My Life' written by Joe Brooks. New artist of the year was Debbie Boone, daughter of Pat. And well done the Bee Gees, whose 'How Deep Is Your Love' was the best duo or group vocal performance. That ends the news. Wonder if the Pilgrim Fathers knew what they were starting?

That about wraps up a pretty thin week from me. Cream cakes you couldn't eat, not a slice of smoked salmon in sight, what's happened to Juicy's social life you might ask. Fortunately the bacon was saved, literally, by my friends the Yachts. We enjoyed our splendid lunch at the local cafe (Frank's is the name) feasting on egg and chips and all the sausages we could eat. That's how these new pop groups keep their complexions so healthy, take a tip from me.

The evening dress will be back from the cleaners next week. See you then. Bye-bye.

# TOURS... TOUR

## THE BOYFRIENDS

**THE BOYFRIENDS:** Royal Holloway College March 1, following London Dates South Bank Polytechnic 3, Roundhouse 5, Nashville Rooms 7, 14, 21, 28, Marquee 8, Lyceum 24, Liverpool Eric's 9, Stoke North Staffs Polytechnic 10, Bracknell Arts Centre 12, Salisbury College Of Technology 15, Plymouth The Metro 18, Newton Abbot Seale Hayne Agricultural College 17, Portsmouth Polytechnic 18, Chelmsford Chancellor Hall 19, Reading Bones 22, Aylesbury Friars 26, Caister Ladbroke Holiday Centre 26, Sheffield The Limit 30.

## CADO BELLE

**CADO BELLE:** added dates; Aberdeen Art College March 3, Hamilton Bell Technical College 4, Hampstead Westfield College 10, Camden Town Music Machine 11.

## GLORIA MUNDI

**GLORIA MUNDI:** Norwich Toppers March 1, Warwick University 2, London Marquee 3, Birkenhead Mr Dipby's 9, Dudley JB's 10, Manchester Rafter's 11, Bradford Royal Standard 12, Plymouth Castaways 13, London Marquee 15, Birmingham Barbarella's 18, Liverpool Eric's 19, London Music Machine 21, Wolverhampton Lafayette 22, Doncaster Outlook 23, Sheffield Limit 24, Scarborough Ollie's Club 25, London Marquee 31, Leeds Roots April 6, Nottingham Sandpiper 7.  
**SUBS:** Following London dates, Nashville (supporting Wreckless Eric) March 5, Hope And Anchor 6, Vortex 7, Rochester Castle 8, Red Cow 10, Dingwalls 11.

## RADIATORS FROM SPACE

**RADIATORS FROM SPACE:** added dates; London Marquee March 7, Reading Bones Club 9, Newport Village 10, Aylesbury Friars 11, London Dingwalls 16, London University College 17.

## KRAZY KAT

**KRAZY KAT:** added dates; London Marquee March 1, Bradford Royal Standard Hotel 2, Kirk Levington Country Club 3 Harrogate P. G. Club 4, Leeds Ford Green Hotel 5, Brentwood Hermit Club 6, Birmingham Barbarella's 8, Treforest Polytechnic 8, Sheffield Winnington Park Recreational Centre 10, Reading Technical College 11, Plymouth Castaways 15, Torquay 400 Club 16, Bradford University 17, Southport Dixieland 18.

## THE ALBION BAND

**THE ALBION BAND:** Wakefield Unlty Hall March 2, Huddersfield Polytechnic 3, Sheffield Polytechnic 4, Nottingham Theatre 5, London Astoria 12, Bournemouth Winter Gardens 14, Worcester College Of Education 17, Cambridge Corn Exchange 18.

## 999

**999:** added dates; Swansea Circles March 13, Stafford Stutchfield Hall 25.

## BUZZCOCKS

**BUZZCOCKS:** added dates; Brighton Top Bank March 8, Derby Kings Hall 23.

## MOTORHEAD

**MOTORHEAD:** Hull University Main Hall March 3, Manchester Rafter's 6, Blackburn King George's Hall 7, London Music Machine 9, Rochdale Football Ground Club 10, Aylesbury Friars 11, Croydon Greyhound 12, Cardiff Top Rank 14, Plymouth Metro 15, Bristol Tiffany's 16, Maldstone College Of Technology 22.

## BRAKES

**BRAKES:** added; London Red Cow March 1, London Hope and Anchor 2, London Royal Holloway College 3, St Albans City Hall 4.

## NO DICE

**NO DICE:** added; Watford Wall Hall College March 11, London Music Machine 13.

## JUDAS PRIEST

**JUDAS PRIEST** have now switched their concert at Oxford New Theatre from February 28 to March 1. The concert at Southampton Top Rank scheduled for March 1 has been cancelled.

## BETHNAL

**BETHNAL:** added; Keele University March 15, Margate Dreamland 18, Norwich Toppers 24 and Leeds F Club 30. Plymouth concert on March 22 has now been cancelled.

## TRAPEZE

**TRAPEZE:** added; Scarborough Penthouse March 3, Jacksdale Grey Tower 5, London Crackers 8, London Nashville 10, Peterborough Dolphin 17, and Nottingham Best Club 18.

## DARTS

**DARTS** have switched three venues for their upcoming tour. The new gigs are Halifax Civic Theatre March 5, Hull University 9, and Sheffield University 14. These replace previously advertised gigs at Doncaster, Scunthorpe and York respectively.

## SAD CAFE

**SAD CAFE:** Keele University March 1, Birmingham Barbarella's 4, Preston Guildhall 5, Burnley Cat's Whiskers 7, Winsford Civic Hall 9, Manchester Apollo 10, Liverpool Empire 11, Swansea Nuts Club 13, Leicester Polytechnic 15, Northampton Cricket Club 17, Stockport Davenport's 19, Hull Tiffany's 21, Wigan Casino 26, Blackpool Hydro 27, Middleton Civic Hall 30.

# JAMES QUILTS - DAMNED SPLIT

**THE DAMNED,** the first new wave band to appear on record, have split up following the departure of group leader Brian James. It was revealed this week.

James was a founder member of the group and wrote much of the band's material, including their first single 'New Rose' which helped them to win the race to be the first punk band onto vinyl.

The newly-acquired manager of the group, Strangers PR Alan Edwards, issued the following statement: "The split, although sad, was felt to be in the best interests of all concerned. Musical differences of opinion between James and other members of the group had become increasingly apparent and a break was the only obvious solution."

Problems with the



**THE DAMNED'S Brian James**

Damned began with the sudden departure of drummer and founder member Kat Seabie last year. And the addition of a new guitarist, Lu, seemed to do little to help

the smooth running of the band.

There was, too, a disappointing response to the Damned's last tour, and to their second album 'Music For Pleasure'.

Currently Lu and drummer John Moss are in Norfolk and rumoured to be getting a group together. Captain Sensible has been invited to do session work, and his name has been linked with ex-members of the Sex Pistols with regard to a possible group.

While James, who continues to be managed by Alan Edwards, is apparently writing songs and auditioning musicians for his own new band.

Edwards, who this week announced the formation of a new label, Albion Records, emphasised that the split had been "amicable" and foresaw a hopeful future for all members of the Damned.

There is a strong possibility of a major London farewell concert.

## ADVERTS BREAK WITH DRIVER

**DIFFERENCES** with other members of the band have resulted in drummer Laurie Driver leaving the Adverts. He has been replaced by 22-year-old John Towe, formerly of Chelsea and Generation X.

According to a spokesman at Anchor Records, the Adverts record label, problems between Driver and the rest of the band became worse when the drummer contracted hepatitis in Dublin.

Faced with a long illness, the Adverts had to look for a temporary replacement. Towe, who since

leaving Chelsea and Generation X, had formed his own band, the Rage, was supporting the Adverts in Ireland and became Driver's deputy for subsequent dates.

Last week he joined the group full-time.

Meanwhile the Adverts current tour continues with more dates as follows: Dundee University March 2, Aberdeen University 3, Glasgow Queen Mary's College 4, Bracknell Sports Centre 18, Sheffield Top Rank 19.

## BIGGER BOWIE BAND

**DAVID BOWIE'S** band for his forthcoming tour will now feature two additional members.

Guitarist Stacey Hayden will not be playing. His place will be taken by Carlos Alomar on rhythm guitar, who played on the 1976 tour and on the last

three albums, and a completely new addition, Adrian Belew, on lead guitar.

Belew played with Frank Zappa on his recent tour. Bowie apparently invited him to join the band after watching him play in West Berlin.

## DE BURGH'S BACK

**CHRIS de Burgh,** whose music falls somewhere between country and folk, is to return to Britain this month to play another series of concerts. This will be a follow-up to his last 15-date tour, which was virtually sold-out.

Burgh and his Flying Flt Band will play 14 more concerts as follows: Sheffield City Hall March 14, Liverpool Empire 15,

Croydon Fairfield Hall 16, Canterbury Odeon 17, Southampton Gaumont 18, Leeds Grand Theatre 19, Aberdeen Capitol 21, Middlesborough Town Hall 23, Wolverhampton Civic Hall 25, Derby Assembly Rooms 26, Hemel Hempstead Pavilion 28, Ipswich Gaumont 29, Eastbourne Congress Theatre 30, Oxford New Theatre 31.

## GALLAGHER GOES LIVE

**RORY GALLAGHER** is to undertake his first major British tour for over a year in April.

The Irish guitarist will play 11 dates nationwide, starting at Glasgow Apollo on April 9, as part of a world tour. Confirmation of the tour follows Gallagher's decision to delay completion of his new album until the summer.

Full dates are: Glas-

gow Apollo April 9, Newcastle City Hall 11, Sheffield City Hall 12, Manchester Apollo 13, Bridlington Spa Theatre 15, West Runton Pavilion 20, Birmingham Odeon 21, Ipswich Gaumont 23, Southampton Gaumont 26, London Hammersmith Odeon 28 and 29.

Tickets are available from most box offices and agencies now, priced at £2-£3.50.

## MATUMBI ON TOP

**MATUMBI,** voted top UK reggae band in a black music paper poll, are increasing their live appearances.

They play the following dates in March: London Dingwalls March 2, London Little Bit Ritz Club 3, Oxford Polytechnic 8, London Southgate Royal 8, London Apollo 11, London Music Machine 11, Liverpool Eric's 20, London Deptford College 22, Birmingham Barbarella's 27.

## GONG LIVES

**GONG HAVE** returned to the scene with a new album and a concert lined up for the end of March, it was announced this week.

Currently comprising Pierre Moerlen (drums), Mireille Bauer (vibraphone), Benoit Moerlen (vibraphone) and Hansford Rowe (bass), the group that has virtually become an institution release 'Express 11' on March 3.

The concert is set for March 26 at London's Hammersmith Odeon,

with tickets now available at £3, £2.25 and £1.50. Mick Taylor, Allan Holdsworth and Darryl Way, who all made guest appearances on the album, seem likely to play at the concert also.

Meanwhile, there will be a festival of 'progressive music' at the New London Theatre on March 12. Featured will be Henry Cow from Britain, along with four other European 'progressive' outfits. The concert is being staged by Rock In Opposition.

## TRANSFER MOVE

**MANHATTEN Transfer,** whose latest album 'Pastiche' is rising up the charts, have announced a series of dates to follow on from their week-long stint at the London Palladium on 13-19 April. Commencing at Southport Theatre on April 21, they follow with:

Edinburgh Usher Hall April 22, Manchester Apollo 23, Coventry Theatre 28, and Birmingham Hippodrome 27.

Tickets for the slick Americans' shows are available now. All prices (except for the Southport concert) are £3.25, £2.75, £2.25 and £1.75.

## IMPERIALS TOUR

**WITH A** surprise hit after more than 20 years in the business with 'Who's Gonna Love Me', the Imperials (formerly with Little Anthony) will now be touring Britain in March and April.

Dates confirmed so far are: Charnock Richard Park Hall March 5, Leicester Baileys 13, Blackburn The Cavendish 23, 24 and 25, Manchester Willow Variety Centre 26, Maestrag White Wheat 27, Southgate Royal Nite Spot April 1, Watford Baileys 2, Southend Talk of the South 11, Plymouth Castaways 12, Derby Baileys 13, 14 and 15. More dates are to be added.

A new single 'Where You Gonna Find Somebody Like Me', from their upcoming album, is released next week.

## DARREN BAND GETS CARDS

**JENNY DARREN** last week sacked her entire band and road crew after the collapse of a concert at Chemsford.

"Too many things have been going wrong and Chemsford was the last

straw," claimed a furious Jenny afterwards. "I may have acted hastily but I'm sure I've done the right thing."

Meanwhile concerts have been cancelled until Wigan Casino, March

## Devo in

**DEVO** have now completed their album with Eno in West Germany and have so far announced two British concerts in March. The Ohio band play Manchester Free Trade Hall on March 11 and London Roundhouse on March 12.

## Tonight dates

**TONIGHT** are in the studios recording a follow up single to 'Drummer Man'. The band will be embarking on a lengthy college and club tour in March. Dates so far are: St Albans City Hall March 4, Stafford Top Of The World 6, Shrewsbury Tiffany's 7, Plymouth Metro 8, Penzance Winter Gardens 9, Coventry College Of Education 11, Cardiff Top Rank 12, Manchester Rafter's 14, Wakefield Unity Hall 16, Preston Polytechnic 17, Leeds Polytechnic 18, Dunfermline Carnegie Hall 19, Edinburgh Tiffany's 20, Birmingham Barbarella's 21, London Music Machine 22. More dates will be added shortly.

## Chairs out

**WAYNE COUNTY** and the Electric Chairs begin a UK tour this week to be entitled 'The Eddie and Sheena Tour' after their new single released this week called simply 'Eddie and Sheena'.

Dates are: Leeds Roots Club March 2, Manchester Rafter's 3, Liverpool Eric's 4, London Fanga 7, London Stoke Newington Rochester Castle 10, Bishops Stortford Triad Leisure Centre 11, Birmingham Barbarella's 14, Doncaster Outlook Club 16, Nottingham Sandpipers 17, Whitby Bay Reg Hotel 18, Falkirk Maniqu 20, Glasgow Satellite 21, Edinburgh Catlods 22, Dunfermline Kinema 23, Bristol Barton Centre 25, Chelmsford City Tavern 31, London Music Machine April 6.

## Pirates single

**THE SECOND** single from the reformed Pirates is released this week. Titled 'All In It Together' it is written by Mick Green and Johnny Spence.

A limited edition will be available in 12" followed by a standard size. Both singles will come in a special picture bag featuring the Pirates' logo.

The new Pirates' album 'Skull Wars' is set for May release.

## More Fosters

**THE FOSTER** Brothers have added ex-Sassafras drummer Peter Stroud to their line-up, and now play the following dates: London Finchley - Toxteth March 5, Sutton Ashfield Golden Lion 7, London Chelsea College 11. Afterwards the band returns to the studio to start recording.

## Suede again

**WITH RISING** interest in veteran rocker Carl Perkins, Charly have reissued his original Sun hit 'Blue Suede Shoes' backed with 'Matchbox' this week. The first 5,000 will sell for the slightly lower price of 80p thereafter 60p.

Perkins' new album for Jet, 'Ol' Blue Suede's Back', is now available from March 10. While Charly have few compilations of material currently available with The Original Carl Perkins and 'Rocking Guitarman'.

## Bazza's bouquet

**BARRY WHITE'S** Long Unltd Orchestra releases their new album, 'My Musical Bouquet' on March 10. All tracks are written, produced and arranged by Barry White.

4. Darren hopes to rehearse a new band in the coming weeks with her tour.

Rehearsal of new band single 'Ladyfinger' goes ahead for March 17.



# GENESIS TO HEADLINE KNEB WORTH

THE KNEB WORTH Festival will now definitely take place on June 24 with headline appearances by Genesis and Jefferson Starship, promoter Freddy Bannister announced this week.

This ends long speculation that Bannister had been unable to attract a top flight act - 'despite approaches to "everyone except Led Zeppelin"'. Knebworth is the first major festival to be announced for this summer. Genesis now line up as a five-piece, with the

addition of guitarist Daryl Stuermer to replace Steve Hackett. And for Jefferson Starship it will be their first-ever British appearance. There will be a full supporting bill, unannounced as we went to press, for the event.

The festival will begin at 11am and finish at 11pm. Tickets bought in advance are priced at £5.50 and go on sale at all the regular Knebworth ticket agencies from April 21. These include all Harlequin Record shops

and Virgin Record shops outside London.

Meanwhile speculation continues about the likelihood of other outdoor festivals this summer. While rival promoter Harvey Goldsmith is rumoured to be planning a festival to match Knebworth, no dates or sites have been confirmed. And Record Mirror understands that the Eagles have been approached with a view to playing a large stadium this summer, possibly Wembley.

# GEN X READY

GENERATION X begin their first major British tour on March 8 - and this will coincide with the release of their debut album a week later.

The album, simply 'Generation X', features songs written by Billy Idol and Tony James, including 'Kleenex', 'Ready Steady Go', 'Youth Youth Youth', 'Kiss Me Deadly' and 'One Hundred Punks'. It

was produced by Martin Rushant.

The extensive tour dates read as follows: Norwich University March 8, Leeds Polytechnic 9, Liverpool Erics 10, Newcastle University 11, Middlesbrough Town Hall 12, Doncaster Outlook 13, Kelghley Victoria Hall 14, Manchester Rafter's 16, Derby Kings Hall 17, Ruddersfield Polytechnic 18, Coventry Locarno 19.

Birmingham Mayfair 20, Brighton Top Rank 22, Bristol Yate Stars and Stripes 23, St Albans City

Hall 25, Croydon Greyhound 26, Margate Dreamland 31, Dartford YMCA April 1, Chelmsford Chancellor Hall 2, Bournemouth Village Bowl 3, Newport Stowaway 4, Plymouth Woods Centre 5, Penzance Winter Gardens 6.

# 12 INCH HOT RODS

EDDIE and the Hot Rods, currently well into their British tour, release a new single on March 10. And the first 10,000 copies will be a 12" version with three live tracks on the B-side.

'Life On The Line', both the title track of the latest album and the title of the tour itself, is coupled with 'Do Anything You Wanna Do', '(I Don't Know) What's Really Going On' and 'Why Can't It Be' in the collectors' edition retailing at 99p.

The single shrinks to 7" on March 17, with only 'Do Anything You Wanna Do' as the B-side.

# COVERDALE TOUR/LP

EX-DEEP PURPLE vocalist David Coverdale is to embark on a major nationwide tour throughout March. He will be touring with a full backing band comprising Micky Moody on lead guitar, Bernie Marsden, guitar, David Dowell (ex-Streetwalkers) on drums, and Neil Murray (ex-Colliseum) on bass.

The full datesheet so far

reads: Lincoln Technical College March 3, Folkestone Leas Cliff Club 4, Wolverhampton Lafayette 5, Ilford Oscars 8, Scarborough Penthouse 9, Harrogate P.J.'s 10, Basingstoke Technical College 17, London Music Machine 18, Newbridge The Club 19, Manchester Rafter's 21, Doncaster Outlook 23, Redcar Coatham Bowl 24, Leeds

Florde Green Hotel 25, Colwyn Bay Pier 27, Plymouth Castaways 28, Swansea Nutz Club 30, Newport Village Club 31.

The tour coincides with the release of Coverdale's second solo album, 'Northwinds'. A single from the album, 'Breakdown', is also released this week.



BOLAN: all his albums to be re-released

# BOLAN RE-ISSUE EP

CUBE RECORDS are to re-release all of the Marc Bolan albums in their catalogue on March 10 along with a special three-track tribute EP.

The reissues cover Bolan's early career with Tyrannosaurus Rex, and with T. Rex up until 1971, with three single albums and a pair of 'twofers' (double albums at single album price).

'T. Rex' from 1970 and 'Electric Warrior' and 'Bolan Boogie' from 1971 will sell for £3.75. The doubles are re-

leases of 'My People Were Fair' coupled with 'Prophets, Seers and Sages' and 'Beard Of Stars' coupled with 'Unloam'. These will sell for £4.05.

The special EP is titled 'Hot Love'. This will include 'Raw Ramp' (originally the B-side of 'Get It On') and 'Lean Woman Blues' as well as 'Hot Love'. The first 20,000 copies are released in a four-colour picture sleeve featuring a previously unissued photograph of Marc Bolan. The EP will cost 99p.

# SABS SELL OUT SHOCK

THE BLACK Sabbath tour for May and June is now almost completely sold out. Five more dates were added this week to cope with the phenomenal demand.

In the Sabs' home town, Birmingham, postal demand has been so great that an extra concert at Birmingham Odeon on

June 6 added last week is almost sold out already.

And Black Sabbath will now play three more London dates in addition to the previously announced concert at Hammersmith Odeon on June 1. These are Lewisham Odeon on May 27, and two further nights at Hammersmith Odeon

on June 10 and 11.

The final addition will be Bristol Hippodrome on May 28.

Unconfirmed reports suggest that this may be the fastest selling Black Sabbath tour ever. In Manchester fans queued all night to buy tickets, and the concert was sold out within hours.

# MARLEY ALBUM DUE

BOB MARLEY's new album, 'Kaya', will now be released on March 17. 'Is This Love', the single taken from it, is currently jumping up the charts.

Full track listing for 'Kaya' is: 'Easy Shaking', 'Kaya', 'Sun Is Shining', 'Is This Love', 'Satisfy My Soul', 'She's Gone', 'Misty Morning', 'Crisis', 'Running Away'

and 'Time Will Tell'.

Several of these tracks were apparently laid down at the same time as 'Exodus' - the previous album which is still in the charts after nearly eight months. 'Exodus' has now sold over 200,000 copies.

Bob Marley will be returning to Jamaica for

the first time since he was shot there over a year ago in April; to play at a special Peace Concert in Kingston. A treaty has now been signed between the rival political parties. Previously the volatile situation had led to an attempt on Marley's life and since the incident he had been reluctant to return.

# MOODY BLUES REFORM

AFTER a five year separation, late sixties super group the Moody Blues are back together in the studio working on a new album. It is being recorded at Little Mountain Sound studios in Canada, under producer Tony Clark.

# Dream on

TANGERINE DREAM have added a further date to their forthcoming British tour, most of which is already sold out. The extra concert is at Liverpool Empire on Sunday March 26. Tickets are available now.

# Trick solos

AMERICAN rock band Cheap Trick will now play three headlining dates in Britain at the end of the month, in addition to supporting Kansas in Middlesbrough on March 24.

The extra concerts will be at Plymouth Metro on March 29, Birmingham Mayfair March 30 and Newcastle Mayfair on March 31.

# Story to stay

LITTLE Bob Story are leaving France and coming to live in London. Following this decision they are to undertake an extensive British tour.

Dates so far confirmed are as follows: Aberystwyth University March 10, Wigan Casino 11, London Dingwalls 15, Cardiff Institute of Education 17, Fishguard Frenchman Hotel 18, Bristol BQ's 19, Manchester Rafter's 20, Colchester Institute of Education 22, Street Bath Hall 25, Chelmsford City Tavern 26, Ilford Oscars 29, Melsham Assembly Hall 31.

# Haggard tour

COUNTRY STAR Merle Haggard and newcomer Joe Ely are set to tour Britain after their appearance at the Wembley Country Music Festival on March 27. These will be the first performances outside North America for Haggard.

Dates: Southampton Gaumont March 31, Brighton Centre April 1, Coventry Theatre 2, Dublin Stadium 4, Belfast King's Hall 5, Ipswich Gaumont 8, Liverpool Empire 9.

To coincide with the tour MCA release a Joe Ely album, 'Honky Tonk Masquerade' and a single 'Fingernails' on March 10. Haggard's new single, 'I'm Always On A Mountain When I Fall' is released on the same date.

# Leer at Leer

EUROPE'S white disco queen and one-time acquaitance of David Bowie, Amanda Leer, has her new album released on March 10. It's called 'I Am A Photograph', and features her last disco release 'Blood and Honey'.

# Whirlwind support

UP-AND-COMING young rockably band Whirlwind will support Elvis Costello at London's Roundhouse on April 15 and 16, it was announced this week.

Whirlwind's new single, 'Hang Loose (I've Gotta Rock)', is available from March 3.



ULTRAVOX!  
THE WILD, THE BEAUTIFUL AND THE DAMNED // MY SEX // YOUNG SAVAGE // THE MAN WHO DIES EVERY DAY //

ULTRAVOX!  
LIVE THROUGH THIS  
ULTRAVOX!

**Some fans will beg or steal to see the group they follow.**

**Being a fan is much, much more than just buying records.**

**ABBA FANS:** How often have you seen your band? Once, twice? Have you spoken to them, had a drink with them? Do you feel you really KNOW them? Are you INVOLVED in the band?

**QUEEN FANS:** Does your band look after you? Do they get you into gigs when you're broke? Talk to you in the street? Do you feel you could turn up backstage, give your name and know that they'll recognise you and invite you in for a pint? How close are you to your band?

**FANS:** How far would you go for your band? Apart from spending all your money on their records, would you save up to go to gigs far away from your home town? Would you consider going to see them if you knew you had to walk home 15 miles? Would you still go if you didn't have anywhere to sleep after the gig?

If none of these hardships appeal to you, let me tell you about the people who do put up with all that, because they feel totally involved with the groups they follow. Most bands have a dedicated following of some sort who will go to almost any lengths to get to gigs. They walk miles home after the show, or sleep on the nearest doorstep, and blag their way into gigs free. What choice would they have, having hitched a 100 miles to the gig with barely the price of a bag of crisps in their pocket?

Most of these hard line fans are blokes. Sexual equality may have happened in law, but at home it's usually dad's word that's law — and he probably has one rule for the sons and another for the daughters. By the time the blokes are getting into the late night music, the girls are home in bed, safe for another night from a fate worse than death.

But the best thing about being a dedicated follower, is the involvement — getting to help with the gear, getting close to the band on a friendship level, rather than fan-star.

Since 999 started, they've had their own clan to give them support. They're called the Southall Mob, where

the nucleus of these fans come from.

They're loosely led by a red haired 19-year-old called Foxy. Foxy helps with the gear, an unofficial roadie, and has been with the band from the beginning.

"I've even been abroad with them," he says. "Holland, Brussels. And I've been all over this country, wherever they appeared. This band would do anything for us, I know they would. There are about 15 or 20 of us and we'd do anything to see our favourite band."

In the Southall Mob, there are only three regular girl fans: Ros, Helen and Tracey. Known as the group's boilers — a description they're proud of.

Ros (17): "I'm at school, but I take time off to see the band. My mum goes mental, and so do the teachers. On my report card they wrote 'Ros is lively but she's not constructive'."

Tracey (16): "One of a duo called The Angels (because she and her friend come from The Angel, Islington). 'I go to Highbury Hill School, but I hate it. I go quite often, but not all the time. Yes, they do come after me, but they haven't done anything about it.'"

Most of the school kids who take time off, seem to get away with it quite easily. Could be that the truancy officers just can't keep track of the missing thousands. I mean, everybody has skived off more than once in their lives.

But many many more fans are people who've left school: part of that great, anonymous unemployment figure that appears on the News At Ten.

Chris (18) from Barkling: "I'm unemployed now, but I did have a job at a printers. I left because they kept making me do things I didn't want to. I'm the only one from my area in the Southall Mob. They're all dummies where I live."

"No, I never pay to get

# They're not sick ... just in love

into the gigs. Once when I was away with the band, they got us into the hotel and we slept on the floor, under the beds. But they were found out and got into trouble. The band was great. They bought us drinks and dinner and breakfast. And when we got back to London, the roadie gave us a nicker each to get the tube home, because we'd no money."

Also on the dole, is Dennis (otherwise known as The Wild Comanche): "We get into all the gigs free and I bunk the fares to get there."

Terry (17, and known as Wild Man Fischer) works as a labourer: "I have to go to work, but I do take time off to see the band when they're playing out of London — like when they did Wolverhampton. I thumbed a lift to get there and afterwards, I just slept in a street corner. I often doss in street corners."

Collin (19, very shy and the Southall's only Ted fan): "People have had a go at me at gigs when they see I'm a Ted, but they don't touch me when they see the rest of the Mob. I dress like this because it looks smart. No, I don't go to see rocker bands, though I did years ago. I live at home, but my parents don't mind me staying away with the group."

But the stricter mums

and dads needn't worry about their daughters. The whole set up is asexual. The girls who go to the gigs, the rehearsal rooms, or everywhere the band go, aren't there to get up to naughties. They're all there for one reason: to see the band they believe in above all others. Their own family feeling is strong and they look after their own — even Billy "the group

pervert" who specialises in unusual phone calls to his friends' mothers.

The Southall Mob also turn up in force to support other groups they like (second to 999) and so you'll often see them with the Fulham Boys at Lurkers' gigs.

Ring leaders of the Fulham, are the twins Max and Eddie (15). Their mum has tried to get them to attend school,

but on average they turn up a couple of days a week — embarrassing, because their mum's boyfriend teaches at their school. The school has threatened to suspend Max and although he's worried about getting his mum into trouble (court appearance and all the other things that happen after continued non-attendance in school) he and his brother would rather spend all their time with the band than turn up for lessons that bore them.

Eddie: "I leave in three months anyway, so what's the use? I get money to go to the gigs by helping my mate's dad clean windows on a Saturday morning. I get £5 for that. And my mate's got a car, so we all go in that. We cut in 50p for the petrol money and get in on the guest list. If we don't go in the car, we get night buses home, or walk. Sometimes I don't go home, I sleep at Beggars' Banquet (the record company). Once I stayed away for a week and my mum got upset, so I went home. I have tried going to school, but it's boring. They don't teach anything I'm interested in. I probably won't be able to get a job when I leave school, so I'll have to go on the dole."

And it's not just the kids at the state schools who skive off and disappear for days or weeks on end. Marc (16) was at boarding school, but managed to slip away to join the Fulham whenever he could.

"I was at boarding school in Reading and used to skip often. I got into a lot of trouble for it, that's why I left. I wouldn't have done it for any other band. I got a grant, so I used to spend that, getting into London. It cost me about £10 a time, having to pay for the rest of this lot as well. But they're really good mates. My mum wasn't too annoyed, because she knows how much I like the band. There were only three other punks at my school. When I played my records, they used to turn the power off at the mains."

Steve, who doesn't want to be identified, has recently been fined for overcrowding his car, taking fans to the gigs. But he'll still be going.

Ashley (20) is currently unemployed. He doesn't have the problems with his parents that most other kids have. His mum (47) came along to one gig to see for herself what the band was like. Dressed in tight jeans and a leopard skin jacket, she was indistinguishable from any other fan.

Ashley: "If I don't have enough from my dole, I scrounge the money off my old dear to get to the gigs. We had to pay £3.40 to get to Margate this other week. I never go out except to see the band."

Hammy (17) works in a printers and often misses work: "I take a lot of time

**ROSALIND RUSSELL**  
interviews the fans  
who follow the  
bands



*No room for downers when your with The Depressions*



**DENNIS:** 999 follower

● **Continued**  
on Page 9



**UK TOUR MARCH '78**

WEDNESDAY 1st  
 THURSDAY 2nd  
 FRIDAY 3rd  
 SATURDAY 4th  
 TUESDAY 7th  
 WEDNESDAY 8th  
 THURSDAY 9th  
 FRIDAY 10th  
 SATURDAY 11th  
 WEDNESDAY 15th  
 THURSDAY 16th  
 FRIDAY 17th  
 SUNDAY 19th  
 TUESDAY 21st  
 WEDNESDAY 22nd  
 THURSDAY 23rd  
 FRIDAY 24th

GREAT YARMOUTH COLLEGE OF EDUCATION  
 THE OUTLOOK CLUB, DONCASTER  
 THE PENNY FARTHING, ULVERSTONE  
 THE ROCK GARDEN, MIDDLESBROUGH  
 NIKKERS CLUB, KEIGHLEY  
 BRIAN'S CLUB, READING  
 RAFTERS, MANCHESTER  
 BARBARELLA'S, BIRMINGHAM  
 ERIC'S CLUB, LIVERPOOL  
 STOWAWAY CLUB, NEWPORT  
 ROOTS CLUB, LEEDS  
 CLOUDS, EDINBURGH  
 ROUNDHOUSE, LONDON  
 PEOPLE'S CLUB, NORWICH  
 CANTERBURY COLLEGE OF ART  
 ESSEX UNIVERSITY  
 THE DREAMLAND, MARGATE



ALBUM UAG30199  
 CASSETTE TCK30199



# JOHN MILES

## ZARAGON

ITXS 126

It is over two years now since John Miles with his album 'Rebel' and hit single 'Music' walked through the 'STAR' door. This was followed by supergigs with Elton and the Stones. Now after the special 'Stranger in the City' album and another hit single 'Slow Down', comes the much awaited 'Zaragon' album  
A bigger door is opened...

*new single*

### No Hard Feelings

FR 13757

### TOUR

#### MARCH

- 7th HULL City Hall
- 8 MIDDLESBOROUGH Town Hall
- 9 NOTTINGHAM Sports Hall
- 10 LANCASTER University
- 11 SHEFFIELD University
- 12 GLASGOW Apollo Centre
- 13 ABERDEEN The Capitol
- 15 BURY ST. EDMUNDS Focus Theatre
- 16 LEICESTER De Montfort Hall
- 17 NEWCASTLE City Hall
- 18 MANCHESTER Apollo
- 19 BRISTOL Colston Hall
- 20 TORQUAY Town Hall
- 21 EASTBOURNE Congress Theatre
- 22 BOURNEMOUTH Winter Gardens
- 23 LONDON Hammersmith Odeon
- 24 OXFORD New Theatre
- 25 BIRMINGHAM Hippodrome
- 26 BRADFORD St. George's Hall

Also Available on Tape



11TH MARCH  
*BBC Sight and Sound*  
IN CONCERT  
PROGRAMME





# 'My mum goes mental'



**SOUTHEND AND STRATFORD MODS:** complete sixties fashion... right down to Lambrettas, Quadrophenia... but with a crush on The Jam

● From Page 6

off, but usually I've done all I had to do first. I haven't got into trouble so far. My parents don't mind me going away with the group. I usually get a lift with the band, but even if I had to pay, I'd still go."

Unlike most fashion conscious kids the people that follow the Depressions, would appear to be Depressions fans first, punks second. Seemingly for these devotees the much publicised "movement" as such has little or no significance.

Getting off at gigs, getting to know the band, saving up to pay for the fares involved and in some cases walking miles to get home after a gig has finished - way past the time the last train leaves.

The general age for these fans is between 16 and 19. Very few work. Some are still at school or college while others are either on the dole or earning small wages as juniors or apprentices.

The band come from Brighton so naturally problems arise for the original die-hards still living in Brighton when it comes to catching the group's regular gigs in London.

Rod Norman (from

Brighton) "I was with them last time they played in London but I first saw them when they played at our sixth form college in Brighton for 20p. I'm still at college now but I've got a Saturday job and I scrounge money when I can off my mum and dad."

What is it that these fans find so appealing about the Depressions?

Simon Bain (from Brighton) "First time I saw them there were about seven of us dancing out of about 30. When the encores came they dedicated them to those of us that had been dancing. They've got energy. And they're Brighton and they've got something in them more than most. They're the best Brighton band ever. Better than Leo Sayer, Psycho Normal, The Paranas - better than anybody."

The Depressions are not short of female admirers/fanatics who will do anything - go anywhere. Mandy Fanning (from London) "I've been a fan since I saw them at the Greyhound in Croydon last September. They are great. Not only different but they're lovely too. I live in Kent so sometimes it's difficult to get home but I manage."

Glenda Arny (from London) "When I saw them down the Roxy I knew they were too good for that place." (Glenda has purple hair, blue lipstick and the wildest face make-up since Alice Cooper. She is 16 and works during the day as a telex operator. What reactions had she encountered from the people at work or on the street?)

"The girls at work don't like it much. I wore a head scarf for the first few days and when I finally went in one day without it on, everybody was really shocked. You should have seen their faces. I nearly got the sack over it."

Lawrence Summers (from London) has two particular passions in his life. One of them is West Ham United, the other being the Depressions. "They are great that's all I don't work. The unemployment office can't find me a job."

Last word then from an anonymous chap: "They're my life. When I'm out there in front of the stage I don't care about anything else. The music is enough. I can beg, steal or borrow my money any time and I've got legs to walk home on if I have too. That's all I need."

The Hundred Punks won't be a fan club as such, just a group of fans who endeavour to get to all the gigs to support the band, a hard core following. "I'm a trainee rep but I don't like it, it's boring. I'm just waiting for the tour to start then I'll go with the band. I don't think I'll have the chance again because I'll be too old. I feel a bit of a kid going out on the road. I wouldn't like to work for Gen X, though, it would take all the fun out of being a fan."

"I used to go and see Genesis, but bands like that, you can't go up and talk to them. They don't feel they've got to talk to you. I went backstage at the Hammersmith Odeon to see Uriah Heep, but all these people were talking really posh and I felt out of place."

Marc, whose got blond hair like Billy Idol's, relies on night buses to get him home after gigs and his friend Paul sometimes stays with his grandmother who doesn't

mind him being out late, but both will go as far as they can to see gigs. Marc "I've got £50 saved up to go on tour with Gen X. I should be able to get lifts to the gigs and I'll ask Billy if I can sleep in the van. I don't mind sleeping rough as long as I know I'll get to the next concert. We love the group and they respect us. Billy's mum is great, she talks to us on the phone for ages."

"They've sent us badges and posters and they're letting us go to the rehearsals. We're in contact with them every day."

Paul: "I was into Gene Vincent before, my mum liked him. I hope to go on the tour as I'll be 16 in July and leave school this summer."

Marc: "I spend my money going to see the band. We'd do it for Generation X, but not for anyone else."

The Jam's fans are in the process of reorganising their transport. In the true spirit of the Mods, who they copy, they're planning to get scooters like the old Lambrettas complete with all the wing mirrors that made them so distinctive. For the time being, the Southend contingent travel in Mark Roe's Triumph Herald, while the Stratford Mods have easier access to London. "They're all as much into the complete sixties fashion as they are into the band. But unlike the other fans, they are not prepared to skip work school to see the band."

Mark (18) is an apprentice engineer: "We've been to Aylesbury, Cambridge, Canterbury but that's about as far away as we've been. I go in the car and everyone else chips in for the petrol money. You can't go somewhere like Newcastle, you can't just forget your work and go. I've taken leave to go and see the band but if I lost my job I wouldn't have the money to go and see The Jam."

The Jam fans are so keen to keep to the Mod style, they buy their suits from jumble sales, the originals from the period. Grant Fleming (17) was particularly proud of his which he picked up for 50p. But they don't think they're looking back by following The Jam and their fashions.

"We don't collect autographs or anything. We're friends with them, you don't ask friends for autographs." Hilary isn't allowed to travel everywhere with the band, because she's still at school, but her brother Chip (17) and some of the other Southend and Stratford Mods - Andy Swallow (17), Steve Wait (18), Alan Suchy (18) - hope to get leave to go to the Continent to see the band later this year. And although they also rate the New Hearts and the Pleasers, The Jam is the only band (with the possible exception of The Who, whose 'Quadrophenia' is their anthem along with 'This is The Modern World') they'd cross the sea for. "This is power pop - and we were here before the papers even thought of it."

Marc Williams (17), who is a strong contender for Generation X's number one fan, has more than a passing acquaintance with Record Mirror's doorstep. He slept on it one night after a Gen X London gig, and he couldn't get home to Waltham Abbey. Marc, and his friend Paul Whitehall (15) are cur-



PAUL, Gen X mad

rently forming a special and very select fan following for Gen X, to be called The Hundred Punks, after the song of the same title. This will be separate from any other fan club the group might have.

The Hundred Punks won't be a fan club as such, just a group of fans who endeavour to get to all the gigs to support the band, a hard core following.

"I used to go and see Genesis, but bands like that, you can't go up and talk to them. They don't feel they've got to talk to you. I went backstage at the Hammersmith Odeon to see Uriah Heep, but all these people were talking really posh and I felt out of place."

Marc, whose got blond hair like Billy Idol's, relies on night buses to get him home after gigs and his friend Paul sometimes stays with his grandmother who doesn't

mind him being out late, but both will go as far as they can to see gigs.

Marc "I've got £50 saved up to go on tour with Gen X. I should be able to get lifts to the gigs and I'll ask Billy if I can sleep in the van. I don't mind sleeping rough as long as I know I'll get to the next concert. We love the group and they respect us. Billy's mum is great, she talks to us on the phone for ages."

"They've sent us badges and posters and they're letting us go to the rehearsals. We're in contact with them every day."

Paul: "I was into Gene Vincent before, my mum liked him. I hope to go on the tour as I'll be 16 in July and leave school this summer."

Marc: "I spend my money going to see the band. We'd do it for Generation X, but not for anyone else."

The Jam's fans are in the process of reorganising their transport. In the true spirit of the Mods, who they copy, they're planning to get scooters like the old Lambrettas complete with all the wing mirrors that made them so distinctive. For the time being, the Southend contingent travel in Mark Roe's Triumph Herald, while the Stratford Mods have easier access to London. "They're all as much into the complete sixties fashion as they are into the band. But unlike the other fans, they are not prepared to skip work school to see the band."

Mark (18) is an apprentice engineer: "We've been to Aylesbury, Cambridge, Canterbury but that's about as far away as we've been. I go in the car and everyone else chips in for the petrol money. You can't go somewhere like Newcastle, you can't just forget your work and go. I've taken leave to go and see the band but if I lost my job I wouldn't have the money to go and see The Jam."

The Jam fans are so keen to keep to the Mod style, they buy their suits from jumble sales, the originals from the period. Grant Fleming (17) was particularly proud of his which he picked up for 50p. But they don't think they're looking back by following The Jam and their fashions.

"We don't collect autographs or anything. We're friends with them, you don't ask friends for autographs." Hilary isn't allowed to travel everywhere with the band, because she's still at school, but her brother Chip (17) and some of the other Southend and Stratford Mods - Andy Swallow (17), Steve Wait (18), Alan Suchy (18) - hope to get leave to go to the Continent to see the band later this year. And although they also rate the New Hearts and the Pleasers, The Jam is the only band (with the possible exception of The Who, whose 'Quadrophenia' is their anthem along with 'This is The Modern World') they'd cross the sea for. "This is power pop - and we were here before the papers even thought of it."

"It's new for us, we weren't old enough to do it all the first time round. We were all punks originally, but we got sick of punk. We've got nothing against it, it was good, but it's become a rip off, too commercialised. You've just got to look at all those rich monkeys at the Roundhouse, dressed in the £40 punk suits. You still get some decent punk bands like The Adverts and Sham 69."

Jam fans generally try to get into the gigs on the guest lists, but they pay when they have to. But what makes the Jam so special to them?

"They're more civilised. They talk to us. Groups like the Sex Pistols wouldn't want to know you have to give them credit for opening doors for a lot of people, but you can't see them talking to their fans."

Hilary Hamer (15):

"We don't collect autographs or anything. We're friends with them, you don't ask friends for autographs." Hilary isn't allowed to travel everywhere with the band, because she's still at school, but her brother Chip (17) and some of the other Southend and Stratford Mods - Andy Swallow (17), Steve Wait (18), Alan Suchy (18) - hope to get leave to go to the Continent to see the band later this year. And although they also rate the New Hearts and the Pleasers, The Jam is the only band (with the possible exception of The Who, whose 'Quadrophenia' is their anthem along with 'This is The Modern World') they'd cross the sea for. "This is power pop - and we were here before the papers even thought of it."



BILLY The 'perv' of the Southall Mob



THE FULHAM: Lurkers lovers. Can you spot the twins?

# Singles reviewed by ROSALIND RUSSELL

FIRST WE had the badges, lots of 'em. A bucketful each. Perhaps enough to start knocking together our own Concorde. Then we got the biographies. A sackful of 'em. Enough to make a fair size bonfire. Finally we got...



**JOHNNY COUGAR:** 'I Need A Lover' (Riva 11). A stackful of 'em. Enough to stoke up the bonfire for a week. After a great roar of a build-up, Cougar turns out to have the voice of a kitten. "Broodily aggressive" says his press hand-out. He's about as aggressive as a newly neutered tomcat suffering from shock. Otherwise, it would have been a knockout record. It has the best intro I've heard in ages, really gutsy backing, superb arrangement. It ain't a lover you need Johnny, it's a voice. Miaoow.

**THE BANNED:** 'Him Or Me' (Harvest HAR 149). Thunky, chunky Lassie like beat sound (all meat and no gravy) though not as good as 'Little Girl' which should have been a HUGE hit, instead of just a little hit. But maybe with this proposed clean up of the charts, groups like this stand a better chance of getting in and past the stuff that needs the aid of silver across the palms. The vocals are the focus, but could have been harder. In with more than a shout though.

**BRASS CONSTRUCTION:** 'We' (United Artists UP 36330). I don't think there's anything clever in bringing out formula follow-ups. It's the first one that's good, the rest are shadows. This one is positively ghostly BC have been chucking out their sound like a Walls factory on a bonus scheme and it's as boring as last weeks' Melody Maker. They should pay us to listen to it.

**THE ZONES:** 'Stuck With You' (Zoom ZUM 4). Melodic punk / heavy metal pop, they're dancing on the tightrope but balancing with style. I liked it, though I thought it was a bit light on the vocal mix. It'd sound great on the telly and would only need a short blast through that medium to set it on its way. Stuck with The Zones and you won't regret it.

**STEPHANIE DE SYKES:** 'Nothing Goes Right' (DJM DJS 1055). How true. A gutless production for the girl who looked quite likely to a couple of years ago. I think she's grown too mellow too quickly. Save your soul and get out on the road,

sweat in the clubs, forget this soppy rubbish and get down to rock 'n' roll.

**BETTE MIDLER:** 'Say Goodbye To Hollywood' (Atlantic K11083). Another lady who looked likely to... and she did to a limited degree in the States. She was never a wild success here and this ain't gonna improve her chances. Good song, lousy arrangement and the vocal impact of a laryngitis victim.

**DEBBY BOONE:** 'California' (Curb K17097). Not ANOTHER song about Hollywood don't any of these people live normal lives in ordinary places? She's one of Pat Boone's kids, but we can't all be perfect. Super keen song that has the same effect as sniffing Dot - has a purifying effect but it sure gives you gutache. A DOCTOR WRITES: Miss Russell was very lucky not to have suffered any ill effects from sniffing this toilet cleaning agent as it can usually lead to unpleasant reactions which could include a loss of stomach contents. We do not advise any of our readers to try this experiment and remind them it is only suitable for external use.

**SUBURBAN STUDS:** 'I Hate School' (Pogo POG 002). A speedy, enthu-

stastic lead balloon. There's a tight build up of tension in the music towards the middle of the song, but the lyrics are pretty dreadful - sorry Eddie Zips, I could not tell a lie. The same person is responsible for the vocals which were harsh (no bad thing) but limited.

**JONI MITCHELL:** 'Off Night Backstreet' (Aylum K13110). It's been a long time since she's had a hit single here and this one's gonna make it even longer. To appreciate JM you need to hear the albums in toto (or if you prefer it, in the living room). A three-minute shot is too frustrating, unfulfilling. Anyway, it was a rotten track. A miss.

**DIONNE WARWICK:** 'Do You Believe In Love At First Sight' (Curb K17104). Old soul lady turns to disco and falls on her face. I'd turn it in, love, if I were you. And now two truly disgusting versions of the same song.

**MIDNIGHT STUD:** 'Gloria' (Carrere EMI 2760) and **DEE JAY:** 'Gloria' (Chrysalis CHS 2208). Well, I don't know anything about Carrere, but I'm surprised at Chrysalis, putting out this. There's not much to choose between them for awfulness.

**SUZI PINNS:** 'Rule Britannia' (EG 2001 770). From the 'Jubilee' album, a very silly and totally outrageous version of one of the great fallacies of our times. I specially liked the Hitler snatch in the middle of the operatic passages. But I think it would get very wearing after a couple of listens.

**THE CRUISERS:** 'Get A Job' (Alaska ALA 2012). Doo wop poop. Actually the most interesting thing about this single is that the B side carries a logo belonging to Joy Sarney (wasn't she the South-end housewife who...?) but a completely different song is pressed on it. Is this a special trick, or one of those mistakes you get lots of money for spotting? If, so, I claim my hundred pounds.

**CYANIDE:** 'I'm A Boy' (Pye 7N 40048). The Who song, sung with less panache, more basic feeling. The loss of drama has been counter balanced by what I think is meatier music. Now I'm not saying Cyanide play better than The Who - they don't - but I like their less technocratic approach to their music. And I'd written all this down even before they came into the office and won us over with their youthful charm and enthusiasm. It pains me to say this, but I don't think it'll make it, even though I do keep my fingers crossed for them.

**BOZ SCAGGS:** '1903' (CBS 6096). I am aware that this has already been hit elsewhere and has more than a passing chance of repeating that success here. But I can't help thinking it's a case of the great cult here. You can keep him as far as I'm concerned, at least on his showing on this track. It's another good voice throwing itself away on a lousy song.

**SLADE:** 'Give Us A Goal' (Barn 2014 121). I'd like to see the oldies make it again, I really would. I always loved their gigs - just for the atmosphere. I think that's what they must have been thinking about when they wrote this song, because it recaptures the football fervour they used to build up. That's why it's a bit sad, because I don't think it's worked. I think they're groping in the dark (not a pleasant occupation when it's just for ideas), looking backwards for their future. The song's got plenty of guts, the typical rasping vocals, all that stuff, but it's missed the goal.

**LEIF GARRETT:** 'Runaround Sue' (Atlantic K11090). Only 16 years old and already branded as the teenage heartthrob of '78. Poor sod. Gold crowns of this sort start turning to thorns before the year's out. It is possible to break out of the image, but it's not easy. It's a pretty enough song, but a rehash of an oldie isn't the stuff that dreams are made of. Somebody should find the kid a new song and get him out of that disgusting blue satin shirt. At the moment, he looks like one of Hello (well, the way they used to look). His voice is sugar pie West Coast surf's up, liquidised for the easy swallow. Complian rock.

**ELVIS COSTELLO AND THE ATTRACTIONS:** '(I Don't Want To Go To) Chelsea' (Radar ADA 3). If it was gonna be real hip, I'd make this single of the week. But I'm not, and I'm not. I liked it, the bass and keyboards lay down a layer of sound as rich as Devil Cake, and I think it'll chart. But I can't say it's the best I've heard: nothing to do with the playing, or the singing, both of which were excellent. I just didn't think much of the song, not on a few hearings anyway. I'm probably gonna kick myself in a couple of



weeks when the record has sought me out from every radio station I turn to, but at the moment I'm not turning cartwheels over it.

**STEELEY DAN:** 'Fog' (ABC 4307). Steely Dan albums, great Steely Dan singles, awful. They have to create a mood (like Joni Mitchell) so you have half an hour to really get into it and relax. Three minutes don't work. Very smooth, polished but cut off too soon.

**TERRY SILVESTER:** 'Silver & Gold' (Polydor 2058 985). This was co-written by Gary Osborne whose sister Jan is married to Kenny Jones of the Small

Faces. Trivia aside, it's not a song for the modern world. Pretty, but defenceless.

**IGGY POP & JAMES WILLIAMSON:** 'Kill City' (Radar ADA 4). Predictably sinister, the sleeve is a tasteful shot of someone copping their lot in the electric chair. Nice eh? Single's pretty hot too. Buy it. You'll have to listen pretty closely to catch the lyrics as they're buried in the pleading cement mixture sound, but they're there and that's what counts. It's taken from the album of the same title, so you might have already heard some of it. Hit.

**DONNA SUMMER:** 'Rumour Has It' (Casablanca CAN 122). The main reason I can't stand her records is because they are predominantly disco beat and that bores the pants off me (don't get excited, I don't listen to it that often). However, she sings beautifully and on this track, excels herself. It's bound to be a hit. I wish she'd be more adventurous with her ideas, that's all, but I don't suppose they want to risk anything new in case it doesn't sell.

**EMOTIONS:** 'A Long Way To Go' (CBS 6118). The overdone soul / disco vocal variations helps pull this song down to riff raff level. It doesn't have the impact of their last single. In fact, it doesn't have the impact of a fresh egg dropped on the floor. Slip slidin' all the way to the five for a quid rack.

**LONNIE SMITH:** 'Funky Reaction' (TK TKR 6021). Great voice, a amaz'n voice. Love the voice. Hate the song. Can't stand the tired old idea of the breathy backing vocals, they flatten the whole production and give away the fact they haven't been able to come up with anything new. But that VOICE.



Suzi Quatro



Stephanie de Sykes, "forget this rubbish and get down to rock 'n' roll"



**SUZI QUATRO:** 'If You Can't Give Me Love' (RAK 271). The leather queen has thrown off her gauntlets and taken a kid glove approach to love. So there does deal a woman's heart under all that macho stuff. She sounds a bit like Bonnie Tyler on this - only a bit - and it's a cracker of a song. Bound to be a hit, mostly thanks to her voice (that's always been a punch in the gut) but also because of a smart guitar line, very cleverly constructed. The tomboy's come down out of the tree.



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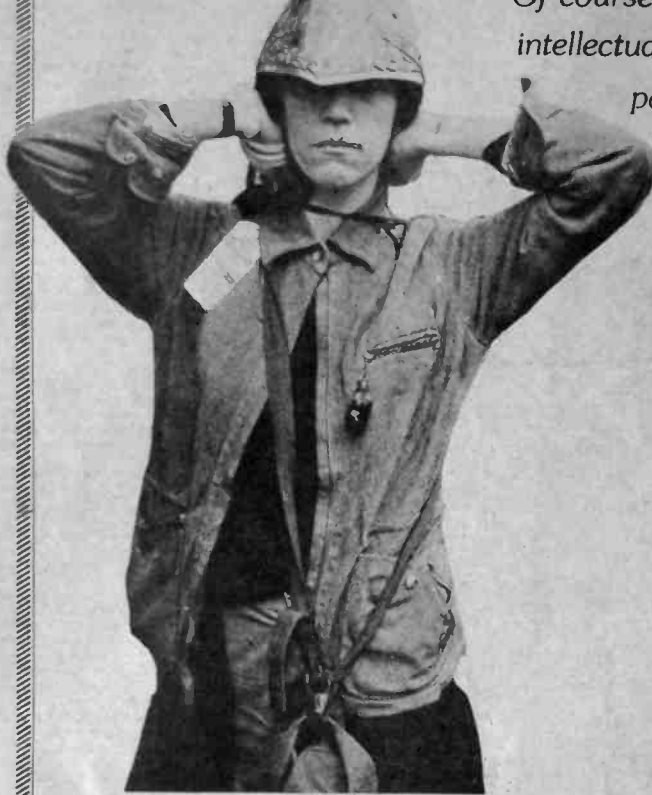




# Albums

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Of course, some people would say I've just acquired this arty, intellectual image, but really I've always had this leaning towards poetry and I think this helmet suits me, don't you?



**PATTI SMITH: 'Easter' (Arista Spart 1043)**

NOT BEING personally too bright, I tend to take exception to rock 'n' roll intellectuals, especially since most of them are very definitely of the pseudo variety.

Patti Smith, because of this terrible prejudice of mine, occasionally escapes from a pair of speakers as recital pain rather than New York God given inspiration. Her classic monologues, and there are a few here, are a bit ridiculous, really.

There you go, I dug one up, a reservation about 'Easter'. It was difficult. Flaws are scarce.

I'd just like to point out; Patti Smith isn't terribly avant garde any more, not in the sense that she was when she began. This is going to alienate, of course, those critics whose only concern is that product is aimed towards a possibly mythical elite who just love to listen to Patti ramble on in her aggravating NY arty whimper. Sell out! they winge.

No, 'Easter' is not avant garde in the sense that 'Horses' was, or perhaps it just seems that way because the public has caught up with her. Whatever... this is nothing else, but a rock 'n' roll album. An unusual one, unique in fact, but rock 'n' roll all the same.

It takes no time announcing the fact... the first brad of tracks 'Till Victory', 'Space Monkey' and 'Because The Night' are power epics. Not epic in terms of longevity (they are: 2.45, 4.04, 3.22) but in those short musical molecules are a universe of Ben Hur atmospherics. They convey a weird sense of importance... I don't know... they are the goods.

All of this beauty is not only thanks to Patti's magic, mystic, marauding song voice, which is like a hammer, which is like a great, heavy, unstoppable wooden mallet, battering through the other elemental beauty: the Patti Smith band, who are power without responsibility heavy water, channelled at high pressure.

To continue through the first side, 'Ghost Dance' is sort of creepy - 'We shall... live

again'. Gradual and hymnal, four and a half minutes long, it's Patti being arty, but not too self-consciously. A chant of the dead, very Eastern overtones with oriental flute, bizarre jingle - jangle, back-up. It goes on a bit, I suppose (I don't care!).

Then the mercifully short 'Babelogue' which, as pure monologue is driven, but it compensates with a clever applause rhythm section. Really 'Babelogue' is nothing more than a convenient and whimsical intro for hard rock excursion number four, 'Rock 'N' Roll Nigger', which proves again what I always thought; Patti is a true original, an innovator, but her heart is pure rock 'n' roll.

Now side two nearly fell over itself at the starting block because 'Privilege (Set Me Free)' features a recital of the 23rd psalm in New York gutteral. Weirdly enough, it works, cut in between Patti's slowed up rebellion shouting - 'I'M SORRY I'M SO GOD DAMN YOUNG! I'M SORRY I'M SO GOD DAMN YOUNG!'

'We Three' is about as close to a classic ballad that Patti's ever got, opening with those far off black- or-night guitar intros that Lenny Kaye has off so pat, peaking mid-way and ending breathlessly - 'Don't take my hope away from me... ee... ee'

And then... some of what sounds at first like ranching with growled vocals and low down lead chording, with '25th Floor' / 'High On Rebellion'. In fact... it is ranching with a bit of dumb monologue thrown in. Still it's easy to ignore, and what's left is a residue of grob level rock, all hell.

Finally, 'Easter', which is, in fact, reasonably boring unless you're a Patti poetry freak. I'm not, I idolise her as a rock 'n' roll singer, not this year's answer to Elizabeth Barratt Browning. Still there's enough of her true vocal spirit here to keep me happy, I mean, ecstatic.

I can hear them the Roman guard of elite - Crucify! Crucify! Crucify! Yeh unto the sacrificial altar of the pen. But I say - kiss her feet, for she is the true Christ / anti-christ of the modern music. ++++ + TIM LOTT

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# LOU HITS THE PITS

**LOU REED: 'Street Hassle' (Arista Records Spart 1045)**

THE PROBLEM with redundant, tired old men is that sometimes they just won't die quietly.

Lou Reed has been a musical corpse for years now. At his peak, many, many years ago, he had some astonishing visions, created music that demolished barriers. But even then, amidst the inspiration, was a dangerous mind of dreck that always lingered at the corners of his art, threatening it, and finally strangling it.

To face some stoney facts, Reed has been living on his reputation for far too long. He quite simply hasn't made a decent album since 'Transformer'. Dumb ass journalists with more sycophancy than sense propped him up, but a dead man is a dead man, and you can't whitewash that with PR.

'Street Hassle' is a creative nadir. 'Metal Machine Music' was completely indigestible but at least it was audacious; this is the pits. Reed has made a living out of expressing his boredom. Now he communicates it only too well.

Lou, look at your rinsed-out old mind work — gee, I'm a new yawk tuf guy so I gotta write about dead girls and call them bitches, and sing about women like dirt, and sing murder, and sing gutter. Like so many, many times before.

It just is not enough. Ten years ago maybe it would have been, but we heard all that now.

It stinks because it's so obviously the work of a man without a grain of creativity left in his pummelled body. The musicians on the album — whoever the hell they are — have obviously detected this and reacted in the most apolite way possible le total disinterest. If ever a band sounded like it was "just doing its job".

There are eight tracks on 'Street Hassle' and nothing redeems any of them. Reed dribbles around with a few cheap gimmicks to fill in the holes in his ability. A string quartet spread irrelevantly over the title track. An unlistenable live cut. Washed out saxophones on 'Wait'. In desperation he even brings in Bruce Springsteen to try and bring some sort of credence to the album. He contributes one line to the title track — "Baby We Were Born To Kill".

Lou throws in a few sha la la la lees here and there, even a na na na na na. The simpton, it's just a smoke screen of cheap tricks that fall utterly to conceal the man's hollow foundations.

It's so late now, Lou. Not even dying in the physical sense will help now, because too much garbage has gone under the trough.

I hate 'Street Hassle', not because it's essentially posthumous, but because of it's incredible stupidity. Only an idiot could have created it, and I don't mean that in any complimentary sense as in Wild Man Fischer or Jonathan Richman. That's pathetic, and what's worse, completely worthless. + TIM LOTT



LOU REED: a musical corpse

**WARREN ZEVON 'Excitable Boy' (Asylum K53973)**

I'M BIASED 'cos I'm in love with Jackson Browne and his melancholy moods, and as he co-produced this album with Waddy

Wachtel it's got a head start before I even give it a listen.

And I'm impressed. It's good. Very good. One of the reasons is the excellent production, and another is Warren's surprising versatility.

He avoids the trap that so many singer/songwriters fall into of lumping a whole selection of similar sounding material on one album resulting in each song sounding the same.

There's the catchy utempo beat of the title track 'Excitable Boy' and 'Johnny Strikes Up The Band', cleverly balanced with the smooth slowness of numbers like 'Accidentally Like A Martyr'.

The lyrics are sensitive without sounding pretentious, the musicianship excellent and the vocals adapt easily to the changing moods, sea deep and sonorous.

The only criticism is visual. The cover shot features Warren looking sheepishly stupid not exactly in keeping with the title. Now if they'd put Jackson Browne on the cover. +++ + MARY ANN ELLIS

**ANDREW GOLD: 'All This And Heaven Too' (Asylum K53072)**

'ALL RIGHT ANDREW, we want you to make an album in three weeks. Fill it with nice lightweight songs and don't bother too much with the lyrics. Everybody knows and loves you, after all you were in Linda Ronstadt's band and had a smash with 'Lonely Boy'. Now let's see, we'll picture you in a white suit on the album cover to please the moms and dads.'

That's the way it seems this album was conceived. Somebody wants to launch Gold as a downmarket Billy Joel — another entertainer for middle America. This time it ain't going to work. + ROBIN SMITH

**RENAISSANCE: 'A Song For All Seasons' (Warners K50460)**

ANNIE HASLAM is sympho rock's Julie Andrews, every note and lyric perfect. Renaissance sought fame in America but still maintain a considerable popularity over here despite the ravages of new wave (Oh God sorry, off on that tack again).

I like this, a most successful combination of group and orchestra, well balanced from the surge of the bass to the last movement of the strings.

'Opening Out' begins with whimsical playing that grows steadily before some sharp notes. And then there's Ms Haslam floating 'twixt drums and strings. 'The Day Of The Dreamer' begins ponderously before light and shade and Vivaldi (?) type strings. 'Closer Than Yesterday' is quiet after the storm, just Annie and acoustic guitar.

'Northern Lights' and the title track are pulse beckoning works. Music to float out of the window by. +++ + ROBIN SMITH

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# Albums

## Where there's hope...

**VARIOUS ARTISTS:** 'Hope & Anchor Festival' (Warner Brothers K6077).

IN THE true spirit of the Hope & Anchor and in (hazy) memory of many happy evenings spent there, this double album set has been reviewed while I have a hangover. Keeps it all authentically 'know'.

Because it's not just any old compilation set, it's the Hope brought to fans who haven't had the good fortune to come to London and experience the music played in the bowels of this pub.

**The Cast:**  
 Wilko Johnson Band (two tracks)  
 The Stranglers (two tracks)  
 Tyla Gang (two tracks)  
 The Pirates (two tracks)  
 Steve Gibbons Band (two tracks)  
 XTC (two tracks)  
 Suburban Studs (one track)  
 The Pleasers (two tracks)  
 Dire Straits (one track)  
 Burlesque (one track)  
 X Ray Spex (one track)  
 999 (two tracks)  
 The Saints (one track)  
 The Only Ones (one track)  
 Steel Pulse (one track)  
 Roogalator (one track)  
 Philip Rambow (one track)

For a compilation

album, it's been well put together, specially the running order with each act dovetailing into the other and no devastating disruptive jumps. There are hardly any duff tracks. I'm not keen on XTC's 'I'm Bugged' because the free range keyboards style is very irritating, but I do like their 'Science Fiction' so that balances out.

My own favourite track are: Wilko's 'Dr Feelgood' and 'Twenty Yards Behind', The Stranglers' 'Straighten Out', both Pirates' songs (they can do no wrong) 'Don't Munchen It' and 'Gibson Martin Fender', The Saints' 'Demolition Girl' and

well, I said it was a good album. In fact, it's excellent, surprising only in that the sound is so good, despite having been recorded in a cellar. But I wonder how many alterations were made in the studio afterwards, to clean up the sound?

Don't imagine, having heard these albums that you can beetle into the Hope and hear music as technically good as this — but you can be guaranteed a great atmosphere and that's something they may have edited out with the mistakes. + + + + **RO-SALIND RUSSELL**

**CHAKA KHAN / RUFUS:** 'Street Player' (ABC ABCL 5239).

THERE IS talk of Chaka taking her marvellous voice and scintillating stage magic outside Rufus. That's why the billing is split in two.

It's hard to say how Chaka would fare on her own, but it is very hard to imagine a more sympathetic musical

setting than is provided here. Rufus have always managed to sound funky with real soul and then to include some very rock styled flourishes.

Tony Maiden's guitar succeeds time and time again to sound like a distinctive voice. You know how Ernie Isley's guitar sends every Isley Brothers track into a new stratosphere, well Maiden does that too, including a refined and unhystrical approach that soothes and excites you at the same time.

This is a great album, satisfying with its opulent sound — beautifully produced like a cushion with a hard edge. The track 'Street Player' sounds like an F.M. radio hit and I'd like them to stay together. + + + + **GEOFF TRAVIS**.

**THE BOYS:** 'Alternative Chartbusters' (NEMS)

IN GLORIOUS staccato — The Boys. "When all the punk bands / All Sound second hand / I'll still / Be loving you, / When Johnny Rotten / Has been forgotten / I will still / Be loving you / When you're bored with anarchy / You will still /



HOPE & ANCHOR mug shot

Be special to me / Backstage Pass / You have been around / All the bands in town / And all the rats in Boontown / You've had all The Jam / Even Paul's old man / In their brand new Mercedes van / Oh oh-oh-oh' fadeout.

That's called 'Backstage Pass'. It's on The Boys new album 'Alternative Chartbusters'. It's their second album. The first was very special. This one's better.

It's FUN!  
 It's INGENIOUS!  
 It's SARCASTIC!  
 It's little references to 'greasy wops' on Bossa Nova blinkers. It's those acknowledgedments to the teenage elixir "TCP" cured my acne. TCP left me pimple free. It's the ferocity of football thousands. It's the ballads 'Brickfield Nights' and 'Heroin'. It's too young to go steady.

It's The Boys at their spot squeezing, hair combing, girl fearing, baseball boking best. It's charming.

It's those subtle turns of phrase that melt your heart. It's alarming.

The predictable dichotomy of the first album — a straight cross between the ha ha and serious — is fuzziest. The Steel / Dangerfield and especially Plain schools of writing cock deft snoots at adolescent agonies.

Shaking hands inserting the dipstick into the beaten up first Cortina and finding sawdust. Mulf coloured sawdust. The Boys play on the kind of emotions Blue Jeans, Pink, Fab 208 and all the other twee twolop teenies perpetuate. Only they transmute the sterility into fun flexibility.

And the toons are even funnier. In fact, I can't stop laughing. Even though I didn't get the promised exclusive you stupid nurd Cas. Stop, Stop, Stop.

Hahahahahaha hee hee hee hee hee. + + + + + **BARRY CAIN**

**ENCHANTMENT** 'Once Upon A Dream' Roadshow (UAS 30149)

YOU START to realise that there is something special going on here when you get to the second track, 'If You're

Ready'. The music starts to bounce and hit you like it does on LTD's 'Back In Love' and the handclaps are placed perfectly.

The next track starts off very slowly, dreamily enchanting you, entrapping you, a ballad that draws you in from the first hearing of that warm falsetto voice. The intensity sustains itself until the musicians start to move it up and the track finishes with a fast growing passion.

Surprised you may be, but when you hear it I'll guarantee you'll be delighted. Enchantment supported here by a stellar cast of heavy studio musicians have shot themselves into the very top line vocal

groups. Without any doubt here is one of the names of 1978. + + + + + **GEOFF TRAVIS**

**CLIFF RICHARD** 'Small Corners' (EMI EMC3219)

THERE ARE still a surprising number of people around who find a bit of God slot music vastly easier to take than 60 seconds of power pop or gob slop. Even millions of lapsed Christians find Cliff's evangelising efforts palatable enough to buy. Even so, he gets way too cute to be credible on this album, his latest "bible class" effort. Though he gets vocally braver with every

**HUMPHREY BOGART, JAMES CAGNEY** et al: 'The Golden Age Of The Hollywood Stars' (United Artists USD 311)

THERE ARE a handful of films I've actually cried over. 'They Died With Their Boots On' the clumsily titled tribute to General Custer starring a youthful Errol Flynn was one. In retrospect the highly implausible scene of Flynn in gotee beard hair neatly tied in a bun, brandishing six guns at his last stand and shouting in an Angliofied Aussie accent "You dirty redskins!" hardly seems the perfect tearjerker. But I was only eight, a particularly susceptible TV kid.

Every one of the 50 films highlighted on this two album set have been on TV. Pre-war kids paid to gain admittance to the Hollywood hero era. The cinema dismantled the building brick indoctrination of restricted minds and replaced it with 90 minute skyscraper fantasies.

But when televised into millions of living rooms these giant dreams from the destitute 30's and 40's underwent a distinct metamorphosis. Not only did they literally shrink, they became personal welcome intrusions into the home. Not so much an escape, more a way of life.

Now, in the audio age, the movies enter a third phase. The ability to hear without vision presents us with the

album, Cliff has broken little new ground since 'I'm Nearly Famous' gave his career such a shot in the arm.

He has chosen to open with an awkward sounding children's chorus beginning the children's hymn 'You In Your Small Corner' (hence the album's title) which gives way to a steady rock 'n' roll raver 'Why Should The Devil Have All The Good Music'. Great support here from Brian Bennett on drums. In fact every song is a gem of recording technique.

However, Cliff produces some falsetto walls that had the neighbourhood tom clawing at the windows — trying to get out. The lyrics are so slick as to almost smack of irreverence. "They nailed him to the cross and they nailed him to the ground, but they shoulda known they can't keep a good man down".

His attempt at Kris Kristofferson's ponderous 'Why Me Lord?' falls utterly when one recalls the bearded wonder's grunt and grumble, ever so humble version. (What happened to the pious Kristofferson?)

Songwriter Annie Herring has provided the album with possibly its most commercial song, 'Going Home'. It gets the same "sensitive" treatment Cliff made famous on "Miss You Nights". Here he gets great support from his backing singers as always.

If the public can take an "Oh Lord" song just now, 'Going Home' should be a biggie.

All other tracks than those mentioned will turn eyes glassy only in the Bible belts of Christendom + + **JOHN WISHART**

**BUZZCOCKS:** 'Another Music In A Different Kitchen' (United Artists)

OH YEAH, here's an ex-punk band jumping onto the powerpop bandwagon. It seems to be the thing to do these... The Buzzcocks con-

fidently expect something, to begin a review of their album with those kind of sentiments. How wrong can you be.

'Another Kitchen' closes the door on a burning coals year hot foot and fancy free. A year as intangible as the philosophies it professed. Dead.

It is a renovating record — constructing a scaffold around what The Buzzcocks have already achieved, yet exploring avenues that many didn't even dream existed let alone traversed.

And all enclosed in the idiosyncratic / enigmatic Buzzcock oyster.

Okay, initial exposure only served to enhance my opinion that the Shelley / Diggle guitar combination is maybe the best around. Most interesting anyway.

On 'is' and 'Autonomy' this electric wrenching sound projects images of cardiographs, lie detectors, any machine that measures viable sound. You're watching the lines distort, collide, explode but always on path to logical conclusions.

Shelley's vocals have always fascinated. Perpetual ascension into effeminate ranges, appropriate just so pronunciation, ashamedly aerbic — "I don't like 'french klases / Cos you swallow my tongue, "I need SEX I need LOVE I need DRINK I need FOOD I need CASH I need YOU to love me back." "I want you AUTONOMY!"

Hell he even rock 'n roll yodels on 'Get On Our Own'.

Subsequent playing provides positive pleasure. Any album that can include the dismembering 'Pulsebeat' and 'I Don't Mind' the best pop song of '78 so far just has to be special.

Listen to the clips from Boredom at the beginning and end of the record. Then remember the doors + + + + + **BARRY CAIN**

## And the next reviewer will get the same!



No. Again on Stuff



CHAKA KHAN



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16th	Leicester	De Montfort Hall
17th	Newcastle	City Hall
18th	Manchester	Apollo
19th	Bristol	Colston Hall
20th	Torquay	Town Hall
21st	Eastbourne	Congress Theatre
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# POWER POP?

What's that say the Rush fans. **ROBIN SMITH** gets in amongst the faded denims and greatcoats to see Rush

NEWCASTLE CITY Hall on a particularly drab night. A young audience bedecked in faded denim, granddaddy vests and long hair. Ask a lot of them if they've heard of power pop and they shake their heads. Rush are all that matters. One lad has hitched his way through 20 miles of snow to make it along to the gig. He probably won't make it home tonight and plans to sleep on the station wrapped in his ex-RAF greatcoat.

"Seen 'em before, they're marvelous," he says. "Nah, punk-doesn't interest me. They don't have good light shows do they? Every song sounds the same."

## Philosophy

Rush are an all Canadian 'earthquake band. Heavy metal diluted with peace, love and philosophy. Too late, you ask? Definitely not, they partly fill a gap left by Zeppelin. Rush are available and it's a sell out tour. The group come packaged in an extensive light show and although they thunder everything comes through. 'By Tor And The Snow Dog' is swamped with dry ice and 'Kanadu' is completed under a ceiling of lights. Already the faithful are gathering at the front, playing imaginary guitar on rolled up posters and making peace signs. Rush go through their motions well - pelvis thrust forward, shake of the head, agonised face contortions - rah, rah, rah.

Like Yes they bring the bass very much to the fore and Geddy Lee sounds like a Canadian version of Jon Anderson. Unlike Yes they haven't developed the same melody structures, when you get right down to it they go in for a lot of basic crash and bang. Something tells me they could be doing a lot more, they have the power at the moment but not enough subtlety.

'A Farewell To Kings' is the best of the set. It starts with very English style acoustic guitar played very nimbly. Suddenly there's a flash of explosions followed by the main theme knocking out of the speakers. 'You Don't Get Something For

Nothing' is very indulgent but they suddenly cut the heavies. 'Cygnus X-1' is robot rock, mechanical noises and Geddy Lee picked out under a single red spotlight. Near the end the band are caught in an endless maze of interlocking beams.

'Closer To The Heart' has some more acoustic playing than a series of ripping notes and archetypal heavy metal playing. 'Working Man' is the most basic offering of the evening, screeching vocals and lumpy notes lumbering down on their most clumsiest song. After the show the fans rush for the stage door, standing in the snow like carol singers.

On stage Rush may specialise in demonic rock but off stage they're rather quiet and retiring. "When you're a support band you can afford to go a bit wild," says lead guitarist Alex Lifeson in the dressing room. "You're doing a short set and you've still got energy to burn off. But we're headlining now, we can't afford to go on stage tired, we want to deliver well every time. You have to co-ordinate tours so that you get into a rhythm. If you go wild then everything just gets strained."

Rush were formed in 1969 by Alex and bass guitarist Geddy Lee. Their original drummer was replaced by Neil Peart whose contributions to the band's lyrics have been vital.

"Canada is a very apathetic country," continues Alex. "There's only three major cities so you inevitably have to be successful in the States first before you can go back like conquering heroes and get appreciation for your labours. We've had to work really hard but it's paid off."

Rush do a lot of recording in England down at Rockfield Studios on the Welsh border.

"It's a beautiful old building and maybe it suits us better than some of the American studios because the atmosphere is so relaxed, it's not too clinical," says Alex. There's not a great feeling of pressure, we can wander down to breakfast and then into the studio.

"On the lighter guitar parts I think I've tried to get an English type feel behind my playing. I like the great amount of culture over here both musically and in your heritage."

Over in the corner sits Geddy Lee the most soft spoken member of the band.

"We chose the name Rush because it represents a positive

force or feeling. It means that you can achieve anything you really want to by your own efforts, whether it's music or anything. We're very much into power for individuals for each person to express their own minds."

One of the best examples of the Rush philosophy is captured in the '2112' album where priests control the world and one individual tries to express himself after finding a guitar. The priests confiscate the instrument knowing it could lead to a break in their dictatorship.

"What we stand for is signified by our logo of a guy reaching out in the star", says Geddy. "We're a capitalist band, we come from middle class homes. So although our parents maybe didn't approve what we were doing in the early days, there was always a warm bed for us at night."

"Our music does lend itself quite a lot to British influences, we're into people like Jeff Beck. But our music hasn't been contrived, it just flowed naturally and ended up the way we are today. Our music uses science fiction experiences because that way you can create fantasies that help to broaden people's minds. We use creative imagination to let people think."

## Visuals

"One day I hope we can move into films, I'd really like to orchestrate visuals. I've seen 'Close Encounters Of The Third Kind' and I was impressed by it. It comes over as a very real film."

The fans have cleared enough so it's into the limo and back to the Newcastle Holiday Inn. Band's lyricist Neil Peart holds court in his room.

"Like my radio controlled model car?" he asks, holding the machine proudly before settling down in a chair. "We play with them to relax."

"I like noble virtues, the difference between right and wrong," he says. "I also don't like people telling me what to do and that can happen with some bands, they become puppets of record companies. You have to make your own decisions if you want your ideals to come across."

"Britain's in a strange state at the moment because you have a socialist government. I'm against socialism because again it stifles the individual, it tries to wrap him up not letting him think for himself."

Some more time to think and relax. Then to bed.





D  
JOCIO KIMONIKOCTOY

E  
ARE WE NOT MEN?

V  
SHEPHERD BY STAFF

DEVI

# Off Centre Edited by TIM LOTT

## Would you buy a record off these men



WHAT'S THE difference between W H Smiths Record Department and Virgin Record Store?

Both are situated within spitting distance (a joke for you punks) from each other in London's Notting Hill.

In Smiths the record department is just another efficient unit in the store. Just one more till, ringing the changes. "Take over the desk a minute." (Thought they only said that in Crossroads) says department manager Philip Bazley to a young girl assistant on my arrival.

"Er can we take your picture?" I ask. "Oh, I don't know about that I'll have to ask the manager." He disappears for ten minutes then reappears. "Our Manager is just checking with head office." Another ten minutes and head office give their approval. Philip stands pretending to tidy the records for the camera.

He looks every inch the sort of young man that mums and dads would like to buy their records

from. Young handsome face. Tidy hair not too long and the inevitable suit and tie as found on all those eager young middle management men prowling round Smiths leaping on you with a servile smile and a "Can I help you madam?" as soon as you pick up the Basildon Bond.

Back at the counter a very refined middle aged lady is demanding in loud upper class "A copy of 'Sorree I'm a ladee' by that pop group Barkarah please." If I had a voice like that I'd be sorry too.

"Let me show you around," says Philip. Two minutes later we're back where we started, standing beneath a rather pathetic promotion display consisting of two album covers strategically placed at angles beneath a poster advertising the new Cliff Richard album (who else, such a nice young man). "Yes it does look a bit silly at the moment," says Philip reading my thoughts.

"But the man from CBS is coming to do it properly for us." Funny I always

thought Cliff was on EMI.

There are no listening facilities in Smiths. "Well we do have a stereo on which we play a varied selection of music throughout the day to promote sales," explains Philip. Oh so that's what that tiny sound softly pervading the department was. They sell albums that way?

The categories in Smiths are lumped under such headings as 'Pop A-Z', 'Classical' and 'Easy Listening'. Well I suppose Dennis is easy for some to listen to. What about the new wave?

"We have a very good selection," beams Philip. "Well no we don't stock the Sex Pistols - that's a central company policy." Where's the Clash? "Oh, Well I guess we're out of stock at the moment."

Time for my escape. There's just one more thing missing from the department. Perhaps Philip could check with the manager and Area Control about getting some atmosphere. Subject to Head Office approval of course.



ATMOSPHERE IS something Virgin Records abounds in. The slightly shabby decor comprising lots of posters, fish mobiles and a few degenerate pot plants to add a cosy touch. The loud music belting out from an excellent sound system has ways of making you buy albums.

There's two things manager Dave Martin can't do. Firstly he can't tell me whether they do Chart returns to the BMRB and secondly he can't put on a record without scratching it. I've been here 20 minutes and he's managed to scar three albums already.

Dave looks like something left over from a Steve Hillage concert

Sporting beard, washed out T-shirt and flowing locks he lurks up and down behind the counter thrusting people under headphones, selling records and answering a constant battery of questions from me, the other assistants and of course the customers themselves.

"Ave you zee den zee zees." Inquires a large blonde lady. "Er... I don't work here actually." I reply and Dave rushes over to translate and bear her off the selection of 10cc platters.

You can hang around Virgin for hours with no danger of being molested by marauding shop assistants or arrested for loitering, browsing at your leisure through the

huge selection of rock, soul, New Wave (it's got its own section here) reggae and imports. And they get stars shopping here too (sigh). On a good day you might spot Billy Idol and Sex Pistols Steve Jones and Paul Cook splashing out on the new Joni Mitchell.

And talking of the defunct punks, Dave nostalgically recalls the debut of the SP's first album.

"We sold nothing but 'Never Mind The Bollocks' for a whole day. By half four I had to close the shop. It was near riots. All our magazines had disappeared and half the punks were over the counter."

Now that's how a record shop should be run.



## Books

THE SONGWRITER'S HANDBOOK: By Harvey Rachlin (Harper And Row, £4.95)

"YOUR EYES are like two limpid pools. Come with me and we will um urgh. Oh God what can I put next? Damn, can't think of another line. How the hell did Bernie Taupin do it? Looks like I'm going to be a taxidermist all my life.

There aren't many people who haven't at sometime been smitten by wild passions and wanted to put it down on paper. Being a successful songwriter is far easier than writing a performer. You haven't got the worries of being on stage, you take the money and retire to the countryside spending hours on your next masterpiece. To help you out is 'The Songwriter's Handbook' written by Harvey Rachlin who I'm assured is a songwriter, record producer and

publisher. The foreword is by Sammy Cahn who wrote none other than 'Call Me Irresponsible' and 'Three Coins In The Fountain'.

So if you want to write another 'Anarchy In The UK' or 'Oh Bondage Up Yours' this isn't the book to do it by. It deals more in how to write popular middle of the road songs.

The book breaks a song down into basic elements showing you how to combine them into a winner. It takes you through writing lyrics, writing down your ideas, how to make demos and marketing - in fact everything you want to know in a rather large nutshell.

Like any book of this type it's an aid. You've got to have a certain amount of basic proficiency to begin with.

Now let me see. "Your eyes are like two limpid pools..."

## Stiff/Chis Test

PUNK LIVES... in Edinburgh, at least. The last Stiff/Chiswick talent contest in Manchester may have had our Tim proclaiming that pop was here to stay, but on this raid over the border by the two marauding companies, it was back to good old three minute thrashes. Which was fine. At first. By the sixth band it was a bit wearing: by the eighth it was banging your head against the wall and screaming time. If my diminishing appreciation of the talent on show was due to the jading effect on my ears rather than actual lack of musical quality, I apologise in advance to the Scars, Groper and especially to the Freeze, the poor unfortunates who were forced to play last.

However, it certainly SEEMED that the best stuff was all at the beginning.

So now on to the good news: the Monos (not the same outfit as the currently playing London) were my personal favourites, a little older than the rest of the bands and perhaps because of their advanced years, a little more original. In a contest of this sort, anything different is bound to stand out - and to me, they did. They also have a good presence in their lead singer, the only one of the evening who displayed any real star quality.

Cuban Heels, an offshoot of Johnny And The Self - Abusers, were a sharp looking lot in their

brown polo necks. Their music was pretty sharp too - Feelgoods influenced r'n'b stuff. I'm not sure where that sort of material would lead them at the moment, but Chiswick's Ted Carroll was impressed enough to think of signing them.

The Skids had a lot of local support, and I found them reasonably impressive, if a bit lacking in the charm department. At least they've taken a step away from the punk sound - in fact, one song, 'Scared To Dance' had definite Deep Purple undertones. I suppose it must be about time for a heavy metal revival.

The other two bands worth a mention are Channel 4, who wore red T-shirts and played pretty well, and the Subs, who were the only 'foreigners' in the bunch (they hail from Glasgow) and so had a bit of a rough time from the chauvinists in the audience. Both groups were a bit lacking in originality, but that can always develop. The basics were there, at any rate.

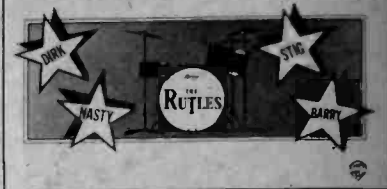
So there we have it - maybe no great white hopes, certainly not the future of rock 'n' roll, but mostly pretty decent bands. Some were better than a lot of groups on the current London circuit, some were better than that.

Stiff and Chiswick are now planning further contests in Dublin and Vienna, and hopefully, an all winners show somewhere in London.



ABOUT A fortnight ago, I received a photograph that's been periodically annoying me ever since. The snap bore the mysterious slogan 'The Rutles Are Coming', a drum kit and four sixties style star shapes emblazoned with 'Sug', 'Nasty', 'Dick' and 'Barry'.

## THE RUTLES ARE COMING!



The photo originated from the WEA press office, who peculiarly, refused to say anything about it at all, except that a story would eventually be forthcoming. It never came forth.

This week 'Public Eye' in THE OBSERVER sheds some light on this dark and carefully prepared enigma. The Rutles, are, it turns out, a satirical re-launch of the Beatles by one of the least talented of the Pythons, Eric Idle, and part time Python Neil Innes.

The Rutles make their debut appearance on a 90 minute TV show which was filmed in England last summer but which will be screened initially in the United States. If the Rutland Weekend Show is anything to go by, it will be funny very rarely.

The songs are apparently in "strict Beatles style" and include 'Ouch', 'Hold My Hand' and 'Sergeant Rutter's Darts Club Band'. An album of 14 hits and a single will be released to coincide with the TV special.

The show will also feature a special appearance by stars who perform mock interviews about what The Rutles meant to them. These worthies include Mick and Bianca Jagger and Paul Simon.

Talking of boring old facts, everyone should take a cautionary note of the unpleasantness that can ensue when cultures clash as recorded in the SUNDAY EXPRESS.

According to The Express, American father Lee Bennett spent four years trying to get his long-haired son, John, to get a crew cut. Frustrated by the ongoing non-chip-off-the-block situation, Lee took a step which to English eyes looks the tiniest bit unreasonable. He shot his son through the heart.

Lee is now awaiting sentence for murder, and looks like becoming the first martyr ever for barbershops.

A snippet in SUNDAY TIMES' so far rather nebulous 'Rockabilly Rebels'. According to Mick Brown, the Rebel cult is built around a Teddy boy with class ironing. Age spectrum: 14-25. Uniform: short vaselined hair, two inch turn ups on the Levis, commando steel tipped boots, American confederate garb. The world waits their decision - punk or bof-bashing?

The SUNDAY MIRROR concludes their Rod Stewart - Dee Harrington scandal this week. Dee gets pissed off, Rod stops snorting coke (it says here). Rod hits Dee. Rod gets loose, philanthropists all over the place, notably in Spain with Joanna Lumley. Dee gets very pissed off, Rod spotted with Britt. Dee gets so pissed off, she pines off back to England. The end.

Should you be interested in further scam on the tumultuous twosome, Dee's cash-in, 'My Rock With Rod', will be published later this year.

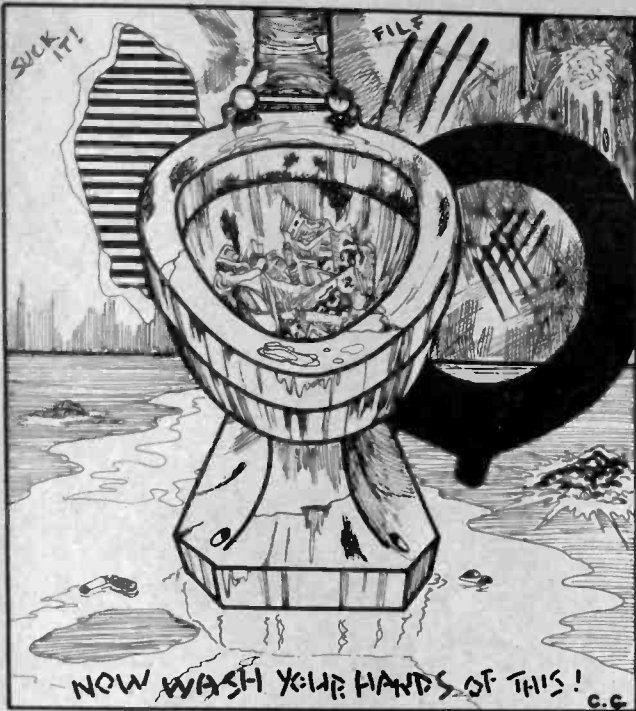
The only story to match THE SUNDAY PEOPLE's cover scoop about Princess Anne sacking her milkman for lack of consequence is the less than startling revelation that Linda Fletcher, host of ITV's 'Get It Together' show, has, along with her husband Mike, got the sack.

Calm down. Steady on. Linda hasn't been relieved of her duties at ITV. Phew. She's been sacked from the West Country band who plays in Harpsichord, for frequently flunking out of gigs.

How can I follow that except by saying goodbye to Mrs Mills.

Goodbye Mrs Mills.





# TOMBSTONES IN HIS MOUTH BUT NONE ABOVE HIS HEAD YET



ANDY JOHNSON → 78

## Enough to stop you going

**BODILY FUNCTIONS** are messy affairs.

But the whole unsightly business is made rather less pleasant — in fact frequently intolerable — by lavatories.

Now I'm not talking about the commodes you see in the pages of Vogue — all pink marble and silver inlaid toilet roll holders. I'm talking about the pits you get at rock gigs.

They are revolting. They are vile. They are slimy. They are disease ridden. They are filthy. Almost without exception.

To see just how unpleasant, see below for our in depth assessment of bogs at rock venues in London. Our findings are not for those of a weak disposition.

But who is responsible for these atrocities? It's the proverbial six of one and half a dozen of the other situation. The fans as often as not are anything but religiously respectful towards lavatories. They piss in sinks. They write on walls. They nick toilet paper. They break toilet seats.

In the face of fans so bent on destruction, the proprietors sometimes can't be bothered to go to all the trouble of keeping a decent bog when as soon as the doors open it gets devastated. And they've got a point.

In the meantime, the problem of "whose fault" takes place to the more immediate problem of how smelly/dirty/flea ridden etc. The stomach-disturbing facts we produce below.

**MARQUEE, Wardour Street.**

Gets pretty slimy and odiferous. Vomil pool in corner. One urine trough overflowing. Compendious soap sink (h&c water). No lock on cubicle. Very poor class of clientele — belching, farting etc. are rampant. Medium to unpleasant

smell. Graffiti suited to those with rather coarser tastes in wit. Drying of hands achieved by waggling them in the air for five minutes.

The ladies, generally clean, toilet paper readily available, sinks in disgusting state. Graffiti of boring nature but the sexual appeal of 999 and Tonight feature heavily. Locks, and they work! Generally amiable clientele but "pungent odour" would be a charitable description of the smell. Ingenious device to provide showers for occupants of one cubicle; when pulling chain a shower of water falls from the high level cistern, thereby ensuring high standards of hygiene.

**HAMMERS MITH ODEON**

Not bad. No wading through nasties on the floor in either the ladies or the gents and no noticeable unpleasant odours. Rather thin wafer of soap in both and an apparent lack of towels. Abundance of loo paper (the sandpaper variety), mainly scattered across the floor. One loo in gents had dripping cistern, handy if you want to wash your hair while crapping. Noticeable absence of graffiti in both women's and men's.

**HOPE AND ANCHOR, Upper Street, Bilington.**

Mens, possibly the vilest toilets ever constructed. Tiny. No place to take a Number Two. Only two frequently overflowing urine bowls. Disgusting smell. Inevitably crowded, slime on the walls. Filthy sink. Surprised to find no tramps or winos slumped in the corner — probably not enough room. Almost as revolting as the dressing room. Ladies only slightly less bad. Female visitors to the Hope are advised to have the retention qualities of a camel thereby saving

themselves the necessity of visiting the toilet. There is a small dirty sink, and soap. But the loo is always flooded on the floor, and one night there was a pool of blood belonging to a girl who cut her wrist. Avoid at all costs. Train your bladder.

**NASHVILLE, North End Road.**

Talk about walking across water — you need Wellington boots or a Teds night out with thick crepe soles. Men's had no soap, no paper, dirty sink, boring but copious graffiti. Smelly. Didn't dare excrete, would have soaked my trousers round the ankles. Ladies also revolting. Only two loos, conditions truly disgusting. The floor is usually swimming, no soap, towels or loo paper, the doors don't lock. Only good thing is abundant graffiti, most comments on the sexual prowess of certain musicians. Now I'm not one to gossip, but

**DINGWALLS, Camden Lock.**

One of the priciest venues, and men's bogs reflect that. Only mens toilet out of all of those inspected that was clean, with plenty of soap, hot water, decent bog paper, plenty of sinks, no overflowing gutters, electric hand drying machine, very little graffiti, locks on the doors, reasonably fragrant. Mind you, I've seen them a lot worse on punk nights. Altogether pretty decent this time, I'd be happy to take my grandfather there (if he wasn't dead). Ladies also better than most. Plenty of cubicles — five in all — hot water, soap and roller towels. Big mirrors with the kind of light which convinces you that you're dying of TB. Only snag is that the loos sometimes stop working during the evening with horrible results.

**PAPA JOHN CREACH** isn't so much an old fart as a geriatric burp. And he isn't even boring.

Four years away from pension age — he's 61 — the tombstone toothed negro has recently launched himself on a solo career after spitting from that bastion of middle aged hippiedom, the once-great Jefferson Airplane (which metamorphosed into the Jefferson Starship shortly before he left).

He left the Starship not because of any difficulty in relating to white rock 'n' roll — "I can play anything, I like to get a lot of variety" — but because it was all getting a bit too much for him.

"I was touring with three bands; my own, The Starship and HotTuna. It was too much, too many chores" he says speaking Transatlantic from his home in Los Angeles.

He lives with his sixty-year old wife, who like everyone else uses the traditional 'Poppa' prefix; and tours with him. They are childless — "I'd sure like to have some though".

Poppa John is currently getting ready for a six week tour after recovering from a bout of

pneumonia, which at one point threatened his life. But he seems unconcerned about the affect the tour could have on his health.

"I do pretty much what I want, I work when I like. I love it, it's a kind of challenge. I take plenty of vitamins. I'm not about to retire yet".

Papa John began working in the jazz clubs in Chicago in the 1940s, and though he's flirted with the idea of playing drums, fiddle remains his one and only instrumental love.

"I can play anything, jazz, blues, rock 'n' roll. It earns me money...".

Though he's never been to England, the ageing virtuoso is eager to visit this sceptred isle, and hopes to make the crossing this year. DJM have just released a single, 'Country Boy', which is a lot better than you might expect — a rock country boogie featuring his very unusual electric fiddle style and some fairly passable vocals.

I mean he's not exactly power pop, but who knows — he could soon be gracing the centre spread of that worthy fan mag for the over sixties, SAGO.

**RAINBOW, Finsbury Park.**

The message from the Rainbow to those with bursting bowels is; get high. Downstairs men has queous, putrid smell, no paper, soap, towels no paper, soap, towels no paper. One of subhub-downstairs, wet floors, no paper, no towels, pools of vomil. Upstairs in both cases is much better — the ladies has half a dozen

loos, reasonably clean sinks, paper towels, even too paper.

**ROUNDHOUSE, Chalk Farm.**

Men's pretty standard, grimy, smelly, lacking in doorlocks and all the rest of it. Ladies reasonably clean, toilet paper aplenty. There were sinks, but some of the patrons were sitting on them. Sinks very comfortable.



## A taste of fame again

**ONE-TIME** star of the sixties, Roger La Verne formerly of the Tornadoes, tasted fame again last week.

Roger broke the world piano playing record by sitting in The Osbourne Tavern, Stroud Green for 48 days, 18 hours and 25 minutes plunking away at the ivories. The previous record was 45 days 11 hours.

He was allowed two hours a night to sleep, and time off for "natural functions".

This latter clause seems to allow some room for cheating — a contender could plead incontinence and take a quick nap in the toilet.

So we at Record Mirror have devised a new foolproof excrete-as-you-play system (see illustration).

Offers from Ross McWhirter for the blueprints of this ingenious device will be welcomed.

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**DATELINE:** London. The Abba Press conference 1978. In a scene that could have come straight from 'Abba - The Movie' a British journalist asks the group if they were a flop when they first sang together?

The group laughs. Bjorn answers. "Yes, it's true. We were a complete failure... we were doing something wrong... What was that? We were trying to sing other people's music and other people's lyrics. Those times - we prefer not to think about it now. Thank you Abba."

THOSE times were around 1970. Before Abba had won the Eurovision song contest in Brighton with 'Waterloo'. Before they followed their first breakthrough into the European market with a string of international hits. Before they'd clocked up a staggering 50 million-plus sales all over the world - selling more in an equivalent period than the Beatles in their prime. And while the Abba success story shows every sign of continuing their rise to fame has been one of the most remarkably rapid journeys in pop history.



They shot from the relative obscurity of minor Swedish pop 'personalities' to become one of the world's top groups in only just over four years - without any major setbacks - and with all their own material, produced by themselves. Abba is: Agnetha Faltskog, Bjorn Ulvaeus, Anni-Frid Lyngstad and Benny Andersson. And their ever-present manager and mentor Stig Anderson.

Between them, it was once rumoured, they've earned more money than Sweden's largest firm, Volvo, the car company. And while the group dismiss this as "just a story", they're happy to indicate that their success has brought them privacy and security in ever larger measure. Whether or not they've reached a peak.

"I can't say how long we'll survive," says Anni-Frid. "It is for the public to decide. But you can't compare us to the Beatles, say, because unlike them we have our private lives away from the music." And Benny adds: "As long as we enjoy ourselves as much as we do now we'll continue. You don't want to make too many long range plans we'll just keep on doing it."

At 27 Agnetha Ase Faltskog is the youngest member of Abba. Born 5 April 1950 in Jonkoping, Sweden. A solo singer before meeting and mating with Bjorn, she was once described as Sweden's Connie Francis. Prior to becoming a full-time singer Agnetha had been a switchboard operator. Several hits as a solo artiste, and an appearance as Mary Magdalene in the Swedish version of 'Jesus Christ Superstar' to her credit. Married Bjorn in 1971. Two children so far. Her bottom has been described as the 'sexiest in the world', a fact which Agnetha prefers not to think about, or so she claims. Meanwhile both her voice and her superb posterior are central to Abba's success. Often cited as natural and shy, Agnetha is also said to be hot-headed romantic, and according to one book spent her courtship throwing things at Bjorn.

Bjorn had been a heart throb in a rock group called the Hootenanny Singers, long-haired and attractive he fronted a group with a string of hits in Sweden. Benny, similarly, was well-known as the keyboard player in a heavy rock outfit called the Hep Stars. And the blonde Agnetha had scored as a slim teenager with a pretty voice with romantic songs like 'When I Kissed The Teacher'. Both the romances of Bjorn and Agnetha and Benny and Anni-Frid were front page news, so their teaming up professionally - as well as privately - should have been a sensation.

in fits of romantic passion! Likes: "relaxing with my children, swimming and gymnastics..." She has ambitions to be an actress but "only if the right part comes along". So far, apparently, she hasn't been offered the right part. But what part was she offered? "I don't want to tell you". Was it something like a Swedish sex film? "Something like that - I refused. For the moment music is the most important thing anyway. I don't like to have these 'sexy' titles."

Abba are; the pop phenomenon of the seventies. A combination of a clean and attractive image and superbly produced instantly catchy music. Style, sex appeal and bouncy tunefulness. But they proved to have steel behind the tinsel. An ambition to succeed outside their native country, and not just fade away as another tarnished Eurovision stereotype. The songwriting talents of Bjorn and Benny. The magic vocal ingredients of Anni-Frid and Agnetha's voices. The business acumen of Stig Anderson. It all added up to them long before even the Swedes had accepted them.

Bjorn and Benny's long discussions in a boat off the coast of Sweden. Agnetha and Anni-Frid going to watch their boyfriends recording - and realising that they could add that extra quality to put them in the big league. And Stig Anderson's continued faith, realising that the two couples - with some shrewd presentation - could be a devastating spectacle. As the fairy tale would have it; they all stuck to their guns and now they're calling the shots. Abba surprised them all.

That first outing wasn't a complete failure, more of a faltering step. In 1970 Abba meant only one thing to the Swedes. It was the name of a brand of herrings, nationally famous and available in virtually every grocery store. Meanwhile Bjorn, Benny, Agnetha and Anni-Frid took the stage in Gothenburg under the name of the Engaged Couples. Three of them were nationally famous. Benny had been a heart throb in a rock group called the Hootenanny Singers, long-haired and attractive he fronted a group with a string of hits in Sweden. Benny, similarly, was well-known as the keyboard player in a heavy rock outfit called the Hep Stars. And the blonde Agnetha had scored as a slim teenager with a pretty voice with romantic songs like 'When I Kissed The Teacher'. Both the romances of Bjorn and Agnetha and Benny and Anni-Frid were front page news, so their teaming up professionally - as well as privately - should have been a sensation.

Bjorn Kristian Ulvaeus, as writer and producer, is



## The ABBA Story by John Shearlaw

one of the mainstays of Abba in the studio. Born in Gothenburg on 25 April 1945, Bjorn became the local hero of Sweden's top pop group the Hootenanny Singers by the mid-sixties. Initially he didn't write songs, but after the first one he wrote for the Singers became a hit in Sweden he was persuaded to spend more time composing. Said to be the most ambitious member of Abba, Bjorn was the first to meet up with Stig Anderson, and the first to think seriously about selling his music to an audience larger than Sweden could provide. He met Benny by chance over a drink after a concert - and found that they got along well writing songs together. Married Agnetha in a blaze of publicity in 1971 though he was engaged once to another girl. At the same time vigorously pursuing a dual career with Benny as a singer / songwriter. Driving force behind Abba today, and often acts as a spokesman for the group utilising a clean and well-

drilled form of showbusiness good humour. Relaxes: "With the children, reading, playing music and running in the woods... but not very often!" Continues to write with Benny "nearly every day", and has ambitions to write a full-length musical featuring Abba. But the critics, while not unkind, didn't see much future for the singing quartet. Not that this discouraged them. All the group felt that there was something there. It just needed working on. They had to find an image - and a powerful sound. Two years later it came, with 'People Need Love'. Bjorn and Benny had set up business in earnest several years before with Stig Anderson. Between them they ran Polar Music, with the boys producing and writing songs for other artists. Stig often provided the lyrics. One of their records 'She Is My Kind of Girl' was a hit in Japan, and when they went there with a follow-up the girls came too. The song was 'People Need Love' and Agnetha and Anni-Frid sang on stage. This song proved to be the big breakthrough. Bjorn and Benny realised what had been missing before - and eagerly returned to Sweden to try and capture the magic on record. It worked - in a small way - but

the biggest change was yet to come. In America the record was credited to Bjorn and Benny and Svenska Fillica. In Sweden to Bjorn and Benny, Agnetha and Frida. But in the studio this had proved such a mouthful - even to the Swedes - that they were often referred to by their initials alone. Stig decided to use the initials as the name shortly afterwards; it, he felt, promoted international understanding (and that, after all, was the original plan) and was immediately recognisable. They approached the fish-canning company and got the go ahead. It was the start. All they needed was an international hit - in English, always referred to by the group as "the language of pop" - to confirm their beliefs. In 1972 Abba had their sights set on the Eurovision Song Contest for the following year. Bjorn and Benny came up with 'Ring, Ring'. It was a song they now feel was the real beginning of the four-piece Abba sound. 'Ring, Ring' was tremendously popular in Sweden, and hotly tipped to be the country's entry for Eurovision. The only problem was the selection committee. A panel of experts had been appointed to select the song to represent Sweden. Several of them were already, apparently, prejudiced against Stig Anderson. And while they performed the song with Agnetha very obviously pregnant - a fact which endeared

them both to the Press and the nation - the judges remained unimpressed. 'Ring, Ring' came only third. It was the biggest set-back to Abba since Gothenburg. Yet the song went on to be a hit across Europe. And its success strengthened the resolve of the group. By the time of Eurovision the following year Abba were ready with a song they thought couldn't fail. This time, too, the panel of judges had been replaced by a 'people's jury'. The song was 'Waterloo'. Benny and Bjorn provided the music, Stig the lyrics. It won by a landslide. 'Waterloo' was released across Europe and heavily promoted. Costumes were specially designed for the orchestra leader and the group with a Napoleonic theme. Abba themselves adopted glitter costumes almost to excess. They were determined to make a show. When Abba arrived in Brighton they were 100-1 outsiders. Allegedly both Stig and Bjorn immediately placed hefty bets on their song! And in Sweden the Press seemed to be equally unconcerned. Only one correspondent was in England to cover the event.

Initially a jazz and cabaret singer, Anni-Frid Synnli Lyngstad is the second female voice in Abba. 'Frida' was a "war baby" - her mother a Norwegian, her father a

German officer born in Narvik on 15 November 1945. Moved to Sweden while still very young and started singing in her early teens. Married early and had two children, but left her husband to pursue a solo career, meeting Benny shortly afterwards. The allegation that she'd deserted her husband and children was a Swedish scandal at the time... but completely unfounded. Perhaps the least famous of the group in her previous career, her superb voice now leads the group's sound. Relaxes: "Reading, exercising three times a week, and taking singing lessons every day." Hopes one day to sing straight opera, thus her voice training takes precedence. Her voice is mezzo-soprano. Lives with Benny but has no plans to have any more children. She says: "I'm very satisfied now. I've had enough..."

Of course 'Waterloo' - helped by the extravagant costumes and the group's own fresh-faced appeal - romped home. English critics were staggered by the band. While Swedish national papers were in a state of consternation they had no-one who knew anything about the band to report on Sweden's first ever victory at Eurovision! The fight was on. Abba had been successful as a studio group. First, they needed a follow-up to 'Waterloo' (which reached Number 1 in the British charts). Second, they had to prove themselves as a live group. In 1975 it all happened. The follow-up - a re-recording of 'Ring, Ring' - was a small hit in Britain. But after a tour of Europe in 1975, the first outside Sweden, came 'I Do I Do I Do', then 'S.O.S.'. And to cap their success there was 'Mamma Mia', a bouncy, full-production dancier, which hit the top of the British charts in time for Christmas 1975. To Abba the British speaking countries were really the key. Sweden wasn't big enough to hold them. In Britain 'Mamma Mia' was followed by 'Fernando' in March 1975, and 'Dancing Queen' in August. Both made it to Number 1. The English critics had to bow down. By the end of 1975 Abba were the world's best-selling group. The albums sold as well as the singles. In Australia Abba became THE group - their popularity boosted by a sell-out tour. Even in America, the one market that the group really hope to crack in 1978/9, interest was interesting. Finally Abba played live in Britain - along with a 16-piece band with no expense spared. The result was over three million ticket applications! The new album, their best to date, was called 'Arrival'. A truer title

couldn't have been conjured up. The next hit, appropriately enough, was 'Money Money Money'. What was the next step? Abba managed in those three years to conquer the world. They defeated the standard criticism - all Eurovision songs could be written by a computer - by coming up with hit after hit. Finally this year the pressure proved too much. Abba were just too popular. They didn't have time to play for everyone who wanted to see them. To do so would have prejudiced their chances of coming up with new songs. So they decided to make a film. "The film, you can say, is definitely in place of a tour in 1978," states Bjorn. "We haven't made any

plans for another tour as yet. Who knows?" Abba to this day is a hard-working 'community' outfit. All the group decide what to release, even what to record. If one member doesn't like something it's out. And: "Of course we have arguments, any couples have arguments," explains Bjorn. "But that is our private lives, between me and Agnetha and Benny and Anni-Frid. What people don't realise about us is that we were friends before Abba happened. We're all committed to the common cause. Where Abba is concerned we don't have arguments." They all insist, too, that the music - not business - is the ultimate ideal. They set out to take their music to the world... and now they've succeeded. How could you ignore them? Abba is four sexy, attractive Swedes who sing and write better pop songs more often than most groups could manage in a lifetime. Untarnished appeal, musical prowess in the pop market place. Abba are: the world's biggest group at the moment. A phenomenon that is almost beyond explanation. And remember it was a long time before the four that are Abba finally became Abba and reaped their rewards.





# Mailman

Write to Mailman, Record Mirror, 40 Long Acre, London WC2E 9JT.

## Does anyone out there know someone with integrity?

IF PEOPLE on your editorial staff cannot review records in a correct manner without having to resort to scathing sarcasm, they should be found employment in some other part of your magazine and let someone who can review with integrity take over.

I am referring to the views (?) of Robin Smith and Barry Cain who reviewed the latest single and album by Dusty Springfield. I can accept straightforward criticism but downright insults are to be deplored. I suggest that Mr Smith and Mr Cain understand the meaning of the title 'critic' before setting themselves up as such.

I have been an ardent fan of Dusty Springfield's since The Springfield days and in my opinion Dusty has never produced a better album in her long career. I know that you may think I am biased, but I can assure you that I have been critical of some of her earlier records. People tend to forget that if it hadn't been for Dusty Springfield this country would never have heard of the Tamla Motown sound. Dusty had this music first played on 'Ready Steady Go' back in the sixties.

I suggest that if your paper is moving away from the straight singers to punk rock, you should make this clear by refraining from reviewing them. I have purchased your magazine for a number of years, but regrettably this will now cease.

D. M. Sanderson, member Dusty Springfield International Appreciation Society, Leeds.

● If Ms Springfield is assured of making a great comeback then why haven't her single or album made it into the upper reaches of the charts. Couldn't we both be just a little bit right? Unfortunately comments often hurt. Ms Springfield's make-up does look like Polyfilla and to see her staggering out on 'Top Of The Pops' was embarrassing. Oh, and

by the way, there's nothing worse than a biased critic. - R.S.

### Cain's anal fixation

WITH REFERENCE to Barry Cain's review of the Dusty Springfield album, whilst agreeing with his comments on the record his generalisations over comebacks are quite ridiculous.

"Great comebacks have a habit of falling on their arses e.g. Slade." Does Mr Cain have an anal fixation? Slade certainly haven't fallen on their arses. Their last single reached 32 with little promotion. Their album received unanimous critical acclaim. Their tour was a sell out.

Their new single 'Give Us A Goal' is brilliant and when it reaches the top perhaps Cain will keep his big gob shut. If he doesn't I'll get Noddy Holder to come around and make him suck one of Noddy's baby Charisse's dirty nipples.

Even Elvis Costello says 'Blame It On Cain'.  
Ivor Bigun, Little Hampton.

● I think I love you Ivor. - B.C.

### Is he jealous?

OKAY BARRY (b.o.f.) Cain. Who rattled your bleedin' cage eh? I'm fuming at what you said about Gary (THE) Glitter in your Dusty Springfield review. What the hell has Gary got to do with that old bag? He can still pull the crowds. See him on his next tour and eat your words.

Just because he doesn't make chart records he ain't a flop. Blame it on lack of airplay and TV appearances.

Anyway Barry (b.o.f.) Cain you're only jealous because you have to be taken everywhere in your little wheelchair and Gary's making more money than you. Any more of this talk Cain and I'll bop yer one, okay?

Gary Glitter fan, Hyde, Cheshire.

● I'm deeply sorry



SPRINGFIELD

BUDDY HOLLY

GARY GLITTER

### Have these people got anything to do with today's music

Gary Glitter fan. Please forgive me. Gary is a warm, very beautiful person and it's not his fault that he's a failure. - BC.

### No apology needed

AS A regular subscriber to your paper I feel I must write to you to express my disgust at the way Robin Smith described Dusty Springfield during his so-called review of her single. He seemed quite content to merely insult her appearance in a vague effort to raise a few cheap laughs. I used to think your paper gave a fair and accurate opinion of artists and music but you, as editor, must agree that this kind of pathetically unfunny insult on this country's best female singer is totally unjustified.

I feel you should, as a responsible person, print a decent apology to members of her appreciation society and to Dusty herself.

A. Hamerton, That-cham, Berks.

● It's true, I am a responsible person. That's why I employed Robin Smith. - Ed. Yabadabadoo! - R.S.

### Second wave loonies

THE LOONIES on this page bear a distinct

resemblance to the punk rock explosion. The first wave of loonies were cool (there's four of us). The second wave just don't know what the hell is going on. The Creester.

● Oh no more hate mail

### Using very old quotes

MANY THANKS for deeming it fit to print my last scribbled-on enigma in your biased journal. However I would like to crave your indulgence one more time in order to take Robin Smith to task over his review of the Buddy Holly re-release 'Wishing'.

Here is a quotation from Lillian Roxon's Rock Encyclopedia on Buddy Holly: "He was one of the giants of early rock, a figure so important in the history of popular music that it is impossible to hear a song in the charts today that does not owe something to the tall, slim, bespectacled boy from Lubbock, Texas."

An impartial review would be appreciated in future. Marmaduke Hobby Horse, London.

● Here is a quote from Robin Smith: "Buddy Holly was a decaying overgrown schoolboy with a ally voice." And Lillian Roxon's book was written such a long time ago, her quote has

got nothing to do with today's music.

### You got it wrong

HELLO Mr Mailman, remember me? (well actually no). I have written to you before and told you how Sheila Prophet was making your mag a bore. Lo and behold, since I last wrote the critics have struck yet again. This time it's just not Miss Prophet but some idiot called Barry Cain. Whatever they write, whatever they say, there's simply no way they can win. Their articles stink and every week I drop them into the bin. No matter how much rot Sheila writes or how many clangers Cain drops, Abba will always continue to be top of the pops.

Paul, Number One Abba Fanatic.

● Calm down, take a cold bath and control yourself. If you'd have read Sheila's review of the Abba album you would have seen that she liked it.

### This one's demanding

YOU'D BETTER listen to me if you know what's good for you. I demand that you stop printing crap letters from mad loonies eg the Allen, King of the Nosebleeds and the Creester. They

are bloody stupid punks who don't know what the hell they're on about. You'd better print this letter because I can take away a life. By the way Status Quo rool, Fonz is cool and buy Blondie's new single I'll blow the lot of you morons up. Wiz, the Giver and Taker of Life.

● What are you some kind of a nut?

### The frog's a punk

AM I the first frog to write to RECORD MIRROR? Yes, croak. I thought so. I think it's time to tell your dear readers about the increasing amount of punk in the frog world like The News, Spawn and The Tadpoles who are all making a big impact.

Froggy Toadson, River Ouse.

● You toad.

### More dirty bits

WE AT the mole party want to complain at the recent lack of nudities in RECORD MIRROR. You the readers must bare with us a moment while we put forward the following requests. A picture of Gaye Advert's tits, also a picture of Blondie's Debbie Harry making love. That's it, goodnight.

The Right Honourable Mole, Hants.

● Aren't moles meant to be blind.

### Save your greenies

I HAVE been to see Slaughter And The Dogs and can advise you to save your little greenies. This four-piece assassination squad have no idea what music is about. I have heard some bad guitarists in my time but Mike Rossi's is the worst. His repertoire of five chords is nearly as clever as my dog's, except my dog knows G. Wayne Barret knows nothing about singing, so can we please destroy this useless un-musical hoard of ex-dole queue

jump on the punk bandwagon layabouts and help some decent bands get record contracts?

Long live Debbie Harry. Dave Mills, Manchester.

● Don't you like them or something?

### A load of footballs

BEN GUN, Andy Cameron, Jeannie Del Marr, Sydney Devine Hampden Heroes and Dumbarton FC have all brought out singles in recent weeks. Not one has been reviewed in RECORD MIRROR. Have you got something against our World Cup songs.

Tarian Mannie, Scotland.

● Yes.

### They're both going down

I WONDER if Brotherhood Of Man believe in reincarnation. It certainly seems like it since Figaro is the reincarnation of Angelo. Remember Angelo took his life "down on the beach" while Figaro can be seen "down on the beach".

Do I get an album token for this remarkable observation?

A. Wilson, Densbury.

● No, just 10 copies of the Brotherhood Of Man's most recent album.

### Sweet find a cliff

WHY DON'T Sweet go and take a long walk off a short cliff? If they had any pride they would have split up ages ago. In the days of glam rock they were overshadowed by T. Rex and Slade. The field they are aiming at now is well covered by 10cc, Queen and ELO. So you see, Sweet, you will never be top.

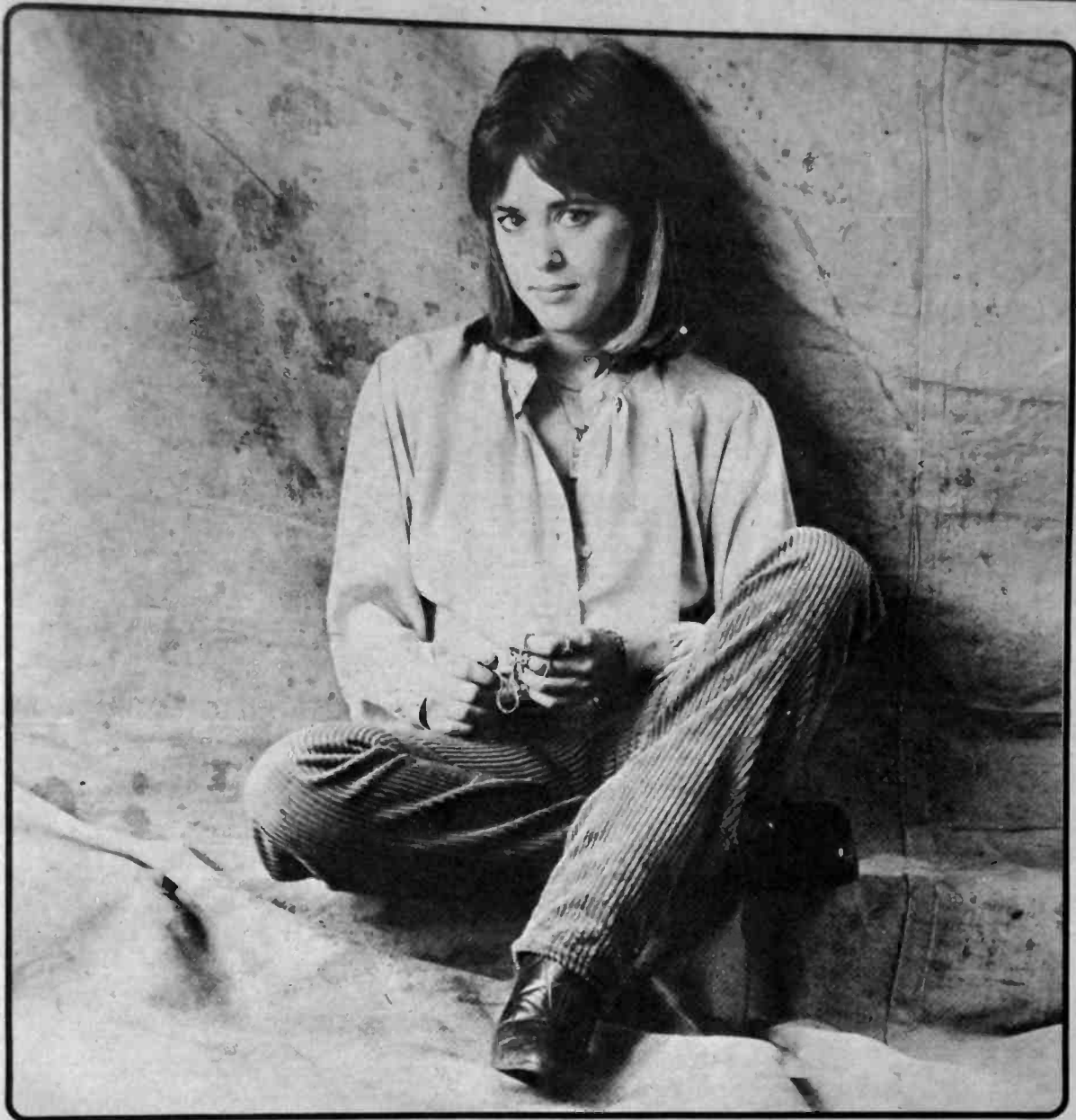
Dennis Aston, Ambie.

● Are you a complete imbecile? Sweet have struck the Top 10 with 'Love is Like Oxygen'.

"Don't you love me anymore?"  
**VALENTINO**



# IF YOU CAN'T GIVE ME LOVE



Suzi Quatro

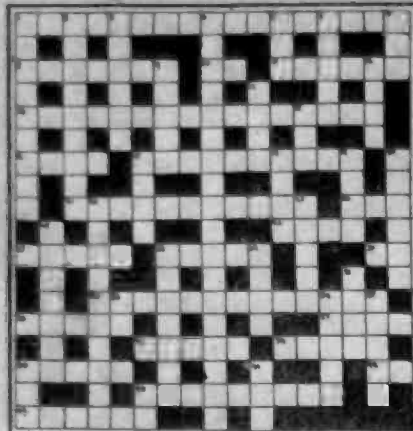
Her New Single - It's out now

See **Suzi** with **The Fonz** on **Happy Days**  
beginning in the London area on March 4th & 11th

**RAK** 271



# Downword



- ACROSS**
- 1 Latest Modern Lovers singles (1,2,3,5)
  - 8 Formally The Quartermen (7)
  - 10 They were not just another bunch of pretty faces (2)
  - 11 Punk Punk Punk Rockers (8)
  - 14 1978 Reggae No 1 (2,4,7)
  - 16 Ry Cooder's Chicken Music (4)
  - 17 The Unbelievable String Band (10)
  - 21 Double A side with 'Mull Of Kintyre' (5,8)
  - 24 Dave's soul partner (3)
  - 26 'Eleanor' or Madonna (4)
  - 27 Predecessors of The Runaways (5)
  - 28 Incidental girl in Faces' single (5)
  - 30 Strangers' label (1,1)
  - 32 Painful Bonnie Tyler single (3,1,9)
  - 33 Had recent hit with Daddy Cool (5)
  - 37 Elvis Costello was below zero (4)
  - 38 British Reggae act Black . . . (5)
  - 39 See 40 Across
  - 40 and 39 Across. They're making us Nervous Wrecks (5,5)
  - 42 Mr Hollis (2)
  - 43 American heavy metalists who have just drawn the line (8)
  - 44 He told us about the Streets Of London (8)
- DOWN**
- 1 Out of the blue ELO hit (2,4,3)
  - 2 Stars of film Black Joy (4)
  - 3 Label surrounded by water (6)
  - 4 English Folk Rockers (8,10)
  - 5 He's got Hot Legs (3)
  - 6 Black Sabbath guitarist (5)
  - 7 Pink Floyd's crazy Diamond (3)
  - 9 What The Moody Blues nights were
- dressed in (5)**
- 12 Moody drummer (4)
  - 13 Bob Dylan's former backing group (4)
  - 15 Earned nickname The most redundant supergroup (1,1,1)
  - 17 Jeff Lynne's race (4)
  - 18 Generation X frontman (4)
  - 19 Simple Commodores' single (4)
  - 20 Had 1977 hit single with Black Betty (3,3)
  - 22 Minor hit for The Bays (4,2,4)
  - 23 Eric Clapton's flannel (5)
  - 25 Yes sir, they can boogie (7)
  - 28 Rich or Daniels (7)
  - 29 Measurement in 'sixties supergroup (4)
  - 31 Sonny Bono's ex-partner (4)
  - 33 Initially Terry Sylvester (1,1)
  - 34 They caused a White Riot (5)
  - 35 Had debut hit single in 1973 with Rock On (5)
  - 36 Paul McCartney LP (3)
  - 41 Rich Kids' label (1,1,1)
  - 43 Mr Kooper (2)
- LAST WEEK'S SOLUTION**
- ACROSS**
- 1 Glen Matlock. 8 War. 9 Animals. 10 Akkerman. 12 Abba. 13 Be - Bop Deluxe. 15 Gordon. 16 Sire. 18 See. 19 Nice. 20 RCA. 21 Utopia. 22 Pie. 23 Gimme Some. 26 Run. 27 Man. 28 Iron. 30 ABC. 31 Stills. 33 Hunter. 34 Shoe. 35 United. 37 Lee. 38 Small. 39 My Love.
- DOWN**
- 1 Graham Gouldman. 2 Eric Burdon. 3 Mean. 4 Taste. 5 Kiki Dee. 7 Aja. 8 Grill. 10 Atomic. 11 Noel Edmunds. 14 Joni Mitchell. 18 Silver. 17 Reason. 18 Sayer. 20 Riperton. 24 Minnie. 25 Someday. 28 Nash. 32 Lied. 34 Sam. 35 UFO. 36 Ike.

# Feedback

FEEDBACK answers your questions. Send your letters to: Record Mirror, 40 Long Acre, London WC2E 9JT. Please don't send a stamped addressed envelope as we can't answer your letters individually.



MICK JONES of The Clash

About a month ago I obtained a copy of "Complete Control" by the Clash, and when I took it out of the picture sleeve I noticed that the label on the record wasn't the normal CBS label - instead, it was white and had a large red A stamped on it with "Promotion Record Not for Sale" in small print. Have I got a rare record?

- Alan, Blyth

● 'Fraid you're gonna be disappointed kid. You have inadvertently joined the ranks of the Grand Order of Liggers . . . your would-be vinyl rarity is no more than a promotional copy - a freebie which is usually sent out to radio stations, music papers and the like. True, there are less of these in existence than records with the normal company label, but I can't see it breaking the bank in "Going For A Song." You neglected to say where you obtained your copy . . . any impoverished RM reporters up your way???

I HAD a fav group, MUD was their name. Since they've been gone, life don't seem the same Gee, I miss those guys; RM, where are they now?

- Andrea George, Chelmsford

● Not to worry, dear heart, the tiger-footed teenyboppers are still alive and kicking-o. Good news for all you Mud maniacs, 'cause although there has been very little in the way of vinyl over the last few months, the band are once again set to send a plethora of plastic spinning your way. The next Mud single, "Out Across Shorty" will be released on RCA on March 17th, with an album to follow soon after. Frontman Les is releasing a solo single on the Warner Bros label in the near future. Not to be outdone, Rob and Ray have also been busy - look out for their 45, "Please Don't Ever Change" on Pogo, release date March 3rd. Gig-wise the band are back in action, and once again catch Mud on the Road . . . Confirmed dates are as follows: London, Roxy, March 3. Bury St Edmunds Focus Theatre 4th, Grimsby WMC Hall 8th, Huddersfield Tech 9th, Leicester Poly 10th, Loughborough University 11th, Sheffield Poly 13th, Aston Thames - side Theatre 19th. The boys will also be playing in Scotland on the 14th - 18th March, but as yet these dates are unconfirmed.

Please could you print some information on Barry Blue - his whereabouts etc and the address of his fan club if possible.

- R. Clements, Ipswich.

● Former heart-throb Barry Blue has now abandoned his singing career and is now a very successful record producer. He is currently working for GTO Records and his claims to fame include the production of Heatwave's single "Boogie Nights" and album "Too Hot to Handle" which both scored platinum in the States. More recent ventures are studio sessions with Dana. There is no fan club, but for more information write to: Claire, c/o GTO Records, 17 Barlow Place, Bruton Street, London W1.

# Help

Edited by SUSANNE GARRETT. Send your problems to Help, Record Mirror, 40 Long Acre, London WC2E 9JT.

## Dad's a downer

I NEEDED to talk my problem over with someone. You see my father is always running me down. I'm 23 years old and usually do well, but lately nothing seems to be good enough.

While I try to do my best at most things, he's always saying that it's rubbish and could do with improvement. Well, last week at work I got a four pound rise, and, in the heat of the argument said: "I can't be that useless because I've just been given a rise." All he had to say was that he couldn't see why.

When I'm talking to him about something, if he disagrees, he immediately says I'm talking out of the back of my

head. We've had many rows which have nearly ended in blows and though I try to stay in my room and play records and keep my mouth shut about 90 per cent of the time, it's hard.

Lately, I have been depressed more than at any other time IN MY ENTIRE LIFE. Can you suggest what I should do?

Peter, Ringwood

● Have you ever thought that your father might see your mild success work-wise and your tendency to stand-up for yourself as a threat to his total domination of the household? Perhaps he's finding it difficult to

come to terms with the fact that you're also an adult now and is seeing this way out of sheer jealousy.

Unless you can achieve the dubious distinction of becoming even more of an MCP than he is, or can bring yourself to make a last, valiant effort to bridge the communication gap, you might do better to consider leaving home.

Your improved financial state may be just enough to make all the difference between paying for your board at home and finding your own room or flat. Tearing yourself away from a fairly stagnant and upsetting environment could work wonders for your ego, not to mention your self-confidence.

When he sees you standing on your own two feet at last, your father may find it easier to accept that you're not simply a handy scapegoat for his own frustrations or a convenient male extension of himself, but another human being with aims, opinions and ambitions, just like himself.

## My teacher is pregnant by me!

PLEASE help me, for I am faced with being in terrible trouble. Recently I went to a disco where I met my teacher from school - she's about 29 and married with one son.

We both had too much to drink and, as my parents were out, I took her back to my home. We had intercourse, and now she has told me that she's pregnant.

I love her very much and would like to marry her but it is impossible as she is much older than me. I'm 16½ and I don't know what to do.

Mark, Bournemouth

● Don't blame yourself too much. You've both been pretty irresponsible, but your teacher is as much to blame as you are. Possibly more so in view of the difference in your ages. She's not exactly an innocent young girl who was forced into bed by a demon disco goer, is she?

It's not unreasonable to argue that she should have known better than to seduce or let herself

be seduced by one of her pupils without taking reliable contraceptive precautions.

While you're feeling understandably guilty and worried about your one-night stand with this Mrs Robinson type lady, try to be rational. You want to do the right thing by her, but you're not quite sure what it is. She's married and she's still living with her husband. Unless she no longer sleeps with him, the child she's bearing now could just as easily be his. And it's unlikely that she'd even consider breaking up an established married relationship on the strength of one irresponsible night with a schoolboy who has no means of supporting her or her family.

While it's doubtful that your brief relationship will continue, you'll have to adjust to each other for as long as you're at the same school and should try to talk it over. You've both learned a valuable lesson for the future, possibly at the expense of another human life.

## Irregular periods

I'M 18 and started having period four years ago, but ever since then they've been irregular. Although I've never had intercourse, they've stopped for two months now and I'm getting really worried. What should I do?

Lynn, Liverpool

● If you've never had a sexual relationship, then you've no need to worry about the possibility of pregnancy. When you start menstruating, your periods may be a touch sporadic and irregular for the first year or two. But as it hasn't sorted itself out by now, it would be advisable to see your doctor for a quick check-up. Worry, fear of pregnancy and tiredness are all factors that can upset the menstrual cycle, but if you're generally run down or there is any other problem your doctor can advise.

"See you in Calais on March 23rd"

# VALENTINO

# 'Rumour Has it'

the new single from

# Donna Summer

*this is one  
rumour that's going  
to spread... fast!*



**Donna SUMMER**



From  
her latest  
Double Album  
...ONCE UPON A TIME...  
CALD 5003  
Includes the hit single 'I Love You'



Three London gigs, three packed houses.

# LONDON'S

**S**ATURDAY NIGHT at the Marquee was the second night of a mini Jam blitz on London, a gesture to show they meant what they said after Hammersmith, that they'd go back to playing the small clubs once they'd proved they could handle — and fill — the big venues. But it was just a gesture, because I enjoyed their performance at Hammersmith every bit as much as the Marquee. For a start, I could see better at Hammersmith and there, on a big stage their white lighting was more dramatic, more effective.

But back to Saturday: support band was The Jolt, who are, I feel, still fighting their way out of the confusion that was last year's new wave. I think they know what they're doing, but the audiences haven't quite grasped it. They came in for a fair bit of heckling from The Jam fans, to begin with, but hard work and good playing eventually won them over. It might take a while before the excellent songs they've written — 'Decoyed', 'All I Can Do' (the first two) — gain acceptance. For the time being at least, it was a Small Faces' song 'What-cha Gonna Do About It', that helped them win the battle on Saturday. With an audience that's looking towards the sixties for their heroes' influences, this was a good choice.

Once The Jolt's album comes out next month, they'll stand a better chance with fans who'll recognise their songs.

There wasn't any difficulty in recognising The Jam's opening song — 'This Is The Modern World' — the intro of which is among their most striking pieces. One of the things I like best about The Jam is the precision with which they conduct their performance. There is a minimum of mucking around, introductions are kept brief, and there are no messy hesitations. Very professional, well rehearsed and clear cut. The only small speeches were handed out by Paul Weller, who expressed the feelings of the band at being back in the clubs.

"I hear The Clash are doing the 100 Club," said Weller. "That's good, it means no-one is being exploited."

They were only a couple of songs into the set when some goons lobbed over their glasses. It's unlikely though, that they were thrown by Jam fans who are altogether a very sensible breed. But the Marquee is still attracting a minority of morons: while gobbling and glass throwing has all but stopped in other London clubs (the Roundhouse aside) the Marquee diards are still living in their time warp. Or perhaps they were always of that mentality.

Weller made a couple of comments about their behaviour, telling them to leave it out. It's one thing messing up someone's tatty T-shirt. It's quite another letting fly with a mouthful all over The Jam's smart suits. Self respect is in this year.

As to the rest of the set, they're introducing the new songs sandwiched between last year's classics. The only song I didn't think much of was 'I Need You' from the 'This Is The Modern World' album. But the reason for that was just the live sound. It wasn't as good as it could have been, but it's possible to get away with that in a packed, sweaty club rather than at Hammersmith where all the sound defects show up. I still love 'Sounds So Sweet', 'All Around The World', 'London Girls' and 'In The City'. And it's easy to see why The Jam are away out in front in the modern world.

So to the lady who wrote on the Marquee toilet wall "Kill the power poppers", it's too late, they're already winning.

ROSALIND RUSSELL

## THREE BANDS in one night. God.

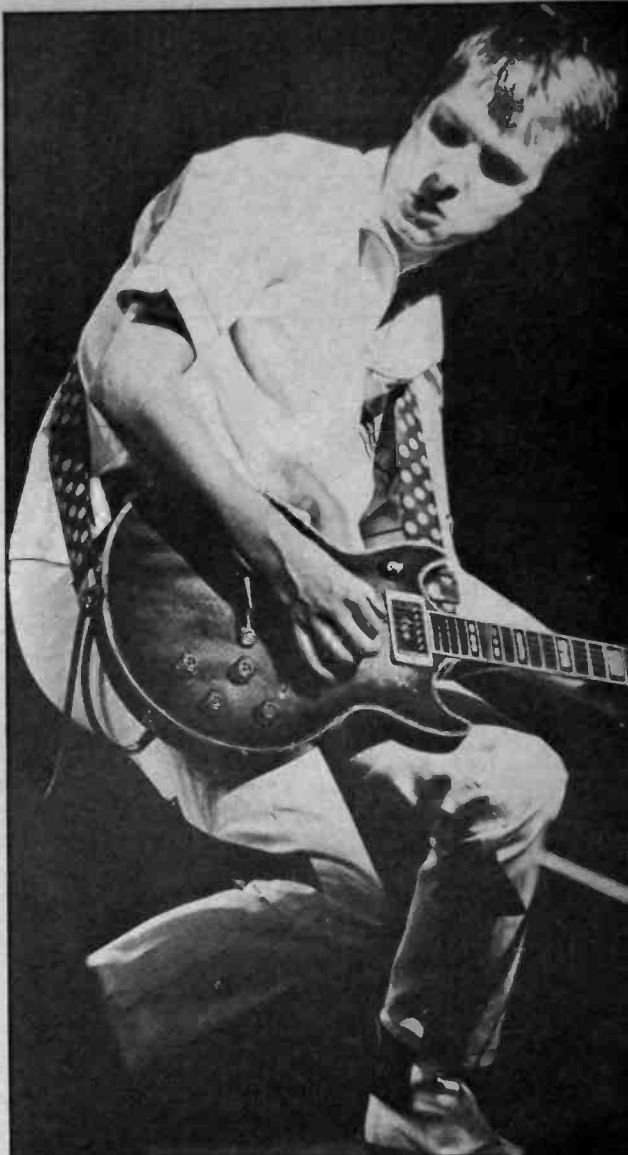
Now don't get me wrong. I like the idea of these packages — value for money and all that. But sometimes, they're just more trouble than they're worth. For instance, when the first two bands happen to be the Secret and Wire.

One of the Secret paints his face gold and wears a red shiny catsuit. That must be why Arista signed them. God knows, it couldn't have been because of their musical talent. The Secret are undoubtedly the worst band I've yet come across in '78. Contrived, tedious, noisy and offensive. They didn't even reach the standard three chord level of competence. Half the time they forgot what they were playing, fell over their own feet, and ended up in a horrible tangle of runaway rhythms.

Their first single, 'The Young Ones' just about represents The Secret at their best. (Or worst — there isn't much to choose between them). A group best forgotten.

Band number two was Wire who seem to be either hated or loved, mostly because of their lyrics and the atmosphere they invoke. Different people reckon they're either bleak, desolate and forboding or a load of pretentious twaddle. Me? I read the back of 'Pink Flag' and I couldn't work out what the hell they were going on about. The only song that stayed with me was something about being in a tin of sardines, it's so funny, haha. Very profound.

Not that it mattered on Wednesday, though, because the lyrics were more or less inaudible anyway. And without those, Wire's one bone of contention crumbles. No, I didn't hate them, I didn't particularly like them either. In fact, my only reaction to the brief,



THE JAM, winners all the way

XTC: just need a hit single

basic thrashes that pass as Wire's songs ("Call that a song?" yelled out the bloke behind me after one particular minimal epic) was apathy. A great, sweeping, drowning wave of it. Maybe my senses had been dulled by

the sheer awfulness of the Secret: whatever, I just couldn't care less.

I still quite like the single, 'I Am The Fly' because it has a catchy chorus. In fact it reminded me of something the Ramones might

do, only without the frantic energy or demented humour that gives the Ramones their charm. Definitely without the humour — a more humourless bunch it would be hard to find. Or to put it another way, YR

Tavares The Ghost of Love

The green vinyl single with the green paper label in the green singles bag.

CL 1999

THE JAM, XTC and IAN DURY make sure ...

# BURNING

**R.T.D.M.**  
So there we were, two thirds of the way through the evening, and, no doubt about it, it was beginning to look like a write off. Nothing could save it now. Or could it? Maybe, just maybe, the Swindon cavalry...

And at last they came, in the nick of time, riding over the hill on their silver chargers. (Well, something like that). At any rate, XTC managed to restore the faith. Two stiff bands in one night is enough to put you off this whole silly business. But XTC lifted our depressed spirits, grabbed our beat-up earholes and set our leaden toes a-tapping again. Oh yes.

XTC's musical components (tinker toy keyboard sound set against slashing guitars) are maybe a little too quirky to fit into the straight power pop league, but it hasn't gone against them. Instead, it's enabled them to create their own cosy niche somewhere safely on the fringes of current trends.

Just who your average XTC fan is it is hard to say - Wednesday's turnout was the usual confused ragbag kicking around just now, eyeing each other up sideways and wondering if that's what they ought to be wearing. But whoever, there are certainly enough of them around to fill the Lyceum and put their album in the charts.

In fact, all that's missing now is that elusive hit single. It could easily have been 'Statue Of Liberty' - it's certainly a popular enough live number - but unfortunately, it seems the Beeb have banned it because of that disgraceful line about sailing beneath her skirts. Tut, tut.

Still, I can't really see XTC losing too much sleep over that minor hurdle. They may not (yet) be zooming to the number one spot in the jet-propelled manner of some of their contemporaries, but they're doing alright. XTC OK. OK?  
SHEILA PROPHET

**H**MM, HOW do I love Ian Dury? Let me count the ways: I love him live, personified in plastic, on TV, on Stiff, in his New Boots and Panties and given half a chance, in mine too! ... but that's getting a little too-oh naughty, so aside, and just where the hell are we?

Aha! Dingwalls on Wednesday night. Hop off the tube, over the bridge and you're there. But what's this? Excess stock from the local D.H.S.S.? The Camden youth club outfit? There must be some 50 kids doing a Westside Story in front of Dingwalls, and getting through the pack is like running the gauntlet in a 20th century Tom Brown's Schooldays.

It's only 8.30, the night is but young, the evening is stolidly hanging on to its virginity, and these kids haven't got tickets - admittedly at three quid a throw it's a mite expensive for your average punter, and I'm half expecting an audience of diamonds, Daily Telegraphs and car workers, but surely

Y'see the thing is, it's not the price of the tickets, well at least not the original price - which incidentally is all in aid of one-parent families - it's the bleedin' racketeers who got there before everyone else and bought a job lot of ... shall we say quite a few tickets. They are kindling the fires of capitalism at 10 quid a shot on the gates, and that takes a nasty bite out of this week's dole money. So my sympathies for you lot who didn't quite make it, and I only hope you castrated the people responsible.

But I'm here to enjoy myself. Inside, Dingwalls is pretty hospitable. A cosy little sign over the bar indicates half-price drinks before 10 o'clock - a euphemism for getting drunk now, 'cos you won't be able to afford it later. All is well-lubricated, oiled and affable.

Warsaw Paki, the support, come and go, and no-one is any the wiser, bar the aspiring Legs and Co. in front of the stage. They're not a

bad band ... no, not bad at all, listenable / danceable, maybe a bit too pre-packaged / flash in the pan-ish after their one day wonder album 'Needtime'. If it wasn't for the shadow of Ian Dury and the universal hopes for things to come, maybe they'd have been just that little bit easier to adulate, but that's - give or take - life!

Mr Dury is about to take to the stage, and the audience are becoming fairly raucous - doubt whether you could hear an Empire State Building crunch to the ground and here he is, the man himself.

Now it really beats me why I get a buzz out of this guy, I mean, logically speaking, he's a physical deformity with a steam-rollered face, but as they say, love moves in mysterious ways. He's totally non-classifiable - no room for him in Yellow Pages, an East End gyppo with a voice that could line the budge's cage maybe it's just me with a penchant for the indefinable, never was much good at algebra, two and two don't necessarily make (huh?)

So, let's see, what or who is this Ian Dury person? Instant nostalgia back to when I was a kid, and my old man brought in chocolates on a Sunday, but couldn't afford the satin and lace to match, so we ended up with Cadbury's Mils-Shapes. Okay so they look all squelched up, but they taste divine, and that is what Dury is all about. The face is mashed up, the exterior is non-cool / unsophisticated, but the inside, the music, the feel, is perfect. No pretence or false illusions - Dury is Dury, from the first saliva-soaked nibble to the last gulp and it's gone. That is Ian Dury.

Dury is rock and roll fertiliser music. It's been around for so long that it's got to be good. Comparing Dury to new wave is like comparing I.C.I. plastic compost to good old fashioned cow dung - and we all know which is best for the land (Friends of the Earth unite!) Y'see, it's had time to develop, to fester. It's salt of the earth and call a spade a spade. Kids / geriatrics and mums-to-be music. Maybe the word I'm looking for is ubiquitous - but that's a trifle large for my vocabulary.

But anyway, back to Dingwalls and the night in question. The Blockheads are cutting a dash in their Presley cast-offs, and for all his minimalist stature, Dury is whooping it up out front, and the kids are whooping it up on the floor. He's loud (in both decibels and attitude) and makes WC noise (a quick working class flush round the cistern).

Forget all your grandma told you about prunes / epsom salts and constipation, you don't even need a prescription.

I'm getting really carried away as the night spurts on. Dury and the Blockheads inspire fun and a sort of innocent decadence. He spends the first 15 minutes with this enormity of a cigar dangling from his lower lip, as he attempts half-hearted copulation with the mike-stand suddenly my vices pall in insignificance.

The lyrics are superb - they apply to me / you and anyone whose feel are nowhere near a coffin. Kindergarten smutty poems to be passed under the desk unseen by the teacher's steely eye. Songs like 'Wake Up And Make Love With Me' and its compatriotes were doing the rounds when I was still in hand-me-down navy knickers.

"I come awake with the gill for womankind You are still asleep, but the gift don't seem to mind"

Rise on this occasion, halfway up your back Sliding down your body, touching your behind!

Ahh ... wonderfully wicked Can I help it if I'm a dirty old man in drag? Note the poet-but-don't-know-it technique 'You come awake, in a horny morning mood And have a proper

wiggle, in the naughty naked nude.

Sorry, I'll have to stop this, my red corpuscles are working overtime, and I can't afford any more laundry bills. The night was amazing, Dury resplendent in scarves, earrings and dayglo blue, looking oh-so butch and sounding oh-so randy in a music hall sort of way. Of course no gig would be complete without the farewell 'Sex And Drugs And Rock And Roll', and that's exactly where it's at, isn't it?

Oh and by the way, Ian Sir Mr Dury, if you're reading this, how about coming round to mine for breakfast one night??  
BEV BRIGGS



IAN DURY: rock and roll fertiliser music

**Tavarez**

... from their forthcoming album

**FUTURE BOUND**

EST 1970

**National Tour**

- 4th Mar MANCHESTER Apollo
- 5th Mar LIVERPOOL Empire
- 6th Mar BOURNEMOUTH Winter Gardens
- 7th - 11th Mar LEICESTER Bailey's
- 12th - 18th Mar WATFORD Bailey's
- 20th Mar NEWCASTLE City Hall
- 21st Mar WOLVERHAMPTON Civic Hall
- 22nd Mar MIDDLESBROUGH Town Hall
- 23rd Mar EASTBOURNE Kings Country Club
- 26th Mar LONDON Palladium





## Roadshows

## Out with nymphets - in as a sure bet

SWEET  
Hammersmith  
Odeon

HEY WHAT happened? No, leeny mania, not even the merest whimper of a scream from the audience. No St John Ambulance Brigade having to deal with nymphet hysterics.

Sweet have fared well, their fans have grown up with them. Former little girls' band now appealing to the big boys. The Odeon witnessed a large sprinkling of long hair and denims, while other campaigners from the last days of bubblegum are still having to rely on the weenies.

The metamorphosis is complete, Sweet aren't looking silly any more, the old posing is gone. Remember the limp wristed Brian Connolly? He looks good these days. Rod Stewart substitute for the girls. EVERYTHING, from the sound to the lighting was very creditable. They played a few of the oldies but even these have lost the old bubblegum feel that used to make you cringe. 'Ballroom Blitz' was played almost along Deep Purple lines, structured from the pumping bass. 'Fox On The Run' was a foot banging stamp along that developed into a chant. Yes you can take the band seriously at last, especially with their rendition of J. J. Cale's 'Cocaine'.

The set borrowed extensively from 'Level Headed', 'California Nights' being accompanied by watery scenes of a coastline. Surprisingly 'Love Is Like Oxygen' was delivered quite early on the set, handled with as much care as the single. But the impetus wasn't lost, after that the band went on to create fresh excitement. The chemistry is there, I haven't seen them since their teeny-bop days, silly costumes on Top Of The Pops etc. The effect now is shattering. The wait, to quote a well worn cliché, has been worth it.

ROBIN SMITH  
NEW HEARTS  
Rock Garden, London

(Warning: this review makes no mention of that "rich journalistic categorisation" henceforth known to all and sundry as power pop).

The New Hearts played two nights at the Rock Garden recently. The first gig however turned out to be something of a non-event due partly to the fact that the music press billed the Only Ones as being the main attraction. Not that there were any Only Ones fans there you understand, more to the point there were in fact very few New Hearts fans there, leaving the rather non-plussed Rock Garden regulars for the main part to shuffle around uncomfortably as the band generously went thru the motions.

Ostensibly I was to review only the first night but considering that (a) I actually caught most of the far superior set they produced the following night, and (b) knowing



SWEET: take them seriously

the band from previous encounters and realising just how good they are I decided it could only be counter-productive to everybody concerned if I were simply to write a downer.

The facts are these. At the first set on Wednesday I lurched around somewhat subdued making mental notes like, "small stage dull audience", while on Thursday I was to be found screaming alongside the best of 'em for more. And more we got. Four encores in all and there could have easily been more. The need was certainly great enough.

Hold on though, that's jumping the gun a bit. Alongside all the standard 'rave raves' like 'Love Is Just A Word', 'Another Teenage Anthem', 'I'm Not Free But I'm Cheap' and 'Here Come The Ordinaries' they included a couple of recently recorded extras; one of which shapes up like a possible next single.

'Plain Jane' is wot it's called but plain it most certainly ain't.

As ever the contingent of showmanship Ian Pain (vocals) looks resplendent in scarlet suit and cool black shirt. Like I already said, the Wednesday night ramalama you can forget without too many qualms. The Thursday gig was (critical over-reaction here readers) blasted with rhythmically inspired genius. The crowd remained proof to the fact by going completely bananas; ably supporting the view shared by suitably "in the know" persons that indeed you could do worse in picking The New Hearts for the top of the tree in 1978.

(And he didn't even mention power pop once.) JOHN BULL

THE SMIRKS  
Music Machine

WAS IT a quirk of fate, will wonders never cease. For the first time in this human's memory, there was a perfect sound level at the Music Machine!

Reveling in this new found luxury it would have been no struggle to have taken a fancy to The Smirks, if only for their historical significance. Fortunately I was not to be led astray. A four piece with a gift for durable ditties and nifty line in footwork. They didn't confine themselves to the home grown matter though. They began with the Beatles' 'I Saw Her Standing There' and also included memorable versions of 'Barbara Ann' and 'Hippy Hippy Shake'. In these and many more guitar-ist / vocalist Neil Fitzpatrick and Simon Milner indulged in a series of dancing routines which would invoke a temperamental outburst from any self-respecting choreographer. This pair has another deviation, song-writing. Between them they produce the band's originals, specialising in creating perfect pop songs and even managing to come up with two reggae / pop numbers with it, 'The Island Sea' being one of the strongest songs in the set.

Other contenders 'OK UK', which makes a travesty of the hippies promised land, 'Banking With The Bankers', 'Rosemary' and 'You Got Something' all of which could make good as singles. (Already signed to Berserkley, they should cut their vinyl teeth in the near future).

The vocal harmonies were all spot on, but on their own numbers both singers had a tendency to swallow the lyrics, leaving one with only a faint outline of the story. Still, after only three months together, The Toetappers And Punters Club have a new star turn KELLY PIKE

leaving one with only a faint outline of the story.

Still, after only three months together, The Toetappers And Punters Club have a new star turn KELLY PIKE

RADIATORS  
FROM SPACE

New Regent, Brighton THE SLEEPY New Regent had a good, cavernous, small-hall feel about it, so that you really wanted something magically creative to happen. However, the only magic in evidence was that of the jinxed variety.

For the Radiators From Space have not met with a lot of luck in the past.

Neither did The Radiators have luck on their side this night; several strings were broken and as lead guitarist and vocalist Philip Chevrons later explained, when he breaks a string his guitar starts falling apart. So the last couple of numbers were played minus lead guitar.

Then, after one quick encore, when the Radiators had had enough and decided to quit the stage in a rush they found that they had been locked out of their dressing rooms!

Despite the disaster and failure to project their group personality The Radiators proved that they had some good songs in their previous singles 'Television Screen' and 'Enemies' and their forthcoming single 'Million Dollar Hero' 'Press Gang' and 'Psychotic Reaction' were also reasonably interesting.

The trouble with The Radiators is that if they didn't talk between songs you would hardly know they were Irish. Don't get me wrong though, I don't expect them to come on stage wearing shamrock and

clutching shilleagha, but there seems to be little point in merely wanting to join the ranks of faceless, second division English punk bands.

The Radiators should stop trying to live the past down and instead live up to the future. Stop striving to be normal and make the most of what they have that is different. If they made more of their heritage they could rise above the sea of anonymity. GARETH KERSHAW

THE POLICE  
Hope and Anchor,  
London

WEIRD ONE this. You see, a group like the Police would appear on the surface to be full of contradictions. A three piece rocking and rolling dynamo, they are by today's standards all very competent musicians capable on occasions of coming up with a neat line in potentially great rock 'n' roll numbers. Sting (bass / vocals) has all the qualities that make up a great singer.

Stewart Copeland is a fast and furious drummer who knows all the ins and outs of technically while maintaining a distinctive feel for whatever number it is the band is playing.

The third band member is Andy Summers (guitar), a near veteran on the sessions circuit, like his compadres you cannot fault his musicianship although he is hardly the most visual guitarist I have ever seen.

Despite their individual strengths, they seem to have fallen prey to the free for all punk heritage a lot of the newer bands are suffering from at the moment. That "heritage" I speak of includes playing back up to Cherry Vanilla, support gigs for the Electric Chairs and their involvement with illegal records.

So, they've been around. So, they've come a long way. So, they are proven in the eyes of the purist (yes they were there - yawn - in the beginning). But that is where the connection must stop. The Police are not contrary to initial reaction, a second division punk band bathing in the seminal glory of the Sex Pistols et al.

They have in their favour what could turn out to be the biggest hit single this side of next Xmas, 'Roxanne', about to be released on A & M.

Unfortunately the remainder of the current set they play, apart from one or two exceptions, was like so much salad dressing surrounding the real meat.

So, it's a mixed bag. A couple of great numbers and a lot of mainstream muscle. I like them but they irritate me. JOHN BULL

BE BOP DELUXE  
Hammersmith  
Odeon

YES, IT'S fashion time again. Be Bop have moved away from da suits and have adopted

a neo-punk look. Charlie Tomahal was in one of those frightfully expensive lipstuck T-shirts and Rasta locks, while Bill Nelson was in shiny trousers, baggy shirt and touches of eye make up.

Like the album, their approach has become starker. No more elaborate shows, just a grill of lights at the back. The set's been cut to admit that the last time I saw them it was becoming something of an endurance test.

This time around the playing seems to be more mechanical. Simon Fox on drums, jerking his head like a doll to the precise songs moving in and out like a musical piston. Be Bop seemed anxious to dispense with the old image. It didn't turn into an evening of just the greatest hits, not that the audience seemed to mind. 'New Precision' summed up the situation, drums flayed alive and guitar adding up to the total of a tautonic march.

Somewhat 'Islands Of The Dead' didn't have the same effect as the studio version. It's the most cunningly surrealistic track on 'Drastic Plastic'.

The band didn't quite manage to capture the same feelings. But I've never heard Nelson playing better, his work in danger of becoming too indulgent. Now he and the rest of the band have pulled up and rethought. Rejuvenation. ROBIN SMITH

ZAL  
Birmingham Bar-  
barella

ZAL IS the name of the outfit which has risen from the ashes of the old Sensational Alex Harvey Band through the efforts of ex-members Zal Clemonson (guitar and vocals), Chris Glen (bass and vocals) and Ted McKenna (drums and vocals). Added to this trio is guitarist and vocalist Billy Rankin and ex-Tubes singer and dancer Lerol Jones.

As one who found the stage theatricals and antics of the old band rather too much I was disappointed to see that much of the old clowning and associated tomfoolery remained. Fortunately, it was accompanied by some excellent music which more than satisfied the eager crowd who gave ZAL their heartening reception on this, their debut tour.

The band's material showed a healthy preoccupation with social comment and witticisms, and I was much impressed by their selection of songs, the most striking of which told of the evils of imperialism which had produced today's attitudes towards 'niggers, wogs and coons'. Also excellent was the aptly titled 'Who Murdered Sex' and the best rocker of the evening 'Big Boy'.

Certainly this was a most impressive beginning and suggested that much can be expected of ZAL as they take up where the Alex Harvey band left off. NIALL CULLEY

Who says sex  
doesn't sell?BLONDIE / ADVERTISING  
Blackburn

DEBBIE HARRY is an animated Barbie Doll, complete with all movable parts. And I do mean all. A correspondent from the front informs me her nipples spend the evening expanding to cork-like proportions. From my position at the back, such details were lost, but the sound was better. That was the great decision of the evening: the choice between aural and visual satisfaction. A mind/body dichotomy. Predictably, the males in the party chose the sight, I pumped for the sound.

I made the mistake. Because the truth is, Blondie are easier on the eyes than the ears. Even allowing for the horrendous first night sound problems, the band sounded pretty dire - chaotic and untogether. When Debbie herself lit the stage, the mess became obvious: when she was there, dominating the proceedings, you hardly noticed it. That proves just what a good front person she is.

And she is. Dressed in knee-length shorts and matching top (the kind of outfit that looks ridiculous on anyone except trained models) she bounced and skipped, Shirley Temple-like, to the delight of the rows of adoring boys crammed in front of the stage. Of course she uses sex to sell the show: I don't object to that. After all, male lead singers have used it for years. But I just wish she'd come clean about it: all that complaining about sexism from the press. My foot. She knows what's turning 'em on, and it isn't her incredible vocal abilities.

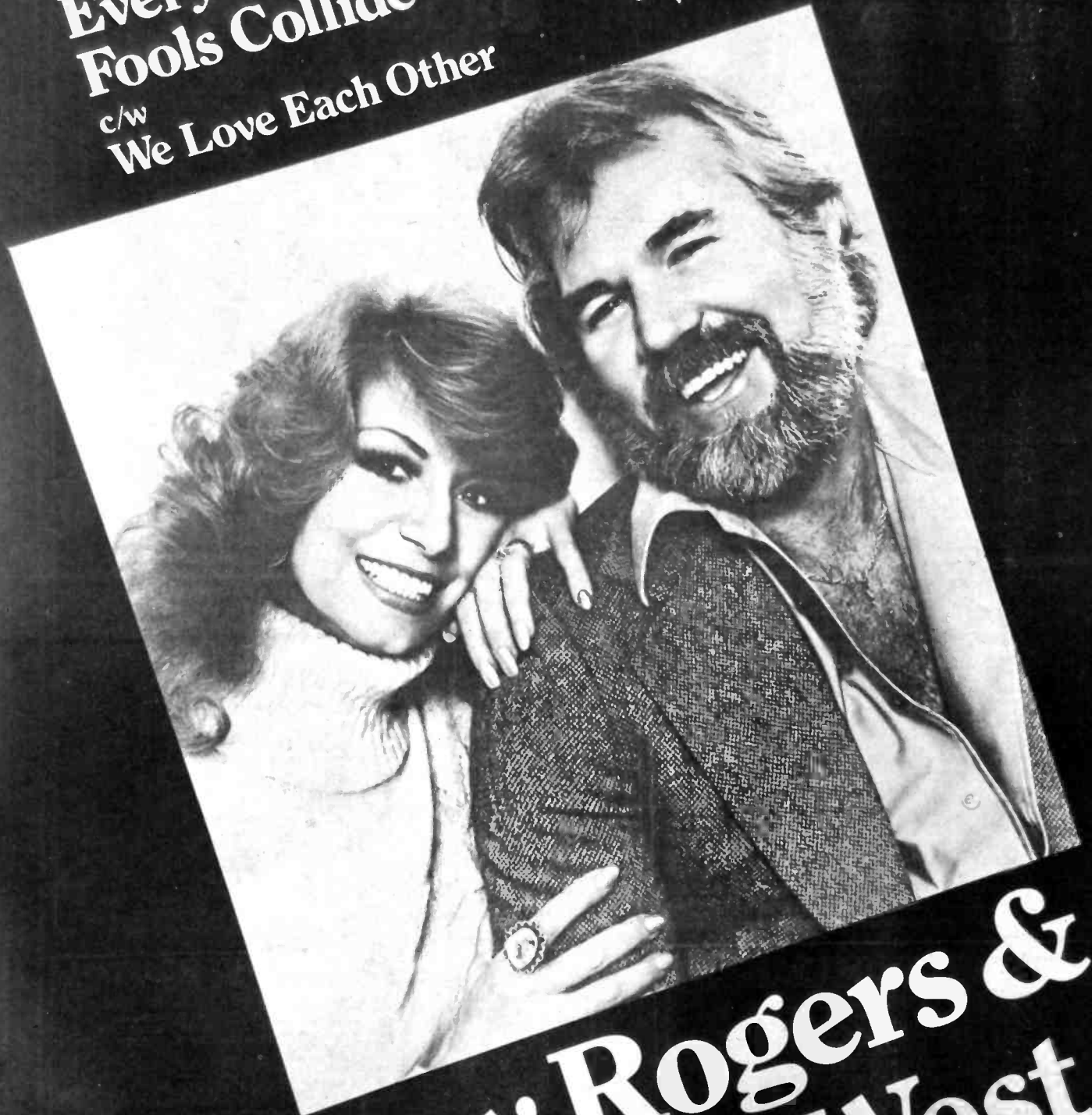
Not that she has a bad voice; in fact, on record, it's a truly appealing sound, backed up admirably by a perfect pop chorus. Onstage it tends to get lost among the competing instruments, as do most of the songs, no matter how good they are. (And some of them are great). It's a pity, but it still looks as if Blondie are forever destined to be best on vinyl.

Support group Advertising are in the opposite situation: they sound pretty good, their songs are great, but they haven't quite worked out their stage act yet. Yes, they suffered from the same technical horrors as Blondie, but being a more basic outfit, there was maybe less to go wrong; at any rate, their songs fought their way out and came across as really enjoyable, singalong pop ditties.

They're just not involved enough with their audience: they're still playing at them rather than to them. Maybe it's because these aren't one's leading personality to the fore. But use things for sure, come with practice - and use things for sure, playing support on a tour like this is the best practice a band can get. SHEILA PROPHET

**New Single**  
**Every Time Two**  
**Fools Collide**  
c/w  
**We Love Each Other**

UP 36361  
**Country**



**Kenny Rogers &**  
**Dottie West**



# Upfront

The information here was correct at the time of going to press but it may be subject to change so we advise you to check with the venue concerned before travelling to a gig. Telephone numbers are given where possible.

## Wednesday

### MARCH 1

- LONDON, Brecknock, Camden (01-485 3073), Urechin
- LONDON, Dingwalls, Camden (01-257 4967), Electric (Chairs / Levi and the Rockets)
- LONDON, Golden Lion, Fulham (01-385 3942), The Yppers
- LONDON, Greyhound, Fulham (01-345 0826), Access
- LONDON, Hammersmith Odeon (01-748 4061), Frank Zappa
- LONDON, Marquee, Wardour Street (01-437 6903), Crazy Kat
- LONDON, Music Machine, Camden (01-387 0426), Rhode Island Red / Scarecrow
- LONDON, New Roxy Theatre, Harlesden (01-303 6946), Junior Walker & The All Stars
- LONDON, Red Cow, Hammersmith (01-748 3720), The Brakes
- LONDON, Rochester Castle, Stoke Newington (01-249 0196), Warnaw Fakt
- LONDON, Rock Garden, Covent Garden (01-240 3961), Head Waiter / Paul Blondas
- LONDON, Speakeasy, Margaret Street (01-590 8110), The Young Ones
- LONDON, St Martin's

School of Art, Charing Cross Road (01-487 4120), Veeva Squad / Metalbolit

## Thursday

### MARCH 2

- BARTON STACEY, Bumpers Club, Garbo's/Collinoid Heroes
- BIRMINGHAM, Westhill College of Education (021-472 0571), Scratch
- BRADFORD, St George's Hall (32518), Steeleye Span
- CARDIFF, The University (39421), Hot Chocolate
- CHESTERFIELD, Art College, The Limit
- COVENTRY, Warwick University (20559), The Motors
- DERBY, Balleys (365181), Johnny Nash
- DERBY, Kings Hall (31111), Budgie
- DONCASTER, Outlook (64434), 999 / The Crabs
- DUNDEE, Caird Hall (22399), Eddie and the Hot Rods / Radio Stars / Request
- DUNDEE, University (23181), The Adverts
- DUNSTABLE, California Ballroom (82804), Blondie / Advertising
- DURHAM, The University, The Motors
- GLASGOW, College of Technology, Restliss
- GREAT YARMOUTH, Tiffanys (57018), Darts / Rumble Strips
- GUILDFORD, Civic Hall (67314), Judas Priest
- HIGH WYCOMBE, Nags Head (21756), Wreckless Eric
- KILMARNOCK, Sandrienne, Hector
- LANCASTER, The University (65201), Bert Janoch
- LEEDS, F Club, Ace of Clubs (66323), Electric Chairs / Levi and the Rockets
- LEEDS, Polytechnic



WRECKLESS ERIC: starts his tour at High Wycombe, Nags Head, Thursday

HUNDREDS of good-o-tours starting this week and doing the dot-to-dot of ciubland. Mud are back on the road after a long break, see the veterans at Northampton Salon Ballroom (Wednesday), London, New Roxy (Friday) and Bury St Edmunds Focus Theatre (Saturday).

The Darts bullseye at Redcar Coatham Bowl on Wednesday and Great Yarmouth Tiffanys on Thursday with lots more gigs besides. The not so old Young Ones begin a tour of their own after having pulled out of the Vibrators date sheet - catch them at London's Speakeasy (Wednesday), Basildon Six

- (41101), John Otway and Wild Willy Barrett / The Fly
- LIVERPOOL, Eric's (051-236 7881), The Destroyers
- LONDON, Albany Empire, Deptford (01-692 0785), Moonshot
- LONDON, Brecknock, Camden (01-485 3073), Scarecrow
- LONDON, Castle, Tooting (01-872 7018), Heartdrops
- LONDON, Dingwalls, Camden Lock (01-267 4967), Matumbi

Bells (Friday) and London's Dingwalls - with Fumble - on Saturday.

Also in the race - Wreckless Eric - playing High Wycombe Nags Head (Thursday), Sheffield Polytechnic (Friday) and Bristol Polytechnic (Saturday). Look out for his new backing band, The Rockets.

Late starter - John Miles undertakes a major British tour, starting on Tuesday, supported by the indestructible, the invincible - Johnny Cougar.

Fed up with bread and butter? - try a little Jam, last UK date for some time at London's Music Machine on Thursday.

- LONDON, 100 Club, Oxford Street (01-836 0933), Reggae Regulars
- LONDON, John Bull, Chiswick, Rebel
- LONDON, Moonlight, Railway Tavern, West Hampstead (01-877 1473), Praying Mantis
- LONDON, Music Machine, Camden (01-387 0428), The Jam / Black Slate
- LONDON, Pegasus, Stoke Newington (01-228 5936), Cock Sparrer
- LONDON, Red Cow, Hammersmith (01-748 5720), The Young Ones

- MANCHESTER, Raftero (061-236 9788), Wire
- MANCHESTER, UMIST (061-236 0114), Renaissance
- PLYMOUTH, Fiesta (20077), Roy Wood's Wizz Band / The News
- PLYMOUTH, Metro, Patricia Fitzgerald
- PORTSMOUTH, Guildhall (24355), Gilbert O'Sullivan
- PORT TALBOT, Troube, Joe, XFC
- READING, Bryans Club, Ester / Front
- SHEFFIELD, Polytechnic (21291), Linnlight
- SWANSEA, Circles, Biscuits
- WAKEFIELD, Untly Hall (6555), Albion Band
- YORK, Oval Ball (24252), Whitewind

## Friday

### MARCH 3

- ABERDEEN, Capitol (23145), Eddie and the Hot Rods / Radio Stars / Squeeze
- ABERDEEN, The University (67261), The Adverts
- BASILDON, Six Bells, Young Ones
- BIRMINGHAM, Barbarellas (021-643 9413), Richie Havens
- BIRMINGHAM, University (021472 1841), Muscles
- BISHOP'S STORTFORD, Hockerill College of Education (53800), Fabulous Poodles
- BOURNEMOUTH, Winter Gardens (26448), Gilbert O'Sullivan
- BRADFORD, Queens Hall (392712), Sting
- BLENTWOOD, Hermit Club (217084), Pekoe Orange
- BRISTOL, BQ Club (421281), Suburban Studs
- BRISTOL, The University (35030), Ralph McTell / Roy Woods Wizzo Band / The Enid / Alberto Y Lost Trios Paranoias / Heggie Regulars / The News / The Smirks / The Media / Brent Ford &

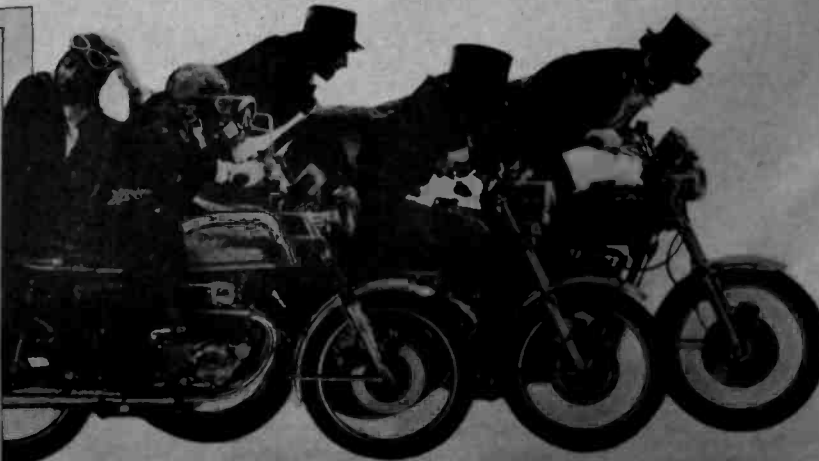
- The Nylons
- CAMBRIDGE, Corn Exchange (69747), Renaissance
- CARDIFF, The University (396421), Renaissance
- CORRIE, Starclub, Little Bob Story
- DEBBY, Balleys (363181), Johnny Nash
- DERBY, Technical College, Zal Cerdanson
- DUNDEE, College of Technology, The Station
- DURHAM, University (64468), M inclusive
- EAST RETFORD, Popperhouse (794981), John Otway and Wild Willy Barrett / The Flys
- EDINBURGH, Clouds (081-229 3353), Vibrators
- EDWALD, Royal Holloway College (4455), The Brakes
- GUILDFORD, Surrey University (71281), Darts / Rumble Strips
- HARLOW, Technical College (22306), The Brakes
- Huddersfield, Polytechnic (22284), The Albion Band
- LANCASTER, University (65021), Hot Chocolate
- LEEDS, Florde Grane Hotel (623470), Whitewind
- LEEDS, Polytechnic (41101), Subway Seat
- LEICESTER, Polytechnic (27552), Robin Banks / The Payrolls / Disco Zombies / Formetias / Nerv Septic and the Discharge / Dead Files Syndrome
- LIVERPOOL, University, Sphinx Bar (021-709 474), Naughty Lumps
- LONDON, Architectural Association (01-580 3528), Throbbing Gristle
- LONDON, Brecknock, Camden (01-485 3073), Urechin
- LONDON, Bridge House, Canling Town, The Roll Ups
- LONDON, Dingwalls, Camden (01-267 4967), Rocketto / Brian Parish Band
- LONDON, Little Bit Ritzy, Brixton Oval, Coldharbour Lane (01-737 2121), Matumbi / Psalm

# THE JACKSONS'

fast moving album

# GOIN' PLACES

features their new single 'EVEN THOUGH YOU'RE GONE'



86035



Records & Tapes



DARTS: begin their tour of Redcar's Coatham Bowl on Wednesday

LONDON, Marquis, Wandour Street (01-427 0522), Gloria Mundi / The Visitors / Patrick Fitzgerald

LONDON, New Roky Theatre, Hammersmith (01-562 9423), Mud / Love Affair

LONDON, Pegasus, Stoke Newington (01-226 5930), Downstairs Sect / The Mome

LONDON, Red Cow, Hammersmith (01-244 5720), Grand Hotel

LONDON, Rochester Castle, Stoke Newington, (01-249 0198), Jacky Lynton's Happy Days

LONDON, Rock Garden, Covent Garden (01-240 3661), The Voice Squad

LONDON, Royal College of Art (01-584 5020), Warren Harry

LONDON, Royalty, Southgate (01-556 4312), Georgie Fame

LONDON, South Bank Polytechnic, Rotary Street (01-261 1528), The Boyfriends

MALVERN, Winter Gardens (0700), Judas Priest

MANCHESTER, Bellevue (061-223 1331), Gallagher and Lyle

MANCHESTER, Rafter's (061-236 9788), Electric Chair / The Fall / Levi and the Rockets

MANCHESTER, Salford University (061-708 7811), Blondie / Advertising

MARGATE, Dreamland (Thames 27013), Sham 69 / Menace

MILTON KEYNES, Fox and Hounds, Bert Janesch

NEWCASTLE, Mayfair (28106), Delroy Williams

NEWCASTLE, Mr Superband / The Satin Bells

NEWCASTLE, Polytechnic (28761), Dead School

NEWPORT, Village Disco (0811949), Jenny Haan's Lion

NOTTINGHAM, Sandpiper, Adam and the Ants

OXFORD, Corn Dolly (4761), Ler Hand Drive

PLYMOUTH, The Metro, Heavy Metal Kids

READING, Bridges Hall, Supercharge

READING, University (80422), Roy Harper

SCARBOROUGH, Pendhouse (63204), Sad Cafe / Trapese

SHEFFIELD, Polytechnic (21260), Wreckless Eric

ULVERSTON, Penny Fratching 991

WEST RUNTON, Pavilion (203), Rich Kids / John Cooper - Clarke

WOLVERHAMPTON, Lafayette (26285), Little Acre

lege (751762), Little Bob Story

DUDLEY, JB's (53597), Supercharge

DUNSTABLE, Colliers Ballrooms (62804), Subway Sect

GLASGOW, Apollo (041-332 6065), Eddie and the Hot Rods / Radio Stars / Squeeze

GLASGOW, Queen Margaret's Union (041-334 1565), The Adverts

GLASGOW, The University (041-339 8560), Straws

GLoucester, Lelaure Centre (36498), Gallagher and Lyle

GRANTHAM, Keateven College, Gmzalez

HAMPTON, Bell College, Cado Belle

HITCHIN, Technical College (2631), Heavy Metal Kids / Rumble Strips

HOPWOOD, Rock Club (5043), Little Acre

Huddersfield, The Polytechnic (22288), Zal Gormon

LEEDS, Florde Grene Hotel (623470), The Mutants

LEEDS, The University (39071), Hot Chocolate

LIVERPOOL, Eric's (061-236 7881), Richie Havens

LONDON, Dingwells, Camden (01-267 4967), Fumble / Young Ones

LONDON, Duke of Lancaster, New Barnet, Sucker

LONDON, Goldsmiths College, Greenwich (01-892 1406), Stockyard

LONDON, Hammersmith Odeon (01-748 4081), Budge

LONDON, London School of Economics (01-405 1977), Roy Harper

LONDON, Music Machine, Camden (01-387 0428), Japan

LONDON, Nashville, Kensington (01-403 8071), Subway Sect

LONDON, New Roky Theatre, Harlesden (01-6946), Gerry and the Pacemakers

LONDON, Pegasus, Stoke Newington (01-226 5930), The Yacht / Heroes

LONDON, Red Cow, Hammersmith (01-748 6720), Head Over Heels

LONDON, Rochester Castle, Stoke Newington (01-249 0198), Police

LONDON, Rock Garden, Covent Garden (01-240 3951), The Voice Squad

LONDON, Roky Covent Garden (01-536 8811), The Depositions

LOUGHBOROUGH, The University (63171), John Otway and Wild Willy Barrett / The Phys

MANCHESTER, Rafter's (061-236 9788), Cock Sparrer

MANCHESTER, De La Salle, College, Racing Cars

MANCHESTER, The University (061-256 9114), Five Hand Reel

MARGATE, Sunshine Rooms, The Vipers

MIDDLESBROUGH, Rock Garden (241995), 999

NORTHAMPTON, County Cricket Ground (32917, XTC

NORTHAMPTON, Guildhall (34481), Ombisa

NORTHAMPTON, Nene College, Bethnal

PETERBOROUGH, ABC (3504), Steeleye Span

PLYMOUTH, The Polytechnic, Renaissance

POOLE, Chequers, Flyer

POITSOUTH, Merrile Maddens, Days of Grace

READING, Target (585887), Raw Deal

RIPLEY, Sunset Boulevard, Whirlwind

ROCHESTER, Nags Head (315), Peke Orange

SHEFFIELD, Polytechnic (21260), Albion Band

SHEFFIELD, University (24076), Richie Havens

SOUTHPORT, Dixieland Showbar (36733), Metz

TAUNTON, Arts Theatre, After The Fire

TORQUAY, Princess (27527), Gilbert O'Sullivan

UXBRIDGE, Brunel University, Ralph McTell

WEST RUNTON, Pavilion (203), The Supremes

WOLVERHAMPTON, Polytechnic (28521), Dead School

WOMBWELL, Reform Club, Linnlight

*Sunday*

MARCH 5

AYLESBURY, Kings Head (5158), Charge

BIRMINGHAM, Odeon (021-643 6101), Gallagher and Lyle

BOURNEMOUTH, Winter Gardens (26446), Renaissance

BRADFORD, Tavern in the Linnlight

BRISTOL, Arts College, Surprise Sisters

CAMBRIDGE, Alma (68748), Ruby Joe

CARDIFF, Top Rank (26536), Bethnal

CHELMSFORD, Chancellor Hall (65848), Sham 69 / Menace

CHELMSFORD, City Tavern (412 601), Warren Harry

COVENTRY, Greyhound (01-681 1445), Rich Kids / John Cooper - Clarke

DONCASTER, Bircotes Centre (743979), Daris / Rumble Strips

EASTBOURNE, Congress Theatre (86569), Gilbert O'Sullivan

EDINBURGH, Usher Hall (031-228 1165), Eddie and the Hot Rods / Radio Stars / Squeeze

GLASGOW, Magg's, Sauchiehall Street (041-332 4874), Khyber Trifles

GOUCK, Ashton, Hector

HEMEL HEMPSTEAD, Pavilion (64451), Buszcocks

JACKSDALE, Grey Topper (Lanbrooks 8233), Trapese

KETTERING, Woodbine Club, Raunds, Strange Days

LIMERICK, Savoy Cinema, Little Bob Story

LIVERPOOL, Eric's (061 236 7881), Richie Havens

LONDON, Brecknock, Camden (01-485 3073), Painted Lady

LONDON, Goldsmiths College, Greenwich (01-692 1406), People

LONDON, Greyhound, Fulham (01-386 0526), Zhai

LONDON, Nashville, Kensington (01-603 8071), Wreckless Eric / The Subs

LONDON, Pegasus, Stoke Newington (01-226 5930), The Roll Ups

LONDON, Red Cow, Hammersmith (01-748 5720), Stukas

LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Young Ones

LONDON, Roundhouse, Chalk Farm (01-267 2664), Blonde / The Pop Group / The Boyfriends

LONDON, Roky, Covent Garden (01-838 8911), Publick

LONDON, Torrington, Finchley, Foster Brothers

LONDON, Western Counties, Paddington, Rebel

NEWCASTLE, Polytechnic (26161), The Pleasers

NORWICH, Theatre Royal (28205), Hot Chocolate

NOTTINGHAM, Katies (266070), Tubeway Army

PAIGNTON, Festival Theatre (262244), Steeleye Span

PRESTON, Guildhall (2121), Sad Cafe

SHEFFIELD, Top Rank (21927), Straws

SOUTHEND, Roots Club, After the Fire

STALYBRIDGE, Commercial Hotel (021-338 2876), Idiot House

*Monday*

MARCH 6

BARNSELY, Worsborough Dale, Social Club, Linnlight

BLACKPOOL, Jenkinson's (29203), The Trogs

BOURNEMOUTH, Village Bowl (26636), XTC

CANTERBURY, Odeon (62480), Blonde / Advertising

COVENTRY, Coventry Theatre (23141), Gallagher and Lyle

DONCASTER, Outlook (6446), Zal Clemonson

EDINBURGH, Tiffany's (031-558 6292), The Pleasers

HULL, Tiffany's (28260), Wreckless Eric

LEICESTER, Baileys (26462), Ombisa

LIVERPOOL, Empire (061-709 1556), Darts / Tumble Strips

LONDON, Brecknock, Camden (01-485 3073), Downwatch

LONDON, Dingwells, Camden (01-267 4967), Urchin / Apnotrophe / Bouncer

LONDON, Hops and Anchor, Islington (01-359 4810), The Subs

LONDON, 100 Club, Oxford Street (01-436 0983), Adam & The Ants / The Hotpoints

LONDON, Moonlight, Railway Hotel, West Hampstead (01-677 1473), Menace / The Magnets

LONDON, Music Machine, Camden (01-587 0428), Subway Sect

LONDON, Nashville, Kensington (01-603 8071), Cado Belle

LONDON, Rock Garden, Covent Garden (01-240 3961), Peke Orange

LONDON, Vortex (01-655 3371), Suburban Studs / UK Subs French Lesson

MANCHESTER, Apollo, (061-276 1123), Ritchie Havens

MANCHESTER, Band on the Wall (061-832 6620), Charge

MANCHESTER, Rafter's (061-236 9788), Motorhead

OXFORD, New Theatre (45444), Gilbert O'Sullivan

OXFORD, The Polytechnic, Mambul

PLYMOUTH, Castaways (63127), The Saints

PORTSMOUTH, Gullihall (24356), Hot Chocolate

SHEFFIELD, City Hall (2770), Gordon Giltrap

SOUTHAMPTON, Gaumont (22001), Steeleye Span

SOUTHEND, Foresters

STAFFORD, Top of the World (2444), Motors

SWINDON, The Affair (30670), Cock Sparrer

WATFORD, Baileys (39818), Johnny Nash

*Tuesday*

MARCH 7

BELFAST, Queens University (41214), Little Bob Story

BLACKPOOL, Tiffany's (21672), Darts / Young Rebel

BOURNEMOUTH, Winter Gardens (26446), Steeleye Span

BRADFORD, St Georges Hall (32513), Eddie and the Hot Rods / Radio Stars / Squeeze

BRISTOL, Locarno (26193), Subway Sect

CARDIFF, Top Rank (26536), Bethnal

COVENTRY, Locarno (24570), Sham 69 / Menace

DEWSBURY, Turks Head, Linnlight

GLASGOW, Tiffany's (041-332 0902), Fabulous Foodles / Valves

HULL, City Hall (20123), John Miles / Johnny Cooper

IPSWICH, Gaumont (33641), Gallagher and Lyle

KEIGHLEY, Nikkers (602 822), 999

KEIGHLEY, Victoria Hall (50240), Zal Clemonson

LEICESTER, University (50000), Wreckless Eric

LIVERPOOL, Empire (061-709 1660), Gordon Giltrap

LIVERPOOL, The University (051-719 4744), Renaissance

LONDON, Brecknock, Camden (01-485 3073), Rebel

LONDON, Bridge House, Barking, The Young Ones

LONDON, Dingwells, Camden (01-267 4967), Bowles Brothers Band

LONDON, Hammersmith Odeon (05748 0681), Richard Best & The Great Southern

LONDON, 100 Club, Oxford Street (01-436 0983), Wire / The Beach Boys

LONDON, Music Machine, Camden (01-587 0428), Laughter and the Dogs Edge Band

LONDON, Nashville, Kensington (01-603 8071), The Boyfriends

LONDON, Pegasus, Stoke Newington (01-226 5930), Sore Throat

LONDON, Rainbow, Finsbury Park (01-268 3148), Richard Best & The Great Southern

LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Look

LONDON, Rock Garden, Covent Garden (01-240 3961), The Mambul

LONDON, Royal Albert Hall (01-555 8212), Pete Keeger

LONDON, Vortex, Crackers, Wardour Street (01-784 4916), The Subs

Tubeway Army / Menace

MANCHESTER, Rafter's (061-236 9788), Roy Wood's Wizzo Band / The News

NEWPORT, Stoway (50978), Cock Sparrer / Days of Grace

NEWCASTLE, 76 Club, Incredible Kids Band

OXFORD, Corn Dolly (4761), Roll Ups

PLYMOUTH, Castaways (63127), The Saints

PORTSMOUTH, Locarno (26193), Delroy Williams

Soul Explosion / Mr Superband / The Satin Bells

READING, Bryans Club, John Otway and Wild Willy Barrett / The Phys

SHEFFIELD, The University, Bert Janesch

SHEWsbury, Tiffany's (65766), Motors

SOUTHEND, Foresters, Whirlwind

STIRLING, Albert Hall, The Pleasers

UXBRIDGE, Brunel Technical College, The Grabs

WATFORD, Baileys (39818), Johnny Nash

*see it*

WEDNESDAY  
ITV - Pop Quest (4.45-5.15). Vic Emerson (Sad Cafe) and Lol Creme get their Gismos out in the studio - OK Ma Whitehouse, you can put the 'phone down - It's only a d.p. - yourself orchestral sounds device

THURSDAY  
BBC 1 - Top Of The Pops (7.10-7.40). Noel Edmunds referees. Quite honestly if it had to watch, so your guess is as good as mine

FRIDAY  
BBC 1 - The Goodies (8.00-8.30). Punk rears its ugly head as The Goodies goof the gobbing brigade Jane Asher, Michael Barrat and Patrick Moore score high in the safety pin stakes.

SATURDAY  
BBC 2 - Eight And Sound In Concert (6.30-7.30). Tom Robinson Band glad to be gay on the box, and Sad Cafe, may be not quite so joyous.

TUESDAY  
ITV - Get It Together (4.20-4.45). Stephanie de Sykes, Scruff and Bryan Evans. Not my idea of fun - is it anyone's?

BBC 2 - Old Grey Whistle Toot (4.05-4.35). Blondie blow your mind with Hot Tuna.

*heat it*

FRIDAY  
RADIO CLYDE - The Record Producers (9.00-11.00). Soul singer and superstar Stevie Wonder takes on the airwaves for 120 glorious minutes.

RADIO CLYDE - The Boogie Woogie Rock Show (12.00-2.00). Grave Diggers unite! Marianne Faithfull back from the dead.

RADIO CLYDE - Todd Rundgren in Concert (2.00 onwards). Speaks for itself, n'est-ce pas?

SATURDAY  
RADIO CLYDE - Hear Me Talking (10.00-11.00). Jim Capaldi is the man with the words this week.

MONDAY  
RADIO NEWCASTLE - Bedrock (1.00 onwards). Fast talking jocularly and walling wax from the city that brought you stotty cakes, when the Boat Comes In, pigeon racing and me!

TUESDAY  
RADIO CLYDE - Stick It In Your Ear (6.05-7.00). Sorry, I'm a Radio Clyde Fetishist! Tonight's the night in never, never land produces Advertising, Manfred Mann and much, much more... BEY BRIGOS

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# Soul

## About to blow

MARY ANN ELLIS dials Eruption in Germany and gets a crossed line.

ERUPTION ARE another of that brand of band who along with the likes of Heatwave and The Jalm Band are busy putting the soul back into the British music scene. Only difference is they're doing it from Germany where they've been living for the last 15 months.



PRECIOUS watching her figure

Despite competition from two Deutsch Hausfraus on a crossed line I managed to speak to Greg Perrineou, lead guitarist with Eruption for about half an hour before the frequent interruptions (geddit?) made further conversation impossible.

At the moment they're engaged on a nationwide tour of West Germany supported by such notables as Harpo and Rosetta Stone. Not much danger of being blown off stage there.

### 'Soul Search'

Eruption first formed back in 1974 and according to Greg, at first they didn't take their music seriously at all.

"We just used to play for fun," he recalls. "My brother, who's also in the band, and myself used to rehearse on two old Spanish



ERUPTION: love living in Germany

guitars in my mum's front room. Then a couple of our mates got interested and we stopped fooling around and began to take ourselves seriously.

"Then in 1975 we entered a 'Soul Search' competition which was sponsored by 'Record Mirror' and came first out of four hundred contestants. The prize was a recording contract and some badly needed equipment. We decided to turn professional then.

"As a result of our success in the contest we had offers of work literally flooding in and we spent the next two years touring all over Europe, Africa and America — landing up in Germany where

we've been based ever since."

In case you didn't know, Eruption have just made the charts with their uptempo version of Anne Peebles classic hit 'I Can't Stand The Rain'.

"Why that particular number Greg? Greg where have you gone?"

"Hi?" says a chirpy female voice. It's Precious Wilson (lead singer with the band) here.

"Oh. Er hi Precious" (Precious?) I repeat the question.

"Well we just loved the original song so much that we just thought it would be interesting to uptempo it a bit, give it a disco treatment I suppose you'd call it. We're

absolutely thrilled about it getting into the charts though. We miss Britain although we all love living here and it's great to think that through our single people in England will begin to know us and our music."

Being the only female in this funky fivesome, Precious is undoubtedly both the vocal and focal point of the band.

"But we all believe that the visual aspects of our act are as important as the sound we make," she says. "We all move about a lot — particularly me as I don't have any instrument to restrict my movements. I have costume changes — plenty of glittery and colourful gowns. Only trouble is that it means I have to watch my figure. Very difficult 'cos I love my food."

### Waiting by the phone

Obviously the band are kept pretty busy most of the time. But when they do get some spare time what do they like to do best?

"Oh, that's easy," says

Precious "We spend a lot of our spare time just listening to music.

The guys listen to a lot of bands to improve their musical techniques and I just like listening to female vocalists like Millie Jackson and Barbra Streisand. I'm also learning to play guitar so I spend a lot of time practising."

Presumably, with their single charting in Britain they'll be planning a trip over here pretty soon?

"Well," laughs Precious, "all we're waiting for is that phone to ring and we'll be over on the next plane. Hopefully that will be in the near future."

# ENCHANTMENT

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MEAT LOAF: Big bats don't cry. Nor does goo-goo eyes Ellen Foley

# Beast of burgerland

BARRY CAIN gets hit by Meat Loaf in New York

**BOY** — On a hot summer night would you offer your throat to the wolf with the red roses?

**Girl** — Will he offer me his mouth?

**Boy** — Yes.

**Girl** — Will he offer me this teeth?

**Boy** — Yes.

**Girl** — Will he offer me his jaws?

**Boy** — Yes.

**Girl** — Will he offer me his hunger?

**Boy** — Yes.

**Girl** — Again, will he offer me his hunger?

**Boy** — Yes.

**Girl** — And will he starve without me?

**Boy** — Yes.

**Girl** — And does he love me?

**Boy** — Yes. On a hot summer night you offer your throat to the wolf with the red roses?

**Girl** — Yes.

**Boy** — I bet you say that to all the boys.

And that's Meat Loaf — the Laurel and Hardy of soda fountain soliloquy in New York.

Meat Loaf hangs out everywhere mainly because of a hamburger-swollen body. He sings all the songs on 'Bat Out Of Hell' in a hamburger-swollen voice. He's swell. Jim Steinman has written all the songs on 'Bat Out Of Hell'. Heroic songs mainly concerned with the amplification of reality — his words. 'Bat Out Of Hell' is an album of insurrection and the incessant adolescent fight against sod all.

"Then I'm dying at the bottom of a pit in a blazing sun  
Torn and twisted at the foot of a burning bike  
And I think somebody somewhere must be  
telling a hell  
And the last thing I see  
is my heart.

"I was a varsity tackle and a hell of a block  
When I played my guitar  
I made the canyons rock — but —  
Every Saturday night  
I felt the fever grow."

All this teenage mongoloid mania is loving encased in a Phil Spectorama smokescreen produced by Todd "I've got piles in me pyramids" Rundgren.

The album deals with passion — the Bazooka Joe chewing kind with liberal dollops of motorbikes, Coupe de Ville's, football games, lubricated school love etc.

And there's nothing wrong with the epic musical backdrop. Yank kids hate their parents in luxury. "Hey mom, Dad ain't taken my Chevy AGAIN!" That's why they loathe the Pistols who don't play on a bed of roses bemoaning pubescent mental trauma.

"Oh I know you belong inside my aching heart  
And can't you see my faded Levis bursting apart?"

The album, their debut, has produced a few of the curious but it's live that Meat Loaf have created the biggest stir. I ain't had the pleasure yet but I did catch them on last week's Whistle Test performing the title track embellished by film of a night rider OD'ing on revs.

Meat Loaf stings sweat and blood and tears in a glory filled hell bent for further overweight orgasm, hair suitably

flowing in a Status Quo mockwind. It was great. So we're in this New York apartment drinking bourbon from cut glass  
Meat Loaf is hanging out again and talking about Texas.

"I left Dallas when I graduated. I was always drunk, playing basketball and running. Yeah, every day for 11 years I ran five miles."

Like, I shudder to think what he would have looked like if he'd only walked.

He talks about the impressive array of talent who play on the album:

"None of them, contrary to opinion, are session players. They're just guys from other bands. Pianist Roy Bittan works with Bruce Springsteen and bassist Kasim Sultan works with Rundgren. And of course there's Rundgren himself and Edgar Winter. We simply rehearsed as any band would."

Steinman interrupts. "Studio musicians can't really identify with what you're trying to lay down. When you act as a band there's a genuine emotional joy apparent with every success."

"We started work on these songs in '78 with some exploratory sessions the year before."

Meat Loaf — "We would have completed it earlier only we're both perfectionists."

The feel, the ambitions of the album have been compared, compared, generally favourably, with Springsteen.

"Yeah, but when I hear Springsteen I think of The Who. It's the resonances, the reverberations, the echoes. It's simply 1976 rock and roll," says Steinman dismissing the association.

"Our songs," says Jim. "are a series of heroics. Amplifications of reality, glorifications of fantasy. There ain't been a lot of that in the last few years. Fleetwood Mac are a glorification of what's already real. Everything musical at the moment seems so homogenised. The seventies have been a decade of languidness. The sixties were a decade of rock and roll."

"Everyone got older and left rock behind them. They've dispersed with the heroics and are now dealing with interior forces. We all live too comfortably. That's why we like FM radio."

"Universal fantasies are projects in a changing environment," says Steinman as he talks of the "impulses and sexual desires" that haunt rock and roll songs. "You can be just as fanatic within an Elvis Costello arrangement as you can within a Stevie Wonder arrangement."

"The songs on the album are a combination of all my dreams, all my obsessions. But it's essentially sarcastic. A lot of the most dramatic moments on 'Bat' are sarcastic."

"But that doesn't mean to say I find 'teenage' a disparaging term. Rock and roll is teenage. It's narcissistic. Teenage is one of the most pure American terms I have ever heard."

And Meat Loaf is one of the nastiest. But Steinman has managed to vinylise his ideals. And vinylised dreams last longer.

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2. What famous musical was Meat Loaf in? .....
3. Which Ted Nugent album did Meat Loaf sing on? .....

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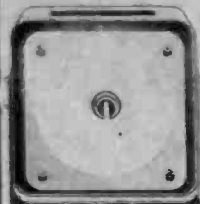
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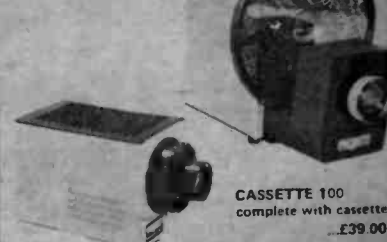
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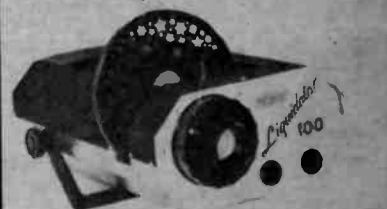
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# Discos by JAMES HAMILTON

## New Epins

**SOUNDTRACK:** Saturday Night Fever - LP (RSO 100123). US chart - topping compilation double - LP, with lots of recent Bee Gees hits, other goodies by KC & The Sunshine Band, Trammps, Kool & The Gang, Ralph McDonald, Walter Murphy, MF5B and Tavares, and more - all from the upcoming disco movie smash.

**PLAYERS ASSOCIATION:** 'Disco Inferno' / 'I Like It' (Vanguard VS 5066, via Pye). At last, here's their great funkily burning rhythm - rattling thump treatment of the Trammps hit plus an equally good grooving Brass Construction - ish flip.

**NICHE:** 'Magic Love, Pts 1/2' (Pye 7N 25776). Donna Summer / Boney M - type pounder, cut here instead of her hot 'Can't You Feel It' import.

**SLADE:** 'Give Us A Goaf' (Barn 204121). Raucous football rouser with 'let's go' handclaps.

**L. E. GARRETT:** 'Roundabout Sea' (Atlantic K 10196). US teenybop idol revives Dion in Showaddywaddy style on a lavishly packaged 12in.

**GIL SCOTT:** HERON & BRIAN JACKSON: 'Hello Sunday! Hello Radio!' / 'The Bottle' (Arista ARIST 12-169). Johnny Guitar Wrist - Stevie Wonder - type funky roller, but the 12in's flip is the long-awaited live version of Gil's classic jazz-funk leaper!

**JOHN PAUL YOUNG:** 'Love Is In The Air' (Ariola ARO 117). Gently galloping, lamboirine - shaking smooth pop bulldozer, big in US disc.

**MANHATTAN TRANSFER:** 'Pastiche' LP (Atlantic K 50444). For sophisticated MoR crowds, 'A Gal In Calico' is a gorgeous swayer, 'On A Little Street' in Singapore and 'In A Million Tones' are relaxed big band crooners, while 'Where Did Our Love Go' is their customary Motown revival.

**MONTANA FEATURING SISTER SLEDGE:** 'When You Wish Upon A Star' (Atlantic K 11087). Breathily subdued twee little groover, edited from a grandiose 'Dance Fantasy' inspired by Close Encounters on US 12in.

**LES ROCKETTS:** 'Space Rock' (Decca FR 13752). Freaky fast instrumental Euro pounder with Kraftwerk-type synthetics.

**JOHN McVIE & THE FLOWERS:** 'Dragster' (Sone! SON 2139). Great fast '64 guitar instrumental racer with terrific sound effects, familiar to Capital Radio's 'Craving Fans'.

**CARL PERKINS:** 'Blue Suede Shoes' / 'Matchbox' (Charly CS 1014). Reissued rockabilly classics, first 5,000 copies at just 60p.

**ROBERT GORDON:** 'If This Is Wrong' (Private Stock PVT 143). Great emotion-choked rockaballad, originally written by Link Wray in '57 for Elvis.

**THE CRUISERS:** 'Get A Job' (Alaska ALA 2012). Silhouettes' 1958 'shana - na - na' doo - wop rocker does a Darts.

**ROCKABILLY RAIDERS:** 'Hurricane Rock' (Sun CVS 1034). Recent rock 'n roll instrumental, first out as 'Dr Xmas'.

**BACCARA:** 'Koochie - Koo!' (LP 'Baccara' RCA PL 28316). Typical sounding Continental follow - up, already UK interest.

**GEORGE RENSON:** 'On Broadway' (Warner Bros K 17129). Drifters' oldie becomes a lovely 12in jazz - funk lurcher.

**GROVER WASHINGTON:** 'Sausalito' (LP 'Living At The Bijou' Kudu SOULD 082). Specialist jazz - funk groover.

**YUSEF LATEEF:** 'Robot Man' (CTI CTSP 012). Complex jazz - funk bumper.

**POCKETS:** 'In The Pocket' (CBS 6129). Repetitive funky jangler.

**WINON BELL:** 'Givin' It Plenty' (Pye 7N 46050). Dated fast Jackson 5' isleys - type pop thumper, could click.

**ANDREW GOLD:** Never Let Her Slip Away' (Asylum K 1212). Jaunty slow swinger, nice MoR.

**STEPHANIE DE SYKES:** 'Nothing Goes Right' (DJM DJS 10430). Pleasant cool pop / MoR swayer with a hint of C & W.

**GENERAL JOHNSON:** 'Don't Walk Away' (Arista ARIST 166). Pent - up Spinners - style soul suit swayer, rather good.

**EMOTIONS:** 'Baby I'm Through' (Stax 501). 'Best Of My Love' - type perky oldie.

**BRIAN & BRENDA RUSSELL:** 'That's All Right Too' (Rocket ROKN 535). 'Clean Up Woman' - style soul single.

**RANDY RAIDER:** 'Dance On (Disco Darling)' (Pye 1/2) (Epic EPC 6097). Haunting mid - tempo Euro hustler with odd phonetic vocal sound.

**RIGBY:** 'The House Of The Rising Sun' (Logo GO 313). Santa Esmeralda and Revelation are also battling with import versions of this Euro treatment.

**MIDNIGHT STUD:** 'Gloria' (Carrere EMI 2760). Beatles, Animals, Stones - now Them get the pounding Eurodisco treatment.

**DEE JAY:** 'Gloria' (Chrysalis CRS 2208). and a much better straight punk revival.

**ECLIPSE:** 'You Really Got Me' (Epic EPC 6196). While the Kinks go Eurodisco too, as well as having

**VAN HELEN:** 'You Really Got Me' (Warner Bros K 17107). . . an angrier rock revival, with fancy 12in promos.

**SHEILA MCKINLEY:** 'Goodbye My Love' (Rainbow RAIS 1002). Jimmy Hughes / Searchers oldie, now a lush smooth soul hustler.

**MARTINEZ:** 'Masterpiece' (Sista STAT 71). Brothers Johnson - type bouncy burbler.

**TITANIC:** 'Flashback' (Barclay BAR 704). Santana - type throbbler.

**JEFF PHILLIPS:** 'Rock Me Slowly' (RCA PB 5071). Thudding sexy slow swayer.

## HEATWAVE'S HOT NIGHTS

'BOOGIE NIGHTS', Heatwave's smash of a year ago, ended 1977 as the United States' second-biggest hit, beaten only by Debbi Boone's 'You Light Up My Life'. However, on a recently networked CBS TV show, the two records tied as joint winners of the 'People's Choice' award. Watched by something like 20 million viewers, composer Dick Van Dyke called on composer Rod Temperton to accept the award. Rod, not expecting that it was the composer who was due to be honoured, wanted Johnny Wilder to accept instead. No, it had to be Rod, so - thoroughly nervous - the Englishman of the group went out on stage before the eyes of America. And what did he say? "Tally ho!"

## THEO JOINS

THEO LOYLA, of DJF and SEDA associations, has been appointed head of Polydor's disco promotion department! Already well ensconced in the job, Theo plans a massive re-vamping of the DJ mailing list, along with a lot more communication with jocks and, of course, DJ associations. He himself will be coming off the road as a mobile jock, but will still be doing two nights a week at Bridge Country Club, near Canterbury. If you think you might qualify for inclusion, apply to Theo to join the Polydor Super-Jock's Mailing Service, at Polydor Ltd, 17/19, Stratford Place, London W1N 0BL.

## STAR TIP

TONY 'SHADES' VALENCE (BBC Radio Medway) showed off his new bubble-cut hairstyle at Southgate's Royalty last Saturday, and also came up with a good competition which sounded dead easy but which in fact nobody managed to win. Given one and a half minutes, you'd reckon you could completely eat just three normal-sized cream crackers, wouldn't ya? Well, three people on Saturday couldn't do it!

## REGIONAL ACTION

LAST WEEK'S London chart was rather too truncated to show just why the London area is the most worthwhile candidate for separate regional attention. However, as this week's full Top 50 for London will demonstrate, nothing appears in it that would not normally be mentioned on this page either in the national disco chart or in the DJ Hotline. Therefore, this will be the last regional chart, although it may well be replaced by an import while in the future. 1 Manu Dibango, 2 Stargard, 3 Roy Ayers, 4 EWF, 5 Rose Royce, 6 War, 7 Al Hudson, 8 Mandrill, 9 Eastside Connection, 10 Odysee, 11 Camo, 12 Michael Zager, 13 Heatwave, 14 Gene Page, 15 Eruplion, 16 Sheila B. Devotion, 17 BT Express, 18 Lenny Williams, 19 Chic, 20 Bill Withers, 21 Bee Gees, 22 Peter Brown, 23 Commodores, 24 Raydio, 25 Bob Marley (new), 26 Southroad Connection, 27 Peter Brown (LP), 28 Donna Summer (new), 29 Jimmy Lindsay, 30 Lonnie Smith, 31 High Inergy, 32 Kaye Gees, 33 Francine McGee 'Feelin' Good' (Canadian RCA 12in), 34 Player, 35 Altha & Donna, 36 Cerrone, 37 Linda Clifford, 38 EWF (LP), 39 Lamont Dozier, 40 Johnny Guitar Watson, 41 George Benson 'On Broadway' (Warner Bros LP), 42 Billy Preston 'Wide Stride' (A&M LP), 43 Wayne St John 'Something's Up' (US Salsoul 12in), 44 Juggy Jones 'Come On Do It Some More' (US Jupiter LP), 45 Ashford & Simpson 'Don't Cost You Nothing' (US Warner Bros 12in), 46 Dusty Springfield (LP), 47 New Markets 'Theme From MASH' (Salsoul 12in), 48 Dorothy Moore 'With Her In Hand' (CBS), 49 Bunny Sigler 'Let Me Party With You' (US Gold Mind), 50 Sine 'Child' (US Prelude LP)

## UK Disco Top 50

- CONTINUING the positions from page two
- 21 29 IF YOU FEEL LIKE DANCIN', Al Hudson ARC 12in
  - 22 28 CAN YOU GET IT? FUNKY MONKEY, Mantra 12in
  - 23 46 CLOSE ENCOUNTERS OF THE THIRD KIND, Gene Page 12in
  - 24 - RUMOUR HAS IT, Donna Summer Arista 12in
  - 25 26 JUST ONE MORE NIGHT, Yellow Dog Casablanca
  - 26 11 LOVE'S UNKIND, Donna Summer Virgin
  - 27 28 WHAT'S YOUR NAME, WHAT'S YOUR NUMBER, GTO
  - 28 18 ANTRIA TRU Connection, Buddha 12in
  - 29 10 SINGIN' IN THE RAIN, Sheila B. Devotion, Carrere 12in
  - 29 30 YOU'RE SO RIGHT FOR ME, Eastside Connection, Creole 12in
  - 30 21 TOO HOT TA TROT/ZOOM, Commodores, Motown 12in
  - 31 39 SHOUT IT OUT/RIDE ON BT, BT Express, EMI Int
  - 32 44 IT'S SERIOUS, Camo, US Chocolate City LP
  - 33 - IS THIS LOVE, Bob Marley, Island
  - 34 32 CHOOSING YOU, Lenny Williams, ABC 12in
  - 35 38 SUPERNATURE/GIVE ME LOVE/ETC, Cerrone/African LP
  - 36 - ALL RIGHT NOW, Free, Island EP
  - 37 - LET'S ALL CHANT/LOVE EXPRESS, Michael Zager Band, Private Stock/12in
  - 38 42 MOVE YOUR BODY, Gene Farrow, Magnet 12in
  - 39 48 EASY, Jimmy Lindsay, Island/Black Swan 12in
  - 40 - GONE DEAD TRAIN, Nazareth, Mountain
  - 41 - FUNK REACTION, Lonnie Smith, TK
  - 42 36 DENIS (DENEE), Blondie, Chrysalis
  - 43 - EVERYBODY DANCE, Chic, Atlantic LP/US 12in
  - 44 50 JOHNNY JOHNNY PLEASE COME HOME, Claude Berry, Mercury
  - 45 37 MAGIC MIND/JUPITER, Earth Wind & Fire, CBS LP
  - 46 43 YOU LIKE IT WE LOVE IT, Southroad Connection/US Mahogany 12in
  - 47 - EVERY 1'S A WINNER, Hot Chocolate, Rak
  - 48 RISKY CHANGES, Bionic Boogie, US Polydor
  - 49 WHENEVER YOU WANT MY LOVE, Real Thing, Pye
  - 50 47 FROM NOW ON, Linda Clifford, Curtom 12in
- BREAKERS**
- 1 KILOWATT INVASION, Kay-Gees, US De-Lite LP
  - 2 WE, Brass Construction, UA
  - 3 BABY COME BACK, Player, RSO
  - 4 IT'S A DAMN SHAME, Johnny Guitar Watson, DJM
  - 5 SIGHT FOR SORE EYES, Lamont Dozer, Warner Bros
  - 6 THEME FROM CLOSE ENCOUNTERS, Meco, RCA
  - 7 THAT'S THE KIND OF LOVE I'VE GOT FOR YOU, Dusty Springfield, Mercury LP/brony 12in
  - 8 SHU' DIG DANCIN', Inner City Express, EMI Int
  - 9 DANCE WITH ME, Peter Brown, TK LP
  - 10 DON'T MAKE ME WAIT, Pattie Brooks, Casablanca

## JOX YOX

GORDON McNEIL (Rothsay Glenburn Hotel) rivals his neighbour Alan Donald's recent "punk request" story: this time, Gordon told the punter, "Sure, what punk do you want?" Back came the reply, "Eh, anything - Strangers, Pistols, Jam, or the Dead End Kids!" Um . . . you gotta be Scottish or have a long memory to get that one!

## DJ Top Ten

- GREG GREGORY cuts hair by day, races street rods at the weekend, drives a Cadillac, and spins funky soul at London's Sundown in Charing Cross Road, where he's also the house engineer.
- 1 LET'S ALL CHANT/LOVE EXPRESS, Michael Zager Band, Private Stock 12in
  - 2 DANCE LITTLE DREAMER, Bionic Boogie Polydor
  - 3 GIMME SOME LOVING, Kongas French Crocs LP
  - 4 RUN TO ME, Kelly Marie, US Pye 12in
  - 5 FM MAD AS HELL, El Coco, Pye LP
  - 6 GALAXY, War, US MCA 12in
  - 7 BLOCK PARTY, Anthony White, US Salsoul 12in
  - 8 EKOTIC SOUL, Larry Page, US London 12in
  - 9 THAT'S THE KIND OF LOVE I'VE GOT FOR YOU, Dusty Springfield, Mercury LP
  - 10 MOON BOOTS, ORS, US Salsoul 12in

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**DUSTY, Cliff, Chla, Lulu, Petula**, rare news / articles, also extensive record list - SAE: Bob (RM), 14 Beresford Road, Oxted, Birkenhead, Merseyside.

**T REX GREAT HITS ALBUM**, Bolan Poster £2.00. Geoff, 13 Cromer Road, Chadwell Heath, Essex.

**BEST OF T REX (Fly)**, Unicorn (Regal), Vixen (Jones / Bolan), offers - Box 1463.

**BOJANGLES LIST** no 2 available now. Abba, T / Robinson as always A1 condition bargains. Also

new singles, LPs cassettes at low prices. SAE for lists and details - 71 Chausser Road, Rugby, Warwickshire. Tel: Rugby 810798.

**CHARTBUSTERS**: Golden Oldies available '56 - '76. A must for collectors, a godsend for DJs - SAE, Diskery, 86 / 87 Western Road, Hythe, Brighton, callers welcome.

**APOLLO RECORDS**, 1,000 + oldies, send 15p - 31 St John's Park, London, SE3.

**FREE RECORDS** with each order. Rock, pop, Tania, oldies - Large SAE, 92 Sutton Lane, Eatleigh, Hampshire.

**SECONDHAND** singles for sale, fully guaranteed in stock. Send 20p for lists to: Dave Banks, 223 Williamthorpe Road, North wingfield, Chesterfield.

**GOLDEN OLDIES**. Our latest catalogue of golden oldie singles is ready for dispatch. send 20p to: P. F. S., 13 Cranbrook Road, Ilford, Essex.

**GOLDEN OLDIES** galore, ex - jukebox records from 124p, hundreds of hits, most major stars - SAE for lists: Dept H8, 82 Vandryke Street, Liverpool, L8 0RT.

LPs from 20p. 45s from 5p - Large SAE: Thompson, 24 Beaufont Avenue, Blackpool.

**TOPS** for new pops at only 45p! Bowie, Pistols, Village People, Paul Simon, etc. etc. Large SAE, HS Pickard Records, 20 Michigan Avenue, Manor Park, London, E12 5JD.

"Gumbo", "Midsummer Nightscene", "Kinks 'You Still Want Me'", "Bowie Prettiest Star", "Lisa June", "Memory", "Traffic Jam; High Numbers - Send lists Hughes, 18A, Trafalgar Road, Wallasey, Merseyside.

**ALL RECORDS** and tapes wanted for exchange, up to £2 each paid. - Bring to Record & Tape Exchange, 90, Goldhawk Road, Shepherds Bush, London, W12, Tel: 01-749 2830.

**ABBA CONCERT** photos. Set of eight 7x5 exciting photos of Abba. Only £2.00 + 25p p.p. if only refunded if not satisfied. Send to - Ivan Long, 22 Sparrows, Herne, Bushy, Herts.

**CLIFF RICHARD** LPs / EPs wanted details, condition, price SAE - 28 Gateways, Guildford.

**RITCHIE VALENS** LPs/45s wanted - details, condition, price SAE - 28 Gateways, Guildford.

**ELVIS LPS** - "He Touched Me" and "Elvis" (1968 NBC special) £5 cash offered - Miss I. Morris, 32 Salvesen Crescent, Alness, Ross-shire, Scotland.

**WANTED BARUNDI** black single by Barundi black - D Hughes, 6 Adames Road, Fratton, Portsmouth, Hants.

**FREE - I'LL Be Creepin!** Lindafarne - Clear White Light. Caravan - Love To Love You. - 6 Hillberry Close, Eaton Park, Stoke, Staffs.

**WANTED, ELVIS** LPs/EPs (particularly HMV). Write - Anbury, 14 Fields Close, Alnager, Stoke-on-Trent.

**EVE GRAHAM** and Roger Cooks single Smiling Through My Tears will pay £10. - Paul Rudkin, Albert

Street, Spalding, Lincolnshire.

**URGENTLY REQUIRED** N' between, Ambrose Slide and very early Slide records. LPs and 45s. - Write Joe Jordan, 10 John Street, Pentre, Rhondda, Mid Glam, South Wales.

**WANTED BEGINNINGS** by Slade also Nazareth bootlegs, records, photos, imporis etc. Anything wanted - Bob Vines, 14 Stafford Ave., Hornchurch, Essex.

**For Sale**

**POP FELLOWS**. Your favourite stars beautifully printed. Elvis, Starkey and Hutch, Fonz, Snoopy approx 14in x 14in, only £1.95. - Cheques / P.O.s to C. Wild, 453 Canterbury Way, Stevenage, Herts.

**PUNK T-SHIRTS**, "Destroy" - "FUD" - "Adverts" - "Clash" - "XTC" - "Squeeze" small, medium, large, £2 plus 25p p & p. - Stuart Reynolds, 36A Thornhill Road, Rastrick, Brighouse, Yorkshire.

**COLLECTORS ITEMS!** Those vintage years! Record Mirrors, November 1963-1966, offers - 01-303 4115.

**BADGES**, 88 different, including: Pistols (5), Quo (4), Stranglers (2), Queen (4), Boonitown, Rush (3), Lizzy (5), Skynyrd (2), Sabbath (2), Zeppelin, 25p postfree. Also Searuki, Sevons, programmes SAE for brochure - Badge Co, 59 Piccadilly, Manchester.

**ARTICLES ON T. Rex, Giltner, Rollers, Osmonds, Slade, Cassidy, State Star / s. - SAE** Anne, 7 Harlech Close, Eton, Middlesex.

**NOEL EDMONDS** two colour photos postcard size 6p. 8in x 6in. £1.50

**Computer Dating**  
Full Friendship / Love of Marriage. Durable. Future's largest most successful and reliable service for all ages in all areas. Send for free colour brochure and details now - 40 Dettliffe Dept (RM) - 23 Abingdon Road, London W8 Tel. 01-937 6503

**Dateline**





**THE BIT**

IN A SPECIAL HALF PAGE EXTRAVAGANZA PRESENT THE ENTIRE HISTORY OF ROCK AND ROLL FROM ELVIS THROUGH JIMI HENDRIS TO BARRY CAIN.

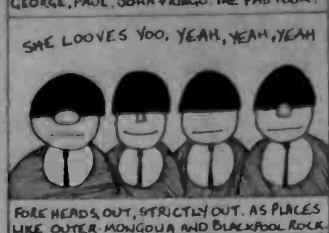
ONCE UPON A TIME THERE LIVED A LITTLE GIRL CALLED GOLDILOCKS. ONE DAY SHE DECIDED TO GO FOR A WALK IN THE WOODS. IN A SMALL COTTAGE IN THE WOOD LIVED MUMMY, DADDY AND BABY BEAR. MUMMY BEAR HAD JUST MADE SOME PORRIDGE BUT IT WAS MUCH TOO HOT TO EAT. "IT'S TOO HOT," SAID MUMMY BEAR. "IT'S TOO HOT," SAID DADDY BEAR. "JESUS CHRIST I'VE BURNED ME GOOD," SAID BABY BEAR...

1950, ELVIS HAS HIT WITH "HEARTBREAK HOTEL"



IT WAS ALL AMERICAN ROCK N' ROLL. UNTIL GEORGE, PAUL, JOHN + RINGO THE FAB FOUR.

SHE LOOVES YOU, YEAH, YEAH, YEAH

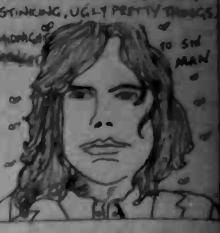


FORE HEADS, OUT, STRICTLY OUT. AS PLACES LIKE OUTER MONGOLIA AND BLACKPOOL ROCK

1962, STONES START TO PLAY AT RICHMOND PUB.




DEK TAYLOR LEAVES'S DRESSING WITH PHIL MAY FORMERLY THE STINKING, UGLY PRETTY THINGS.



BUT, GOLDILOCKS WAS BORED WITH ALL THIS TEXT BOOK STUFF. AS SHE TOOK A SPOONFUL OF THE BEARS OPIUM LACED PORRIDGE SHE FELT AS IF SHE KNEW WHAT ROCK N' ROLL WAS ALL ABOUT. SOON SHE WAS STRIPPED DOWN TO HER EARTH BLACK UNDERWEAR.

**CHARLIE BRINKWORTH**

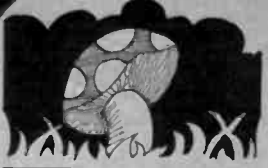


BREAMING FREDDIE HARRIS SISTER OF THE INFAMOUS MARSHALL TRASH OF THE PONTYPRIDD LIBERATION DOLE QUEUE.

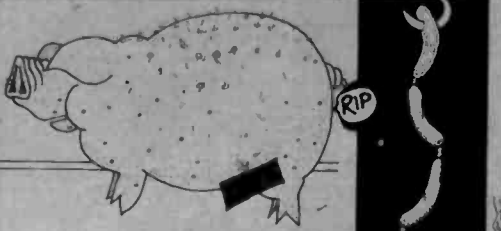
SIX MONTHS LATER FREDDIE WAS NOT VERY WELL

HE HAD BEEN ATTACKED, WHILE HIS STD WAS BEING RE-DECORATED, BY A MEAN TIT ON THE RUN FROM A MENTAL ASYLUM.

MEANWHILE... BACK IN THE WOODS WE COME TO GARDENERS CORNER. HERE IS A MAGICAL TOAD STOOL GROWN FROM THE MANURE OF THE LEGENDARY STINKY PIGGS.



**RIP**



A TRUE HERO. IN 1973 WHILE SUFFERING FROM A BAD CASE OF ACNE AND WITH A BLACK MARK ACROSS HIS NAUGHTY BITS STILL BOOGIED ON DOWN AT THE LOCAL DISCO.

GOO, A SWINICICIAL BREAST!!




KNOWN TO MANY AS.....

BACK TO ROCK WITH PETE TOWNSHEND...



...SMASHING HIS GUITAR... YEAH RIGHTON!

OH, THAT'S A RUBBISH DRAWING. I'VE HAD ENOUGH I'M GONNA FINISH IT LIKE THEY DO DOWNSTAIRS IN "SOUNDS" MUNCH FOR GIVE ME.

GHIZ CAZ GLEEP YEAH SHLEEP GLOCK CVZ CLOOP GLINK SCHNERIB SHNING



LAZY PENCIL

THAT WAS QUICK! MUST TRY IT MORE OFTEN. CS

**RADIO ONE**

A LOVE LIKE YOURS, Dusty Springfield  
 ARIEL, Dean Friedman  
 BABY COME BACK, Player  
 BAKER STREET, Gerry Rafferty  
 COME BACK WITH US, Darts  
 DARE TO BE DIFFERENT, Donovan  
 DENIS, Blondie  
 EMOTIONS, Samantha Sang  
 EVEN THOUGH YOU'RE GONE, The Jacksons  
 EVERY ONES A WINNER, Hot Chocolate  
 FANTASY, Earth, Wind & Fire  
 FIGARO, Brotherhood Of Man  
 FOLLOW ME FOLLOW YOU, Genesis  
 HOT LEGS, Rod Stewart  
 I CAN'T STAND THE RAIN, Eruption  
 I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles  
 I LOVE THE SOUND OF BROKEN GLASS, Nick Lowe  
 I NEED A LOVER, Johnny Cougar  
 IS THIS LOVE, Bob Marley & The Wailers  
 I WAS ONLY JOKING, Rod Stewart  
 JACK & JILL, Raydio  
 JUST ONE MORE NIGHT, Yellow Dog  
 JUST THE WAY YOU ARE, Billy Joel  
 LILAC WINE, Elkie Brooks  
 LOVE IS LIKE OXYGEN, Sweet  
 MIGHTY QUINN, Manfred Mann's Earth Band  
 MORE LIKE THE MOVIES, Dr Hook  
 MR BLUE SKY, Electric Light Orchestra  
 HUMOUR HAS IT, Donna Summer  
 SPREAD YOUR WINGS, Queen  
 STAYIN' ALIVE, Bee Gees  
 STAY WITH ME BABY, David Essex  
 SWINGTOWN, Steve Miller Band  
 TAKE A CHANCE ON ME, Abba  
 TAKE ME I'M YOURS, Squeeze  
 THEME & VARIATIONS 4, Andrew Lloyd Webber  
 WALK IN LOVE, Manhattan Transfer  
 WHAT'S YOUR NAME WHAT'S YOUR NUMBER, Andrea True Connection  
 WHENEVER YOU WANT MY LOVE, Real Thing  
 WISHING ON A STAR, Rose Royce  
 WUTHERING YEARS, Kate Bush

**RECORD OF THE WEEK**  
 Noel Edmunds, MORE LIKE THE MOVIES, Dr Hook  
 Simon Bates, FOLLOW ME FOLLOW YOU, Genesis  
 Paul Burnett, RECONNEZCHERIE, Wreckless Eric  
 Tony Blackthorn, CLOSE ENCOUNTERS OF THE THIRD KIND, Gene Page

Mercury  
 Lifesong  
 RSO  
 United Artists  
 Magnet  
 CBS  
 Chrysalis  
 Private Stock  
 Epic  
 RAK  
 CBS  
 Pye  
 Charisma  
 Riva  
 Atlantic  
 CBS  
 Radar  
 Riva  
 Island  
 Riva  
 Arista  
 Virgin  
 CBS  
 A&M  
 Polydor  
 Bronze  
 Capitol  
 Jet  
 GTO  
 EMI  
 RSO  
 CBS  
 Mercury  
 Epic  
 A&M  
 MCA  
 Atlantic  
 Buddih  
 Pye  
 Whitehead  
 EMI  
 Capitol  
 Charisma  
 Suiff  
 Arista

**RADIO LUXEMBOURG BULLETS**

TI AMO, Howard Carpendale  
 1993, Bob Scragg  
 A LONELY WAY TO GO, Emotions  
 IF YOU CAN'T GIVE ME LOVE, Suzi Quatro  
 MIGHTY QUINN, Manfred Mann's Earth Band  
 RUN AROUND SUE, Leif Garrett  
 ON YOU LIKE THE WIND, John Stewart  
 DANCING AT THE RAINBOW'S END, Roy Wood  
 FOLLOW YOU FOLLOW ME, Genesis  
 YOU'RE REALLY GOT A HOLD ON ME, Suzanne  
 POWER PLAY: SINGING IN THE RAIN, Sheila B. Devotion  
 208 TWIN SPIN: TIME WILL PASS YOU BY, Tobi Legend

Lightning  
 CBS  
 RAK  
 Bronze  
 Atlantic  
 RSO  
 Warner Brothers  
 Charisma  
 Ring O  
 EMI  
 RK

**RADIO PLAYLISTS**

**BEACON RADIO (WOLVERHAMPTON)**

**ADD-ONS**  
 CALIFORNIA, Debby Boone Warner Brothers  
 DENIS, Blondie Chrysalis  
 IF YOU CAN'T GIVE ME LOVE, Suzi Quatro RAK  
 SENTIMENTAL LADY, Bob Welch Capitol  
 I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe Radar  
 THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND, Meco RCA  
 MIGHTY QUINN, Manfred Mann's Earth Band Bronze  
 SPREAD YOUR WINGS, Queen EMI  
 EVERYBODY LOVES A RAIN SONG, B. J. Thomas MCA  
 BABY COME BACK, Player RSO

**BRMB RADIO (BIRMINGHAM) ADD-ONS**

DENIS, Blondie Chrysalis  
 I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe A&M  
 MORE LIKE THE MOVIES, Dr. Hook Radar  
 TRY A LITTLE TENDERNESS, Marty Robbins Motown  
 PROMISED LAND, Johnnie Allan Capitol  
 SAY GOODBYE TO HOLLYWOOD, Bette Midler CBS  
 VICTIM OF ROMANCE, Michelle Phillips Suiff  
 ON YOU LIKE THE WIND, John Stewart Atlantic  
 EVERYBODY LOVES A RAIN SONG, B. J. Thomas A&M  
 HEART AND THE STONE, Billy Murray RRO  
 MCA  
 State

**PICCADILLY RADIO (MANCHESTER) ADD-ONS**

SENTIMENTAL LADY, Bob Welch Capitol  
 NEVER LET HER SLIP AWAY, Andrew Gold Asylum  
 GIVE US A GOAL, Slade Earm  
 OO YOU BELIEVE IN LOVE AT FIRST SIGHT, Dionne Warwick Warner Brothers

**CAPITAL RADIO (LONDON) CLIMBERS**

SENTIMENTAL LADY, Bob Welch Capitol  
 NEVER LET HER SLIP AWAY, Andrew Gold RAK  
 DARE TO BE DIFFERENT, Donovan RAK  
 IF YOU CAN'T GIVE ME LOVE, Suzi Quatro Harvest  
 HIM OR ME, The Banned  
 PEOPLE'S CHOICE  
 SHAKE SOME ACTION, Flaming Groovies Sire

**PENNINE RADIO (BRADFORD) HIT PICKS**

Roger Kirki, HOLE IN MY SHOE, Traffic Island  
 Julius K. Scragg, NEVER LET HER SLIP AWAY, Andrew Gold Asylum  
 Mike Harley, PEG, Steely Dan ABC  
 Stewart Francis, DO YOU BELIEVE IN LOVE, Dionne Warwick Warner Brothers  
 Ian Scott, SAY GOODBYE TO HOLLYWOOD, Bette Midler Atlantic

**PENNINE PICK**  
 FOLLOW YOU FOLLOW ME, Genesis Charisma  
**ADD ONS**  
 MUSIC HARMONY : RHYTHM, Brooklyn Dreams RCA  
 I NEED A LOVER, Johnny Cougar Riva  
 MIGHTY QUINN, Manfred Mann's Earth Band Bronze  
 IF YOU CAN'T GIVE ME LOVE, Suzi Quatro RAK

**RADIO VICTORY (PORTSMOUTH) HIT PICKS**

Chris Pollard, HIGHLAND GIRL, Junior Campbell Private Stock  
 Nicky Jackson, ARIEL, Dean Friedman Lifesong  
 Dave Christian, PEG, Steely Dan ABC  
 Andy Parrish, I NEED A LOVER, Johnny Cougar Riva  
 Anton Durby, SAVE ME SAVE ME, Network Epic  
 Howard Pearce, READY STEADY GO, Generation X Chrysalis  
 Dave Carson, QUICK JOEY SMALL, Slaughter & The Dogs Decca  
 Jack McLaughlin, HOLE IN MY SHOE, Traffic Island  
 STATION SPECIAL: RECONNEZCHERIE - Wreckless Eric Suiff

# Mirror

Due to the non-arrival of the American charts, we have had to reprint last week's. Normal service (hopefully) will be back next week.

## UK SOUL

1	1	WHICH WAY IS UP, Stargard	MCA
2	3	WISHING ON A STAR, Rose Royce	Whitfield
3	5	FANTASY, Earth, Wind and Fire	CBS
4	6	IF IT DON'T FIT, DON'T FORCE IT, Kellee Patterson	CBS
5	7	DO YOU WANT TO GET FUNKY, Peter Brown	EMI
6	2	LOVELY DAY, Bill Withers	TK
7	17	JACK AND JILL, Raydio	CBS
8	4	GALAXY, War	Arista
9	19	I CAN'T STAND THE RAIN, Eruption	MCA
10	8	YOU CAN'T TURN ME OFF, High Inergy	Atlantic
11	18	EVEN THOUGH YOU'RE GONE, The Jacksons	Motown
12	13	BACK IN LOVE AGAIN, LTD	Epic
13	12	TOO HOT TA TROT, Commodores	A&M
14	-	WHAT'S YOUR NAME, WHAT'S YOUR NUMBER, Andrea True Connection	Motown
15	20	FUNKY MONKEY, Mandrill	Buddah
16	-	FREAKY DEAKY, Roy Ayres	Arista
17	-	TURNING MY HEARTBEAT UP, The MVP	Polydor
18	9	THE GROOVE LINE, Heatwave	Buddah
19	10	JAM JAM JAM, People's Choice	GTO
20	-	BIG BLOW, Manu Dibango	Phil Int Decca

## US SINGLES

1	2	LOVE IS THICKER THAN WATER, Andy Gibb	RSO
2	1	STAYIN' ALIVE, Bee Gees	RSO
3	4	SOMETIMES WHEN WE TOUCH, Dan Hill	20th Century
4	5	EMOTION, Samantha Sang	Private Stock
5	8	NIGHT FEVER, Bee Gees	RSO
6	6	DANCE, DANCE, DANCE, YOWSAH YOWSAH, Chic	Atlantic
7	9	LAY DOWN SALLY, Eric Clapton	RSO
8	3	JUST THE WAY YOU ARE, Billy Joel	Columbia
9	11	I GO CRAZY, Paul Davis	Bang
10	10	HOW DEEP IS YOUR LOVE, Bee Gees	RSO
11	7	WE ARE THE CHAMPIONS, Queen	Elektra
12	12	PEG, Steely Dan	ABC
13	13	THEME FROM CLOSE ENCOUNTERS, John Williams	Arista
14	16	NAME OF THE GAME, Abba	Atlantic
15	17	WHAT'S YOUR NAME, Lynyrd Skynyrd	MCA
16	18	THUNDER ISLAND, Jay Ferguson	Asylum
17	27	CAN'T SMILE WITHOUT YOU, Barry Manilow	Arista
18	20	HAPPY ANNIVERSARY, Little River Band	Capitol
19	14	SHORT PEOPLE, Randy Newman	Warner Bros
20	24	WONDERFUL WORLD, Art Garfunkel & Paul Simon	Columbia
21	28	FAJILING, Le Blanc & Carr	Bj Tree
22	26	THE WAY YOU DO THE THINGS YOU DO, Rita Coolidge	A&M
23	31	OUR LOVE, Natalie Cole	Capitol
24	8	BABY COME BACK, Player	RSO
25	29	ALWAYS & FOREVER, Heatwave	Epic
26	34	DUST IN THE WIND, Kansas	Kirshner
27	35	EBONY EYES, Bob Welch	Capitol
28	32	JACK & JILL, Raydio	Arista
29	40	IF I CAN'T HAVE YOU, Yvonne Ellman	RSO
30	33	GOODBYE GIRL, David Gates	Elektra
31	19	YOU'RE IN MY HEART, Rod Stewart	Warner Bros
32	36	POOR POOR PITIFUL ME, Linda Ronstadt	Asylum
33	38	FLASHLIGHT, Parliament	Casablanca
34	42	WHICH WAY IS UP, Stargard	MCA
35	45	BEFORE MY HEART FINDS OUT, Gene Cotton	Anola America
36	39	LADY LOVE, Lou Rawls	Philadelphia International
37	22	LONG, LONG WAY FROM HOME, Foreigner	Atlantic
38	21	NATIVE NEW YORKER, Odyssey	RCA
39	-	THANK YOU FOR BEING A FRIEND, Andrew Gold	Asylum
40	49	RUNNIN' ON EMPTY, Jackson Browne	Asylum
41	47	YOU REALLY GOT ME, Van Halen	Warner Bros
42	-	HOT LEGS, Rod Stewart	Warner Bros
43	44	EVERYONE LOVES A RAIN SONG, B. J. Thomas	MCA
44	50	IT'S YOU THAT I NEED, Enchantment	Road Show
45	46	LET IT GO, LET IT FLOW, Dave Mason	Columbia
46	-	SWEET TALKING WOMAN, Electric Light Orchestra	Jet
47	-	BOOGIE SHOES, KC & The Sunshine Band	TK
48	25	THEME FROM CLOSE ENCOUNTERS, Meco	Millenium
49	-	GROW UP TO BE COWBOYS, Waylon & Willie	RCA
50	-	NEVER HAVE TO SAY GOODBYE, John Ford Big Tree Coley	Columbia

## US ALBUMS

1	1	SATURDAY NIGHT FEVER, Soundtrack	RSO
2	2	THE STRANGER, Billy Joel	Columbia
3	7	RUNNING ON EMPTY, Jackson Browne	Avium
4	3	NEWS OF THE WORLD, Queen	Elektra
5	8	SLOWHAND, Eric Clapton	RSO
6	6	THE GRAND ILLUSION, Sly & The Family Stone	A&M
7	4	ALL 'N' ALL, Earth, Wind & Fire	Columbia
8	10	AJA, Steely Dan	ABC
9	5	FOOT LOOSE & FANCY FREE, Rod Stewart	Warner Bros
10	14	WEEKEND IN L.A., George Benson	Warner Bros
11	9	LITTLE CRIMINALS, Randy Newman	Warner Bros
12	12	RUMOURS, Fleetwood Mac	Warner Bros
13	13	OUT OF THE BLUE, ELO	Jet
14	18	LIVE AT THE BIJOU, Grover Washington Jr	Kudu
15	19	FUNKENTELECHY VS THE PLACEBO, Parliament/Casablanca	Parliament/Casablanca
16	21	STREET SURVIVORS, Lynyrd Skynyrd	MCA
17	16	POINT OF KNOW RETURN, Kansas	Kirshner
18	11	I'M GLAD YOU'RE HERE WITH ME, Neil Diamond	Columbia
19	17	CLOSE ENCOUNTERS OF THE THIRD KIND, Soundtrack	Arista
20	15	GALAXY, War	MCA
21	24	NATALIE COLE, Thankful	Capitol
22	-	EVEN NOW, Barry Manilow	Arista
23	27	WATERMARK, Art Garfunkel	Columbia
24	29	LONGER FUSE, Dan Hill	20th Century
25	30	WAYLON & WILLIE, Waylon Jennings & Willie Nelson	RCA
26	26	PLAYER	RSO
27	28	CHIC	Atlantic
28	31	DOUBLE LIVE GONZO, Ted Nugent	Epic
29	32	ENDLESS WIRE, Gordon Lightfoot	Warner Bros
30	34	BLUE LIGHTS IN THE BASEMENT, Roberta Flack	Atlantic
31	35	HERE AT LAST LIVE, Bee Gees	RSO
32	23	DOWN TWO THEN LEFT, Boz Scaggs	Columbia
33	36	FEELS SO GOOD, Chuck Mangione	A&M
34	40	STREET PLAYER, Rufus / Chaka Khan	ABC
35	39	MOON IN A TEN CENT TOWN, Emmylou Harris	Warner Bros
36	33	FRENCH KISS, Bob Welch	Capitol
37	41	CATS ON THE COAST, Sea Level	Capricorn
38	42	MY AIM IS TRUE, Elvis Costello	Columbia
39	43	GOLDEN TIME OF DAY, Maze Featuring Frankie Beverly	Capitol
40	25	DON'T LET ME BE, Santa Esmeralda	Casablanca
41	22	LIVE, Commodores	Motown
42	46	FLOWING RIVERS, Andy Gibb	RSO
43	44	TOO HOT TO HANDLE, Heatwave	Epic
44	20	FOREIGNER	Atlantic
45	38	ALIVE!! Kiss	Casablanca
46	-	ONCE UPON A DREAM, Enchantment	Roadshow
47	-	DR BUZZARDS MEETS KING PENNETT, Dr Buzzard's	RCA
48	48	BROKEN HEART, The Babys	Chrysalis
49	49	ROCKET TO RUSSIA, Ramones	Sire
50	-	PLAYER OF THE YEAR, Bootsy's Rubber Band	Warner Bros

## YESTERYEAR

5 Years Ago (3rd March 1973)			
1	CUM FEEL THE NOIZE	Slade	
2	PART OF THE UNION	The Strawbs	
3	BLOCKBUSTER	The Sweet	
4	SYLVIA	Focus	
5	CINDY INCIDENTALLY	The Faces	
6	DO YOU WANNA TOUCH ME	Gary Glitter	
7	WHISKY IN THE JAR	Thin Lizzy	
8	BABY I LOVE YOU	Dave Edmunds	
9	LOOKIN' THROUGH THE EYES OF LOVE	The Partridge Family	
10	FEEL THE NEED IN ME	The Detroit Emeralds	
10 Years Ago (2nd March 1968)			
1	CINDERELLA ROCKAFELLA	Esther and Abi Ofarim	
2	THE MIGHTY QUINN	Manfred Mann	
3	LEGEND OF XANADU	Dave Dee, Dozy, Beaky, Mick and Tich	
4	BEND ME SHAPE ME	Amen Corner	
5	SHE WEARS MY RING	Solomon King	
6	FIRE BRIGADE	The Move	
7	PICTURES OF MATCHSTICK MEN	Status Quo	
8	WORDS	The Bee Gees	
9	EVERLASTING LOVE	The Love Affair	
10	SUDDENLY YOU LOVE ME	The Tremeloes	
15 Years Ago (2nd March 1963)			
1	WAYWARD WIND	Frank Ifield	
2	PLEASE PLEASE ME	The Beatles	
3	THE NIGHT HAS A THOUSAND EYES	Bobby Vee	
4	DIAMONDS	Jet Harris and Tony Meehan	
5	LOOP-DE-LOOP	Frankie Vaughan	
6	THAT'S WHAT LOVE WILL DO	Joe Brown	
7	SUMMER HOLIDAY	Cliff Richard and The Shadows	
8	LITTLE TOWN FLIRT	Del Shannon	
9	ISLAND OF DREAMS	The Springfields	
10	SUKIYAKI	Kenny Ball and his Jazzmen	

## US DISCO

1	1	BIONIC BOOGIE, Bionic Boogie	Polydor
2	2	LET'S ALL CHANT, Michael Zager Band	Private Stock
3	6	ROMEO & JULIET, Alec R Costandinos & the Syncophonic Orchestra	Casablanca
4	7	GIMME SOME LOVIN', Kongas	Polydor
5	5	CHATTANOOGA CHOO CHOO, Tuxedo Junction	Butterfly
6	3	STAYIN' ALIVE, Bee Gees	RSO
7	8	DANCE WITH ME, Peter Brown	Drive
8	11	COME INTO MY HEART, European Connection	TK
9	4	SUPERNATURE, Cerrone	Cotillon
10	12	GALAXY, War	MCA
11	14	VOYAGE, All Cuts	Polydor
12	9	ONCE UPON A TIME (LP), Donna Summer	Casablanca
13	18	I CAN'T STAND THE RAIN, Eruption	Ariola
14	13	THE BEAT GOES ON AND ON, Ripple	Salsoul
15	19	MELODIES, Made in USA	Delite
16	20	TWO HOT FOR LOVE, THP Orchestra	Butterfly
17	27	PLAY WITH ME, Sandy Mercer	H&L
18	15	I WAS BORN THIS WAY, Carl Benn	Motown
19	16	SHAME, Evelyn King	RCA
20	20	WHICH WAY IS UP, Stargard	MCA

## STAR CHOICE



Brian Connolly, Sweet

1	ALRIGHT NOW,	Free
2	WORDS,	Rita Coolidge
3	MR BLUE SKY,	Electric Light Orchestra
4	GET BACK,	The Beatles
5	TAKE IT TO THE LIMIT,	The Eagles
6	BABY COME BACK,	Player
7	BARBARA ANN,	Beech Boys
8	BROTHER LOVES TRAVELLING SALVATION SHOW,	Neil Diamond
9	LAYLA,	Derek and the Dominoes
10	SATISFACTION,	The Rolling Stones

## US SOUL

1	2	FLASH LIGHT, Parliament	Casablanca
2	1	IT'S YOU THAT I NEED, Enchantment	Roadshow
3	3	ALWAYS AND FOREVER, Heatwave	Epic
4	4	TOO HOT TA TROT, Commodores	Motown
5	7	STAYIN' ALIVE, Bee Gees	RSO
6	5	WHICHEVER WAY IS UP, Stargard	MCA
7	6	OUR LOVE, Natalie Cole	Capitol
8	8	PLAYING YOUR GAME BABY, Barry White	20th Century
9	18	BDOTZILLA, Bootsy's Rubber Band	Warner Bros
10	14	LET ME PARTY WITH YOU, Bunny Sigler	Gold Mine
11	9	AIN'T GONNA HURT NOBODY, Brick Band	Capitol
12	16	REACHING FOR THE SKY, Peabo Bryson	Capitol
13	13	LE SPANK, Le Pamplemousse	Equinox
14	-	AM I LOSING YOU, Manhattan	Columbia
15	19	WORKIN' TOGETHER, Maze Featuring Frankie Beverly	Capitol
16	20	DON'T COST YOU NOTHING, Ashford And Simpson	Warner Bros
17	15	JACK AND JILL, Raydio	Arista
18	-	THE CLOSER I GET TO YOU, Robert Flack with Donny Hathaway	Atlantic
19	10	BABY COME BACK, PLAYER	RSO
20	11	LET'S HAVE SOME FUN, Bar-Kays	Mercury