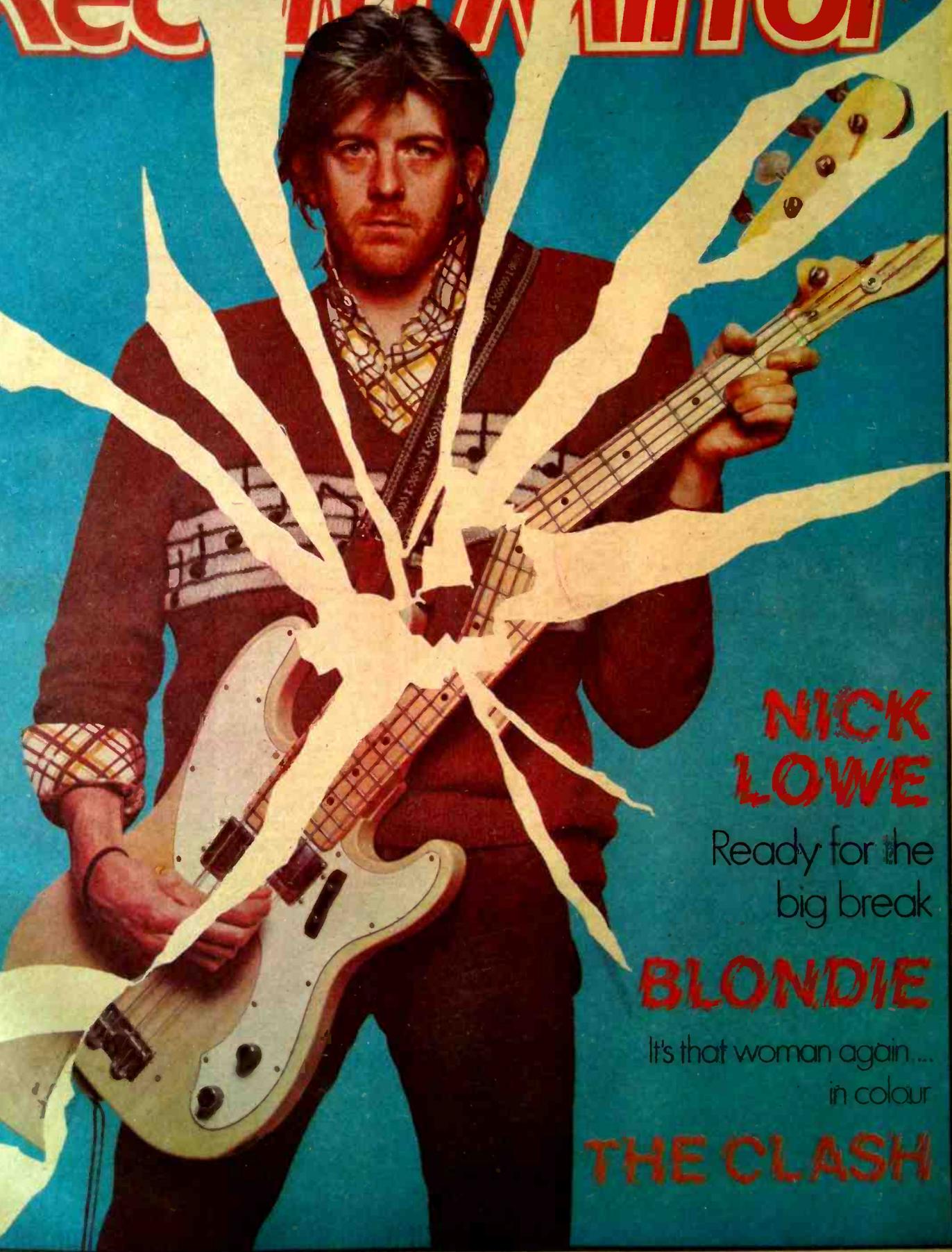


43 April

# Record Mirror



**NICK  
LOWE**

Ready for the  
big break

**BLONDIE**

It's that woman again...  
in colour

**THE CLASH**

# Record

## UK SINGLES

|    |    |  |                |
|----|----|--|----------------|
| 1  | 5  | WUTHERING HEIGHTS, Kate Bush                       | EMI            |
| 2  | 1  | TAKE A CHANCE ON ME, Abba                          | Epic           |
| 3  | 2  | COME BACK MY LOVE, Darts                           | Darts          |
| 4  | 3  | WISHING ON A STAR, Rose Royce                      | Warner Bros    |
| 5  | 11 | DENIS, Blondie                                     | Chrysalis      |
| 6  | 4  | STAYIN' ALIVE, Bee Gees                            | RSO            |
| 7  | 15 | I CAN'T STAND THE RAIN, Eruption                   | Atlantic       |
| 8  | 14 | BAKER STREET, Gerry Rafferty                       | United Artists |
| 9  | 7  | MR. BLUE SKY, Electric Light Orchestra             | Jet            |
| 10 | 8  | JUST ONE MORE NIGHT, Yellow Dog                    | Virgin         |
| 11 | 17 | FREE EP, Free                                      | Island         |
| 12 | 17 | IS THIS LOVE, Bob Marley & The Wailers             | Island         |
| 13 | 6  | FIGARO, Brotherhood of Man                         | Pye            |
| 14 | 16 | EMOTIONS, Samantha Sang                            | Private Stock  |
| 15 | 21 | FANTASY, Earth Wind & Fire                         | CBS            |
| 16 | 9  | LOVE IS LIKE OXYGEN, Sweet                         | Polydor        |
| 17 | 10 | IF I HAD WORDS, Scott Fitzgerald / Yvonne Keeley   | Pepper         |
| 18 | 37 | MATCHSTALK MEN CATS & DOGS, Brian & Michael        | Pye            |
| 19 | 23 | 5 MINUTES, Stranglers                              | United Artists |
| 20 | 13 | HOT LEGS / I WAS ONLY JOKING, Rod Stewart          | Riva           |
| 21 | 32 | ALLY'S TARTAN ARMY, Andy Cameron                   | Klub           |
| 22 | 27 | LILAC WINE, Elkie Brooks                           | A&M            |
| 23 | 22 | DRUMMER MAN, Tonight                               | TDS            |
| 24 | 28 | GOT THE WHOLE WORLD Nottingham Forest / Paper Lace | WB             |
| 25 | 19 | JUST THE WAY YOU ARE, Billy Joel                   | CBS            |
| 26 | 18 | GLAD TO BE GAY, Tom Robinson Band                  | EMI            |
| 27 | 36 | EVERY 1'S A WINNER, Hot Chocolate                  | RAK            |
| 28 | 30 | RUMOUR HAS IT, Donna Summer                        | Casablanca     |
| 29 | 20 | SORRY I'M A LADY, Baccara                          | RCA            |
| 30 | 24 | THEME FROM WHICH WAY IS UP, Stargard               | MCA            |
| 31 | 44 | WHENEVER YOU WANT MY LOVE, Real Thing              | Pye            |
| 32 | 39 | BABY COME BACK, Player                             | RSO            |
| 33 | —  | I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe      | Radar          |
| 34 | 40 | SPREAD YOUR WINGS, Queen                           | EMI            |
| 35 | 45 | WALK IN LOVE, Manhattan Transfer                   | Atlantic       |
| 36 | 25 | WORDS, Rita Coolidge                               | A&M            |
| 37 | 35 | CLASH CITY ROCKERS, Clash                          | CBS            |
| 38 | —  | NEWS OF THE WORLD, Jam                             | Polydor        |
| 39 | 50 | SOMETIMES WHEN WE TOUCH, Dan Hill                  | 20th Century   |
| 40 | 33 | MULL OF KINTYRE / GIRL'S SCHOOL, Wings             | Parlophone     |
| 41 | 46 | WHAT'S YOUR NAME Andrea True Connection            | Buddah         |
| 42 | —  | FOLLOW YOU FOLLOW ME, Genesis                      | Charisma       |
| 43 | —  | I'LL GO WHERE YOUR MUSIC TAKES ME, Tina Charles    | CBS            |
| 44 | —  | TOO HOT TO TROT / ZOOM, Commodores                 | Motown         |
| 45 | 47 | IF IT DON'T FIT DON'T FORCE IT, Keele Paterson     | EMI            |
| 46 | —  | RHIANNON, Fleetwood Mac                            | Reprise        |
| 47 | —  | STAY WITH ME BABY, David Essex                     | CBS            |
| 48 | —  | SINGIN' IN THE RAIN, Sheila B. Devotion            | EMI            |
| 49 | —  | READY STEADY GO, Generation X                      | Chrysalis      |
| 50 | —  | CHELSEA, Elvis Costello & Attraction               | Radar          |

## UK ALBUMS

|    |    |  |                 |
|----|----|--|-----------------|
| 1  | 1  | THE ALBUM, Abba                                | Epic            |
| 2  | —  | 20 GOLDEN GREATS, Buddy Holly & The Crickets   | MCA             |
| 3  | 2  | REFLECTIONS, Andy Williams                     | CBS             |
| 4  | 4  | RUMOURS, Fleetwood Mac                         | Warner Brothers |
| 5  | 3  | VARIATIONS, Andrew Lloyd Webber                | MCA             |
| 6  | 12 | DISCO STARS, Various                           | K - Tel         |
| 7  | 5  | FOOT LOOSE AND FANCY FREE, Rod Stewart         | Riva            |
| 8  | 6  | OUT OF THE BLUE, Electric Light Orchestra      | Jet             |
| 9  | 10 | DARTS  | Magnet          |
| 10 | 11 | 25 THUMPING GREAT HITS, Dave Clark Five        | Polydor         |
| 11 | 8  | NEW BOOTS AND PANTIES, Ian Dury                | Stiff           |
| 12 | 7  | THE SOUND OF BREAD, Bread                      | Elektra         |
| 13 | 17 | ALL 'N' ALL, Earth Wind & Fire                 | CBS             |
| 14 | 34 | CITY OF LITTLE CITY, Gerry Rafferty            | United Artists  |
| 15 | 13 | ARRIVAL, Abba                                  | Epic            |
| 16 | —  | THE KICK INSIDE, Kate Bush                     | EMI             |
| 17 | 9  | GREATEST HITS, Donna Summer                    | GTO             |
| 18 | 14 | GREATEST HITS, Abba                            | Epic            |
| 19 | —  | FONZIES FAVOURITES, Various                    | Warwick         |
| 20 | 16 | THE MUPPET SHOW VOL. 2                         | Pye             |
| 21 | 40 | PLASTIC LETTERS, Blondie                       | Chrysalis       |
| 22 | 24 | FEELINGS, Various                              | K - Tel         |
| 23 | 45 | LIVE AND LET LIVE, 10cc                        | Mercury         |
| 24 | 19 | EXODUS, Bob Marley & The Wailers               | Island          |
| 25 | —  | TELL US THE TRUTH, Sham 69                     | Polydor         |
| 26 | 39 | BLACK JOY, Various                             | Ronco           |
| 27 | 15 | LOVE SONGS, The Beatles                        | Parlophone      |
| 28 | 18 | IN FULL BLOOM, Rose Royce                      | Warner Brothers |
| 29 | —  | STIFF LIVE STIFFS, Various                     | Stiff           |
| 30 | 20 | PASTICHE, Manhattan Transfer                   | Atlantic        |
| 31 | 31 | NEVER MIND THE BOLLOCKS Sex Pistols            | Virgin          |
| 32 | 35 | DISCO FEVER, Various                           | K - Tel         |
| 33 | 23 | THE FLORAL DANCE, Brighthouse & Rastrick Band  | Logo            |
| 34 | 21 | STAR WARS, LSO                                 | 20th Century    |
| 35 | 27 | STAINED CLASS, Judas Priest                    | CBS             |
| 36 | 44 | THEIR GREATEST HITS 1971-75, Eagles            | Asylum          |
| 37 | 33 | SMALL CORNERS, Cliff Richard                   | EMI             |
| 38 | —  | CROSSING THE RED SEA WITH THE ADVERTS, Adverts | Bright          |
| 39 | —  | SATURDAY NIGHT FEVER, Various                  | RSO             |
| 40 | —  | WHITE MUSIC, XTC                               | Virgin          |
| 41 | —  | A FAREWELL TO KINGS, Rush                      | Mercury         |
| 42 | 22 | DRASTIC PLASTIC, Be Bop Deluxe                 | Harvest         |
| 43 | —  | WAITING FOR COLUMBUS, Little Feat              | Warner Brothers |
| 44 | 36 | 30 GOLDEN GREATS, Diana Ross & The Supremes    | Motown          |
| 45 | 28 | 30 GREATEST, Gladys Knight & The Pips          | K - Tel         |
| 46 | 32 | GREATEST HITS VOL. 2, Elton John               | DJM             |
| 47 | 29 | PERILOUS JOURNEY, Gordon Giltrap               | Electric        |
| 48 | —  | THE JESUS OF COOL, Nick Lowe                   | Radar           |
| 49 | 25 | BEST OF FRIENDS, Cleo Laine / John Williams    | RCA             |
| 50 | 43 | NEWS OF THE WORLD, Queen                       | EMI             |

## OTHER CHART

|    |  |            |
|----|--|------------|
| 1  | CLOSER TO THE HEART, Rush                      | Mercury    |
| 2  | ZOOM, Commodores                               | Motown     |
| 3  | ON FIRE, T-Connection                          | TK Records |
| 4  | CLOSE ENCOUNTERS, Gene Page                    | Arista     |
| 5  | OO YOU WANNA GET FUNKY, Pete Brown             | TK Records |
| 6  | SATISFACTION, Helen Davis                      | EMI        |
| 7  | GOING FOR THE ONE, Yes                         | Atlantic   |
| 8  | BOP GUN, Parliament                            | Casablanca |
| 9  | FUNKY MONKEY, Mandrill                         | Arista     |
| 10 | I THINK I'M GOING TO FALL IN LOVE, Supercharge | Virgin     |
| 11 | ROCKET RIDE, Kim                               | Casablanca |
| 12 | HELLO SUNDAY - HELLO ROAD, Gill Scott-Heron    | Arista     |
| 13 | RUNAROUND SUE, Lief Garrett                    | Atlantic   |
| 14 | SHOWROOM DUMMIES, Kraftwerk                    | Capitol    |
| 15 | JOURNEY TO THE MOON, Biddu                     | Epic       |
| 16 | SUGAR DADDY, Patsy Gallant                     | EMI        |
| 17 | SPEND A LITTLE TIME, Barbara Pennington        | UA         |
| 18 | SKA - WARS, Rico                               | Island     |
| 19 | 3D-EP, XTC                                     | Virgin     |
| 20 | UP WITH THE COCK, Judge Dread                  | Creole     |

### Alternative Chart

SUPPLIED BY: SOUND EXPERIENCE, 50 Narborough Road, Leicester LE3 0B3 (0533-548634)

## BREAKERS



RAY SAWYER of Dr Hook

|  |          |
|--|----------|
| MORE LIKE THE MOVIES, Dr Hook                | Capitol  |
| YOU'RE SO RIGHT FOR ME, East Side Connection | Creole   |
| AUTOMATIC LOVER, Vibrators                   | Epic     |
| BIG BLOW, Manu Dibango                       | Decca    |
| THE GHOST OF LOVE, Tavares                   | Capitol  |
| SCOTLAND FOREVER, Sidney Devine              | Philips  |
| ARIEL, Deen Freedman                         | Lifson   |
| MOVE YOUR BODY, Gene Fanow                   | Magnet   |
| GONE DEAD TRAIN, Nazareth                    | Mountain |
| VARIATIONS 1-4, Andrew Lloyd Webber          | MCA      |

## UK DISCO

|    |    |  |                    |
|----|----|--|--------------------|
| 1  | 1  | WHICH WAY IS UP, Stargard                    | MCA/US 12in        |
| 2  | 5  | I CAN'T STAND THE RAIN, Eruption             | Atlantic           |
| 3  | 9  | STAYIN' ALIVE, Bee Gees                      | RSO                |
| 4  | 4  | TAKE A CHANCE ON ME, Abba                    | Epic               |
| 5  | 6  | COME BACK MY LOVE, Darts                     | Magnet             |
| 6  | 7  | BIG BLOW, Manu Dibango                       | Decca              |
| 7  | 8  | WISHING ON A STAR / FUNK FACTORY, Rose Royce | Whitfield          |
| 8  | 33 | IS THIS LOVE, Bob Marley & The Wailers       | Island             |
| 9  | 24 | RUMOUR HAS IT, Donna Summer                  | Casablanca         |
| 10 | 3  | THE GROOVE LINE, Heatwave                    | GTO                |
| 11 | 15 | FANTASY, Earth Wind & Fire                   | CBS                |
| 12 | 2  | NATIVE NEW YORKER, Odyssey                   | RCA/12in           |
| 13 | 42 | DENIS (D'NEE), Blondie                       | Chrysalis          |
| 14 | 12 | GALAXY, War                                  | MCA/LP/US 12in     |
| 15 | 37 | LET'S ALL CHANT, Michael Zager Band          | Private Stock/12in |
| 16 | 28 | SINGIN' IN THE RAIN, Sheila B. Devotion      | Carrere/12in       |
| 17 | 19 | JACK AND JILL/GET DOWN, Raydio               | Arista             |
| 18 | 22 | CAN YOU GET IT/FUNKY MONKEY, Mandrill        | Arista/12in        |
| 19 | 13 | FREAKY DEAKY, Roy Ayers                      | Polydor/US LP      |
| 20 | 36 | ALL RIGHT NOW, Free                          | Island EP          |

# Record Mirror

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# Juicy Juicy

## Roxy's close shave

OF COURSE I read the papers my dears but I never expected anything quite like this. Yes, a punk rock shock horror outrage right on the doorstep of my bijou residence!

It all happened this week. As you know the notorious Roxy Club in Covent Garden — home of the albums, home of the culture — has recently had its drinks licence taken away. A harassed booking manager for the club reportedly stopped booking punk bands — in order to keep the club open. The last punk gig was on Sunday last, featuring Sham 69. Well, after that passion stirred in the native breast!

The punks — joined by "skinheads" and "Teddy Boys" — decided to occupy the small venue to force the management to retain it as a punk venue.

Next they planned to march on County Hall with a petition. Then they thought of the Melody Maker. Snag one: too far. Snag two: marches have been banned in the Metropolitan police area for two months.

By this time van loads of the boys in blue were keeping a friendly eye on proceedings. Thus it was that your correspondent returned from a riverside lunch to find knots and gaggles of extravagantly dressed young people with short hair clustering around the doorstep — petitions in hand — with several arms of the law preventing "small groups of people having a conversation" from becoming "a marching crowd."

"Punk started at the Roxy," quoth the "leader", Roxy employee Jock McDonald. "We've taken the club over and intend to stay there until we get a guarantee that the Roxy won't be closed."

Such excitement in the winter sunshine! They all went back to the Roxy, the police went back to their coaches... and Lucy went for an afternoon nap!

Now Lucy loves a good time but things became a little confusing even for her last week. Tripping along to the YMCA (the YMCA?) for the Hope and Anchor live album reception there was some doubt about whether it was the



LET'S HEAR it now, a very big hand please, for the winners of this year's formation dance team award. Yes, all the way from Islington in North London — all costumes designed and made themselves — a very warm welcome for... the Hope and Anchor Dance Team. Here are the sons and the mums who made it all possible. Party shot at the 'Front Row Festival' album reception. All hair by Eugene of Covent Garden.

WEA party for the album or the WI reception.

For a start all the bands who sweated earnestly in that renowned cellar to bring us the album had brought their mums with them! All except the Saints — who came dressed as their mums instead. Quite a shock I can tell you. The mums were well catered for with large tea

satisfying), their hunger, causing but the bravest to beat a hasty retreat. Order was fortunately restored when the circle of mums were presented with a bouquet of flowers. The fact that they looked as if they'd been borrowed from the nearest churchyard didn't matter. It was the thought that counted; as my mother would have said.

Lads up from the provinces often possess unbounded energy that would appal many city dwellers. This is indeed the case with well-known rowdies XTC, who in between appearing almost everywhere these days, talk lovingly of their native Swindon where everything closes at dusk. But their revels finally caught up with them while attending the Stiff's Live Stiffs film last

Far be it from me to draw a veil over what happened next. Those well known rowdies XTC (aided by X-Ray Spex) took the stage and began to use the cream cakes for a purpose far removed from

week. They sat quietly in the back row with "Uncle" Al Clark, and even ate their popcorn without a single rustle. Or perhaps they found the film as tediously smug as I did?

On then to the next big thing. Or so I am reliably informed. Yes I do mean the Soft Boys. More country lads; this time from Cambridge. Playing last week at the world's "second most famous rock pub" they attracted talent scouts and talent soaks from every quarter. Too late, my dears, they've been snapped up by Radar — one place where you do have to sign on the dotted line.

In attendance were Brian James discussing his new band, George Melly and a solitary figure from EMI. The latter was wearing a ludicrous jacket proclaiming that he was an EMI talent spook. Whatever next? He was last seen in the lavatory listening to a happy whistler.

More naughty news from the provinces. My country friends, tell me that Scottish group the Jolt were treated to a spontaneous display of male anatomy at Dunstable when the front row decided to drop 'em midway through the concert. The startled Jolt were less than amused, and say they saw it all in the showers when they were at school.

Even further afield we hear that the recently-permed John Miles — looking quite stunning in a wildly expensive beige suit and pure silk scarf — was turned away from Glasgow's Central Hotel restaurant for not wearing a tie! "Eat ees most necessary," said the non-Caledonian waiter. "Your loss sunshine," rplied the former answer to James Dean. He then proceeded to knock up a bill



THREE FAMOUS pairs of eyes fail to meet in Hollywood. Left to right: Cat-loving Dusty Springfield (whose party it was), your friendly former gravedigger and the delightful Olivia Newton John. You always get more for your money in Record Mirror!

for £65 at the nearby Albany. Now if it had been a kilt and no underpants it would have been a different story.

A fair rash of "tiredness" stories this week have reached my ungrateful ears. Evergreen Jack Bruce — described as a former bassist with the pop group Cream — yesterday had to stomp up nearly £600 after crashing his car into his solicitor's house while under the influence of the demon drink. He was also banned until 1981.

Meanwhile, Lizzy's dashing Phil Lynott looked himself out of his house at the weekend. Attempting to gain ingress to the comfort of his home he was unfortunate enough to break a glass door and had to rush off to Maida Vale hospital to get stitched up. And no, in case you're wondering, he doesn't keep a spare one under the mat.

Oh alright, I just have to tell you this as well. Malcolm McLaren and the boys got sunstroke in Rio de Janeiro on their little jaunt. And you can expect an album (not on Virgin) featuring Ronald Biggs, Paul and Steve sometime in the future, recorded when they weren't lying flaked out with the appalling heat.

■ This week's record breakers are the truly cosmopolitan band Bethnal. They've just broken a longevity record set by Pink Floyd back in the sixties for playing the most continuous weekly gigs at the Marquee, the home of R&B. Well done lads, were booking now for Christmas 1979.

In a week of last words here's the last one on Blondie. Not anything to do with Debbie Harry I assure you. The Roundhouse concert was notable for the bar running out of beer by 9 pm. And the reception afterwards was notable for there not being any in the first place! Short and sweet maybe, but no fun for a thirsty lady.

And our very own Robin Smith locked himself in the bathroom last week, naked and in somebody else's house!

He'll be back next week. As will your faithful correspondent. Byyyyyee!!!

# 7 4 N M I 4 4

new single

## No Hard Feelings

DECCA FR 13757



# E.L.O. — JUNE WEMBLEY CONCERTS

THE ELECTRIC Light Orchestra, currently breaking box office records in Australia and Japan, return to play their first British concerts for two years in June.

In all they headline four concerts at the Empire Pool, Wembley. The first of these will be a special gala charity concert — in aid of the Invald Childrens Aid Association — on June 9. Three more shows follow on June 9, 10 and 11.

Tickets for all dates are priced at £4.25, £3.50 and £2.75, and are available from the Wembley Box Office (phone: 01-902 1234) and all usual agencies. Although the Box Office won't open until March 20 postal applications will be accepted immediately. Envelopes should be marked 'ELO Box Office,' Wembley



JEFFLYNNE

Arena, Wembley, Middlesex, and should include a SAE. All cheques and postal orders should be made payable to Wembley Stadium Ltd.

ELO last played in Britain at London's New Victoria Theatre two years ago. Their triumphant return — in between sell-out tours of Australia, Japan and America — will feature a spectacular new stage set which is being designed and built especially for the Wembley shows. It will also be the first time that British fans will be able to see ELO's own laser light show.

The current album 'Out Of The Blue' has now sold nearly four million copies worldwide, marking ELO as one of the world's top groups.

# LIZZY FOR LONDON

THIN LIZZY will be playing a London concert in March which will be filmed for a special TV broadcast, a spokesman for the band told us this week.

No date or venue has yet been announced but it

is likely to be "a smallish London rock venue" which stages the show. Lizzy are to release their first live album 'Live And Dangerous' within the next few weeks, along with a live double A-side single featuring 'Rosalie' and 'Cowgirl'.



# TULL TOUR AND ALBUM

JETHRO TULL return to the concert scene after a long absence in May, when they kick off a major world tour with nine British concerts. Billed as 'The Heavy Horses World Trek,' the tour is named after their new album — 'Heavy Horses' — to be released on April 1.

A unique feature of the tour is that the four London concerts will be split between the two major venues — the Rainbow and Hammersmith Odeon.

The tour, which opens in Edinburgh on May 1, will feature tracks from the new album, and Jethro Tull will play the entire show themselves with no support act.

Full dates and venues are as follows: Edinburgh Usher Hall May 1, Glasgow Apollo Theatre 2, Manchester Apollo Theatre 3 and 4, Birmingham Odeon 5, London Rainbow 7 and 8, London Hammersmith Odeon 9 and 10.

Tickets are available now at box offices on personal request or postal application. Outside London prices range from £3.50 to £2, in London from £4 to £2.50.

# BAND'S 'LAST WALTZ'

A THREE-record set of the Band's farewell concert in San Francisco, entitled 'The Last Waltz,' is to be released on April 7. The records feature guest appearances from a galaxy of stars ranging from Bob Dylan, Neil Young, Van Morrison and Emmylou Harris to Neil Diamond and Ron Wood and many more.

The concert has also been preserved on film, and this will be released — in 70mm colour — sometime in June. The band had been together for 16 years and among the tracks on this long-awaited 'celebration' album are 'The Night They Drove Old Dixie Down,' 'Further On Up The Road' (with Eric Clapton), 'Forever Young' (with Bob Dylan) and 'I Shall Be Released' (featuring virtually the entire cast of stars).

Robbie Robertson of the Band produced the album of the concert, which took place on Thanksgiving Day last year in front of 5,000 invited guests.

# Commodores zoom in — UK tour set

THE COMMODORES, currently one of the biggest soul acts in America, will play nine dates in Britain in April as part of a European tour.

The visit, the second for the Motown group, is set to commence on April 13 in Bristol. They will be bringing with them their entire American stage show, including a girl trio Three Ounces of Love (who will open the show), and a four-piece brass section, the Mean Machine.

Full dates are: Bristol Colston Hall April 13, Brighton Dome 14, Birmingham Odeon 15, Newcastle City Hall 17, Edinburgh Odeon 18, Glasgow Apollo 19, Manchester Free Trade Hall 21, London Hammersmith Odeon 22 and 23.

Prices for the London shows are from £3.50 — £2.00, outside London £3.00 — £1.50. Tickets for the Brighton and Newcastle dates are available at present only by postal application, elsewhere from box offices as normal.

The Commodores have a live double album currently available, as well as a single featuring one of their best-known stage hits 'Too Hot To Trot'.

# WILKO SIGNS

THE WILKO Johnson Band this week inked a long-term recording contract with Virgin Records. A single from the band will be released shortly, and material for their debut album is currently under consideration.

The band — comprising the ex-Feelgoods guitarist and vocalist Wilko Johnson, John Potter (piano and vocals), Alan Platt (drums) and Steve Lewins (bass) — are likely to be playing a series of one-nighters in the near future with a major tour being considered for May.

# COYNE A 'DAZE'

KEVIN COYNE returns to Britain from Europe later this month to play a short series of concerts.

The dates, as follows, coincide with the release of his new album 'Dynamite Daze' London 100 Club, March 28, London Nashville, 30, Manchester Raffles, 31, Birmingham Barbarellas, April 1, Blackpool Jenkinsons, 3, London Marquee, 3, London Rock Garden, 5 and 6, Burton-on-Trent 7th Club, 7.

# TOURS...TOUR

**SUBURBAN STUDS:** Stafford College of Education, March 10, Bourneville Village Bowl, 13, Norwich People's Club, 14, Birmingham Barbarellas, 17, Manchester Raffles, 23, Nottingham Sandpiper, 31.

**MANFRED MANN:** Amended dates: Glasgow Apollo is now April 8, not 10 (Edinburgh date for April 8 now cancelled), and a gig has been added at Hanley Victoria Hall on April 21.

**TAPPER ZUKIE:** London Bouncing Ball, March 25, Edinburgh Tiffanys, 27, Glasgow Satellite, 28, London Southgate Royalty, 29, London 100 Club, 30, West Rulton Pavilion, 31, Liverpool Erics, April 3, London Music Machine, 5, London Harlesden New Roxy Theatre, 7, Manchester Russell Club, 8.

**VIBRATORS:** Newport Stowaway, March 8, Redcar Coatham Bowl, 11, Sheffield Top Rank, 12, Reading Bones, 14, Wolverhampton Polytechnic, 15, Nottingham Sandpipers, 16, Brighton New Regency, 17, Redditch Traces, 18, Croydon Greyhound, 19, Swansea Circles, 20, Colwyn Bay Dixieland, 21, Leeds Roots, 23, Northampton Cricket Club, 25, London Roundhouse, 26.

**REZILLOS:** Glasgow Satellite, March 13, Dunfermline Kinema, 14, Leith Town Hall, 15, Stirling University, 17, Grangemouth Town Hall, 19.

**NEW HEARTS:** London Votex, March 13.

**MOVIES:** Scarborough Penthouse, March 10, Sheffield Polytechnic, 15, Aberdeen Fusion, 16, Edinburgh Heriot Watt University, 17, Harrogate P.G.'s Club, 18, Leeds Forde Green, 19, Retford Porthouse, 25, Manchester Raffles, 27, Kirk Levington Country Club, 31.

**THE ONLY ONES:** Add: London Marquee, March 13.

**PASADENA ROOF ORCHESTRA:** Cleethorpes Bunnies Place, March 8, Eastbourne Congress Theatre, 10, Sunderland Empire Theatre, 12, Malvern Festival Theatre, April 13, Canterbury Marlowe Theatre, 15, Coventry Belgrade Theatre, 16, Stevenage Gordon Craig Theatre, 18, Reading Hexagon, 19, Lincoln Theatre Royal, 24, Loughborough Town Hall, 28, Newark Palace Theatre, 29, York Theatre Royal, 30.

**BRITISH LIONS:** Add: Sheffield Medical School, March 10, Dudley JB's, 11.

**GLORIA MUNDI:** Amended dates: Norwich Toppers, March 17, London Music Machine, 21, Liverpool Erics, 30. Concerts at Wolverhampton (23) and Doncaster (23) have now been cancelled.

**NO DICE:** Added dates: Plymouth Metro, March 14, Dundee College of Technology, 17, Glasgow Queen Margaret College, 18.

**THE DEPRESSIONS:** Manchester Poly, March 14, London Speakeasy, 22, Nottingham Sandpiper, 31, London Speakeasy, April 2.

**LURKERS:** Deptford Albany Empire, March 4, Swansea University, 10, London Rochester Castle, 6, Leeds Roots, 13, Newcastle University, 14, Whiteley Bay, 15.

**WIRE:** Dates now read: Bristol Tiffanys, March 9, Huddersfield Poly, 10, Brighton Poly, 11, Shrewsbury Tiffanys, 12, Reading Bones Club, 18, Penzance Gardens, 16, Plymouth Metro, 17, Bishops Stortford Hockerill College, 18, Swindon Brunel Rooms, 20, London 100 Club, 21, Swansea Circles, 23, Sheffield Limits Club.

**DEAF SCHOOL:** More dates: Harlow College, March 10, Canterbury Kent University, 11, Leicester University Villiers Hall, 13, Preston Clouds, 14, Bradford University, 15, Scarborough Penthouse Club, 16, Egham Royal Holloway College, 17, 90 Albans Civic Hall, 18, Doncaster Outlook, 20, Cardiff Top Rank, 21, Plymouth Castaways, 22, Torquay 4000 Club, 25, London Music Machine, 31, Liverpool Empire, April 1.

**PACIFIC EARDRUM:** Revised dates: Bath Arts Centre, March 9, Dartington Civic Centre, 10, Bristol Brunel Technical College, 11, London Marquee, 12.

**COCK SPARRER:** Wellington Town House, March 9, London Fulham Greyhound, 10, Bristol Barton Hill Youth Centre, 11, Bury Crystal Ballroom, 13, G4 Yarmouth Star & Garter, 15, Margate Dreamland, 17, Canning Town Bridgehouse, 19, Brentwood Hermit Club, 20, Birkenhead Digby's, 23, Basildon Double Six, 24.

**GENE PITNEY:** Dublin Stardust Club, March 26-31, Farnworth Blighty's, April 4-8, Portcawhite Stoneleigh Club, April 9 for one week, Luton Caesar's, April 10 for one week, Wakefield Theatre Club, May 15 for one week, Cleethorpes Bunnies, May 22/23, Stoke On Trent Jollies, May 24-27, Birmingham Night Out, May 29 for one week, Usk Stardust Club, June 4 for one week.

# WOOD/TUNA/DEVO CANCEL

ROY WOOD's month-long British tour, which was to have started last week (March 2), has now been cancelled.

Wood has recently suffered a recurrence of the ulcer which first affected him two years ago, and has been advised to rest by his doctor. All dates announced in RECORD MIRROR two weeks ago will not now take place, although a spokesperson for Wood's record company, Warners, indicated

that the tour may be set up again for later in the summer.

American band Hot Tuna will not now be playing any dates on their British and European tour. This decision was reached jointly by the band and the record company, RCA, whose spokesman commented: "We decided that the venture was unviable at this stage." But Jack Cassidy, bass player with Hot Tuna, added: "We're sorry we weren't able to

come over, but would like to emphasize that hopefully this is only a postponement. We look forward to touring Britain later this year." The first concert was to have taken place at London Digby's walls next week. + Devo, meanwhile, have pulled out of two British dates in Liverpool on March 9 and Leeds on March 10. Their early British appearances will now be in Manchester (11) and London Roundhouse (12).

MARCH DATES WITH

**TONIGHT**

MAR 4 CITY HALL ST ALBANS  
 MAR 6 TOP OF THE WORLD STAFFORD  
 MAR 7 TIFFANYS SHREWSBURY  
 MAR 7 METRO CLUB PLYMOUTH  
 MAR 9 WINTER GARDEN PENZANCE  
 MAR 11 COLLEGE OF EDUCATION COVENTRY  
 MAR 12 TOP RANK CARDIFF  
 MAR 14 THE RAFTERS MANCHESTER  
 MAR 16 UNITY HALL WAKEFIELD  
 MAR 17 PRESTON POLYTECH  
 MAR 18 LEEDS POLYTECH  
 MAR 19 CARNEGIE HALL DUNFERMINE  
 MAR 20 TIFFANY'S EDINBURGH  
 MAR 21 BARBARELLAS BIRMINGHAM  
 MAR 22 MUSIC MACHINE LONDON  
 MAR 23 TROUBADOUR PORT TALBOT  
 MAR 25 CORN EXCHANGE KINGS LYNN  
 MAR 26 VILLAGE BOWL BOURNEMOUTH

MORE TO FOLLOW

**TONIGHT**

NEW SINGLE "DRUMMER MAN"

TJS RECORDS

# 'EVEN MORE SABS' SHOCK

A FURTHER two dates have now been added to Black Sabbath's monumental late spring tour. They are both in Manchester where the first concert - set for May 22 - sold out almost overnight.

The extra concerts will be at Manchester Apollo on June 14 and 15, the

week after the tour was to have finished in London. Tickets are available now.

Meanwhile there are fears that the Sabs' new album, 'Never Say Die', which is scheduled for May release, may be delayed. All the band have recently suffered from 'flu in Canada, although they're now

recovered and back at work.

It was also announced this week that support for all Black Sabbath concerts up until June 11 will be American heavy metal outfit Va Van Halen. The band's current US hit 'You Really Got Me' (first recorded by the Kinks) will be released here shortly.

## TRIPLE SPIRIT

THE near-legendary West Coast rock band Spirit are to play a surprise series of concerts in Britain next week. The band, who haven't

played in Britain for four years, are taking time off from a European tour for three UK concerts. These read Colchester Essex University. March 10,

London Rainbow, 11, and Bristol Locarno, 12.

Spirit are now a three-piece comprising Randy California, Ed Cassidy and Larry Knight.

## MR BLUE SUEDE' AND BO TO TOUR

VETERAN ROCKER Carl Perkins will follow his appearance at the Wembley Country Festival with a UK tour with Bo Diddley in April. It was announced this week.

Perkins, who wrote 'Blue Suede Shoes', teams up with Diddley in a package that is bound to appeal to rock 'n' roll and R&B fans alike. They will

be joined by the Sunsets (without Shakin' Stevens), who now replace renowned fifties instrumental group Johnny and the Hurricanes on the tour.

First date is on April 12 at the Eden Court Theatre Inverness. The tour continues as follows: Newcastle City Hall April 13, Glasgow Apollo Centre

14, Liverpool Empire 15, Birmingham Odeon 16, Chatham Central Hall 19, Southgate Royalty 20, Lewisham Odeon 21, Weymouth Pavilion Ballroom 22, Bournemouth Winter Gardens 23.

Another respected fifties rockabilly singer, Carl Mann, makes a one-off appearance at London's Dingwalls on March 21.



## LONGHAIR LIVE

LEGENDARY NEW Orleans blues pianist Professor Longhair will be playing one British concert at the New

London Theatre on March 26.

He also releases his first - ever live album, 'Live At The Queen Mary'

the same week. It was recorded at a party given by Paul McCartney on the ship - now 'anchored' in California - last year.

## ROXY-PUNKS SIT IN

A FAREWELL concert at London's Roxy Club - formerly the home of punk rock - led to an occupation of the building this week.

The Roxy recently lost their drinks licence and booking manager Kevin St. John had announced

that he was finished with punk. However after a concert by Sham 69 on Sunday night nearly 600 punks decided to 'sit in' to voice their protest.

An intended march to County Hall to protest about the club's imminent closure was thwarted by

Metropolitan Police Commissioner David McNeer's two - month ban on marches in the city.

Instead, the punks collected an 8,000 signature petition, and as we went to press intended to continue their occupation.

## 'SWEENEY' SINGS AGAIN

DENIS WATERMAN, star of TV's 'The Sweeney', continues his double career as a singer with a short British tour in March.

The actor, who has made two albums for

DJM, plays the following concerts: Birmingham Odeon March 18, Coventry Theatre 19, Ipswich Odeon 25, Bristol Hippodrome 26, Sheffield City Hall April 2, Swindon Oasis 8, Southampton

Odeon 9, Lewisham Odeon 18.

Waterman is currently filming a new series of 'The Sweeney' and will shortly be filming a spectacular for Yorkshire TV, networked on May 8.

THE RUBINOOS and Greg Kihn co-headline a special one-off concert at London Hammersmith Odeon on April 1. Both the Berkeley bands will be joined by the Smirks - also rumoured to be joining the label.

ALLY JOEL has added another UK date, at Birmingham Odeon on March 17.

DECCA release a double live album 'A Live Record' from Camel this week. It's a retrospective from 1973 until now featuring one unissued track, 'Ligging At Louis'.

BRIAN AUGER and Julie Tippett (formerly Driscoll) release their new album 'Encore' on April 7. CHICK COREA plays the London Rainbow on March 30 and 31, after the success of his show with Herbie Hancock last week.

MCA launch a "Disco" series this week with 12-inches from War and Stargard.

OTIS WAYGOOD BAND is to guest on the upcoming Tavares tour.

TRICKSTER, special guests on the ELO British and European tour, release a new single, 'Your Money Or Your Life' on March 17.

JOHN MARTYN plays the North London Polytechnic on March 13 for Rock Against Racism. The concert also features Martin Carthy.

RICHARD DICANCE plays his first London major solo concert at the Queen Elizabeth Hall on March 20. The concert will be recorded for a live album - with all the audience credited on the sleeve!

ALVIN LEE, formerly of Ten Years After, has now signed to Polydor with his new band Ten Years Later. A new album 'Rocket Fuel', is to be released in April.

GLADYS KNIGHT AND THE PIPS have a new single 'The One And Only', from the film and album of the same name, released on March 10.



## CLASH ON 2

BBC 2 pilot a new show entitled 'Something Else' on March 11... aimed at teenagers. The programme has a 'magazine' format and will feature the Clash, both performing and taking part in a studio discussion.

## Television two

TELEVISION'S second album, 'Adventure' will be released on April 7. It features seven tracks written by Tom Verlaine, and was produced by Verlaine and John Jansen.

## Todd solo

'HERMIT OF Mink Hollow' is the title of the new Todd Rundgren solo album to be released on April 7. Rundgren, however, will continue to work with Utopia.

## Albion launch

AS REPORTED IN RECORD MIRROR last week Albion Management - who handle the Stranglers and 999 -

have launched a new record label.

Known simply as Albion Records their first release will be 'Come On' by ex - Brinsley Schwarz singer and guitarist Ian Gomm. All releases on the label will be distributed by United Artists.

## Cassidy inks

DAVID CASSIDY has joined his brother Shawn and signed to Warner Curb Records - a subsidiary of Warner Brothers - in the States it was revealed this week.

## Miles and . . .

JOHN MILES has added one more date to his current tour, at Liverpool Empire on March 27. His new album 'Zaragon' is released this week.

## Gen X hit town

THE GENERATION X London date has finally been announced. They will play London's Roundhouse on April 9 at the end of their lengthy British tour.

More dates are still being added to the marathon trek, the latest being Oxford Elm Court on March 21.

## Radio Stars

AFTER MUCH speculation Radio Stars have decided to re - sign with Chiswick Records - the label which released their hit single 'Nervous Wreck' - rather than negotiate a deal with a major company.

They have now signed a two - year contract with Chiswick, apparently, according to singer Andy Ellison, because "they are both nice and Irish."



## Grimes turns over

CAROL GRIMES, formerly with the London Boogie Band, has now amalgamated with London band Head Over Heels and will be playing club dates from the end of March.

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everywhere.



Ah Godiego has captured the outlaws. On their new Water Margin album. Featuring famous single: adapted theme of honourable TV programme. The Water Margin. Please to hurry to record store, before guards make raid: And buy part of ancient China, played by modern boys from Japan, using electric instruments. Clever people, these Japanese.

## THE WATER MARGIN



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# Nicked Lowe

**JUST WHO the hell does Nick Lowe think he is?**

**Just who the hell does anyone think he is, come to that. What he has been is less insoluble. In no order:**

An editorial assistant on a local newspaper. A would-be bubblegum superstar. An acid casualty. A drunken bum. A hot stuff producer. A singer. A cult hero. A bass player. A joke. A Brinsley. A rural hippy. A rock 'n' roll grave robber. A white jacket case. A country music balladeer. A lumberjack lookalike. A guitarist. A mentor. A Jesus of cool.

Right here and now, in the third month of the year 1978, some of those fragments have sunk without residue. Some

lurk between the bones, just underneath the skin, some are still obvious. Some never really existed.

Perhaps one cheap categorisation, above all the others, applies and has always applied. Lowe is a thief, a pop music burglar, a hook line shoplifter.

The ironically titled 'Jesus Of Cool' LP (to Nick Lowe, no-one could be less cool than Nick Lowe) is irrefutable evidence. Exhibit (a) 'Nutt'd By Reality', nicked from 'ABC' by The Jackson Five. Exhibit (b) 'Music For Money' swiped from 'Art For Art's Sake' by 10cc. Exhibit (c) 'Tonight' stolen from a million fifties romances. Exhibit (d) 'I Love The Sound Of Breaking Glass' from 'Breaking Glass' by David Bowie.

Although Lowe readily admits to being a plagiarist, what seems to be the most blatant case of plagiarism on the album, he denies resolutely.

"This is extraordinary. Whereas I really like Bowie a lot, I have never heard a David Bowie album.

"It wasn't until I'd finished 'I Love The Sound Of Breaking Glass' that someone told me that Bowie had done a number called 'Breaking Glass'. I had no idea at all.

"Of course, coupled with the 'Bowl' EP it looks as if I'm some sort of devotee of his. And whereas I do like him, it's pure coincidence. I still haven't heard his version of it."

Implausible as that might seem, it's almost certainly true if only because Lowe wouldn't give a monkey's about telling the world if he had stolen it.

Because, like Bowie, Lowe simply couldn't care less about anything apart from doing precisely what he wants to do, a quirk of his personality that has won him immense respect despite his very limited (up to now) commercial success.

"I steal from people. I'm not

ashamed of it. 'Jesus Of Cool' has bits and pieces of songs from all over the place. I can't do anything else but admit it because it's there for the listener to hear.

"I'm more into the ideas of things. I think ideas are exciting, not whether or not you create a new sound. If I steal a Beatles tune, I'll marry it with something completely different. Sometimes, I don't even know I'm doing it, but I'll try and marry it with something completely off the wall."

Nick is spread across a brand new chair in a Kermit coloured room at the brand new Radar Records organisation. In each hand he clutches two of the distractions he loves most outside music, Woodbines and Carlsberg Special Brew. His hair is grey - Lowe is the wrong side of 30 - and the bags under his eyes look as flabby as ever.

Lowe came to Radar from Stiff Records after deciding that Stiff was getting too successful for it to be fun anymore. It wasn't, as some believed, because he was disgusted with his final Stiff single, 'Halfway To Paradise' a purulent piece of revivallism that rates as the most boring single he's ever made.

## Embarrassed

"I didn't like 'Halfway To Paradise', it embarrassed me. It wasn't the reason I left, though. Stiff was getting more and more successful.

"Before Stiff, people were saying that an independent record company couldn't get a hit record. Once we'd got a hit record, we'd proved our point.

"Eventually we had to get more staff, and it began losing its individuality, it became just another record company. The fun went out of it.

"At the same time, I felt Stiff was becoming too elitist. It was like an in-crowd thing, if you're not with Stiff, man, you're not cool.

"I didn't like that. I don't consciously try and make anything I do "cool", I just do whatever I want to do at the time. They're playing on this cult thing to sell records the best way they know how. I couldn't care less.

"Anyway, I get tired of things really quickly. It's not that I'm worried by the idea of being successful, I just get bored."

The Radar move was typical of Lowe's attitude to the music industry. Although it's his bread and butter, he treats his work purely as a hobby, and not even a serious one.

## Flippant

"If 'I Love The Sound Of Breaking Glass' was a hit, I couldn't go into the studio and think 'Oh God I've got to have a follow up' because I don't take it that seriously. I just can't, it's not a question of calculating anything, I just can't take it seriously.

"I never used to be flippant. I used to take things very seriously, take myself very seriously when I was with Brinsley Schwarz, but not any more. I guess it gets up people's noses . . . but I was looking through one of the teeny magazines the other day, and there was a pin-up of Mick Jones. And it had 'my first date' by Barry Blue, Mick

Jones and Someone Else. He was saying sort of on my first date I took my bird home and her rum was a smashing cook

"And I thought, Christ, nothing has changed, nothing has changed."

Lowe's frivolous attitude is just as pronounced on the flip side of his creative coin, production, as the occasional legend 'Nick Lowe for Keepitasahobby Productions' testifies.

"It's all the same to me. I don't really think of myself as a producer. I can't just go into a studio with people and start ordering them around. I never twiddle a knob. People say to me 'what do you think of this or that studio'. They all look the same to me. They've all got speakers and lots of different coloured knobs. My job is more as a psychologist to make the performer actually deliver onto the record."

Lowe lives somewhere in London with his buddy and partner the irascible Jake Riviera whom he describes affectionately as a "vindictive old bastard". That same residence contains Nick Lowe's entire record collection - 'Brinsley Schwarz Golden Greats' which has got a cigarette burn on one side, a Status Quo album ("I don't know where that came from") and Chuck Berry's 'Golden Decade' album.

"Groups, groups, there are f-ing millions of groups, but I don't like any of them anymore. Groups are four a penny.

"I listen to the radio to hear the news, and because I'm interested in the anatomy of records. They go in one ear and out the other, really, but the way they're constructed is fascinating.

"Think of any record you really detest . . . a Smoke record for instance. I listen to them and it's like a sort of flagellation, like wearing a hair shirt. And I wonder to myself, why is this a hit?

"Is it because of his stupid hairstyle? Is it because of his horrible read - the book - and - seen - the - film voice? Is it because of the drum solo? What noise is it that makes a hit record?

## Scruples

"And I'll steal from them. I'll steal from Smoke as well. If I think that those world - weary type vocals were needed on something of mine . . . I have absolutely no scruples as to where I steal from at all.

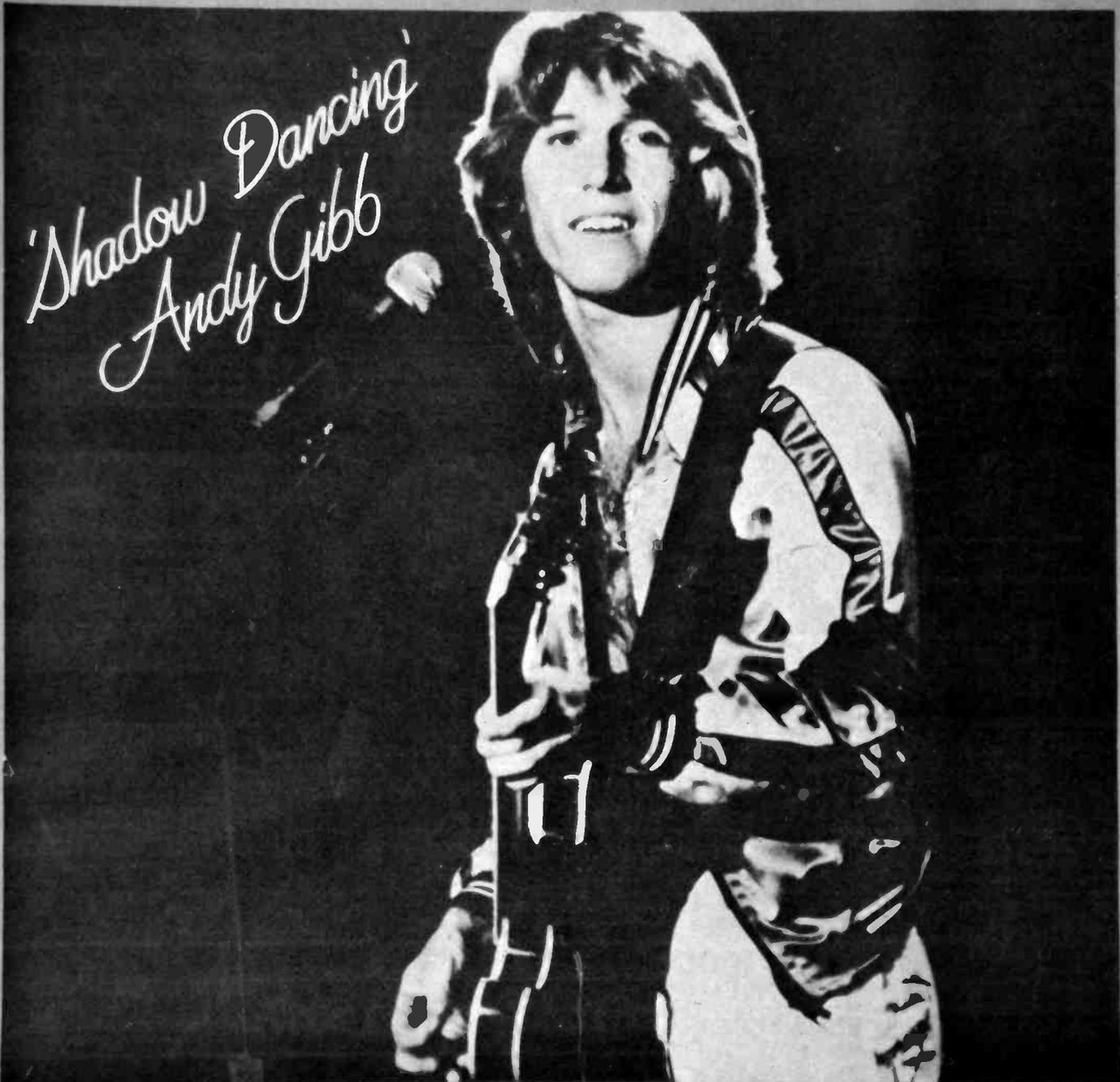
"I'm not scheming to try and get a hit, or anything. My work is extremely easy to me. I suppose it's a kind of talent to know where to steal from. It's just that it's better to do this than work in an estate agent's or something. It's like stamp collecting, a hobby. People just happen to be interested."

But the idea of having a successful record isn't as unimportant to Lowe as he sometimes suggests. Though selling a lot of records to him would be little more than a bonus for something he'd be doing anyway, he retains an affection for, what I suppose in his formative years, was the HM Parade.

"I would really like to have a hit single. When I did the Elvis album, I never thought it would do as well as it did do. And when it went into the charts I phoned up the engineer at Pathways Studio where we did the album and I said to him 'you know where the record is this

• CONTINUED ON PAGE 8





*'Shadow Dancing'  
Andy Gibb*

**ANDYS BRAND NEW HIT SINGLE**

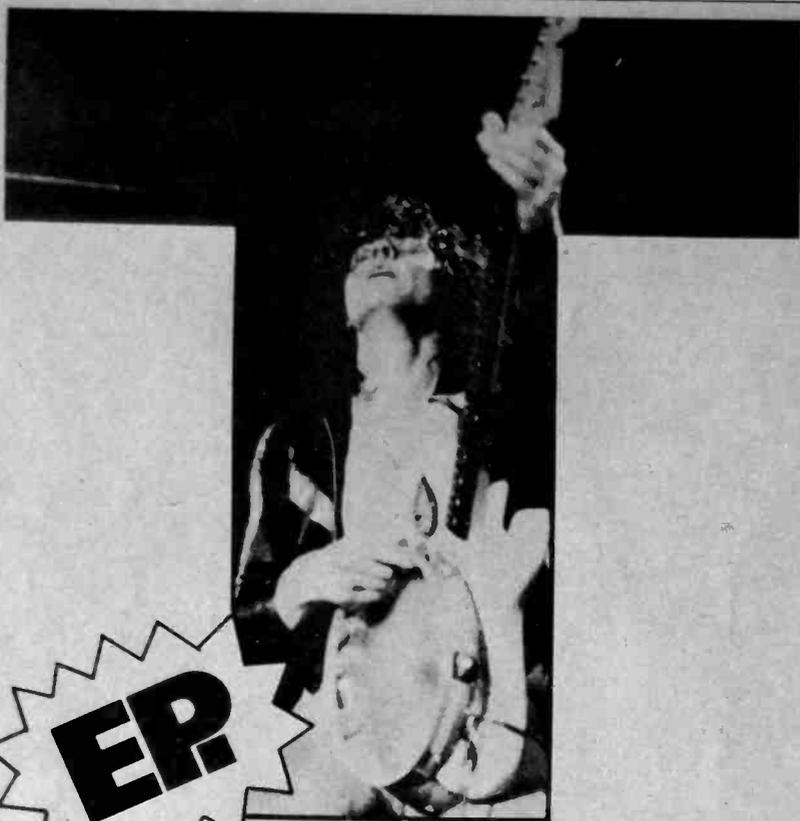
*'Shadow Dancing'*

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extra Lowe

• FROM PAGE 6

week, it's number 14 in the charts' and he said, 'what, the single?', and I said, 'no, the album', and as I said, 'no the album', I felt a sort of disappointment.

"It's something that's been in me since a kid. There's something romantic about having a top 20 single."

About the time of that Elvis album, Nick says he was going "a bit dicky with my marbles".

This seems to be something of a prerequisite for artists signing to Stiff, but Lowe's was an exuberant rather than a depressive sort of madness. He describes himself as an acid casualty, but a long time after he stopped taking the stuff cogs were still shaking loose in his nut.

"I was having occasional flashbacks, and I was doing a lot of recording. I began to panic a bit. I was getting too excited. I'd just started with Elvis and I was so excited there was no limit to it."

"I found myself going into the studio and dancing or rolling around the floor in stitches. I decided I ought to take a rest."

Consolidating the greenbacks, Nick took off for the flashiest place he could think of Miami.

"It was horrendous. All these geriatrics . . . but when I got back I was OK. I'm in great shape now. I'm alright as long as I've got a few mates I can go and have a bevy with."

Reputation

One mate he came close to losing recently was Dave Edmunds, whose show he walked out on after Rockpile got slung off the Bad Company tour last year.

"My relationship with Dave was very confused for a while. I thought he understood that I only wanted to stay with Rockpile on a very temporary basis. I didn't want to spend my time going up and down the motorway, I'd had enough of that with the Brinsleys. I'm sick of all that, I'm too old for it. I thought Edmunds had realised that."

"He'd either forgotten about it or he'd thought I'd changed my mind, because we were having such a good time."

"But when we got slung off the tour - we were in Louisville or somewhere like that - I said, 'alright fellers, this is it, I'm taking the plane back tonight. See you when I see you.'

"And they started going 'whaaaat? What do you mean? There was all this confusion and I started to get really ratty about it, and I said, 'no f---off, I don't want to do all that, I've had enough."

"Later we had a few chats about it, and it's okay now. We fall in and fall out all the time."



All this farting about between roles suggests that Lowe is a man who has trouble making up his own mind, when quite the reverse is true.

"I can make up my mind easily, and I reserve the right to change it. I have no problems making up my mind it's just that people can't make up their mind about me. In a way that's why I've got a reputation as a fly-by-night."

One thing that confuses me . . . Lowe who is so vehement about the money orientated side of the music business has just released an album with five previously released tracks, a fact that resulted in a fair bit of criticism.

"I picked up a lot of stick about that, yeh. But those records . . . especially 'So It Goes' . . . I mean, only about four people bought my stuff. Most people just haven't heard them. That 'Bow! EP', for instance, only sold 3,000 copies."

"It's as if a magnifying glass has been on everything I've done, while the actual general public has known f---all about me. I'm extremely grateful for all the coverage but it's a phoney success. The things I've done have just been magnified . . . I can't go into a bar and get drunk without somebody writing the next day 'Nick Lowe was really embarrassing at such and such a place last night'."

Lowe has just come back from Finland, where, to quote the sage, it is "brass monkeys". He's been recording with a Scandinavian supergroup there, and playing to audiences of about ten blank-faced sub-Russians.

By the time you read this he'll be in America looking for an already established band to back him up on an American tour. He doesn't want to tour England because he finds it dull - "all those stupid students in all those stupid universities".

The Rumour and Clover are slight possibilities at the moment for the tour. Richard Hell has been mentioned. But Nick Lowe is keeping schtum. He claims he's going to "keep it blighty" i.e. not invite any Yanks into the camp, but knowing his ability to change his mind at a second's notice the world or at least the USA - could soon be witnessing a very interesting trans-atlantic musical haxard.

Which couldn't really be said of Lowe, whose neither trans-atlantic, or a bastard. He's very English, very genial, and usually very drunk. He's not the last pop craftsman, as has been said about him; but it's enough that he's a craftsman, and a peculiarly skilled one at that.

I'll think he's an idiot if he doesn't tour England, but then if 'Breaking Glass' isn't a hit, England doesn't deserve him.

ROSALIND RUSSELL takes tea with Joe Strummer in darkest Camden Town . . .

GEORGE MELLY once said that Camden Town was the Baghdad of London. Ha! Does it ever come down in buckets in Baghdad? Do they have a Baghdad equivalent of George's Cafe, a steamy refuge from the rain, which serves strong in the workers' thick white cups?

This was the exotic venue chosen for our meeting by The Clash's Joe Strummer. I arrived early and sat alone, self-conscious. Why were all these men staring at me? Even in my wildest fantasies I don't allow myself the luxury of thinking that hordes of men want to eye me up. I look down. The buttons of my blouse are undone and I'm giving a free flash show. Fortunately Strummer arrives fairly soon, alleviating my embarrassment.

# Clash of ideals



STRUMMER: blew royalties on booze and taxis

have said otherwise, but I was depressed then. They didn't tell me at the hospital that I would get depressed when I got out, or I'd have been able to handle it better. I just didn't want to see anybody. I felt pretty low. Every paper I picked up — the music press — someone was saying how we were a rip off or something and I'd started to believe it. Now I don't care what anyone says. If you start to take that stuff seriously it does your head in."

The Clash will have to change — like everybody else — to survive. And they're putting down all their new ideas at the moment for a new album. But Strummer didn't want to talk about it, because the group and the record company are having a disagreement over the first album.

"We're not going to record until CBS put out our first album in America," says Strummer. "They say it isn't good enough, that the Americans expect better quality stuff like Fleetwood Mac. They're nuts the Americans. It's ridiculous because it's selling like hotcakes on import. Anyway we want it released in the States because we think it's great."

## Argue

"We have plenty of time left to argue because the contract runs for another year."

While CBS will have difficulty in reshaping The Clash into a sleek, palatable and socially acceptable "product", the band isn't resisting change in other directions, changes they have formulated themselves. But what's this I heard about Joe Strummer wanting to be a pop star?

"I wouldn't mind being a pop star," grins Strummer. "But then I'm a popstar already."

Something to do with the Gene Vincent hat do, perhaps. He decides it needs trimming into shape so we set off down Camden High Street in the rain, looking for a barbers. Barbers in Camden Town are of the old fashioned school, who do resist change. The Gene Vincent snip you get there will be an original, because they haven't caught up with any fashion more recent than 1959.

But it's no good, everyone's closed: it's early closing day in Baghdad. Except for the two fishmongers, whose pungent odour colours the local air. By the way Joe, did your brain get that extra 25 per cent? Mine didn't. Perhaps it doesn't work in the rain.

## Hepatitis

He drinks lots of tea, for two reasons: he's just had hepatitis and has to lay off booze for six months and besides, he's read somewhere that two cups of tea increases your mental energy 25 per cent 40 minutes after drinking it. We all have lots of tea and hope it's gonna make us really witty and speedy.

"It doesn't rain like this in Jamaica," remarks Strummer.

He and Mick Jones went there at the end of last year "to get away from everything and write the new album." It was supposed to be a holiday too, but they spent most of the time in their hotel room.

"It was a lonely time for

me and Mick," says Strummer. "We didn't know anybody. And you have to go everywhere in taxis, you can't just walk about, two white blokes. They'd knife you. We couldn't afford taxis all the time. It wasn't until the end we felt relaxed. I'd like to go back sometime, for about six months."

The visit to Jamaica was the subject of derisive abuse from ex-Damned bassman Captain Sensible who is convinced The Clash light their fags with flivers. It certainly must have cost a bomb to fly the two out there for a fortnight, but Strummer doesn't know who it was paid.

"I only suggested it for a joke, to our manager," he says. "We wanted to get away for a couple of weeks and we couldn't go to Paris because we know

too many girls there and would have got distracted. So I said 'what about Jamaica?' and he said no. But a week or so later he came in with the plane tickets."

Strummer has blown all the royalties he got from the first album — about £1,000 — on "drink, taxis, I squandered it. I checked it out the other day and I've got about £20 left. Now I've learned my lesson and I might do differently next time."

## Graves

He's never had much money, not from jobs like working for the parks department, or digging graves (but look what happened to Rod Stewart and he started out digging out final resting places). He drew out a crumpled

cheque from his pocket.

"There's my wage cheque," he offers, £26 for a week's graft. Half the nation's poverty wage and exactly the amount he pays his landlady every week for his bed and breakfast. So how does he buy small necessities, like cigarettes?

"I smoke other people's. Well, why isn't the living in a flat which would be cheaper?"

"I was renting this bedsit from Sebastian Conran and it started to get in a bit of a mess, with me being away touring all the time. Then I went into hospital and when I came out I just couldn't face it again. So I went to this place I know."

Strummer has a theory about his hepatitis: he thinks he got it from accidentally swallowing some gob that was spat at him while he was onstage. It's possible to catch the disease this way.

"I just thought of all the hours I've stood up there being spat at. It's horrible. When it dries on your shirt it makes it go crusty. And you can't help getting it in your mouth. And then some lands on the fretboard of the guitar and you haven't noticed and slide your hand up there. Now I pick out the kid that's done it and I make an example of him."

It landed him in hospital for 11 days, within spitting distance of Stamford Bridge football ground, isolated behind glass panels and condemned to listen to the radio all day.

"Sometimes you forget your purpose y'know, people asking for your autographs and all that stuff, but lying there listening to the radio I realised what crap is being pushed out and how someone needs to release some decent records."

Well, there's always 'Clash City Rockers' "We'll never get a top 10 hit, they're never gonna play it. Take 'Clash City Rockers' — I don't like talking about it much cos I've got fed up with it — they won't play it and it won't be a big hit."

"What radio people (and record company people) want is mindless crap to keep the workers whistling at the factory bench. They'd rather we just went away, we lay down and died. I'd bet you that the single isn't on anybody's playlist. We're unpopular with them because we're against all this mindless humming along stuff."

## Frighten

D'you think you frighten them?

"Yes, we do. I don't enjoy the reputation of being frightening. Did you hear about the Dunstable gig where the audience was chucking cans? They canned off both the support groups. But I have to admit that when things are running at fever pitch, you don't half turn in a good show, a blitz."

With the demise of the Pistols and The Damned, The Clash are just about the last remaining bad guys in punk. How does it feel to be out there on your own, is it lonely or scary?



"CBS America say our first album isn't good enough"

"Is this the end of our affair?"  
 "Isn't it just the beginning...?"

# VALENTINO



# Off Centre Edited by TIM LOTT

## Patti can make you go schtum

**MANY HAPPIES** Lewis Brian Hopking-Jones!

I don't really give a monkey's, but for those interested in that sort of thing, Brian Jones, the extremely stiff former Rolling Stones guitarist, would have been 36 years old last Tuesday.

Wowie. But some people don't lose interest in dead people as easily as me. Patti Smith for example. Patti claims the title of 'The Rolling Stones biggest fan' despite the massive degeneration of said band.

Thus to celebrate Bri's happy returns, Patti made a lightning visit to her heroes' home country - Blighty - last week, and performed before an audience of about thirty - odd fanzine journalists at an informal press conference at Arista Records.

When I say "performed" I don't mean musically. She entertained the star - struck scribes with all the panache and confidence of a carefully rehearsed actor.

The zines writers were inflicted with a deadly silence throughout most of the conference. So Patti had to put on a one woman show, with monologue, poetry, and jokes to fill in the gaps.

The national press were there as unofficial observers. Patti isn't so pleased with the big rags - a fact demonstrated in no uncertain terms last time she visited, when she pelted them at a

similar conference, with cheese rolls.

Anyway, in she walks, grinning and looking slightly zonked out, with guitarist Richard DNV Sohl and drummer Jay Daugherty, both of whom remain silent as stones throughout. The rest of the band are allegedly throwing up.

"Hi", says Patti. "Hi" say the fanzines.

Well, says Patti, how are you guys? Do you work for a living? You're not saying anything.

Actually, the audience barely get a chance to get a word in edgeways.

One worthy asks how her guitar playing is going.

"I know lots of chords but I never play them. My guitar playing is total disintegration."

Being as this is a press conference, and not a one to one conversation the subject matter leaps all over the place unchecked by any coherent train of thought, but Patti is, at the very least, resourceful.

"Rock 'n' roll is corrupt all over the world, but in America, it's totally corrupt. I don't want to put pop music in my rock 'n' roll."

Now when Patti talks about pop, she means Peter Frampton, not The Boyfriends. She hates Peter Frampton. Her rock 'n' roll dedication is her favourite subject. Her favourite activity seems to be playing with her zip.

"I believe in rock 'n' roll, I am Jagger's biggest fan. The press

sucks because they have a short attention span. You don't abandon it like they do.

"If 'we don't keep it alive, it will die. I've got the same feelings about rock 'n' roll now as I did when I was five. I don't give up on my heroes - not even when they die."

Patti has a new album, 'Easter', which she hopes everybody likes, but she doesn't give a damn if they don't. And she also has a book of poetry, called 'Babel' or possibly 'Babbie' which she's trying to get published in Britain. She later gives a lengthy recital.

The two ironies of the press conference seemed to escape the rapt scribes. While giving the conference, for fanzines, who complained that the media sucked because of it's short attention span - "all these bands famous for about two minutes". The peculiarity of that, of course, is that no-one gets bored quicker than a fanzine, and yet it is as much because of the over the top adoration of the 'zines as anything that all the spotty little bands become convinced that they're god's gift, when in fact they've got a helluva lot of work to do.

Secondly, the 'zines didn't flinch when she said something that directly castigated the lot of them: "The true underground is becoming overground. F---the underground!"

Ah, love is blind after all.



## Pop swots

'Pop Workbook': Tony Attwood and Paul Farmer (Edward Arnold).

"STOP TALKING children and get out your notebooks. Today's lesson deals with the rise and fall of the Sex Pistols."

What is this? A schoolboy's classroom fantasy? A scene from a sequel to 'If, that trip into celluloid cloud cuckoo land?

Nope, in fact this could very well become a familiar scene following the long overdue acceptance of pop music as a valid CSE subject.

The authors, music lecturer Tony Attwood and teacher Paul Farmer have set about the task with relish to prove that learning can actually be FUN. Their book, with its short articles, discussion, suggestions and comprehension questions can be used equally well in English, Social Studies or Music Classes for 3rd to 6th year students.

It skips in such bright, humorous prose from practical advice on setting up a stereo and running a disco to the destination of the 70p that goes on a single.

It wouldn't surprise me to find this soon being labelled 'The little red school book' with its bold challenging of traditional assumptions.

Extracts like: "Do you ever feel like rebelling?", "Pop and Rock Music are seen to be the music of ordinary people, while classical music is for a smaller group who may think they are better for liking it" or "You have the ability to influence people who decide for you what should or should not be done".

I hope it proves a trailblazer and not shunned as an unconventional non-starter. STEVE GORDON



## GOING SKIN DEEP

**EVERYBODY'S DOING** it, dahling. Puncturing their skin and rubbing in pigment, that is.

Tattoos, of course, have their drawbacks. They quite often look remarkably silly. And they hurt. And sometimes, they get infected. Worst of all you can't get rid of them if they get embarrassing. So if you get 'Love Phyllis' etched close to your heart, it becomes a bit inconvenient a month later by which time you hate Phyllis' guts.

Still, none of this latent unpleasantness seems to deter; according to THE OBSERVER a bevy of showbiz types are having artistic wounds inflicted upon them.

Joan Baez, for instance, had a flower tattooed in the small of her back to celebrate her husband's release from prison. And Cher has a flower actually tattooed on her rump. I'd prefer not to think about what she uses for plant food.

Janis Joplin has one on her breast - it must be winking a bit now, though - and Ringo Starr has a shooting star on his arm, which, in its downward plummet, seems very appetise.

Anyone thinking of having a tattoo is advised to (a) think again, or if that doesn't work (b) consult an expert.

THE OBSERVER also reveals that Andy Warhol, that once infamous enfant terrible of the avant garde, is now an antique dealer. And Paul Simon has just signed a recording contract guaranteeing him two million dollars for each album he releases. Not-so-crazy after all these years.

THE EXPRESS notes that Andy Williams not only has the bizarre habit of wearing pink silk Christian Dior underwear but sings in the bath with his new wife, Laurie Wright, a perversion he may well have shared with his previous spouse, Claudine Longet.

Their favourite ditty, some wags would have it, was 'Happiness Is A Warm Gun'.

Meanwhile, in THE PEOPLE, Rod is in the news again after admitting that he is the father of an illegitimate 14 year old girl. But he's never seen her and never wants to. Last time round, Rod denied the story, but came clean at a party recently when approached by a determined journalist.

Also in the People a rather unlikely horror story about punks mugging dogs for their collars. A Birmingham housewife was shocked when her dog, Bill, had his collar nicked by ostensibly friendly punks.

The wearing of dog collars is apparently "all the rage" among punks. And, says the People, rather hypothetically, the "money saved by stealing" the collar can be used to buy the latest punk disc.

"I hope it chokes them," said Bill's indignant owner. Bill's comments are unprintable.

Finally, a story which the People, rather surprisingly, didn't headline "Hair Today Gone Tomorrow". The pop group (it says here) Sweet Illusion have all insured themselves against going bald. Bet you wished you'd thought of that one, Ell-



I am a cartoonist and have NO GUILT! Andy Johnson

"See you in the evening in Calais on March 23rd."

# VALENTINO



# DRUG ADDICT NUN ACCUSED OF KILLING 30 OLD FOLK

RUSSIS: A drug addict cover... KILLING

NOW IF she'd only been a lesbian... Headline from last week's Daily Express.

## Blurry-eyed but laughing



IAN DURY

HOT ON the heels of Steven Spielberg's new movie comes yet another celluloid epic, 'Close Encounters of The Blurred Kind'. Complete with 20 quids' worth of special effects, new advances in the development of naturalistic camerawork and a full mono soundtrack, the film examines the stunning concept: is there life on Elvis Costello?

Sadly, as the movie's 50 minutes draw to a close, the conclusion we must draw is no. It is obvious to even the most optimistic viewer that Costello is merely an immobile cardboard cut out. And Costello's companions on the road, Wreckless Eric, Nick Lowe, Larry Wallis and Ian Dury are only slightly more lively.

It must have seemed like a good idea at the time to make a film of the Stiff live tour, but

unfortunately, the result is a little like an animated postcard home - great fun to anyone who's in on the action (as the rowdies behind us obviously were) but to outsiders, a crashing bore.

The evening was completed by an entertaining little 'B' movie originating from Akron, Ohio, and featuring up and coming musical combo, DEVO. "Are we not men?" says the funny man in the white coat. "We are Devo. D-E-V-O" reply the figures in the stocking masks. An intriguing initiation into the group's crackpot philosophies. Stiff are planning to show it before the group's own live show at the Roundhouse next week - a great idea. If the band's live performance matches up to the film, it should be a fun evening. SHEILA PROPHET

## Will the Beeb get a fright?

WATCHING POP shows on TV seems to be getting more depressing than ever lately. The only half-decent slot, 'So It Goes', has been murdered by Granada big guns, which leaves a murky residue of 'Top Of The Pops' (crass and sterile) 'The Old Grey Whistle Test' (just sterile) and 'Sight And Sound In Concert' (even more sterile).

But hope looms on the horizon with a new show planned by the evergreen Mickie Most, TV 'Personality' and producer.

Most has a new series planned for ATV titled 'Revolver', which he's confident will be networked fully on ITV.

Encouragingly, at least six live bands will be featured every week and Most says that one of the aims is to help break new bands. Acts for the pilot show include: The Rich Kids, Kate Bush and XTC.

The set will be a circular ballroom type venue with a revolving stage so that there are no long gaps in between bands. And one or maybe more bands will do several numbers.

There will be a regular pop gossip slot and there will be a presenter in the guise of a hell manager. Who that will be is yet to be decided.

As if all this wasn't good enough news, another TV rock series is being planned by Thames with Kenny Everett as presenter.

We've all been disappointed enough times in the past not to get too optimistic, but two shows being screened by the independents looks a very healthy sign. The very least they'll achieve is to give the Beeb a fright. Who knows, TOTP might even improve. There again, there are limits to even my optimism. BRAD CASTING

# Rough but very ready

THE VERY famous Rough Trade record shop in London (which starred in a real life armed hold up last week) are

expanding their activities into New York.

Geoff Travis, who runs Rough Trade, wanted to open a New York version of his store, but decided he

couldn't be two places at once, so settled for a stall in the new punk venue the Anderson Theatre. It's only a spit away from CGB's and is tied in with the New York punk clothing firm Manic Panic.

Already Geoff is shipping across great numbers of records by Wreckless Eric, The Zones and Sham 66. It can't be long before the Yanks catch on to last year's Brit hits. ROSALIND RUSSELL

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**SINGLES COMPETITION**

1. Name one of the films David Essex appeared in .....
2. What was the title of The Byrds first hit single? .....
3. What song did Abba win the Eurovision song contest with? .....

NAME.....  
 ADDRESS.....

# Singles

Reviewed by JOHN SHEARLAW

## A whole hunk of chunk

**SINGLE OF THE WEEK...**

**STEEL PULSE:** 'Klu Klux Klan' (Island WIP 6428). Long-awaited and eagerly rated. Steel Pulse's debut single for Island. This follows a disappointing Anchor release, 'Nyah Love', but carries on to trounce the doubters and confirm the real potential. Chunky, tuneful, thoughtful. It's a chilling song on stage. The transfer to vinyl - produced by Steve Lillywhite and Godwin Logie for Island - has lost nothing of the power, rather rounded out and beefed-up what was already there. And better still, it's the single for the hopeful breakthrough.

**REGGAE...**

**THE MEXICANO:** 'Move Up Starsky' (Ice GUY 6). What must be the umpteenth re-release of one of last year's best selling British reggae singles. Now distributed by Pye. Coachhouse production, still sounds good.

**THE CIMARONS:** 'Harder Than The Rock' (Polydor 2058 972). Rm-shots and lively riddim carry the experienced Cimaron's well on their Polydor debut single. Committed within themselves, and easy to approach with green ears 'Harder Than The Rock' stands a good chance.

**CULTURE:** 'Jah Pretty Face' (Lightning LIG 515). A taste of lasting from the 'Two Sevens Clash' album. Joe Gibbs production; recommended yours.

**I-ROY:** 'Fire Stick' (Front Line FLS 101). Another toaster back on form to help launch Virgin's new reggae label. Ranking, humorous and smart.

**THE GLADIATORS:** 'Stick A Bush' (Front Line FLS 102). Found this samey rhythm disappointing after all they did last year. Light, and a bit too easy.

**RECOMMENDED...**

**SNATCH:** 'All I Want' (Lightning LIG 505). A charming, nostalgic piece of new wave enthusiasm from Pat Palladin and Judy Nylon. Recorded nearly a year ago and now released by "popular demand". Doesn't sound a million miles different from the Runaways mind you, but fun all the same.

**JOHNNY MOPED:** 'Darling Let's Have Another Baby' (Chiswick NS 27). A truly perverse offering from somebody who could be a star - if this ever gets any radio plays. A candid and amusing chant that is bound to capture the hearts of disaffected youth (it says here). Watch out for Eddie Cochran's 'Something Else' on the flip.

**THE JOY:** 'Morning Man' (Fantasy FTC 159). Delicious class from Toni Brown and Terry Garthwaite; two of the best white singers America has produced. A smouldering, jazzy song that becomes hypocritically funky. A housewives' hit but it should be more.

**SLAUGHTER AND THE DOGS:** 'Quick Joey Small' (Run Joey Run) (Decca F 13758). New wave meets rock 'n' roll. Mick Ronson, apparently, plays guitar. Think about it. A brave vinyl attack - pleasing tune, exciting pace and an infallible hook - putting them in line for the obligatory TOTP appearance. Then who knows?

**PATTI SMITH:** 'Hey Joe' (Sire 8078 614). Ms Smith recorded this gem for her own label, MER (founded with Lenny Kaye), back in 1974. 'Hey Joe' features a lengthy guitar - is my machine - gun babble, Richard Sohl on piano and Tom 'Television' Verlaine on guitar. This previously



STEEL PULSE: chilling song on stage

unreleased segment, part of Patti's inimitable progress towards rock 'n' roll legend, is backed with a real life story, 'Piss Factory'. That's where she used to work. Try it if you haven't before.

**THE IMPERIALS:** 'Where You Gonna Find Somebody Like Me' (Power Exchange PX 270). Another Tony 'Champagne' Silvester production for the venerable Imperials. Although it lacks the magic of 'Who's Gonna Love?' - the approach is a bit resigned - this will, as they say in the trade, consolidate their success.

**HOT SNAX:** 'Pressure Drop' (Mute Records MR 81). Mad, crazy heavy metal from Tyne and Wear. 'Don't let the pressure drop', they yell. It doesn't. A worthy effort from an independent label (distributed by Virgin) which stands up well against the HM big boys, especially if they're even half as good live. Worth a 12" try. Definitely a hit in Tyne and Wear, and (I hope) elsewhere.

**CARL DOUGLAS:** 'Keep On Pleasing Man' (Pye 7N 46053). The big man who came back with the best (and title) track of his long player. A worthy follow up, a hit, and yes... it is good.

**WILD HONEY:** 'At The Top Of The Stairs' (RK 1005). Take it away Wild Honey. Easy victor in the mixed bag of soul stirrers this week. Rattling train carriage backing with some fine husky shouting. A Ron 'Have Mercy' Kersey production. Love it, love it.

**DAN McCAFFERTY:** 'Stay With Me Baby' (Mountain DAN 1). Already very popular, and not difficult to see why. Big, emotive, husky-voiced rendition of this classic song that will be a hit for many moons to come. It deserves it.

**THE PIRATES:** 'All In It Together' (Warners K 17113). A fresh assault by the three-man army. There's a definite 'sixties in the seventies' feel about this that makes it immediately catchy. Then again it sometimes sounds like Quo. Could well be the reformed Pirates first single hit.

**CARL PERKINS:** 'Blue Suede Shoes/That's All Right' (Jet UP 38385). Another veteran

rocker returns... with a re-recording. Perkins wrote 'Blue Suede Shoes' and had a hit with it before Elvis, and the man from Memphis has come up with a stately revisit to his erstwhile classic. Coupled with Arthur Crudup's 'That's All Right' it's an educational listen. Produced, incidentally, by Elvis' old sound man Felton Jarvis.

**THE REST...**

**JUNIOR CAMPBELL:** 'Highland Girl' (Private Stock PVT 141). Here's a change. An ex-Marmalade singer and Scot with a clean ballad. Make that really clean - no slush at all. In fact the backing's original enough to give Junior a comeback chance.

**ROBERT GORDON:** 'Fire' (Private Stock PVT 145). The celebrated Mr Gordon - the man with the spirit of the fifties alive and well in the seventies - sings the brilliant 'Fire', penned by the future of rock 'n' roll, Bruce Springsteen, himself. The even more celebrated Link Wray provides shimmering guitar. A great, dramatic rendition... heart!

**CRYSTAL GAYLE:** 'Ready For The Times To Get Better' (UA 38362). A new, bouncy Crystal Gayle; strong and soulful, and still country. A hit.

**DOTTIE WEST AND KENNY ROGERS:** 'Everytime Two Fools Collide' (UA 38361). They make a single that'll probably become a standard if it isn't already. Layer cake country crooner produced by Larry Butler, with Billy Sherrill as engineer (!) to add to the drama. Nearly over the top, but a huge hit.

**JOHNNY MATHIS AND DENICE WILLIAMS:** 'Too Much, Too Little, Too Late' (CBS 8164). They're all at it this week, and not one of them can beat Jeannette MacDonald and Nelson Eddy. Here two amazing voices contrive to sound totally ordinary together. No drama. Not hot. Shame.

**BUNNY SIGLER:** 'Let Me Party With You (Party Party Party)' (Salsoul 850L 102). Well-anchored instant funk, a hit in the States. All the same there's a difference between 'party' and 'paartay'. This lot do the boring one.

**RADIO BIRDMAN:** 'What Gives' (Sire 8078 617). Another hard-drinking, high-energy, blood-and-guts, sweat-and-saliva band from Australia. Oh dear. Tedious heavy metal.

**JOHN OTWAY:** 'Genève' (Polydor 2058 001). Aylesbury loony returns with stage rave. Tear-choking and barely-spoken it sends shivers of jingoistic passion up and down the spine. Ludicrous symphony backing. Eventually endearing - this sort of nutter usually is. A hit in High Wycombe.

**BARCLAY JAMES HAVEST:** 'Friend Of Mine' (Polydor 2058 002). Plink, pluck, plink. Ooooooh, aaaaaa, oooooh. Rock by numbers. A sheep in baby's clothing. Forget it.

**DUSEBERG:** 'California' (Polydor 2058 994). German bubblegum. Sounds like they made this to improve their English.

**GRAHAM BONNET:** 'Warm Ride' (Ring POSP 002). Bonnet plods through the Bee Gees, trying to do all the voices himself. Fails. Synthesised and empty.

**STEPHEN BISHOP:** 'Little Italy' (ABC 4204). Another track from the highly-rated singer/songwriter's debut album. A growler, but probably just too soft to be a hit.

**ANDREW GOLD:** 'Never Let Her Slip Away' (Asylum K 1312). Lazy, hazy shuffler and a good self-penned tune. More likely to be a private treat than a public hit but a pleasant surprise all the same.

**THE NEWS:** 'Blue Thrill' (GTO GT 221). Slightly tongue-in-cheek sub-Queen art rock. In part two (bong) - the band who won't have a hit - the giraffe who got it up and then couldn't get it up - and why this man is staying late at the office. Join us after the break.

**COLE YOUNGER:** 'Sbe's Not My Lover' (Magnet MAG 112). Talking macho blues. Slashing guitar. No tune. Something tells me this could be an unusual hit. You read it here first.

**BARBARA STREISAND:** 'Superman' (CBS 8169). The usual splendid, superb, spine-tingling Streisand boredom. Have tantrums over that.

**WARREN ZEVON:** 'Werewolves Of London' (Warners K 13111). Thumping, boozey back porch rambling from highly-rated American singer/songwriter. 'Ah-oo, ah-oo, ah-oo', they yell. Relaxingly addictive; must be a hit in Tokyo.

**THE TROGGS:** 'Wild Thing' (Old Gold LIG 1061). Growl! Slimper. Growl! Back to the days when men were men and Reg Presley was a sex symbol. A hit in 1966, a legend ever since, you can think you love it just one more time. B-side is 'With A Girl Like You' which doesn't sound much different.

**MANFRED MANN'S EARTH BAND:** 'Mighty Quinn' (Dunlop BHO 51). Gadzooks, he's done it again. A blown-out, bloated and rather pretentious rework of Bobby Dylan's song - first stabbed at by the Manfred's in 1968 when it got to No. 1. Probably can't fall to be a hit dammit.

**RONNIE BARKER:** 'Going Straight' (EMI 2768). The middle-class comedian continues to act like an old lag, and this little ditty celebrates his release... and a new TV series. Tuba and ukelele and a bit of whistling prop up the tedious yarn. A hit for Hampstead children.

**JOHNNY PAYCHECK:** 'Take This Job And Shove It' (Epic 9 EPC 6171). The country singer with a good name expresses the sentiments of millions. A hit in Dagenham. I'm finished with this lot too.

# WRECKLESS ERIC

## MAKES VAL DOONICAN SOUND LIKE VAL DOONICAN



ON TOUR WITH HIS BAND, THE NEW ROCKETTES

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| 13    | EDINBURGH          | TIFFANY'S            |
| 14    | BURNT ISLAND, FIFE | HALF CIRCLE BALLROOM |
| 16    | LEEDS              | POLY                 |
| 17    | LONDON             | KING'S COLLEGE       |
| 18    | BRIGHTON           | NEW REGENT           |
| 20    | BIRKENHEAD         | HAMILTON             |
| 21    | LOUGHBOROUGH       | TOWN HALL            |
| 22    | NEWPORT            | STOWAWAY             |
| 23    | PENZANCE           | THE GARDEN           |
| 24    | PLYMOUTH           | THE METRO            |
| 25    | BIRMINGHAM         | BARBARELLA'S         |
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## ERIC AND ELVIS

but which one has the short fat hairy legs?



WRECKLESS ERIC: endearing

### WRECKLESS ERIC: 'Wreckless Eric' (Stiff SEEZ 8)

BEFORE I forget: there are two versions of this album on the market; the regular 12 inch version and the collector's item 10 inch, both, in true eccentric Stiff tradition, going at the same price. I'd advise you to forget about collecting and go for the big one. It's got 'Whole Wide World' on it, still just about Eric's best track, and a glaring omission from the smaller album. (Is this confusing you?)

If Ian Dury represents music hall rock, Eric's territory is the circus ring. He's the clown with his foot in a bucket, and custard pie on his face. He'd even stick his head in the lion's mouth if he'd had enough to drink beforehand.

In person, his juvenile delinquent approach to life is endearing, sometimes touching: you want to mother him, despite his dirty fingernails (and I bet he doesn't wash behind his ears either). On record I find it a bit irritating. I begin to suspect he's playing on our sympathies.

'Rough Kids', an Ian Dury song, proves that Eric can rock with the best of them. But most of the time he chooses not to, his cracked voice wavering over almost twee lyrics, playing it strictly for laughs. 'Rags and Tatters' is a perfect example: it might have been a good song, but the brass section suddenly takes off at a ridiculous tangent, reducing the whole thing to a slapstick joke.

Fortunately, the brass is used more sparingly (and effectively) on other tracks: 'Brain Thieves' for instance has some lovely sax. In fact, I do like most of the tracks: this review is sounding a lot harsher than I meant it to. I'm not immune to Eric's charms, I'm just a bit suspicious of them.

Whatever, 'Reconnex Cherie', 'Whole Wide World', the aforementioned 'Rough Kids' and 'Brain Thieves' more than justify Eric's debut album. He may not be another Elvis, or even another Dury: but he is an interesting Stiff curio. +++ SHEILA PROPHET

### ELVIS COSTELLO: 'This Year's Model' (Radar Rad 3)

ONCE UPON a time it wasn't that difficult to believe those (in retrospect) fabulous rumours that Elvis Costello was a figment of Nick Lowe's imagination. His voice and approach to songs were so startlingly similar to Lowe's that some sort of comparison was pretty inevitable.

This no longer applies. Although Lowe produced 'This Year's Model', he has skinned off his own ghost. Elvis is Elvis is Elvis now, and it doesn't detract one bit.

This is a less whitewashed, less vicious effort than 'My Aim Is True', but the bile still spills here and there.

"I don't wanna kiss you, I don't wanna touch, I don't wanna see you cos I don't miss you that much," lip-curls from 'No Action'. And "I don't wanna be your lover I just wanna be your victim." From 'The Beat'.

And... "I don't wanna be hung



ELVIS COSTELLO:

up, strung up when you don't call up", from 'Little Triggers'.

I don't wanna this and I don't wanna that. The more I still a Ainddins Cave of anti-matter, the big negative. But I don't wanna listen to the words that much, because they're not so important.

What does matter is that Elvis really isn't a one album wonder, and who suspected for a moment that he was? Nick Lowe isn't the last pop craftsman; and neither is Elvis, but they're both of one breed, ie the short, melodic masterpiece.

I find it difficult to wax eloquent about Costello, because he is a very simple artist. That isn't to suggest that he isn't personally complex - I'm sure he's quite as twisted as he wants us to believe - but his product is like Ramones music, clever in its very lack of detail.

There is some sort of formula to this album, though it isn't a strict one. The sound is very

dominant keyboard and upfront bass / drum sound, with a feel not a galaxy away from the noisy Blondie makes, with those same sixties-trapped 10 years on atmospherics.

The voice is the magic wand that transforms 'This Year's Model' into something unusual, something more than pop vogue. Nasal, almost asthmatic, it somehow manages to convey a strength that belies its superficial waddyness, a sort of insubstantial but witty.

Looking at it through corporation eyes, this could be construed as an attempt to conquer the American AM market, which he's already defeated.

'This Year's Model' is definitely more Transatlantic than 'My Aim Is True', graced with that nice fat production that the Yanks suck up so uncritically. It isn't particularly welcome - I liked that very sparse approach - but then it's hardly going to detract from songs with the qualities of 'I Don't Want to Go To Chelsea', 'Lipstick Vogue', 'No Action' and 'The Beat'.

There are a couple of unremarkable rather than puny tracks - 'You Belong To Me' and 'Pump It Up', then nobody's perfect.

Elvis is getting closer though... closer all the time. God help his ego and us all if he reaches it +++ TIM LOTT

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# Dial 999 for fun

999: '999' (United Artists UAG 30196)

IT'S GOOD to see 999 shaking off the sludgy memory of '77 and emerging, good as new, in their true, honest, naked technicolor. For some bands, last year will always linger, a dusty cobweb in the corner: for 999, no such problems. Their first album is a stroke of Dulux brilliant white, sweeping away any remaining dust, leaving their sound bright, sharp and fresh as new paint.

Now the direction, like the sound becomes clear: 999 aren't a punk band, never ever were. What 999 are is simply a fun time rock and roll group. No more, and definitely no less. Last year that might not have been OK: today, take it from me it's very OK.

Of the 12 tracks on the album, you'll already have heard 'I'm Alive', 'Emergency', 'No Pity'

Yup, the singles (apart from the last one, 'Nasty Nasty') are all here. But they aren't doing a Pistols number on us: for one thing, not too many people bought the singles first time round, and for another, unlike the Pistols album, the singles don't overshadow the other tracks. Listen to 'Direct Action Briefing', 'Chicane Destination' and 'Hit Me': they're of a similar quality, small gems cut into shape and polished till they shine in the dark.

The one thing about 999 that tends to irritate some onlookers, the very individual, born with a sneer on my face, vocals have been mixed in just right: loud and clear enough for the fans, but without ever being overbearing. The perfect balance. In fact, that's what this album's about: a balanced display of all that 999 have to offer us. And I

My tip as the first track to listen to if you find this in your local

AMANDA LEAR: 'I Am A Photographer' (Ariola ARL 5002)

LEAD FOOTED disco album with about as much finesse as a panzer tank. Opening track 'Money Honey' is a stodgy goose step. On track two you get a bit of Bach with Amanda drivelling on about the alphabet (I kid you not). The rest of the album is filled out with even more of her horrible voice. But the worst of the worst has got to be her version of 'These Boots Are Made For Walkin''. As usual on Kraut disco records the production is computerised and flat. Dulsville. + ROBIN SMITH

STRIKER: (US Import Artists 0786)

THE SLEEVE said "Made Loud To Play Loud", so I did and I'm really glad. I don't expect the neighbours were so happy with it though. Who cares? A nice rockin' epice to test your speakers once in a while can't all be bad. This is a nice rockin' album with all the trademarks of going onto bigger and better things.

Striker, in case you thought it was a kiddies' soccer comic, are a four piece band hailing from the States. Now 75 per cent of the stuff coming from that fair land tends to be crap, but this album goes high into the remaining 25 per cent with a bullet. Rick Taylor on drums and vocals, and Scott Rosenberg, Rick Randle and Rick Ramirez all lending a fair hand on guitars and vocals.

It's all varied stuff. Slow rockers, rockers and good to honest goodies like the opener 'Think About It'. The mellowness is contained in 'Wish' which would make a very nice single.

reclie shop is side two's opener called 'Hard On Me', which believe you me will open your membranes for more of it.

Take my advice, find this album, persuade the assistant to play it (LOUD) and you won't be disappointed. + + + + STEVE GIBBS

BLACKSMOKE: 'Blacksmoke' (Casablanca CAL 2024)

THEY LOOK like the sort of band you find appearing on 'New Faces'. They sound like yet more disco dross, pale imitations of the bigger boys. It's amazing that bands like this can survive in an already overcrowded market. You'll find every cheap trick in the book on this album and it sounds washed up. Dull ideas, bad production. Get out your fire extinguisher. + ROBIN SMITH

JAMES AND BOBBY PURIFY: 'You And Me Together Forever' (Casablanca CAL 2025)

THERE IS a bunch of good old boys down in Nashville, Tennessee who know how to pluck better than millions of other musicians. John Sebastian sang about them in 'Nashville Cats'.

If you want to make a classy album of unaggressive rhythm and blues there is a good chance that these boys can do it by order. Well certainly for some hard cash.

The pop possibilities of this record are very strong. They do a great version of that old Whitfield 'Strong classic' 'Gonna Give Her All The Love I've Got', the intro recreating all the original tension perfectly.

They choose their songs with a lot of care, aiming for an audience that likes to feel that



999: were never a punk band

there is something going on in the lyrics. There isn't really that much substance here, though there is a great deal of listenable pop / soul of the kind that these brothers are already known for.

These musicians are the same men who propelled Dobie Gray's 'Drift Away' into the music history books. Perhaps they will do the same for the Purify's, but not with this album. + + + GEOFF TRAVIS

JOHNNY COUGAR: 'A Biography' (Riva RVLPS)

'HE'S NOT too tall. But he's good looking in a dark broodingly aggressive way - with all the right externals which spell out well assured masculinosexuality."

No, it's not an ad from a gay mag, but the press blurb accompanying the album. The Grave-digger's record compiler is really trying to push Cougar. We've been inundated with badges and stickers for a week or more.

Cougar has a sophisticated punk image, double breasted jacket and turned up jeans. Lonely hound dog cries from down on the streets, mild aggression smoothed down. Johnny Rotten meets the Royal Philharmonic.

I'm also worried about his name - I mean Johnny Cougar?

But I have to admit that the current single 'I Need A Lover' is a good 'un with its lengthy driving down the freeway instrumental section. I also liked the late at night song 'Taxi Dancer'. These could make it for him and the rest of the album needed this sort of direction. Meanwhile, anybody want a Johnny Cougar badge? + + + + + for 'I Need A Lover' and 'Taxi Dancer'. ROBIN SMITH

SUBURBAN STUDS: 'Slam' (PogoPOW 001)

A NEW and terrible form of torture would be being forced to listen to continuous playing of this album. Not being a masochist, this isn't my idea of a great time. The idea of which they're working on are the ones which shook you up two years ago, five years ago, 10 years ago - social problems have existed for a long time,

and continue to exist. But it's not too interesting hearing about ALL the time.

Traffic jams ('Traffic Jam'), violence ('Rumble') frustration ('Dissatisfaction') - spelled with three s's chaps, not with two) are everyone's personal experiences and so it can be argued that they're valid things to write about. But piles are an everyday experience to a lot of people too, and no-one writes about them. I hope they don't either. I don't want to know.

I think the Studs have got trapped in last year's net and unless they change pretty quick they're gonna be obsolete. There is, however, one small chance, one beam to light the way: their version of The Who's 'My Generation'. It's not too bad (the drumming is steady and competent throughout) and provides welcome relief from their own songs. As everyone else seems to be looking to The Who to provide style of '78, there's no reason why the Studs can't use them too.

In fact, I don't know why they didn't release that as the single instead of the rather poor 'I Hate School'. Some of the basic feelings are the same but the songwriting and music is poles apart. I wouldn't fork out on the whole album just for this one track though. + + ROSALIND RUSSELL

JUDAS PRIEST: 'The Best Of Judas Priest' (Gull GULP 1026)

GULL's attempt to squeeze some money out of a band they lost to CBS. Brum rock for headshakers, sounds of a car factory set to music. Dated styles but still very successful, witness the bump 'n' grind audiences that Judas Priest play to. The album is exciting for one or two tracks, but you can't help feeling that they're a cheapo Zeppelin or Purple.

Unlike those two greats they haven't learnt to vary their style successfully. Judas Priest aren't progressive, they're just an amalgamation of what has happened before. The originals always sound far better. + + ROBIN SMITH

STARGUARD 'Starguard' (US Import MCA 2321)

NORMAN Whitfield, currently the driving force behind Rose Royce, has written this bunch a disco single which is climbing the charts on both sides of the Atlantic. Mr Whitfield has also written another song for this album called 'The Force', based on (yes you've guessed it folks!) 'Star Wars', which in keeping with seemingly American gullibility, will ensure that it sells at least a million.

The group consists of three lovely ladies, Rochelle Runnells, Debra Anderson and Janice Williams, who in no uncertain way tell the listener all about themselves on the first track called, would you believe, 'The Girls'. All sorts of corny crap including (gasp! shock horror!) their birth-signs.

I'm afraid that I can't raise a great deal of enthusiasm for this release. However, the band will feature in the Robert Stigwood production of 'Sgt Peppers Lonely Hearts Club Band'.

I can't see this album riding high in the charts over here. It's the same old superslick disco noise that you'll all be used to. + + STEVE GIBBS

CAMEO: 'We All Know Who We Are' (Casablanca CAL 2026)

GEORGE CLINTON, the messianic loon who conjures the loops and mountains that form the Parliament Mother Ship funk nexus, created the term Chocolate City. As a result the sons and daughters of the Chocolate City are starting to strut out of the gates onto the radio, turntable and stage.

They are filled with a sense of fun and an ability to funk with the best. They bubble and boil like a nest of termites. The horns pay homage to Fred Wesley's years of experience with James Brown with sharp weaving punctuations of the rhythm.

Keyboards skitter to and fro across the sky as la Bernie Worrell with a touch of Hancock in the long passages. These children aren't afraid to stretch out either. There

are long passages of herky-jerky bass loops for them to chant over or to draw out their singing with tortuous syllable stretching.

The overall effect is fun, danceable and repetitive. But it gives a chance to hear some very fine playing. The most disturbing element about the album is that its practitioners, not being the originators, are very anonymous. Cameo are from Chocolate City. + + + + GEOFF TRAVIS

NATIONAL LAMPOON: 'That's not funny it's sick' (-Radar Records)

HAVING A few drinks and going into a studio and letting vent to your more obscene feelings is one way to make a sick humour album eg Derek & Clive, but that can only be taken so far, the American boys at Lampoon keep going by coming up with a different base (sic) story for each album.

This one takes it out of the radio phone-in-show with forays into the confession box and a sketch involving two filthy parrots, Ma and Pa might have laughed at the John Cleese version but this one will have them throwing your stereo out of the window, younger bruvv and sisters red with embarrassment and you'd better double up so it at least appears that your vomiting with disgust in case Ma and Pa decide you ought to follow the stereo for playing such stuff.

Altogether pretty good and likely to keep you rolling around longer than most, but remember with all sick humour your laughing at the society that has sown the seeds for it to grow from, well that's what Barry Cain says. + + + + JON FREWIN

KEVIN COYNE: 'Dynamite Daze' (Virgin V2096)

CLOWN COYNE. It's that Grand Canyon gap between his eyebrows. And those huge planet-in-space eyes. And that drooping mouth. And unruly hair.

That may account for his obvious predilection for the bittersweet, apparent on 'Dynamite Daze' by his choice of non-original material - the Great War's

hopelessly optimistic trench song 'Take Me Back To Dear Old Blighty' the crippling Johnny Ray-ver 'Cry' and 'I Am' John Clare's desperate attempt to assert his identity in verse.

Coyne's late sixties Liverpool Scene voice is uproariously melancholic, devoutly shaping each song like a stoned potter on a hot day. Constantly unpredictable in his phrasing but always acutely aware of the structure.

The actual music (you know, instruments in this case played by such nomadic notables as Zoot Money and Tim Rice) rarely rises above the level of soundtrack fodder - reflecting the mood of Coyne's particular agony. The exceptions are the frenetic title track (with a 'y' replacing the 'x')

and 'Amsterdam' a distinguished cruiser that deserved a better fate as a single than total anonymity.

So, a highly entertaining and at times amazing album. All he needs is a trapeze artist and then we've really got something. + + + + BARRY CAIN

BARBARA PENNINGTON: 'Midnight Ride' (United Artists UAS 30144)

IS THIS Northern Soul? Ian Levine one of the names on the Northern Soul Scene has produced and written most of the songs on this album. It hasn't got a stomping mid-sixties Tamla Motown beat you can wheelee round the room to.

It has got some long disco styled tracks on side one. The best is 'All Time Loser' written by Levine. It has got a good Radio Two hook and an explosive disco percussion section guaranteed to bring the gymnasts on the floor into their own.

Barbara Pennington is a good singer. She reminds me a little of Chaka Khan, moving easily between a whisper and a wall but she isn't really original enough here to start any great excitement.

One of the better English conceived soul albums I have heard for a while, but still miles inferior to its American counterparts. + + + GEOFF TRAVIS

DEE DEE BRIDGEWATER: 'Just Family' (US Import Elektra 6E119)

OH WOW man, look at the line-up. Stanley Clarke, Chick Corea, George Duke, Ray Gomez, Alphonso Johnson and Scarlet Rivera, to name but the cream of the lot. Now having caught your eye, I'm pleased to say that it fully lives up to its expectations. This is one album which HAS to get British release.

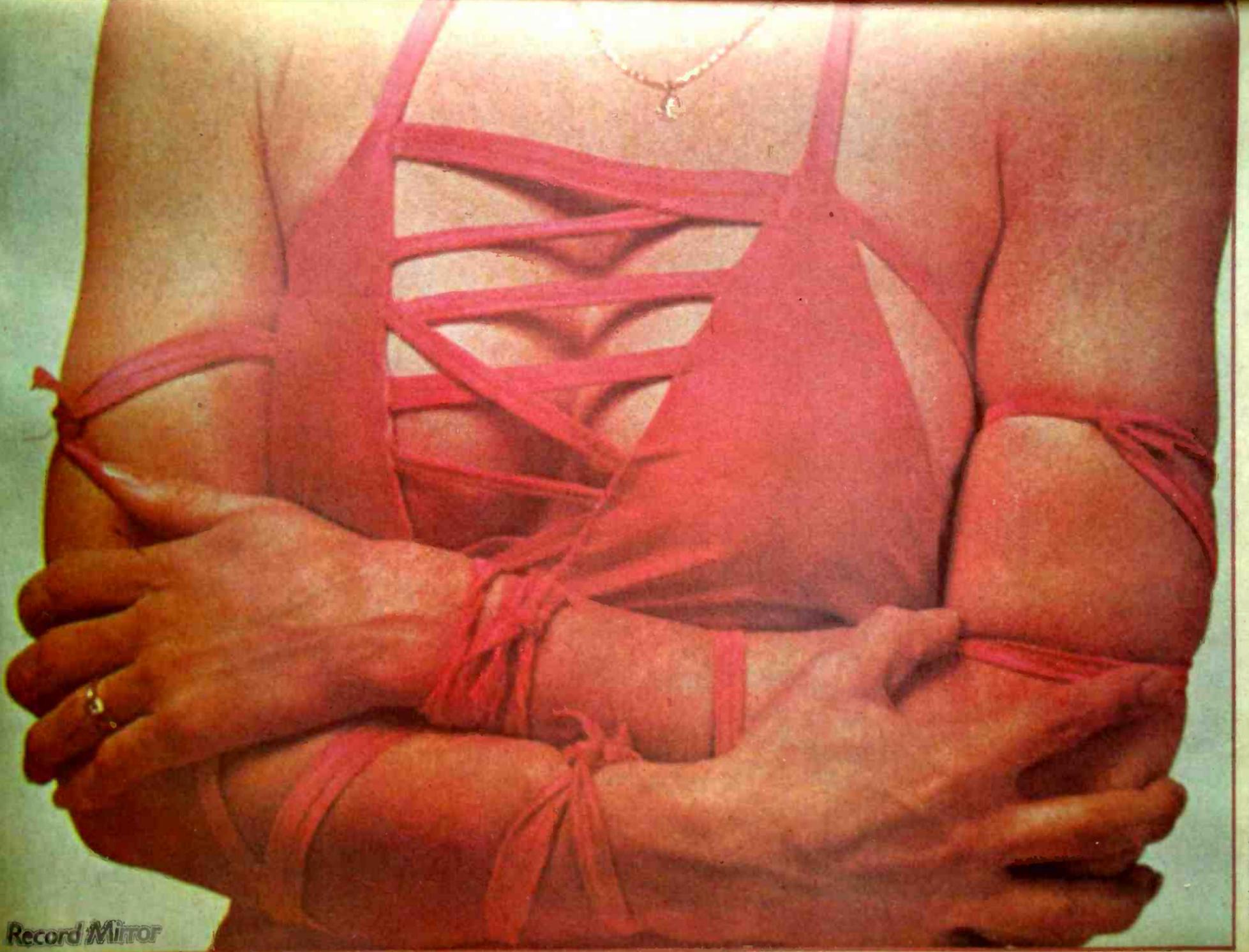
Opener Side One Title Track. A perfect example of a sound which is difficult to categorise - sorta 'disco jazz-funk' (What? Ed! Nice 'n' beaty and in complete contrast to the follower 'Maybe Today' a sultry song destined to be a disco smoocher's delight if released as a single.

Elton John's 'Sorry Seems To Be The Hardest Word', would on the face of it, seem out of place on an album of this calibre. But there it is terminating the first side and sounding like you've never heard it before.

Alphonso Johnson plucks bass without fault. Scarlet Rivera plays soothing searing violin while over the top of all this and a huge orchestral arrangement Ms Bridgewater sings par excellence.

Stanley Clarke, who is long overdue for an album of his own, arranges and produces the whole affair which brings it soaring high into my Top Ten debut albums of the year. Please search it out and give it a listen. And I urge WEA to take note of the final line in my opening paragraph. + + + + STEVE GIBBS

# BLONDIE



# AH ROMANCE

That's what it's all about  
says DAVID GATES.  
ROBIN SMITH agrees with him



He loves me...



He loves me not...



He loves me!

INTIMATE LITTLE dinners over candlelight and walks in the park, sharing the same umbrella. Windy days in February and sunny days on the beach. Bread's music is

all of these - songs for love and cuddles.

But it's always been far from schmaltz. Excellently composed tunes hitting you where it's most effective - somewhere between the top

of your head and your toes.

"I stand for a lot of the old values," says David Gates in easssy cowboy drawl. "I like the traditional values of romance. People go out on the streets every day and

ride crowded subways. Life can lead to high pressure and a lot of people are frustrated romantics. They want something that can put them back on their feet again and be gentle with them.

"I am a romantic person and I'm a strong believer in the values of love and marriage. It gives stability to a relationship and makes a home for your children."

When Gates goes home it's to a large ranch in California.

"I live there because it takes me away from the pressures. I can explain it like this: if you eat steak everyday you get tired of it, if you eat steak once a week or once a month then you like it. That's true of the music business. I love music but you have to get away and relax in order to approach new ideas. I like open spaces, living on a ranch gives you a sense of freedom."

### Covered

One of Bread's major successes was 'Make It With You', the most memorable song of 1970. It's been covered by virtually everyone ensuring that Gates isn't short of a bob or two.

"I like to be alone when I write things," continues David. "But on that song my wife was with me. I was fooling around with the guitar when the idea came. I got it done in around two hours. 'Make It With You' always seems to strike a chord with people. they can identify with the tune and the words."

I try to get a closeness and an atmosphere with my songs. 'Guitar Man' is about the type of person who can never give up, he just goes on playing and playing until he literally fades away. It's easy for the adulation to bite you so that you go on for years when maybe you should have given up and moved on to something fresh. The song needn't just be related to a guitarist it could be about a guy who works in a factory for 45 years without a break.

"Clouds" was inspired by all the travelling you have to do. You're up there in the sky looking down on the whiteness and somehow that can be a very haunting experience, it can feel very lonely and again that came over in the song."

Gates drawls softly. He sounds like an archetypal cowboy sitting on the back porch after supper smoking a ceejar and watching the sun go down.

"I can't see myself shooting up people on the range. But I was born in Oklahoma so I do have a lot of the pioneer spirit in me. I like a spirit of freedom I

don't like people to be tied down.

"It can be a lot easier for people to break into the music business these days. It is a massively growing industry in both Britain and America. Despite the success of 'Star Wars' it's even bigger than the film industry. So a lot more people are listening to you these days."

"It can still be a struggle, but that's not such a bad thing because some people today are happening too fast. They're shoved under the spotlight and haven't got enough to deliver with. They're built up quickly when they haven't got a wealth of experience. Take Glen Campbell (I wish somebody would) he was around for years before making the break and now he's going to last."

"The Sex Pistols got a lot of media coverage in the state and punk rock seems to be very theatrical but I don't think it's got the quality of music to sustain it, there's not enough meat on the bones."

"You can go on shooting your mouth off but in the end you have to deliver. Muhammed Ali may shout a hell of a lot but when he goes into the ring he packs one hell of a punch. He's got the skill and force to back himself up."

"Bread may not go in for extravagant light shows and smoke bombs going off all over the place, but we have quality songs that people want to come and listen to and which will be there for a long time."

Sitting in with Gates is Larry Knechtel renowned session man but now a member of Bread. Amongst his credits he's worked for Phil Spector and Simon And Garfunkel.

### Star thing

"The whole star thing can be contrived anyway," he says. "If you drive around in a big limousine then you're going to get recognised. There's a scene from a film called Bobby Deerfield. He's a star but one day he doesn't get recognised because he's not wearing dark glasses. You can make a lot of money and become a star, but money has its problems. I had a collection of cars but I used to spend all my time polishing them up."

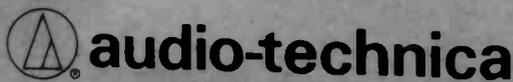
Back to Gates. "When you get money you don't rush out and buy a lot of fast cars. You end up walking past the showroom and just feeling secure."

He drawls softly again, blinks at the sunlight and smiles. With a gun by his side and a stetson he would be set to walk off into a sunset.

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# Mailman

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

## Power pop just a weak cousin of new wave?

**DEBBIE HARRY:**  
Old boots and panties yet.



### Don't go blind boys

THIS IS me begging for a piece of seductive Debbie Harry of Blondie. I have notice that there has been a shortage of this delightful bit of female enterprise in your paper. PLEASE, I beg of you, print one for me and many others won't be disappointed. A Stoner and A Sore Foot. PS. A nice big one of her lush body. ● If this week's issue doesn't satisfy, better visit your doctor soon.

### Boobs and Bronte

YOU, YES you, you reading this letter, buy Kate Bush's single. God she's ace. I'd crawl a million miles backwards over broken glass to gargle with her bath water. I'd peel my skin off and jump in a bag of salt for a pair of her panties.

Print a quadruple colour poster of her in the nude please. If you can't manage that send her here to me at the Shack, Wakefield. Kate I need you!!!  
Clarkie of the Shack, Wakefield.

### Hanging nerve

I AM now the only person in the UK not to have recognised the talents of Kate Bush. What a bloody awful voice - like the sound of some guy sitting on broken glass with nothing on. As for her appearance on Top Of The Pops, I haven't laughed so much in years.

A serious Kate Bush hater.  
● Oh well, can't please 'em all I suppose... but what's this obsession with broken glass?  
And now, still more correspondence on the same subject...

### Greatest cuts

I WAS reading about Kate Bush in a recent RM, and I had to laugh (well smile) at a comment she came out with. I mean to say, she stands there posing for a photo with her breasts hanging out and then she has the nerve to say it annoyed her when people want to know about her sex life, because it's irrelevant to what she's doing.

Paul Pablo.  
PS She has a beautiful body and I like her singing and her record.

I'm in love with her!!

DEBORAH HARRY is gorgeous, fantastic, beautiful, lovely, superb, great looking, nice, she even wears fantastic clothes as well. She is a great singer, and 'Denis' is the best single in decades. Please, please, please could we have more posters, pics, words, anything on Deborah Harry in RM. Because after seeing her on Top Of The Pops I have fallen madly in love with her. Is she married? Would she marry me if I asked her?  
Neil (A Blondie fan).  
● No - Debbie Harry.

More, more and even more

LOVE IT, love it, love it. RM is great but let's have some more juicy pieces of fantastic flaunting females (like the one of Bonnie Tyler).  
A moron called Polo on the Isle of Wight.  
● Sorry, next week maybe.

Confused sexist's corner

PLEASE COULD I have a picture of Elvis Costello or Blondie with nothing on.  
The Rochdale Cowboy.



KATE BUSH: Titties and Beowulf?

ONE OF the most interesting events of '77 was Record Mirror's enthusiastic if somewhat insubstantial espousal of punk rock, at the expense of thousands of readers who wrote in to complain that they were missing their weekly 'fix' of Bay City Rollers / Denis Roussos / Abba. Certainly the change proved beneficial: the number of pages has increased substantially, so enough people must have thought you were doing something right.

But withing six months of the great revelation, it was easy to notice a change in attitude and increasing promotion of unknown bands under the obnoxious tag of power pop. Come the new year we were told that everyone would want 'hair

brushed, clean-teethed, neatly-dressed pretty boys playing music that obeyed the same dictum. And in the February 25 edition we finally get the policy for '78. Punk is dead, or, what is worse, is confined to boring old farts.

I'm not against bands who look tidy, nor did the person who provoked that declaration seem to be against people on purely visual evidence, though that is really all we've got to go on so far.

In my opinion, punk isn't dead, nor is it dying. It is growing, developing, changing. More and more groups are appearing still. It never was a big commercial success but then it never set out to be. Power pop is a purely commercial phenomenon and while it

may spawn some good music (few genres of music fall to) at present it is still a weak cousin of punk new wave / whatever you want to call it.

Many people will interpret RM's efforts re powerpop as falling into the same category as people who prefer John Denver to Bob Dylan or Paul Simon: people who are unable to cope with abrasive, sharp, unadorned reality, people who still feel threatened in some way, people who prefer safe, sanitised, saccharin alternatives. Neither the Rich Kids or Tonight (the only 'successes' to date) have given me much to think about or hope to, nor have any of the weak-kneed field in support. But then Blondie and Generation X are suddenly power pop, aren't they? (If you can't exterminate, incorporate). Who next? The Jam? Boomtown Rats?

Let's face something for a few minutes. Whatever your opinion of the Sex Pistols (and mine is that, beyond 'Anarchy' and 'God Save The Queen' they're lousy) you can't deny that in '77 they showed people could make hits on their own, despite conspicuous media opposition. We don't have to accept what the radio and music papers choose to offer us, and impotent power pop shouldn't be pushed harder than it can go. And so far that ain't far.

Martin B. Goodall, Burnage, Manchester. PS. I am a university graduate (which means I can write neatly) unemployed (which means I have punk credibility) and an individual (which means I have my opinion, not one set out for me by you or any other).

● But so are the RM staff individuals, and all you're reading are our personal opinions. The 'policy statement' you read was in fact only a personal comment by Row, who was editing Mailman that week. (We take it in turns).

If you want my (Sheila Prophet's) opinion, I have to agree with a lot of what you say. You're right - power pop is impotent as a voice for young people, simply because it isn't trying to be a voice. But then, in the end, so was punk - your point about the Pistols making it despite media opposition might have been true at first, but by the end they were making it because of that opposition. The punk attitude had lost its threat - and because of that, there was bound to be a reaction against it. I agree though, it is a pity the reaction had to be one that suited the business from a commercial point of view.

I don't see the new pop groups as a separate thing from punk, new wave or whatever - I see it as just one development of it. Personally, I like it because it's fun, but that doesn't rule out other things that are happening which don't happen to fit the label.

And anyway, as you say, it's a category that can be expanded to suit yourself. Are the Jam power pop? Or the Boomtown Rats? Or XTC? Or The Tom Robinson Band? Or any of the other new young groups who're making it big? The real point is that talent will always transcend these artificial categories, and make it on their own strength, not on the strength of the label they've been given.

### Tonight ok, OK

THE GEEZER who slagged off 'Tonight' as crap is a self-opinionated jerk. He's obviously not bothered to wonder if they've got other better material. THEY HAVE! LOADS!! I saw them live the other week and I was amazed at their potential. Great songs like 'Checkout Girl', 'No Sympathy', 'Stroll On By', 'I Want You For My Party Piece'. I could go on and on but I know you need the space for Bigots Unlimited. Sure 'Drummer Man' isn't their best, but it was the right one to get them known. All I can say is come back to Wolverhampton soon and let's have an album! Oh yeah, I saw the Rich Kids too, they're okay, but need some good songs.  
The Powerpop gal, Shirley, Powerzone, Poptown.

### Thanx-a-lott No reply

JUST FIVE minutes to say thanx for the write up on le tres beau Jean-Jacques Burnel. (Not the usual set-up, knock-down attacks we've all come to hate). The Stranglers are, as Ronnie Gurr says, 'close to their fans', and anyone who's met them will agree. Love to Jean for letting me take him home (in my camera I mean). 'Something better change?' I hope not. Zoe (bassist with the Shock), Bracknell, Berks.

PS. I never knew Tim Lott was so good-looking until you enlightened us with the photos.

### Dusty Smith/Cain

IN LAST week's issue of your rag, you quoted me quite rightly as saying Smith and Cain's reviews are nothing more than diarrhoea. True, but please put your readers in the picture by telling them I was referring to their reviews of Dusty Springfield's single and album. Perhaps you didn't print the whole of my letter because I never mentioned tits or buttocks? Mick Moore, Dusty Springfield fan, Doncaster.



Are coming...

# Help

## She won't say yes

I AM 17 years old and madly in love with a girl I have known all my school life. At school we sit near each other in our 'A' level lessons and we frequently talk to each other about music, football and practically anything. We are great friends and she knows that I fancy her.

The problem is that I'm dying to go out with her, and have even asked her to go out with me on a couple of occasions. However, both times she politely said no with a feeble excuse.

She's also very popular with the boys at school and is often seen

walking around with them, and I know she's been out with a load of lads.

I really want to go out with her, but can't buck-up enough courage to ask her out again after the last two times, and I have a fear that I'll never see her again after 'A' levels.

Paul, Leeds

● It's tough when you fancy someone who doesn't see you in quite the same way, but no matter how bad you may feel now, you'll survive the experience.

From what has been treating you as a friend

and no more, and you're privileged that she accepts you in this way.

While she may realise she's just stringing you along, she clearly cares enough about you not to hurt your feelings too much - at least she was polite when she said no, and tried to conjure up a suitable excuse.

Eventually, she may get tired of flirting around with the other boys and may decide that you're not such a bad proposition after all.

Don't give up completely and let yourself wallow in self-destructive misery. Try again. Suggest going to a film or a gig that really interests her (and you). But be casual about it so your pride won't be so hurt if she refuses again.

While it may take a while for you to get over her, you must accept that there will be other

girls in your life. And you might just wake up one morning, accept her as no more than a friend and wonder what you ever saw in her.

### Those awful symptoms again

I THINK that I have contracted VD as the symptoms are very similar to those described by John of London in your issue dated January 28th. Could you give me details of the nearest VD clinic in my area?

Bob, Shrewsbury

● Your nearest VD clinic is at Shrewsbury Hospital, Mittenook Road, Shrewsbury. Sessions for men are held on Tuesday and Friday evenings (6 pm - 8 pm). Ring Shrewsbury 53931 for full information on how to get there. You don't need an appointment and your visit will be kept in complete confidence. Any other worried readers can always check-out the location of your nearest special clinic by ringing your local hospital - address in the phone book.

## Take a chance on London

I AM really interested in the thought of living in London. I come from a small village in Wales where there is nothing at all to do, and, to top it all, I'm at present unemployed.

It's very difficult to hear about jobs in London out here where I live in the wilderness. So, I'm asking if there's anywhere I can write to try and get a job. I'm at my wits end.

Paul, North Wales

● It isn't only difficult, it's almost impossible to hear about jobs going in London unless you pay a visit to the big city and suss 'em out for yourself. Why not save up your dule for a fair period of time, arrange for a couple of future payments to be transferred to a London Employment Exchange / Social Security office, (you're entitled to do this when you take a holiday), catch the fast train and look around.

You're bound to wear out some shoe leather in the long search but you'll find that the evening papers, the

'News' and 'Standard', magazines like 'Time Out', Employment Exchanges, Job Agencies and Job Centres are all good starting points.

While you're looking, you'll need somewhere to stay. For details of cheap-ish temporary accommodation write to the YMCA, 83, Endell Street, London WC2. Or, if you get really stuck and find your money and luck has run out long before you expected, ring BIT alternative information centre, 97A, Talbot Road, London W11 (01-228 8219). They can find you an emergency place to stay overnight or for even longer.

Once you've been and seen you may decide you'd rather try to make a go of it in the wilds of Wales, but at least you'll know for sure.

● "Maureen" of London (HELP / February 25), we have two letters for you from another reader. Give us your address and we'll send it on.

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

# Feedback



### Fax about Samantha

PLEASE could you tell me more about Australian singer Samantha Sang who released the single "Emotions" on Private Stock. Has she any other singles or albums available in this country? - G. Davison, Bradford.

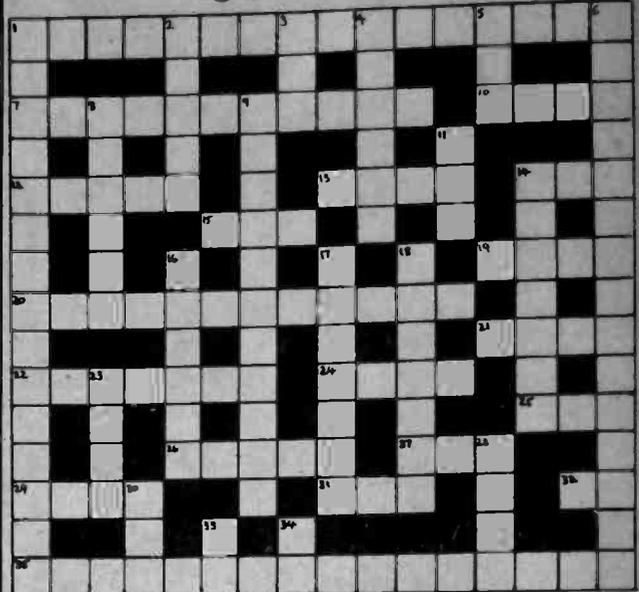
● "Emotions", currently climbing the charts is the only single available in this country, there are no albums to date, although Private Stock confirm that there is one in the pipe line. Samantha started off her singing career in Australia at the ripe old age of ten, and has led a chequered show biz career since then. She had a big European hit at the age of 16 with the single 'Love Of A Woman'. She is now living in America, where she was first signed by Private Stock. On March 1st she is flying across to Australia to attend the Logi Awards Press Reception and will receive the award for the major TV Rock Show. Samantha will also be visiting Britain on March 11th for promotion / publicity business. Unfortunately she will not be appearing in any live concerts then. There is really very little information available on Ms Sang, as Private Stock have not, as yet, released any promo material or biography. Perhaps it's best to - wait and see.

### THE book on THE group

I have been trying to purchase a copy of the book "Abba - The Ultimate Pop Group", but to no avail. My local branch of W H Smiths has completely sold out and I haven't been able to find anywhere else that stocks it. Can you give me any information on how to obtain a copy? - John Ford, Liverpool.

● Seems that the tome on the Swedish songsters has been very popular, so much so that only the central London branches of W. H. Smiths have a few remaining copies of the much sought after work. The book "Abba - the Ultimate Pop Group" is priced at £2.95, and is published by Souvenir Press, so if you are still longing for your copy, write to Souvenir Press, 43 Great Russell Street, London WCL, enclosing a cheque or postal order for £3.20 (includes postage and packing).

# Discword



## CLUES ACROSS

- 1 The Apple record label's first No 1, hit single, recorded by Mary Hopkin. (5,4,3,4)
- 7 Eddie Floyd original, which was a hit for David Bowie. (5,2,4)
- 10 Group that brought Roy Wood to public attention first. (4)
- 12 1973, Rolling Stones hit. (5)
- 13 Mr Leonard. (4)
- 14 The Beach Boys sound. (3)
- 15 Steely Dan label. (1,1,1)
- 19 She was still crazy with Paul Simon. (4)
- 20 1966, Small Faces classic. (3,2,7)
- 21 They have just raised a Pink Flag. (4)
- 22 Genesis singing drummer. (7)
- 24 John or J. J. (4)
- 25 Abba hit. (1,1,1)
- 26 Poetic label. (5)
- 27 Early Elvis label. (3)
- 29 Early morning. D. J. (4)
- 31 They were going for the one. (3)
- 32 One-third Wings hit. (2)
- 35 They had a No 1 hit single in 1970, with Love Grows Where My Rosemary Goes. (6,10)

- 5 Elton Johns former label. (1,1,1)
- 6 Carpenters latest single. (5,5,6)
- 8 1972, Chi-Lites hit. (2,4)
- 9 8 14 Down. Clothing for Ian Drury. (3,5,3,7)
- 11 Supersonic Wings single. (3)
- 14 See 9 Down.
- 16 Goes with Boats and Planes. (6)
- 17 See 33 Down.
- 18 The length of Leo Sayers flight. (7)
- 23 He's watching over you. (4)
- 28 Original member of The Velvet Underground. (4)
- 30 B. C. R. frontman. (3)
- 33 8 17 Down. Jam single and LP. (2,3,4)
- 34 Elvis Presleys blues. (1,1)

## LAST WEEK'S SOLUTION

### ACROSS

- 1 Morning of our lives. 8 Beatles. 10 If. 11 Damned. 14 Up town top ranking. 16 Skin. 17 Incredible. 21 Girls School. 24 Sam. 26 Lady. 27 Fanny. 28 Cindy. 30 UA. 32 It's a heartache. 36 Darts. 37 Less. 38 Slate. 39 Stars. 40 Radio. 42 Ed. 43 Aerosmith. 44 McTel.

### DOWN

- 1 Mr Blue Sky. 2 Real Thing. 3 Island. 4 Fairport Convention. 5 Rod. 6 Iommi. 7 Syd. 9 Satin. 12 Edge. 13 Band. 15 K. G. B. 17 Idle. 18 Idol. 19 Easy. 20 Ram Jam. 22 Isn't it time. 23 Layla. 25 Baccara. 28 Charlie. 29 Yard. 31 Cher. 33 T. C. 34 Clash. 35 Essex. 40 Ram. 41 E. M. I. 43 AI.

# We are Smurfs

## EDITORIAL ASSISTANT / SECRETARY MALE OR FEMALE

Where are you? If you're dependable, keen, interested in other folk's hassles and not afraid to get your nose to the grindstone SOUNDS / RECORD MIRROR need you. Illiterate, egomaniac, blind chimpanzee and paragon of virtue need not apply. Previous experience of compilation work and fact-finding an advantage. Salary negotiable. Applications in writing to Susanne Garrett, Group Services Editor, Spotlight Publications, 40 Long Acre, London WC2.

# GET HOT FOR

# SATURDAY NIGHT FEVER



RSO SUPER DOUBLE ALBUM 2658123 CASSETTE 3517 014

FEATURING

# BEE GEES

GRAMMY  
AWARD FOR  
THE BEST  
POP GROUP  
OF 1977

INCLUDING

**'STAYIN' ALIVE' - 'HOW DEEP IS YOUR LOVE'**  
 plus **YVONNE ELLIMAN - 'IF I CAN'T HAVE YOU'**  
**TAVARES - 'MORE THAN A WOMAN'**  
**THE TRAMMPS - 'DISCO INFERNO'** and many more



# Upfront

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

## Wednesday

### MARCH 8

**LONDON**, Albany Empire, Deptford (01-692 0765).  
**Misty**, The Larkers, Patrick Fitzgerald Junior Brown.  
**LONDON**, Brecknock, Camden (01-435 3073).  
**Scarce**.  
**LONDON**, Dingwells, Camden (01-267 4867). **Black Slate**.  
**LONDON**, Fanga, Praed Street (01-262 7932). **Pin-Ups**.  
**LONDON**, Golden Lion, Fulham (01-385 3942).  
**Vipers**.  
**LONDON**, Hammersmith Odeon (01-748 4081).  
**Gallagher and Lyle**.  
**LONDON**, Marquee, Wardour Street (01-497 6603).  
**The Boyfriends**.  
**LONDON**, Music Machine, Camden (01-387 0428).  
**The Stukas**.  
**LONDON**, Old Red Lion, St. John Street, Ennith Transil.  
**LONDON**, Pegasus, Stoke Newington (01-226 5936).  
**The Young Ones**.  
**LONDON**, Red Cow, Hammersmith (01-748 5720). **The Brakes**.  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0188). **The Subs**.  
**LONDON**, Rock Garden, Covent Garden (01-260 1961). **Radio Birdman**.  
**Skip Hazard**.

MORE LEGAL hassles have forced Roy Wood's long-awaited tour off the road, but ace axe-man John Miles makes a come back, starting his 14-date, complete with new keyboard man Brian Chilton, at Middlebrough Town Hall (Wednesday). Meanwhile, ex-Purple vocalist Dave Coverdale is into debut dates, taking in Ilford Ocarra (Wednesday), Scarborough Penthouse (Thursday) and Harrogate PG's (Friday).

Another debut, in the shape of much-acclaimed Ohio industrial rockers Devo who play a brief set of dates at Liverpool Eric's (Thursday), Leeds University (Friday), Manchester Free Trade Hall (Saturday) and London Roundhouse (Sunday), supporting the Albertos on the last two gigs.

Any OAP's out there? You might just remember American cult musicians Spirit, (alias Randy California, Larry Knight and Ed Cassidy), flying over to play Essex University (Friday), London Rainbow (Saturday) and Bristol Locarno (Sunday). New wave support from Alternative TV and Police (Friday and Saturday) and Police/Garzes Darkz (Sunday).

All ye Billy Idolators watch out for the Generation X - tentative tour of the red, white 'n' blue - catch their first date at Norwich, University of East Anglia (Wednesday), and the big 'un at Liverpool Eric's (Friday) - more Shikna, Buzzcocks, Wreckless Eric, Subway Sect and Rods too - the magnificent Makers are due to do their stuff at London's Hope & Anchor (Tuesday) - and get yer micro-skirts at the ready gels, The Pleasers are about to happen up your way. Oh yeah!

**LONDON**, Royalty, Southgate (01-886 0051).  
**Matumbi**.  
**LONDON**, Telegraph, Brixton Hill, Visitors.  
**LONDON**, Upstairs at Ronnie's, Frith Street (01-439 0747). **Blunt Instrument**.  
**LONDON**, Western Counties, Paddington, Schmo.

## Thursday

### MARCH 9

**ABERDEEN**, Arts College, Bethnal.  
**BARSTAPLE**, Chequers (2717). **The Crabs**.  
**BARROW**, Maxims, The Stukas.  
**BARLDON**, Double Six, Pekin Orange.  
**BIRKENHEAD**, Mr. Digby's (051-647 9320).  
**Subway Sect / The Louis BOURNEMOUTH**, College, Bournemouth - College, Grand Hotel / Anne Nightingale.

**BRIGHTON**, Polytechnic (693655). **Keith Christians**.  
**BRIGHTON**, Seven Stars, Southern Ryda.  
**BRISTOL**, Granary (28267). **Slurder**.  
**BRISTOL**, Polytechnic (421768). **Advertising**.  
**BRISTOL**, Tiffanys (34057). **Wire Alternat**.  
**ive TV Garzes Darkz**.  
**BRISTOL**, University (24161). **John Owey and Wild Willy Barrett**.  
**The Flies**.  
**CANTERBURY**, Odeon (62480). **Hot Chocolate**.  
**CARLISLE**, Flopps, Drones.  
**COVENTRY**, Lanchester Polytechnic (24166). **Screens**.  
**COVENTRY**, University of Warwick (24011). **Halpin McTell**.  
**DERBY**, Kings Hall (31111). **Eddie And The Hot Rods / Radio Stars / Squeeze**.  
**DONCASTER**, Outlook (64434). **Sham 66 / Menace**.

**EXETER**, Grouchos, The Pla.  
**GLASGOW**, Amphora, Underhand Jones.  
**GLASGOW**, Apollo (041-332 0056). **Gordon Giltrap**.  
**HANLEY**, Galety (24302). **Idiot House**.  
**HARROW**, Technical College (4228206). **Misty (Rock Against Racism)**.  
**HATFIELD**, Forum, Straws.  
**HIGH WYCOMBE**, Nugs Head (21758). **Koogulator**.  
**HULL**, The University (12311). **Daria**.  
**ILFIELD**, Felham Buckle, Edge Band.  
**LEEDS**, F Club, Ace of Clubs (6632521). **The Jerks**.  
**LEEDS**, Polytechnic (41101). **General X**.  
**LEICESTER**, Baileys (284621). **Tavarez**.  
**LIVERPOOL**, Eric's (051-235 7881). **Devo**.  
**LIVEPOOL**, Havana Club, Naughty Lamps.  
**LONDON**, Albany Empire, Deptford (01-692 0765). **Mistakes Delay**.  
**LONDON**, Brecknock, Camden (01-465 3073). **The Roll Ups**.  
**LONDON**, Castle, Tooting (01-872 7018). **Heart-drops**.  
**LONDON**, Crackers, Wardour Street, Rumble Strip.  
**LONDON**, Dingwells, Camden (01-267 4967). **Head Over Heels**.  
**LONDON**, Duke of Sussex, Ladbroke Grove, Swift.  
**LONDON**, Greyhound, Fulham (01-285 0526). **Jaguar**.  
**LONDON**, Hammersmith Odeon (01-748 4081). **Gallagher and Lyle**.  
**LONDON**, Hope & Anchor, Islington (01-359 4510). **Warren Harry**.  
**LONDON**, 100 Club, Oxford Street (01-536 0933). **U-Brown & The Equators**.  
**LONDON**, Kensington, Russell Gardens (01-603 3245). **Panama Red**.  
**LONDON**, Music Machine, Camden (01-387 0428). **Motorhead**.

**LONDON**, North East London Polytechnic, Walthamstow (01-627 7317). **Metastabul**.  
**LONDON**, Railway Hotel, West Hampstead (01-677 1478). **Praying Mantis**.  
**LONDON**, Red Cow, Hammersmith (01-748 5720). **The Young Ones**.  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0188). **IMH Ruff**.  
**LONDON**, Rock Garden, Covent Garden (01-240 3961). **Alfalfa / John Adams Band**.  
**LONDON**, South Bank Polytechnic (01-261 1525). **'Menace'**.  
**LONDON**, Speakeasy, Margaret Street (01-580 8310). **Whirlwind**.  
**LONDON**, Vortex, Crackers, Wardour Street (01-734 4917). **Trapeze**.  
**MANCHESTER**, Cavalcade (061-445 1688). **The Tunas**.  
**MANCHESTER**, Rafters (061-230 9758). **999**.  
**MIDDLESBROUGH**, Rock Garden (241995). **Wreckless Eric / The Snubs**.  
**NOTTINGHAM**, Tiffanys (40398). **Zai Cleminson / Next Band / Gwaby**.  
**NOTTINGHAM**, Trent Polytechnic (48258). **John Miles Johnny Cougar**.  
**OXFORD**, Cape of Good Hope (755482). **Trout**.  
**OXFORD**, The Polytechnic (63998). **Spud**.  
**PENZANCE**, The Garden (2475). **Tonight**.  
**PLYMOUTH**, Metro (51326). **The Boys**.  
**Bernie Torne**.  
**PORTSMOUTH**, Locarno (25491). **Buzzcocks / The Sistas**.  
**PORT TALBOT**, Troubadour, The Saints.  
**PRESTON**, The Polytechnic (58382). **Alberto Y Lost Trios Pananolas**.  
**READING**, Bryan's Club, Radiators from Space.  
**RUGBY**, Lanchester Polytechnic, Penetration Automotiles.  
**SCARBOROUGH**, Penthouse (83204). **Dave Coverdale**.

**ST HELIER**, West Park Pavilion, Gero Washing, The Jam Jam Band.  
**SWANSEA**, Circles, The Pleasers.  
**SWANSEA**, Mumbles, Nutz Club (66409). **The Enid**.  
**TREPOREST**, Glamorgan Polytechnic, Krazy Kat.  
**UXBRIDGE**, Brunel University, Ritchie Havens.  
**WALSALL**, Coach and Horses, Skratz.  
**WEST RUNTON**, Pavilion (203). **Renaissance**.  
**WELLINGTON**, Town House, Susan's Hats.  
**WINDSOR**, Civic Hall, Sud Cafe.  
**WOLVERHAMPTON**, Civic Hall (21359). **Steeleye Span**.

**CHELTENHAM**, Montpellier Pavilion (34812). **Trust**.  
**COLCHESTER**, University of Essex (42134). **Spirit**.  
**Alternative TV / Police**.  
**COLWYN BAY**, Duxfield Showbar (42594). **The Enid**.  
**CORNHAM**, Beehill College of Art & Technology, Middlewick Lane, Adam & The Ants.  
**COVENTRY**, Technical College, Misty The Rats.  
**DERBY**, Bell Hotel, Strange Days Star.  
**DERBY**, King's Hall (21111). **Sham 66 / Menace**.  
**DUDLEY**, College of Education (59741). **Pi-rates**.  
**DUDLEY**, J.B.'s (53597). **Gloria Mundi**.  
**EAST GRINSTEAD**, Imberhome School, Edge Band.  
**EDINBURGH**, The University (031-667 1290). **Bethnal**. **The Skids**.  
**HAMILTON**, Bell College, Cak Jacques.  
**HANLEY**, Victoria Hall (34241). **Eddie and the Hot Rods / Radio Stars / Squeeze**.  
**HARLOW**, Technical College (22300). **Deaf School**.  
**HARROGATE**, P.G.'s, Dave Coverdale.  
**HASTINGS**, Falsafe Hall, Hollywood Killers.  
**HEREFORD**, College of Education (65725). **Gonzalez**.  
**HEYWOOD**, Seven Stars, Juggernaut.  
**HUDDERSFIELD**, Polytechnic (22288). **Wire**.  
**KINGHORN**, Quinzie Nook, Brodie.  
**LANCASTER**, The University (65201). **John Miles Johnny Cougar**.  
**LEEDS**, Trinity and All Saints College, The Seekers.  
**LEEDS**, The University (39071). **Devo**.  
**LEICESTER**, Baileys, Tavarez.  
**LEICESTER**, Croft Club, Linnlight.  
**LEICESTER**, University (50600). **Spud**.

## Friday

### MARCH 10

**ABERYSTWYTH**, The University (4242). **Little Bob Story**.  
**BARNOLDSWICK**, Stork Majestic, The Sting.  
**BATH**, The University (6041). **Renaissance**.  
**BATH**, Pavilion (28411). **John Otway and Wild Willy Barrett**.  
**The Flies**.  
**BIRMINGHAM**, Barbarellas (021-6530413). **999**.  
**BIRMINGHAM**, University (021-472 1841). **Reggie Regulars**.  
**BOGNOR**, Sussex Hotel (5428). **Lesser Known Tunislans**.  
**BLADFORD**, Topic Folk Club (32119). **Vorkshhre Reliah**.  
**BRIGHTON**, New Regent (27800). **The Boys**.  
**Brighton**, Sussex University (646681). **Lionheart**.  
**BUCKLAND**, Red Dining Room, University College, Automates / Dave Lewis Band.  
**BURTON ON TRENT**, 76 Club, Aiterusting.  
**CANTERBURY**, University, Elliott College (6529). **Tennis Shoes**.  
**CARDIFF**, The University (396421). **Ritchie Havens**.

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**LIVERPOOL**, Erica (061-238 7881), Generation X  
**LONDON**, Aeklam Hall, Aeklam Road (01-669 7391), Sons of Jah  
**LONDON**, High Tension Cuckoo  
**LONDON**, Brecknock, Camden (01-485 3073), Urebia  
**LONDON**, Dingwalls, Camden (01-267 887), Grand Hotel  
**LONDON**, Tubeway Army  
**LONDON**, Dublin Castle, Camden, Swift  
**LONDON**, Greyhound, Fulham (01-485 0516), Cock Sparrer  
**LONDON**, Half Moon, Putney, Heck Speckles  
**LONDON**, Phantom  
**LONDON**, Hammersmith Odeon (01-748 4081), Gallagher and Lyle  
**LONDON**, Hope & Anchor, Islington (01-359 4830), Radio Birdman  
**LONDON**, John Bull, Chawick, Southern Ryda  
**LONDON**, Lyceum, Leicester Square (01-836 3715), Buzzcocks, The Silo  
**LONDON**, Middlesex Polytechnic, Hendon (01-202 9255), New Hearts  
**LONDON**, Music Machine, Camden (01-387 0428), The Flies  
**LONDON**, Nashville, Kensington (01-603 6071), Trapeze Monochrome Set  
**LONDON**, Old Swan, Kensington Church Street, Reddie  
**LONDON**, Pegasus, Stoke Newington, Sore Throat  
**LONDON**, Queen Mary's College, Mile End Road (01-249 1240), Ralph McTell  
**LONDON**, Red Cow, Hammersmith (01-748 5720), The Subs  
**LONDON**, Rochester Castle, Stoke Newington (01-249 0189), Electric Chairs, Levi & The Rockkats  
**LONDON**, Rock Garden, Covent Garden (01-240 3951), Whirlwind  
**LONDON**, Richard Barlow  
**LONDON**, South Bank Polytechnic, Rotary Street (01-261 1825), Warren Harry  
**LONDON**, Westfield College, Hampstead (01-435 7111), Cudo Belle, Magic  
**LONDON**, Whitelands College (01-789 2748), After The Fire  
**MANCHESTER**, Apollo (061-273 1112), Sad Cafe  
**MARGATE**, High Cliff, Queens Hotel, Vignars  
**MIDDLEBROUGH**, Rock Garden (241995), The Stukas  
**NEWCASTLE**, City Hall (20007), Gordon Giltrap  
**NEWCASTLE**, The Polytechnic (29761), Darb  
**NEWPORT**, Villaige (811049), Radiators from Space  
**NORTHAMPTON**, County Cricket Ground (32917), The Saints  
**NOTTINGHAM**, Sandpiper (5481), Subway Sect  
**NOTTINGHAM**, The Lous  
**NOTTINGHAM**, The University (55912), Supercharge  
**PERKSBOROUGH**, Folk Club, Bert Jansch  
**PLYMOUTH**, Metro (51226), The Pleasers  
**POOLE**, Technical College, Jenny Haan's Lion / Jaguar  
**READING**, Bones Club, The Lurkers  
**READING**, Bulmershe College (663387), Screens  
**RETFORD**, Porthouse (481), Krakatoa  
**ROCHDALE**, Football Club, Motorhead  
**SALFORD**, The University (738-7811), Strawbs  
**SHEFFIELD**, Polytechnic (21290), Muscles  
**SHEFFIELD**, University, Rumble Strips

**SHEFFIELD**, Winton Centre, Krazy Kat  
**SLEAFORD**, Nags Head, The Band  
**STAFFORD**, College of Further Education (54409), Suburban Studs  
**The Deprived**  
**ST ALBANS**, City Hall (5451), Strick  
**ST HELIER**, West Park Pavilion, Geno Washington & The Ram Jam Band  
**STIRLING**, The University (3171), Wreckless Eric  
**STOCKPORT**, Davenport Theatre (061-483 4801), Steeleye Span  
**STOKE HANLEY**, Victoria Hall (24641), Eddie & The Hot Rods / Radio Stars / Squeeze  
**SWANSEA**, The University (25678), The Lurkers  
**WATFORD**, Baileys (38848), Johnny Nash  
**WEYMOUTH**, College of Education, Garbo's Ceilidh Heroes  
**WORKINGHAM**, Workingham Rock Club, Double Exposure  
**WOLVERHAMPTON**, Lafayette (26285), Zal Celminot  
**YORK**, The University (56128), Black Slate

**Sourceology**  
**MARCH 11**  
**ACCRINGTON**, Albion Hockey Club  
**AYLESBURY**, Friars (88948), Motorhead  
**BANGOR**, The Space (53709), Pirates  
**BELFR**, Sports Centre, Strange Days  
**BIRMINGHAM**, Barbarellas (021-643 0415), New Hearts  
**BISHOPS COTFORD**, Triad Arts Centre (56332), Electric Chairs, Levi & The Rockkats  
**BIRMINGHAM**, Hippodrome (021-622 2676), The Darts  
**BLAKAVON**, Leisure Centre, Days of Grace  
**BOGNOR**, Technical College, Lesser Known  
**BOLTON**, Technical College (389024), Franchise  
**BRADFORD**, The University (33486), Strawbs  
**BRISTOL**, Barton Hill Youth Centre (553807), Cock Sparrer Joe Public  
**BRISTOL**, Brunel Technical College, Ashley Down Road, Lissen  
**BUCKLEY**, Tivoli Ballroom (3053), The Stukas  
**BURY ST EDMUNDS**, Corn Exchange (5489), Desmond Dekker  
**CASTLEFORD**, Trades & Labour Club, Liminalight  
**CHICHESTER**, Bishop Otter College, Automates  
**COVENTRY**, College of Education (482531), To Be  
**DUDLEY**, JB's (53597), Buzzcocks / The Silo  
**EASTBOURNE**, Eastbourne College, Hollywood Killers  
**EPSOM**, Technical College, Zal Celminot  
**FARNBOROUGH**, Technical College (57706), Enid / Rumble Strips  
**FOLKESTONE**, Leas Cliffe Hall (53193), Ritchie Havens  
**GLASGOW**, Dial Inn, Underhand Jones  
**GLASGOW**, Queen Margaret Union (041-334 1565), Wreckless Eric  
**GLASGOW**, University of Strathclyde (041-552 1270), Bethnal  
**GLoucester**, Tracey's (35804), Pin-Ups  
**HASTINGS**, Pier Ballroom (422566), Delroy Williams Soul Explosion / Mr Superbad / The Sultin Hells  
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DEVO: Liverpool's Eric's, Thursday

**HIGH WYCOMBE**, Nags Head (21755), Sore Throat  
**HOPWOOD**, Rock Club (5043), Sledgehammer  
**KINGSTON**, Dolphin, Fife Road, Visitor 2035  
**KIN GHORN**, Quinzie Nook, Habes Corpus  
**LEICESTER**, Bailey's (2642), Tavara  
**LIVERPOOL**, Empire, (051-709 1555), Sad Cafe  
**LIVERPOOL**, Eric's (051-238 7881), 999  
**LIVERPOOL**, St Catharine College, Bert Jansch  
**LIVERPOOL**, The University (051-709) 4744, Eddie & The Hot Rods / Radio Stars / Squeeze  
**LONDON**, Apollo, Willesden, Matumbi  
**LONDON**, Bouncing Ball, Peckham High Street, State Express  
**LONDON**, Brecknock, Camden (01-435 3078), Helicopters  
**LONDON**, Chelsea College, Manresa Road, Foster Brothers / Exhilar / Manresa  
**LONDON**, Dingwalls, Camden Lock (01-267 4987), Medium Wave Band / The Subs  
**LONDON**, Duke of Lancanshire, New Barnet, Rednic  
**LONDON**, Hammersmith Odeon (01-748 4081), Renaissance  
**LONDON**, Hope & Anchor, Islington (1-359 4510), Charlie Dore's Fresh Oyster  
**LONDON**, Marquee, Wardour Street (01-437 6003), The Young Ones  
**LONDON**, Music Machine, Camden (01-387 0428), The Flies  
**LONDON**, Cudo Belle, Magic  
**LONDON**, Nashville, Kensington (01-603 6071), Banned / Starjets  
**LONDON**, Queen Mary College, Mile End Road (01-480 4811), After The Fire  
**LONDON**, Rainbow, Finbury Park (01-263 3148), Spirit / Alternative TV / Police  
**LONDON**, Red Cow, Hammersmith (01-748 5720), Head Over Heels  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Lee Koalrn / Loose Shoes  
**LONDON**, Royal Festival Hall (01-928 3191), Ralph McTell  
**LONDON**, Swan, Hammersmith, Southern Ryda  
**LONDON**, Talbot Tabernacle, North Kensington, The Youngsters / 552's  
**LONDON**, Queens Arms, Harrow, Pegasus Red  
**LONDON**, Stapleton, Crouch Hill (01-272 2108), Blunt Instrument  
**MANCHESTER**, Commercial Inn, The Tunes  
**MANCHESTER**, Free Trade Hall (061-834 0943), Alberto & Lost Trios Paranoias / Devo  
**MANCHESTER**, Mayflower, Subway Sect  
**MANCHESTER**, Rafter's (061-236 9788), Gloria Mundi  
**MANCHESTER**, UMIST (061-236 9111), Black Slate  
**MARGATE**, Dreamland (Thanel 27011), Clayson & The Argonauts  
**MARGATE**, High Cliff, Queens Hotel, Vignars  
**MATLOCK**, Black Rocks, Juggernaut  
**NEWCASTLE**, The University (28402), Generation X  
**NORTHAMPTON**, County Cricket Club, Keeling Cars / Bowles Brothers  
**NORTHAMPTON**, Northampton College, The Roll-Ups  
**NOTTINGHAM**, Colgrave Club, Stage Fright  
**NOTTINGHAM**, The University (55912), John Oway & Wild Willy Barrett / The Flies  
**OXFORD**, College of Further Education, Supercharge  
**PORTSMOUTH**, The Polytechnic (81914), The Pleasers  
**FRESCOTT**, Mott College, Arbro  
**REDCAR**, Coatham Bowl (3236), Vibrators  
**ROCHESTER**, Isle of Grain, Rebel  
**SCARBOROUGH**, Oilies, Wire  
**SHEFFIELD**, The Polytechnic (21200), Sham 69  
**SHEFFIELD**, The University (24076), John Miles / Johnny Cougar  
**SLOUGH**, Langley College, Spud  
**SOUTHAMPTON**, Gaumont (29772), Gallagher & Lyle  
**ST HELIER**, West Park Pavilion, Geno Washington & The Ram Jam Band  
**STRATFORD-ON-AVON**, Green Dragon, Jevushita  
**WAKEFIELD**, Unity Hall, The Saints  
**WALSALL**, Town Hall, Muscles  
**WATFORD**, Bailey's (39848), Johnny Nash  
**WATFORD**, Wall Hall College (4961), No Dice  
**WEST RUNTON**, Pavilion (203), Rokott  
**WIGAN**, Casino (43501), Little Bob Story

**WINCHESTER**, Winchester College, Students Union, Park Avenue, Fresh Layed Band  
**YORK**, College of Ripon and York St John, Bullets  
**Sunday**  
**MARCH 12**  
**ACCRINGTON**, Lakeland Lodge, Arlne  
**BIRMINGHAM**, Railway Hotel, Trout  
**BLACKPOOL**, Jenkinsons Bar, (28203), Son of a Bitch  
**BRADFORD**, Royal Standard, Gloria Mundi  
**BRISTOL**, Colston Hall (291708), Gordon Giltrap  
**BRISTOL**, Locarno, Spirit / The Police / Gardes Dark  
**CHELMSFORD**, Chancellor Hall (65848), abuzzcocks  
**JOHNNY COUGAR**  
**CRAWLEY**, White Knight, Southern Ryda  
**CROYDON**, Fairfield Hall (01-888 9201), Hot Chocolate  
**CROYDON**, Greyhound, Motorhead  
**EDMONT**, Towbar Inn, Tonlight  
**GLASGOW**, Apollo (041-332 6053), John Miles / Johnny Cougar  
**GREENOCH**, Victorian Carriage, Neoromancer  
**IPSWICH**, Gaumont (33641), Steeleye Span  
**LEICESTER**, Phoenix, Flys / Hanks  
**LEICESTER**, R. Tiffany's (21950), Tonlight  
**LEICESTER**, De Montfort Hall (27632), Eddie & The Hot Rods / Radio Stars / Squeeze  
**LONDON**, Brecknock, Camden (01-435 3073), Dogwitch  
**LONDON**, Greyhound, Fulham (01-385 0528), The Young Ones  
**LONDON**, Hammersmith Odeon (01-748 4081), The Strawbs  
**LONDON**, Hope & Anchor, Islington (01-359 4610), Comedy Factory  
**LONDON**, Marquee, Wardour Street (01-437 6003), Pacific Eardrum  
**LONDON**, Nashville, Kensington (01-603 6071), The Young Ones  
**LONDON**, New London Theatre (01-405 0072), Henry Cow / Etron Fou Leloublan / Sumia Mammus Manna / Univers Zero / Stormy Six  
**LONDON**, Palladium (01-437 7373), The Darts  
**LONDON**, Pegasus, Running Sores  
**LONDON**, Red Cow, Hammersmith (01-748 5720), Lesser Known  
**LONDON**, Roundhouse, Chalk Farm (01-267 2564), Alberto / Lost Trios Paranoias / Devo  
**LONDON**, Torrington, Lodge Lane, North Finchley, Lee Koalrn  
**LONDON**, Vortex, Speedometers / New Hearts  
**OXFORD**, Windsor Castle, Harrow, Blunt Instrument  
**NOTTINGHAM**, Katties (25670), Lurkers  
**OLDHAM**, Boundary, Je-vusha  
**PORTSMOUTH**, Centre Hotel (27681), Bert Jansch  
**PORTSMOUTH**, Guildhall (24355), Gallagher & Lyle

**READING**, Merry Maidens, Double Exposure  
**SHEFFIELD**, Stockbridge Working Men's Club, Strage Days  
**SHEFFIELD**, Top Rank (21927), Vibrators  
**SLOUGH**, Fulcrum Hall, Johnny Nash  
**SHREWSBURY**, Tiffany's (58786), Wire  
**ST HELIER**, West Park Pavilion, Geno Washington & The Ram Jam Band  
**WATFORD**, Bailey's (39848), Tavara  
**WATFORD**, Jenkins Hall, Key Parr & The Crowhairs  
**WOLVERHAMPTON**, Lafayette (26285), Subway Sect

**Monday**  
**MARCH 13**  
**ABERDEEN**, Capital Theatre (23145), John Miles / Johnny Cougar  
**CROYDON**, Fairfield Hall (01-888 9201), Hot Chocolate  
**CROYDON**, Greyhound, Motorhead  
**EDMONT**, Towbar Inn, Tonlight  
**GLASGOW**, Apollo (041-332 6053), John Miles / Johnny Cougar  
**GREENOCH**, Victorian Carriage, Neoromancer  
**IPSWICH**, Gaumont (33641), Steeleye Span  
**LEICESTER**, Phoenix, Flys / Hanks  
**LEICESTER**, R. Tiffany's (21950), Tonlight  
**LEICESTER**, De Montfort Hall (27632), Eddie & The Hot Rods / Radio Stars / Squeeze  
**LONDON**, Brecknock, Camden (01-435 3073), Dogwitch  
**LONDON**, Greyhound, Fulham (01-385 0528), The Young Ones  
**LONDON**, Hammersmith Odeon (01-748 4081), The Strawbs  
**LONDON**, Hope & Anchor, Islington (01-359 4610), Comedy Factory  
**LONDON**, Marquee, Wardour Street (01-437 6003), Pacific Eardrum  
**LONDON**, Nashville, Kensington (01-603 6071), The Young Ones  
**LONDON**, New London Theatre (01-405 0072), Henry Cow / Etron Fou Leloublan / Sumia Mammus Manna / Univers Zero / Stormy Six  
**LONDON**, Palladium (01-437 7373), The Darts  
**LONDON**, Pegasus, Running Sores  
**LONDON**, Red Cow, Hammersmith (01-748 5720), Lesser Known  
**LONDON**, Roundhouse, Chalk Farm (01-267 2564), Alberto / Lost Trios Paranoias / Devo  
**LONDON**, Torrington, Lodge Lane, North Finchley, Lee Koalrn  
**LONDON**, Vortex, Speedometers / New Hearts  
**OXFORD**, Windsor Castle, Harrow, Blunt Instrument  
**NOTTINGHAM**, Katties (25670), Lurkers  
**OLDHAM**, Boundary, Je-vusha  
**PORTSMOUTH**, Centre Hotel (27681), Bert Jansch  
**PORTSMOUTH**, Guildhall (24355), Gallagher & Lyle

**PLYMOUTH**, Cantawaya (63127), Gloria Mundi  
**STAFFORD**, Stychfield Hall, Sham 69  
**SWANSEA**, Circus, 999  
**SWANSEA**, Nutz Club, Sad Cafe  
**SWINDON**, Affair (24448), Mean Street  
**WATFORD**, Bailey's (39848), Tavara

**Tuesday**  
**MARCH 14**  
**BELFAST**, Kings Hall (465225), Gallagher and Lyle  
**BIRMINGHAM**, Barbarellas (021-643 0415), Electric Chairs / Levi & The Rockkats  
**BURNTISLAND**, Half Circle, Wreckless Eric  
**CARDIFF**, Top Rank (26538), Motorhead  
**DUNFERMLINE**, Kinross Ballroom (21902), Renzillos  
**KEIGHLEY**, Victoria Hall (602401), Generation X  
**LEICESTER**, De Montfort Hall (27632), Hot Chocolate  
**LEICESTER**, Digby Hall, The Pleasers  
**LEICESTER**, Phoenix Theatre (58832), Henry Cow / Stormy Six  
**LEICESTER**, The University (500000), Subway Sect  
**LONDON**, Brecknock, Camden (01-834 1833), Fantes  
**LONDON**, Hope & Anchor, Islington (01-359 4510), The Makers  
**LONDON**, 100 Club, Oxford Street (01-638 0933), Wreckless Eric  
**GLASGOW**, Satellite City, Apollo Centre (041-332 6053), Realtones  
**HARLESWOLD**, Tiffany's (021-422 0761), Subway Sect  
**HARROGATE**, College of Education, Grand Hotel  
**LEEDS**, F Club, Ace of Clubs (863252), The Lurkers  
**LONDON**, The Cavern, Willesden, The Depressions  
**LONDON**, 100 Club, Oxford Street (01-638 0933), The Stukas / Young Ones  
**LONDON**, Marquee, Wardour Street (01-437 6003), The Young Ones  
**LONDON**, Music Machine, Camden (01-387 0428), No Dice  
**LONDON**, Nashville, Kensington (01-603 6071), Advertising / The Lurkers  
**LONDON**, Palladium (01-437 7373), Manhattan Transfer  
**LONDON**, The Tramshed, Woolwich (01-855 3711), Rush Hour / Pyramid  
**LONDON**, Vortex (01-784 4916), Ester / Menace / Shikrie & Bop  
**LOUGHBOROUGH**, Town Hall (31914), Bethnal  
**MANCHESTER**, Free Trade Hall (061-834 0943), Gordon Giltrap  
**MANCHESTER**, The Polytechnic (061-273 1944), The Depressions  
**MANCHESTER**, Rafter's (061-236 9788), Tonlight  
**NEWCASTLE**, The University (28402), The Lurkers  
**NOTTINGHAM**, Sandpiper (54381), Sham 69  
**NOTTINGHAM**, Scamps (43890), Strange Days  
**PLYMOUTH**, Metro (51226), No Dice  
**SHEFFIELD**, City Hall (27074), Chris de Burgh / Philip Goodhand Tait  
**SHEFFIELD**, Top Rank (21927), Buzzcocks / Silo  
**SLOUGH**, Slough College, Clayson and the Argonauts  
**WICKHAMBOURGH**, The Cloak, The Graffiti Show

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# Roadshows

## Batteries running down . . .

### THE VIBRATORS

**THE SKIDS**  
 Clouds, Edinburgh  
 WHAT were once vicious are now boring minor platitudes — as the new one rolls on the floaters and sinkers are becoming all the while more apparent. The Vibrators really do not fit into this analogy as they have more in common with Ted Nugent and his H.M. ilk.

They do, however, merit inclusion as they try hard to be punks. Their efforts are sometimes entertaining, sometimes funny, and often tragic. Entertaining in that for the first two numbers ('War Zone' — and 'Wrecked You') the old tooties move to more gargantuan chunderings, funny in their contrived stage stances and lyrics, tragic in that when gobbed on they, in their unique asinine way, flob green ones back at the perpetrators.

As a result there is a running musical riot of a gig and yet more silly little lads who think they have achieved Vibrator approval to spatter every band who are unfortunately lumped in the same bracket as Knox's boys. Frankly, it is enough to call this whole review off here and now, but one must be objective mustn't one? So

The Vibrators like gobbing, are firmly entrenched in the past glories that were late 76/early 77. They appeared to have lost their place in the new wave life boat and are playing, to use the standard cliché, 'Last

Year's thing.' A year ago the Vibrators were a tight little band who were at least two chords up on the legions of crusty nosed and amphetamine beat groups.

Now, as the kids learn that limited doze bar blues no longer cut it, The Vibrators ideas sound positively jaded. This fact is amplified by local support band the ever improving Skids who, it must be said, are destined for greatness.

Their ideas are, to say the least, opulent. Their set now consists of slow swaying numbers feed-back solos, bossa nova, reggae and Latin American influence rhythms and whole spectrum of emotions, from the hateful regret of 'Crazy George' to the screaming benevolence of 'New Daze' and all the way back to the complete zaniness of 'Test Tube Babies' and 'Television Celebrities', a song (?) whose only lyrics are the names of personalities from Crossroads and Coronation Street e.g. 'David Hunter, Sandy Richardson, Jim Baines — What's oop Stanley?' Any band that can wrench your heart and gut then have you giggling as the audience chant "Albert Tallock" have got to be doing something right.

The Vibrators are a whimsically disposable band, possessing as they do true kitsch and as such, for me, were no match to the stark loveliness of The Skids. As I said the first two songs possesses the standard Vibrators morse code riffing and were fairly enjoyable. By mid way through

their set however, their chundering is grating. They still put every ounce of their collective efforts into the live show, and I suppose that is something, but one cannot help but feel that with a little more light and shade they could clean it up. As it is, only 'Baby Baby' and one of the new songs 'Troops Of Tomorrow' veer from the required formula.

The new songs are in the same vein as the first album, but this is 1978 remember? Perhaps the best indication of where the boys heads are at lies in the lyrics of one of their new songs 'Destroy' — "Gotta Kill Your Mother / Gotta Kill Your Father / Gotta Kill Your Sister / Gotta Kill Your Brother" . . . quite.

Despite my reservations, the real punks in the audience loved them and bought them back for an encore of 'Nazi Baby', a song which I don't wish to recall. Yeah, Yeah. The Vibrators are a living monument to late '76 and as such, should be cherished and have a preservation order slapped on them; strictly for the nouveau-punk sakes. **RONNIE GURR**

### GALLAGHER & LYLE

**Birmingham Odeon**  
 IT IS difficult to know precisely where they went wrong. Everything was superbly and smoothly organised, the set was magnificent and the auditorium backed with eager enthusiasts ready to clap and clap at the merest hint of opportunity.

Ernie Gallagher and Graham Lyle demonstrated the beauty of their art both singing and playing to perfection, while the band of Ray Duffy, Bill Livsey, Paul Nieman, Steve Gregory, Phil Ryan and Alan Hornall was as good and polished as anyone could want. The songs were beautifully presented and played and the capacity audience loved every minute.

Me — I hated it. About as exciting as a slap on the face with a wet fish or a plate of cold porridge — about as much atmosphere as you would find on a hot day in the Sahara and as about as entertaining as a wax works dummy.

In short it was plain boring — rather like listening endlessly to Radio One or family favourites. The music that is suitable as background at airports or while washing your teeth but which couldn't



VIBRATORS: gobbing experts



possibly be taken seriously.

It may earn them pots of money but now on earth do they cope with all that much? Ugh! I was glad to go home. **NIALL CLULEY**

### THE VALVES

**Edinburgh**  
 "TO HELL with it . . . let chaos reign louder music, more wine . . . all the old traditions are exhausted and no new one is yet established. All bets are off! The odds are cancelled! It is nobody's ball game . . ." So wrote ace acid hack Tom Wolfe. He must have been a R and B fan. "Louder music, more wine . . . nobody's ball game", indeed that is a succinct summary of all things rhythmic and bluesy, the Valves included.

The Valves are a Scottish four piece R and B band — they describe their music as "no-wave R and B" — who aren't in on the game because they are removed by distance from rock 'n' roll's gilded palace, London. Yet, The Valves' particular brand of zany rock 'n' roll is every bit as potent as any of London's better combos and then some. Their live set has

recently been trimmed and polished and is now a 40-minute laugh, sing, fall down, dance-arama, which if sandpapered round the edges could see them moving on to better things. At a recent showcase gig in Edinburgh they showed their potential and the rough edges which are underlining that potential — three minute slices of slick tasty, occasionally funny, well executed rock interspersed with inept presentation.

That, however, is a small criticism which should be overcome in the near future. And with that obstacle behind them hopefully we will see a larger audience sharing in the delights of such majestic ditties as 'Everybody's Got Nipples' and 'No Surf's In Portobello'. These songs are perhaps the true essence of The Valves tight rock 'n' roll with undercurrents of tongue in cheek zaniness.

The first of these is an ode to sexual equality which climaxes in the unlikely chorus of 'Tits, Tits, Tits'. The second is a song which bemoans the fact that California's fave pastime is an impossibility on Portobello beach (Edinburgh's Costa del

Muck) due to effluent excesses. Gems both of them.

Other highlights of the set include 'Subway Train Incident' (Glasgow Central) parts 1-4' which is The Valves longest song — about five minutes. With a riff which The Sweet used in 'Love Is Live Oxygen' this song thrusts the band's musical credentials in your face and, like most of the set, should be vinylised forthwith 'West End Club' and 'Castle Trades Fortnight' are two more Edinburgh-based songs, the former being a slow melodic love song about a local club, and the latter being about a 30p a night winos' doss house.

Another new song 'So Stuck Up', the story of one man and his love for a girl on an advertising hoarding, also sounds like a viable single prospect. Record company execs take note.

So if redundant parody rock a la Pleasers, Shukas etc. bores you, let The Valves in and see how they are trying to drag R and B into the seventies. **RONNIE GURR**

**WRECKLESS ERIC**  
 Bristol Polytechnic  
**HE'S THE** kind of character you would not be surprised to see in a night-queue. He's small and skinny, with the

same rough aggressiveness you find in lumberjacks, and about as much elegance. His pre-Stiff musical career apparently consists of a R and B band in Humberside, from whence he sprang like a bat out of Hull.

As such, Eric operates with a casually manic delivery, commanding attention, singing like a bass parrot, raucous, anguished, sometimes indecipherable but, well, groovy. The set is strewn with rather flat renderings of 'Reconize Cherie' loosely structured as a confession to punk, and magnificent gems of rabble-raising proportions. It is worth breaking and entering to hear 'Whole Wild World'. All this and dollops of degenerate lunacy too. There is little improvisation; you get the numbers neat, they're there, and that's that.

Also, a mention in despatch for Stiff man John Glynn, alias on saxophone, who waded his way round Eric's voice so completely that it was hard to tell them apart, and he could PLAY that thing.

An hour long set was interrupted by an unexplained lighting failure, and with truly Wreckless abandon they continued playing in five minutes of total darkness, concluding with a steamy, tight, mucho pogo 'Rags and Tatters' from the current single's B side.

Wreckless is backed by the New Rockets fuelled with liquid alcohol and for all I know sponsored by NASA, not Stiff.

With his potential for writing and his talent for entertaining, the take-off should be plain sailing and Wreckless. **FRED WILLIAMS**

You can  
**Smurf**  
 too...

...soon

# No rip-off, but no young wonders either

**THE YOUNG ONES**  
Dingwalls, Camden Lock.

NO. THEY are not a Cliff Richard rip-off.

The Young Ones are a five-piece band, to be filed under P for Pop, or C for Cute depending upon your disposition. The young lady beside me thought lead singer Paul Lewis was cute. 'Dinky' was amongst other adjectives used as she enthused over the like, photogenic firecracker who leapt around the miniscule stage like a demented hopply.

With his dark-eyed looks and boyish enthusiasm he made a perfect frontman for the combo managing to confidently adopt the suitable manic poses... and sing in tune at the same time!

Of course the band did not merely revolve around him, drummer Martin Broad was stashed away at the rear while John Holliday (bass) and Richard Bull (guitar) helped keep focal interest at a peak. To the extreme right was Paul Wickins, but he seemed unsure as to whether he or his keyboards should actually have been there at all.

As stated, they are a pop group, so the accent is on short, snappy songs with repetitive hooks and odd, memorable quirks. The band kept mainly to their own perky selection of numbers, but as a parting shot launched an attack upon The Who's 'Substitute', which was both merciless and unprecedented.

They also played both A (Rock and Roll Radio) and B (A Little Bit Of Lovin') sides of their new single, which, while being suitably commercially viable, seemed to lack the magic of several of their other songs.

'I Fell In Love Last Night' boasted excellent vocals and guitar, while 'Five Not Six' was to me the star of the show, utilising echo effects for the hook, and even including a ten second guitar solo at the end!

Once again, they are (or will be with a tour or so behind them) a popular group. They have the looks, the talent and the ability already, but now they need fans. **KELLY PIKE**



THE YOUNG ONES: Paul Lewis and Richard Bull blast off

**THE DARTS**  
Guildford, Surrey University

THE RECENT success of the Darts is perhaps puzzling at a time when such a strong emphasis has been placed upon originality for originality's sake, since much of their material consists of old songs or their own ditties that have been authentically cast in a now ancient mould.

Yet, when it comes down to it, what really counts is style, and there is a definite art to playing a well-worn golden oldie with the zest and vigour of a fresh sound. This is an art that the Darts have mastered, being able to indelibly stamp their own personality upon anything they touch.

It is though, not difficult to see how the Darts have been so successful live, their stage presence being so powerful that they positively demand attention. Denis Hegarty is undoubtedly the most alluring aspect of the group. You just have to watch him to see what he is going to do next.

During 'I'm Mad' he repeatedly thumped himself on the head with the microphone before then, whirling it around by its lead and finally letting it coil itself around his neck in an apparently unsuccessful attempt at self-strangulation.

Anyway, antics apart,

the four vocalists and five musicians were all extremely polished professionals. If though, there was a badge of merit to be awarded, it would have to go to sax player Horatio Hornblower who despite being only 21, played like a seasoned veteran.

Meanwhile the do-wops just keep on coming, thick and fast, from 'Zing Went The Strings Of My Heart' through 'Sh-boom!' to the self penned 'Shot Gun', then 'Come Back My Love', the current hit, and at the end, their first hit 'Daddy Cool'.

Inevitably there followed two encores, the second being equally inevitably an audience sing along of 'Come Back My Love'.

Oh, and on the subject of the audience, well, there certainly was a lot of it about. It would indeed seem that watching the Darts is like having a compulsory sauna; you know it is doing you good, but it is a question of how long you can stand the heat. Yet, nobody left till the end.

So, having a multi-farious appeal, the Darts popularity is ensured, especially live, where even if you don't like 'Do-wop', they are highly entertaining. And it is such a change to see a group who so obviously enjoy being themselves being enjoyed on stage.

**GARETH KERSHAW**

**ALESSI**  
Bottom Line, New York

WHEN Alessi play their hometown, New York, there are no screaming girls wetting their pants or beating each other to get a piece of Billy or Bobby's undergarments. At their rare Bottom Line appearance, the screaming boppers of London were replaced by pseudo-hip record company executives and friends of the band — perhaps the only people on this continent who've even heard of these two would-be teen dreams.

To these admittedly rotted-out ears their piddling audience in America seems justified, since few of their tunes have any perceivable melody and even the few that do are thwarted by the brothers' high-pitched wimpy vocals. At best they sound like a castrated Hall and Oates.

And as far as looks go — the boys appear like little more than a cloned blow-dried Henry 'da Fonz' Winkler, making Donny Osmond and The Bay City Rollers seem like prime meat by comparison.

But the largely straight (seeming) male audience had obviously come for the music, which offered only one reprieve in the form of the lush title track of their second album, 'All For A Reason'. The song takes the quiet

essence of such formaldehyde-filled numbers as 'Oh Lori!' and gives them a bit of spark and quite a memorable chorus hook.

The other quiet numbers offered convincing reasons to enter a prolonged hibernation. The faster R&B cuts, though aided by a strong back-up band, had no aural depth or recognisable hooks.

Here's hoping for more British hits and less US touring for Alessi. **JIM FARBEN**

**THE SOFT BOYS**  
The Nashville, London

I WENT to see The Soft Boys. Therefore I shall not dwell on the success of the support band The Brakes, or stress the great appreciation given to their long fine set by the enthusiastic audience.

That would not be nice, for The Soft Boys were for some unbeknown reason afforded a totally lack-lustre reception, and had to fight to hold the crowd's interest, a difficult task as the show was generally less than commanding.

They produced an extremely varied set, incorporating rhythm, blues, rock, reggae and even a smattering of folk; but in their efforts to achieve constant variety, the set as a whole suffered. Although it came as a very welcome surprise to find

a band with the confidence to experiment in several fields of popular music, their continual darting from one style to another left the show somewhat disjointed.

With such a diverse collection of material it is difficult to make generalisations. The only common factor seemed to be a tendency to over-ambitious arrangements, leading to an overall lack of synchronisation.

Two songs which did provide a fresh approach, and avoided the aforementioned pitfalls were 'Postman's Knock' and 'Ugly Nora (I Wanna See Your Jellies Roll)'. The first, with its tight harmonies could have been straight out of the Steeleye Span songbook, and proved to have the chorus with the most staying power of the evening.

'Ugly Nora' had a similar introduction, and shared the prize for the most interesting song of the night with their final number, 'Heartbreak Hotel', with its menacing overtones which Elvis never quite grasped.

These consecutive goodies appeared towards the middle of the set, regaining waning interest, but when followed by several less stunning numbers, the band quickly lost their struggle for acceptance.

Their appearance too was unexciting, with dress drab and mobility both minimal and self-conscious, although vocalist Robyn Hitchcock did try (between songs only) to build up a rapport with the audience, who stubbornly remained frigid.

**KELLY PIKE**

**RUBETTES**  
Warwick University  
SUGAR BABIES coated with a harder shell. It's been sometime since the Rubettes gave up their white caps in a brave move to get away from being just another teeny bop band and while they've still been playing to screaming hordes across Europe they've been experimenting with a small string of dates in Britain, testing the ground.

Warwick University saw an average crowd huddled together under the low ceiling of the Students' Union. It was the close confines of the place that stifled the sound, as it bounced from ceiling to floor and around the walls. I'm worried that the Rubettes aren't choosing the right direction in England. Much of the set now consists of watery West Coast type numbers, expertly played but without enough vigour. Sometimes it was like listening to a West Coast album of muzak.

They were struggling with the audience for the first half hour as they made nervous comments and silly instructions. But their version of Neil Young's 'After The Goldrush' was immaculate. They played a lengthy extract from 'Sometime In Oldchurch' the forthcoming album but their attempts at a concept didn't come over it sounded like a heavy handed attempt at pretension.

So it was up to the oldies to get the crowd on their feet with 'Juke Box Jive' and 'I Can Do It'. If they were writing more of this stuff these days they could probably easily cash in on the powerpop boom.

The set ended in an eruption of old rock 'n' roll numbers. Some suffered from a lack of speed but that didn't deter the audience. At the moment the Rubettes seem to be caught in a watershed, as they try to move on to deeper songs when light pop toons were always their best. It's not easy to change a formula and in Britain at least, recognition may take a long time in coming around again. **ROBIN SMITH**

**THE STRAWBS**  
Fairfield Halls, Croydon

THE TROUBLE with going to a Strawbs gig and not being an avid fan of theirs is that they're the sort of band

whose music really needs several listenings for full appreciation. Consequently, while aficionados could enthusiastically welcome the first few bars of almost every song, I could only really enthuse about their opener, the old favourite 'Lay Down'.

Perhaps Dave Cousins and co are now happy to satisfy the fans they already have, and aren't really bothered about making new friends. That would certainly explain their apparent reluctance to promote their new album 'Deadlines'.

Cousins only mentioned it once and unless I missed it they didn't even play the single from it, 'Joey And Me'. The band have hardened considerably since the Hudson-Ford days. There's nothing even remotely comparable to 'Part of The Union' in what they now play — it's somewhat ironical that this was their most successful single ever. In some ways though it's good to see them getting away from this sort of song; they now rely a lot on synthesizers and in new member Andy Richards they've discovered a true keyboard wizard. It's an unfortunate fact that if you haven't woken up to the Strawbs by now, unless you happen to have sufficient patience to listen long and hard, you probably never will. **PAUL SEXTON**

**GILBERT O'SULLIVAN**  
Colston Hall, Bristol

MR O'SULLIVAN was brilliant. He could not help it. There were about 90 lights on stage.

This is his first tour for some years, attempting a frantic dash from Obscurity. Enough interest was generated to fill the Colston Hall.

So he appears on stage, in long pants and does the first four numbers solo; at this stage his audience contact is limited to holding up cards saying "Thank You" and "This I Never Expected, neither did I, kiddo."

Then the backing band appeared and the show continues with songs old and new, slow and fast. The slow songs are as smooth as lemon curd, and about as tasty, the uptempo ones (what's this? I caught my foot tapping!) are the cue for jumping on the piano, wrecking tambourines, and an element of excitement sustained for at least two minutes before another damping splash-song.

My overall impression is that you can take your mother to see this show, better still, send your mother to it. I wish I had. **FRED WILLIAMS**

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**MARC BOLAN** brought humour and style to the music world — may he live in our hearts forever. — Love Fiona.  
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**TERRY SPARKES**, 30 Melbourne Street West, Gloucester looking for single girlfriend, slim middle-twenties, near if possible.  
**PENFRIEND MAGAZINE** for all age groups. Only 50p fortnightly (pay after receiving 8). — Write: Leisure Times, (RN38), Chorley, Lancs.  
**STEPHENS (23)** RATHER quiet seeks girl for steady relationship. — 101 Elgar Avenue, Surbiton, Surrey, KT5 9TS 01-390 1819 (S/E England).  
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**LONELY GUY, 19,** seeks sincere girlfriend living in Birmingham area, looks unimportant — Box No 1438.  
**DATING CONFIDENTIAL** offers the most comprehensive introduction service available for all ages nationwide. Free details — DATING CONFIDENTIAL (Dept. RD/7), 44 Earls Court Road, London, W8.  
**DAVE, 21,** lonely and quiet, seeks sincere girlfriend, 18 — 22 for lasting relationship South East London area. — Box No 1437.  
**FEMALE 18** into Led Zeppelin, Pink Floyd etc, wishes to correspond with male / female. — Box no 1478.  
**SINGLE MOTHER, 19** Anglo African, attractive, seeks male penfriends, 19-26, photos please — Box no 1477.  
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**PAUL 21, 6ft tall,** slim, quiet, looking for girl who enjoys rock music / concerts, disco's, music-wise into Jackson Browne, Buzzcocks, television, Fleetwood Mac, Spirit. Also plays guitar, tennis. (badly!). — Manchester / Stretford area. Box No 1471.  
**GLASGOW GUY 29** seeks sympathetic unattached extrovert girl in central Scotland for close friendship, marriage. — Box No 1469.

**JANE SCOTT** for genuine friends. Introductions opposite sex, with sincerity and thoughtfulness. Details free — Stamp to Jane Scott, 5/RM, North Street, Quadrant, Brighton, Sussex, BN1 3GS.  
**DOVELINE PARTNER,** catalogue. Select your own partners and penfriends — For free sample photos, see A16, PO Box 100, Haywards Heath, Sussex.  
**YOUNG MAN, 21,** shy but good looking, would like to meet a sensitive natured girl interested in music and art. All letters answered. Your photo, returned with mine. (Midlands) — Box no 1458.  
**NICE GIRL** in Stoke area must be mad, sixteen to eighteen. — Box no 1476.  
**LAD EIGHTEEN** would like to hear from teenagers whose hobbies include radio and television. — Box No 1480.  
**CHRIS 22** seeks attractive girlfriend, age 18-24, Merseyside area. All letters answered, photo if possible. — Box No 1474.  
**STEVE 33,** seeks sincere girlfriend, 24-30, for friendship, romance. Havering or surrounding areas. Photo appreciated. — Box No 1470.  
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**QUALITY FM** — Our man, Adrian Hope, investigates and finds out that it's really up to the GPO.

**BIG RECEIVER** — Gordon King checks out the big Morantz receiver — the Z385.

**PLUS LOTS, LOTS MORE!**

**March issue out now!**





# 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  | WISHING ON A STAR, Rose Royce                  | Whitfield |
| 2  | WHICH WAY IS UP, Stargard                      | MCA       |
| 3  | FANTASY, Earth Wind & Fire                     | CBS       |
| 4  | DO YOU WANNA GET FUNKY WITH ME, Peter Brown TK |           |
| 5  | LOVELY DAY, Bill Withers                       | CBS       |
| 6  | BIG BLOW, Manu Dibango                         | Decca     |
| 7  | I CAN'T STAND THE RAIN, Eruption               | Atlantic  |
| 8  | IF IT DON'T FIT, Kelle Patterson               | EMI       |
| 9  | TO HOT TA TROT, Commodores                     | Motown    |
| 10 | GALAXY, War                                    | MCA       |
| 11 | YOU CAN'T TURN ME OFF, High Energy             | Motown    |
| 12 | THE GROOVE LINE, Heatwave                      | GTO       |
| 13 | JACK & JILL, Raydio                            | Arista    |
| 14 | FUNKY MONKEY, Mandrill                         | Arista    |
| 15 | FREAKY DEAKY, Roy Ayres                        | Polydor   |
| 16 | JAM JAM JAM, People's Choice                   | Phil Int  |
| 17 | TIME WILL PASS YOU BY, Toby Legend             | TK        |
| 18 | EVEN THOUGH YOU'RE GONE, The Jacksons          | Epic      |
| 19 | TURNING MY HEART BEAT UP, MVP's                | Buddah    |
| 20 | WHENEVER YOU WANT MY LOVE, The Real Thing      | Pye       |

## US SINGLES

- |    |    |   |                            |
|----|----|---|----------------------------|
| 1  | 2  | LOVE IS THICKER THAN WATER, Andy Gibb               | RSO                        |
| 2  | 1  | STAYIN' ALIVE, Bee Gees                             | RSO                        |
| 3  | 4  | SOMETIMES WHEN WE TOUCH, Dan Hill                   | 20th Century               |
| 4  | 5  | EMOTION, Samantha Sang                              | Private Stock              |
| 5  | 8  | NIGHT FEVER, Bee Gees                               | RSO                        |
| 6  | 6  | DANCE, DANCE, DANCE, YOWSAH YOWSAH, Chic            | Atlantic                   |
| 7  | 9  | LAY DOWN SALLY, Eric Clapton                        | RSO                        |
| 8  | 3  | JUST THE WAY YOU ARE, Billy Joel                    | Columbia                   |
| 9  | 11 | I GO CRAZY, Paul Davis                              | Bang                       |
| 10 | 10 | HOW DEEP IS YOUR LOVE, Bee Gees                     | RSO                        |
| 11 | 7  | WE ARE THE CHAMPIONS, Queen                         | Elektra                    |
| 12 | 12 | PEG, Steely Dan                                     | ABC                        |
| 13 | 13 | THEME FROM CLOSE ENCOUNTERS, John Williams          | Arista                     |
| 14 | 16 | NAME OF THE GAME, Abba                              | Atlantic                   |
| 15 | 17 | WHAT'S YOUR NAME, Lynrd Skynrd                      | MCA                        |
| 16 | 18 | THUNDER ISLAND, Jay Ferguson                        | Asylum                     |
| 17 | 27 | CANT SMILE WITHOUT YOU, Barry Manilow               | Arista                     |
| 18 | 20 | HAPPY ANNIVERSARY, Little River Band                | Capitol                    |
| 19 | 14 | SHORT PEOPLE, Randy Newman                          | Warner Bros.               |
| 20 | 24 | WONDERFUL WORLD, Art Garfunkel & Paul Simon         | Columbia                   |
| 21 | 28 | FALLING, Le Blanc & Carr                            | Big Tree                   |
| 22 | 26 | THE WAY YOU DO THE THINGS YOU DO, Rita Coolidge     | A&M                        |
| 23 | 31 | OUR LOVE, Natalie Cole                              | Capitol                    |
| 24 | 8  | BABY COME BACK, Player                              | RSO                        |
| 25 | 29 | ALWAYS & FOREVER, Heatwave                          | Epic                       |
| 26 | 34 | DUST IN THE WIND, Kansas                            | Kirshner                   |
| 27 | 35 | EBONY EYES, Bob Welch                               | Capitol                    |
| 28 | 32 | JACK & JILL, Raydio                                 | Arista                     |
| 29 | 40 | IF I CAN'T HAVE YOU, Yvonne Elliman                 | RSO                        |
| 30 | 33 | GOODBYE GIRL, David Gates                           | Elektra                    |
| 31 | 19 | YOU'RE IN MY HEART, Rod Stewart                     | Warner Bros.               |
| 32 | 36 | POOR POOR PITIFUL ME, Linda Ronstadt                | Asylum                     |
| 33 | 38 | FLASHLIGHT, Parliament                              | Casablanca                 |
| 34 | 42 | WHICH WAY IS UP, Stargard                           | MCA                        |
| 35 | 45 | BEFORE MY HEART FINDS OUT, Gene Cotton              | Ariola America             |
| 36 | 39 | LADY LOVE, Lou Rawls                                | Philadelphia International |
| 37 | 22 | LONG, LONG WAY FROM HOME, Foreigner                 | Atlantic                   |
| 38 | 21 | NATIVE NEW YORKER, Odyssey                          | RCA                        |
| 39 | -  | THANK YOU FOR BEING A FRIEND, Andrew Gold           | Asylum                     |
| 40 | 49 | RUNNIN' ON EMPTY, Jackson Browne                    | Asylum                     |
| 41 | 47 | YOU REALLY GOT ME, Van Halen                        | Warner Bros.               |
| 42 | -  | HOT LEGS, Rod Stewart                               | Warner Bros.               |
| 43 | 44 | EVERYONE LOVES A RAIN SONG, B. J. Thomas            | MCA                        |
| 44 | 10 | IT'S YOU THAT I NEED, Enchantment                   | Road Show                  |
| 45 | 46 | LET IT GO, LET IT FLOW, Dave Mason                  | Columbia                   |
| 46 | -  | SWEET TALKING WOMAN, Electric Light Orchestra       | Jet                        |
| 47 | -  | BOOGIE SHOES, KC & The Sunshine Band                | TK                         |
| 48 | 25 | THEME FROM CLOSE ENCOUNTERS, Mecco                  | Millennium                 |
| 49 | -  | COWBOYS, Waylon & Willie                            | RCA                        |
| 50 | -  | NEVER HAVE TO SAY GOODBYE, John Ford Big Tree Coley |                            |

## US ALBUMS

- |    |    |  |              |
|----|----|--|--------------|
| 1  | 1  | SATURDAY NIGHT FEVER, Soundtrack                   | RSO          |
| 2  | 2  | THE STRANGER, Billy Joel                           | Columbia     |
| 3  | 7  | RUNNING ON EMPTY, Jackson Browne                   | Asylum       |
| 4  | 3  | NEWS OF THE WORLD, Queen                           | Elektra      |
| 5  | 8  | SLOWHAND, Eric Clapton                             | RSO          |
| 6  | 6  | THE GRAND ILLUSION, Styx                           | A&M          |
| 7  | 4  | ALL 'N' ALL, Earth, Wind & Fire                    | Columbia     |
| 8  | 10 | AJA, Steely Dan                                    | ABC          |
| 9  | 5  | FOOT LOOSE & FANCY FREE, Rod Stewart               | Warner Bros  |
| 10 | 14 | WEEKEND IN L. A., George Benson                    | Warner Bros  |
| 11 | 9  | LITTLE CRIMINALS, Randy Newman                     | Warner Bros  |
| 12 | 12 | RUMOURS, Fleetwood Mac                             | Warner Bros  |
| 13 | 13 | OUT OF THE BLUE, ELO                               | Jet          |
| 14 | 18 | LIVE AT THE BIJOU, Grover Washington Jr            | Kudu         |
| 15 | 19 | FUNKENTELECHY VS THE PLACEBO, Parliament           | Casablanca   |
| 16 | 21 | STREET SURVIVORS, Lynrd Skynrd                     | MCA          |
| 17 | 16 | POINT OF KNOW RETURN, Kansas                       | Kirshner     |
| 18 | 11 | I'M GLAD YOU'RE HERE WITH ME, Neil Diamond         | Columbia     |
| 19 | 17 | CLOSE ENCOUNTERS OF THE THIRD KIND, Soundtrack     | Arista       |
| 20 | 15 | GALAXY, War  | MCA          |
| 21 | 24 | NATALIE COLE, Thank!j                              | Capitol      |
| 22 | -  | EVEN NOW, Barry Manilow                            | Arista       |
| 23 | 27 | WATERMARK, Art Garfunkel                           | Columbia     |
| 24 | 29 | LONGER FUSE, Dan Hill                              | 20th Century |
| 25 | 30 | WAYLON & WILLIE, Waylon Jennings & Willie Nelson   | RCA          |
| 26 | 26 | PLAYER   | RSO          |
| 27 | 28 | CHIC   | Atlantic     |
| 28 | 31 | DOUBLE LIVE GONZO, Ted Nugent                      | Epic         |
| 29 | 32 | ENDLESS WIRE, Gordon Lightfoot                     | Warner Bros  |
| 30 | 34 | BLUE LIGHTS IN THE BASEMENT, Roberta Flack         | Atlantic     |
| 31 | 35 | HERE AT LAST... LIVE, Bee Gees                     | RSO          |
| 32 | 23 | DOWN TWO THEN LEFT, Boz Scaggs                     | Columbia     |
| 33 | 36 | FEELS SO GOOD, Chuck Mangione                      | A&M          |
| 34 | 40 | STREET PLAYER, Rufus / Chaka Khan                  | ABC          |
| 35 | 39 | MOON IN A TEN CENT TOWN, Emmylou Harris            | Warner Bros  |
| 36 | 33 | FRENCH KISS, Bob Welch                             | Capitol      |
| 37 | 41 | CATS ON THE COAST, Sea Level                       | Capricorn    |
| 38 | 42 | MY AIM IS TRUE, Elvis Costello                     | Columbia     |
| 39 | 43 | GOLDEN TIME OF DAY, Maze Featuring Frankie Beverly | Capitol      |
| 40 | 25 | DON'T LET ME BE, Santa Esmeralda                   | Casablanca   |
| 41 | 22 | LIVE, Commodores                                   | Motown       |
| 42 | 46 | FLOWING RIVERS, Andy Gibb                          | RSO          |
| 43 | 44 | TOO HOT TO HANDLE, Heatwave                        | Epic         |
| 44 | 20 | FOREIGNER  | Atlantic     |
| 45 | 38 | ALIVE II, Kiss                                     | Casablanca   |
| 46 | -  | ONCE UPON A DREAM, Enchantment                     | Roadshow     |
| 47 | -  | DR BUZZARDS MEETS KING PENNETT, Dr Buzzard's       | RCA          |
| 48 | 48 | BROKEN HEART, The Babys                            | Chrysalis    |
| 49 | 49 | ROCKET TO RUSSIA, Ramones                          | Sire         |
| 50 | -  | PLAYER OF THE YEAR, Bootsie's Rubber Band          | Warner Bros  |

## YESTERYEAR

### 5 YEARS AGO (10th MARCH 1973)

- |    |                                   |                      |
|----|-----------------------------------|----------------------|
| 1  | CUM ON FEEL THE NOIZE,            | Stade                |
| 2  | CINDY INCIDENTALLY,               | The Faces            |
| 3  | DO YOU WANNA TOUCH ME,            | Gary Glitter         |
| 4  | PART OF THE UNION,                | The Strawbs          |
| 5  | BLOCKBUSTER,                      | The Sweet            |
| 6  | FEEL THE NEED IN ME,              | The Detroit Emeralds |
| 7  | HELLO HURRAY,                     | Alice Cooper         |
| 8  | KILLING HIM SOFTLY WITH HIS SONG, | Roberta Flack        |
| 9  | DOCTOR MY EYES,                   | The Jackson Five     |
| 10 | WHISKY IN THE JAR,                | Thin Lizzy           |

### 10 YEARS AGO (9th MARCH 1968)

- |    |  |                       |
|----|--|-----------------------|
| 1  | CINDERELLA ROCKAFELLA                                | Esther and Abi Ofarim |
| 2  | LEGEND OF XANADU, Dave Dee, Dozy, Beaky, Mick & Tich |                       |
| 3  | THE MIGHTY QUINN,                                    | Manfred Mann          |
| 4  | FIRE BRIGADE,  | The Move              |
| 5  | ROSIE,   | Don Partridge         |
| 6  | JENNIFER JUNIPER,                                    | Donovan               |
| 7  | PICURES OF MATCHSTICK MEN,                           | Status Quo            |
| 8  | BEND ME SHAPE ME,                                    | Amen Corner           |
| 9  | SHE WEARS MY RING,                                   | Solomon King          |
| 10 | GREEN TAMBOURINE,                                    | The Lemon Pipers      |

### 15 YEARS AGO (9th MARCH 1963)

- |    |                                |                               |
|----|--------------------------------|-------------------------------|
| 1  | WAYWARD WIND,                  | Frank Ifield                  |
| 2  | SUMMER HOLIDAY,                | Cliff Richard and The Shadows |
| 3  | PLEASE PLEASE ME,              | The Beatles                   |
| 4  | THE NIGHT HAS A THOUSAND EYES, | Bobby Vee                     |
| 5  | THAT'S WHAT LOVE WILL DO,      | Joe Brown                     |
| 6  | LIKE I'VE NEVER BEEN GONE,     | Billy Fury                    |
| 7  | DIAMONDS,                      | Jet Harris and Tony Meehan    |
| 8  | LOOP - DE - LOOP,              | Frankie Vaughan               |
| 9  | ISLAND OF DREAMS,              | The Springfields              |
| 10 | WALK RIGHT IN,                 | The Rooftop Singers           |

## US DISCO

- |    |    |   |               |
|----|----|---|---------------|
| 1  | 1  | BIONIC BOOGIE, Bionic Boogie                                  | Polydor       |
| 2  | 2  | LET'S ALL CHANT, Michael Zager Band                           | Private Stock |
| 3  | 6  | ROMEO & JULIET, Alec R Costandinos & the Synchronic Orchestra | Casablanca    |
| 4  | 7  | GIMME SOME LOVIN', Kongas                                     | Polydor       |
| 5  | 5  | CHATTANOOGA CHOO CHOO, Tuxedo Junction                        | Butterfly     |
| 6  | 3  | STAYIN' ALIVE, Bee Gees                                       | RSO           |
| 7  | 8  | DANCE WITH ME, Peter Brown                                    | Drive         |
| 8  | 11 | COME INTO MY HEART, European Connection                       | TK            |
| 9  | 4  | SUPERNATURE, Cerrone  | Cotillion     |
| 10 | 12 | GALAXY, War   | MCA           |
| 11 | 14 | VOYAGE, All Cuts  | Polydor       |
| 12 | 9  | ONCE UPON A TIME (LP), Donna Summer                           | Casablanca    |
| 13 | 18 | I CAN'T STAND THE RAIN, Eruption                              | Ariola        |
| 14 | 13 | THE BEAT GOES ON AND ON, Ripple                               | Salsoul       |
| 15 | 19 | MELODIES, Made in USA   | Delite        |
| 16 | 20 | TWO HOT FOR LOVE, THP Orchestra                               | Butterfly     |
| 17 | 27 | PLAY WITH ME, Sandy Mercer                                    | H&L           |
| 18 | 15 | I WAS BORN THIS WAY, Carl Benn                                | Motown        |
| 19 | 16 | SHAME, Evelyn King  | RCA           |
| 20 | 20 | WHICH WAY IS UP, Stargard                                     | MCA           |

## STAR CHOICE



GERRY RAFFERTY

- |    |                                    |                 |
|----|------------------------------------|-----------------|
| 1  | C'MON EVERYBODY,                   | Eddie Cochran   |
| 2  | HOUND DOG,                         | Elvis Presley   |
| 3  | I CAN'T BELIEVE YOU WANT TO LEAVE, | Little Richard  |
| 4  | THE PRICE OF LOVE,                 | Everly Brothers |
| 5  | I GET AROUND,                      | Beach Boys      |
| 6  | NOWHERE MAN,                       | The Beatles     |
| 7  | RAG MAMMA RAG,                     | The Band        |
| 8  | WATCHING THE RIVER FLOW,           | Bob Dylan       |
| 9  | STRAWBERRY FIELDS FOR EVER,        | The Beatles     |
| 10 | MR TAMBRINE MAN,                   | The Byrds       |

## US SOUL

- |    |    |   |              |
|----|----|---|--------------|
| 1  | 2  | FLASH LIGHT, Parliament                                   | Casablanca   |
| 2  | 1  | IT'S YOU THAT I NEED, Enchantment                         | Roadshow     |
| 3  | 3  | ALWAYS AND FOREVER, Heatwave                              | Epic         |
| 4  | 4  | TOO HOT TA TROT, Commodores                               | Motown       |
| 5  | 7  | STAYIN' ALIVE, Bee Gees                                   | RSO          |
| 6  | 5  | WHICHEVER WAY IS UP, Stargard                             | MCA          |
| 7  | 6  | OUR LOVE, Natalie Cole                                    | Capitol      |
| 8  | 8  | PLAYING YOUR GAME BABY, Barry White                       | 20th Century |
| 9  | 18 | BOOTZILLA, Bootsie's Rubber Band                          | Warner Bros  |
| 10 | 14 | LET ME PARTY WITH YOU, Bunny Sigler                       | Gold Mine    |
| 11 | 9  | AIN'T GONNA HURT NOBODY, Brick Bang                       |              |
| 12 | 16 | REACHING FOR THE SKY, Peabo Bryson                        | Capitol      |
| 13 | 13 | LE SPANK, Le Pampiernouse                                 | Equinox      |
| 14 | -  | AM I LOSING YOU, Manhattan                                | Columbia     |
| 15 | 19 | WORKIN' TOGETHER, Maze Featuring Frankie Beverly          | Capitol      |
| 16 | 20 | DON'T COST YOU NOTHING, Ashford And Simpson               | Warner Bros  |
| 17 | 15 | JACK AND JILL, Raydio                                     | Arista       |
| 18 | -  | THE CLOSER I GET TO YOU, Robert Flack with Donny Hathaway | Atlantic     |
| 19 | 10 | BABY COME BACK, PLAYER                                    | RSO          |
| 20 | 11 | LET'S HAVE SOME FUN, Bar-Kays                             | Mercury      |