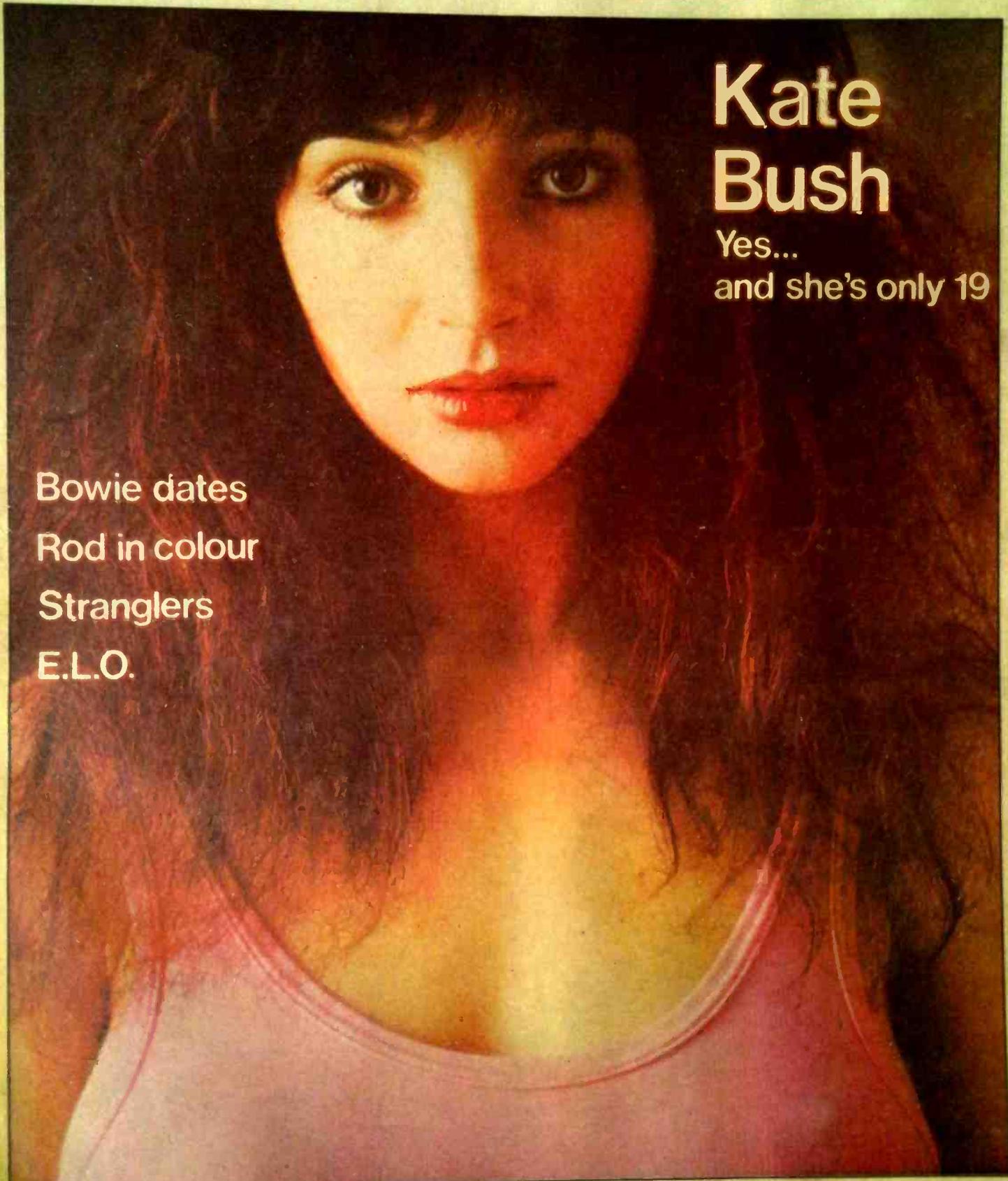


# Record Mirror



## Kate Bush

Yes...  
and she's only 19

Bowie dates  
Rod in colour  
Stranglers  
E.L.O.

# Record

## UK SINGLES

1	1	TAKE A CHANCE ON ME, Abba	Epic
2	2	FIGARO, Brotherhood Of Man	Pye
3	4	COME BACK MY LOVE, Darts	Magnet
4	6	WISHING ON A STAR, Rose Royce	Warner Bros
5	3	IF I HAD WORDS, Scott Fitzgerald / Yvonne Keeley	Pepper
6	8	MR. BLUE SKY, Electric Light Orchestra	Jet
7	5	HOT LEGS / I WAS ONLY JOKING, Rod Stewart	Riva
8	10	SORRY I'M A LADY, Baccara	RCA
9	16	JUST ONE MORE NIGHT, Yellow Dog	Virgin
10	9	LOVE IS LIKE OXYGEN, Sweet	Polydor
11	21	5 MINUTES, Stranglers	United Artists
12	18	STAYIN' ALIVE, Bee Gees	RSO
13	27	WUTHERING HEIGHTS, Kate Bush	EMI
14	15	DRUMMER MAN, Tonight	TDS
15	11	LOVELY DAY, Bill Withers	CBS
16	13	NATIVE NEW YORKER, Odyssey	RCA
17	7	UP TOWN TOP RANKING, Althia & Donna	Lightning
18	25	FREE EP, Free	Island
19	17	FOR A FEW DOLLARS MORE, Smokie	RAK
20	14	THE GROOVE LINE, Heatwave	GTO
21	19	THEME FROM WHICH WAY IS UP, Stargard	MCA
22	20	EMOTIONS, Samantha Sang	Private Stock
23	12	MULL OF KINTYRE / GIRLS' SCHOOL, Wings	Parlophone
24	30	RISING FREE / TRB, Tom Robinson Band	EMI
25	26	JUST THE WAY YOU ARE, Billy Joel	CBS
26	32	FANTASY, Earth Wind & Fire	CBS
27	24	HEARTSONG, Gordon Giltrap	Electric
28	44	BAKER STREET, Gerry Rafferty	United Artists
29	31	I CAN'T STAND THE RAIN, Eruption	Atlantic
30	22	JAMMING, Bob Marley & The Wailers	Island
31	38	EVEN THOUGH YOU'RE GONE, Jacksons	Epic
32	35	GALAXY, War	MCA
33	50	DENIS, Blondie	Chrysalis
34	33	RICH KIDS, Rich Kids	EMI
35	-	IS THIS LOVE, Bob Marley & The Wailers	Island
36	28	WORDS, Rita Coolidge	A&M
37	42	WHAT DO I GET? Buzzcocks	United Artists
38	29	LOVE'S UNKIND, Donna Summer	GTO
39	-	SPREAD YOUR WINGS, Queen	EMI
40	-	RUMOUR HAS IT, Donna Summer	Casablanca
41	40	SWEET SWEET SMILE, Carpenters	A&M
42	34	NO TIME TO BE 21, Adverts	Bright
43	45	DO YOU WANNA GET FUNKY WITH ME, Peter Brown	TK
44	41	CLOSER TO THE HEART, Rush	Mercury
45	-	MATCHSTALK MEN & CATS & DOGS Brian & Michael	Pye
46	43	SHOT BY BOTH SIDES, Magazine	Virgin
47	-	LILAC WINE, Elkie Brooks	A&M
48	-	BABY COME BACK, Player	RSO
49	49	GONE DEAD TRAIN, Nazareth	Mountain
50	47	IF IT DON'T FIT DON'T FORCE IT, Keelee Paterson	EMI

## UK ALBUMS

1	1	THE ALBUM, Abba	Epic
2	3	VARIATIONS, Andrew Lloyd Webber	MCA
3	2	RUMOURS, Fleetwood Mac	Warner Brothers
4	4	REFLECTIONS, Andy Williams	CBS
5	6	OUT OF THE BLUE, Electric Light Orchestra	Jet
6	5	GREATEST HITS, Donna Summer	GTO
7	9	FOOT LOOSE AND FANCY FREE, Rod Stewart	Riva
8	8	THE SOUND OF BREAD, Bread	Elektra
9	7	DISCO FEVER, Various	K Tel
10	14	LOVE SONGS, The Beatles	Parlophone
11	11	EXODUS, Bob Marley & The Wailers	Island
12	12	NEW BOOTS AND PANTIES, Ian Dury	Stiff
13	13	ALL 'N' ALL, Earth Wind & Fire	CBS
14	10	THE FLORAL DANCE, Brighthouse & Rastrick Band	Logo
15	20	FEELINGS, Various	K Tel
16	35	DARTS	Magnet
17	21	GREATEST HITS, Abba	Epic
18	16	NEVER MIND THE BOLLOCKS, Sex Pistols	Virgin
19	23	ARRIVAL, Abba	Epic
20	-	PASTICHE, Manhattan Transfer	Atlantic
21	22	GREATEST HITS VOL. 2, Elton John	DJM
22	29	BEST FRIENDS, Cleo Laine & John Williams	RCA
23	27	40 NUMBER ONE HITS, Various	K Tel
24	44	STAR WARS, Soundtrack	20th Century
25	31	DON JUAN'S RECKLESS DAUGHTER, Joni Mitchell	Asylum
26	33	NEWS OF THE WORLD, Queen	EMI
27	39	MENAGERIE, Bill Withers	CBS
28	36	THEIR GREATEST HITS 1971-75, The Eagles	Asylum
29	18	MOONFLOWER, Santana	CBS
30	25	I WANT TO LIVE, John Denver	RCA
31	19	GREATEST HITS, Olivia Newton John	EMI
32	-	IN FULL BLOOM, Rose Royce	Warner Brothers
33	26	30 GREATEST, Gladys Knight & The Pips	K Tel
34	17	20 COUNTRY CLASSICS, Tammy Wynette	CBS/Warwick
35	-	THE MUPPET SHOW VOL. 2	Pye
36	15	WE MUST BELIEVE IN MAGIC, Crystal Gayle	United Artists
37	28	RUNNING ON EMPTY, Jackson Browne	Asylum
38	34	ROCKIN' ALL OVER THE WORLD, Status Quo	Vertigo
39	46	HOTEL CALIFORNIA, Eagles	Asylum
40	49	PERILOUS JOURNEY, Gordon Giltrap	Electric
41	-	DRASTIC PLASTIC, Be Bop Deluxe	Harvest
42	-	STAINED CLASS, Judas Priest	CBS
43	-	COUNTRY GIRL MEETS COUNTRY BOY, Various	CBS/Warwick
44	37	A STAR IS BORN, Soundtrack	CBS
45	42	THE MUPPET SHOW	Pye
46	-	A NEW WORLD RECORD, Electric Light Orchestra	Jet
47	24	20 GOLDEN GREATS, Diana Ross & The Supremes	Motown
48	-	CITY TO CITY, Gerry Rafferty	United Artists
49	-	A FAREWELL TO KINGS, Rush	Mercury
50	41	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest

## OTHER CHART

1	DENIS, Blondie	Chrysalis
2	BIG BLOW, Manu Dibango	Decca
3	CLOSER TO THE HEART, Rush	Mercury
4	ROCK AWAY BEACH, The Ramones	Sire
5	BLUE BAYOU, Linda Ronstadt	Asylum
6	ON FIRE, T-Connection	TK
7	RUNNING AWAY, Roy Ayres	Import
8	DANCE DANCE DANCE, Chic	Atlantic/US 12in
9	YOU'RE SO RIGHT FOR ME, East Side Connection	Creole
10	GOING FOR THE ONE, Yas	Atlantic
11	SUBSTITUTE, The Who	Polydor
12	THIS PERFECT DAY, Saints	Harvest
13	WAITING IN VAIN, Johnny Clarke & Dillinger	Third World
14	SKAWARDS, Rico	Island
15	CHOOSING YOU, Lenny Williams	ABC
16	STREET IN THE CITY, Pets Townsend & Ronnie	Polydor
17	IF YOU FEEL LIKE DANCIN', Lane Hudson	ABC
18	BABY JANE, Or Feisgood	United Artists
19	CLOSE ENCOUNTERS, Gene Page	Arista
20	LOOKING AFTER NUMBER ONE, Boomtown Rats	Import

Alternative Chart compiled by —  
Adrian's Wickford Shopping Mall, Wickford, Essex  
(037 643318)

## BREAKERS



GENERATION X: ready for the chart

READY STEADY GO, Generation X	Chrysalis
CLASH CITY ROCKERS, Clash	CBS
SOMETIMES WHEN WE TOUCH, Dan	Hill/20th Century
WALK IN LOVE, Manhattan Transfer	Atlantic
TIME WILL PASS YOU BY, Tobi Legend	RK
WHAT'S YOUR NAME WHAT'S YOUR NUMBER, Andrea True Connection	Buddah
I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe	Radar
WHENEVER YOU WANT MY LOVE, Real Thing	Pye
A LOVE LIKE YOURS, Dusty Springfield	Mercury
RHIANNON, Fleetwood Mac	Reprise

## UK DISCO

1	1	WHICH WAY IS UP, Stargard	MCA
2	2	NATIVE NEW YORKER, Odyssey	RCA 12in
3	6	GALAXY, War	MCA
4	3	UP TOWN TOP RANKING, Althia & Donna	Lightning
5	4	THE GROOVE LINE, Heatwave	GTO
6	10	I CAN'T STAND THE RAIN, Eruption	Atlantic
7	9	JAMMING/PUNKY REGGAE PARTY, Bob Marley	Island/dub 12in
8	8	STAYIN' ALIVE, Bee Gees	RSO
9	5	DANCE DANCE DANCE, Chic	Atlantic/US 12in
10	21	DO YA WANNA GET FUNKY WITH ME, Peter Brown	TK 12in
11	7	LOVE'S UNKIND, Donna Summer	GTO
12	13	TAKE A CHANCE ON ME, Abba	Epic
13	11	COME BACK MY LOVE, Darts	Magnet
14	19	BIG BLOW/ALOKO PARTY, Manu Dibango	Decca
15	18	SORRY I'M A LADY, Baccara	RCA
16	-	SINGIN' IN THE RAIN, Sheila B Devotion	Carrere 12in
17	15	FANTASY, Earth Wind & Fire	CBS
18	16	LOVELY DAY, Bill Withers	Riva
19	14	HOT LEGS/I WAS ONLY JOKING, Rod Stewart	Arista
20	24	JACK AND JILL/GET DOWN, Raydio	

# Record Mirror

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# Juicy Juicy

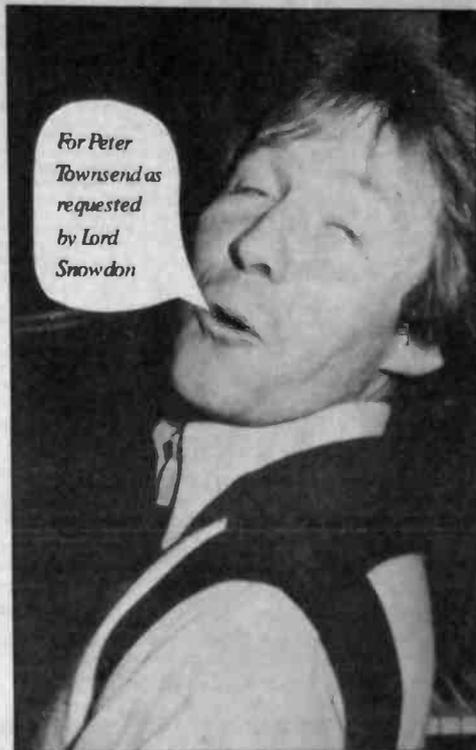
## HOW MANY MUMMIES DO YOU NEED TO LAUNCH AN ALBUM?

WHO SAID it's music that your mother wouldn't like? Rumour has it WEA are planning a rather special reception to launch the double album of the recent Hope and Anchor festival. The mothers of all the people taking part on the records, which include The Stranglers, Pirates, Steve Gibbons, Wilko and XTC, will be invited to London for a weekend of fun and games. Tell them about your mummy sonny.

Hiya Chip. A well known publicist who shall remain nameless (actually it's Alan Edwards who looks after such heavies as The Stranglers, Buzzcocks and 999) was spotted smiling in the Pink teeny mag this week next to a painful period ad telling everyone his name is Chip. "That's cos my surname's Carpenter and my mates haven't got much imagination," he goes on to say, adding, "I'm crazy about girls and I'm taking over from Jamie (who's that, Keith Altham?) as the new guy around here - so watch out all you Pinkies." The Lead (that's right) Zeppelin of Canada, Rush have a 10 1/2 in mangle lovingly referred to as Lurch. Apparently while on the road in Leicester a diminutive lady journalist complained that a light was shining directly above her while interviewing one of the band. Lurch obligingly reached up and crushed the bulb in his hand. He also likes knitting, pottery and lifting elephants.

Wednesday night saw much of the music business gathered at the Lord's Tavern for the Annual Chrysalis Darts Tournament. Last year, you may recall, Record Mirror reached the final. But this year we were not so lucky, though we did beat John Peel's team, LWT World Of Sport and Radio Luxembourg. The eventual winners were the New Musical Express (a music paper). Unfortunately, the evening had a sour note: RM team member, gentle Scotsperson Eddie Fitzgerald won a large bottle of whisky for succeeding in beating a professional darts champion. But some unkind person nicked the bottle. A reward is offered for anyone helping us in our enquiries to track down the culprit. No stone will be left unturned in our investigation.

My young friends The Buzzcocks have been having more than a little trouble trying to find a venue where they are allowed to play in Manchester. The manager of the Free Trade Hall reportedly said of the band: "They're punks and we



Roddy Llewellyn

"don't want them"). But now, I'm happy to report, they will be playing at the Manchester Mayflower on March 25 and 26. Be there. Get well soon, Christie Wood, wife of Ronnie the Stone. Christie received a badly cut arm when a car in which she was a passenger smashed into a shop front near her home in Richmond, Surrey.

In the courts: Ricel Tie, drummer with The Crabs, appears in Court next week at Nuneaton on a charge of intent to commit GBH when a glass thrown by him in the direction of a crowd of hoolies unintentionally hit his girlfriend on the face, dislodging her front teeth. The police insisted on pressing the charge.

On then to the Nashville Rooms in West Kensington for a Sunday lunchtime session with Ol' Blue Suede, Carl Perkins. My dears, they'd imported Teds of all shapes and sizes to witness this exclusive stage performance. You could smell the Brylcreem half a mile down the North End Road. Drapes and crepes were two - a penny - it was something of a struggle to reach the bar - but when you get there at least the flaming article was free - more on that later.

The tension built up as the record company people hurled Perkins T-shirts at the eager rock 'n' rollers to the

a well-earned breather. Edmunds and friends look over 'Kansas City', 'I Hear You Knockin'', 'Blueberry Hill'. Oh dear, give those teds gallons of free beer and you're bound to get a little trouble. There was this big ted indulging in manly sports with his mini-ted as the teds on stage lilted through the Fats Domino classic. But never fear, my dears, help was at hand - in the shape of a colossus of a doorman/bouncer / security agent who removed offenders through the front door - two at a time in one hand. And the old Bill were outside to ensure fair play. And the TV cameras were there recording it all - but why did they make Carl mime to 'Blue Suede Shoes' after he'd played it live twice?

My old mate Peter Green, recently married to Jane Searns, a pretty and talented violinist, is currently honeymooning in London. Between (the sheets) taking in the tourist sights, Peter has been busy writing and recording material for his forthcoming single and album. Watch this space.

Radio Stars vocalist and acrobat, Andy Ellison landed in trouble at Bournemouth Village Bowl last Thursday night. As in the lad's want, he was swinging chimpanzee style from the rafters when the roof collapsed over the stage. The Stars had to leave the stage while the debris was cleaned up. But they carried on with the show as soon as it was possible. They were later presented with a bill for £300 and were not over-amused. The personnel for Wreckless Eric's backing band, The New Rockets, has now been

finalised as follows: Keyboards, on keyboards, Bass on bass, Drums on drums, Saxophone on saxophone and Eric on guitar and vocals. Mean-while, Eric's first single 'Whole Wide World' has been deleted from the Stiff Catalogue. Managing Director Dave Robinson tells me, "This hot classic has been on the market for five and a half months now. If punters haven't been perspicacious enough to snap it up, that's their tough luck." You tell 'em Dave.

Latest from Britt and the gravedigger, Britt: "We are very good friends. There is no hostility. We will always remain friends. It may seem strange to some people, but that's the way it is in Hollywood." And over to the cemetery attendant: "It must be similar to a marriage breaking up. It's a bit like becoming a free man again." Continued page 40

St Valentine's Day saw almost the entire (well, nearly almost) music business gathered at the Savoy for the Music Week Awards Dinner. Among the celebrities in attendance were Denny Laine, Lynsey de Paul and many others. The trouble was everyone was done up to the nines in dinner jackets or long slinky dresses or both and recognition was not easy when you're used to seeing the same people dressed in tattered Levis and T-shirts.

You've heard all about Mick Jagger and Jerry Hall, but have you heard the one about Bianca Jagger and Mark Shand? Those of you living in the Chelsea area keep your eyes open and pay more attention.

Well, kiddies, that just about wraps up another week. It's goodbye from me and goodbye from me. See y'all. Bye-bye. XXXXXX



More legs to ogle over. Don't say we're never good to you

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DAVID BOWIE: world tour

# BOWIE FOR BRITISH TOUR

DAVID BOWIE has announced details of his spring concert tour. Starting on March 29 on the West Coast of North America, the tour winds up on July 1 in London.

The British leg starts on June 14 and incorporates three nights in Newcastle, four in Glasgow, three in Bingley and three at London's Earls Court.

By the end of the North American, European and British tours, Bowie will have played in 65 cities to more than a million people.

It will be Bowie's first UK tour since his 1976 Station To Station tour. Musicians playing with him will be Stacy Heydon (guitar), Dennis Davis (drums), George Murray (bass), Simon House formerly of Hawkwind on electric violin, Sean Mayes of Fumble on keyboards and Roger Powell of Todd Rundgren's Utopia on synthesiser.

Bowie is currently in Berlin making the film 'Just A Gigolo' in which he plays the leading role. Dates and ticket details:

Newcastle City Hall, June 14, 15 and 16; Tickets priced at £6, £5 and £4. Available by postal application only from City Hall Box Office, Northumberland Road, Newcastle Upon Tyne 1. Limited to four tickets per applicant. Cheques and postal orders should be made payable to 'City Hall Box Office'.

Glasgow Apollo, June 19, 20, 21, 22; Tickets priced at £8, £5, and £4. Postal application only from Apollo Centre, 128, Renfield Street, Glasgow. Limited to four per applicant. Cheques and postal orders payable to 'Apollo Centre Box Office'.

Bingley Hall, Stafford, June 24, 25, 26; Tickets priced all at £4.50. Available by postal application from MAM Promotions Box Office, 24/25, New Bond Street, London W1. Mark the top left hand corner of the

envelope 'Bingley'. Cheques and postal orders payable to MAM Promotions Ltd. Tickets for Bingley are also available from Mike Lloyd Record Shops, in Hanley, Newcastle Under Lyme and Tunstall, and from Lotus Records, in Stafford. Limited to six per applicant.

London Earls Court, June 29, 30, July 1. Tickets priced £5, £4 and £3. Available by postal application only from MAM Promotions Box Office, 24/25, New Bond Street, London W1. Mark the top left of your envelope 'Earls Court'. Limited to six per applicant. Cheques and postal orders payable to 'MAM Promotions Ltd'.

All ticket applications will be dealt with on a first come - first served basis. All postal applications must include a stamped addressed envelope.

# CHANGES IN HOPE ALBUM

THE Hope and Anchor 'Front Row Festival' album which is released on WEA on March 3, has undergone a few minor changes and will now showcases 12 tracks and 17 songs. The full track listing is now as follows:

Side 1: Wilko Johnson Band 'Dr Feelgood', The Stranglers 'Straighten Out!', Tyla Gang 'Strychnine', The Pirates 'Don't Munchen It', Steve Gibbons Band 'Speed Kill!', XTC 'I'm Bugged', Suburban School 'Hate School'.

Side 2: The Pleasers 'Billy', XTC 'Science Fiction', Dire Straits 'Eastbound Train', Burlesque 'The Flizz', X-Ray Spex 'Let's Submerge', 999 'Crazy Disappointing', The Only Ones 'Creatures Of Doom', Pirates 'Gibson Martin Fender', Steel Pulse 'Social Check', Roogalator 'Zero Hour'.

Side 4: Phillip Flambo 'Underground Romance', The Pleasers 'Rock And Roll Radio', Tyla Gang 'On The Street', Steve Gibbons Band 'Johnny Cool', Wilko Johnson Band 'Twenty Yards Behind', The Stranglers 'Hanging Around'.

'Dr Feelgood' by Wilko Johnson, which is the opening track on the album, is ironically also being put out by WEA as the B side of the new Pirates single 'All In It Together' on the same day.

Out of the 21 bands involved in the Hope and Anchor Festival, only three declined to appear on the album: Tom Robinson Band, Meat Ticket, Chris Spedding.

# TOURS... TOUR NEW HEARTS

NEW HEARTS: London Rock Garden February 22, 23, Hendon Middlesex Poly March 10, Birmingham Barbarellas 11, Manchester Rafter's 23, Doncaster Outlook 27, Norwich Peoples 28, London Music Machine 30, Brighton New Regent 31.

# CAFE JACQUES

CAFE JACQUES: Burnt Island Half Circle February 22, Glasgow College Of Technology 23, Dundee College of Technology 24, Stirling University 25.

# DEKE LEONARD

DEKE LEONARD adds London Roundhouse February 26. Support - Earthquake and Soft Boys.

# GONZALEZ

GONZALEZ: Newcastle Freemans Hall March 3, Grantham Kesteven College 4, Hereford College Of Education 10, Bagshot Pantlews 17, West Runtun Pavilion 18.

# WHIRLWIND

WHIRLWIND add: London Hope and Anchor February 28, Bristol Stars and Stripes March 1, Southend Foresters 8, London Speakeasy 9, Wood Green Bumbles 14, South London Poly 15, High Wycombe Nags Head 18, London Dingwails 18, Edinburgh Tiffanys 27, Leeds East Ward Conservative Club 30, Leicester Windmill Hotel 31.

# TANGERINE DREAM

TANGERINE DREAM add London Hammersmith Odeon March 28 - Their March 20 gig at the same venue has sold out already.

# SPUD

SPUD: Slough Langley College March 11, London Marquee (St Patrick's Night Special) 17.

# THE END

THE END add: London Middlesex Hospital Medical School February 24, Kingston Poly 25, Chelmsford Chancellor Hall 26.

# EATER

EATER: Leeds F Club February 23, Reading Brians March 2, Cheshire Osborne Hotel 18, Burnt Island Half Circle 25, Nottingham Kates 26. A new single is planned for release at the end of March.

# THE SOUL FEVER TOUR

THE SOUL FEVER TOUR featuring Delroy Williams, Soul Explosion, Mr Super Bad and The Satin Bells: Hartlepool Gemini Club February 25, Southend Zhivagos 28, Newcastle Mayfair March 3, Avr Darlington Hotel 4, Portsmouth Locarno 7, Hastings Pier Ballroom 11, Stroud Leisure Centre 18, Delroy Williams goes into the studio shortly to cut a new single, 'Don't Stop The Music' written by Biddu.

# BLACK SLATE

BLACK SLATE add: London Nashville February 25, Bristol University March 3, London Dingwails 8, York University 10, Manchester Umist 11, London 100 Club 16, Plymouth Metro 30, Torquay 400 Club 31.

# BERT JANSCH

BERT JANSCH: Cambridge University March 1, Lancaster University 2, Milton Keynes Fox and Hounds 3, Alcester 5, Loughborough University 8, Peterborough Folk Club 10, Liverpool St Catherine's College 11, Portsmouth Centre Hotel 12, Coventry Mercers Arms 14, Roynon Folk Centre 16, Sheffield Highgate Hotel 18, Chesterfield ADG Building 19, Putney Half Moon 20, Glasgow Partick Burgh Hall 28.

# FIRST TIME FOR PLEASERS

THE PLEASERS embark on their first nationwide tour in March to promote their next single which is at present scheduled for mid-March release. The group are currently recording material for an album, but no release date has been set.

Tour dates so far confirmed: Newcastle Poly, March 5, Edinburgh

Tiffanys, 6, Stirling Albert Hall, 7, Swansea Circles, 9, Plymouth Metro, 10, Portsmouth Poly, 11, Leicester Digby Hall, 14, Liverpool Eric's, 15, Middlesbrough Rock Garden, 16, Wolverhampton Lafayette, 17, Manchester Rafter's, 18, Glasgow Tiffanys, 20, Birmingham Barbarellas, 22, Wakefield Unity Hall, 23, Swindon Affair, 27, London Music Machine, 29.

# ROY WOOD BACK ON THE ROAD

ROY WOOD'S Wizzo Band takes to the road on March 1 for a major UK tour. The tour follows a two-year lay-off for Roy after contractual and legal problems. Special guests on the tour will be The News who recently signed to GTO and release their debut single 'Blue Thru' on March 3. To coincide with the

comeback dates, Roy releases a new single, 'Dancing At The Rainbow's End'.

Itinerary: Plymouth Flesta, March 2, Bristol University, 3, Manchester Rafter's, 7, Glasgow University, 11, Blackpool Imperial Hall, 12, Weston - Super - Mare Civic Hall, 15, West Runtun Pavilion,

17, Wigan Casino, 18, Bournemouth Village Bowl, 20, Birmingham Town Hall, 21, Cardiff Top Rank, 22, Swansea Nutz Club, 23, Folkestone Leas Cliff Hall, 25, Crawley Sports Centre, 27, Northampton Saloon Ballroom, 29, London Music Machine, 30, Southgate Royalty Theatre, 31.

# NEW BOYS ALBUM

THE BOYS release their second album, 'Alternative Chartist's' on March 17. A single 'Brickfield Nights', taken from it, is to be released on March 3, not February 17, as previously announced. The LP contains 14 tracks, 12 of them written by The Boys. Recorded at Rockfield, The Boys both arranged and produced.

March dates: Reading Bryans 1, Nottingham Sandpiper 2, Bath Pavilion 3, Newbridge Institution 5, Swansea Circles 6, Bristol Locarno 8, Plymouth Metro 9, Brighton New Regent 10, Port Talbot Troubador 16, Worthing Assembly Hall 17.

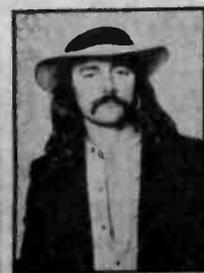
# TRAVIS TAKES EDMONDS SPOT

DAVE LEE Travis is to take over Noel Edmonds' Radio One Breakfast Show from the beginning of May. Edmonds will return to Radio One in the autumn with a new series of weekend shows.

# SAINTS ON THE RUN

THE SAINTS begin their third major British tour next month, which will coincide with the release of their new album 'Eternally Yours'. As previewed at the Marquee and Nashville recently, the band will be touring with a brass section which is featured on their current single, 'Know Your Product'.

Dates: Plymouth Oastlows, March 6, Port Talbot Troubador, 7, Northampton Cricket Ground, 10, Wakefield Unity Hall, 11, Blackpool Jenkinsons, 13, Birmingham Barbarellas 16, Swansea Circles, 18, Glamorgan Poly, 19, Bishops Stortford, 21, Leisur Centre, 18.



DICKEY BETTS

# EX-ALLMAN MAN HERE SOON

DETAILS HAVE been finalised of the maiden visit to the UK of Dickey Betts and Great Southern, coinciding with the rush - release of the group's second Arista album. The new LP, 'Atlanta's Burning Down' will be released this Friday.

Betts spent eight years as lead guitarist, vocalist and writer of such classics as 'Jessica' and 'Ramblin' Man' with the Allman Brothers. Betts' new group Great Southern debuted recently with the Arista LP 'Dickey Betts And Great Southern'.

The UK concert debut for the band is at the London Rainbow on March 7. Ticket prices are £2.50, £2 and £1.50, on sale immediately.



DENNY LAINE, co-composer of 'Mull Of Kintyre', was at London's Savoy Hotel to collect two Music Week Awards for 'Mull of Kintyre'. The single has now sold over two million copies. Denny read out a telegram of thanks and good wishes from Paul and Linda who were holidaying in Jamaica. Few present at the awards dinner realised that in his telegram, Paul gave away the title of 'Wings' upcoming album 'London Town'.



PATTI SMITH: new album

## PATTI RETURNS

THE PATTI Smith Group return to Europe in March for dates which will take them through Scandinavia, Germany, Austria, Holland, Belgium and France before reaching London's Rainbow Theatre for concerts on April 1 and 2.

It will be Patti Smith's first visit to Europe since her stage fall in January last year when she seriously injured her neck, keeping her out of action for a whole year.

Says Ms Smith: "I'm out of traction — back in action. Tell the people they can look forward to seeing the Patti Smith Group — 78 speed."

A new album 'Easter' is to be rush-released on March 3, she comments, "Easter is our resurrection album. It's a real joyous record. But all the destructive, manic elements are still there. The record will inject hope back into the people who think that things — like the new wave — are altering a little. You have Easter bunnies — I'm the Easter banshee."

The Patti Smith Group now includes new keyboard player Bruce Brody, Lenny Kaye (guitar), Ivan Krai (bass) and Jay Daugherty (drums).

Ticket prices for London are £3.50, £3 and £2. Tickets are available immediately from the Rainbow Box Office and all usual agents.

## GENESIS LP AND SINGLE

GENESIS RELEASE a new single 'Follow You Follow Me' on February 24. Their new album 'And Then There Were Three' will be out on March 31.

Full album track listing: 'Down And Out', 'Undertow', 'Ballad Of Big', 'Snowbound', 'Burning Rope', 'Deep In The Motherlode', 'Many Too Many', 'Scene From A Night's Dream', 'Say It's Alright Joe', 'The Lady Lies', 'Follow You Follow Me'. All songs are written by band members Philip Collins, Tony Banks and Mike Rutherford. Produced by David Hentschel, it was recorded in Holland.

Daryl Mark Stuermer will join Genesis as their guest guitarist, playing both lead and bass for their 1978 world tour and Chester Thompson will be joining the band as guest drummer.

The world tour will

feature a complete new stage production and begin in the United States on March 28. No British dates are as yet finalised for 1978.

Book news: In March, 'Seconds Out', a folio which includes all the music and lyrics from the LP of the same name will be published. In June, 'Genesis, The Evolution Of A Rock Band' by Armando Gallo will be out, selling at £4.50 in paperback.

### Slaughter split

SLAUGHTER AND The Dogs have split up on the eve of the release of their new single 'Quick Joey Small'. Lead guitarist Mike Rossi has been axed by his brother and manager, Ray Rossi, because of "tension and violence within the band."

The band are currently auditioning for a replacement so they can continue gigging.

## TRB DATES IN MARCH

THE TOM ROBINSON Band are set to play a series of dates in March, culminating in two nights at London's Music Machine.

Confirmed dates: Swindon Brunel Rooms 17, Loughborough University 18, Stafford Top Of The World 20, West Rinton Pavilion 22, Bridlington Spa Theatre 23, Middlesbrough Town Hall 24, Cambridge Corn Exchange 25, London Music Machine 27 and 28.

According to drummer Brian Taylor, the band's first album is "about one third finished."

# CHARTS

## BPI TO HOLD EMERGENCY MEETING

AN EMERGENCY meeting of the British Phonographic Industry Council was being held this week following the new allegations of chart rigging revealed in four national newspapers over the past week. Director General Geoffrey Bridge has invited the newspapers concerned to send him documentary evidence of their allegations which would then be studied by lawyers.

"Depending on the strength of that evidence we will then take legal advice on what further action may be necessary," said a spokesman.

There is a possibility that the Director of Public Prosecutions may be called in.

'Hyping' is the term used to describe the buying in of records into the charts. Among the record companies named in recent reports was A&M and their singles by the likes of Peter Frampton and The Carpenters.

A spokesman for A&M told Record Mirror: "As a competitive record company, we employ record salesmen to visit record retailers to ensure that our singles are readily available for purchase, prominently displayed and

where possible, played in-store.

"Their store activities are in line with what is normal practice for record companies and is accepted by the retail trade. The Daily Mirror article did not make clear that A&M do not use marketing companies who specialise in chart rigging. We have not, would not and do not employ such services as are described in recent press stories on this subject.

"We are surprised at the allegations of a few isolated cases of individual reps buying up records and accordingly we shall be conducting internal investigations into this matter as this is not and never has been a company policy.

"We are a label set up to succeed in the sale of albums and as such view the activities of promoting singles with some distaste and would therefore welcome a change in the common place trade practices of how singles are sold, promoted and marketed. We are a music company and require only the outlets to expose our music and to be able to compete with our rivals on equal terms."

The great debate continues.

## QUEEN SPLIT FROM REID

AFTER MUCH speculation within the business, John Reid and Queen announced this week that they have amicably agreed to terminate the management contract between them as from the beginning of Febru-

ary, 1978. Queen have been managed by Reid since September, 1975.

Queen will now be taking over their own management and will for the moment continue to operate from John

Reid Enterprises offices in London and Los Angeles. Also as of now, the management agreement between Reid and Kiki Dee has been terminated although she will continue to record on the Rocket label.

### Kids dates

RICH KIDS play a selection of UK dates through the end of February and early March: Newcastle Marfair February 24, Cedar Coatham Bowl 25, Sheffield Top Rank 26, Doncaster Outlook 27, Leicester Tiffanys 28, Middleton Civic Hall March 1, West Rinton Pavilion 3, Derby Kings Hall 4, Croydon Greyhound 5.

Last week, the band were recording tracks for a new single.

### Hawkwind LP

HAWKWIND UNDERTAKE a major American tour during March, including dates in New York, Los Angeles, Chicago and Boston.

Their new album, provisionally titled 'PXR-S' is almost complete, but will not be released until September.

### Giltrap band

GORDON GILTRAP has put together a new band for his first major UK tour which starts on March 6.

Line-up: Giltrap acoustic and electric guitar; ex-Jethro Tull man Clive Bunker drums; ex-Caravan bass guitarist John G. Perry, Eddy Spence and Ron Edwards on keyboards and synthesizers.

Full tour schedule now reads: Sheffield City Hall March 6, Liverpool Empire 7, Edinburgh Usher Hall 8, Glasgow Apollo 9, Newcastle City Hall 10, Bristol Colston Hall 12, Manchester Free Trade Hall 14, Brighton Dome 15, Portsmouth Guild-

hall 16, London Rainbow 18, Croydon Fairfield Hall 19, Birmingham Town Hall 20, Oxford New Theatre 21, Derby Assembly Hall 22.

After the tour, Giltrap will start work on his third album for Electric records with the new band.

### Blondie sold

BLONDIE, who have sold out London's Roundhouse a good two weeks before they appear there on March 5, are to be supported at the gig by the Pop Group and the Boyfriends. Advertising will support at all other dates.

### Lurkers first

THE LURKERS will release their first album 'Heart In The Shadow' at the end of April and will open a nationwide tour on May 9 at Oxford.

Meantime, the band continue gigging as follows: London Lincoln College February 24, 100 Club 28, Deptford Albion Empire March 6, Swansea University 10, Nottingham Katy's 12, Newcastle University 14, Whitby Bay Rex Hotel 15.

### Gibbons moves

THE STEVE Gibbons Band have parted company with MCA Records in the USA and Canada. A statement from the band's management said: "The parting was amicable, but the Steve Gibbons Band is still signed to Polydor Records for the UK and the rest of the world."

The band is currently in the studio recording a new

album — their fourth — with producer Tony Visconti. The LP will be released in early May with a single taken from it out in April.

### Virgin reggae

VIRGIN RECORDS are launching a new reggae label called 'Front Line'. The first album 'Heart Of A Lion' by I. Roy is released this Friday. The second, 'Proverbial Reggae' by The Gladiators is out on March 17. Singles from both LPs will be released on March 3.

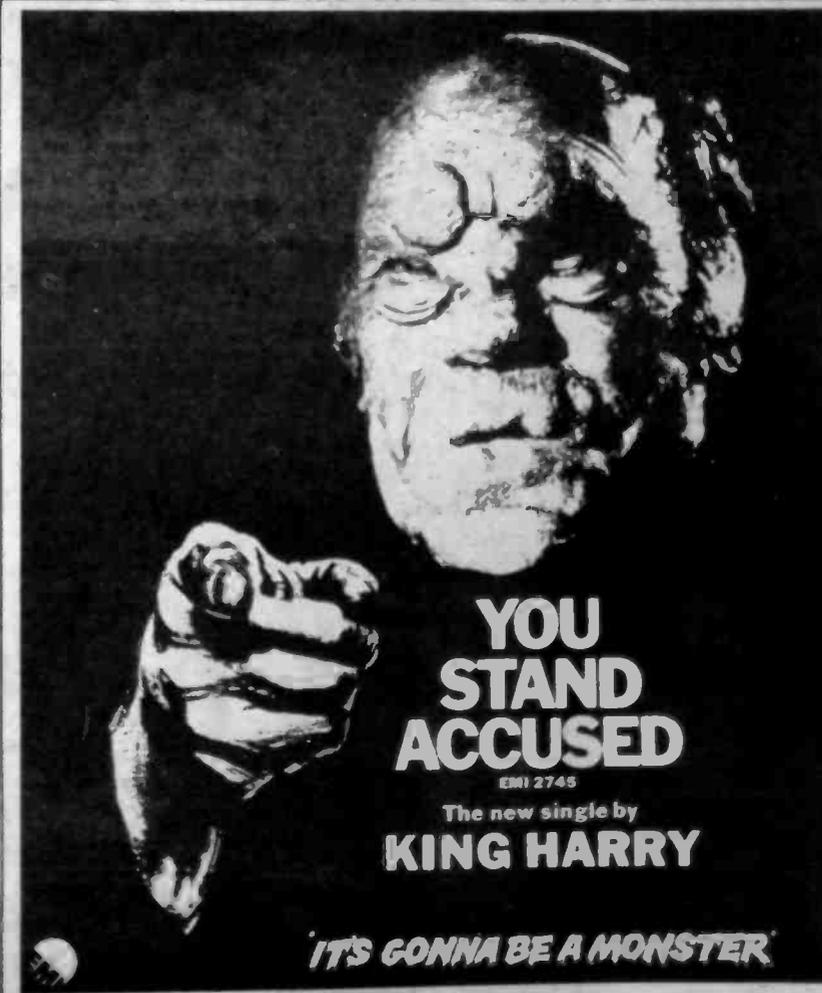
### Wreckless

THE OPENING date of Wreckless Eric's tour will now be the Nag's Head at High Wycombe on March 2. The Nashville date has been moved to March 5. Additional gigs to the 23 previously announced are: Middlesbrough Rock Garden March 9, Newport Stoway 22, Cardiff Top Rank 28, Hemei Hempstead Pavilion April 2, Swindon Affair 5. Eric's first album 'Wreckless Eric' will be released on March 5.

### Depressions

THE DEPRESSIONS headline the re-opening of the London Vortex Club on February 27 without the Speedometers as support. The club is under new management, Nortec Productions, and will be open five nights a week.

The Depressions release their first album on Barn Records in March. Dates: London Vortex February 27, The Roxy March 4, Manchester Poly 14.



YOU  
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EMI 2745

The new single by  
KING HARRY

IT'S GONNA BE A MONSTER

# KATE'S FAIRY TALE

Interview by MARY ANN ELLIS

**LITTLE GIRL** lost in the huge plush armchair, tiny and bright in day-glo pink trousers, red sockay sky-high heels. A puckish attractive face peeps out from beneath masses of shaggy earth red hair.

She's friendly, smiles a lot, even an occasional giggle. Drinks copious amounts of tea and insists as she lights another extra mild that she's trying to give up smoking. Little girl expletives like "amazing", "great" and "golly" punctuate her conversation.

Just a little nervous, a shade hesitant. But then she is only 19. This *Jane* is Kate Bush. She's just released her first album containing 13 self-penned songs including her current hit single, the quavering, wavering 'Wuthering Heights'.

Although Kate has been developing a relationship with the piano since she was a child, her musical talents were once channelled in another direction.

Just after she left school at the age of 16 she went to see Lindsey Kemp in a performance of the mime venue 'Flowers'. "I remember it so well. I saw this funny little guy up there on this stage giving himself physically to other people's music. And I thought that if one person could actually produce the music themselves and give him or herself physically at the same time then you'd get double energy coming from one person. It could only be stronger and I thought, golly, that's what I want to do."

Kate trained in mime and modern dance with Lindsey for a short period until he went off to Australia. Then she started going to dance classes at The Dance Centre in London's Covent Garden.

"I loved that", she says with real enthusiasm. "It's the only place you can go and learn to dance without qualifications, which I didn't have. You pay by lesson and even though I was 16 and had never danced before, I did make great progress".

At the same time, back at the piano, Kate was still singing and writing songs.

"The next bit's real fairy tale stuff. One day, along comes this friend of my brothers. He worked in the record business himself and thought he might be able to help me make some contacts. Well, he knew Pink Floyd from Cambridge and he asked Dave Gilmore down to hear me.

"I was absolutely terrified at the prospect of meeting him, but he was so sweet and kind, so human. Well, I did a few songs for him and he decided that the best thing for me to do would be to go into a studio and make a proper demonstration tape with arrangements and a producer. Subsequently Dave put up the money for me to go into the studios and cut three tracks, two of which are included on the album. And it was that tape which got me the EMI contract.

She sips and gestures vaguely. Her eyes light up simultaneously with a cigarette as another cup of tea arrives.

"That was all two years ago now. Since then I've been singing, playing and writing until we made the album last summer. Originally it was to be released last autumn but it kept getting delayed. I'm glad we waited till 1978 though. It kind of signifies it all starting with the new year for me."

"That fascinating single; I tell her I like a lot." She grins, apparently



Dusty Springfield likes it a lot too. Her grin widens into disbelief. "Really? I'm glad. That's amazing." Miles of smile. She twiddles nervously with one of her dangling silvery earrings and produces another extra mild.

"When I first read 'Wuthering Heights' I thought the story was so strong. This young girl in an era when the female role was so inferior and she was coming out with this passionate, heavy stuff. Great subject matter for a song."

"I loved writing it. It was a real challenge to précis the whole mood of a book into such a short piece of

prose. Also, when I was a child I was always called Cathy not Kate and I just found myself able to relate to her as a character. It's so important to put yourself in the role of the person in a song. There's no half measures. When I sing that song I am Cathy."

Her face collapses back into smiles.

"Gosh I sound so intense. 'Wuthering Heights' is so important to me. It had to be the single. To me it was the only one. I had to fight off a few other peoples opinions but in the end they agreed with me."

"I was amazed at the response though, truly overwhelmed." If you

haven't heard the single yet, talk amongst yourselves for a few minutes more. Kate's amazing vocals on both it and the album are schizophrenic. A melange of low/high, deep/soft, passionate/indifferent notes. Inevitably people will compare her to other female vocalists such as Linda Lewis and Joan Armatrading, who share similar extremes in their vocal ranges.

"Yes, people keep saying this to me", says Kate thoughtfully. "I guess I can sing pretty high".

'Wuthering Heights' apart, the

majority of songs on the album can be categorised as love songs. "But you're so young dear!" Not my comment, but an attitude guaranteed to make Kate bristle.

"I'm 19 but so what?" She's had experiences too. A lot of my songs are about my own traumas. The best time for writing is when you're going through a heavy time. You have an enormous amount of energy. The best way to deal with it is not to bottle it up or take it out on someone else but to channel it into your writing."

"You get ideas for songs from all sorts of situations. I just start playing the piano and the chords start telling me something. Lyrics for me just seem to go with the ideas very much hand in hand. Some lyrics take a long time to come, others just come out like... she gestures wildly with her hands. "like... diarrhoea."

"Being 19 and attractive must make it harder for a woman to succeed in rock 'n' roll. By succeed I mean to be taken seriously and not just regarded as a sex object/symbol/body."

"I want it to stand on the weight of my work, not what I look like. I realise people are going to capitalise on it. It annoys me though. Why should people want to know about my sex life. It's completely irrelevant to what I'm doing. I give them everything they need to know about me in my songs because they are personal songs."

"Being regarded as a sex object just gets in the way most of the time unless it's relevant to the role I'm playing in the song. Guys get it, of course, but only those that seem to ask for it. Girls seem to get it whether they want to be regarded in that way or not. To overplay it is wrong. It can't possibly last."

Kate has just returned from recording a show in Germany.

"A fascinating experience", she enthuses, tweaking an earring. Nervous habits die hard. "The show was filmed in Cologne - a great place. The actual studio was an old tram shed with an enormous stage. I did two songs. One with my newly formed band and the other I mimed to backing tapes. For 'Wuthering Heights' we had backdrops which helped to set the scene. All these black rolling hills with lightning bolts painted in and in the middle of it all this dirty great big volcano."

Volcano? "Yes", she giggles. "Still they did their best. Obviously they're not that familiar with the scenery on the Yorkshire moors".

The extra milds make another appearance. The tea cup is drained. Suddenly there's an explosion of music from the next room. We both jump, then laugh, silence again.

"It's a bit like home, there's always noise and things going on in the next room all the time. My parents have been marvellous. They haven't got too excited about my success but they're very pleased for me. You have to remember they've been around when I was up in my little room screaming my head off and plonking away at the piano. That seems such a long time ago now."

"I'm really not sure how I'm going to develop from now. What direction my writing will take."

Any more songs based on books? Is the offering? "Do you know, it's never occurred to me. I'd like to write another song connected to a book if the story was strong enough. It's not important though. I just want to carry on exploring. I like to write music about subjects I haven't touched before. That's my favourite thing."



**FREDA PAYNE** with her first album on the Capitol label  
**STARES & WHISPERS**  
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"Love Is Like Oxygen"

THE CONCERT  
HAMMERSMITH ODEON—24<sup>TH</sup> FEBRUARY



# Singles

reviewed by SHEILA PROPHET

## Promises . . .



**ADVERTISING:** 'Stolen Love' (EMI 2784). Zippy little number from one of our best up and coming pop bands. Apparently it really is being used as advertising — by the Gas Board, no less. (Why? Oh don't ask such silly questions). Anyway, you can hear it on telly during the next few weeks. And with such power (ooh) behind them, how can they fail? **DEV:** 'Jocko Homo' (Stiff DEV 1). Zippy little num — oh no, it's Devo. De-v-o. From O-h-lo. Are we not men and all that stuff. Tim Lott assures me this sounds great onstage: on record it's quite fun in a perverse sort of way. Tim also assures me they're deadly serious. Really? **WIRE:** 'I Am The Fly' (Harvest HAR 515). RM's most hated band. And I have a confession to make. I don't hate it. In fact, I quite like it. I mean, it's got a good beat, and the handclaps are good. The lyrics are rubbish, but then you can't have everything

**STANLEY FRANK:** 'Cold Turkey' (Polydor 2121 351). T. Lott's favourite obscurity of '77 turns out a biting version of John Lennon's song. It's OK, but I can't really see what it adds to the original. **CHRIS SIEVEY:** 'The Freshies' (Itaz EP 1). The Freshies are alive and well and living in Manchester. Or so Chris Sievey reckons anyway. Who's Chris Sievey? I dunno, but his record's not too bad. It sounds like it was recorded in a telephone booth — but it's not a bad little tune, if you can make it out. Can't really see it breaking open the charts though! **DEAN FORD:** 'The Fever' (EMI 2717). Not exactly a new name, but his first attempt at a comeback after the collapse of Marmalade. Being used to Southside Johnny's smoky, dirty version of this Bruce Springsteen number, this one is a bit too British and clean — cut for me. Nice vocals though — good start to a career.



Bethnal

**BETHNAL:** 'We've Got to Get Out of This Place' (Phonogram BET 1). Remake of the old Animals' hit — a safe bet for the lads' first single on Phonogram. Maybe too safe — they've got some good songs of their own that they could have chosen. Still, it's a worthwhile version, and George Caspov's violin comes over well. Definitely promising. See 'em live, too. **WHIRLWIND:** 'Hang Loose (I've Gotta Rock)' (NS 25). Superbly naff cover. Whether or not the great rockabilly revival is going to happen (can't see it myself) Whirlwind look like doing well on their own novelty value. This achieves quite an authentic '60s sound — hardly world-shattering stuff, but then maybe it's coming over better live.

**THE JAM:** 'News Of The World' (Polydor). Something a bit different from the Jam. A much fuller guitar sound, which is great, but it does tend to show up their vocal inadequacies. The song itself, about newspapers and the press and stuff, is a bit of a grower — it takes at least a couple of listens. Incidentally, have you noticed that every Jam single except 'In The City' has had 'world' in the title? (That information comes to you courtesy of Barry Cain Useless Facts Incorporated).

**GENESIS:** 'Follow You Follow Me' (Charisma CB 309). It's amazing how this lot have hung onto their distinctive sound through ever greater reductions in personnel. This is typical Genesis, as carefully produced as ever, as clever as ever, and unfortunately, as wet as ever. A trailer from their forthcoming epic, 'And Then There Were Three'.

**JOHN MILES:** 'No Hard Feelings' (Decca 13757). The world's most boring guitarist gets a perm. Another change of image? Unfortunately, the changes are all in vain — the sad truth is that, with Miles, it's charisma that's missing, and no amount of visits to Eugene of Bond Street can change that. This latest effort sounds very Beatlish/Pleasant enough — should be a minor hit.

**DAVID COVERDALE:** 'Breakdown' (Purple PUR 136). The Deep Purple off shoots are another bunch who've managed to maintain exactly the same sound over the years, despite spills, reformations, deaths, famine, and flood. This little number could have been recorded by any one of them at any time over the last eight years. Don't their fans ever look for anything new?

**HOT CHOCOLATE:** 'Every 1's A Winner' (RAK 270). But even Deep Purple have nothing on this bunch. When it comes to winning formula stakes, Hot Chocolate win by a mile. They've managed to stretch their dead simple formula — laid back funky backing, distinctive vocals — further than any other band in history, and got away with it ever time. This one is no exception.

**DR HOOK:** 'More Like The Movies' (Capitol CL 15967). Feeling low? Then let the doctor soothe away your aches and pains with one of his special suppy ballads. Yes, okay, it's another formula but this one has enough charm to warrant a repeat showing.

**MECO:** 'Theme From Close Encounters' (RCA XB 1039). Having cleaned up with 'Star Wars', Meco get to work on the latest blockbuster movie. It's okay, as film themes go. But what will they do next? 'Star Wars 2' doesn't go into production till next year.

**KISS:** 'Rocket Ride' (Casablanca CANL 117). A Casablanca Disco Single! It says on the sleeve. Funny ideas these Yanks. Actually, I can't decide whether this sort of thing is better or worse than all that disco blandness. They must be about the heaviest of the US rock crop — real head banging horror stuff. Their last one nearly broke the top fifty — will this be the big one? God, I do hope not.

**VIBRATORS:** 'Automatic Lover' (EPC 4137). The Vibrators I somehow just can't see



breaking out of the second division of bands. It's hard to pin down why — maybe it's just a lack of ideas somewhere along the line. This is OK, but no more than OK. Not a very constructive comment maybe, but just what is wrong with it tends to elude me. Minor hit?

**MICHELLE PHILLIPS:** 'Victim Of Romance' (A & N AMS 7340). Very authentic sixties sound from an ex Mama. I like it a lot, although I have a sneaking suspicion it's just a little too calculated. The Americans will lap it up.

**ERIC CARMEN:** 'Boats Against The Current' (Arista ARIST 185). 'Romance in the sunset' — now where have I heard that line before. Another droopy, cliched ballad from this prize wimp. Rich prize wimp. The 'b' side is called 'Take It Or Leave It'. Thanks Eric, I'll leave it.

**KIM FOWLEY:** 'Control' (Mercury 6005 009). Like most behind the scenes people, Fowley's own records have never matched up to those he's produced.

This one doesn't either — in fact it's a totally unremarkable record.

**NATCHBAND:** 'Cadillac (Made USA)' (Far In FARS 01). 'Ma Baby's gone and left me for a Cadillac (Made USA)' — neat little rocker from a Chester band. Nice name for a label too.

**GLORIA MUNDI:** 'Fight Back' (RCA PB 5088). I'd heard some terrible reports on this band live, so I wasn't expecting much from this single. The revolting cover didn't do anything to increase my optimism, either. But surprise! The record itself is quite a good effort. Over produced, far too many weird and wonderful background noises — but a basic loon's pretty good. Maybe RCA haven't made such a mistake after all.

**KLAATU:** 'We're Off You Know' (Capitol CL 15968). Klaatu were in there before the Pleasures, doing the Beatle bit — though their sound emanates from a very different era. This is another uncanny '67 sound, complete with great harmonies. Could be a hit, if it got the airplay.

## Disco drivin'

HERE WE go again, with this week's offerings from the muzak factory. . . dozens of 'em, all identical, except for minute variations in the insane lyrics. If you want to see 'em all reviewed, turn to James Hamilton's page. If you just want to know what's out this week, here you are, take your pick from:

- ROUND TREE:** 'Get On Up' (Power Zeehanig PX269).
- SHEILA MCKINLEY:** 'Goodbye My Love' (Rainbow RAIS 1602).
- CLAUTJA BARRY:** 'Johnny Johnny (Please Come Home)' (Mercury 6188 153).
- LES ROCKETTS:** 'Space Rock' (Decca FR 15753).
- TONY STACKTON:** 'Let's Stop Dancing' (Arista AHA 509).
- BLACBYRDS:** 'Street Games' (FTC 150).
- MJ WILLIAMS:** 'I Found Love Dancing On The Disco Floor' (Arista ARD 109).
- BIONIC BOOGIE:** 'Dance Little Dreamer' (Polydor 2066 948).
- DIANA BROWN:** 'Shortstopping' (Stax 2007).
- JOHN HOWARD:** 'You Take My Breath Away' (Arista ARD 112).
- CHARO AND THE SALSOL ORCHESTRA:** 'Dance A Little Bit Closer' (Salsoul 12 D 2045).
- GENE FARROW:** 'Move Your Body' (12 Mag 199).



Rigby . . . special mention

And a special mention for sheer awfulness to the following disco versions (i.e. murders) of old hits. **UNCLE SAM:** 'Oh Pretty Woman' (Arista ARD 116). **RIGBY:** 'The House Of The Rising Sun' (Logo G66 313). **HELEN DAVIS:** 'Satisfaction' (12 EMI 2755). **SHEILA B DEVOTION:** 'Singin' In The Rain' (12 EMI 2751).

I suppose someone must like them — don't they?

## Marketing concept of the week



Roy Orbison's 'Oh Pretty Woman', "well worth another listen"



Tremeloes 'Silence is Golden', "can live without hearing again"



Christie's 'Yellow River', "never want to hear again"

**CBS 'Number One' series** — re-releasing 25 oldest that made it to number one in the charts first time round. AND flogging them at the full price of 80p, which seems a bit much considering they've no production costs to pay.

The records fall into three main categories: 1) Singles that are well worth another listen; 2) Singles I can live without hearing again; 3) Singles I never want to hear again as long as I live.

Under 1) we have **FLEETWOOD MAC:** 'Albatross' (M CBS 5857); **THE BYRDS:** 'Mr Tambourine Man' (M CBS 5851); **SIMON & GARFUNKEL:** 'Bridge Over Troubled Water' (S CBS 5854); **CHICAGO:** 'If You Leave Me Now' (S CBS 5858); **ROY ORBISON:** 'Oh Pretty Woman' (MNT 5871); **SCOTT MCKENZIE:** 'San Francisco (Be Sure To Wear Some Flowers In Your Hair)' (S CBS 5884); **GARY PUCKETT AND THE UNION GAP:** 'Young Girl' (M CBS 5870); **THE LOVE**

**AFFAIR:** 'Everlasting Love' (M CBS 5853).  
 2) **THREE DEGREES:** 'When Will I See You Again' (S FIR 5849); **TREMELOES:** 'Silence is Golden' (M CBS 5845); **CHARLIE RICH:** 'Behind Closed Doors' (S EPC 5873); **PAUL ANKA:** 'Diana' (MEPC 5848); **ROY ORBISON:** 'Only The Lonely' (S MNT 5872); **ART GARFUNKEL:** 'I Only Have Eyes For You' (S CBS 5855); **DAVID ESSEX:** 'Gonna Make You A Star' (S CBS 5852); **DAVID ESSEX:** 'Hold Me Close' (S CBS 5875); **ABBA:** 'Fernando' (S EPC 5862); **ABBA:** 'Waterloo' (S EPC 5861); **JOHNNY NASH:** 'Tears On My Pillow' (S CBS 5858); **GEORGIE FAME:** 'The Ballad Of Bonnie And Clyde' (S CBS 5859).

And (as a result) 3) **MARMALADE:** 'Oh La-La, Oh La-La' (S CBS 5863); **TAMMY WYNETTE:** 'Stand By Your Man' (S EPC 5867); **TINA CHARLES:** 'I Love To Love (But My Baby Loves To Dance)' (S CBS 5846); **CHRISTIE:** 'Yellow River' (CBS 5850).

## Old timers

# DEAF SCHOOL



ENGLISH BOYS/WORKING GIRLS

## DEAF SCHOOL LIVE

- 22nd Plymouth Castaways
- 23rd Chequers, Barnstable
- 24th Brunel University, Uxbridge
- 25th Essex University, Colchester
- March
- 3rd Newcastle Poly
- 4th Wolverhampton Poly



NEW ALBUM

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# Much to do about Makers

**Dramatis Personae** - The Makers (Tony Hadley, Gary Kemp, Steve Norman, John Keeble, Richard Miller). Five poverty-stricken talented young musicians, struggling to make their mark in the bleak world of pop.

**Steve** - a manager

**Me**

Scene 1 - a bitter winter's night at a North London underground station. Enter me (from tunnel), frost-bitten and perplexed. Attempts to do a matchstick girl but no-one is interested in my Swan Vestas or other delectable wares. 20 minutes later, enter Steve (a manager).

**Steve** - (apologetically) Sorry I'm late.

**Me** - (menacingly) That's OK.

Scene 2 - crowded boozier, average chainstore gin palace, nothing spectacular. Basic furniture - tables, chairs. Odours of alcohol, eau de cologne. Enter entire cast.

A voice from the crowd - anyone want a drink? (Chaos ensues). Sound effects - slurping lager, clanking glasses, clearing throats, unholy thudding of drunken bodies slumping to the floor. The cast sit huddled in a corner. A cassette recorder is switched on. The hubub of voices gathers momentum.

**Me** - Hang on, I'm not sure whether the tape is working. Cough, cough, testing, one, two, three.

All (in unison) - Hello, hello. (Exit Tony to see a man about a dog).

**Tony** re-enters. Time for another drink. Offers to buy a round then tries to get them "on the house" under the pretext that he's a famous rock star facing a gruelling interview

with the music press. Barnmaid remains undaunted, rattles the glasses, tinkles the cash register. Money changes hands.

**Me** - Anything exciting to tell me?

**John** - We wear after-shave to attract the opposite sex.

**Me** - Yes?

**John** - That's all (looks slightly bewildered. Maybe he is in the wrong play).

Back to reality. The Makers are a young band who emerged alongside the pogo and earache of last summer, too clean for the punters of '77, perfect for the kids of '78. This week's showbiz proteges, and who knows, maybe next week's sacrificial victims.

They're fun, they're nice and God, but they're energetic. Forget about the energy crisis - plug yourself into these boys and centrally heat two-up/two-down semi suburbia for the next decade. Trying to keep the tone serious was like trying to maintain law and order on a Sunday School outing of alcoholics. Things are starting to happen. Since I last saw them, Steve, the manager, has been inundated with calls from "Interested" record companies. Nothing too solid as yet, but the future looks bright.

They still limit themselves to a couple of gigs a week - very much the amateurs at heart. Life outside of the band isn't really touched upon - perhaps work/school hinders travel. They all live a cosy existence at home with mum, dad, the cat and the budgie (oops, sorry lads, I said I wouldn't mention the budgie!) and one of them owns a delinquent tortoise, but that's neither here nor there.

What is here, and here to stay

is the youth of the music. The energy, enthusiasm and harmony. Maybe this is the start of something big. Maybe this is the start of The Makers era. Fame hasn't exactly turned their heads - autograph hunters still lurk in the background after each gig - schoolkids looking for heart-throbs, and Tony Hadley has been "recognised" in a few downtown haunts. "Eee innit the singer from The Makers?", "Nah, that ain't him" ... "Betcha it is," etc. etc.

Brass tacks time, five nice looking fellahs who were at school together, excelled in English, and liked making music. They dress smartly, sing well and wash behind the ears, love the taste of beer and get high on the smell of soap, all in all a pretty nice crew. Enough of my soliloquys and back to the panto.

**Me** - Anyone got anything they want to say?

**John** - Yeah, I read an article not so long ago about The Yachts who yammered on throughout about how they always brush their teeth and like to smile all the time ... well, I'd just like to point out, that we're not like that.

**Me** - You mean you don't clean your teeth?

**John** - Nope, and we don't smile either (grimaces all round). All (in unison) - We've got some really bad habits. Not wishing to wash laundry in public, I give a lingering farewell look to the proliferation of empty glasses and bid farewell and exit to the main street.

And The Makers? - Well, hey lived happily ever after.

The End - Exeunt one and all.



YVONNE KEELEY: amateur clothes designer

## IS THIS THE END?

Yvonne Keeley says the hit record partnership with Scott Fitzgerald is over

**IT'S OVER.** Forget Yvonne Keeley and Scott Fitzgerald smiling at each other on 'Top Of The Pops', the grins were for the benefit of cameras only. After 'If I Had Words' they're never going to make another record together. According to Ms Keeley, Scott has been playing superstar after only one hit record.

"He wasn't being very co-operative in making appearances and it could be embarrassing. We only met up for the single anyway, so it's not as if it's a split after a long time. We only really knew each other on a business level."

Dutch born Yvonne is 25 and a session singer who lives with Steve Harley. A sophisticated lady who designs some of her own clothes. This morning she's wearing an attractive loose fitting top.

"I'm a friend of Bill Gibbs," she says. "I'm an amateur clothes designer and maybe one day I'll go into it full time. At the moment everything is happening very fast and I don't want to rush into things. I am

basically a session singer and I don't want to go out on the road. I think the days when singers had to make a lot of appearances are over. Discos have meant that people want to dance and listen to a good tune. I would prefer to do the odd video now and again. "If you're a singer then you seem to get lapses in your career where you're caught between ages. It takes a lot of struggle to build up your popularity again and sometimes it doesn't happen. I think Dusty Springfield's going to make it back though, she has a good voice.

### Lose touch

"You can also get to a point where people will build you up so much that you begin to lose touch. I'm going to take things easily, I've been excited by the success of the single but I mustn't get too carried away."

Yvonne comes from a musical family her father was into jazz and her sister is big as a singer in Holland. Yvonne started her career when they wanted someone on back up harmony. "It seems that Dutch singers and other artists have to overcome, a certain amount of prejudice," said Yvonne. "Some people may think that

all Dutch people do is go around in clogs. We have turned out some very fine music - take Focus as an example

Yvonne's sister has been produced by Harley, but Yvonne hasn't so far.

"I could do an album with Steve but I don't think it's too good an idea to work with somebody you know that well. Maybe you end up having too many fights. It's better to have an outsider taking care of things.

"I met Steve when we were doing a television show in Holland. We were just talking and it developed from there. Our relationship works very well. Steve can be a hard person while I'm a soft person. I'm gentle and nice and sometimes I like to be mothered. We've got no plans for marriage because that ties you down.

"It's easy to get trapped in a relationship if you're married, it's final and you can get into a routine. This way you can leave when you want to and the split can be clean. "It shouldn't affect children. After all, you're still a loving father and mother and kids grow up in an atmosphere of warmth and love."

Domestic bliss, but then the Harleys' life is hardly a two up and two down in Neasden. ROBIN SMITH



THE MAKERS: poverty stricken

Interview by BEV BRIGGS

'We're not like the rest... we don't clean our teeth and we've got some really bad habits'

# Jeff Lynne, living upside down, but it hasn't gone to his head

By Jim Evans, who's often lightheaded

WHEN YOU'VE wanted to interview a certain person for so long — and that certain person is not a frequent giver of interviews — you don't really mind how or where you do it.

But on the phone to Australia? But it is Jeff Lynne. Shy, matter-of-fact man of many talents

and, reputedly, few words for journalists at least. The sort of guy you want to sit down with, spend time with and 'do it proper'. The telephone, wonderful as it is, is so impersonal. But there you go.

How are you Jeff and how's it all going down under?

"Marvellous, amazing... ELO have smashed all the box office records set by Abba and Fleetwood Mac. They're superstars,

even in the land of Fosters and Packer.

"The album, 'New World Record', has been in the Australian charts for 60 weeks. Yes, the reaction has been marvellous. When we came out here, we didn't know what to expect. Last time we were here was for two shows in 1975. Now we're playing to crowds of 20,000 a night, 27,000 even, 36,000 in Melbourne.

## Exciting

"Playing in front of such large crowds is so much more exciting. You're surrounded by people. The roar that goes up, the reception, makes you play so much better."

The arrangements, production on ELO's albums is so complex, detailed and precise. Do the band manage to recreate this sound live on stage?

"With our string section — two cellos and a violin, I reckon we get as near as we can to that sound, especially with the help of Richard (referred to by Lynne as 'Magic Fingers') Tandy on keyboards."

"Out Of The Blue" had to be one of the albums of 1977, if not The Album. "It's definitely the best album we've

done. There are a lot of new ideas on it. I started off just writing for an ordinary album and after a week I ended up with 12 songs and just went on from there."

As a writer, Lynne doesn't base his songs on his own experiences.

"I can't relate to reality at all. I always write fictional stuff. For example, the story line for 'Eldorado' was basically a dream sequence. The character finds it hard to live in reality at his boring job and so he dreams."

But the band don't just enjoy album success. The singles taken from the Platters are just as huge. They seem to have the ideal and necessary ingredients for commercial chart success. Does Jeff write with one eye firmly on the singles chart?

"No, not at all. I don't choose which tracks are going to be the singles. But I like to think that every number is good enough to be a hit single."

Some critics have suggested that many of your songs sorta rip off Beatles and Beach Boys numbers. Is this deliberate?

"I don't know where they get that idea from.

I can't think of any of their songs that are the same tune as any of mine. No one's matched Lennon and McCartney or the Beatles yet."

"Out Of The Blue" meant Jeff and the band spending almost a year in Munich's Musicland Studios, working constantly on the album

## Brilliant

"Recording solidly like that has its good points and its bad points. Why Munich? It was recommended to us by someone and we've made the last three albums there. And the engineer there is brilliant, he's our engineer out front on tour as well."

Your music is somewhat different to anything else making the charts at present. A writer in an American magazine described ELO's music as "artistically honest pop music". Others have pigeon-holed it as "classical rock". But Lynne does not like any of this categorisation.

"People like to pigeon-hole things, but I think our music borders on a lot of styles. I don't know what it is about our music that makes it so popular. I've no idea. But I like it and I'm just



... a matter of balance

glad so many other people do too.

"No, I don't follow the charts closely.

"Really, I've no idea what's going on musically in Britain. I've not been home for 18 months, except for a couple of days at Christmas.

## Silly

"I love England, but I'm not in touch with the music scene. I miss home, and football. We get televised British matches over here. And we had a game the other day. We played the local press and record company. We won six five, but it was a bit silly."

So what next, after Australia, Jeff?

"We've got two shows to do in Perth. Then seven in Japan. We've just had our first hit there with 'Telephone Line', so with that and the tour we should get established there. Yes, later in the year we'll be playing the UK. No, I don't have any set dates as yet — that's up to Don (Don Arden, boss of Jet Records). But it's exciting. It's two years since we last played England. It'll be similar to the Australian situation."

And recording plans? "Another album towards the end of the year. But not a double this time, just an ordinary one."

Has Jeff Lynne ever made an ordinary album?



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ISLAND

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# The Darts call time

## by John (I've left my money in the office) Shearlaw

LET ME see, that's four pints of Samuel Smith's, two pints of lager, a Ramrod and special, two gins, one bottle of tonic (ice but no lemon), three bottles of Pils and a pint of best in a straight glass.

On a tomato juice and three ham rolls if they've still got any left. Are you sure you've got all that? Hang on, I'll come and give you a hand to carry the drinks back.

Anyone got a 50p for the cigarette machine?

"I said light and bitter, stupid

"What do you mean the bitter's off, what sort of boozer do you call this?"

"That's yours over there."

"Who's 10p is that on the table?"

"I'm trying to give them up. Never mind I'll have one of yours if you're offering."

"Get me some crisps while you're up there will you?"

"Who's round is it?"

"Belch!"

Slurp, swig, spill.

"It looks like my glass is empty (sigh)."

"It's your round, we've got time for another one. Hurry-up - give us your glass - same - again?"

Buuuurp!

Let me see that'll be eight pints of Samuel Smith's, six pints of lager, four gin and tonics.

The Darts are making a new album.

"We're due back in 10 minutes."

"Plenty of time, I've just got one in."

"Just get me half . . . a gallon. It can't be my round already, I've just bought one."

"Lend us a quid will you?"

The Darts take their music very seriously, all joking aside. Please be quiet at the back, I'm not going to tell you again.



Not 10 minutes after a heart-to-heart, no - holds - barred interview at the local Dog and Pool Table they're back behind the glass screen in the soundproofed room that has been their home for several weeks.

No longer do they smile, joke and banter. The merry clink of glasses has been replaced by the eerie whirr of the tape machines. Concentration is etched deep on the faces of three of the four front row singers.

On goes the tape of the backing track. Happy saxes and a bouncing back beat. Another hit in the making. The voices start to sing, headphones covering their faces, their movements tense.

This is the music business stripped to the bone! The very heart of the pop process!

And Denis Hegarty, he of the silver jacket, lunatic stage presence and Irish origin, is happily singing with his mouth full of takeaway hamburger.

Crumbs of food spray from his mouth like the silver, magical notes in a comic strip, obscuring the view of the eager observers behind the control panel.

Hold on boy! I think we're on to something really big here here.

Could this be the third hit in a row?

Success so far for the Darts has been hard earned . . . and staggeringly quick.

The story about the Irishman, two Scotsmen, an African princess, some bloke from Southend and four others they picked up along the way has

never sounded so good. It wasn't that long ago when they were loved and faithfully watched live as they pounded through dynamic sets of earthy r'n'b and doo wop with what seemed like an entire, colourfully dressed football team on stage.

The big question was, would their stylish and faithful approach - one which borrowed from the 50's without degenerating into flashy recreation along the lines of Sha Na Na - ever get across on record?



In a previous incarnation, the sadly - departed Rocky Sharpe and the Razors, it didn't seem so. Although the queue outside their farewell gig was a mile long.

Then along came Darts. The spirit of Rocky Sharpe allied with the flesh and blood of the (also - departed) John Dummer Blues Band. Another football team. A bag of chips and a pint of beer between nine.

This time they had their own songs as well, a big meaty band, and a perfectly choreographed front line.

They got their deal.

And their dream. So much so that the above conversation could have run while they were making the first album, except it would have been peppered with "laid down five tracks today", or "we'll be out and back on the road by the end of the week".

Speed, efficiency and optimism - fully justified. Darts on record captured all the onstage freshness and some "Daddy Cool"; and you know the rest.

Lots of live work followed (for them the strange phenomenon of playing to new audiences who'd come to hear the hit. They even won audiences round with things like doo wop and acapella when all they'd known was vox pop and telly.

THEN: "Wop shoo be doo wop, wop shoe be doo wop, bah bah. Pause. Da da da da daah. Oh come back my love, if you could only stay, come back my love, please don't go away." And soon.

A second hit - with a bullet - even bigger than the first. Darts going for double top (groan).

Eight ordinary blokes and a bird, all pretty partial to a drink and a

game of darts down the pub, becoming pop stars, eh? A truly wonderful story, folks.

And it's exactly what they are.

In the past Den Hegarty, being the most outwardly gregarious member on stage, (although he has serious rivals for his crown on band social jaunts) has shouldered the brunt of the "are you just another revival band?" questions. He has been known to say yes and then baffle the uninitiated with a stream of information about 50's r'n'b.

"Um . . . aaah . . . um, let me see now. You always try . . . no, you threaten, to take me seriously," glowers Denis Hegarty through bushy eyebrows.

"I'll tell beer) the story. We came into the studio (a slip of beer) We laid down about 16 tracks of our own songs (a longer slip). Then we threw them out!"

Pause for reflection.

"Then (a dramatic 'I'm only doing this for the TV commercial' slip) we started out frantic rush to find some new material," he concludes

triumphantly, draining his glass at the same time.

Now the unit has become even tighter - knit than before. Darts is now a full - time job (half the band were working in the early pre - contract days) and the band is coming into its own. They'll all talk, all drink (again), and yet they're a band that's better just to watch than interview.

The moral is they take the music deadly seriously, in fact work their butts off in doing so, but don't take as easily to talking about taking it seriously. More power to their elbows. Just keep coming up with stuff as good as the first album was.



Work' which is pretty much a joint effort.

"Enough, you sneak, and get back to the bar," screams Hegarty maniacally.

Or back to the studio again.

This time for 'Who's That Knocking'. Splendid, and becoming better with each retake. With such well - drilled vocalisation on stage they've easily adopted the mantle of "real professionals." It's all hard work and hard play.



And with a rhythm powerhouse that was formerly the John Dummer Blues Band the backing's taking care of itself.

Music keeps families together did you say? We can take the chance to slip away now.

Leaving Dublin-born Denis Hegarty (24), African born Rita Ray (24) ex-graphic designer ("what am I doing here, I sometimes ask myself. Bob Fish (28), and Portsmouth-born Griff Fender (23) to doo wop and doddle through the night. It was great fun.

Just round the corner, so it seemed, five others members of this now - famous group were engaged in an already familiar conversation. (See above).

"You just take it as it comes," claims a humourously exasperated Bob Fish. "When you're in the studio you're itching to get back on the road. Once you're back on the road you're waiting for a real in-studio.

"But a year ago I was a graphic designer, so what the hell, it's fun than working . . ."

Happy boozers all. The Back Street Kids on the road, and clean fun on record.

A wopshoobopawophoombop. Corny little stories need corny endings. Especially as I never get to buy that drink.

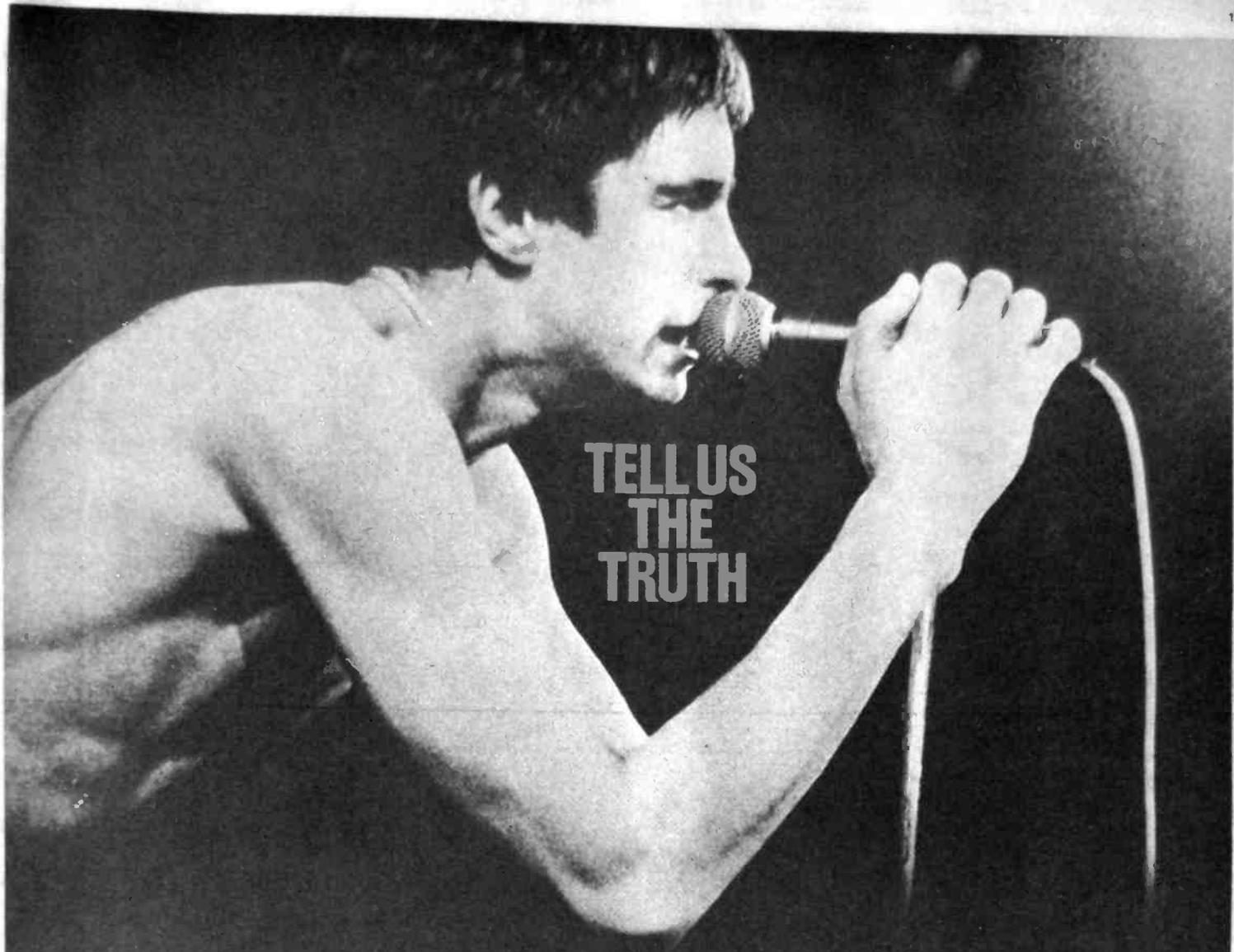


IT MUST be your round next, Shearlaw



The smart new Darts are keeping the mixture much as before. Tasty gems from the golden rhythm 'n' doos alongside some of Den's, and the others' similarly inspired compositions.

'Boy From New York City', an old fave which has worked well inside the padded walls, just may be the next single. Just may, mind. Other tasters include 'Make It' from the stage set, a Hegarty composition 'My Friend's Wife', 'My True Story' from the annals of rock 'n' roll history, and the splendid 'Late For

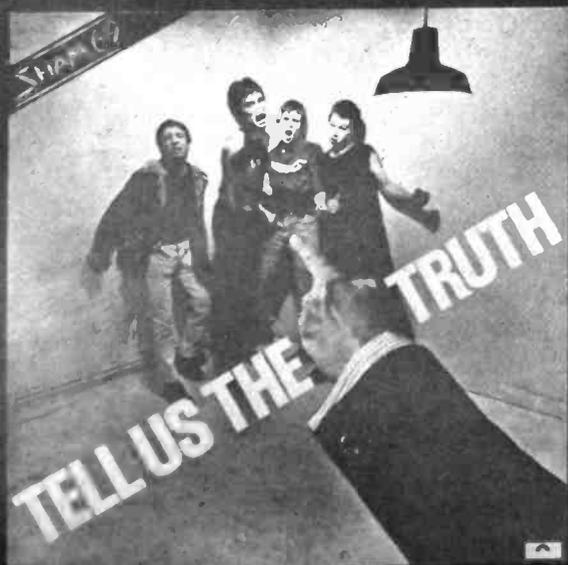


**TELL US  
THE  
TRUTH**

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## **The Album—TELL US THE TRUTH**

The Single—There's Gonna Be A Borstal Breakout



# DEVO THREAT OR MENACE

Will Devo take over the world? Are we ready to be run by robots? Is it the right time for Devolution? David Bowie and Iggy Pop think so.

Marilyn Laverty talks to the machines that are Devo.

THERE IS a five-man computer-rock band called Devo who plan to take over the world, or at least to transform it. The group members are natives of Akron, Ohio, but they say they felt like aliens growing up there.

In the industrial rubber wasteland of Ohio, they were surrounded by malinformed, egocentric human beings. They even sensed that they themselves were human beings. But they didn't like human beings. They liked machines. They say they felt like robots. They wanted to be robots. And they wanted other people to want to be like robots.

Soon they will get the chance to spread their mechanistic message — they call it "de-evolution" — to our unsuspecting fellow Americans. They are dangerous and they must be stopped.

There is only one way to stop them, and that is to understand the mutated history of their music and the twisted logic behind their diabolical plans. Here is a concise chronology:

## Stranglehold

Devo have been together since the turn of the decade, but it is only with the advent of so-called "new wave" music that they have been able to gain a small but growing stranglehold on an appreciable audience.

First they released a clever single, "Mongoloid" b/w "Jocko Homo", on their own Booji Boy label and will be released on Stiff on February 24. In its deceptively restrained way, the record was more outrageous and seditionary than even the pukiest and bloodiest of punk rock's offerings.

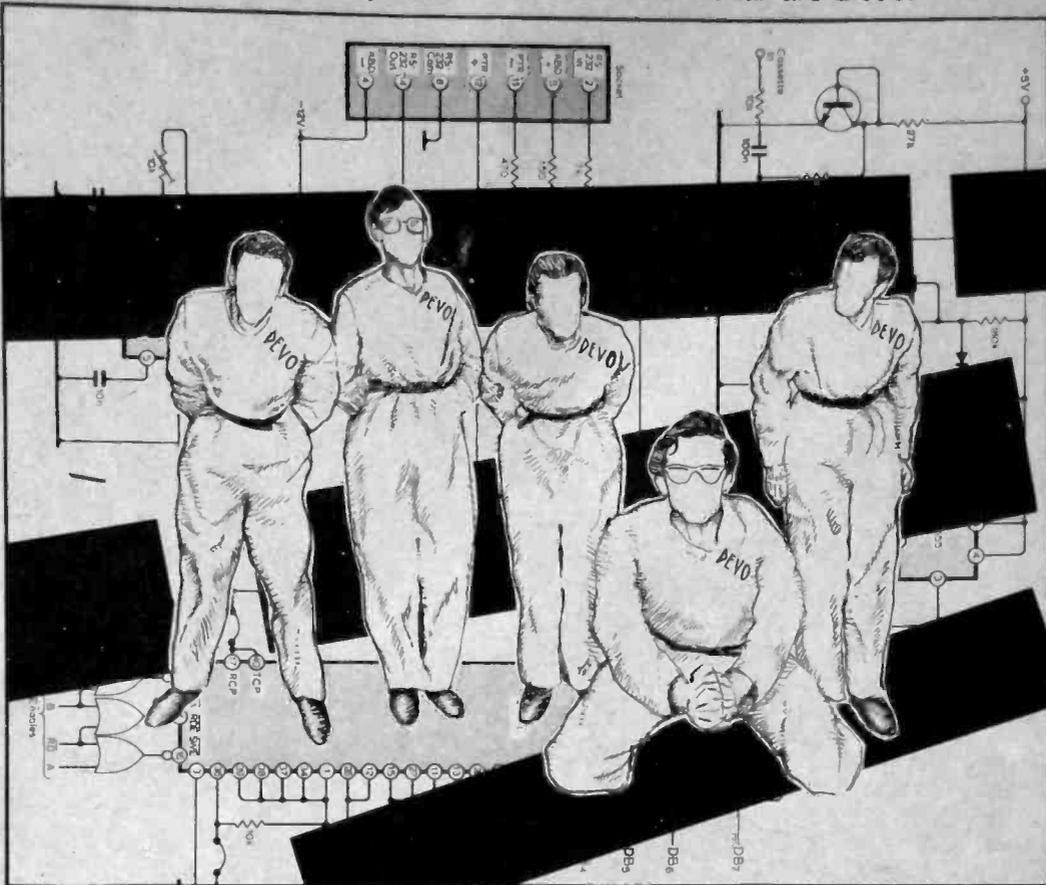
Then Devo sent Iggy Pop a demo tape. Iggy liked it so much that he eventually engineered Devo into a prominent spot in the music biz by hyping the group to David Bowie, who became their mentor and producer. Iggy became so friendly with the Devo-tees that he asked them to call him "Jimmy".

The band is currently completing contract negotiations with Warner Brothers Records and Beway Brothers production unit, and have recently released another single on their private label. It's "Satisfaction", b/w "Sloppy".

## Alien

Now for the rest of the story.

(This testimony as extracted from Jerry Casale, alias Jerry Devo, when he was backstage at Max's Kansas City following a gig there. Casale had just finished conspiring with Brian Eno, who, as everyone knows, is a subversive alien. Casale was nestled in the corner of Max's owner Tommy Dean's office, seated across from



Devo comrade Mark Mothersbaugh, who is the group's keyboard player.)

According to Casale: "The human condition is sometimes so pathetic and obnoxious that the only shock reaction is laughter. That's what the punk-rock movement is based on, and it's valid. That's the way Devo has felt for a long time.

"As a group, Devo was never really formed. It happened. A lot of people get the idea that we were contrived, that we were put together. But, really, it is the element of spontaneity that created the group. People from Kent, Ohio, and Akron, Ohio, who just happened to be there by some random perversion of birth, found each other over the years. Somewhere around 1970 the people in the group, except for the drummer Alan Myers, all met each other.

"Mark and I more or less had the idea for the group. We're both visual artists, and we had a similar attitude. We didn't like anything that was going on. You have to understand, we grew up in an area where art is subjected to ridicule, where anybody who doesn't pursue a factory job is suspect. When you

come from an area like that, you have to end up being real strong.

"It's like going to Catholic school when you don't buy the Catholic rap. Either they get to you, and they brainwash you, or you escape it.

We escaped, so there's no middle ground with Devo. It's on/off, "0" and "1", just like a computer. Ours is not a middle-of-the-road aesthetic.

## Slack

"It wasn't until a group like the Tubes came along that a group like us could get jobs. Before that, all there was on the music scene was slick and derivative. Wherever we got to play, we had to sneak in and lie about what we were doing. Or we had to play art festivals, where people would throw beer bottles at us and offer to pay us to quit. It was at that point that we knew we had something good.

"Rubber workers used to get off from the factories near us and come see us play. Our peers related to the suburban-robot image we were trying to convey. It wasn't a hip thing. It was real.

"You have to agree that

Akron was not hip. The kids weren't coming to see us because they were into the "new wave." In fact, when the Dead Boys first played with us on New Year's Eve, 1976, they tried to beat us up because we put them upright. They were "new wave," but there was no way they could believe where we were at.

"Where are we at? Listen to 'Jocko Homo.' It's all in that song. It says, 'They tell us that we lost our tails? You see, people think I'm important, I'm at the centre of the universe.' And they have to think that way, because if they don't, it's too frightening. But in reality, humans are just an element in the system. If only they realised that!

"The people in Devo feel like robots. We perceive the world as a mosaic, like one of those computer mosaics that do the portraits that break down information. We don't see any war between technology and humanity. If anything, it's a war between stupidity and sanity."

Mark pipes up from across the room: "A merger between man and machines is not only acceptable, but unavoidable. Man without technology is like a human being without a

skeleton. It's human systems you should be afraid of. It's people who use other people for their own ends."

Mark's interruption leaves breathing space for a question: What kind of human system does Devo form, and why do all five of them dress alike and act alike on stage? Like futuristic android quintuplets, Devo's personnel are almost impossible to differentiate onstage.

## Artificial

Says Jerry: "That's good. You see, the whole music business encourages everyone to look at everybody else as an expendable character that you can step over on your way to the top. The business looks for one individual image that customers can identify with. But we're trying to show a collective image. We want to show that the beehive isn't a bad model to work from. We prefer to have individual personalities emerge gradually, rather than set up some artificial definition of them.

"We want to free people from artificial notions and definitions. In our music, we're looking for the big enemy, for the big

catharsis. In our performances, we'd just like to break barriers down. We want to infiltrate our audiences with liquid rhythm, to inject it into their bodies. They need it and they really want it and they're looking for it. That's why they like punk rock. It's so direct and aggressive."

What kind of effect do you think your weird appearance onstage has on your audience?

"We don't intend our costumes to have any sort of effect. We just like them. We grew up with it, all the industrial wear, the rubber suits and all the yellow stuff is protective chemical wear for people who work in the tyre companies in Akron. The white suits are maintenance suits. What we wear is what we see in the clothes stores around where we live.

"We aren't rock stars with shag haircuts and hairy bellies that we let show. We don't wear pants with rhinestones in them. We don't feel like artists who have an ego involvement in the music. To us, we're just processing what we see into a musical statement. We let it flow through us like a sieve."

Mark describes it: "Like food passes through you."

Jerry: "That's right. Like a bad case of diarrhoea."

And with that, Jerry and Mark Devo begin toidget. They jog and holler, signalling that they are ready to end the discussion and slip into the cover of night. Perhaps they don't know it, but they have glibly disclosed much of their blueprint for rock revolution via reductive aesthetics.

And even if you don't know or care about what Devo says, rest assured of this: Devo intend to dismember the conceptual framework that has produced all those truths we hold so dear. They are subversive, Jerry admits. "We love quick information. All the Devo rules are absurd tautologies. They are self-contradictory necessities."

## Beware

Do you want their wiseguys to continue to spew out their "new wave" brand of digital rock and roll? If you don't, beware. Devo have a lot of ammunition with which to blast themselves into your heart, mind, body, soul and commercial awareness.

According to Jerry Devo, the group has a repertoire of 60 or 70 songs, 20 of which they feel comfortable enough with to perform live. They expect their debut album on Warners to be available by spring.

They have celebrities helping them out. David Bowie is presently serving as "unlighted traffic cop." Brian Eno is being considered as possible co-producer of Devo's first album. Iggy Pop and choreographer Toni Basil are taking them up. And Bob Mothersbaugh's father let them use his employment office for the filming of their movie.

## Scramble

They will stop at nothing to achieve their ends. As Jerry says, "We have done all the things you expect people to do when they have to scramble to keep their lives alive."

Their original songs have suspicious titles like "Mr DNA", "Shockhead", "Smart Patrol", "Too Much Paranoia", and "Uncontrollable Urges."

Jerry claims "There is a genetic factor at work. Lead guitarist Bob Mothersbaugh, the one who shakes and goes wild fits." It's keyboard player Mark Mothersbaugh's brother, Bass player Jerry also has a brother in the band — rhythm guitarist player Bob Casale. And, last but not least, Bob Casale used to be a physicist. Sounds dangerous, huh?

If you want to send them discouraging letters, or inquire about the purchase of their records, write to: Devo (In Spudland) 103 South Portland Ave. Apt. 5 Akron, Ohio 44303.

# DAVID ESSEX



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TRB: 'Rising Free' (EMI EP, four live tracks, 33 1/3 rpm)	80p	16 mins	5p
VARIOUS ARTISTS: 'Quillotine' (Virgin 10 inch album sampler)	£3.99	21 mins 17 secs	13.831914p
WHIRLWIND: 'Blowing Up A Storm' (Chiswick 10 inch album)	£2.50	24 mins	10.416666p
BLONDIE: 'Plastic Letters' (Chrysalis LP)	£3.79	34 mins 46 secs	10.901244p
ABBA: 'The Album' (CBS album, gatefold sleeve)	£4.28	38 mins 53 secs	10.758388p
JONI MITCHELL: 'Don Juan's Reckless Daughter' (WEA double album, gatefold sleeve)	£5.49	59 mins 30 secs	9.228490p

# The single cut is the deepest on your pocket

IT USED to be so easy. Albums were 32/6 a time, singles 6/8. (Three for quid.)

Not any more. Today, tracking

down a copy of Snotty and the Nosepickers' latest recorded epic requires an iron will, a bulging wallet and a computer-like brain.

These days, there are no standard prices — each record label chooses its own. Singles, it seems, can cost 70, 75 or 80p. EP's vary from 80p to £1.50, and albums can be anything upward of £3.50. Then there are all sorts of odd-shaped variations on the theme

— you can buy 10 inch albums, 45 rpm albums, 33 1/3 rpm singles. Packaging makes a difference too — coloured bags on singles, gatefold sleeves on albums. So which ones are the best value for money? We took some recent examples of each size of record — single, EP, 10 inch album, 12 inch album and double album, and with the aid of a calculator, worked out just how much each would cost you per minute.

The results would seem to show that singles are the worst value — 75p for under five minutes is a lot in anyone's terms. Even if they do have nice coloured sleeves. EP's though, seem to be a bargain, and they're nicely packaged too — although record companies usually use EP's for special records rather than regular releases.

The Free EP, a sort of mini best of, is well worth the money although to be fair, all the tracks are reissues, so Island didn't have to pay production costs this time round. The TRB EP is amazingly good value, especially since all four tracks are new — but I can't see EMI agreeing to that sort of price every time! The 10 inch albums are mediocre value, but since the companies are still using them more as gimmicks than a new alternative to other sizes, it's maybe not fair to make a final judgment.

As for albums and double, both single and double, they seem to plod along at an average cost of 10p per minute. At least you know what you're getting.

Of course, it can be argued that value for money is dependent on the quality of the product — and it's obviously true that a good two minute track is better a duffer, no matter how long it may be.

But that's no excuse for the companies to take advantage — it's all too easy for them to whip out a shoddy deal in the hope of a few quick profits. After all, with all the confusion over prices, the chances are nobody will notice!

**SHEILA PROPHET**



THESE LUCKY ladies are June Yates and her mate Di from Loughborough, making the most of their date with the Pleasers — their prize in our fabulous Valentine's Day competition.

The girls stepped off the train at 10.30, to be whisked off to Eye Studios in Marble Arch to meet the Fab Four. There, the boys showed them round the studio, gave them a sneak preview of some of the tracks they've recorded, and even gave them two special songs to take home on tape as souvenirs (with the girls themselves adding the rhythm section!). Then it was off for a slap-up lunch together (on a barge on Regents Canal, no less) before returning to the studio to watch the boys at work (!!). At five, the limo re-appeared to return June and Di to the studio, armed with snaps for the family album, plenty of tales to tell the girls back home — and two quid they'd got the boys to cough up for copies of the Loughborough University Students' mag!

The girls' verdict on their prize? "A great day out."



## Can it make you go deaf

IF HENRY MILLER had his way, it really would make you go deaf. Henry, at the age of 80, has been writing pornographic books for more than 50 years, starting with the infamous 'Tropic of Cancer'. A leading figure in the American anti-establishment for decades he is less than sympathetic towards other forms of counter culture.

In the SUNDAY TIMES MAGAZINE, Henry says: "I despise those people who... are listening to rock music. I helped them tear things down but I didn't help them build anything up."

A number of interesting news snippets this week. According to the SUNDAY PEOPLE, the record biz is finally ganging up against the bootleggers. 18 record companies are asking a London judge to grant a "search and seize" order so they can swoop on the pirates' known addresses. All this could result in a huge upsurge in price or even the disappearance of bootlegs for a while, so collectors had best move fast if they want to still get a copy of the 'Go Go Frogs Live' album.

Holiday hooking time is upon us again, and anyone with a surfeit of funky albums could do better than whipping them round the local cheapo cheapo. According to the SUNDAY EXPRESS western pop records are now fetching up to 17 quid on the black market in Prague. Well worth Czech-ing out.

Carried in a couple of the papers was news of a court decision in Oakland, California involving Led Zepplin drummer John Bonham, who along with manager Peter Grant and two of the Zepplin entourage were sentenced to probation for battering security guards with guitars.

The NEWS OF THE WORLD has whacked together interviews with Debbie Harry, Dusty Springfield, Jenny Darren and Tina Turner under the heading of 'The Rock Dollies'. Nothing too shocking in the text, but a few mildly interesting sexual revelations. Debbie used to be a groupie; Dusty talks about lesbian life; Jenny Darren gets rather a poor standard of groupie hanging around her dressing room; and Tina Turner, honest of them all, shatters a few illusions by revealing that she's not wild or sexy at all — "It's just an act". What's worse she's about to become a granny!

Finally, Rod and Dee part three. We left the unhappy couple last week with Rod playing with his train set. This week he's developed some rather less innocent forms of amusement — cocaine and making blue movies of Dee. We will save him from himself. See next week's exciting, etc.

● FORMER LEADER of the Sex Pistols, Johnny Rotten, has arrived back from his two-week holiday in Jamaica with Vivian Goldman of the (Immense) Paper Sounds.

Although singing "Oh we do like to be beside the seaside" when he walked from the plane, he became tight lipped when he met the host of newsmen.

Rotten's holiday was paid for by Virgin Records.

● CHRISTINE McVIE and other members of Fleetwood Mac are suing a copyright firm for £28,000 royalties. Christine and her husband Mick Fleetwood and Bob Welch have issued a high court writ against Leosong of Mayfair.

They claim the firm received the £28,000 in 1977 from Warner Brothers as advance payment of royalties due to them and former members of the group.

The writ alleges that Leosong had no legal authority to receive the money, the distribution of which depends upon the arbitration of an award between the group members and their former managers Clifford Davis Management.



# DAZE OF FUTURE PUNK

FILMS ABOUT rock tend to have worrying parallels with ludo, both cheap, random and consistently tedious.

'Jubilee' avoids that tacky pigeonhole, mainly because it isn't really a rock movie, or even a punk rock newswreel. For a start the soundtrack is composed by the definitely non-blank Brian Eno.

There are also snippets of Adam and The Ants, Wayne County, Siouxsie and The Banshees and Chelsea, but they are brief punctuations rather than body and soul of the film.

In fact the most memorable snatch of what is a pretty unmemorable score is Amyl Nitrate (played adequately by Jordan, one of the perpendicular greased barnet) miming to Suzy Pinns' rock 'n' roll versions of 'Rule Britannia' and 'Jerusalem'.

Though the music is relevant - 'Jubilee' is the story of Britain's punk future - the movie doesn't need it. The characters are absorbing enough in themselves. It's a fantasy, an exercise in 1984 scaremongering.

The action begins when Queen Elizabeth I gets some wizard-wallah to conjure her up an angel. By virtue of her regal status, the angel grants her the opportunity to see the future of Britain, and he transports her and her midget handmaiden to sometime toward the end of this century. It is a time of widespread unemployment.

The monarchy has been deposed and Britain is practically owned by Borgia Ginz, a bullet-headed monster with a Hammer Movie cackle. Ginz has business interests in the entertainment world.

Outside of that core the plot is fairly scrappy but for a diverting scene featuring a bizarre punk commune which includes a pyromaniac, a nymphomaniac, and one or two regular maniacs. Apart from two homosexuals - who in comparison seem fairly normal - these twisted rebels are all women.

Hence the theme of war - as much women against men as street kids against a crumbling establishment. One of the commune girls with the apostle name of Mad (Toyah Willcox) castrates a policeman, and carves a slogan on another girl's back - the girl with the literary back - Bod - is an even nastier piece of work. She barely gets through a morning without inflicting some dreadful physical damage on someone or other.

The redeeming virtue of 'Jubilee' is the characterisation. The leads - Borgia Ginz, Mad, Crabs and the angel - are all gripping though sometimes vile creations. I expected a cash-in-on-punk home movie and ended up being totally absorbed.

Don't look for any point, the politics of the film are pretty unsophisticated (big business is evil, dehumanising, everyone loses out in the end). The only beauty is in the impeccable ugliness of the cast.



Above: one of Borgia Ginz's assistants being murdered

Below: Wayne County as Lounge Lizard being choked to death by Bod



## PERCY'S PROTEST

PUNK VIOLENCE isn't only anti-social. It's becoming positively unfashionable. Six months ago The Clash were inciting kids to throw rows of seats up onstage at the Rainbow, now Jimmy Pursey - not famous for his pacifism - has lashed out at what he calls an "aggressive minority" who are trouble every time the group play in London.

Obviously fearing a Pistols non-ongoing type situation, he stated that he was "sick and tired" of the number of people ruining Sham 89's concerts by causing damage and starting fights.

"We've never had any problems outside London," he said. "If these

people think they're Sham fans, then all I can say is we just don't want them at our concerts.

"We want to get across the message that concerts are the time to enjoy yourselves - not to put the boot in."



JIMMY PURSEY

A recent concert at the London School of Economics resulted in an alleged £2,000 worth of damage to the hall.

The sham have always attracted a skinhead-cum-suede following, but Pursey emphasised that it was only a small element that were ruining it for the others.

"We want to bring the kids together, not bring street violence to concerts. I hope if I make a statement to the press that I can get this message across."

"We're playing Central London Polytechnic on February 24 and this is their last chance. If there's any trouble, that's the end of our London concerts for good."

## Do you have nightmares? You too could be a rock star

BRITISH ROCK GUITAR: By Dan Hedges (Guitar Player Books £5.90).

WHAT HAPPENED to Jimmy Page and Pete Townshend? Strange omissions from a book about Great British guitar players. But don't forget that the higher they climb the more elusive they tend to be for interviews. We do have the rest of the cream - Steve Howe, Chris Squire, Beck, Clapton and a host of others.

Written by a professional writer now engaged on PR work for Yes, the book is aimed at the budding chord jangler and also your average punter sitting stunned/stoned in the audience amazed at the dazzling displays of skill onstage.

Hedges traces the history of each player - for instance did you know that Steve Howe was largely inspired to take up the guitar due to nightmares and insecurity? The human interest bits are balanced with technical descriptions of equipment used, but Hedges hasn't bogged himself down in a mass of detail about pick up and strings etc. so unless you're something of an imbecile this should be understandable. At the end there's sections devoted to a selection of music from the players' lists of equipment and discographies.

The text is very good but what the book does suffer from is a rather

uninspired looking layout and some dark, unoriginal pictures. Still a book to ponder over in depth by your guttering candle on these cold nights ROBIN SMITH

THE SEX PISTOLS SCRAP BOOK: By Ray Stevenson (£1.25).

PERSONALLY I am up to here with Pistols visual effluvia. I don't want to see any more. I've had enough. I'd be content if I never saw J. Rotten's fizzag again.

However if you are of a different mind and can somewhere find appetite for yet another collection of punk snaps, Ray Stevenson's tack-job is OK. The scrapbook is just what it says - odds and sods, mostly decent enough photos from the Pistols up to the release of 'Never Mind The Bollocks', which puts it about three months out of date.

Also plastered in are snippets from the music papers, and Stevenson's own brief comments, give only slight but occasionally interesting insights into the band - though, god knows I've had enough of "insights" too.

Worthwhile moments - Gaye Advert in pre-Advert days looking like a happy teenybopper, Rotten with a longhair wig on, early pics of Rotten looking like a ted, and endless backstage yobber-snaps. 180 photos in all, and Stevenson had the gumption to publish it himself, for which you have to



## Abba smashing time

NOW, A premiere, premiere. Dress up to the nines. They all will, won't they? Had my car smashed on the way. Crowds, cops, barriers, yellow no parking boucons. All this for the world's biggest selling group, Abba.

Unlike normal film premieres not everyone's dressed to kill. Some but not all. Wander in, Pete Townshend with kids, Keith Moon and John Entwistle in attendance.

Settle down, wait for Abba to arrive... "LADIES AND GENTLEMEN, ABBA"... applause, more applause, applause dies down, more applause for wrong people. Announcer runs up stairs, down other side and back again... "LADIES AND GENTLEMEN, THIS TIME I MEAN IT, ABBA." Nervous wait and then they appear, all smiles and waves and rushed to seats.

After the film it's off to Cafe Royal. More platinum discs to put on their already straining walls. Then the feeding of the 500. Some meal - they sure know how to make money and to spend it in style. Fresh pineapple, choice of hot or cold meal, profiteroles - that's chocolate eclairs - with cream or chocolate sauce, cheese, coffee, wine, cabaret. They didn't forget a thing.

Entering the film world is going to make Abba even more money. I wonder if I should ask them if they could pay for my smashed car as the guy who hit me up the back gave a false name and address and his car had false number plates. ALF MARTIN



### BRITISH ROCK GUITAR



Top to bottom: British Rock Guitar, Sex Pistols Scrap Book, Star Wars comic

respect the man. But does the world really need another punk collage, whatever its merits? Well, I dunno about the world, but with true punk sentiment, I can't be bothered with it.

### MAY THE FORCE BE WITH YOU...

AFTER TWO hours three minutes and five seconds I was still only on stage two of my free gift X Fighter. RECORD MIRROR'S other leading aeronautics experts Barry Cain managed to complete the fighter, but on a test flight the back fell off.

Yesirreese Bob, it's 'Star Wars' spin off three once again. 'Star Wars Weekly' is issued by the British division of the illustrious Marvel Comics Group.

Some of the artwork is muddy with the occasional ill-defined face here and there, but this won't worry the kids. Apart from the story which unfolds week by week (surely you don't want me to go through the plot by now do you?) there's a section on the making of 'Star Wars' and another comic strip which in the first issue involved savage beasts.

There's also a collectors pin up where the heroine has considerably bigger tits than Carrie Fisher. The book is well packed and for 10p of your pocket money is far healthier than rotting your gums on sweets or saving up to buy a lot of the other smut on the market. ROBIN SMITH

# Albums

Unstable  
Buy It  
Give It a spin  
Give it a spin  
Unstable

## No, not bald, BOLD

**CARL DOUGLAS: 'Keep Pleasing Me' (Pye NSPL 18522)**

SHOULDN'T be any problem there... Carl enjoys his job.

A raucous set of rock 'n' rolling soul from the man who came back, and brought you 'Run Back', dance fans.

Along with the hit there's power, pop and pleasure, meaty hunks of commercial, belt it out soul. What Mr Douglas lacks in subtlety, he sure makes up in vigour. Track follows track in a shouting, pounding groove.

The title track actually comes out the winner in a hard-fought race. Occasionally the enthusiasm wanes with the addition of some erratic effects, as on the weakly easy 'Love Ain't Something', but the big man with the big voice conquers the crassness easily enough.

And even if he does threaten to disappear up his funky jumper, well, there's always room for a better 'Keep Pleasing Me' - not bad, and more hold than boring. +++ **JOHN SHEAR-LAW**



CARL DOUGLAS: all out effort

**VARIOUS ARTISTS: 'All You Need Is Love / A Story Of Popular Music' (Theatre Projects Records \$199 888)**

NOT the story of popular music, rather an interesting random collection of oldies featured in the TV series of not so long ago. And a fair proportion of the numbers included rank as classics: 'Blueberry Hill' from Fats Domino, 'Apache' from the Shadows, Chuck Berry's 'Sweet Little Sixteen', 'You've Lost That Lovin' Feelin'' from the Righteous Brothers.

Follow that lot with Clapton's 'Layla' (yes, the long version with the piano break), John Mayall's 'Room To Move' and Cream's 'Sunshine Of Your Love' and you have a most worthwhile, if unusual compilation. +++ **JIM EVANS**

**RUFUS THOMAS: 'If There Were No Music' (Pye NSPL 28241)**

RUFUS 'Memphis Soul' Thomas has certainly made a name for himself over a career that spans nearly three decades. Responsible for such instant classics

as 'Walking The Dog' and 'Do The Funky Chicken' he also helped introduce to a since very appreciative world the talents of people like Bobby Bland and BB King. It's no simple task to separate the man from the myth let alone practically dismiss an entire album's worth of his most recent work. But - well the sad truth is, Rufus old buddy, your album is pretty much of a failure on all accounts.

Why, Rufus, your arrangements are tired, cliched even, and the musicianship, although competent as ever

(thanks to the Memphis house band) seems to be lacking in any real enthusiasm for what it is y'all doing.

On tracks like 'Today I Started Loving You Again', 'Basement Blues' or even Sam Cooke's 'You Send Me' it sounds like it could have been any one of a hundred bad impersonators paying their own genuine respects to the once great funk merchant. And if that's not bad enough Rufus dips deep into the old bag of stock call and response intros on 'Hot Girls' y'know 'Are ya doing alright

YEAH'. Like I mean, hey Rufus, that stuff was all done to death long before the seventies even got started. No, your heart is in the right place but your mind was obviously some place else when you recorded this. +++ **JOHN BULL**

**WHA-KOO: 'Berkshire' (ABC ABCL 5238)**

FOR THE first two tracks I think they're trying to be funny. It doesn't work. It takes till 'Mother Of Pearl' that you actually get to like them a little more. One of those all

American ballads where everything fits just so. A single voice on the vocals before being joined by many. It could have done without the guitar part at the end though. After that I wish I could be kind about the rest of the tracks but I can't. They have potential but Wha-Koo they seem to be wasting themselves on a collection of songs that to me don't gel. They save themselves again on the title track but it's just not enough to make up for the rest. ++ **ROBIN SMITH**

**SLAVE: 'The Hardness of the World' (Coulton K 50435)**

THIS IS the second album from the merchants of funk and Ohioesque (as in Play-ers) chant vocals and deep voice rumblings that were so successful with their 'Slide' and 'Son of Slide' outings. Unfortunately there is such a great gulf between good funk and the real funk - truthful REAL funk that this being merely a long tale of well played and fairly thoughtful funkified opuses it all adds up to a too large helping of merely good funk. Where has all the great funk gone? Jeff Lane the producer behind this album has, I think, run out of steam recently. Like BT Express that Lane handles, this musical groove needs the vitality of a lorry without any

brakes careening down a mountain side. I mean Ruppert's sounds too much like Blue Cheer trying their hand at guitar solos to be of much interest. This is indeed a hard word and this doesn't cut it. ++ **GEOFF TRAVIS**

**VARIOUS ARTISTS: 'The Vintage Years' (Transatlantic MTR 3901)**

VINTAGE? Well, it's more a glass of chianti or a pint of Newcastle Brown than a slipper of Moet et Chandon.

Curiosities here include the old Pentangle track, 'Light Flight' which if I remember rightly, actually made it on to 'Top Of The Pops', a skeleton (though a fairly well-preserved one) from the cupboard of Messrs Connolly and Rafferty in the shape of a Humblebums' (how did they choose that name?) number, 'Travel Away', and the inevitable Ralph McTell track, though this time, someone with a little discrimination has chosen 'Spiral Staircase'.

Really, how much you enjoy this album depends on where you passed your mispent youth. If you passed the time in flashy disco, it'll no doubt strike you as unutterably dreary. But for those of us who frequented those boomy basement folk clubs, it has a certain nostalgic cosiness. ++ **SHELIA PROPHET**

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# Albums

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 + + + + Unhearable

## It'll cost you but it's worth it

**NICK LOWE: 'Jesus Of Cool'** (Radar Records Rad 1)

WHAT IS a thing called Lowe? He is this, and that, and the other, too. 'Pure Pop For Now People' is the mystic announcement on the cover, but that's just one of ol' beary eyes' faces.

To deal with subject matter, Nick likes: Songs about the biz — 'Music For Money', 'So It Goes', 'Shake And Pop', occupying three spaces on this album.

Also: Songs about the biz-arre — 'Marie Provost' tells the cautionary tale of a Hollywood actress who gets chomped by her Fidos, 'Nutt'd By Reality' which ostensibly, is about Fidel Castro being castrated (but for you deep bods it's about living in the real world rather than on cloud nine).

Also: Fifties romance, 'Little Hitler' and especially 'Tonight' could have come from Dave Edmunds rock 'n' roll heart, so gushing and soft centred.

The sides of Lowe are all here, for they are legion. And they are special. At the butt of this review are five little crucifixes which means "unbearable".

That doesn't mean to say I'm not disappointed, or even worried. Because five of the 11 tracks, 'Heart Of The City', 'So It Goes', 'Marie Provost', 'I Love The Sound Of Breaking Glass' and 'They Call It Rock' (retitled here as 'Shake And Pop') has been released already, leaving only six tracks at £3.79 for true fans who've already bought up the catalogue.

Music for money, eh Nick? Anyway, as to those five regurgitated cuts, everyone's a winner, and the rest ain't any doggy's dinner.

The best of the new releases is '36" High' which is peculiarly retrospective.

It's slow as a glued up tank, three times as powerful. What sounds like Bob Andrews on keyboards interjects weirdo piping punctuation. It reminds me of Brinsley Schwarz (the band). Lowe even mentions silver pistols, the title of the best BS album.

Though compelling on the musical front, hypnotic even, lyrically '36" High' is rubbish. And... hold everything! Enlightenment — a swift glance at the label reveals that the cut was written not by Lowe but Ford. The J Ford that contributed two tracks to 'Silver Pistol' has to be.

OK, so that leaves us with five new Lowe compositions. And it's no surprise that 'Little Hitler' was co-written by Dave Edmunds, because his fifties rehash smear is all over it. Probably the weakest track here.

So, to the big four. 'Music For Money' has been around awhile, featured on Lowe's solo tour. Jerkoff jerky, a guitar mini epic without a solo in sight. Likeable but no classic.

'Tonight', on the other hand, is lush and slush, sentimental beauty a true teen romance. And 'No Reason' is white reggae, similar to the obscure GT Moore And The Reggae Guitars, with production frills that make a very basic rhythm approach interesting.

'Nutt'd By Reality' is the best of the bunch, with pure pop intro that Lowe has mastered so incredibly well plus lazy sub calypso soft centre.

I could listen to it till the middle of next week. But still — so few brand new? With three years gone since the last Brinsleys' album he's not learnt much from stablemate Costello in terms of being prolific.

Great title, though, great title. Wonder where he found it? He's got a lot (1) to be thankful for.

+++++ TIM LOTT

**KATY MOFFATT: 'Kissin' In The California Sun'** (American Import Columbia JC 34774)

THE US Government ought to start an enquiry into the seemingly endless line of singer-songwriters emerging from the west coast. They seem to be like a plague of summer-flies.

Enough of all that and onto the lady in question. Name: Miss Moffatt. She seems from the sleeve photos quite attractive although the poses seem rather cliched. But its the sounds that count.

She has, yet I must admit it, a very soft pleasing voice which does her figure full justice. The voice, unfortunately, sounds a twee bit like x-thousand other female voices and so provides her with quite an obstacle. I

think if a bit more effort had been exerted an album of worthiness would surely have been got at. If Karla Bonoff can achieve it with her album, why not Katy Moffatt.

I'm afraid its all a bit plodding and one tends to listen in the same dreary state the songs imply. Mixed in with her own unambitious songs, Katy has employed the talents of the likes of Carole King, Curtis Mayfield and Carole Bayer-Sager to provide the remainder of the tunes.

Even a nice bit of alide axe, courtesy of Dickey Betts on 'Walking After Midnight' does not pull the album from the low depths it puts itself in. Altogether a bit disappointing and one can only let her pass and wait for the next one to emerge. ++ STEVE GIBBS



NICK LOWE: few new songs.

**BIDDU ORCHESTRA: 'Futuristic Journey'** (Epic EPC 82497)

JOURNEYS usually have a very positive effect on me — I feel sleepy. This tedious tour was no exception. Nine dreary, bland, undeviating disco tracks. An action replay See last album.

The first side was totally devoted to travel 'Futuristic Journey', 'Journey To The Moon', 'Journey To The Sun' and 'Journey Into Ecstasy'. After little track, Biddu obviously aware of the danger of listener slipping into comatose state, introduces a loud clanging bell which dings loudly and annoyingly at regular intervals over the jolly girlish vocals and disco beat.

Side two opens with 'Eastern (yes, you have guessed it) Journey' featuring pipes and sitars plus le continuation de la continuation de la relentless and by now extremely boring disco beat, and so it goes on through such gems as 'Blacker The Berry (Sweeter The Juice)' (note the dreaded word is absent), 'James Bond Disco Theme' 'Unfinished (but here it is again) Journey'.

I also get travel sick. + MARY ANN ELLIS

**JOHNNY TAYLOR: 'Chronicle Volume One, 1968 - 1972.'** (Stax STM 7001).

IT'S STRANGE that Johnny Taylor is not a household name in this country. For years, he has been one of the most respected names in American black music and has influenced and inspired many of today's name performers from Rod Stewart to Robin Trower. Working with producer Don Davis, Taylor notched a string of American hits, starting in 1968 with the big hit 'Who's Making Love' through such numbers as 'Love Bones' and 'Steal Away' to 'Doing My Own Thing' in 1972. The second volume should be available soon. Both that and this will serve as excellent introductions to the music of Johnny Taylor for

those of you who know little of him. Johnny Taylor has such class. Funky class. Many imitate, few emulate. + + + + JIM EVANS

**VARIOUS ARTISTS: 'The Story Of Star Wars'** (20th Century BSW 1001).

STORY, my foot. In case you hadn't noticed, 'Star Wars' has no story. Not that it matters in the film — in fact, the lack of a plot never even occurred to me until someone else pointed it out.

Without the stunning visuals though, this deficiency is sadly noticeable — as is the minimal acting quality, and the hackneyed dialogue. Oh dear, I loved the film as a whole, but dissecting it really doesn't do anybody any favours.

I suppose it's just another round in that popular sport, 'Rob A Star Wars fan'. Good game, good game — but why is it always the record buyer who has to lose? + SHEILA PROPHET

**THE MANHATTAN TRANSFER: 'Pastiche'** (Atlantic K6044)

IT USED to be sooo frightfully cool to dig Man Tran. Remember that curious nostalgia for the 40's about two years ago? Here at least they may have been away too long, not following 'Chanson D'Amour' with anything sizeable. On stage they're marvellous and unlike semi-stablemates The Darts strike deeper at the heart of what they're trying to do.

'Pastiche' opens with 'Four Brothers', hurricane saxophones, ritzy big orchestra and fast harmonies. 'A Gal In Calico' exercises slower tempos followed by 'Love For Sale' started off by a lengthy instrumental section. 'Je Vouslais (Te Dire Que Je T'Attends) — (I don't know what the hell it means either) lacks a little of the feeling of 'Chanson D'Amour'. It's been swamped with over rich harmonies when one voice should have stood on its own more. The second side proves that the album is

a real pastiche with 'Walk In Love' a well above average slow disco cut, followed by the equally well produced 'Who What When Where Why?' It's not The Spotlight' is a reconditioning of the old classic handed with just the right amount of heart-broken quivering vocals. The album closes with 'Where Did Our Love Go' that again doesn't sound like just another cheap imitation. It's been branded with their own style while retaining the vitality of the original. Good album with lotsa singles choice. + + + ROBIN SMITH.

**THE OLYMPIC RUNNERS: 'Keepin' It Up'** (RCA PL 26124).

WELL, THEY'VE been keepin' it up for about four hours now and I still haven't listened to them. Not consciously that is. They've been playing away quite adequately but they are so instantly forgettable that if it wasn't for the clock I'd swear the needle had jumped each side every play.

The Olympic Runners are not a black funk outfit, they are a six piece (five white) comprising of various session men and song-writers who appeared to be free at one time. There's even Pete Wingfield and Mike Vernon harboured within.

One would expect the album to be in the vein of their disc 'Keep It Up'. Included, it is the only memorable track, with the rest of the material tending to be slower and drawn out. There's nothing to make one cringe upon it, but then it's so unoriginal that one has grown immune to the fallings concealed anyway.

Yes, it's background music. ++ KELLY PIKE

**STRAWBS: 'Deadlines'** (Arista SPART 1056)

DAVE COUSINS has always been good at writing songs to commit suicide by. Third track in 'Sealed With A Traitor's Kiss' is recommended should you feel like sticking your head in the gas oven.

"Thank - you for your sympathy. God bless you for your kindness, I'm sure that as the years roll by you'll understand my sadness."

Seriously though this is the album that the Strawbs should have come out with a long time ago instead of their more recent directionless efforts. 'No Return' is an cut on the road song with a rabid choirboy chorus and broad instrumental section at the end. 'Joey And Me' the current single is so damn listenable, one of those carefully etched Strawbs songs. 'The Last Resort' is a lip trembler as Cousins allows himself full indulgence on 'New Beginnings' with lotsa old hippie type reflections. 'Deadly Nightshade' is the masterpiece of the album ethereal backing and then a lyrics of doom. Depressingly magnificent. + + + + ROBIN SMITH

**JIM CAPALDI: 'The Contender'** (Polydor Super 2383 180)

BEFORE hearing this album Capaldi had always appeared to me to be a tired rock 'n' roller. He seemed to be the proverbial BOF — how wrong I was. 'The Contender' is quite simply a perfect exercise in sophisticated funky rock. The songs, mostly written by Capaldi, all contain a professional but never sterile air. His band, The Contenders, are all typically experienced session musicians, but though their expertise is never at question, this time they do not fall into the trap of sounding cold and clinical.

Rather than continue to turn out praise for the album's many good points, it is more fruitful to look at the tracks. Side one opens with a short sharp rocker 'Dirty Business'. Brian Hyland's 'Sealed With A Kiss' is given the Capaldi treatment sounding unusually funky. The next three tracks follow in the same classy pattern with Capaldi sounding like a much needed British Boz Scaggs.

Side two contains the ambitious title track featuring the late Paul Kossoff on subtle guitar, its somewhat trite lyrics let its great melody down. 'Elvis Of Life' finds Capaldi funkier than ever, while 'Short Ends' contains a soothing sax solo. The album ends on another high with the live sounding rock 'n' roller 'Hunger And Greed'.

Capaldi has finally established himself as a contender for world-wide acclaim, but probably American success. + + + + PHILIP HALL

**EDDIE RABBITT: 'Rabbit'** (Elektra K52054)

WITH A name like Rabbit, I'd have thought this guy would have been a little different. The trouble with him though, is that he's unremarkably ordinary. His album specialises in that bland mixture of country and pop. If you like your music to be nice and pleasant, then I suppose this album's for you. Rabbitt sings and strums acoustic guitar with suitable counterpoint proficiency, while the orchestra and steel guitar add the necessary touches of atmosphere.

The songs with such titles as 'I'm A Little Bit Lonesome' and 'Is There A Country Song On The Jukebox' tread that safe line between committed country and mass MoR appeal. On his self penned ballads, Rabbitt does excel slightly. 'Unhappy Ending' builds up to a great climax and could well be a hit in the David Soul mould. In fact Rabbitt, with his conventional good looks, is sure to appeal to all of Hutch's fans. Could Rabbitt be the new Hutch? + + + PHILIP HALL.

**MERI WILSON: 'First Take'** (NPSL 26242)

IT'S A pity that Meri Wilson's been lumbered with 'Telephone Man' as her first hit — because as this album proves, there's a lot more to the lady than that unutterably silly novelty single would have us believe. Have a listen to 'Midnight In Memphis' or 'Itinerary' and you'll see what I mean. She sounds like a white Diana Ross in places, and that can't be bad.

All in all, it's a very pleasant, easy listening album — apart from 'Telephone Man' and the track that was presumably intended as the follow-up, 'Rub-A-Dub-Dub' which is much the same level. Come on Fye give the girl a break — forget the singers, and let the public hear what she can really do. + + + SHEILA PROPHET

## LET'S HEAR IT FOR DEAF SCHOOL! (PARDON?)

DEAF SCHOOL: 'English Boys/Working Girls' (Warner K56450) Bros

A THIRD album by a band so long destined for fame and fortune that now they must be feeling slightly disillusioned. Oh so clever art school pretensions have supposedly made Deaf School a long burnt out irrelevant set-up. This piece of art, as in controlled skill, is a vast improvement on its somewhat scrappy predecessors. I'm sure it will be criticised as a conglomeration of confused ideas. But good melodies cannot be ignored! Time and time again the band create excellent and varied minor masterpieces. Whether it be the frantic 'I Wanna Be Your Boy', the sinky 'Morning After' or the regimentated beat of 'English Boys With Guns', all with hooks, not inwant, but ultimately far more satisfying. Every track is a totally unique entity all equally enjoyable

due to their sheer melodic eccentricity. Make no mistake, Deaf School are still clever and will continue to be unpopular among "working class journalists" (paradox?)

This intelligence is used to its best effect as we are not only treated to thoughtful witty lyrics, but also imaginative musical arrangements. The last track 'O, Blow', with its sharp exchanges of Deaf School's classic three-part harmonies, perfectly captures the album's lighthearted atmosphere. Anyway never mind the bol... propaganda, 'English Boys/Working Girls' is an album with the wit/muscle style, which to ignore would be a waste of one of Britain's most valuable untapped resources. Deaf School. + + + + PHILIP HALL.

# Albums

## Zaragon's no paragon

JOHN MILES: 'Zaragon' (Decca TR-R 134)

JOHN MILES was the first person I interviewed for RECORD MIRROR. Pre-perm posturing days in his nebulous check cap identity. 'Remember Yesterday' was, on the verge of falling, there was a slight hint of desperation.

A six month sojourn ensued followed by the unlikely hit 'Slow Down'. That record finally ascertained the lack of depth in Miles showbiz charisma. Solo singers — yeah, despite the resident band Miles is a performer alone — need cast iron images. In the past Miles has had the unfortunate knack of attracting cardboard ones.

That is the one factor separating him from mainstream success. No way could you argue that musical ability alone promotes the kinda favour that every boy deserves. Miles has both attributes — and look where they got him.

'Zaragon' does nothing to change the cold climate. Oh sure, curls can tempt, but without a preponderance of style you're back to square one. However, musically Miles is as immaculate, as fertile, as all embracing as ever.

Initially it appears the diversification of his previous two albums has been overwhelmed by a desire to paint too many pretty pictures. Medium pace mania in a sub 'Music' mould. But continuous listening brings its rewards. Each song DOES possess its own identity. Honest. The musty gutsy 'Borderline' shamelessly nice. 'I Have Never Been In Love Before' the curious action packed sale of Jack The Ripper 'Nice Man Jack', the smokeless zone 'Zaragon' itself.

The guy definitely knows what he's doing on record. It's off record he gets a little lost. + + + + BARRY CAIN

**PHILADELPHIA CLASSICS:** Various Artists. (Philadelphia International SPH 8332)

THE TITLE sums it all up. A double album featuring the five major exponents of the Philadelphia sound. The O'Jays. Three Degrees. The Intruders. MFSB and Harold Melvin and The Blue Notes.

The bulk of the material is written of course by the main mentors of the sound. Gamble and Huff. Thus we are given eight tracks to fill four sides of disc. The eight, in their full unpurgated form, are 'Love Is The Message', 'TSOP', 'Dirty Ol' Man', 'I Love Music', 'Don't Leave Me This Way', 'Love Train', 'I'll Always Love My Mama' and 'Bad Luck'.

All bear the Philadelphia hallmarks. Exquisite arrangements, utilising with restraint a full orchestra, soaring vocals from every artist concerned, super-cool and without a strained note to be found throughout. The songs, doubtlessly are classics. Each with it's complete dependence on the first two factors, with a heavy intermesh of slick strings and predominant harmonies.

One album that can certainly be judged by its cover. + + + + + KELLY PIKE

**WILLIE ALEXANDER AND THE BOOM BOOM BAND:** (American Import MCA 2323)

IF ONE chooses this release as a guideline, it seems a lot of US bands are doing nothing but hang out on street corners, reading 'Rolling Stone' and listening to Ms Patti and/or Petty, De Ville or Springsteen, and if memory proves stable, this guy appeared alongside Mink DeVille on that 'Live At CBGB's'

album which sold just short of zilch over here. And like the same memory can remember that, one can also recall and state this guy has improved one hell of a deal since then.

OK, so he sounds a lot like a lot of other people and writes songs which remind you of a lot of other bands. So what! It's good and is compelling listening. The long player opens with 'You've Lost That Lovin' Feelin', which, if they were dead, would make the Righteous Brothers turn fast in their graves.

Follow that with good to honest rockers like 'Hair' and 'Home Is' and tenebful ballads like 'Everybody Knows' and one is faced with a highly interesting album. An album, which like Mink DeVille's 'Baretta' provides sound songs presented without flair and with just the right amount of style. Uncluttered three of four minute masterpieces which has one longing for more.

If nothing else it will provide a stop-gap replacement until Tom and Bruce and co, get off their asses and once again provide the world with more musical goodies. Listen to this, buy the 'Meatloaf' album and sit and wait!! + + + +

STEVE GIBBS

**THE ROYAL PHILHARMONIC ORCHESTRA:** 'The Best Known Works Of Rick Wakeman' (A&M AMLM 68447)

MAGNIFICENT! BRAVO! More! Listen to this through the headphones and you feel inspired enough to defeat a whole army with one hand tied behind your back. Symphonic versions of Uncle Rick's greatest hits including favourites from the 'Myths And Legends Of King Arthur And Knights Of The



JOHN MILES: immaculate

Round Table', 'The Six Wives Of Henry VIII', 'Journey To The Centre Of The Earth' and 'After The Ball' from the 'White Rock' film. What comes over in much of the music is a unique English feel, horses galloping through the meadow etc. The pieces have such a great sense of heritage particularly those devoted to Katherine Howard and Anne Boleyn, full of character from Wakeman's best opus.

All the tracks have been handled with respect and sympathy to Wakeman's originality and the orchestra hasn't been allowed to swamp the essence of the original ideas. The pieces sway, soar and stamp all over your brains. Fetch me my fiery charger. Hi ho Horace awaaayyy. + + + + + ROBIN SMITH

**LIPSTIQUE:** 'At The Discotheque' (Ensign ENGY 2)

AHA, THOUGHT so. Part of the credits has those ominous words 'recorded in Munich' and some of the tracks were written by Teutonic chappies. More Eurotop disco following hard on Silver Convention, La Belle Epoque etc. The arrangements are there, but again the production turns it into computer sound. The title track sounds mildly exciting until they get into a reprise version. The rest is bottom line disco for those with flat feet. + + ROBIN SMITH

**BRITISH LIONS:** 'British Lions' (Vertigo 9102 018)

WILL THE British Lions be a roaring success? I think not. They've been resurrected from the remains of Mott and Medicine Men. Musicians out for one last stab at the big time again before they fade away. Bands like this seldom work, take the decaying Palce Ashton and Lord as an example or the re-

formed Small Faces. The British Lions are tired and should have been in bed long ago. 'One More Chance To Run' is a collection of tired riffs, while 'Wild In The Streets' was written by Garland Jeffreys boasting the immortal lines 'In the heat of the summer gonna call up a plumber.' The band labour the song until a guitar break is in danger of waking you up.

'Break This Fool' would seem to have old Medicine Men overtones, but the song quietly dissipates into nothing. Apart from a lack of inspiration the album also suffers from remarkably silly vocals on some tracks. I wish I could be kinder about side two, but the situation doesn't improve. It quietly purrs and then ends on a whimper with 'Eat The Rich'. + + ROBIN SMITH

**BUDGIE:** 'Impeckable' (A&M AMLM 64675)

ACCORDING to the press release, Budgie's music is 'hot, rocking, complex yet visceral'. Visceral, from the verb viscerate: to disembowel.

Well, I dunno about the bowels, but this album gave me a definite sinking feeling in the stomach. Just what the world needs now — another 35 minutes of bludgeoning Budgie.

But to be fair, it's a lot subtler than I expected. (Since Budgie now live in Toronto, they've presumably been influenced by the current mood of North America). And yet I still hate it. I hate Budgie because, after all the years they've been together (10? 11?) they still haven't produced a single original note. Every chord, every riff's been ripped off from someone else: Led Zeppelin, Free, all the classic British bands (plus a couple of American ones for good measure). So if you really want to hear this sort of thing done properly, forget Bud-

gie's line of cliches. Instead, dig out the originals, recorded before they'd become cliches. + + SHEILA PROPHET

**DONNY AND MARIE:** 'Winning Combination' (Polydor Super 2391 325)

IT'S HAPPENED. I've run out of abuse I can't think of a single new insult.

It's all been said a hundred times before. And they deserved it every time.

So, suffice to say, it's yet another album from Donny and Marie Osmond. You know what that means don't you?

Purchase at your peril. + SHEILA PROPHET.

**BUDDY HOLLY AND THE CRICKETS:** '20 Golden Greats' (MCA EMTY 8)

WELL, NOT exactly 20 golden greats. More like 17 or 18 really, but a bit of light weight Terylene filler don't matter when the rest is pure duckdown: the real thing. And it doesn't matter that Buddy Holly was dead before you'd even heard of him if you're old enough to read this paper, you're old enough to appreciate the quality of his songs, the charisma of his style and his irrefutable place in 'n'r history.

Get out the books and turn to page 56: 'Peggy Sue'. Not that difficult to know off by heart. Turn the page and read 'That'll Be The Day'. Now the memory test: recite 'Oh Boy', 'Rave On' and 'True Love Ways'. See how easy it was? Pass, with a gold star. No, make that + + + + stars. RO-SALIND RUSSELL.

**KANSAS:** 'Point Of Know Return' (Klasher KIR 82334)

OVER in the States the symphonic Renaissance is in full bloom, over here it's witting with bands the calibre of Cafe Jacques doing the clubs. Kansas will be coming here soon and judging by this album they should be marvellous.

The title track is the first explosion from their extensive arsenal, vocal fluctuations and then the song develops into an anthem. 'Paradox' and 'The Spider' are both very fast instrumental electric violin leading the dance. 'Portrait' (The Knew) twists basic rock around pomp and ceremony.

The most powerful track is 'Lightning's Hand' where they unleash a series of musical complexes but at the same time anchor the varying styles around a rock firm base. In contrast to the force there's the acoustic ballad 'Dust In The Wind', "just a drop of water in an endless sea". Hmm like it, a tranquil song moving with quietly played violin. + + + + ROBIN SMITH.

**BRUCE ROBERTS:** 'Bruce Roberts' (Elektra K52061)

YOU BETTER believe it kids — a girl's best friends are a litre of ye

olde vin rouge, a candlelit meal for two and a romantic rendition of Bruce Roberts. Funny old world, isn't it? I don't usually go overboard on low budget orchestras and love-movie melodies, but here I am, drowning in nostalgia, wading through the second box of Kleenex and dreaming of red roses and that first kiss.

Bruce Roberts is the all American boy. He's got the lot; the Osmond teeth, the horn-rimmed spectacles, the smooth tanned skin, the boy next door look, the voice that melts the hearts of thousands.

The press handout grooms him in the same stable as The Eagles and Fleetwood Mac, a child prodigy heading for the showbiz high spot well, I dunno about that. Sure the album is a commercially viable prod-

uct, but then again, we are cornflakes, and I don't think Kellogg's have scored a platinum yet.

Still, you can't be too hard on the boy, soporific sentimentalities always were his Achilles' Heel. So what does he sound like? Imagine an American Clifford T Ward and drop the voice a couple of octaves. Singer songwriter who'd do well scoring the melodies behind TV commercials for hair lacquer, although he does manage quite a good Beach Boys' soundalike in 'Car Song'. But I'm feeling generous and the romantic streak is having the time of its short-lived life, so if you like Inter-Flora and Milk Tray, you'll love Bruce Roberts, and pass a tissue please, but I think I've got another bout of nostalgia coming on. + + + + B-E-Y BRIGGS.

## Stiff's heroes

VARIOUS ARTISTS: 'Stiff Live Stiffs' (S&N GETI)

IN THE golden age of the movies the high street cinema queues bought their tickets for Astaire's spats, Gable's dimples, Rogers' feathers, Taylor's, Ameche's, Flynn's, Donat's pencil moustaches — the personality as opposed to the plot.

In the platinum age of the movies attractions switched. The intelligent and the increasingly aware became hip to fashionable directors. Now people got wet because of Fellini's flirtations, Russell's paranoia, Kubrick's fantasising.

Although not quite on the same scale — more of an abstract influence than an overwhelming belief — punters are beginning to check out record labels. And yes, it has been known for a fan to buy an album bearing a Stiff logo regardless of whatever artist happens to be etching his dreams on vinyl.

No doubt their current offering will invade itself into a few collections precisely because of that fact — but Costello and Dury have since transcended the Stiff fascination.

'Live Stiffs' is a £2.99 Reader's Digest version of the recent tour with the aforementioned heroes plus Nick Lowe, Wreckless Eric and Larry Wallis.

Now, epithets may be etiquette when talking of Stiff but this album ain't as hot as it could have been. Atmosphere is reduced because of clumsy editing — each track fades out with audience cheers, pause, then cheers into Annoying.

The first side is nicked by Wallis with a convincing rendition of 'Police Cars', Lowe, aided by Dave Edmunds, never really gets cooking on his two donations 'I Knew The Bride' and 'Let's Eat' while Wreckless Eric's incoherent set is saved from utter failure by his connecting extemporaneous raps.

Side Two is an improvement — it has to be with Costello singing 'I Just Don't Know What To Do With Myself' and 'Miracle Man' in such an indifferent way and Dury's defecating vocal style on 'Wake Up & Make Love With Me' followed by the Casanovian splendour of 'Billericay Dickie'.

But the side is ruined by a disastrous ensemble attempt at 'Sex And Drugs And Rock And Roll'. Appropriately chaotic on the night it nowhere near makes it on record.

Still, I guess it's worth having. But maybe you'd all be better off with John Wayne's walk. Or Errol Flynn's swashbuckle. And did he have a swashbuckle. + + + + 1/2 BARRY CAIN



IAN DURY: Casanovian splendour

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**MAGNET RECORDS**



# Warriors of the world unite



Pictures by Albin Wild

*'We must build a race of warriors,  
I mean warriors in not only physical  
terms but also on an emotional  
and intellectual level'*  
— Jean-Jacques Burnel

RONNIE (I want to be one of those  
warriors) GURR marches into  
battle with THE STRANGLERS  
on their secret tour

THE STRANGLERS must be the most irresistible band currently raking in the greenbacks. While the blue-faced media level the required criticisms — screwed up sexists — cathartic chauvinists — The Stranglers carry on in their sweet little way, selling out gigs and shifting record company product like there was no tomorrow.

Why? More than one music journalist has stated that The Stranglers' appeal lies in the fact that they are the voice in the wilderness for all the sexually repressed males of the world.

On a superficial level there could just be some truth in that. If, however, one stops, steps back, and thinks it's clear that one missing link in the theorem is that about one-third of The Stranglers' audience comprises of ladies, and you can bet your bondage suit that not all of them came for a glimpse of the Burnel 'hot young stud about town' torso.

No, surely the band's forgotten element, music, has more than a little to do with their success factor, doncha think? And besides, if people were hell-bent on snapping up vinyl which defames women, then how come Runaways' albums ain't up there jostling?

A Tuesday night in Edinburgh and the last thing on the collective minds of the punters at Clouds, is resistance. Down below the art-pukeau decor some 800 kids are jiggling and simultaneously attempting to give the hall's foundations the architectural equivalent of a cardiac arrest.

Boy, these crazy kids are doing just the opposite to what the music media has told them. I mean, liking The Stranglers is bad enough, but singing along, imitating the Burnel rubber-leg or the Cornwell knees-bend-sway is a little uncool, a little uncouth. Hmmmmmm maybe these people haven't read that this band is musical cholera, or, GASP!

worse still, perhaps they don't even buy rock rags. Which is maybe just as well for The Stranglers. "We've had more bad press than anyone, apart from The Damned, in the last four or five months," JJ Burnel muses. "Some of it's been downright slanderous. I'm considering suing two journalists."

That last statement trails off almost threateningly. Not to worry though, where The Stranglers are concerned I'm totally on their side, a fan. I must admit, however, that I was really hoping they would blow it. On our meeting previous to this I had had a bad day and Burnel was at his most arrogant. As a result I wrote a vitriolic diatribe, which never saw the light of day. So I was poised to write another conformist review and article, but as I ain't about to write lies, they'd have to blow it first.

Backstage it nearly happened. It's a strange fact that, when in the company of others, Jean-Jacques adopts a brutally arrogant facade. The others, and indeed Burnel, are their usual amiable selves. Hugh Cornwell sits in a corner sipping lager, answering a fan's questions, the epitome of a Mr Nice Guy. Dave Greenfield lounges on a chair, cross-legged, sucking his pipe, clutching his ever present shoulder bag. Jet Black is well simply Jet.

But first, a quick look at the reason why The Stranglers were in Scotland in the first place — the gigs. Secret gigs are may be the conclusive proof that a band has "arrived" and to a certain extent, inverted snobbery, but there is no denying that they are the only way to witness a band who have become an economic entity.

A dilemma then for a band who, despite selling sewers full of records,

want to remain as close as possible to the people who bought those platters. In the secret gig the band can enjoy the gig as much as the audience, and that is what the Stranglers did in Scotland last week. The two dates, which were the third and fourth of a six-date mini-tour, took place in Edinburgh and Falkirk.

The tour certainly ain't playing the more luxurious venues, the gigs preceding Edinburgh being Scarborough and Aiviston. But if the halls are small and cold, then the grandiose warmth of the music is more than making up for those deficiencies. I said in my live review last week that only two of the six new songs had any immediate effect on me, one of those being 'Sleazy', a song which must surely be the next single. It's possibly the most non-Stranglerised of the new songs, and is a unique synthesis of (Egyptian) reggae and what sounds not unlike a mediaeval French quadrille.

"Yeah, it's a real roots song," joked Burnel on hearing my description.

The only other, for want of a better word, classic, which made any impact was 'Toller Of The Seas', a song which features Greenfield on what he describes as "the Fastest keyboards he has ever played." On listening to a tape of the gig Greenfield was literally astounded that he "could actually play that fast". I must be good," he chuckled as he disappeared into the sunset and a master of understatement too, I would venture.

To move from keyboards and return to vocals, on 'Toller', Hugh Cornwell's vocals bear an uncanny resemblance to a British Jim Morrison as he quirks his way through this lyrical epic.

There then, are the two which thudded home. At this point, however, I think I should qualify last week's review where I dismissed the other newies out of hand. Two nights later in Falkirk I found myself humming the hooks to 'Sweden' and 'Little Choirboys' (the latter a song which thankfully has lyrically nothing to do with canticles in the cloisters) almost before they had been sung.

The remaining two new creations are 'Drive Your Own Tank', which seems to have been inspired by Burnel's desire to drive down Park Lane in an armour plated Austin ramming Arabs' cars, and 'Confused', which sounds an appropriate title, I am still not sure about. Pass.

Now then, to deftly return to help of the Rollerisms — Jean-Jacques Burnel. The first question just had to be on... uh... sexism. Any overtly sexist lyrical content on the new album?

"No, or at least I don't think so," JJ curtly replies. NOTE: This Burnel at his most arrogant, a virtue(?) which is impossible to convey on paper.

To continue on the point about the two fronts of Burnel. On my last visit to the Metropolis I had the pleasure of meeting Burnel's Japanese lady, and, well of course you all know what a regressive neanderthal the Frog leather kid is, well, here's the rub, when the man tripped over his lady's feet he knelt down and apologised in genuine tender tones. Hardly "Beat you honey 'till you drop," is it? Similarly, after the Falkirk gig, JJ ushered in three young ladies from his bedroom in what could only be described as an object lesson in gentlemanly etiquette. The point I'm making is that The Stranglers have been totally mis-represented by the music press. Listen...

Now that you're happily involved with a lady (it looked like love) can we expect to hear a love song from The Stranglers?

"We already do love songs," replied an apparently miffed Burnel, "'Nubbles' is a love song".  
Aww, come on Jean...



'Nubbles' was a very personal fantasy. Hence the scathing press attacks, remember it is not, repeat not a good idea to make a fantasy public.

Have you ever written a love song as opposed to a lust song?

Burnel: "Sure we've got a new song called 'Tokyo', which is a love song about clocks."

It's at times such as these that one is forced to ask one's self if the man is serious. The nearest that Burnel comes to the crunch is off-stage, where usually in front of press, he is apt to say and do some very silly things.

"I think love is a very false emotion, a fabrication. Showing emotions is a sign of weakness. We should try to eliminate feelings, but still try to do things passionately," bleats Burnel in an ever so slightly fanatical croak.

He continues by saying he's "really into artificial insemination," and that we should try to breed "a race of zombies." These opinions are delivered in a manner which never comes near to sounding convincing. God knows why these beliefs were publicly expressed — perhaps the maintenance of his hard press image? Later, in private, he qualifies his quasi-Fascist ideology. The next album, which is to be titled 'Black And White', in part refers to the band's politics.

Burnel: "For the last 25 years the European democratic system has been run by the leftovers. A whole generation was wiped out during World War Two and since then we've been in grey. There now seems to



be a polarisation on all levels, political, scientific, philosophical. Our generation must shape a new Europe and to do that we must build a race of warriors, warriorhood is the only way to govern."

That smacks of Fascism, I spit, you a Fascist?

"I'd never call myself a Fascist because everyone thinks Fascism is racism, things like that. When I say we must build a race of warriors, I mean warriors in not only physical terms but also on an emotional and intellectual level." So the spirit of Yukio Mishima, the last of the Samurai, and Burnel's number one hero, lives on. Mishima, who committed the most elevated form of ritual suicide, was alleged to have been a Fascist who had a private army of homosexual youths.

Burnel, however, is emphatic that his followers were not gays "they were just teenagers who were fed up with the American influence," he states.

Me? I dunno. There is no denying that Burnel's basic ideology is shaped by Mishima and all things Nipponese, despite my grave doubts about his striving for a brave new world, he is fully convinced that he, and the band as a whole, are the most "honourable" combo on the go.

Disregarding the arrant nonsensical public/press facade, he may just have something there. While the Clash chant 'White Riot' they are regretting their "we don't wanna be rich" spleen and the Pistols are out making friends with Ronnie Biggs, The Stranglers are still out playing to the kids.



Since they formed in 1974 this band have gigged harder than almost anyone. They've arrived through hard work and the ability to create good singles and great album tracks. They were heralded by the press, for about two weeks, and before the acclamation they received unbelievably bad press for their live gigs. In fact much of it was probably justified. At the beginning they were, by Burnel's own admission, "not very good, but nowhere near as bad as the press made out". Then, after a peak of critical acclaim around about 'Rattus Norvegicus' the brickbats came thick and fast. The experience has left Burnel "cynical" and "paranoid about the press".

Any messages then for hacks in general?

"Not really... I think we've proved we're bigger than the press."

That's a dangerous attitude. "Well, we've proved that the people are bigger than the press."

That's better... and the phenomenon is getting bigger all the time. On the subject of 'star' alienation Burnel's sole comment is that "this, (a four-star hotel room) — isn't exactly on street level." He sounds almost maudlin about his present state, but it's a dilemma all rebels face when the product starts movin'.

Later he informs me that the band are "honourable", and that their "attitudes are still 'punk'", still the same.

Still the same as the attitudes which pervaded a band called



Johnny Sox who were the pre-cursor of The Stranglers. During the pub rock boom of 1973 Johnny Sox, a band comprising of Cornwell, two Swedes and two American draft dodgers, came across to London to seek their fortune.

Unfortunately it was not to be. The two Swedes split back to the land of their fathers, leaving the remnants of a band. Cornwell invited off-license owner Jet Black to become drummer. Then, coincidence of coincidences, Burnel, on returning from karate in Kingston — on Thames gave a lift to Gerth, one of the dodgers.

When the two Yanks fled to the complete safety of Sweden, Burnel took up bass and presented the other two with his first song — an autobiographical slice of rock 'n' roll which he had written as a 15-year-old called 'Go Buddy Go'. Then they discovered Dave Greenfield, a refugee of the sixties Hamburg scene through an ad. The rest, as they say, is history.

After nearly four years, what Burnel describes as once being "a bunch of freaks" (trivia collectors might like to note that Jet Black once had cropped peroxide locks) have become the biggest band to hit Britain since la belle Roxy Music. And with the release of 'Black And White' they'll undoubtedly sustain their momentum.

The record, which will be out late March / early April, will attract the Strangliophiles as well as those who can't take the formula. It should contain the aforementioned 'Sleazy', 'Tolter Of The Seas', 'Sweden (All



Quiet On The Eastern Front'), a song about the sterility of so-called Swedish socialism. 'Tank', 'Confused', 'Choirboys', which has an almost Byrds-like intro, two songs entitled 'Do You Wanna?' and 'Death And Night And Flood' which flow into each other.

The former is another Greenfield sung acid anthem, and the latter bears a resemblance to a classical composer who is for the moment forgotten. It has a hymn-like countenance, hardly surprising then when one learns later that the title comes from one of Yukio Mishima's last speeches.

Also in line for inclusion are a couple more barracuda bass numbers, and a song called 'Hey' which features ex-X-Ray Spec Laura Logic on saxophone. Looks like being an album of extremes which will live up to the title, Lurking amongst the newer songs will be two or three oldies.

Those of you who have a desire to hear The Stranglers' rendering of Burt Bacharach's 'Walk On By', which was the last cover version they ever played, and a song called 'Tits', (which was a song they played to bottling audiences in the good old days, and is "the ultimate insult" to a lousy crowd) should rush round to the dealers and place an order for the album right away.

Jean - Jacques Burnel: "Tonight we were working on two levels. We played in front of 20 million on Top Of The Pops, and at the same time we played to a couple of hundred in Falkirk... I just hope it can last". It will Jean, it will.

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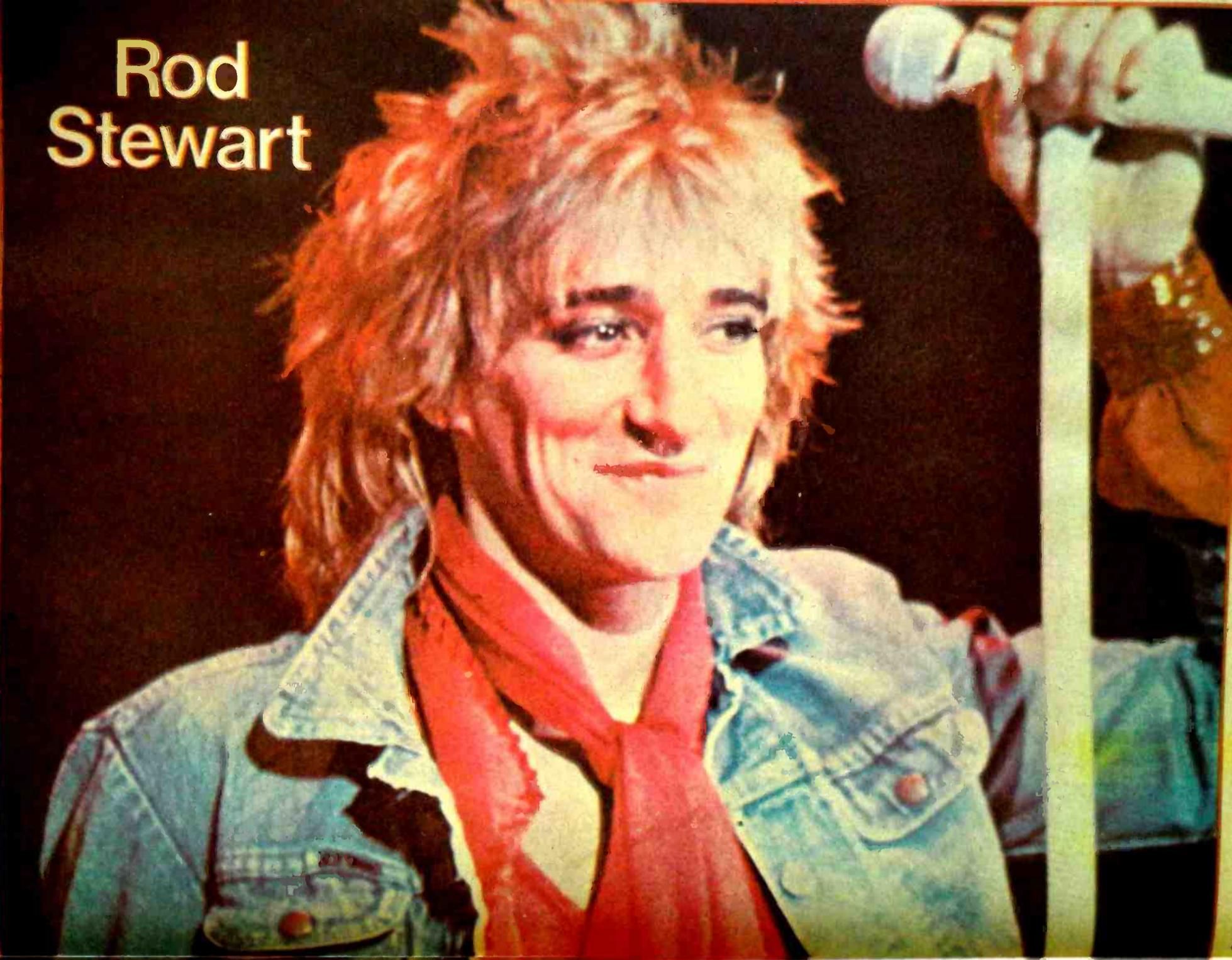
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Rod Stewart



# Mailman

## AND NOW, A WORD FROM OUR SPONSOR . . .

### On the game

**MATT VINYL** And The Decorators (see Off Centre two weeks ago) have now split metamorphosed into 'Ack Ack', an outfit lacking the dynamism of MV & The Da. However if it's just names you're interested in, try these:

**BREAK POULTICE AND THE RUNNING SORES** from Dundee.

**ALAN ADDIS AND THE FLIP TOPS** (featuring **THE BINETTES**) - the original group which included Wreckless Eric.

**TURK THRUST AND THE Y-FRONTIS**, **SNOTTY AND THE NOSE-PICKERS** - not real groups, actually. Featured on a comedy album from 1963 'Fool Britannia' by Peter Sellers and Anthony Newley. Ahead of its time?

**DR WHITE AND THE PLASTIC BAGS** - original name of Dunfermline band, The Skids.

**CHILLI WILLI AND THE RED HOT PEPPERS** - one of my fave names.

**ED BANGER AND THE NOSEBLEEDS** - now truncated to the 'Nosebleeds'.

Ah well you only wanted another two, so I reckon that lot should keep you happy. Johnny Waller, Dunfermline.

• While we're on the subject of silly names, how about Eileen Doway Natch for a lulu? Well, that's who sent the next letter. It's not much of a letter but the name's great. It goes like this . . .

### Blind faith

I WAS doing your discword a couple of weeks ago, to be precise,



OUR AUSTRALIAN reader. Isn't she gorgeous darling?

the week before last when what should happen apart from nothing but, I hit upon an idea, what sought (sic) of idea your (sic) probably not saying to yourself. (See what I mean about it being not much of letter. It goes on like that for a whole lot longer and ends . . .) While reading Record Mirror last week I read in 'Toerag' that if you sneeze with your eyes open they fall out. I would just like to point out that this is rubbish and also not true and while I'm sitting here writing this letter I will demonstrate why Tim Lott's (sic) was talking crap. Here it comes, bit of pepper up the nose and ATCHOO, damn it's all gone dark. Yours Sincerely, etc.

• No hum. Come to think Johnny Waller isn't much of a name either. And neither is . . . The Little Drooper of Salisbury, who has this to say:

### Don't read this, it's dirty

THANK YOU for printing the full page photo of Bonnie Tyler. It is on my wall, and when I switch the light on I can see her nipples showing through her blouse. Please could I have a full page photo of Tina Charles' left buttock?

• Must try that trick with my poster of Mrs Whitehouse. As to your request: we at Record Mirror consider ourselves one of the last bastions of good taste in an increasingly vulgar society, and the idea of printing a photo of Tina Charles' left buttock is just too outre to

imagine. However we will be printing a poster of her altogether more cultural right buttock in the near future.

The next few letters are only intermittently entertaining, so here are some recorded highlights:

### Well wellie

HOW DARE you liken Poly Styrene to a half-chewed wellie. Wellies are the best invention since feet and in no way resemble a half-chewed Poly Styrene. Please can we have an Abba pley to throw darts at? The Sizewell Institute for W-M & C.

### More dirty bits

I DIDN'T like the way you were getting at Rod Stewart and Britt Ekland while they were breaking up. I think you were jealous of Rod Stewart. I would like you to get a picture of Britt Ekland and have it for the centre spread. Preferably one with some tit showing as I am a great Britt Ekland fan. A Britt Ekland Fan.

• Half chewed wellies, breasts . . . the sort of crass, childish preoccupations that we don't want to see in Mailman any more. What we do want to see is more correspondence from our Iranian readers (see next letter?)

### Hopeful

I AM an Iranian reader of RM for a year and I think it's the best paper about Sex Pistol or I stop buying your paper. Stranglers and Pink Floyd are great. Sex Pistol is crap. Iran and Man United Rule OK? Don't print my address because the girls won't leave alone afterward. Mohammed, Hereford.

• Of course we'd prefer true Iranians le ones from Iran rather than Hereford but in the absence of those, we'll be happy to print any letters from our Iranian fans. Things are rather different when it comes to our Australian followers who, rather than sticking to Aboriginal folk music, and their heritage, drinking songs, try and appreciate the finer aspects of popular music but with little success. Take this little communication from Marie Quo-ette from Melbourne.

### Dozey Oz

THE LATEST Quo album ain't so great but I reckon, well, I mean it's alright but it's not quite up to their usual brilliant standard or what I should say that

it's good and even more enjoyable but I think (do get on with it) well really I'm quite sure that Mr Rossi Esq must have been

• And so on and so on. Of course not all our readers are that vague. Some of them are merely rather out of date.

### Another hopeful

I WANT to be a punkette. Do I still qualify if I read the Jackie and wear furry slippers? Love from a Frustrated Nubble.

### Off the wall

WHY ARE you always putting down the pop groups of today. It's not only punkers and new wave nuts who read this thing you call Record Mirror. I think it would be more suited to call it 'Record Slagger' or something like that. Us boppers whether weeny or teeny would like to read good reviews and interviews now and again. You've classed both the Rosetta Stone singles as rubbish, but me and thousand of others think they are brilliant. There are some great bands around (pop not punk) so howabout a couple of things on them. A Rosetta Rover, Romford.

• Please compare this letter with the one from Roy Kil and pray for us all.

### No, not MORE dirty bits

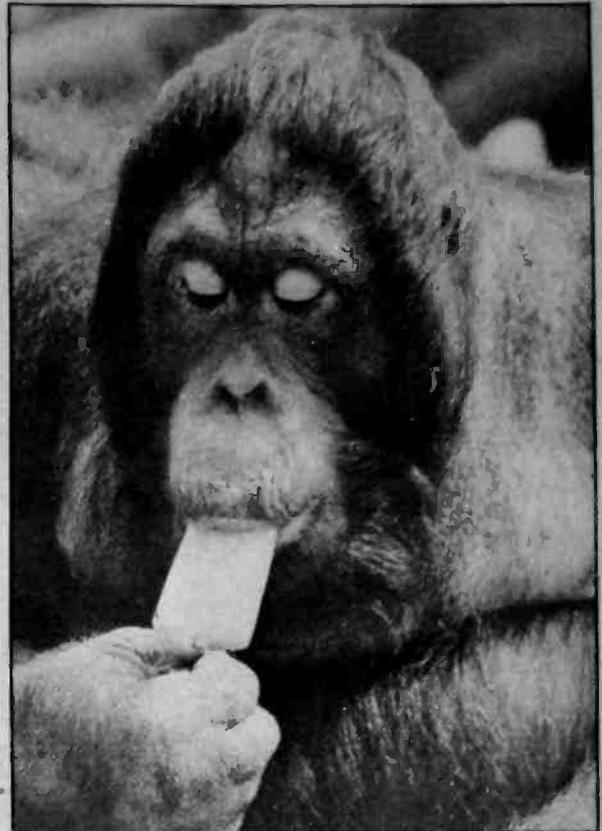
HIYA AGAIN Mailman! Just thought I'd write to bug ya. The great groups are back. Gerry and the Pacemakers have just appeared in Wales and the Troggs have appeared in Blackpool.

Bianca Jagger has a nice left tit. Bionic Gnome, Manchester.

• No, what we need is some good constructive criticism, something to help us build Record Mirror into the paper, you, the readers, want. Like Roy Kil, who wrote this intelligent, meaningful and relevant letter.

### Out to kill

WELL, YOU'VE almost achieved it, haven't you. Turning punk into Mr Kleen music for teenybopper consumption. I've watched the progress of punk - how you and the media slagged it off, then jumped on the bandwagon showering with praise, then bleaching all meaning till we end up with trendy 'beat' music and such crap as Tonight and 'Drummer Man' - Oh Yeh, I love those lyrics, such depth



COOL MAN . . . you too can have a haircut like Tim Lott's

and meaning (I think he's trying to be sarcastic here - MM).

Every time a new group brought out a song about boredom or being on the dole - a cry for help - your singles' reviews had some sarcastic comment - "heard it all before, pass the next one, zzzzz". The last issue hit an all time low. How can you deny you're trying to mould the public's taste instead of reflect it? Who the hell wants to know about the Pleasers and The Boyfriends. They're no-ones, no hit single, no change, no interest. Do they really deserve front pages? Sure the Rich Kids will be a smash - you have made sure of it.

God it makes me sick, groups like Sheffield's own Reactor, a fantastic young group making worthwhile views, songs will be ignored (who ever looks for talent in the North anyway?)

Tonight may be the next Bay City Rollers, but what ever happened to the Polotics (sic), Youth Polotics (sic). We've nearly lost our voice. Now I know what happened to the mods and 'My Generation' The Media.

PS: No I'm not taking it so seriously, you're taking it too lately (ay? - MM).

PPS: Tim Lott is a poseur.

• Now there we have a

sensible, well thought out effort to make Record Mirror think we're heading in the wrong direction. But we're not, because punk groups really are boring now - like the old farts, they had something to say once, but they've said it, and now they ought to change or go away and make way for the next wave. It's pathetic to turn against bands because they look good, which seems to be the basis of your hatred for the new pop bands.

Here's another "serious letter".

### We're more fun

C'MON now, give me a straight answer! On mentioning the fact to one of my associates that I read 'Record Mirror', he exclaimed "that's a teenybopper magazine! Why don't you get 'Sounds'". Well, are you a teenybopper magazine, comic, rag or whatever? I must admit I have wondered if you are when I see colour posters especially of silly ugly people such as Aitha and Donna. If you are a teenybopper magazine I will stop buying it. The Double Agent, Hull.

• If you're worried about labels like "teenybopper" then I should start reading 'Sounds'. You'll be bored silly, but at least you'll be hip, and that's the most important thing, isn't it?

Here's a letter close to all our hearts . . .

### Off the edge

I JUST can't take any more? Who the hell is doing it? Buying 'Figure' that is. How the hell can crap like that make the number one spot? Devonia Rose, Barry, S. Glamorgan.

• And here's another.

### To the point

ROBIN SMITH and Barry Cain's reviews are nothing more than diarrhoea. Mick Moore.

• And anyone who can spell diarrhoea correctly you just have to respect. Now some snuffnaff for all you conservationists.

### No freebies

I HAVE been a reader of Record Mirror for some time now and it seems to me that all of you record reviewers tend to slate soul and jazz albums. The plastic they say, could be put to better use in bins, etc. As they have no use for these items I love, why not send them to me? I would be pleased to pay the postage costs. B. Willis, Essex.

• No. But it certainly is heartening to see such optimism in one so mentally young.

# POSTERS



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# Help

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

## GAY GIRL

SOMETIMES my problem worries me, and at other times it doesn't. You see, I'm 17 and 80 per cent gay. The girl that I fancy now doesn't seem to be the same way, and so it seems pretty hopeless there. Really, I would like to meet someone to go around with, and so on, but I don't really know how to get started. I don't like the idea of going to a club or disco, as I haven't anyone to go with, but if I don't go somewhere I never will meet a girl. Have you got any answers, apart from telling me to phone Friend or CHE? Maureen, London

women tend to be far more isolated than homosexual men and generally have to put more effort into establishing friendly contact with other gay people. Your reluctance to go along to a gay club or

disco alone is understandable as the pub and club scene is generally male dominated, and very few women show their faces at meetings of CHE (Campaign for Homosexuality) and other

groups either out of sheer apathy or for fear of being outnumbered.

But your only chance of meeting other people on the same wavelength and discovering the true nature of your sexuality is to make the first move and give the established telephone services a chance. No one else can do it for you.

If you have reservations about ringing Friend or CHE (both in the phone-book) why not get in touch with Lesbian Line, the new London based contact service for gay women everywhere. Ring 01-794 2942, Monday or Friday 2.00 am - 10.00 am. They can tell you about social events and other meetings which might interest you, as a starting point of contact.

## NAIL-BREAKER

SINCE I was small I've always bitten my nails at times of stress, but recently I've been doing it less. Now they seem to chip really easily. Is there anything I can do to toughen them up? Lorraine, Blackburn

sugar-free gum fructose - whatever turns you on. To build up your nails again, after long years of suffering and deprivation, you'll need to re-think your diet. If your nails chip and crack easily, your body clearly needs more calcium which you can find in dairy products like cheese, milk and yoghurt. An increased

intake of calcium will do wonders for your teeth, too. Don't prod, poke and preen the cuticles at the base of the nail too much as this can damage the new nail just under the surface of your fingertip and can cause blemishes when it finally does make an appearance. Given time, your nails will be hard and healthy again.

# 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.



MOVE: left to right, Trevor Burton, Bev Bevan, Ace Kefford, Carl Wayne, Roy Wood

## MOVE

WHO WERE the original members of the Move? What was their first single and which chart position did it get to? Can I still buy their material? Michelle Gold, Cardiff

Original members of post beat-boomers the Move, formed towards the end of 1965 were the amazing Roy Wood who formed the band, vocalist Carl Wayne, 1965 were the amazing Roy Wood who formed the band, vocalist Bev Bevan. Their guitarist Trevor Burton, bassist Ace Kefford and drummer Bev Bevan. Their first ever single 'Night Of Fear' hit the No 2 slot in January, 1967, and started an avalanche of hits including 'Flowers In The Rain' and 'Blackberry Way'. For a blast of the past, why don't you try out 'World Of Hits Volume Three' (Decca SPA 48) and 'World Of Hits Volume Two' (Decca SPA 35). You'll find the epoch making 'Night Of Fear' on Vol Three.

## DRONES

I SAW the delectable Drones at Birmingham Barbarellas back in February and took a fancy to the guy on keyboards. Who is he? What does he eat? Where can I find out more about him? Jenny, Brun

Who is this man? None other than Mike Koman, five foot three, eyes of blue, aged 21, and... OK girls don't all scream at once - unmarried. He's the fifth member of the Drones line-up, used to play with Manchester-based band The Flyers and made his debut performance with the boys on the night you saw him at Barbarellas, (February 7th). Food: Pizza. Hair: Light brown. Favourite pastime: Watching TV. Ambition: To be a successful musician. For even more astounding fax on magnificent Mike and the other Drones write to: Drones Information Service, Valer Records (UK) Ltd, 2nd Floor, Chancery Chambers, 55 Brown Street, Manchester M2 2JG.

## ROSE ROYCE

COULD YOU please give me a list of all the albums and singles released by Rose Royce and also the address of their fan club if they have one? Karl Dawson, Dereham

Yes. The album (singular) is 'In Full Bloom', Warner Bros (1977). The singles are 'Do Your Dance, Parts One And Two', Warner Bros (1977), and 'Wishing On A Star', Warner Bros (1978). Keep your eyes 'n ears open, there's more coming.

There are plenty of fans but no fan club. For further details drop a line to: Customer Relations, WEA Ltd, Distribution Centre, PO Box 59, Alpertown Lane, Wembley, Middlesex.

## DAVID BOWIE

I'M HAVING an argument with a friend who is also a Bowie freak over whether or not 'The Man Who Sold The World' album was ever released on the Mercury label. He says the cover was a cartoon one of a man holding a rifle. Is he right? Ziggy Black, Bournemouth

If you put money on it, you've lost your bet. The album was originally released on Phonogram's Mercury label. When Bowie came under contract, RCA bought up the rights and a re-mixed version was issued in a new sleeve, the one we all know and love, in 1970.

## BUDDY HOLLY

I HAVE heard that there is a nine-album Buddy Holly Story set and would like to get hold of it, regardless of cost. Any ideas? John King, Sutton

The Holly Holocaust is a West German import, entitled the 'Complete Buddy Holly Story'. If your friendly neighbourhood dealer contacts EMI imports and quotes the set number MCA Coral COPS 7100 - E/19 he may still be able to get it for you. Price, approximately £16.00.

## HAWKWIND

I WOULD be pleased if you could supply me with the names of Hawkwind's musicians and, also, the names of all Hawkwind albums since they formed. Also, they seem to be in hiding! When is their next live performance? P. Mercer, Larkfield

The cosmic kings are currently comprised of Dave Brock (guitar / vocals), Robert Calvert (vocals), Simon King (drums), Simon House (keyboards / violin), Adrian Shaw (bass). They'll be finishing a new album 'PXR8' (Charisma) in April this year after returning from a tour of the States which kicks off in March. Past albums are: 'Hawkwind' (Liberty / United Artists 1970), 'In Search Of Space' (United Artists 1971), 'Doremi Farsolalido' (United Artists 1972), 'Space Ritual' (United Artists 1973), 'Hall Of The Mountain Grill' (United Artists 1974), 'Warrior On The Edge Of Time' (United Artists 1975), 'Hawkwind' re-release (United Artists 1975), 'Road Hawks' (United Artists 1976), 'Masters Of The Universe' (United Artists 1977), and 'Amazing Sounds Amazing Music' (Charisma 1978). 'Quark Strangeness And Charm' (Charisma 1977). The band starts gigging on the UK circuit when they return from their American dates at the end of April thru' into May.

## Parents found out

I AM a Catholic and have been going out with my boyfriend for about a year now, since I was 14. He doesn't come from a religious background, and now they've found out about him, they've told me to stop seeing him. The trouble is, I love him very much and don't think I could. Can you give me any advice? I'm 18 by the way. Jean, Manchester.

As your romance is still going on - there's no point in trying to keep it a secret. Your parents have stumbled upon it, and there's no reason why they should not again. If the worst were to happen and they discovered that you were still seeing each other against their wishes they'd not only be extremely hurt but would distrust both you and your relationship even more.

They need to know that you're not just playing games, so invite your boyfriend over and get them all together. However prejudiced they may be, you must show them that you're capable of choosing your own friends and having honest and mature feelings. Get things out into the open. If you can't take your friends home now, when will you be able to?

If both you and your boyfriend are sincere in your feelings towards each other, then it's up to you to show your parents that you're more mature and responsible than they think you are and that he isn't just some moron who doesn't share their religious beliefs. After all, he is your boyfriend and is sure to have some points in his favour which your parents could appreciate.

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## Wants to contact

## IS SHE PREGNANT?

I LEFT home three months ago and am living in London. I don't want to go back as I don't get on with my stepfather and am enjoying myself here anyway. But I'd like to let my mother know I'm OK, although I don't want to write to her as she'll see the postmark and know where I am. What should I do? Rick, London

MY GIRLFRIEND and I are in a rather difficult situation which I'm sure many teenagers are in. We have agreed not to have sex until we're married but do masturbate each other. And while we're both virgins my girlfriend shows signs of being pregnant. The only thing I can think of which could have caused this was masturbating her while I still had some of my own sperm on my finger.

And once some of the 300 million or so sperm cells released every time hit the cervix they can live for up to four days.

Regardless of the thickness of the hymen, the very thin membrane covering the entrance to the vagina, a few hardy sperm cells can make it to their ultimate destination, given half a chance. It doesn't have to be broken - they can slip through anyhow.

While you may have your own reasons for not wanting to be located, you'll save your mother a lot of heartache if you can bring yourself to drop her a line and tell her you're alive and well. Alternatively, if you can't get a letter together, simply ring Alive and Well on 01-567 5339. Any message you leave on the tape recorder at the other end of the phone will be left and you'll be contacted by her. You'll also give full details of her address. Alive and Well will then contact her by letter, and if she wants to hear what you have to say, will send on the message.

Could this have caused pregnancy in a virgin? I'm sure she still is, as she's never bled while we've done it. So could you please answer three questions: 1) Could she be pregnant? 2) How long can sperm live after it has been ejaculated, and can it cause pregnancy after it has dried on the skin? 3) How thick is the hymen in a virgin? I'm sure other teenagers would like to know the answers to my questions. Graham, Sheffield.

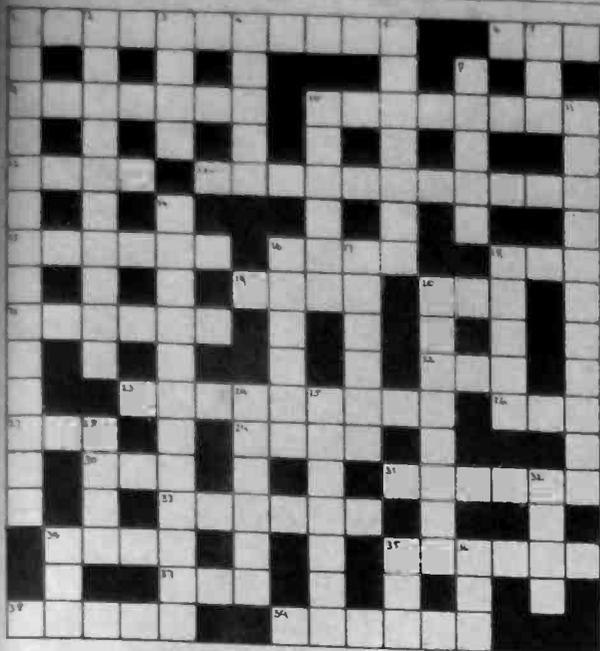
It's possible that your girlfriend's delayed period could have been caused by other factors, like illness, strain or general worry about getting pregnant. Even so, she should arrange to have a pregnancy test as soon as possible.

She can get a conclusive test within 12 to 14 days from the date when her last period was due - through her doctor, the nearest Family Planning Clinic, or a chemist which offers a pregnancy testing service.

It is possible for any girl to become pregnant as a result of heavy petting rather than sexual intercourse. Although sperm which has completely dried on the skin is dead, medical research has proved that fresh sperm on the hands can cause pregnancy if it enters the vagina and travels to the cervix (entrance to the womb). Sperm doesn't immediately die once a boy has "come". It can survive outside the body on the skin for up to 18 hours or for up to six hours in the vagina.

If she doesn't want to see her GP and she would prefer to visit a doctor at an informal counselling service for young people she can make an appointment with the 408 Consultation Centre, 408, Eccleall Road, Sheffield 11. (Ring Sheffield 662341 Monday / Wednesday / Thursday / Friday between 7.00 am - 9.00 am). Even if this proves to be a false alarm the Consultation Centre will be able to give her advice. If you continue to pet heavily you'll need it, just in case. And if your girlfriend is pregnant the doctor at the clinic will advise you both on where to go from there.

# Discworld



## CLUES DOWN

- 1 Composer of hits such as For Your Love, before joining 10cc (6,8)
- 2 Lead singer with 9 Across (4,6)
- 3 Status Quo's girl (4)
- 4 Group that brought Rory Gallagher to prominence (5)
- 5 Elton's duetting lady friend (4,3)
- 7 Steely Dan LP (3)
- 8 Hawkwind were in the hall of the mountain . . . . (5)
- 10 Space age rooster (6)
- 11 Multi-Coloured DJ (4,7)
- 14 She has just told us about Don Juans Reckless Daughter (4,8)
- 16 The colour of Hawkwind's machine (6)
- 17 What Rod Stewart needed to believe (6)
- 18 He's got thunder in his heart (5)
- 20 See 24 Down
- 24 & 20 Down: She had a No 1 hit single in 1975 with 'Loving You' (6,8)
- 25 When Diana Ross and the Supremes told us we would be together (7)
- 28 Johnny or Graham (4)
- 32 What Katy did to Steely Dan (4)
- 34 1977, hit single for Olivia Newton John (3)
- 35 Group that recently put the lights out (1,1,1)
- 36 Tina's partner (3)

## CLUES ACROSS

- 1 Pistol tuned Rich Kid (4,7)
- 6 They have just visited the Galaxy (3)
- 9 Sixties supergroup that featured Alan Price (7)
- 10 Former Focus guitarist (8)
- 12 There's no need to take a chance on them (4)
- 13 They have got Drastic Plastic (2,3,6)

- 15 Robert . . . . . Lightfoot (6)
- 16 Talking Heads label (4)
- 18 The Who could for miles (3)
- 19 Keith Emerson's old outfit (4)
- 20 Bonnie Tyler label (1,1,1)
- 21 Todd Rundgren's group (6)
- 22 Steve Marriot had a Humble one (3)
- 23 1977 hit single for Brendon (5,4)
- 26 Jo-Jo Gunne hit single (3)
- 27 Deke Leonard's old outfit (3)
- 29 Metal of the Butterfly (4)
- 30 Elementary Jackson Five hit single (1,1,1)
- 31 Original member of Buffalo Springfield, who formed his own group Manassas (6)
- 33 All American Allen Boy, who turned into an Overnight Angel (8)
- 34 Traffic had a hole in one of their's (4)
- 35 How the Brotherhood of Man stood in 1970 (6)
- 37 Alvin or Brenda (3)
- 38 The size of Kenny Jones's face (5)
- 39 1973, hit single for Paul McCartney and Wings (2,4)

## LAST WEEK'S SOLUTION

### Across

1 Jean Jacques Burnel. 9 Hollies. 10 Damned. 12 Dat. 14 Warm. 15 Starman. 16 On. 18 Stuck in the middle. 20 EP. 21 Endless. 23 Shea. 24 U Boat. 25 Red. 26 Ha Ha. 27 Rock. 29 Ram. 31 Eddle Jobson. 35 Doors. 36 Raw. 37 Nazereth. 39 Laine. 40 Bee. 41 God. 42 OK. 43 Gees.

### Down

1 John Wesley Harding. 2 All Around the world. 3 Join. 4 CCS. 5 Under the boardwalk. 6 Ben. 7 Reddy. 8 Lol. 11 My Aim Is True. 13 Together. 15 Ships. 17 Idle. 19 Keen. 22 Summer. 28 KGB. 29 Rossi. 30 Angie. 32 Dan. 33 Jar. 24 SAHB. 38 Egg.

# SUNSET

## Rock'n'Roll



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 The Ventures The Very Best Of SLS/TCT 50386 P.J. Proby Somewhere SLS/TCT 50404  
 Del Shannon Tenth Anniversary Album SLS/TCT 50211



# Barry Cain gets his gums blown out by Blue Oyster Cult



Blue Oyster Cult

## Blue a fuse

BLOOO... Brooklyn lights through the smoke-stained windows of the BLOOO... Cadillac limousine underfelt cruising and cuddling the waves of BLOOO... FM music in and out swirling with

with BLOOO... exhaust fumes left stranded in this BLOOO... night. BLEW... me right away.

BLUE... creases in the BLUE... leather car chairs as

BLUE... Oyster Cult drummer Albert Bouchard inhales the

BLUE... mindsteam breathes out so slowly and talks about his wife, life and

BLUE... s. And 80 miles behind the glide in the Mid Hudson Civic Centre, Poughkeepsie, a solitary electrician twists in the dark to repair the Cult damage.

Yes, the band actually, really, no jiving, the truth now

BLOOO... a fuse. And all the lights and all the heat and all the can openers went BANG in Poughkeepsie, New York State, on Wednesday, January 11, 1978.

The smokebomb had dissolved and the Cult had just begun to disseminate 'Born To Be Wild' when it happened. A fitting finale cos like they'd pumped enough volts into that cool hall on that cold night to foster blow the minds of an army of Frankensteins encased in ice. Or maybe even revive a Kennedy.

Sucking energy dry sound and vision wise is a Cult copyright. Not that they're a cranked-up really high clockwork wind up. A concrete block of automation necromantics napping the lax-wax ears of hollow hips.

Nah. Blue Oyster Cult smile. A pearly white grin behind the amp, a snigger in the solo, a muffled guffaw above the drum break. They have understanding

(A quick metaphor). Put it this way. In unlighted days a VD vic film had to be bombarded with what was then referred to as 'heavy metal' drugs. Unfortunately they were so heavy that they turned the poor sod's gums

BLOOO... These penicillin and all

types of cunning device drugs came along and your gums didn't turn.

BLOOO... anymore. There's no way the Cult are gonna be the giveaway when you kiss your girlfriend. That's for sure.

Okay, they're loud. But it's a smoochy blast, a candlelit dinner devastation. As though Florence Nightingale is smashing you over the head with a hammer.

Listen to the new album 'Spectres' and you'll know what I'm talking about. Wild, wailing and wonderful. Caressing not bombing.

And there's the lasers. Of course. The lasers. Razor lasers carving main lattice work collaborations on walls, beaming onto roaring twenties' crystal balls suspended and revolving from the ceiling, reflected, and falling on the hypnotised masses below. Electric rainfalls, close encounters, rayon rock.

Lasers shooting out of the accusing finger of sinister Eric Bloom. Barbed wire lasers from which the shreds of a Donald Roeser galvanising guitar escape hang like ripped clothes. Lasers that fill the hall and then scatter in a furious moment.

Yes. The lasers. A Blue Oyster Cult concert cuts you open and bandages you up at the same time.

Blue Oyster Cult are an American heavy metal band.

Blue Oyster Cult are the best heavy metal band in the world.

then sends the whole lot of 'em raving. The kids smoke, drink, get wiped out and explode the pressures. Religion has it's escapes too. Like revisionist meetings.

Lanier actually looks intelligent which is sometimes very difficult when you've got long hair. These days.

The Cult are currently making the US rounds (They've since completed the tour, their most successful ever and are crossing the sea next month). Interest has been rejuvenated thanks to their first hit single in six

years ('Don't Fear) The Reaper' which usually results in orgasmic press handouts with the "look to the future" spiel.

But young Lanier rather likes his record company: "Rock and roll is a very manipulated thing. Right here in this very building..." (He bangs his finger on the table. Dramatic) "there are ideas to perpetuate that fact."

"But we have an ideal set up with them. They don't have any say in what we do. Simple as that. We write, produce design the albums and

just hand them in. I suppose they might make some comment if we had a picture of an effigy of the director of the company with us sticking pins in.

"Hit songs buy you another chance to do another album."

Lanier intellectualises. It sounds impressive at the time but written transcriptions have the unfortunate tendency to make rock and roll theorising sound incredibly pretentious.

That doesn't mean I can't say Allen Lanier is a highly articulate man who likes to get drunk now and again. His lady also happens to be Patil Smith - but we can't all be perfect. Just kiddin' Allen. Honest.

Six Pistols. "They won't make it here. For starters, no radio. Secondly, no hardships to play on. America is doing quite well thank you. We had the Vietnam war, we killed all the Indians. Hiroshima is our Dachau. We've had all that."

"Rock and roll was all about kids hating their mothers and fathers and getting wrecked. A frustrated generation. But those revolutions have been won and it now reflects in the music - Soft and radio playable."

So Allen - what's Blue Oyster Cult?

"Blue Oyster Cult are five very intelligently minded musicians trying to do the best they can. We don't feel part of any movement. When I sit down at the piano it's just a question of how is this piece of music going to help me in terms of living in this world."

Now that sounds very yucky. Well, it IS very yucky but also very sincere.

"You don't understand the temptations you face in this business. You can have a lot of ideals - but they can vanish in a champagne and caviar onslaught."

"I ain't a real extravagant guy - except in the sense that I spend all my money."

And what money they lost 20 grand last time

they toured Europe three years ago. Elektra lost 120 grand on them. "It didn't bother me losing that dough in Europe - cos I got to go."

He continues to talk of the Stones - "Jagger can still be the brash, decadent young fey. The greatest rock and roll records that I remember being raised on were flamboyant, youthful, energetic yet with the expertise of old musicians. One of the weaknesses of punk rock is the fact that they don't have a Charlie Watts."

Huh?

Lasers - "Lights change the atmosphere but lasers change the timbre. You can almost sculpt them. When you go on stage you satisfy your own fanciful sense of yourself. Everything has to seem more extreme."

'Spectres' - "It's sold more than the 'Agents Of Fortune' album but never attained half the chart position. Naturally the band's attitudes have changed. People say - 'How can you change your image - you are going to lose your audience. That's crap. The only thing that has changed is that the band can deal with things on a much more personal level.'"

Nazis - "We were often accused of being young Nazis because of our leather look and logo which bore some similarity to a swastika."

The Blue Oyster Cult show is coming. All 250 grand of it. All extravagant fuse blowing crane heaving diamond flashing method of it. The show is big, the band are physically small. Tiny even. Small people got more to prove. The Cult prove it.

We are in the enviable position of having the best of a dozen rock worlds. From the sawdust philosophies of real ale bands to Blue Oyster Cult. From the teeny ditty dotties to Blue Oyster Cult. From the black interstellar overdrivers to Blue Oyster Cult. From the European spittoons to Blue Oyster Cult.

If Rush can sell tickets Blue Oyster Cult will sell halls. For they alone have put the heavy back into metal in the last few years.

And you can't say more than that (How about crap? Ed)

Allen Lanier

# WHIRLWIND SELL OUT TOUR



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 b/w Together Forever NS25

Their album  
 Blowing Up A Storm WIK 7

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- Fri 24 Exeter University
- Sat 25 New Theatre Oxford
- Wed 1 Stars & Stripes Bristol
- Thurs 2 Oval Ball Club York
- Fri 3 Leeds Polytechnic
- Sat 4 Sunset Boulevard Ripley
- Mon 6 The Foresters Southend
- Thurs 9 The Speakeasy London
- Tues 14 Bumblebees Wood Green
- Wed 15 South London Polytechnic

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SYLVIE SIMMONS talked to Be-Bop Deluxe's Bill Nelson at the end of their last American tour.



# Oh' Bill



Sometimes when you reach for a dream you have to leave something behind.



## You Light Up My Life

It's a song you'll always remember. It's a movie you'll never forget.

A Joseph Brooks Film

Starring

Don Conn, Joe Silver, Michael Zaslow, Stephen Nathan, and Melanie Mayron as 'Annie Gerrard'. Music and title song composed, arranged and conducted by Joseph Brooks. Director of Photography Eric Saarinen. Associate Producers Nicholas Grillo, Edwin Morgan. Written, Produced and Directed by Joseph Brooks. A Columbia Pictures Release.

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"THE AMERICAN interviewers have been saying, 'Hey, are you going to wear the suits again this time?' and I say, 'We've worn them the last two tours and it's getting old hat'. Their faces drop. They say things like, 'Is the transition from suits to what you're wearing a difficult one to make?' as though it's a big psychological thing. I say, 'No, we just wore them because we liked suits for a while. I don't think we've deliberately cultivated any image, other than that of quality.'"

It was 10 in the morning and Be-Bop's Bill Nelson was disgustingly alert and articulate for such an unclipped hour. No, he wasn't wearing a suit but yes, he still looked like a hip chartered accountant. Two months' forced exile in a strange land had caused some headaches, but it had also brought widespread critical acclaim, and a whole host of Anglophiles raiding the import bins for copies of 'Axe Victim'.

He had a winning formula, had Bill. One of the most exciting stage shows around; backdrop films of flying birds to accompany 'Sister Seagull', the music of 'Life In The Air Age' synchronised with film from Fritz Lang's sci-fi movie 'Metropolis', Charlie Tunahai's crossstage bunny-hopping and Bill's own guitar solos.

All this was captured on Be-Bop's last album, 'Live In The Air Age'. Live? These were the people who swore they'd never be listed among the Live Album Bands.

### Separate

"I'll admit, my policy had always been that we'd treat albums as such and live gigs as something separate," said Bill. "For the new studio album, we thought maybe it would be nice to put two live tracks on it as a souvenir of how we sounded live. We recorded some of the concert sets with that in mind, and when we played them back - I think that was the first time we really had the chance to hear what we sound like live - some of the tracks were so worthwhile it was a shame not to use them."

"So we decided to make the studio album purely that, then do the live album in between as a complete record of what we were doing, and say,

"Right, that's the line. We've drawn it now, and we don't have to go back and do that any more. There's your souvenir of what we sounded like on stage in the last three years. End."

"In Britain we're never going to play any tracks off the past albums again."

Okay, so what are they going to play? "The new album's got enough songs on it for us to do a complete show without ever having to touch on the old material again."

### Spawned

The album 'Drastic Plastic' was recorded in spring, straight after the British tour that spawned the live LP. "After the tour I went straight into the studio and mixed all the tapes for the live album. Then I went home and spent four weeks writing songs and doing demo tapes and giving them to the band to try out. Then we went straight away to France and laid all the backing tracks, came back to the Manor in Oxfordshire and did the overdubs and final mixes. All in all it took us about 12 weeks of solid work in the studios to put it together."

"It differs from the previous albums, I think, in the way that the songs themselves come across first, and the playing only secondary. We've subordinated all the playing - drum solos here, guitar solos there - to the songs themselves. The songs are much more direct, much more simple than previous things I've written. I've gone into layers and layers of overdubs, big arrangements and concepts on previous albums, and I felt it would be nice to make a change and just have a straightforward concept, a song that lasts three minutes, that's really good and powerful, that hits you hard, then onto another one that's a complete contrast."

It's hard to imagine Be-Bop without the emphasis of Bill Nelson's guitar. Each and every Nelson/Be-Bop album since Bill recorded 'Northern Dreams' in '71 and formed a band that shocked Wakefield and the North with make-up and outrageous garb had concentrated on the leader's playing. Live too, democracy was strained when a nonchalant Nelson played solos that more than once were

compared with Hendrix. Didn't he worry that their new image might lose old fans?

"It's not easy," he admitted. "Because if you have become successful by a certain method - in our case the guitar-style thing - and you want to move on, you've got to stop carefully to bring the public with you."

The album marks a complete circle, back to the rhythmically simpler songs of the early days before Be-Bop Deluxe earned the unfair tag of an uncommercial Queen, or became dubbed the most promising new wave band of '76 in America, if not Britain. The words 'new wave' led us off at an interesting tangent. Shortly before leaving Britain, Nelson wrote a piece for a British rock paper with his personal opinions on the present state of the music scene.

He explains, "You can say something through music, but I think as a real means of change for ordinary everyday people, you can't really approach politics through music, though this seems to be what many of the new bands are trying to do."

"It's great when you're young to have a slogan. I did. But it's all ineffectual, it's all scolding records. Their actual political stance from the management point of view is that it's a very good way to get press. Everybody wants something different to write about, and it's very difficult to write about music - it has to be heard, that's all."

"Their kind of political attitude is very immature compared to real big-time politics. I mean, anarchy in the UK, it's quite easy to make fun on record, but if you had to go and take in the situation in, say, Northern Ireland and were a musician trying to express that, I don't think you'd be as tame as the Sex Pistols. I think you'd have a lot more reason to be angry."

### Guy next door

Bill is very conscious of his responsibility to entertain, "to give the audience what it really wants - a fantasy, an escape. Who wants to go and see the guy next-door up on stage? Nobody. The audience is crying out for stars."

They have one in Bill Nelson. If someone were

to put together a perfect composite rock star, it could well turn out like him. Good looking, slightly cruel face, expert musician, technically excellent on record and compelling live. And of course a very good songwriter, who quotes his influences as Ray Bradbury and Kurt Vonnegut Jr as well as Hank Marvin and Jimi Hendrix. All of which have earned him continued praise in Britain, and what looks like becoming even greater accolades in the States.

What comes next for Bill and the boys? "I would like to have a successful single," says Nelson. "Not a single that is written for the singles market, a compromise," he adds. "But something that I feel represents the band. And for it to go straight up the charts, so that a lot of people who maybe wouldn't look at the band before might just maybe widen their musical horizons a little bit."

### No dialogue

And, if that isn't enough, "I'd like to do a movie. Not a movie like the Monkees or the Beatles might have done, but maybe to take four or five tracks from our albums and interpret them in visual terms - no dialogue as such, but the film's images linking closely to the thematic structure of the songs."

The band has already headed that way with the clips from 'Metropolis' in their stage act, says Bill. "I look forward to the day when we don't actually have to have a support band. We'd rather put on a complete show with maybe the film taking the place of the support act. Something different before we go on with our usual act."

Other than that, all that remains for Bill to do is stay solvent, he says. Not too much trouble for a man whose band hasn't made a wrong move yet.

"I'd like just the income to keep going back to the studio and doing the records," he explains. "The day we stop doing these, or when the record companies say we're not selling enough any more and terminate the contract, that's it." Bill Nelson smiles and adds; "There's no point in being great if you're the only person who knows about it!"

# RADIO ONE

**A FEW DOLLARS MORE**, Scobie  
**A LOVE LIKE YOURS**, Dusty Springfield  
**ABIEU**, Dean Friedman  
**BABY COME BACK**, Moyer  
**BAKER STREET**, Gerry Rafferty  
**BACK TO MY LOVE**, Daria  
**DARE TO BE DIFFERENT**, Donovan  
**DEUS**, Blondie  
**DRUMMER MAN**, Tonight  
**EMOTIONS**, Samantha Sang  
**EVEN THOUGH YOU'RE GONE**, The Jacksons  
**EVERY 1'S A WINNER**, Hot Chocolate  
**FANTASY**, Earth, Wind & Fire  
**FIGARO**, Brotherhood Of Man  
**HOT LEGS**, Rod Stewart  
**I CAN'T STAND THE RAIN**, Eruption  
**ILL GO WHERE YOUR MUSIC TAKES ME**, Tina Charles  
**IS THIS LOVE**, Bob Marley & The Wailers  
**I WAS ONLY JOKING**, Rod Stewart  
**JUST ONE MORE NIGHT**, Yellow Dog  
**JUST THE WAY YOU ARE**, Billy Joel  
**LOVE IS LIKE OXYGEN**, Sweet  
**LOVELY DAY**, Bill Withers  
**NIGHTY QUINN**, Manfred Mann's Earth Band  
**MORE LIKE THE MOVIES**, Dr Hook  
**MR BLUE SKY**, Electric Light Orchestra  
**NATIVE NEW YORKER**, Odyssey  
**RUMOUR HAS IT**, Donna Summer  
**SPREAD YOUR WINGS**, Queen  
**STAYIN' ALIVE**, Bee Gees  
**STAY WITH ME BABY**, David Essex  
**SWEET SWEET SMILE**, Carpenters  
**SWINGTOWN**, Steve Miller Band  
**TAKE A CHANCE ON ME**, Abba  
**THE GROOVE LINE**, Heatwave  
**THEME & VARIATIONS 1-4**, Andrew Lloyd Webber  
**WALK IN LOVE**, Manhattan Transfer  
**WHAT'S YOUR NAME**, Andrea True Connections

**WHENEVER YOU WANT MY LOVE**, The Real Thing  
**WORDS**, Rita Coolidge  
**WUTHERING HEIGHTS**, Kate Bush

**RECORDS OF THE WEEK**  
**Voel Edmonds**: GOD ONLY KNOWS, Neil Diamond  
**SIMON Bates**: DENIS, Blondie  
**Paul Furnett**: TAKE ME I'M YOURS, Squeeze  
**Tony Blackburn**: DARE TO BE DIFFERENT, Donovan

# RADIO VICTORY

**(PORTSMOUTH) HIT PICKS**

Chris Pollard: 1993, Bob Scaggs  
 Nicky Jackson: EVERY 1'S A WINNER, Hot Chocolate  
 Dave Christian: FOLLOW YOU FOLLOW ME, Genesis  
 Andy Ferris: IS THIS LOVE, Bob Marley & The Wailers  
 Chris Rider: IF YOU CAN'T GIVE ME LOVE, Suzi Quatro  
 Anton Darby: DO YOU BELIEVE IN LOVE AT FIRST SIGHT, Dionne Warwick  
 Howard Pearce: SPREAD YOUR WINGS, Queen  
 Jack McLaughlin: OFF NIGHT BACKSTREET, Joni Mitchell

Dave Carson: RUMOUR HAS IT, Donna Summer

**STATION SPECIAL**: PROMISED LAND, Johnnie Allen

# RADIO PLAYLISTS

## PENNINE RADIO

**(BRADFORD) HIT**

Julius K Serrag: RUMOUR HAS IT, Donna Summer  
 Stewart Francis: I'M NOT IN LOVE, Petula Clark  
 Mike Hurley: I'M A GYPSY MAN, J J Cale  
 Peter Levy: LITTLE ITALY, Stephen Bishop  
 Ian Neat: I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe

**PENNINE PICK**  
 EVERY 1'S A WINNER, Hot Chocolate

**ADD-ONS**  
 MOVE YOUR BODY, Gene Farrow  
 1993, Bob Scaggs  
 ON YOU LIKE THE WIN, John Stewart  
 A LONG WAY TO GO, Emotions  
 BIG BLOW, Nana Dibango  
 IS THIS LOVE, Bob Marley & The Wailers  
 DON'T TAKE NO FOR AN ANSWER, Tom Robinson Band

## CAPITAL RADIO

**(LONDON) CLIMBERS**

EVERY 1'S A WINNER, Hot Chocolate  
 PROMISED LAND, Johnnie Allen  
 I GET LONELY, Florrie Palmer  
 RUMOUR HAS IT, Donna Summer  
 BAKER STREET, Gerry Rafferty

**PEOPLE'S CHOICE**  
 READY STEADY GO, Generation X

## PICCADILLY RADIO

**(MANCHESTER) ADD-ONS**

FOLLOW YOU FOLLOW ME, Genesis  
 CLOSE ENCOUNTERS OF THE THIRD KIND, Gene Page  
 IS THIS LOVE, Bob Marley  
 I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe  
 I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles

# RADIO LUXEMBOURG BULLETS

SPREAD YOUR WINGS, Queen  
 EVERY 1'S A WINNER, Hot Chocolate  
 IS THIS LOVE, Bob Marley & The Wailers  
 I'M NOT IN LOVE, Petula Clark  
 DANCING AT THE RAINBOW END, Roy Wood  
 FOLLOW YOU FOLLOW ME, Genesis  
 (WHAT A) WONDERFUL WORLD, Art Garfunkel  
 RHIANNON, Fleetwood Mac  
 SHOWDOWN, Gallagher & Lyne  
 TIME WILL PASS YOU BY, Tobi Legend

POWER PLAY: JACK & JILL, Raydio  
 200 TWIN SPIN: TI AMO, Howard Carpendale

# BRMB RADIO

**(BIRMINGHAM) ADD-ONS**

WUTHERING HEIGHTS, Kate Bush  
 SOMETIMES WHEN WE TOUCH, Dan Hill  
 WALK IN LOVE, Manhattan Transfer  
 DARE TO BE DIFFERENT, Donovan  
 A LOVE LIKE YOURS, Dusty Springfield  
 IS THIS LOVE, Bob Marley & The Wailers  
 EVERY 1'S A WINNER, Hot Chocolate  
 WE'RE OFF YOU KNOW, KLaatu  
 A LONG WAY TO GO, Emotions  
 WHAT'S YOUR NAME WHAT'S YOUR NUMBER, Andrea True  
 CONNECTION  
 JACK & JILL, Raydio  
 OH PRETTY WOMAN, Uncle Sam  
 EASY, Jimmy Linday

# BEACON RADIO

**(WOLVERHAMPTON) ADD-ONS**

BAKER STREET, Gerry Rafferty  
 IS THIS LOVE, Bob Marley & The Wailers  
 I'M A GYPSY MAN, J J Cale  
 RUMOUR HAS IT, Donna Summer  
 STAY WITH ME BABY, David Essex  
 (WHAT A) WONDERFUL WORLD, Art Garfunkel  
 FANTASY, Earth Wind & Fire  
 DO YOU BELIEVE IN LOVE AT FIRST SIGHT, Dionne Warwick

IF IT DON'T FIT DON'T FORCE IT, Kellie Patterson  
 ALRIGHT NOW, Free  
 EVERY 1'S A WINNER, Hot Chocolate  
 LOVE IS THICKER THAN WATER, Andy Gibb  
 TALKING IN YOUR SLEEP, Marmalade  
 A LONG WAY TO GO, Emotions  
 A LOVE LIKE YOURS, Dusty Springfield  
 EASY, Jimmy Linday  
 MIDNIGHT SUN, Chris Neal  
 MY GUY, Mary Wells  
 RHIANNON, Fleetwood Mac

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February 25th  
Liverpool Empire  
**SOLD OUT**

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Bristol, Colston Hall  
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Southampton Gaumont

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# Roadshows

## Wilko's on to a winner



WILKO: the hero

**WILKO JOHNSON**  
Roundhouse, London

AHA, a charity gig. But then you always knew these supposedly nasty splash rock stars were wholesome heritage addicts, didn't you? All for the love of rock 'n' roll? No mate, William Wordsworth.

Blast Furnace and the Heatwaves had a try, but it took the rock and rhythm of the Count Baschops to really set the concert on its way. Although they included several new numbers to be featured on their next album, they still managed to whip up a storm, which saw them through two well deserved encores.

Next appeared those celebrated culture vults, Motorhead, who immediately set to bring the Roundhouse down brick by brick with such velocity that ear plugs were the order of the day if only to prevent the contents of one's inner ear from flowing down the neck.

The heavy metal emitting from the three of them was enough, but when they were joined for one number by the night's comper, Mick Farren, (these journal-

ists get everywhere) with the MOUTH, it was enough to send the more delicate patrons scuttling to the comparative safety of the bar.

The sonic assault continued at full blast until smoke bombs, used for the encore got out of hand, swamping both stage and audience with such a dense fog that any more would have been impossible.

Lastly came big daddy, Wilko Johnson. Looking as incongruous as ever, he left one in no doubt as to who the bulk of the audience were there to see. From start to finish he was on a winner.

The band approached the show with confidence evident throughout. Wilko, of course, was the hero. Even his agitated automation stance occasionally gave way to human reactions in the face of the warmth generated by his staunch fans. The manic charges and vacant expressions were all there... but how would we know Wilko without?

However, the band do not consist of or exist on one man's glories. All members pull their weight, bass and

drums, Stevie Lewis and Alan Platt providing a constant foundation for Wilko's excellent stylised guitar and Johnny Potter's prominent keyboards.

The vocals were shared by Potter and Wilko. Potter has a raunchy rock 'n' roll voice, while Wilko's sounded surprisingly rich and deep, especially on the John Lee Hooker classic 'Boom Boom'.

The music is pure R&B. The set included all the old favourites, 'Paradise', and 'Dr Feelgood', remnants of his days with the latter band, and two great renditions of 'Walking On The Edge' and 'Down The Line'.

As the whole show was running late there was no time for more than one encore. Wilko apologised and thanked profusely, but there were still a few disgruntled punters. Which seems odd as the artists had given more in one show than most can manage in ten. **KELLY PIKE**

### PENETRATION

Hope and Anchor, Islington

**BOUNCY BOUNCY** O what fun! Fogging, I'd almost forgotten about it what with all these pop wailahs about Beats all hell out of the Gay Gordons. Still, the background noises can be grating... all that nassty last year's thing brouhouha. Penetration were almost lost in the last year, singing in the mud of redundancy. But not quite.

They have one song, one beautiful, marauding anthem. — Don't Dictate with steamroller choruses and icy charm. Singer vamp Pauline is the perfect cold music queen here, all eye-flash and mouth snarl, she becomes a heroine.

But for the rest of the set, she's just a singer in a nondescript rock 'n' roll band. If they had some good material... but what a mammoth "if" that is.

The only other point in the set that is reasonably turgid is a cover of Patti Smith's 'Free Money' one of the most powerful snippets ever written. Pauline proves herself here, she can sing like a drunk Nico, roaring but in total control.

Yet a stunning start faded into a solid unfluctuating mess of drowned vocal and lost song. It was such a shame that their effective songs like 'Telephone Girl', 'Quit This Town' and 'Life On The Line' lost their impact, only to be saved by 'Do What You Want To Do' and the closing number 'Teenage Depression'.

### GRAND HOTEL

North London Polytechnic

GRAND HOTEL have only been together for five months but they've evidently used the time very productively and grown into a self-assured, inventive rock band.

At the moment they're doing the round of clubs and colleges but before long they'll be moving on to better things. At the North London Polytechnic last week they did their best to generate some enthusiasm. Their com-

petition was a lot of very talkative students making the most of the cheap beer, but by the end of their high-powered set they'd won many of them over. Lots of noise, but never too much, and nicely offset by the vocal harmonies they worked into many songs.

They opened with 'Grand Hotel' (NOT the Procol Harum number) by way of introduction and with some strident lead guitar by Rob Green went on with more original material. They used echo very effectively on their own 'Star Wars' and Ivan Penfold moved from rhythm guitar to keyboard for a couple of songs. Lead vocalist Colin Campsie is a natural frontman and obviously enjoys the role. There's very little pretence about him or the rest of the band — completed by George McFarlane (bass) and Graham Borad (drums). And they managed to add something to The Move's 'Fire Brigade' and The Fab Four's 'Got To Get You Into My Life', as well as establishing songs like 'No Dice', 'Reach For The Light' and 'Wild Boys'. It's good to see that someone's prepared to give them a break, too — they've just signed a one year deal with CBS. — **PAUL SEXTON**

### EDDIE AND THE HOT RODS

Canterbury Odeon

A surprisingly early start to this package last concert caught me out, so I not only missed Squeeze but caught only half Radio Stars performance, which was just enough to tell that they are considerably better live than they were on last week's Whistle Test. However, only 'Nervous Wreck' and 'There Are No Russians In Russia' lifted them above the average.

But enough of that, I have a further sin to confess. I do not like the Hot Rods (gasp gasp!) or rather, until the other night I didn't. That is not to say that my opinion has altered, merely mellowed.

It is after all, difficult to dislike a group that launch headlong into their first number after a long loud tape of 'Land Of Hope And Glory' has already teased fans into emotionally chanting "Hot Rods."

Yet a stunning start faded into a solid unfluctuating mess of drowned vocal and lost song. It was such a shame that their effective songs like 'Telephone Girl', 'Quit This Town' and 'Life On The Line' lost their impact, only to be saved by 'Do What You Want To Do' and the closing number 'Teenage Depression'.

Anyway, who cares? After all, nobody else was discerning enough to do so. All they wanted to hear and see was the Rods constantly delivering the goods and Barrie Masters acrobatically reacting to them. And that was what they got right up to the last sweaty second. But live distortion does not match the Rods' album style and does not do justice to the songs. A little more clarity

would make such a difference, as would a better pacing of the material, but effort-wise they were difficult to fault. **GARETH KERSHAW**

### PLAYER

**Roxy, Los Angeles**  
SOPHISTI-POP, that homogenised sound that includes bands like Fleetwood Mac and Foreigner, and stars like Frampton and Ronstadt, has really come into its own in the US of A.

The latest band to join the professionals is Player, whose first single with RSO, a million-seller called 'Baby Come Back', is sitting pretty at the top of the charts. Their debut concert at LA's Roxy Club as headliners would confirm that there are plenty more hits where that came from.

Don't let the group shot on the front of their album fool you. There are five players, not four. The originals are J. C. Crowley on keyboards and synthesiser, Ron Moss on bass, John Friesen on drums, and the only Englishman in the bunch Peter Beckett on guitar and lead vocals. The latest addition is Wayne Cook, another keyboardist.

Player has expert musicians, their sound is in-studio perfect, nothing if not professional. But sometimes you can have too much of a good thing. They are so tight that they sound restrained and constricted, so mellow that they slide right through you, so perfectly predictable that you dismiss them as harmless, so calculated that it's almost clinical. It's so straight, so innocuous, so middle-of-the-rock that you just know they're going to be very big. Safe, sophisticated, take-chances rock is very big in the States. I only wish I liked it.

But back to the show. For what it was, it was excellent. Most of the album was featured, best of the bunch being 'Movin' Up', which really does move. 'Come On Out', with fine three-part harmonies like a funky Beatles, 'Cancellation' which had a solid basic beat easy to clap along to (as instructed), 'Melanie'. A showcase for the dual lead vocals and excellent keyboard work, and last the hit single 'Baby Come Back'.

It really is such a good single, slick and salty rhythm and blues that sounds like it came from the lips of Hall and Oates rather than Crowley and Beckett, that it easily stands up to the constant airplay, and deserves to be there at the top.

I was going to dismiss the band as safe and anonymous rock and roll music redeemed only by an excellent r and b single, but that's probably unfair. Lead singer Beckett himself admits that their first album is perhaps too commercial and singles-oriented, and that their true musical tastes and abilities will be revealed on their follow-up next June. **SYLVIA SIMMONS**

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March issue out now!



# 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

**FEBRUARY 22**  
**LONDON**, Albany Empire, Deptford (01-402 3012), Salt Young Salt Young Bucks Junior Browns.  
**LONDON**, Brocknock, Camden (01-485 3073), Trade Winds.  
**LONDON**, Dingwalls, Camden Lock (01-267 4267), Ian Dury & The Blockheads/Warsaw Pact/Leo Campbell.  
**LONDON**, Golden Lion, Fulham (03-380 2942), Grand Hotel.  
**LONDON**, Lyceum, The Strand (01-334 3715), XTC/The Secret.  
**LONDON**, Marquee, Wardour Street (01-437 0803), Gloria Mundi.  
**LONDON**, Music Machine, Camden (01-387 0428), Yachts/Ruzika.  
**LONDON**, Old Red Lion, St Johns Street, Earls Trunk.  
**LONDON**, Pegasus, Stoke Newington (01-226 5936), Riff Raff.  
**LONDON**, Rainbow Theatre, Finsbury Park (01-263 8148), Gonsales/Alphap.  
**LONDON**, Red Cow, Hammersmith (01-748 5720), The Lock.  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Sora Throat.

**FINGERS** on the dial for 999 currently doing an emergency tour of the native land. Catch them at Plymouth Woods Club (Wednesday), Penance Winter Gardens (Thursday) and Darlington College of Technology (Friday). An extra Zappa date at London's Hammermith Odson on Tuesday for the lucky few.  
**Cor. Baby** that's really John Olvey and Wild Willy Barrett gigging at the University of East Anglia (Wednesday), Preston Polytechnic (Friday) and Huddersfield Polytechnic (Saturday).  
**Geordie punters** get an early Xmas present as Rich Kids play an extra gig at Newcastle's Mayfair on Friday.  
**Sex and Drugs and Rock and Roll** at London Dingwalls on Wednesday with the Grandpa of new wave Ian Dury. Also putting in an appearance at Plymouth Fiesta (Thursday), Exeter University (Friday) and Oxford New Theatre (Saturday).

**LONDON**, Rock Garden, Covent Garden (01-240 3681), The Only Ones.  
**LONDON**, Stapleton Hall Tavern, Crouch Hill (01-772 2108), Kestrel.  
**LONDON**, St. Martins School of Art, Metabolist.  
**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), Marabou.

## Thursday

**FEBRUARY 23**  
**BARNSTABLE**, Chequers Club (71704), Deal School.  
**BIRKENHEAD**, Mr Digby's (051-647 9329), Radiators from Space.  
**BLACKBURN**, St George's Hall 1.1 (524724), Blondie/Advertising.  
**BRISTOL**, Crookers, Star-gazer.  
**BRISTOL**, Granary (25267), No Dice.  
**CHATHAM**, Town Hall (45584), The Firmies.  
**COVENTRY**, Lanchester Polytechnic (24168), Little Acre.  
**COVENTRY**, Mr Georges (27829), The Vibrators.  
**CRAWLEY**, The White Knight, Southern Hyda.  
**DERBY**, Baillys (363151), Heavy Metal Kids.

**DERBY**, Kings Hall (31111), Judas Priest.  
**DERBY**, Top Rank, Motors.  
**DONCASTER**, Outlook (64434), Bethnal.  
**DONCASTER**, Woolpack Hotel, Subliminal Cuts.  
**FALKIRK**, Falkirk College, After the Fire.  
**GLASGOW**, Amphora, Waiters.  
**GLASGOW**, University of Strathclyde (041-552 1270), Zhaal.  
**GRAVESEND**, Prince of Wales, Stagefright.  
**HALEBOWEN**, Tiffany's, Killer.  
**HIGH WYCOMBE**, Nags Head (21758), Grand Hotel.  
**MULL**, University (42431), Steeleys Span.  
**ILKELY**, Winter Gardens (4086), Preachers/Dream/Knife Edge.  
**MINGSTON UPON THAMES**, Grove Tavern, Dangerous Rhythm.  
**LEEDS**, F Club (663262), Eater/The Crabs.  
**LIVERPOOL**, Empire (081-700 1550), Judas Priest.  
**LIVERPOOL**, Havannah Club, Those Naughty Lumps.  
**LONDON**, Albany Empire, Deptford (01-692 0765), Doll By Doll.  
**LONDON**, Brocknock, Camden (01-485 3073), Roll Ups.



999: Plymouth on Wednesday

**LONDON**, Carl & Horae, Stratford (03-534 2268), Streamliner.  
**LONDON**, Dingwalls, Camden Lock (01-267 4807), Supercharge.  
**LONDON**, Hope & Anchor, Ilington (01-359 4810), The Police.  
**LONDON**, Kensington, Russell Gardens (01-603 3245), Police Orange.  
**LONDON**, Marquee, Wardour Street (01-437 6803), SALT.  
**LONDON**, Music Machine, Camden (01-387 0428), Motorhead.  
**LONDON**, Nashville, Kensington (01-603 6071), Medium Wave Band.

**LONDON**, Riverdale Hall, Lewisham, Lydie Olney.  
**LUTON**, Luton College, Warren Harry.  
**MANCHESTER**, Cavalcade, The Tunes.  
**MANCHESTER**, Apollo, Ardwick (061-273 1113), Rush.  
**MANCHESTER**, Band on the Wall (061-632 6626), Landscape.  
**MANCHESTER**, Harpers (061-236 9748), The Boys.  
**MIDDLEBROUGH**, Town Hall (45482), Jenny Darrow.  
**NEWCASTLE**, The Hawthorne, Avahan.  
**NEWCASTLE**, Spectro Arts Gallery, Mogs-dishu.  
**NORMANTON**, Woodhouse WMC, Linnahigh.  
**NOTTINGHAM**, Union Rowing Club, Strange Days.  
**NOTTINGHAM**, Kattis (286070), Subway Sect.  
**NOTTINGHAM**, Sandpiper Club (54831), The Pavoceries.  
**OLDHAM**, Boundary, American Autumn.  
**OLDHAM**, Tower Club, Strange ways.  
**OXFORD**, New Theatre (45444), Bo Bop Debut.  
**PENZANCE**, Garden (2475), 999.  
**PETERBOROUGH**, ABC (3504), Gilbert O'Sullivan.  
**PLYMOUTH**, Fleeta (20077), Ian Dury & The Blockheads.  
**PLYMOUTH**, HMS Drake, Flyer.  
**PORTSMOUTH**, The Polytechnic (818141), The Stubbs.  
**READING**, The University (808222), Trash.  
**ROCHESTER**, Nags Head, Handbag.  
**ROTHEHAM**, Arts Centre, June Tabor.  
**SHEFFIELD**, City Hall (27074), Badgie.  
**SHEFFIELD**, Springvale Hotel, The Raw Deal.  
**SOUTHPORT**, Dixieland Showbar (34733), Orkus.

**SWANSEA**, Circus, Krazy Kat.  
*Festival*  
**FEBRUARY 24**  
**ABERDEEN**, Technical College, Easin.  
**ABERDEEN**, The University (87253), Jenny Darrow.  
**ANNFIELD PLAIN**, The Flairman, Gask.  
**BATH**, Brills Arts Centre (84864), Short Wave Band.  
**BIRMINGHAM**, Barberrillas (021-643 6413), Earthquake / Strange ways.  
**BIRMINGHAM**, Mason Hall, Supercharge.  
**BIRMINGHAM**, Rebecas (021-643 6951), Kushitee.  
**BIRTON**, Technical College, Franchise.  
**BRADFORD**, Margaret McMillan College of Education, Mussels.  
**BRIGHTON**, Dome (463127), Bo Bop Debut.  
**BRIGHTON**, Regency, New Regent, Radiators from Space.  
**BRIGHTON**, Sussex University (54881), Albina Dance Band.  
**BUCKLEY**, Tivoli Ballroom (2782), Bethnal.  
**BURTON ON TRENT**, 78 Club, Krazy Kat.  
**CAMBRIDGE**, Corn Exchange (58977), The Adverts.  
**CARDIFF**, The University (39421), The Strawbs.  
**CHATHAM**, Tam O'Shanter, Rebel.  
**CHELMSFORD**, Chelmers College, Red Cafe.  
**CHELMSFORD**, City Tavern (412601), Subway Sect.  
**CHELLENHAM**, Cheltenham Pavilion, Jaean.  
**CHESTER**, Arts Centre, Landscape.  
**CLEETHROPES**, Submarine, Quorum.  
**COVENTRY**, City Centre Club (61120), Flyer.

# THE irresistibly smooth sound of STYLISTICS

## WONDER WOMAN Their new album

Don't miss the Fabulous Stylistics at the London Palladium, April 5th-8th.



**COVENTRY**, College of Education, The Begbroke.

**DARLINGTON**, College of Art, 688.

**DELAWARE**, Kings Hall (5111), Judas Priest.

**DUNDEE**, The University (3232), Ray Harper.

**EASTBOURNE**, Archery (2308), Hollywood Club etc.

**EMBRANTON**, Mason Hall, Supercharge.

**EDINBURGH**, Clouds (01-226 8383), Cuban.

**EXETER**, Great Hall, Stoker Road (77911), Whirlwind.

**EXETER**, The University (77911), Ian Dury & The Blockheads.

**GLASGOW**, Apollo (041-332 6085), Gallagher & Lyle.

**GLASGOW**, Magg (041-332 4374), Khyber Trifles.

**GLASGOW**, School of Art, 80 Inclusive.

**GOOLE**, Dockers Club, Limestone.

**HARROW**, College of Art & Technology (01-422 3261), JAIN Band.

**HIGH WYCOMBE**, Nag's Heads (21758), The Look/Urban Disturbance.

**HULL**, Technical College, After the Fire.

**KIRKBYTON**, Country Club, Tonight.

**LARGO**, Lugarno, Charley Brown.

**LEEDS**, Florde Green (623470), Gold.

**LEICESTER**, De Montfort Hall (22859), Chris De Burgh.

**LEIGHTON BUZZARD**, Hunt Hotel, Linslade, The Stukas.

**LIVERPOOL**, The University, De Montfort Hall (051-789 4744), Fabulous Foodies/Spriguns/Nio Boys.

**LIVERPOOL**, Empire (051-709 1555), Budgie.

**LONDON**, Brecknock, Camden (01-465 3073), Bone Idol.

**LONDON**, Bridge House, Canning Town, Roll Up.

**LONDON**, Central London Polytechnic (01-586 2020), Sham 69/Charge (Rock Against Racism Benefit).

**LONDON**, Dingwalls, Camden (01-287 4967), Reggae Regulars/Ekiah.

**LONDON**, Freemason's Tavern, Penke, Thel.

**LONDON**, Hammersmith Odeon (01-748 4081), The Sweet.

**LONDON**, Hope & Anchor, Islington (01-359 4510), Grand Hotel.

**LONDON**, Marquee, Wardour Street (01-437 6603), The Jam.

**LONDON**, Middlesex Hospital, Cleveland Street (01-636 8333), The End.

**LONDON**, Music Machine, Camden (01-587 0428), Ian Gillan Band.

**LONDON**, Nashville, Kensington (01-603 6071), Bowles Brothers Band.

**LONDON**, Pegasus, Stoke Newington, Shakin' Stevens and the Sunnes and the Sunnes.

**LONDON**, Queen Elizabeth College, Kensington, Simon Townsend Band.

**LONDON**, Red Cow, Hammersmith (01-748 5720), Pump House Gang.

**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Black Slate.

**LONDON**, Rock Garden, Covent Garden (01-240 3961), George Pine.

**LONDON**, Roxxy, Neal Street (01-836 8811), Menace.

**LONDON**, Royalty Ballroom, Southgate (01-886 4112), Chequers.

**LONDON**, South Bank Polytechnic, Sturt Street (01-261 1526), SALT.

**LONDON**, Stapleton Hall Tavern, Crouch Hill (01-272 2108), Julie Bedford Band.

**MANCHESTER**, Apollo, Ardwick (061-273 1122), Rush.

**MANCHESTER**, Salford College of Technology, Exchange Way.

**MANCHESTER**, The University (061-236 0142), June Tabor.

**MIDDLESBROUGH**, Rock Garden (241995) Band With No Name.

**MILTON KEYNES**, St Martins Hall, Left Hand Drive.

**NEWCASTLE**, Chillingham Hotel, Avalon.

**NEWCASTLE**, City Hall (2007), Westyre Span.

**NEWCASTLE**, Mayfair (21108), Rich Kids / John Cooper-Clarke.

**NEWCASTLE**, The Polytechnic (26761), The Straws.

**NEWCASTLE**, Spectro Arts Gallery, Fundamentals of Luxury.

**NOTTINGHAM**, Sandpiper, Penetration.

**OLDSWICK**, Edgehill College, Bullets.

**PRESTON**, The Polytechnic (58342), John O'way/Wild Willy Barrett.

**RETFORD**, Porterhouse (4981), Wire.

**SALFORD**, The University (061-736 7811), Eddie & The Hot Rods/Radio Stars/Squeeze.

**SCARBOROUGH**, Penthouse (83204), Surprise Sisters.

**SHEFFIELD**, The Polytechnic (21290), The Straws.

**SHEFFIELD**, The University (24074), Biondie/Advertising.

**SOUTHAMPTON**, New Bridge Inn, Panama Red.

**STROUD**, Subscription Rooms, Suburban Road.

**SUNDERLAND**, Lees Club, Southbound.

**SUNDERLAND**, Mecca (87581), Son of a Bitch.

**UNBRODE**, University of Brunel, Deaf School.

**WEST RUNTON**, Pavilion (203), XTC/The Secret.

**WINGFIER**, College Union, Park Avenue, The Secret.

**WOLVERHAMPTON**, Lafayette (26285), British Lions.

**WORKOP**, Whitewall Club, The Troggs.

### Saturday

**FEBRUARY 25**

**BATH**, Black Rocks, Nirvana.

**BIRMINGHAM**, Barbaricellas (021-643 9413), Zal.

**BLETCHLEY**, The Sycamore Centre, Slaughter and the Dogs.

**BOLTON**, Technical College (389024), Pacific Eardrum.

**BRADFORD**, St George's Hall (32613), Judas Priest.

**BRADFORD**, The University (33466), Vibrators.

**BRIGHTON**, New Regent (27800), Night.

**BRIGHTON**, The Polytechnic (693656), Throbbing Gristle/Acme Sewage Co.

**BIRMINGHAM**, Tavern, Witleyfynde.

**BRISTOL**, Colston Hall (291788), Gilbert O'Sullivan.

**BRISTOL**, Docklands Club, Agnes Strang.

**BRISTOL**, Granary (28267), Agnes Strang.

**BRISTOL**, The University (21461), The Pirates.

**BROMLEY**, Technical College, Grand Hotel.

**BURY ST EDMUNDS**, Griffin (3617), Ruby Joe.

**CAMBRIDGE**, Exeter College, Warsaw Pakt.

**GAVERSHAM**, The Garage, Trush.

**CHESHAM**, Tam O' Shanter, The Late Show.

**COLCHESTER**, University of Essex (44144), Deaf School.

**COVENTRY**, City Centre Club (51120), Flyer.

**COVENTRY**, Coventry Theatre (23141), Chris De Burgh.

**CROYDON**, Greyhound (01-881 1448), Night.

**CROYDON**, Rudolfs, Red Deer, Doppelganger.



IAN DURY: London's Dingwalls on Wednesday

**CRYMGOR** (nr Llanelli), Workmen's Club, Ronnie Sirm & The Typhoons.

**DERBY**, Sinfon Moor FC, Sunday Days.

**DUDDLEY**, JB's (83597), Strife.

**DUNSTABLE**, Queensway Hall (603326), Keith Dickens Band/Lazy Toad / The West Sprockett.

**EASTBOURNE**, Beach Hotel, Southern Ryda.

**EASTBOURNE**, Cavalier (22807), Hollywood Killers.

**ECKINGTON**, Miners Welfare, Juggernaut.

**EDINBURGH**, Usher Hall (031-229 7607), Steeleye Span.

**GATESHEAD**, Blue Bell, Eldon.

**GLASGOW**, Apollo (041-332 6085), Gallagher & Lyle.

**GLASGOW**, Curlers (041335 1284), Khyber Trifles.

**GLASGOW**, University of Strathclyde (041-552 1270), Blondie / Advertising.

**HITCHIN**, College of Education, Supercharge.

**KINGSTON**, The Polytechnic (01-549 1868), The End / Troggs.

**LANCASTER**, St Martins College, China Street.

**LARGO**, Locarno, Skroo Leeds, Haddon Hall, The Sneakers.

**LEEDS**, Staging Post (645625), The Tunes.

**LEEDS**, The University (36071), Eddie & The Hot Rods / Radio Stars / Squeeze.

**LEICESTER**, The Polytechnic (27652), Muscles.

**LIVERPOOL**, Empire (051-709 1555), Bush.

**LIVERPOOL**, Erics (051-236 7881), The Boys.

**LONDON**, Brecknock, Camden (01-465 3073), Urelin.

**LONDON**, Dingwalls, Camden (01-287 4967), Terena.

**LONDON**, T'Abou's Babylon / Uncle Po.

**LONDON**, Freemason's Tavern, Penge Road, Tennis Shoes.

**LONDON**, Greyhound, Fulham Palace Road (01-386 0526), Roll Ups.

**LONDON**, Hammersmith Odeon (01-748 4081), Be Bop Deluxe.

**LONDON**, Marquee, Wardour Street (01-437 6603), The Jam.

**LONDON**, Music Machine, Camden (01-387 0428), Krakatoa.

**LONDON**, North East London Polytechnic, Walthamstow (01-627 7317), Pekko Orange.

**LONDON**, Pegasus, Stoke Newington (01-226 5901), Big Chief.

**LONDON**, Red Cow, Hammersmith (01-748 5720), Dead Fingers Talk.

**LONDON**, Riverside Studios, Hammersmith, Amalgam.

**LONDON**, Rochester Castle, Stoke Newington (01-249 0198), Flying Aces.

**LONDON**, Rock Garden, Covent Garden (01-240 3961), The Yacht.

**LONDON**, Royalty Ballroom, Southgate (01-886 4112), Olympic Runners.

**LONDON**, Stapleton Hall (01-272 2108), N.Y. Fox.

**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), Spitter!

**LONDON**, Volunteers, Fulham, Panama Red.

**MANCHESTER**, Apollo, Ardwick (061-273 1122), Budgie.

**MANCHESTER**, The Polytechnic (061-273 1964), Gaydon & The Argonauts / Spud.

**MANCHESTER**, The University (061-236 0114), Emergency.

**MIDDLESBROUGH**, Rock Garden (241995), Only Ones.

**MIDDLESBROUGH**, Teesside Polytechnic (26589), Penetration / Blitzkrieg Rap.

**NEWARK**, Palace Theatre (71888), June Tabor.

**NEWCASTLE**, The Bridge, Junco Partners.

**NORTHAMPTON**, County Cricket Club, The Bathens.

**NORWICH**, Keswick, The Depressions.

**NOTTINGHAM**, The University (55912), Straws.

**OXFORD**, Exeter College, Slousser & The Bathens.

**OXFORD**, New Theatre (44544), Ian Drury & The Blockheads / Whirlwind.

**PORTSMOUTH**, Polytechnic, Depressions.

**PRESTON**, CE Mott College, Those Naughty Lumps.

**PRESTON**, Piccadilly Club, Guid.

**PRESTON**, The Polytechnic, Landscape.

**READING**, Technical College, Brains Trust.

**REDCAR**, Coatham Bowl (8238), Rich Kids / John Cooper-Clarke.

**REITH**, Gordon Arms Hotel, Zhai.

**ROCHDALE**, Central Hall (47474), After the Fire.

**SOUTHAMPTON**, The University (586291), Warren Harry.

**SOUTHPORT**, Dikeland Showbar (36753), Foster Brothers Band.

**SOUTHPORT**, Norbriek Castle, Jenny Haan's Lion.

**ST ALBANS**, Civic Hall (86100), XTC/The Secret.

**ST ALBANS**, The University (86100), Ray Harper.

**WORKING**, Centre Halls (8611), The Stukas.

### Sunday

**FEBRUARY 26**

**ABERDEEN**, Capitol (23145), Gallagher & Lyle.

**REDFORD**, USAF Base, Muscles.

**BIRMINGHAM**, Barbaricellas (021-643 9413), Owl Owl!

**BIRMINGHAM**, Odeon (021-648 6101), Budgie.

**BIRMINGHAM**, Town Hall (021-226 2339), Hoy Harper.

**BRISTOL**, Colston Hall (29168), Rush.

**BURNLEY**, Bank Hall, Juggernaut.

**CARWAY**, (nr Llanelli), Social Club, Ronnie Storm & The Typhoons.

**CELEMSFORD**, Chancellor Hall (65848), The End.

**COLEBY**, Nags Head, Haw Deal (lunchtime).

**CROYDON**, Fairfield Hall (01-886 9291), The Straws.

**CROYDON**, Greyhound (01-881 1448), Adverts / Alternative TV.

**DONCASTER**, White Hart, The Straws.

**GLASGOW**, Apollo (041-332 6085), Steeleye Span.

**JACKSBADLE**, Grey Topper (Lanbrooks 3232), George Hatcher Band.

**LANCASTER**, University (6501), Advertising.

**LIVERPOOL**, Erics (051-236 7881), Subway Sect.

**LONDON**, Brecknock, Camden (01-465 3073), Scarcrow.

**LONDON**, Duke of Lancaster, New Barnet, Grand Hotel.

**LONDON**, Golden Lion, Fulham (01-385 3942), Little Acre.

**LONDON**, Hammersmith Odeon (01-748 4081), Be Bop Deluxe.

**LONDON**, Roundhouse, Chalk Farm (01-267 2861), Earthquake.

**LONDON**, Theatre Royal, Drury Lane (01-836 8108), Chris De Burgh.

**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747), Spitter!

**LONDON**, Western Counties, Paddington, Rebel.

**LONDON**, Windsor Castle, Harrow Road (01-288 8403), Doll by Doll.

**MIDDLESBROUGH**, Town Hall (44332), Eddie & The Hot Rods / Radio Stars / Squeeze.

**NEWBRIDGE**, Newbridge Institute, Krazy Kat.

**NOTTINGHAM**, Theatre Royal (42328), Gilbert O'Sullivan.

**REDCAR**, Coatham Bowl (3286), The Vibrators.

**REDHILL**, Laker Hotel, Shmo.

**SHEFFIELD**, Top Rank (21927), Rich Kids / John Cooper-Clarke.

### Monday

**FEBRUARY 27**

**ABERDEEN**, Capitol (23145), Steeleye Span.

**BARROW IN FURNESS**, Maxims (21134), Subway Sect.

**BIRMINGHAM**, Town Hall (021-226 2339), Gilbert O'Sullivan.

**BLYTH**, Golden Eagle, Southbound.

**BOURNEMOUTH**, Village Bowl (2856), Krazy Kat.

**BRISTOL**, Colston Hall (201768), Be Bop Deluxe.

**DONCASTER**, Outlook (64434), Rich Kids / John Cooper-Clarke.

**DUNDEE**, Colind Hall (223599), Gallagher & Lyle.

**EDINBURGH**, Tiffany's (86100), Ray Harper.

**GATSFHEAD**, Elite Van Van Heater.

**HARTLEPOOL**, Borough Hall (66908), Eddie & The Hot Rods / Radio Stars / Squeeze.

**HEMEL HEMPSTEAD**, Pavilion (64451), Judas Priest.

**LANCASTER**, The University (65021), Blondie / Advertising.

**LONDON**, Brecknock, Camden (01-465 3073), Babylon.

**LONDON**, 100 Club/Oxford Street (01-438 0833), The Jam.

**LONDON**, Marquee, Wardour Street (01-437 6603), The Boys.

**LONDON**, Pegasus, Stoke Newington (01-226 5901), Doll by Doll.

**LONDON**, Rock Garden, Covent Garden (01-240 3961), After the Fire.

**LONDON**, Vortex, Cracker, Wardour Street (01-437 6603), Depressions / Spontaneous.

**NOTTINGHAM**, Shipley Boat, Eastwood, Little Acre.

**PALMYOUTH**, Castaways (63127), Drama.

**SALFORD**, Technical College, The Motors.

**SOUTHAMPTON**, Gaudin (2001), Rush.

**STIRLING**, The University (6501), Cafe Jacques.

**WOLVERHAMPTON**, Civic Hall (21359), The Straws.

### Tuesday

**FEBRUARY 28**

**BIRMINGHAM**, Barbaricellas (021-643 9413), Blondie / Advertising.

**BRISTOL**, Colston Hall (201768), Chris De Burgh.

**BRISTOL**, Locarno (28193), Adverts.

# see it

**WEDNESDAY**

**TV** - Pop Quest (4.45 - 5.15), Classic film clip of Marc Bolan, Ringo Starr and Elton John jamming together. 'Born To Boogie', plus do-it-yourself-guitar expertise from Queen's Brian May.

**THURSDAY**

**BBC 1** - Top Of The Pops (7.10 - 7.40), More musical miscellany aborted by resident OP Dave Lee Travis.

**SATURDAY**

**BBC 3** - Sight and Sound In Concert (6.30 - 7.30), New York singer / songwriter Loudon Wainwright graces the British screen.

**TUESDAY**

**BBC 2** - Old Grey Whistle Test (11.15 - 11.45), Starring Eddie and the Hot Rods, currently hotting up the tour circuit and the man with the drumsticks - Bill Bruford.

# heat it

**FRIDAY**

**Radio Clyde** - The Record Producers (8.00 - 11.00), The producer most likely to be Nick Lowe, man of the minute and 77's most successful producer setting his sights on 78.

**Radio Clyde** - Boogie Woogie Rock Show (12.00 - 1.00), Rock Canadian style with rip roaring Russ.

**Radio Clyde** - Hear Me Talking (10.00 - 11.00), John James does the talking this week... any relation to Jesse?

**MONDAY**

**Radio Newcastle** - Bedrock (7.00 onwards), A wealth of music with Rich Kids, Motors and George band The Squad.

**TUESDAY**

**Radio Clyde** - Stuck In Your Ear (8.00 - 7.00), Peroxide bombshells abound - Blondie, Lonnie Donegan (11) with Rush and Sad Cafe.

**THE PUBLICIT**  
at  
**THE DUKE OF LANCASTER**  
New Barnet on  
**28th FEBRUARY**  
Bus No. 26 or near  
New Barnet Station  
(Adm Free)

**FFORDE GREEN**  
**ROCK SCENE**  
ROUNDWAY ROAD, LEEDS 8  
Thurs 7:30: STAR BANNER  
Fri 24th: GOLD  
Sat 25th: SCENE STEALER  
Sun 26th: TERRAPLANE

**PORTERHOUSE CLUB**  
20 CAROLGATE, RETFORD, NOTTS.  
Tel: 704981  
**FRIDAY 24th: WIRE** . . . . . From 95p  
**SATURDAY 25th: DELEGATION & ORIGIN** . . . . . From 95p

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**JUNIOR WALKER & ALL STARS**  
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**MUD + FIVER**  
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## Roadshows

## Another one bites the dust

**STEELEYE SPAN**  
Hammersmith  
Odeon, London

**HEY DIDDLE** diddle, riddle all the way. Stap me to a toe weed in the dale and splo'd my neighbour's dung heap, it's over.

Steeleye Span have finished Saturday night's concert at the Odeon was the last London gig in their career. Deodorised folk music is no more, at least not on Steeleye Span's scale. Unique is probably not too strong a word to use when describing them.

Strangely, the first half of the show seemed to lack that feeling of a farewell appearance. There was a sense of anticipation but no tears and fervour. After one of those toons spiced with the flavour of hops and barley Maddy Prior tripped across the stage. Always a mixture of gangly schoolgirl and farmer's wife with the cheeky smile. The twinkle in the eye, the spring in the step and tumbling hair — sophisticated bumpkin.

At the beginning her voice seemed to be suffering from bad sound problems, but it settled quickly enough. Not a flaw in any of the voices I tell you and Maddy's best song was 'The Victory' about a young lad being press-ganged and serving aboard the famous ship. It was preceded by a lengthy discourse with Maddy sounding like an over-ripe school-teacher.

Sometime after, the hot under the smock rustic part of 'Awake Awake' all the barriers and inhibitions were down, dancers broke forth into the aisles and Maddy came out on the catwalk before running off somewhere into the audience.

Lots of emotion but no schmaltz and long speeches about how marvellous the years had been and how wonderful the audience was. It ended happily with no sorry chords. Thousands are going to miss 'em. **ROBIN SMITH**

**999**  
Brighton Polytechnic

**THE PIRANHAS** — they lacked the bite their name suggest — are worthy of a mention if only because of the fact that they were all clad in police shirts and ties and because they dared to sing 'punk is dead' in the song 'Paris Fashion House'. Otherwise they were a non-descript support group with extreme views, but without the punch to put them across.

Similarly, 999 failed to deliver the power that they obviously have up their sleeves, simply because they seem uncertain to which musical direction they wish to take. They seem

to me to be heavy metal men trying to play punk.

Perhaps 999 should take a scale out of The Piranhas pond and think about which way they are going. For, as long as they stay stuck between the two worlds they will remain anonymous. For instance, Nick Cash's high pitched voice is wasted on the kind of fast, raucous sound they strain to achieve.

Their worst fantasy could well begin with the following quotes.

"Hello... Which service do you require, Fire, Police or Ambulance?"

It is not really that bad. Only minor surgery is required, a few cuts here and there and 999 could end up with an identity of their own. Their 'Nasty, Nasty', 'No Pity' and 'Quite Disappointed' could derive some significant songs.

They need to either tighten their sound up or loosen it off, the choice is theirs.

**GARETH KERSHAW**  
**CHRIS DE BURGH**

**Brighton Dome**

**LET'S GET** one thing straight, it's considered just not on to like Chris De Burgh. He's a singer songwriter who's arrived about four years too late with romantic tunes about love and the sea.

Everybody's meant to be white doves high on punk, new wave or power pop and De Burgh isn't supposed to fit into the jigsaw. And yet there he was without a major hit single to his name filling The Dome as part of an extensive nationwide tour.

An elfin — like Irishman, modern day balladeer in the Cavalier linen shirt. You see De Burgh caters for Mr and Mrs Average and their children. With

enough exposure he could follow along Abba lines. De Burgh writes a good tune.

With the departure of Elton John and Sayer from the front, De Burgh should soon be finding an even more comfortable market. But he does write some dreadful lyrics. Lover of near shush as I am, a lot of his stuff is just too overpowering even for me — as over rich as the type of painting you can buy in Woolies for £6.

But on stage he puts it across well, his strength lying in melodies. Just about all his songs are designed to moisten the eye, especially the opened 'Broken Wings'. He delivers everything with much dyed in the wool conviction, fixing himself on stage with quiet words between the songs.

De Burgh has teen appeal as well as cuddle capability for young girls. Even grannies are catered for. He wrote 'Old Friend' because I'm really concerned about old people.

But it was no good. I just had to cringe at 'Patricia'. But the audience couldn't find a fault, mouthing some of the lyrics and greeting each song with near hysteria.

De Burgh is Mr Nice, an Irish Cliff Richard. And what's so wrong with that?

**ROBIN SMITH**

**THE ENNID / LOUDON WAINWRIGHT**  
Victoria Palace / Palladium, London

**NO, THEY** weren't on the same bill. You see, a couple of months ago, I had an argument with The Ennid's manager saying they weren't gonna get any bigger than they were.

I had tickets for them and Loudon and my

addled brain got confused, I thought they were on different nights. So, out of duty I went to The Ennid. The place was full, Union Jacks were in abundance and when the band came on they got everyone up for the National Anthem. The stage was littered with electronic equipment, keyboards, synthesizers, gongs, Umpuni and the usual guitarists and drummer.

They got the crowd on their side from the word go, they even knew some of the faces in the crowd. But my nerves were not touched. No tingle, no reaction, except a deadening of the legs. After 45 minutes I was fidgeting to stop myself going into a comatose state. They weren't bad, it's just that it's not my cup of nectar.

Rather than waste the evening I rushed to The Palladium. The stage was empty apart from Loudon, a piano, guitar and banjo but I got more, much more from him the minute I took my seat. One minute you can cry at his poignant lyrics or have real gut level belly laughs at his feedback with the audience. Either way, there wasn't a dry eye in the house. The only time I fidgeted was to stand up and applaud the man.

I still don't think The Ennid will get much bigger but I've been wrong plenty of times before. If you don't believe me about Loudon Wainwright, catch him this Saturday on BBC's 'Sight And Sound' and if you live in the London area look out for a live recording of the Palladium show. If you hear someone with a loud high pitched voice singing along with 'Rudolph The Red Nosed Wino', that's me. **ALF MARTIN**



**MADDY PRIOR:** sophisticated bumpkin

## ZONES

The County Hotel,  
Glasgow

**THE COUNTY** Hotel in Glasgow is one of the small sort of hotels you will find on the periphery of any big town. Once a week they have a soul disco, sometimes with a band, tonight they had Zones.

Sound problems mostly due to the lack of a sound check spilt the first few numbers but with musicianship and sheer effort they managed to turn a real bummer into a great gig tonight. Their enthusiasm came across with each number. There is an honest sincerity about the Zones' songs like the single 'Stuck With You' (about being stuck with a chick you're not interested in) and 'Nobody's Fool'.

Listening to Zones they are difficult to categorise. Maybe only the catch-all 'power pop' really fits, but it does not fully catch it. They have no obvious image as yet — except that you know they can play and believe in what they are doing just by looking at them. Talent in the raw.

They could be big you say to yourself — why aren't they? — yet! Having got over their sound problems they played a couple of cover versions 'Hanging Round' Lou Reed, 'Don't Bring Me Down' 'Pipps' period Bowie. The crowd recognised them and started to react.

These were followed by a few originals: 'Nobody's Fool', 'No Angels' and 'No Sense Of Humour', which confirmed their strength of material and potential. Zones are at times quite brilliant during

their numbers.

The synthesiser-guitar breaks of Billy / Wullie complement the drums - bass rhythm machine of Russell / Kenny. They feed the sound with energy and power. Their sense of timing makes them somehow appear more spontaneous than rehearsed. Even the disco dancers got into it eventually.

Their single 'Stuck With You' on Edinburgh's Zoom label was followed by the final number 'Seventeen' (not the Pistols), both were tight and well played with some genius touches.

Zones finished playing 'Seventeen' and the crowd wanted an encore but the DJ had the Donna Summer on again before they had a chance. And they say discos don't kill live music? I can't help feeling Zones are going to be a success. If they can turn out performances like this to order then I don't see them being stopped.

**STEWART LESSELLS**

## SPLIT ENZ

Huddersfield Poly

**SPLIT ENZ'** latest UK tour opened here to a euphoric reception, and being the first significant action Huddersfield had seen since the Pistols' Christmas Day show — while at the same time marking Phil Judd's return to the band — the gig turned out to be a memorable event for everyone involved.

Like their fellow Antipodeans, AC DC, the New Zealand band are a very valid cultural import, and though their make-up and costumes aren't as overwhelmingly impressive as I'd been led to

believe, Split Enz are significant in their music alone. You can forgive the cynics — one in this audience said the band sounded like Genesis doing cover versions of Bowie — because they've obviously derived inspiration from Britain's post-psychedelia musicians, but the influences have been assimilated to produce strong, original music.

The songs are all memorable first time around. 'Another Great Divide', 'Without A Doubt', 'Stranger Than Fiction' and the band's anthem, 'Charlie' are the definitive numbers, likely to become 'the most requested on the road', and all indicators of impending Enz success.

The inferior make-up aside — I was probably the only voyeur who thought that anyway — the band are outrageously visual, contriving just so poses at any given moment so that you can focus on any of the seven Enz and be satiated with spontaneous entertainment. Tim Finn on vocals and Noel Crombie on spoons and a comprehensive range of other random instruments could command the stage on their own but as a whole, Split Enz get like few other bands of this size. No one is redundant. They're a radical, indefinable band that deserves the kind of success which few cult bands ever get.

One other recommendation: being a thoroughly bizarre outfit, the band project an image of total asexuality. Split Enz is one band you can take your girlfriend to without fear of her going on about the bassist's legs. **NIGELLOWELL**



**999:** ...



### Referee: Barry Cain

**JIMMY PURSEY** talks. Jimmy Pursey talks corks out of bottles

Talks forks out of mouths  
Talks porks out of pigs  
Talks hawks out of hunger.  
He's the geezer in the boozier who corners you and don't let you go. The spiv in the market who eclipses the moment with his workmanlike, effortless spiel. The deep south preacher guaranteed to break the backs of gullible grouches.  
Hallelujah!

He talks himself into trouble, he talks himself out of TROUBLE. Talking Head 78. In other words — a 22 carat GBH earhole punisher.

He'll tell you about his life, his strife, his knife, his aspirations ("I've done everything I wanted in music so far — 'ad a free single and a live side on me first album"), his fears ("I 'ope to God I ain't never gonna change") his past ("They stuck a broken bottle in me mate's neck and then stuck 'is 'ead down the toilet while they broke both 'is legs wiv an iron bar. And a few weeks later they beat me up — only worse") his fans ("all I want them to understand is they should be able to stand up and say anything they want to. Don't let other people tell you what to do") and his soul ("I used to wear Dr Martins too").

A collapsible cafe dungeon in the centre of Glasgow. The band eat muck and chips. Jimmy makes inquiries.

"Ere sweetart — where's the Goeballs, Gerballs, Gorballs?"

Elderly Scottish waitress, bespectacled, bemused, bewitched, bothered and bewildered. "Och, quite a way."

"Tell me luv, is it really 'eavy there?"

"Och no. Nuthin' ever happens in Glasgow." She wanders away, stops and turns around. "But last week a mob of 16-year-olds went on the rampage mugging everyone in their path. But nuthin' ever happens in Glasgow." She makes another move to go but a memory shadow flickers across her ordinance survey face. "Oh, and you see that dance hall over the road. Well someone was murdered there the other night — but nuthin' ever happens in Glasgow."

Jimmy is trying hard to smother his laughter as the waitress returns with the teas. "Och and last week a man was shot in the street around the corner but . . ." the band in unison "nuthin' ever happens in Glasgow."

Nothing ever happens in Glasgow. The streets are empty, the bars are up. The Stranglers are on Top Of The Pops. And the suit and tie students with windscreen wipers on their glasses ain't letting nobody in.

Punk gigs are banned in Glasgow. Oh sure, you can play The Apollo but you might get belted if you put one foot in the aisle.

So Sham are playing the university tonight. But only students

are allowed to attend and the entertainment committee on the door are making sure the cerebral haemorrhage kids with the diesel fuel fists don't make their mark. Somehow pragmatic students disembowel fiery atmospheres. And Jimmy feeds off fiery atmospheres.

Like: A kid hurtles down the stairs covered in blood — and that's before the show has begun. Jimmy decided it's time to pontificate.

He jumps on the stage towards the end of support band Backstabbers' set. "Ere" the Jocks cheer and Jimmy pulls the bleeding guy who by now has a head swathed in bandages, onto the stage. "We don't want fangs like this to 'appen do we!"

"No!"  
"We Wanna 'AVE A GOOD TIME, DON'T WE?"

"YEAH!"  
"They 'nk we're gonna riot. Let's show 'em, we can 'ave a good time wivout fangs like this," pointing to the bandaged pawn.

CHEERS.

Jimmy appeals to your sense of inferiority. The squashed kid's champion forever referring to the nebulous, nefarious "they". "They" prevent you from enjoying the God given right of freedom. "They" use you, flatten you, ultimately kill you.

Jimmy's a big brother warning you of Big Brother. And his often embarrassing sycophancy works.

And you know why?

Jimmy Pursey loves the limelight. The smell of the greasepaint, the roar of the crowd etc. He's a star in the Judy Garland, Frank Sinatra vein. He's been criticised as being a fake. No way.

And he sings like he talks. He's having a chat across a table and instead of a serenading violin you've got lower block guitars and Dr Martin-In-the-groin drums.

"They don't understand, see, so we gotta fight. Everything's a rip off but it's never too late for them to tell us the truth. Hey little rich boy, there's gonna be a borstal breakout."

Crash, bang, wallop. Wherever the band go the reaction is the same. The stage becomes the crowd. The kids glorify in their new found freedom.

The music ain't important anymore, garrotted by a slogan slushing synchronisation. If you close your eyes you're transported back a year to 1977 BC — Before Clash. Before excitement became subjugated to stance, to style, to indoctrination.

The other members of Sham — Dave Parsons, Dave Treganna, 'Doodle' Cain, have overcome their Thin Era and are really carving the meat into thick, thick slices.

Whether they survive or not doesn't really matter any more. What does matter is that they are unique in a world of impersonation. And when you've got that time stands still.



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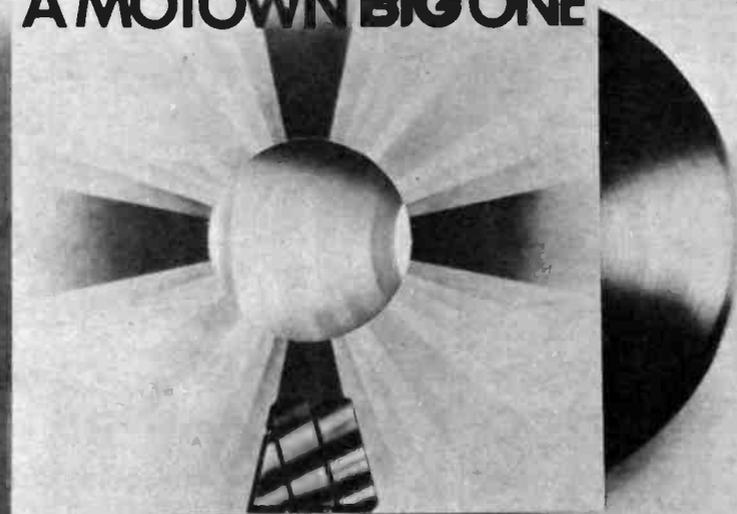


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## ABBA: THE PARTY

AFTER ABBA: The Album came Abba: The Movie, and after Abba: The Movie last Thursday night at London's Cafe Royal there was Abba: The Party. At this post - premiere celebration Abba: The Group were awarded their latest batch of platinum albums, and a star-studded host of guests were entertained by the Pasadena Roof Orchestra and, at the very end, by yours truly. Aye, there's the rub - I'd just come on at 1.15 am when I was told that the party was to end at 1.35! 20 minutes playing time for 13 hours of humming gear and hanging about oh well!

The gear I was using was extra special and loaned to me by SM Leisure Services of 498 Sutton Road, Southend-on-Sea, Essex (Southend 615042), so that I could roadtest it. And it was superb, both in looks and in sound. Housed in a great-looking bright red swing-wing design console, with subtly-lit sound-to-light front panels, the Guerrini Electro-Acoustics System Seven mixer and Pulsar Modulator were easy to operate and cleanly designed. My only niggling criticism of the mixer was that my right pinky kept



Smart chap our James, eh?

hitting the touch - sensor. The mixer drove a 600 watt (4 x 150W) combined power amplifier and cabaret mixer, which at the flick of a switch adapts to both disco and microphone PA functions. This in turn was driving four massive Guerrini DB 130 speakers, each containing eight piezo horns and two forward-facing 12in 100 watt drivers, which also work backwards into a vast bass-boosting bin below them. As soon as I'd started up at proper volume, DJ Froggy (of DLT fame) came up to comment on the superior sound, so Guerrini

must be doing something right! Although portable, the speakers (with built-in wheels on one lip-back side) are difficult to lug about and are really designed for club installation, but the console breaks down into two relatively portable sections. On looks and sound the setup can't be faulted. However, quality costs: the sound equipment I used that night was worth about £4,200. The speakers being £550 each, for instance. Thoroughly recommended to clubs, and to large roadshows with at least two roadies!

**MICHAEL ZAGER BAND:** 'Let's All Chant' (Private Stock PVDD 1). Dynamite US disco smash 7.05 12in, also a possibly even stronger 3.07 Tin (PVT 148). It's got lotsa trendy oop oop and other chants, an odd classical type break - and a good 'tilp too! Look out, the ex-Ten Wheel Drive guy (no relation to Zager and Evans) could be the next Chic.

**OLYMPIC RUNNERS:** 'Keepin' It Up' LP (RCA PL 25124). The great 'Keep It Up' terrifically jazzy 'Solar Heat' and funky 'Down To The Bone' stand out on a superbly consistent disco LP.

**MAINSTREET:** 'No Apologetics Necessary' (State STAT 74). Billy Ocean-style happy old-fashioned singalong pop - soul chummer, horribly commercial.

**MARY WELLS:** 'My Guy' / 'What's Easy For Two Is So Hard For One' (Motown 4MG 1100). All-time classics, say no more!

**BRASH CONSTRUCTION:** 'We' / 'Get It Together' (UA UP 36380). At last, the two biggest UK LP cuts - typical funky groovers - back-to-back.

**LONNIE SMITH:** 'Funk Reaction' (TK TRK 6021). Hot funky 5.1 sparse jitterer with disco chix and Stevie Wonder-ish vocal.

**BROOKLYN DREAMS:** 'Music, Harmony and Rhythm'

## New Spins

(RCA XR 1060). Yearning mid-tempo soul group anyway, rather good.

**DIONNE WARWICK:** 'Do You Believe In Love At First Sight' (Warner Bros K 17104). Quite infectious fast clapping canterer.

**JEAN KNIGHT:** 'Mr Big Stuff' / 'VEDA BROWN' - 'Short-stopping' (Stax 2007). Enduring old funk classics fit in well with Kellee Patterson!

**KELLY MAINE:** 'Make Love To Me' (Pye 7N 46044). Ludicrously her UK-issued 'Run To Me' is now a hot import 12in - so don't wait until this subtle catchy thumper hits back from New York, too.

**TAVARES:** 'The Ghost Of Love' (Capitol CL 15968). Bright and breezy formula romper, pressed in green vinyl for some reason.

**MJ WILLIAMS:** 'I Found Love Dancing On The Disco Floor' (Ariola ARO 109-12). Biddo-produced 100mph 12in zinger.

**LEON HAYWOOD:** 'Baby Reconsider' (Fantasy FTC 151). Tania-type dated northern stomper.

**TEECES:** 'Disco Love Bite, Pts 1/2' (DJM DJS 10462). 'Tubular Bells'

type slow start to a alluring strings Euro pounder, quite strong. There's a whole LP of it on DJF 20531.

**RAFFAELLA CARRA:** 'Do It, Do It Again' (Epic EPC 6094). Continental conga-type kicker, madly jolly.

**ROD McKELUN:** 'Amor' (DJM DJS 10826). Huskily sung gay little Latin-American romper, good stuff.

**BOZ SCAGGS:** '1999' (CBS 6996). Freakily slow-starting successor to 'Lido Shuffle'.

**NICHELLE PHILIPS:** 'Victim Of Romance' (A&M AMS 7340). Jack Nitzsche-produced authentic copy of vintage Phil Spector.

**RAY TISSIER:** 'See You In LA' (Emsign ENV 11). Sorta 'Shaft' meets the Bee Gees - kinda odd!

**MELBA MOORE:** 'Standing Right Here' (Buddah BDS 464). Gorgeous slow-starting subtle jittery swayer.

**ISAAC HAYES:** 'Moonlight Lovin'' (LP 'new Horizon' Polydor 2391313). Jiggly long monotonous mid-tempo cymbal-schlurper, and a fast gay update of 'Stranger In Paradise'

## DISCO NEWS

**SALSOUL RECORDS,** recently with RCA, are being re-launched in the UK by EMI on March 10th with an exciting release schedule of Charo's 'Dance A Little Bit Closer', Anthony White's 'I Can't Turn You Loose' / 'Block Party', First Choice's 'Dr Love', and - an limited 12in - Bunny Sigler's 'Let Me Party With You'. Also, EMI's Licensed Label Division has a new disco promotion head in Steve Turner.

Steve Orme, recently RM's sub-editor, and Stevenage Merca Jock Pete Banks have opened Sound Power Studios at 15 Town Square Chambers in Stevenage especially for DJs, with radio presentation courses costing £7.50 an hour.

Stephen Jaye (Nuneaton 387424 or 8182) needs go-go girls for regular work with his roadshow.

Finally, all French-speaking jocks interested in the Continental scene should get the great, lavishly produced French disco monthly magazine 'Disco-box', whose subscription details are available from Discobox, Service Abonnement, 11 Rue de Provence, 75009 Paris, France. Ca va?

**MORE DISCOS ON P.42**

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More Disco Scene Advertisements are on

Pages 42 and 44

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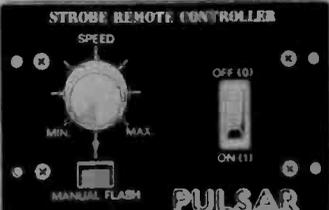
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Personal

SOBEREST GUY, 25, own transport seeks pleasant attractive pop music loving girl with sense of humour, to meet. Photo appreciated, all answered. - Box No. 1447.

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LONELY MALE, 23, needs one equally lonely female for friendship romance Edinburgh area. Photo if possible. - Box No. 1421.

MICHAEL SEEKS romantic girlfriend 18 upwards. - Mount Warren, St Luke's Road North, Torquay, Devon.

DAVID, 20, slim, quiet, seeks attractive girlfriend, 18 - 21, Newton Abbot area. Enjoys Cinema, records, concerts, football. Photo appreciated. - Box No. 1442.

PETE, 19, lonely, seeks blonde girlfriend, slim, 18 - 19, would appreciate photo. - Box No. 1443.

DAVE, 21, lonely and quiet, seeks sincere girlfriend, 18 - 22, for lasting relationship. South East London area. - Box No. 1437.

LONELY GUY, 19, seeks sincere girlfriend living in Birmingham area, looks unimportant. - Box No. 1439.

DAVE, 30, seeks female companion for true and sincere friendship. - Box No. 1440.

HANTS GIRL required by male, 26. - Box No. 1441.

BROTHERHOOD OF Man fans wanted for penfriends. - SAE: Music Fan Club, 10 Charlton Road, Tetbury, Glos.

STEVE, M, needs girlfriend, I'm sincere, loving, My money and love is yours. Understand each. - Box No. 1455.

TEN SEEMS sincere girlfriend, 18 - 19, Peterborough area. Photo please. - Box No. 1450.

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SLIM GIRL sought by shy guy, 19, average looks, into all music. Photo appreciated. London / Surrey / Kent. - Box No. 1445.

GIRL WANTED, 16+, for lonely young man on Merseyside - Box No. 1451.

QUIET GIRL, 16, seeks equally quiet, sincere boy, 16 - 22, for genuine friendship. - Grimsby area. - Box No. 1453.

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# 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  | 2  | WHICH WAY IS UP, Stargard                         | MCA       |
| 2  | 1  | LOVELY DAY, Bill Withers                          | CBS       |
| 3  | 5  | WISHING ON A STAR, Rose Royce                     | Whitfield |
| 4  | 3  | GALAXY, War                                       | MCA       |
| 5  | 9  | FANTASY, Earth, Wind and Fire                     | CBS       |
| 6  | 8  | IF IT DON'T FIT, DON'T FORCE IT, Kellie Patterson | EMI       |
| 7  | 10 | DO YOU WANT TO GET FUNKY, Peter Brown             | TK        |
| 8  | 12 | YOU CAN'T TURN ME OFF, High Energy                | Motown    |
| 9  | 4  | THE GROOVE LINE, Heatwave                         | GTO       |
| 10 | 6  | JAM JAM JAM, People's Choice                      | Phil Int  |
| 11 | 7  | NATIVE NEW YORKER, Odyssey                        | RCA       |
| 12 | 14 | TO HOT TA TROT, Commodores                        | Motown    |
| 13 | 19 | BACK IN LOVE AGAIN, Ltd                           | ABM       |
| 14 | 15 | CHOOSING YOU, Lenny Williams                      | ABC       |
| 15 | 11 | COCOMOTION, El Coco                               | Pye       |
| 16 | 13 | ON FIRE, T-Connection                             | GTO       |
| 17 | -  | JACK AND JILL, Raydio                             | Arista    |
| 18 | 16 | EVEN THOUGH YOU'RE GONE, The Jacksons             | Epic      |
| 19 | -  | I CAN'T STAND THE RAIN, Eruption                  | Atlantic  |
| 20 | -  | FUNKY MONKEY, Mandrill                            | Arista    |

## US SINGLES

- |    |    |   |                            |
|----|----|---|----------------------------|
| 1  | 1  | STAYIN' ALIVE, Bee Gees                         | RSO                        |
| 2  | 3  | LOVE IS THICKER THAN WATER, Andy Gibb           | RSO                        |
| 3  | 5  | JUST THE WAY WE ARE, Billy Joel                 | Columbia                   |
| 4  | 4  | WE ARE THE CHAMPIONS, Queen                     | Elektra                    |
| 5  | 6  | SOMETIMES WHEN WE TOUCH, Dan Hill               | 20th Century               |
| 6  | 8  | EMOTION, Samantha Sang                          | Private Stock              |
| 7  | 9  | DANCE, DANCE, DANCE, YOWSAH YOWSAH, Chic        | Atlantic                   |
| 8  | 2  | SHORT PEOPLE, Randy Newman                      | Warner Bros                |
| 9  | 7  | BABY COME BACK, Player                          | RSO                        |
| 10 | 10 | HOW DEEP IS YOUR LOVE, Bee Gees                 | RSO                        |
| 11 | 18 | LAY DOWN SALLY, Eric Clapton                    | RSO                        |
| 12 | 14 | I GO CRAZY, Paul Davis                          | Bang                       |
| 13 | 15 | PEG, Steely Dan                                 | ABC                        |
| 14 | 20 | THEME FROM CLOSE ENCOUNTERS, John Williams      | Arista                     |
| 15 | 17 | DON'T LET ME BE, Santa Esmeralda                | Casablanca                 |
| 16 | 11 | YOU'RE IN MY HEART, Rod Stewart                 | Warner Bros                |
| 17 | 32 | NIGHT FEVER, Bee Gees                           | RSO                        |
| 18 | 19 | WHAT'S YOUR NAME, Lynrd Skynyrd                 | MCA                        |
| 19 | 27 | THUNDER ISLAND, Jay Ferguson                    | Asylum                     |
| 20 | 21 | LONG, LONG WAY FROM HOME, Foreigner             | Atlantic                   |
| 21 | 22 | NATIVE NEW YORKER, Odyssey                      | RCA                        |
| 22 | 28 | NAME OF THE GAME, Abba                          | Atlantic                   |
| 23 | 25 | FFUN, Con Funk Shun                             | Mercury                    |
| 24 | 24 | TOO HOT TA TROT, Commodores                     | Motown                     |
| 25 | 26 | THEME FROM CLOSE ENCOUNTERS, Meco               | Millenium                  |
| 26 | 29 | HAPPY ANNIVERSARY, Little River Band            | Capitol                    |
| 27 | 16 | DESIRE, Neil Diamond                            | Columbia                   |
| 28 | 34 | THE WAY YOU DO THE THINGS YOU DO, Rita Coolidge | ABM                        |
| 29 | 33 | WONDERFUL WORLD, Art Garfunkel                  | Columbia                   |
| 30 | 31 | STREET CORNER SERENADE, Wet Willie              | Epic                       |
| 31 | 13 | SERPENTINE FIRE, Earth Wind & Fire              | Columbia                   |
| 32 | 35 | FALLING, LeBlanc & Carr                         | Big Tree                   |
| 33 | 36 | ALWAYS & FOREVER, Heatwave                      | Epic                       |
| 34 | 45 | CAN'T SMILE WITHOUT YOU, Barry Manilow          | Arista                     |
| 35 | 38 | OUR LOVE, Natalie Cole                          | Capitol                    |
| 36 | 39 | JACK & JILL, Raydio                             | Arista                     |
| 37 | 43 | GOODBYE GIRL, David Gates                       | Elektra                    |
| 38 | 46 | DUST IN THE WIND, Kansas                        | Kirshner                   |
| 39 | 40 | GALAXY, War                                     | MCA                        |
| 40 | 42 | BREAKDOWN, Tom Petty & The Heartbreakers        | Shelter                    |
| 41 | -  | POOR POOR PITIFUL ME, Linda Ronstadt            | Asylum                     |
| 42 | 12 | HEY DEANIE, Shaun Cassidy                       | Warner/Curb                |
| 43 | -  | EBONY EYES, Bob Welch                           | Capitol                    |
| 44 | 50 | LADY LOVE, Lou Rawls                            | Philadelphia International |
| 45 | 23 | TURN TO STONE, E. L. O.                         | Jet                        |
| 46 | 49 | MINDBENDER, Stillwater                          | Capricorn                  |
| 47 | 30 | LOVELY DAY, Bill Withers                        | Columbia                   |
| 48 | -  | LET IT GO, LET IT FLOW, Dave Mason              | Columbia                   |
| 49 | -  | EVERYONE LOVES A RAIN SONG, B. J. Thomas        | MCA                        |
| 50 | -  | WHICH WAY IS UP, Stargard                       | MCA                        |

## US ALBUMS

- |    |    |  |                       |
|----|----|--|-----------------------|
| 1  | 1  | SATURDAY NIGHT FEVER, Soundtrack           | RSO                   |
| 2  | 5  | THE STRANGER, Billy Joel                   | Columbia              |
| 3  | 4  | NEWS OF THE WORLD, Queen                   | Elektra               |
| 4  | 3  | ALL 'N' ALL, Earth, Wind and Fire          | Columbia              |
| 5  | 2  | FOOT LOOSE AND FANCY FREE, Rod Stewart     | Warner Bros           |
| 6  | 8  | FM GLAD YOU'RE HERE, Neil Diamond          | Columbia              |
| 7  | 8  | THE GRAND ILLUSION, Styx                   | ABM                   |
| 8  | 9  | RUNNING OJ EMPTY, Jackson Browne           | Asylum                |
| 9  | 10 | LITTLE CRIMINALS, Randy Newman             | Warner Bros           |
| 10 | 7  | RUMOURS, Fleetwood Mac                     | Warner Bros           |
| 11 | 15 | AJA, Steely Dan                            | ABC                   |
| 12 | 12 | OUT OF THE BLUE, Electric Light Orchestra  | Capitol               |
| 13 | 18 | SLOWHAND, Eric Clapton                     | RSO                   |
| 14 | 13 | DOWN TWO THEN LEFT, Bob Scaggs             | Columbia              |
| 15 | 17 | GALAXY, War                                | MCA                   |
| 16 | 14 | POINT OF KNOW RETURN, Kansas               | Kirshner              |
| 17 | 20 | CLOSE ENCOUNTERS OF THE THIRD KIND, Arista |                       |
| 18 | 11 | ORAW THE LINE, Aerosmith                   | Columbia              |
| 19 | 22 | LIVE AT THE BIJOU, Grover Washington Jr    | Kudu                  |
| 20 | 21 | FOREIGNER                                  | Atlantic              |
| 21 | 26 | FUNKENTELECHY, Parliament                  | Casablanca            |
| 22 | 24 | LIVE, Commodores                           | Motown                |
| 23 | 18 | FRENCH KISS, Bob Welch                     | Capitol               |
| 24 | 32 | STREET SURVIVORS, Lynrd Skynyrd            | MCA                   |
| 25 | 29 | DON'T LET ME BE, Santa Esmeralda           | Casablanca            |
| 26 | 30 | THANKFUL, Natalie Cole                     | Capitol               |
| 27 | 31 | PLAYER                                     | RSO                   |
| 28 | 23 | ALIVE!! Kiss                               | Casablanca            |
| 29 | 50 | WEEKEND IN LA, George Benson               | Warner Bros           |
| 30 | 34 | CHIC                                       | Atlantic              |
| 31 | 38 | LONGER FUSE, Dan Hill                      | 20th Century          |
| 32 | 36 | WATERMARK, Art Garfunkel                   | Columbia              |
| 33 | 33 | SHAUN CASSIDY                              | Warner/Curb           |
| 34 | 35 | LOOKING BACK, Stevie Wonder                | Motown                |
| 35 | 46 | WAYLON AND WILLIE, Jennings and Nelson     | RCA                   |
| 36 | 40 | ENDLESS WIRE, Gordon Lightfoot             | Warner Bros           |
| 37 | 37 | LEIF GARRETT                               | Atlantic              |
| 38 | -  | BLUE LIGHTS IN THE BASEMENT, Roberta Flack | Atlantic              |
| 39 | 19 | SIMPLE DREAMS, Linda Ronstadt              | Asylum                |
| 40 | 45 | FEELS SO GOOD, Chuck Mangione              | ABM                   |
| 41 | -  | DOUBLE LIVE GONZO, Ted Nugent              | Epic                  |
| 42 | 42 | BOOK OF DREAMS, Steve Miller Band          | Capitol               |
| 43 | 49 | HERE AT LAST LIVE, Bee Gees                | RSO                   |
| 44 | -  | QUARTER MOON, Emmylou Harris               | Warner Bros           |
| 45 | 47 | SOMETHING TO LOVE, LTD                     | ABM                   |
| 46 | -  | MY AIM IS TRUE, Enya Costello              | Columbia              |
| 47 | -  | ODYSSEY                                    | RCA                   |
| 48 | 48 | HEADS, Bob James                           | Columbia / Teppan Zee |
| 49 | -  | ROCKET TO RUSSIA, Ramones                  | Sire                  |
| 50 | -  | BROKEN HEART, The Babys                    | Chrysalis             |

## YESTERYEAR

5 Years Ago (24th February, 1973)

- |    |                                   |                              |
|----|-----------------------------------|------------------------------|
| 1  | BLOCKBUSTER,                      | The Sweet                    |
| 2  | PART OF THE UNION,                | The Strawbs                  |
| 3  | DO YOU WANNA TOUCH ME,            | Gary Glitter                 |
| 4  | SYLVIA,                           | Focus                        |
| 5  | CINDY INCIDENTALLY,               | The Faces                    |
| 6  | WHISKY IN THE JAR,                | Thin Lizzy                   |
| 7  | DANIEL,                           | Elton John                   |
| 8  | ROLL OVER BEETHOVEN,              | The Electric Light Orchestra |
| 9  | LOOKIN' THROUGH THE EYES OF LOVE, | The Partridge Family         |
| 10 | BABY I LOVE YOU,                  | Dave Edmunds                 |

10 Years Ago (24th February, 1968)

- |    |                             |                                |
|----|-----------------------------|--------------------------------|
| 1  | THE MIGHTY QUINN,           | Manfred Mann                   |
| 2  | CINDERELLA ROCKAFELLA,      | Esther and Abi Ofarim          |
| 3  | SHE WEARS MY RING,          | Solomon King                   |
| 4  | EVERLASTING LOVE,           | The Love Affair                |
| 5  | BEND ME SHAPE ME,           | Amen Corner                    |
| 6  | AM I THAT EASY TO FORGET,   | Engelbert Humperdinck          |
| 7  | PICTURES OF MATCHSTICK MEN, | Status Quo                     |
| 8  | FIRE BRIGADE,               | The Move                       |
| 9  | JUDY IN DISGUISE,           | John Fred and his Playboy Band |
| 10 | GIMME LITTLE SIGN,          | Brenton Wood                   |

15 Years Ago (23rd February, 1963)

- |    |                                |                            |
|----|--------------------------------|----------------------------|
| 1  | WAYWARD WIND,                  | Frank Ifield               |
| 2  | PLEASE PLEASE ME,              | The Beatles                |
| 3  | DIAMONDS,                      | Jet Harris and Tony Meehan |
| 4  | THE NIGHT HAS A THOUSAND EYES, | Bobby Vee                  |
| 5  | LITTLE TOWN FLIRT,             | Del Shannon                |
| 6  | LOOP-DE-LOOP,                  | Frankie Vaughan            |
| 7  | ALL ALONE AM I,                | Brenda Lee                 |
| 8  | ISLAND OF DREAMS,              | The Springfields           |
| 9  | NEXT TIME/BACHELOR BOY,        | Cliff Richard              |
| 10 | SUKI YAKI,                     | Kenny Ball                 |

## US DISCO

- |    |    |   |               |
|----|----|---|---------------|
| 1  | 2  | LET'S ALL CHANT, Michael Zager Band                           | Private Stock |
| 2  | 3  | BIONIC BOOGIE (entire LP), Bionic Boogie                      | Polydor       |
| 3  | 1  | SUPERNATURE, Cerrone  | Cotillion     |
| 4  | 6  | STAYIN' LIVE, Bee Gees  | RSO           |
| 5  | 4  | TWO HOT FOR LOVE, THP Orchestra                               | Butterfly     |
| 6  | 5  | ONCE UPON A TIME (LP), Donna Summer                           | Casablanca    |
| 7  | 7  | CHATTANOOGA CHOO CHOO, Tuxedo Junction                        | Butterfly     |
| 8  | 8  | GIVE ME SOME LOVIN', Kongas                                   | Polydor       |
| 9  | 10 | DANCE WITH ME, Peter Brown                                    | Drive         |
| 10 | 19 | ROMEO & JULIET, Alec R Costandinos & The Syncoponic Orchestra | Casablanca    |
| 11 | 9  | LOVE MACHINE, Claudja Barry                                   | Salsoul       |
| 12 | 11 | SHAME, Evelyn King  | RCA           |
| 13 | 14 | GALAXY, War   | MCA           |
| 14 | 13 | WHICH WAY IS UP, Stargard                                     | MCA           |
| 15 | 17 | THE BEAT GOES ON AND ON, Ripple                               | Salsoul       |
| 16 | 18 | I WAS BORN THIS WAY, Carl Bean                                | Motown        |
| 17 | 34 | COME INTO MY HEART, USA-European Connection                   | Marlin        |
| 18 | 35 | VOYAGE, All Cuts  | Polydor       |
| 19 | 20 | I CAN'T STAND THE RAIN, Eruption                              | Ariola        |
| 20 | 12 | DANCE, DANCE, DANCE, Chic                                     | Atlantic      |

## STAR CHOICE



KATE BUSH

- |    |                            |                  |
|----|----------------------------|------------------|
| 1  | SHE'S LEAVING HOME         | The Beatles      |
| 2  | TRIOS GYNNOPEDIES,         | Eric Sate        |
| 3  | MALTANA                    | Frank Zappa      |
| 4  | REALLY GOOD TIME,          | Bryan Ferry      |
| 5  | EVERY DAY,                 | Buddy Holly      |
| 6  | FALLING IN LOVE AGAIN,     | Marlene Dietrich |
| 7  | SOMEBODY UP THERE UKES ME, | David Bowie      |
| 8  | DREAM NUMBER NINE,         | John Lennon      |
| 9  | IS IT TRUE WHAT THEY SAY,  | Steve Harley     |
| 10 | DEACON BLUES,              | Steely Dan       |

## US SOUL

- |    |    |  |                |
|----|----|--|----------------|
| 1  | 3  | TOO HOT TA TROT, Commodores                        | Motown         |
| 2  | 2  | ALWAYS AND FOREVER, Heatwave                       | Epic           |
| 3  | 1  | WHICH WAY IS UP, Stargard                          | MCA            |
| 4  | 8  | IT'S YOU THAT I NEED, Enchantment                  | United Artists |
| 5  | 4  | OUR LOVE, Natalie Cole                             | Capitol        |
| 6  | 10 | FLASHLIGHT, Parliament                             | Casablanca     |
| 7  | 7  | AIN'T GONNA HURT NOBODY, Brick Bang                | Bang           |
| 8  | 9  | PLAYING YOUR GAME BABY, Barry White                | 20th Century   |
| 9  | 5  | JACK AND JILL, Raydio                              | Arista         |
| 10 | 11 | LOVE ME RIGHT, Denise La Salle                     | ABC            |
| 11 | 12 | BABY COME BACK, Player                             | RSO            |
| 12 | 14 | LET'S HAVE SOME FUN, Bar-Kays                      | Mercury        |
| 13 | 13 | SHOUT IT OUT, B. T. Express                        | Columbia       |
| 14 | 17 | STAYIN' ALIVE, Bee Gees                            | RSO            |
| 15 | 19 | LE SPANK, La Familia                               | EMI            |
| 16 | 8  | DANCE, DANCE, DANCE, Chic                          | Atlantic       |
| 17 | 15 | FFUN, Con Funk Shun                                | Mercury        |
| 18 | -  | LET ME PARTY WITH YOU, Bunny Sigler                | Gold Mine      |
| 19 | 16 | GALAXY, War  | MCA            |
| 20 | 18 | BABY, BABY MR LOVE'S ALL FOR YOU, Deniece Williams | Columbia       |