

# RECORD MIRROR

## TUBES

Change the  
programme

**QUO**

In colour

WIN A SET  
OF QUO  
ALBUMS



Once again, due to the holiday schedules, certain charts are missing. Back to normal next week ... But only for a couple of weeks as there's another public holiday on its way.

# CHART FILE

AS GEORGE HARRISON'S new single 'Love Comes To Everyone' is released here 'Blow Away' becomes his biggest American hit for just over six years — and it's still climbing having sold over 500,000 copies to date. George has previously hit the US Hot Hundred with 'My Sweet Lord' (No. 1, 1970) 'What Is Life' (No. 10, 1971), 'Bangla Desh' (No. 23, 1971), 'Give Me Love (Give Me Peace On Earth)' (No. 1, 1973), 'Dark Horse' (No. 15, 1974), 'Ding Dong, Ding Dong' (No. 36, 1975), 'You' (No. 20, 1975), 'This Song' (No. 26, 1976) and 'Crackerbox Palace' (No. 17, 1977). The Monks' 'Nice Legs, Shame About Her Face' is the shortest disc to make the charts for some time running in at just 1 min 57 secs... Good news and bad news for fellow chart statistic freaks. Davyd Reed's excellent 'Star File' is unlikely to be published this year according to Davydd, but the second edition of the 'Guinness Book Of Hit Records' by Paul Gambacciani and company is scheduled for release on May 29... England Dan & John Ford Coley's most adventurous single yet 'Love Is The Answer' is making great headway in America. It's written by Todd Rundgren... Former Elton John drummer Nigel Olsson scores his second solo success in America with a revival of 'A Little Bit Of Soap' which Showaddywaddy scored with here a couple of years ago. Strangely, Olsson's disc is produced by Canadian Paul Davis who himself had a minor hit with the song in 1971... Rod Stewart's 'Da Ya Think I'm Sexy' has now sold more than 2.5 million in America where it has spent 21 weeks on the chart... Hitmaker Dennis Brown reckons to have recorded almost 30 versions of his recent 'Money In My Pocket' hit... Warner Brothers' strange decision to release the twelve-inch version of the Doochie 'What A Fool Believes' at the very end of the record's chart run was responsible for bringing it back into the chart last week... Although there's still a healthy proportion of indigenous acts in the top 75 singles there's been a distinct lack of number one hits for British artists this year with only Ian Dury (1 week) and the Bee Gees (2 weeks) doing all the way in the first four months. This represents the worst start to any year since 1961 when Cliff Richard's 'I Love You' and Petula Clark's 'Sailor' each spent one week at the top. The current dearth of success is even more surprising in view of the eight weeks that British records have been at number one in America so far this year... Mike Chapman's success as a producer continues apace. Not only has Mike achieved two simultaneous US top ten hits with Blondie and Suzi Quatro, he also has one of the hottest records around in Exile's 'Now Can This Go Wrong'... Giorgio Moroder was the seventh top producer during the first quarter of 1979 and he's sure to add to his current Spinnia and Three Degrees hits with Donna Summer's new 'Hot Stuff' which was released here last week. Giorgio has also produced and co-written Japan's latest single 'Life In Tokyo' which comes on a twelve-inch red vinyl disc running for over seven minutes. It's a strange song combining Moroder's well-known electronic effects with Bryan Ferryish vocals... In America the singles chart often contains slow climbers which eventually reach number one only to immediately plummet several places. In fact, in one unprecedented period in 1975 the previous week's number one fell to number twelve SIX WEEKS RUNNING! The odds against this happening purely by chance are surely extremely high. In Britain it's very unusual for a record to fall any lower than number three when vacating the title. When Gloria Gaynor's 'I Will Survive' dropped from 1 to 5 recently it was the biggest drop-off since Abba's 'Knowing Me, Knowing You' which spent seven weeks at the top and suddenly dropped its number seven. Whilst Abba stabilised Gloria has gone on dropping at high speed going from 5 to 9 to 30 to 47 on successive weeks. A sequence almost unprecedented except by seasonal records. Despite its rapid decline 'I Will Survive' has now sold well over 800,000 copies and Polydor are still hoping for the magical million... Dave Strain's bassist John Halsey is concerned about an impetuous zooming around Dublin claiming to be John and giving interviews. A couple of years ago Rod Stewart had the same trouble. It turns out that a Rod Stewart-lookalike (aargh!) checked into a Kentucky hotel, announced he was Rod Stewart and proceeded to spend hundreds of dollars on the best food and drink. The hotel manager, no slouch when it came to free publicity, got in touch with the local newspaper who dispatched post-haste a scribe who interviewed 'Rod' at length, and commented to the scribe one that he had no English accent. Totally unperturbed, our hero said that he had been taking elocution lessons so that he would be less conspicuous during his period as a tax exile! Satisfied with the explanation, the writer took back his interview for publication — and to this day Kentucky Poles are still looking for the Rod Stewart clone who walked out of the hotel owing a large sum of money and hasn't been seen since... ALAN JONES

# US DISCO

- |    |    |   |                    |
|----|----|---|--------------------|
| 1  | 1  | DANCE TO DANCE DANCER, Gino Soccio                    | Warner Bros        |
| 2  | 2  | TAKE ME HOME, Cher                                    | Casablanca         |
| 3  | 4  | FORBIDDEN LOVE, Madeline Kane                         | Warner Bros        |
| 4  | 5  | WE ARE FAMILY/HE'S THE GREATEST DANCER, Sister Sledge | Cotillion          |
| 5  | 7  | I WHO HAVE NOTHING/STARS, Sylvester                   | Fantasy            |
| 6  | 11 | RING MY BELL, Anita Ward                              | TK                 |
| 7  | 6  | DANCE WITH YOU, Camille Lucas                         | Solar              |
| 8  | 8  | MY BABY'S BABY, Liquid Gold                           | Parachute          |
| 9  | 10 | ONE MORE MINUTE/FILL MY LIFE WITH LOVE, St Tropez     | Butterfly          |
| 10 | 12 | WORK THAT BODY, Taana Gardner                         | West End (12-inch) |
| 11 | 13 | LET ME BE YOUR WOMAN, all cuts, Linda Clifford        | RSD                |
| 12 | 14 | BAD, BAD BOY, all cuts, Theo Vandy                    | Pretelito          |
| 13 | 3  | DISCO NIGHTS, GO                                      | Ariola             |
| 14 | 16 | MUSIC IS MY WAY OF LIFE, Patti LaBelle                | Epic               |
| 15 | 9  | DOUBLE CROSS/GREAT EXPECTATIONS, First Choice         | Salsoul            |
| 16 | 27 | BAD GIRLS, all cuts, Donna Summer                     | Casablanca         |
| 17 | 15 | BANG A GONG/ALL RIGHT NOW, Which Queen                | Roadshow           |
| 18 | 23 | IN THE NAVY/MANHATTAN WOMAN, Village People           | Casablanca         |
| 19 | 20 | HAPPINESS, Pointer Sisters                            | Planet             |
| 20 | 25 | ROCK IT TO THE TOP, Marcus                            | SMI                |

# UK ALBUMS

- |    |    |  |                |
|----|----|--|----------------|
| 1  | 1  | THE VERY BEST OF LEO SAYER, Leo Sayer                | Chrysalis      |
| 2  | 5  | BLACK ROSE — A ROSE LEGEND, Thin Lizzy               | Vertigo        |
| 3  | 4  | BREAKFAST IN AMERICA, Supertramp                     | ABM            |
| 4  | 8  | SPIRITS HAVING FLOWN, Bee Gees                       | RSO            |
| 5  | 2  | COUNTRY LIFE, Various                                | EMI            |
| 6  | 13 | FATE FOR BREAKFAST, Art Garfunkel                    | CBS            |
| 7  | 7  | OIRE STRAITS, Dire Straits                           | Vertigo        |
| 8  | 3  | BARBRA STREISAND'S GREATEST HITS, Barbra Streisand   | CBS            |
| 9  | 6  | LAST THE WHOLE NIGHT THROUGH, James Last             | Polydor        |
| 10 | 9  | PARALLEL LINES, Blondie                              | Chrysalis      |
| 11 | 10 | COLLECTION OF THEIR 20 GREATEST HITS, Three Degrees  | Epic           |
| 12 | 11 | C'EST CHIC, Chic                                     | Atlantic       |
| 13 | 14 | LION HEART, Kate Bush                                | EMI            |
| 14 | 12 | MANILOW MAGIC, Barry Manilow                         | Arista         |
| 15 | —  | WE ARE FAMILY, Sister Sledge                         | Atlantic       |
| 16 | 20 | FEEL NO FRET, Average White Band                     | RCA            |
| 17 | 32 | OUTLANDOS D'AMOUR, Police                            | ABM            |
| 18 | 19 | THE GREAT ROCK 'N' ROLL SWINDLE, Sex Pistols         | Virgin         |
| 19 | 45 | H ENERGY, Various                                    | K-Tel          |
| 20 | —  | GO WEST, Village People                              | Mercury        |
| 21 | 16 | ARMED FORCES, Elvis Costello and The Attractions     | Radar          |
| 22 | 24 | MANIFESTO, Roxy Music                                | Polydor        |
| 23 | 21 | THE KICK INSIDE, Kate Bush                           | EMI            |
| 24 | 25 | WINGS GREATEST, Wings                                | Parlophone     |
| 25 | 18 | DISCO INFERNO, Various                               | K-Tel          |
| 26 | 18 | BAT OUT OF HELL, Meat Loaf                           | Epic Int.      |
| 27 | 23 | WAR OF THE WORLDS, Jeff Wayne's Musical Version      | CBS            |
| 28 | 17 | OUT OF THE BLUE, Electric Light Orchestra            | Jet            |
| 29 | 40 | LRVIN' INSIDE YOUR LOVE, George Benson               | Warner Bros    |
| 30 | 37 | LIFE IN A DAY, Simple Minds                          | Zoom           |
| 31 | 35 | BLOWDES HAVE MORE FUN, Rod Stewart                   | Riva           |
| 32 | 36 | L.A. LIGHT ALBUM, Beach Boys                         | Cambou         |
| 33 | 22 | COUNTRY PORTRAITS, Various                           | Warwick        |
| 34 | 30 | NEW BOOTS AND PANTIES, Ian Dury                      | Stiff          |
| 35 | 26 | MARK II PURPLE SINGLES, Deep Purple                  | Purple         |
| 36 | 28 | OVERKILL, Motorhead                                  | Bronze         |
| 37 | 41 | EQUINOXE, Jean Michel Jarre                          | Polydor        |
| 38 | 46 | SECOND HAND DAYLIGHT, Magazine                       | Virgin         |
| 39 | 30 | MISSION ACCOMPLISHED BUT THE BEAT GOES ON, Rezillos  | Sire           |
| 40 | 34 | 52nd STREET, Billy Joel                              | CBS            |
| 41 | 54 | THE BEST OF EARTH WIND AND FIRE, Earth Wind And Fire | CBS            |
| 42 | 55 | NIGHTFLIGHT TO VENUS, Bonny M                        | Atlantic/Hansa |
| 43 | —  | THE MAGIC IS YOU, Shirley Bassey                     | United Artists |
| 44 | 29 | YOU DON'T BRING ME FLOWERS, Neil Diamond             | CBS            |
| 45 | 42 | AT THE CHELSEA NIGHT CLUB, Members                   | Virgin         |
| 46 | 46 | SQUEEZING OUT SPARKS, Graham Parker                  | Vertigo        |
| 47 | 58 | LOVEDRIVE, Scorpions                                 | Mersey         |
| 48 | 56 | RAINBOW DOME MUSIC, Steve Hillage                    | Virgin         |
| 49 | 33 | JAZZ, Queen  | EMI            |
| 50 | 43 | IMPERIAL WIZARD, David Essex                         | Mercury        |
| 51 | 64 | MORE MILES PER HOUR, John Miles                      | Decca          |
| 52 | 59 | LIVE AND DANGEROUS, Thin Lizzy                       | Vertigo        |
| 53 | 48 | RUMOURS, Fleetwood Mac                               | Philips        |
| 54 | 69 | ANGEL STATION, Manfred Mann's Earthband              | Bronze         |
| 55 | —  | COOL FOR CATS, Squeeze                               | ABM            |
| 56 | 63 | INFLAMMABLE MATERIAL, Stiff Little Fingers           | Rough Trade    |
| 57 | 68 | SATURDAY NIGHT FEVER, Various                        | RSO            |
| 58 | 38 | PLASTIC LETTERS, Blondie                             | Chrysalis      |
| 59 | 67 | GREASE, Original Soundtrack                          | RSO            |
| 60 | 65 | TUBULAR BELLS, Mike Oldfield                         | Virgin         |
| 61 | 71 | DESTINY, Jacksons                                    | Epic           |
| 62 | 39 | SCARED TO DANCE, Skids                               | Virgin         |
| 63 | 27 | MARTY ROBBINS COLLECTION, Marty Robbins              | Lotus          |
| 64 | 51 | NEW DIMENSIONS, Three Degrees                        | Ariola         |
| 65 | —  | DELTICS, Chris Rea                                   | Magnet         |
| 66 | 42 | EUROMAN COMETH, Jean Jacques Burnel                  | United Artists |
| 67 | 75 | 0ESOLATION ANGELS, Bad Company                       | Swansong       |
| 68 | 66 | THE ALBUM, Abba                                      | Epic           |
| 69 | 71 | EXPOSURE, Robert Fripp                               | Polydor        |
| 70 | 53 | CARS, Cars   | Elektra        |
| 71 | 50 | STATELESS, Lene Lovich                               | Stiff          |
| 72 | —  | IMAGES, Don Williams                                 | K-Tel          |
| 73 | —  | LOVE TRACKS, Gloria Gaynor                           | Polydor        |
| 74 | 49 | LIVE (X CERT), Stranglers                            | United Artists |

# REC MIR

## STAR CHOICE



CALUM MALCOLM, The Head Boys

- |    |                        |   |
|----|------------------------|---|
| 1  | A TONIC FOR THE TROOPS | The Boomtown F                          |
| 2  | WISH YOU WERE HERE     | The Boys of The L                       |
| 3  | 8TH SYMPHONY           | Snoetakovich, Moscow Symphony Or        |
| 4  | PARALLEL LINES         | Blor                                    |
| 5  | PORGIE AND BESS        | Original Soundtr                        |
| 6  | WHO ARE YOU            | The V                                   |
| 7  | SECONO VIOLIN CONCERTO | Bartok, Czechoslovakian Philharmonic Or |
| 8  | WISH YOU WERE HERE     | Phik Fl                                 |
| 9  | 300TH ANNIVERSARY      | Royal Scots Dragon Gai                  |
| 10 | PHYSICAL GRAFFITI      | Led Zepp                                |

# UK SOUL

- |    |    |   |          |
|----|----|---|----------|
| 1  | 2  | SHAKE YOUR BODY, The Jacksons                                       | E        |
| 2  | 19 | REUNITED, Peaches & Herb  | Poly     |
| 3  | 10 | LOVE BALLAD, George Benson  | Warner B |
| 4  | 4  | I DON'T WANNA LOSE YOU, Kandidate                                   | R        |
| 5  | 1  | HE'S THE GREATEST DANCER, Sister Sledge                             | Arista   |
| 6  | 9  | HAVEN'T STOPPED DANCING YET, Gonzalez                               | Slide    |
| 7  | 3  | THE RUNNER, Three Degrees   | Ar       |
| 8  | —  | ONE WAY TICKET, Eruption  | Arista   |
| 9  | —  | DANCER, Gino Soccio   | Warner B |
| 10 | —  | SWINGIN', Light Of The World  | Ere      |
| 11 | —  | YOU CAN'T CHANGE THAT, Raydio                                       | Ar       |
| 12 | —  | EVERYBODY GET DANCIN'   | Famili   |
| 13 | 11 | LIVIN' IT UP (FRIDAY NIGHT), Bill & Jeames                          | AI       |
| 14 | 17 | CAPTAIN BOOGIE, Wardell Pape  | Poly     |
| 15 | 5  | I WANT YOUR LOVE, Chic  | Arista   |
| 16 | 18 | HERE COMES THE NIGHT, Beach Boys                                    | Carll    |
| 17 | —  | SHAME, Evelyn 'Champagne' King                                      | R        |
| 18 | 8  | TURN THE MUSIC UP, Players Association                              | Vangu    |
| 19 | 15 | I DON'T WANT NOBODY ELSE (TO DANCE WITH YOU), Narada Michael Walden | Atla     |
| 20 | —  | DANCE LADY DANCE, Crown Heights Affair                              | Mer      |
- SUPPLIED BY: BLUES & SOUL, 153 Praed Street, London WC2  
Tel: 402 6897

# JUICY LUCY

## White spivs on grope

**WELL MY DEARS**, are you ready for Wembley fever? At the insistence of all my uncouth special men friends I seem to have spent all week standing on draughty street corners turning on the charm for ugly, greasy men in raincoats.

And for why, you might ask? Tickets, my darlings, tickets! As you may not have already noticed this is the week of Status Quo at Wembley Arena, and to cap it all it's also the week when what I'm assured are "the two best teams in the land" will also be appearing at Wembley Stadium for some Cup Final or other.

But for some reason the only people with guaranteed entrance to these prestigious events seem to be the aforementioned men in raincoats — all of whom seem to have very large families indeed. Why else would they need to sell them off at vastly inflated prices if it wasn't for the fact that they had so many mouths to feed? It beats me my darlings!

Especially when I recollect that these very same characters (who apparently prefer to refer to themselves as ticket "brokers" — not touts) were also falling over themselves to see the Who last week, and Kate Bush the week before that! Perhaps if they stopped buying so many tickets that they didn't want (no doubt falling behind with the TV rental payments in the process) the rest of us might have a chance!

I CAN'T restrain my admiration for a gentleman (and my dears he is a gentleman) named Adrian Munsey (nearly 40), due entirely to his battles with a cynical record-buying public. Not only did Mr Munsey fulfil his life-long ambition by releasing a record consisting entirely of sheep noises recently, he's now decided to proceed with a follow-up — "due to the great interest shown in the first." His record company assure me, but the redoubtable Munsey (a

ballding, academic member of London's arty set) has this time thrown pastoral beauty to the winds and hauled in Sparks' Ron and Russell Mael to give a disco production to the unfortunate livestock. The end product is entitled, fittingly, 'C'est Sheep'. But what I want to know is, how many beats per minute?

■ Is keen golfer and self-confessed reformed alcoholic Alice Cooper (well over 30) really going to arrive in Britain and play concerts at Wembley Arena? Somehow I doubt it, and I feel his revelations about a new £25,000 stage show — called Mad House Rock — are merely an elaborate smokescreen for Alice's impending visit to these shores (along with Bob Hope, no doubt) for the prestigious Open Golf Tournament. I sincerely hope I'm right, my dears, who'd want to see him sing again, anyway?

AND I must offer my congratulations to Siouxiste And The Bananees, whose friendly concert at the Rainbow recently raised the handsome sum of £3,126 in aid of the National Society for Mentally Handicapped Children. The cheque was duly presented last week, and all present were most impressed at the way Siouxiste herself tried very hard to smile. But how much more would have been raised if Polydor had stuck to the band's original intention of not giving away free tickets to the press for the event (who all then, almost to a person, slapped the unfortunate group?) Or did a handsome sum from this immensely rich outfit (part of the gigantic Polygram multi-national conglomerate) also find its way into the NSMHC coffers as well? I'd love to know, my dears.



ISN'T IT sweet the way Americans can always get away with saying: "You can Kiss your ass!" And here just to prove that it's (nearly) possible — as far as tight leather trousers and platform boots will — here is one of Kiss demonstrating for Record Mirror readers, how to go about it. Don't ask me which one it is, my dears; they all look the same to me with their heads between their legs. (A Heavy Metal Doctor writes: "This complicated manoeuvre should not be attempted unless you are extremely fit, or have an extremely lucrative record contract".)

ON THEN, as always to the week of parties now just gone. One thrown by Virgin Records and Time Out magazine fizzled out long before the Tories had won.

Elsewhere things weren't much better. The incredibly boring American J Geils Band had a go at an "election party" in darkest Hammersmith, which I assume they look to mean that a few crisps and sandwiches would last the starving Limeys the whole night through. Still, along with Eddie and the Hot Rods and Dr Feelgood, the Yanks were honoured enough to watch Elvis Costello arriving as a late guest. Why, my dears, he even arrived in a limousine (in W8, my darlings, so over-the-top!) along with a mighty entourage (no doubt including an optician and a psychiatrist). Perhaps he'd got lost on his way to the polling station?

At the end of it all your correspondent became so tired and dispirited. Did all those (Charisma-sponsored) adverts in the rock press mean anything to my darlings? Or did the outrageous propaganda intimating that those multi-millionaires the Bee Gees would only play in Britain under a Tory Government really have an effect on millions of the nation's capricious yills?

WHEN will the boisterous (and totally pathetic) Bay City Rollers, give up all their trouble making and return to being ordinary decent citizens again? Scarcely a week goes past without some tall tale of fights and punch-ups between present and ex-members of this group — who enjoyed their heyday many years ago. Really, my darlings it's sometimes hard to work out who is still a part of the group. Can Les McKeown (did he jump, or was he pushed?) really be upset that he isn't part of the fun anymore? And why does he always turn up at the same places as the current Rollers (all of whom are over 12) and start signing autographs? It beats me, my dears. As for Les, he beats (up) nearly everyone in sight!

AS WE all quietly suffer in the wet and shivering metropolis, spare a thought for that blonde and skinny slip of a thing known to all and sundry as the Bishop's daughter. For Paula Yates, 19, is currently swilling her time at the New York Greyhound bus station, vainly waiting for Bob Geldof (25) to arrive from Denver. Or at least that's what she told me. I rather suspect her visit is somewhat more devious, and that she's not exactly been forthcoming in her conversations with Blondie's Deborah Harry about such things as darkening roots, previous victims, Britt Ekland and Rod Stewart. Has the girl no tact?

But while we're still over in the States let me just slip in a couple of boring items about yesterday's superstars. Did you know (or what's more to the point, do you really believe?) that Stevie Wonder's soundtrack album for 'The Secret Life Of Plants' could well be released very shortly — not two years late as everyone else imagined! After all, the movie itself is tentatively scheduled for some time after 1980 — surely Stevie will be ready by then? Or did you know that a monstrous

time detailing the life of deceased legend Jim Morrison will be published in 1980? Entitled 'No One Here Gets Out Alive', authors Danny Sugarman and Jerry Hopkins promise a full investigation of the controversy surrounding Jim's death in 1973. Controversy, what controversy?

I FEEL ever-so-pleased for cuddly star David Essex, who seems to have done little but play seaside resorts since leaving the east of coach party favourite 'Evita' last year. I hear that David (30-ish), a keen moped rider since the age of 16, is to star in a new movie — his first for five years — based on the high action, thrills - and - spills world of international motorcycle. It's to be called 'Silver Dream Machine', directed by 'Sweeney' ace David Wickes, and I'm assured that David will be actually riding bikes in the film... as long as the five million dollar budget will run to suitable insurance. But does this mean that Essex (whose last bike, a Yamaha, was presented to him by Barry Sheene) will start appearing in Brut commercials as well?

MY DEARS it does seem that everything that Village People put their macho little fingers on these days turns to platinum — except in the far-off regions of Japan! I hear that their camp anthems have been so successfully copied over there that Jacques Morali's only pay-off seems to be a paltry small Japanese motorbike. First 'Y.M.C.A.' was covered in Japanese as 'Young Man', then, horror of horrors, Japanese duo Pink Lady (you know the ones that make 400 million yen every time they open their mouths — as revealed in RM several weeks back) set their pretty vocal chords onto 'In The Navy' — retelling it with the embarrassing handle of 'Pink Typhoon!' From the Land Of The Rising Sun our Japanese correspondent offers: "Is Sakii-ism the lowest form of hit?" (I don't think we'll be using him again — Ed).

■ Is there no stopping the irrepressible Ian Dury in his quest to become a peer of the realm for his antics to us aca? His latest diversion has been to appear on the Hugh Cornwell 'Nosferatu' solo album — as a fairground barker! Since Ian (well over 30) was brought up in a rough-and-tumble world where things were forever falling off the backs of lorries, I'm sure he'll cope very well.

SPARE a thought, my darlings, for After The Fire. I feel I must mention them, if only because they are one of a new breed that always seem to emerge in late spring — long after the first daffodils. I mean of course that they're a new outfit who are trying to "become noticed" simply by holding an expensive beamo which does little more than provide a lot of journalists with a free lunch and lots of idle conversation — this time at Ronnie Scott's. Often at these events it is hard to recall the name of the act, but as usual I am reminded simply by the sight of many of my colleagues walking around with free clothing bearing their name. Next week, by popular demand, Gary Brooker (once of Procol Harum) and Light Of The World (once of total obscurity), I can see them now my dears, just by straining slightly and reading my chest!

AND THUS — finally — to Rush. What a pity there's so little space left to detail the zany antics of this terrorising three-piece, their hordes of denim-clad fans, their spot-it-a-mile-away badges and posters, their inordinately dull and rambling concerts (that last longer than a plane ride to the South of France), their magnificent letting-their-hair-down party antics at an exclusive London nightclub where topless hostesses dance seductively around the group and begin to play suggestively with their (could next page).

So long Rush, old friends. I won't be seeing you again in a hurry!

AND THAT'S about it for this week, my darlings. Not as much scandal as usual, as I'll be the first to admit, but with such major and sweeping changes in our very lives about to hit us what can you expect? Byeeseee!



WE WERE promised a football match and a football match is what we got! But what a pity that the worst opposition fielded to take on the Record Mirror All-Stars — the combined might of Inner Circle festimated at half a ton!) — arrived just minutes after the final whistle blew! Judging by the athletic prowess displayed by Inner Circle's Roger Lewis (above) we were in for a tough game and it will duly take place next week (Soon come!)

Meanwhile the Record Mirror team warmed up in commendable style with a severe trouncing of the New Musical Express, beating them 16-1. They then took on Motorhead, evading their wild tackles with the skill of thoroughbred racehorses to romp home 12-1. Motorhead's wild bunch (with Lemmy as non-playing manager!) are also pictured (above left). Any more challengers?

# NEWS

News Editor JOHN SHEARLAW

## QUO AGAIN AND AGAIN

STATUS QUO, who have now sold out virtually every date on their upcoming 32-date British tour, are to play two further London concerts — this time at the Hammersmith Odeon at the end of June.

The band play two nights at Hammersmith on June 26 and June 26, before flying to Ireland to appear at the Dublin Dalymount Stadium on July 1.

Tickets are available now by personal application at the Odeon box office.

Meanwhile Record Mirror understands that demand for tickets at Hammersmith is likely to be so great that there is a possibility that one or possibly even two more dates may yet be added.

## Devo album, single and tour

DEVO, WHO are expected to tour Britain again in September, release their second album and a new single at the end of next month.

The album, recorded in Los Angeles, is entitled 'Duty Now For The Future' and includes a mixture of "stage favourites" not previously recorded and new material. Tracks include "Swelling Itching Brain", "Blockhead", "Pink Pussycat" and "Red Eye". Release date is July 1, with the single — "The Day My Baby Gave Me A Surprise", taken from the album — out in mid-June.

Record Mirror understands that dates for a Devo British tour have almost been finalised, and that the band may begin their UK visit with an appearance at the Reading Festival at the end of August.



### Dangerous lady

IT'S THE first Noel! Pictured above is the glamorous Noel, the latest discovery of Sparks' Ron and Russell Mael. The brothers have written and produced her first single — 'Dancing Is Dangerous' — after meeting her in Los Angeles, and it's out on Virgin Records on May 18. Noel, who is described as statuesque and mysterious, has her debut record available in 12in and 7in versions

## Jam pack 'em in

THE JAM have added one more date to their current 'Jam Pact' British tour. They'll now be playing an extra night at Glasgow Strathclyde University on May 17, in addition to the two gigs already announced on May 18 and 19. Tickets are available by personal application at the students union office.

## Rafferty's Night Owl

GERRY RAFFERTY's follow-up to the 'City To City' album of last year will be 'Night Owl', to be released on May 18. It's the singer/songwriter's second solo album, coming over a year after he had his "breakthrough" with 'Baker Street'. The title track of the album is also released as a single this week.

## Link Wray's new deal

VETERAN FIFTIES rocker Link Wray, who until recently was working with singer Robert Gordon, has now signed to Charisma Records, and will be undertaking a short British tour at the end of the month.

Wray, 50 this month, plays at: Nottingham Sandpiper Club May 24, Manchester Factory 25, Birmingham Harpelleas 26, Edinburgh Tiffanys 28, London The Venue June 2 (two shows).

To coincide with the visit Charisma release the new album, 'Bull Shot' (recorded in New York), and a single from it — a version of Bob Dylan's 'It's All Over Now Baby Blue' — on May 11.

## The Pulse beats again

BRITISH REGGAE band Steel Pulse are to embark on a short British tour at the end of this month to coincide with a new album and single from the band.

Steel Pulse follow up their debut album of last year, 'Handsworth Revolution', with 'Tribute To The Martyrs' which should be out in early June. It's preceded by a new single, 'Sound System' — out on May 25. The single will also be available as a 12in disc mix with an additional track in 'Babylon Makes The Rules'.

The tour begins at the Brighton Top Rank on May 22, following at: West Runtin Pavilion May 25, Birmingham Odeon 26 and 27, Bristol Romeo And Juliet 28, Swansea Top Rank 29, Sheffield Top Rank 30, Portsmouth Locarno 31, London Hammersmith Odeon June 1, Dunstable California Ballroom.

Steel Pulse will also be featured in a BBC 2 'Arena' documentary, to be screened on May 21.

### News In Brief

MAGNET Records have just signed Atlas, a new British rock band who are managed by Dart manager Bob England.

TRADITION one of the brightest new British reggae bands will support Iggy Pop at the London Lyceum on May 13.

PATRIK FITZGERALD is lining up a 25-date tour for the early June — including a gig on July 1 at London's Camden Centre.

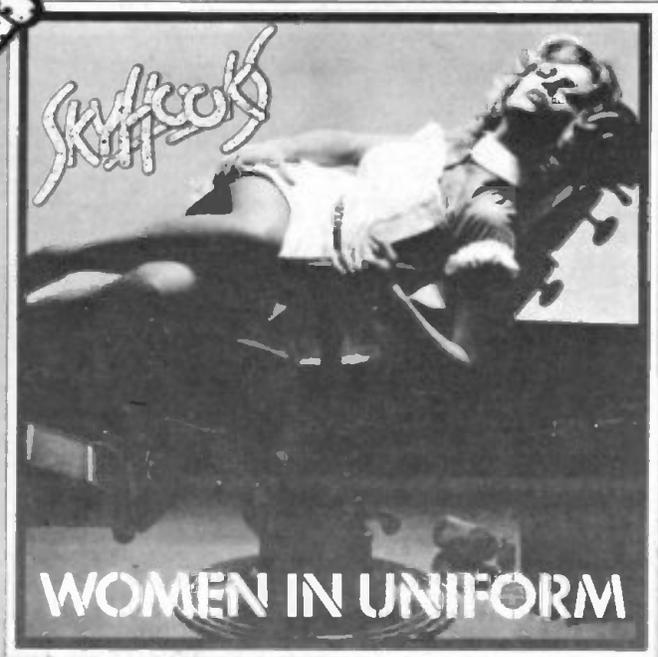
THE WINDSOR Castle in London's Harrow Road re-opens for gigs with an appearance by Ricki O'Connell and the Icebergs on May 11.



## WOMEN IN UNIFORM

C/W  
BBBBBOOGIE

NEW SINGLE  
AVAILABLE IN PICTURE BAG  
LIMITED NUMBERS IN  
GREEN & YELLOW VINYL



## WOMEN IN UNIFORM



ROCKPILE: Edmunds and Lowe records

# Rockpile June tour

ROCKPILE, featuring Nick Lowe and the recently-married Dave Edmunds, begin a major British tour in June - following their appearance at the Loch Lomond Festival on May 27.

And to coincide with the tour both Nick Lowe and Dave Edmunds will be releasing new solo albums. Edmunds' is 'Requested When Needed', which includes a version of Cliff Richard's 'Dynamite', and is available on June 8. Lowe, meanwhile, has an 11-track album of original compositions entitled 'Labour Of Love' out on the same day.

The tour begins at Birmingham Odeon on June 8, followed by: Essex University June 9, Guildford

Civic Hall 10, Hastings Pier Pavilion II, Cambridge Emmanuel College 12, Manchester Free Trade Hall 13, Leeds University 15, Oxford Polytechnic 16, Poole Arts Centre 17, Portsmouth Guildhall 18, Swansea Top Rank 19, Hemel Hempstead Pavilion 21, Egham Royal Holloway College 22, Malvern Winter Gardens 23, Bristol Locarno 24, London Hammermith Palais 26, Sheffield Top Rank 27, Newcastle City Hall 28, Edinburgh Odeon 29.

As an early taster for the tour singles are also released by both artists this week. The Edmunds' single is 'Gris Talk' - a song written by Elvis Costello - while Lowe's is his own song, entitled 'Crackin' Up'.

# Mod festival

THE FIRST major 'Mod' event since the late sixties is to be held at the Bishops Stortford Triad Centre on Sunday May 20.

The 'Mod Festival' will be an all-day event, featuring new Mod bands like the Purple Hearts, Crooks, the Back To Zeros, the Mods and the Squires as well as a suitably Mod disco.

The organisers are hoping to attract both original and new Mods, and have already stated that if the event is a success that they will be staging regular Mod gigs at the Triad.

As we closed for press we learned that the event may be filmed by London Weekend Television.

# Third World dates

JAMAICAN band Third World are to play their first British tour since last autumn in June, coinciding with the release of a new album and single.

The band follow a European tour with dates at: Edinburgh Odeon June 19, Manchester Apollo 20, Birmingham Odeon 21, Brighton Top Rank 22, London Rainbow 23 and 24, Bristol Colston Hall 25, Sheffield Top Rank 26, Purley Orchid Club 27, Portsmouth Locarno 28.

The new album - the follow-up to the highly-successful 'Journey To Addis' - is the Third World-produced 'The Story's Been Told', which will be available on June 15. A single taken from it, entitled 'Talk To Me', is out next week.

Third World will also be appearing at the two-day Loch Lomond festival at the end of this month - on May 26.

# Southend night

AN INVASION of Southend Sands hits the London Nashville on May 25... and a coach has been hired to take fans from Southend to the gig.

Featured in the line-up for the 'Southend Roots Rock Show' are Plus Support (with Eddie and the Hot Rods' Barrie Masters and Steve Nicol - for one night only), the Photos (winners of the Southend Rock Competition) and Canvey Island band the Rubies.

Tickets are available now, priced at £1. Transport details are available locally.

# More for Ones

THE ONLY ONES have added several more dates to their extended British tour to fit in "places we left out the first time for one reason or another", as they put it.

The extra gigs are at: London Queen Mary College May 11, Nottingham University May 12, Huddersfield Polytechnic 18, Bradford University 19, Dublin Trinity College 25 and Cork University 26.

They then begin an extensive European tour, starting in Holland in June.

# Feelgoods live

A SECOND live album from Dr Feelgood will be released on May 19.

Entitled 'As It Happens', it was recorded, like their last live album 'Stupidity', at two different venues; side one at Hemel Hempstead Pavilion and side two before a specially-invited audience at Crocs in Rayleigh, Essex in January. It features material from the 'Private Practice' and 'Be Seeing You' albums.

The first 25,000 copies will also include a free 'encore single' featuring 'Riot In Cell Block No 9' and 'Lights Out'.

# Palmer LP/single

ROBERT PALMER, who is expected to be undertaking a major British tour in the autumn, releases a new album and single at the end of the month.

The single is a Moon Martin-penned song, 'Bad Case Of Lovin' You (Doctor Doctor)', taken from the new album 'Secrets'. Palmer, last in Britain last October, is currently preparing for an American tour.

# Price extends

ALAN PRICE plays a further 12 concerts this month - an extension of his tour earlier this year.

He's at Bath University on May 18, and the following other venues: Margate Winter Gardens May 19, London Lewisham Concert Hall 20, Plymouth Hoe Theatre 21, Portsmouth Guildhall 22, Camberley Civic Hall 23, Newcastle City Hall 25, London Hayes Centre 27, Oakengates Town Hall 29, Warrington Parr Hall 30 and Horsham Capitol Theatre June 1.

# Adds in Ireland

SEVERAL more names have now been confirmed for the Dublin Festival - to be headlined by Status Quo - at the Dalymount Stadium on July 1.

In addition to Quo, Rockpile, Judas Priest and Irish band the Undertones will also be appearing. Several other acts are still to be confirmed.

Tickets for the festival are available now from the usual agents in Ireland, priced at 16.

# First for K-Tel

FOR THE first time K-Tel Records are to co-operate with another record label and a new artist in order to break an album of mostly new material.

The artist is Ruby Winters, of 'I Will' fame, and K-Tel and Creole release the album 'Songbird' on May 21, backed with extensive TV promotion.

A new Ruby Winters' single, 'Baby Lay Down', is also released on May 21.

# TOURS

**JOHNNY NASH:** who releases his new album 'Let's Go Dancing' on May 11 arrives in Britain for a short tour this month. Dates are: Birmingham Barbarella's May 28, Sheffield Fiesta 31, June 1 and 2, Burton On Trent Royals Club 6, Norwich Cromwells Club 7, Cardiff Troubadour Club 8 and 9.

**ANGELIC UPSTARTS:** added dates: Blackpool Norbreck Castle Hotel May 16, Wolverhampton Lafayette June 1, London Lyceum 3.

**DENNIS BROWN:** added date: London Venue May 15.

**THE LURKERS:** release a new single 'Out In The Dark' on May 18 to coincide with a monster British tour. Dates are: Peterborough Wirral Stadium May 18, Wolverhampton Lafayette 19, Swansea Circles 22, Sheffield Limits 24, Retford Porterhouse 25, Blackpool Norbreck 26, York Top Club 30, Edinburgh Gouden June 1, Middlesbrough Rock Garden 2, Dumfries Stagecoach 3, Chester Smarties 4, Rayleigh Cross 6, Derby Playhouse 7, Newport Village 8, Liverpool Eric's (two shows) 9, Chelmsford Chancellor Hall 10, Brighton Top Rank 12, High Wycombe Town Hall 13, Manchester Aldre 14, Birmingham Barbarellas 15, Leeds Fjord Green 16, Bridgend Drones 17, Plymouth Tot's 20, Blackburn Whitton Park 23, London Lyceum 24.

**STREETBAND:** London Nashville May 11, London Music Machine 12.

**UNDERTONES:** added dates: Birmingham Barbarellas May 8, Bradford University 10, Sheffield Top Rank June 4, Hanley Victoria Hall 5. Contrary to some rumours their gig at the London Lyceum on May 20 has NOT been cancelled.

**RACHEL SWEET:** added date: Colchester Essex University May 12.

**HEAVY METAL ROADSHOW:** featuring Samson, Angelwitch and Toad The Wet Sprocket will be touring this month. Dates: London Music Machine May 8, Brighton Technical College May 25, Guildford Surrey University 26. More dates will be added later.

**GAY AND TERRY WOODS:** will support Renaissance on their forthcoming British tour.

**LEW LEWIS' REFORMER:** who are due to release a single penned by Francis Rossi of Status Quo, 'Win Or Lose', on June 1 play the following dates: London Camden Lock Dingwells May 13, Sheffield University 19, London Lyceum 29, Eastbourne Curzon 25, Reading University 29, Scarborough Penthouse June 1.

**THE SOFT BOYS:** Uxbridge Brunel University May 30, Wigton Market Hall June 1, Wolverhampton Lafayette 8, Burton On Trent The Club 8, London Kensington Nashville 16.

**ANGLETRAX:** added dates London Marquee May 11, Nottingham Sandpiper 26, London Music Machine 30, East Retford Porterhouse June 2.

**CAPITAL LETTERS:** Keele University May 23, Bristol Polytechnic 26, Birmingham Barbarellas 31, London 100 Club June 7, Birmingham Rialto 16.

**STARJETS:** an Irish band, will support Stiff Little Fingers on their forthcoming tour.

**THE LATE SHOW:** Newcastle Polytechnic May 11, London 12 and 13, Weston Super Mare Sloopy's 17, Blackpool Norbreck's 18, Birmingham Barbarellas 19, Walsall Town Hall 25, West Runton Pavilion 26.

**GERARD KENNY:** who had a considerable hit with 'New York New York' will tour Britain next month coinciding with the release of his debut album 'Made It Thru The Rain'. Dates are: London Venue June 6, Southampton Gaumont 8, Birmingham Hippodrome 10, Wolverhampton Civic Hall 11, Newcastle City Hall 13, Edinburgh Usher Hall 14, Manchester Free Trade Hall 15, Brighton Dome 16, London Drury Lane Theatre 17.

**TENNIS SHOES:** following London dates: Crouch Hill Stapleton May 15 and 29, Green Lanes Pegasus 20, Camden Road Brecknock 26.

**THE JAGS:** Manchester University May 12, London Marquee 13, Fulham Golden Lion 17, City Of London Polytechnic 18, London Westfield College 19, London Marquee 20, Kirk Levington Country Club 25, Birmingham TIC 26, London Marquee 27, London Rock Garden 30, Birkenhead Gallery 31, Leeds Ffordre Green June 1, Halifax Good Mood 2, Bridgend Lodes 3, Sheffield Totley College 5, Ayr Pavilion 6, Dundee University 7, Aberdeen University 8, Glasgow TIC 9, London Music Machine 12, Newcastle University 14, Dudley JB's 15, Nottingham University 16, Uxbridge Brunel University 17, Oxford Corn Dolly 18, Wimbledon Nelson's Club 20, London Nashville 21, Liverpool Polytechnic 22, Retford Porterhouse 23, Jacksdale Grey Topper 24, York Pop Club 25, Bradford University 27, Scarborough Penthouse 29.

**COUSIN JOE FROM NEW ORLEANS:** who releases his album 'Gospel Walking Jazz Playing Rock 'n' Rolling Shouting Tap Dancing Bluesman From New Orleans' plays the following dates: London Venue May 12, Cumberland Greenford Theatre 14, Glasgow Third Eye Centre 15, Edinburgh Carlton Studios 16, Manchester Band On The Wall 17, Liverpool Bradford Hotel 18, Sheffield Broadfield Hall 19, London Dingwells 20, Swindon Arts Centre 23, Scarborough Pepper's 24, Portsmouth Polytechnic 26.



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# RELEASES

**BELFAST** - based group Protes have now signed to Polydor records and will be releasing their debut single entitled 'I Can't Ope' / 'Popularity' on May 29.

**HERE AND NOW** release their debut disc for Charly Records, 'Dog In Hell' / 'Floating Anarchy Radio' on May 4th. They'll also be providing the stage and P.A. for the Stonehenge Free Festival on June 18-23.

**HIGH ENERGY** release their debut British 12th with 'Shoulda Gone Dancin' which is from their forthcoming album of the same name, and Motown Sounds also release 'Space Dance' also as a 12th single on May 6th.

**VOYAGE International** are to release 'Like A Fool' by the Cool Notes on a 10,000 limited edition Disco mix in a special coloured sleeve on Friday 34th May.

**GERRAIN WATKINS** And The Dominators have their debut single released on Vertigo this week entitled 'Nobody'.

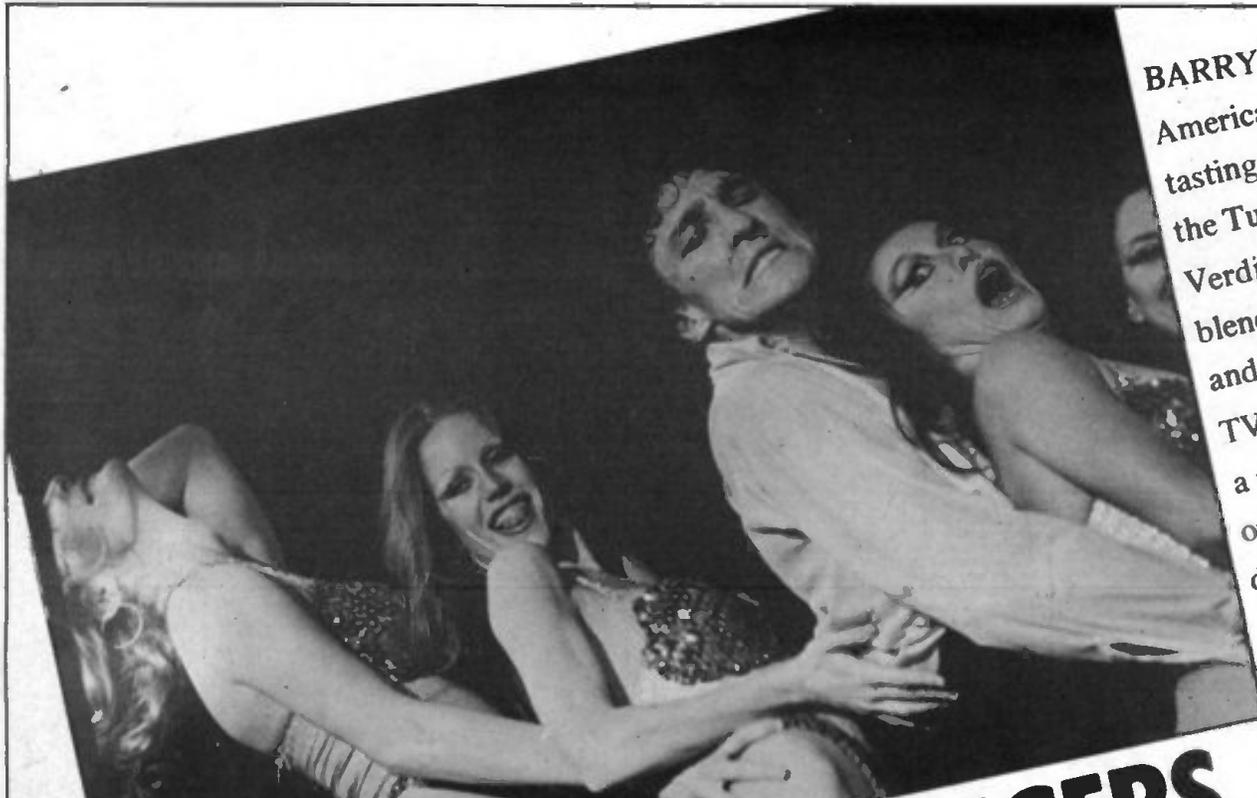
**SANDY McLELLAND** And The Backline release their first album on May 18th. The group are to appear on 'The Old Grey Whistle Test' on May 6th.

**EIGHT** - piece black group Light Of The World release their debut album for Phonogram on May 11.

**RECENT PYE** signing PP Gabor releases his debut single 'Soviet Jewellery' on May 11. The single will be available in red vinyl with a special picture bag.

**THE HEPTONES** release their new single 'Good Life' this week.

**JUNIOR ENGLISH** releases a 12th single 'Rose Marie' on Friday.



**BARRY CAIN** flies to America for a special tasting session of the Tubes nouveau. Verdict: a bubbly blend of pure pop and heady TV fantasy with a whiff of bedroom desperation.

# ACTORS AND DANCERS

## WHAT DO you want from life?

To watch a meretricious show pumped full of more costume changes than Liberace has had in his entire life?

To enjoy a showroom spectacle as transient as it is torrid?

To whistle one song on the way home and wake up the next morning totally devoid of musical memory, just the routines, and the high heels, and the big tits, and the chainsaw, and the bondage, and the...?

OR  
Do ya wanna see some kick-ass rock 'n' roll with the occasional embellishment to accentuate rather than drown?

Me, I'd rather suck my choic ice while I'm watching the TV TUBES! YES, by special request, brought to you at great expense (but not nearly so much as last time. Or the time before that) we have the meticulous, the desultory, the alarming, the tantalising TOOBS (or Tubes if you are well versed in etymology and say 'tomato' instead of 'tomato', ah! let's call the whole thing off).

The San Franciscan sluggers with the next line in swollen gland swaahbuckling have now become neophytes in the parochial land of three minute rock.

The Tubes ain't so gross any more. Sure, it was fun while it lasted but they eventually discovered there's more important things to attend to — like coming across with music that people will actually part with their greenbacks for, like refusing to sublimate theatre for hungry hooks any more, like raking money... They've cut the irritating bits out of their show. Those wonderful relics still retained are:

1. Quay Lude (though, symbolically, Mr Lude discards the neon spex, the wig and the platforms after just one song "I Wanna Be Me", he pleads with an unsuspecting audience and he becomes just that — Mr Waybill singing de blues "White Punk" style).
2. Don't Touch Me There' scenario with ravishing Re on the familiar sex wet leather motto.

3. The Quizmaster with the overboard, coronary causing gifts just waiting to be won by some well manmiffed woman in the audience.

To that you're welcome to add THE TV EXTRAVAGANZA — which involves our hero — an innocent adolescent raised on a 26 inch screen with 625 lines on his forehead, fantasising, which in turn produces a luscious blonde, a Baal-like worshipping scene and eventual telecide with our hero lying dead, overcome by the TV tube encasing his head, the fumes of smoke blankets, and a cardiac arrest.

Fun, fun, fun.  
Now, how do I know all this? After all, they don't play their first show of a sell-out British tour until this Friday.

Come with me now to the backstage area of The Palladium in New York City, just 3,500 miles from where you are now.

Fee Waybill stands side stage, brimful of nervous energy, watching Squeeze (Cool Cat cornettes) win over yet another bunch of fastidious Yanks.

"Great band, huh. I love 'em."  
The feeling, I later discovered, was mutual.

"Hope you like our show," he said, continuing to boogie to "Take Me I'm Yours".

In The Tubes' dressing room the rest of the band limbered up. Drummer Prairie Prince did a tricky little two step twinkle around the floor which percussionist Mingo Lewis paced, conservatively. Tenacious tension around the huge plastic bins packed full of ice and cans of beer.

Out front, that unmistakable US rock show smell pervaded the air — grass. As pungent as fish 'n' chips, as thick as cold porridge and just as lethal. The audience were curious. They'd obviously heard of The Tubes metamorphosis. Would they still cut it in that old celebration of cynicism spectacular style? Or would they now simply be another bunch of rock 'n' roll rookies looking for somewhere to hang their burnt out blues?

"Would you please welcome from San Francisco, THE TOOBS!"  
And it's the band with their usual

sumptuous overture offering — this time 'Getoverture' from the 'Remote Control' album. At the number's conclusion the huge TV screen positioned behind them was 'turned on' to reveal Fee in a snazzy pair of dungarees, arms aloft. He hurtled down the stairs to the front of the stage and went straight into the first two songs from 'Remote Control' side one 'Turn Me On' and 'TV Is King'.

Meanwhile a regular sized TV comes Dalek-style onto the stage. Fee, in that deadpan, dead emotion, deadman voice he so expertly cultivates, asked the mighty meaty guys in the audience if they ever wondered what it would be like to screw one of those Venus blondes that inhabit the 26 inch world. "No way man," he concluded. "No chance."

Then, like the genie out of the lamp, Re Styles appears on top of the TV and after the 'Come fly with me' intro the two slide control into 'Prime Time' which looks like being Tubes most successful single.

The show gets better even. The motorbike special, 'The Smoking' routine, more cuts from 'Remote' including the ceremonial TV suicide, Quay singing 'Stand Up And Shout' which segues into 'Shout' the one Lulu made famous.

And after the banishment of Quay to that great exposed gill in the sky comes the most surprising offering of the night — a encore of two Who songs — 'Baba O'Reilly' and 'The Kids Are Alright'. They first performed the numbers at the Knebworth festival last year just after Keith Moon's death and since decided to retain them.

The show's an unqualified, unequivocal, underarm success. The Tubes are back on the road...

It's an obvious progression, as manager Rikki Farr was quick to point out in the dressing room after the show. The band couldn't continue being the Cecil B. De Mille, '77 sulphate strip kings. No matter how grand, how sense exploding their show was it had to get stale, had to end up a wreck on some rock junk tip rusting away under the sun of simplicity.

And that's just the point Fee made in the Tubes' tour bus on the road to Providence, Rhode Island, the next day, amidst the TV baseball and basketball, the submarine capital of

the world, the New England harmony, the fridge full of Perrier and coke, the sleeping Spooners, the willing Weinicks, the snoozing Steens, the colourful Cottens, the accommodating Andersons...

"When we started this US tour we were really apprehensive of blowing it in front of the fans who only came to see The Tubes for their theatre as opposed to their music," said Fee who always looks so Goddam innocent with those big eyes and curly hair.

"Granted, we amassed a big following because of that — but that wasn't necessarily a following of record buying fans. Christ, they'd see our show then go home and build up their movie systems, not buy our albums."

"We had been doing the show for four years — and we were flat broke. Oh sure, we'd make thousands of dollars on the road — but that was all spent on the show and providing for 30 people in hotels etc."

"I got fed up with going home after a tour and having to borrow money from friends..."

Now the actual number of people on the road at any one time is just 20.

"But it's a lot more than just economics," he continued. "We are trying to make a career out of this business. Listen, I don't want to end up after five years playing in the Bonzo Dog Band. They went on for years — lots of people know their routines, but how many remember their songs?"

"We decided we had to make people listen to the music, not just get off on the million dancing girls, the elaborate sets, the costumes. We wanted to become a kick ass rock 'n' roll band. The music had been suffering. Weak songs were being reinforced with extreme visuals."

"It got to be such a headache, thinking of different scenes to match the songs. I ended up running around like a chicken with its head out, spending more time on changing my costumes than actually singing."

The initial dates on the tour were, as Fee put it, "murder". "I was dressed in little kid's clothes which was supposed to signify how I was brought up on TV and never left the set. But unfortunately nobody understood it. So there we were, changing the format of the show after two concerts."

The new policy appears to be working. So far 'Remote Control' has sold more copies than all the other three studio albums put together. And 'Prime Time' is all set

to break the band once and for all in the singles charts.

"Todd Rundgren's done a great job as producer. We always admired him and had wanted him to work with us in the past but this was the first opportunity."

"See, Mike Cotten and I had all these songs but we didn't know if we wanted a concept album. And we were thinking of writing a screenplay along similar lines — about a boy brought up on TV who gets kicked out and has to make it on his own. He tries to get by on the strength of adopting all the personalities he's seen on television, but he fails and finally commits telecide."

"Todd had the same idea. He told us people expected the Tubes to deal with TV as we had alluded to it so much in the past."

Hence Tubes most satisfactory album to date (although their debut album, released four years ago to a resounding silence, still remains the complete Tubes' album — an epic excursion into glorified indulgence).

Fee is convinced Britain is littered with people just waiting to crucify the band.

"But at least now we can say we are doing something totally different. If they take the piss out of that it couldn't be worse than taking the piss out of us for doing a re-hash job."

"And the attitude of the band is great. They go nuts on stage now whereas before some of them tended to be withdrawn."

"The last time anyone saw Fee in this country was in mid air — falling off the stage during a show and breaking his leg."

"That was a definite omen," he said, now walking tall again after a year of cycling, swimming and running. "It was killing myself doing that show. It was time to change. We have got to become the new Tubes."

"We had created a monster that just kept getting fatter. We had to kill it."

And out of the ashes comes a show that's tighter, thicker, munchier. A show guaranteed to win over the puntite. A show less libidinous sure, but a darn sight more thunderous. The monster lobotomy is complete. Frankenstein don't walk with a limp anymore, he dances.  
That night in Providence they played an ice hockey stadium. And the Tubes proved yet again (this time without the Who encore simply because the Rhode Island boss heads thought 'White Punks' was the final song) that out of any US band I've seen visit Britain in the last five years there are head, shoulders, wigs and steamy white thighs above the lot.

# Blondie

NEW SINGLE

## Sunday Girl

*with Sunday Girl (French Version)*

*I Know But I Don't Know*

LIMITED EDITION 12" IN A PICTURE SLEEVE CHS 12 2320



\*Taken from the album  
PARALLEL LINES CDL 1192

also available in 7" including Sunday Girl  
French Version with picture sleeve CHS 2320



# SINGLES

Reviewed by PAUL SEXTON

# Slipping into disco slow

## IT'S OKAY, THESE AREN'T DISCO RECORDS

**FRANK ZAPPA: 'Dancin' Fool' (CBS).** Yowsah, yowsah, yowsah, moans Frank. Not a disco record, a parody of one, but Zap's cranky voice is genial and endearing as he laments his dancing lameness. The idea of Zappa in the singles chart is more bizarre than the record but it's strangely commercial. Sheik sheik sheik, sheik yerbouti.

**BLONDIE: 'Sunday Girl' (Chrysalis).** As the milking of 'Parallel Lines' continues, the American pop group (that's what they've become) go with a weaker song. 12 inches with a French version of same plus 'I Know But I Don't Know.' 'Sunday Girl' is sparse, twee almost, but Debbie's clear-vinyl voice makes it nearly as hypnotic as previous pearls. It'll do until we get something new.

**THE FOUR PENNIES: 'When The Boy's Happy' (Ensign).** From a good oldies collection called 'Pink Grease'. It's 16 years old, which is its selling point. In 1963 it would have been called a Chiffons rip-off, which it is, but if you still like the Chiffons' sound, who cares? It's a two-minute 'One Fine Day/He's So Fine' amalgam, co-written by Ellie Greenwich.

**SANDY McLELLAND AND THE BACKLINE: 'Can We Still Be Friends' (Mercury).** 'We can't play this game anymore...' That was the spooky line that made this a very good Todd Rundgren record. It's now a very good Sandy McLelland record, although he hasn't changed very much. Not as haunting as Todd's but a good 'un anyway.

**ELVIS COSTELLO AND THE ATTRICTIONS: 'Accidents Will Happen' (Radar).** Not sure why they decided against 'Green Shirt', but it's at least as good. Not a hit of 'Oliver's Army' proportions, but Prol Hackenbacker and the Attractions aren't really about that anyway (so you remember 'Thunderbirds' as well?). It starts with a quick howl from the Costello voice box and the chorus goes just where you thought it wouldn't musically speaking. Each chord change brings something new. Oh, and the two largely unavailable B-sides, 'Talking In The Dark' and 'Wednesday Week' should twist your arm.

**GERAINT WATKINS AND THE DOMINATORS: 'Nobody' (Vertigo).** Some goons who went into the studio to mess around in an authorised fashion with Andy Fairweather Low. They came out with this very meaty, rocky, sexy (that's sexy) shuffle. There's an album of the sessions coming, the sooner the better 'cos they do what Dr. Feelgood (of whom more in a minute) do, for the hell of it. Maybe the Docs only do it now as long as the price is right.

**SKY: 'Cannonball' (Ariola).** So, John Williams, the classical guitarist, teams with Herbie Flowers and others, in a real band, together indefinitely. BBC2 obviously love the idea — it's the clean-shaven side of rock for them — but I don't blame them. 'Cannonball' is a coherent, NEW sounding guitar-based instrumental. Still square in the eyes of millions, but perhaps with the corners rounded a little.

## GOT THE EARPLUGS? THESE ARE DISCO RECORDS

**EARTH, WIND AND FIRE WITH THE EMOTIONS: 'Boogie Wonderland' (CBS).** Bloody hell, Sexton's doing the singles again. He'll be on about partying down and shaking your groove thing. Well, yes... someone has to like it and it ain't just any 130 BPM dross. Now then. EWF plus Emotions; brilliant combination; disappointing result. It sounds happy and reasonably alive but this is too self-conscious and too repetitive. Could be the biggest record in the career of both bands and it has class but you're left to think of what might have been.

**THE BECK FAMILY: 'Can't Shake The Feeling' (London).** Has a great 'boogie's got me' melodic staircase and a good party feeling. It simply generates more feeling than any other disco record this week. But the other 12 inches didn't come off so badly...

**AIR POWER: 'Be Yourself' (AVI)**  
**STICKY FINGERS: 'Wastin' My Love' (Epic)**  
**T-CONNECTION: 'Saturday Night' (TK)**  
**MELBA MODRE: 'Pick Me Up I'll Dance' (Epic).** The Air Power record is a bit special, but more interesting for that. Sticky Fingers (thoughtful Epic marketing ploy: sleeve picture of girl with sticky fingers. How do they do it?) have made a pretty frantic single, dominated by some strong-voiced young ladies as more than one or two disco songs are these days. T-Connection have, I reckon, always turned out a better bit of boogie, right back to 'Do What You Wanna Do?' one of THE great disco records. This one 'Saturday Night' is a big step up from their last 'At Midnight', and it's already in the 75. The guitar work is well restrained to emphasise the vocals, especially the big 'all right!' wallops finish. And Melba Moore ought, by general pop standards, to have a hit with 'Pick Me Up I'll Dance', although the long version is just too long and the song doesn't compete with 'This Is It', her 1976 hit. Still the chorus is catchy.

## AND THE SEVEN-INCH CHEAPSKATE DISCO SINGLES...

By this stage you've had disco up to here, I guess, so I'll just point out that the other little hits are the faintly Eurodisco 'Walking On Music' by the Peter Jacques Band (Aniela), which is very much a la John Davis, for those who want to know, and Roy Ayers' disappointing 'Fever' (Polydor), which is from a new album of the same name. It's the old song about "chicks were born to give cats fever" as done by Presley among many others. Roy Ayers doesn't seem to be delivering it like he used to and this isn't a particularly good choice of song.

## YOU CAN COME OUT AGAIN NOW, WE'RE CLEAR OF THE DISCOS

**DR. FEELGOOD: 'As Long As The Price Is Right' (UA).** I suppose they feel that having made the breakthrough with 'Milk And Alcohol' they've got to lose it, so the feel of this one is similar. 'If you get... bread, you're as good as dead. If you got no loot then you just can't shoot. If you got no cash then you gotta dash.' Bit of a preoccupation with the greenbacks, perhaps? It deserves to do something, at least, although it's really just another Doc Feelgood record. There should still be some novelty in that as far as singles buyers go.

**JOE JACKSON: 'One More Time' (A&M).** The man must be feeling that if two such infallible singles as 'Is She Really Going Out With Him' and 'Sunday Papers' can flop completely, what use can he do? 'One More Time' is biting and precise, and the crime is it IS commercial, like all his other songs. A&M ought to keep on with every track from 'Look Sharp' until they get somewhere.

**MICK JACKSON: 'Married Men' (Atlantic).** The piece is solid with Jacksons. Every time Mick has a single out, I review it and write it off. I've bombed twice with my — comments — although 'Blame It On The Boogie' and 'Weekend' were both quite strong. I didn't think either of them would do as well as they did. So do I compensate by predicting a big hit this time? Or use the law of averages and say this one has to miss? Does it matter? I'll just say the 'Married Men' from a film to come. Isn't so fulsome, although the man's now created a distinctive sound.

**CARBARETTA: 'You Must Be Kidding Me' (Ignition).** No, not an offshoot of the Motors — Carbaretta is a girl, who did just about everything herself on this. It's her first single and although it's a bit fly-by-night and doesn't consist of much, what there is quite clever and attractive. Sort of Lynsey De Paul compromising with new wave (just thought I'd bring that expression out of the cupboard one more time).

**RUNNER: 'Run For Your Life' (Acrobati).** Sounds British, or at least like a British band trying (successfully) to sound American and thus viable. The verse is soft and it takes time to build, but the chorus is strong, when it finally gets there, and the harmonies are well done. Very much a radio record, but from there on it could go either way.



**GEORGE HARRISON: 'Love Comes To Everyone' (Dark Horse).** 'Blow Away' did just that, surprisingly. It did show off a very un-young, solid out George Harrison but on another level it was a very proficient MOR record, which is just what this follow-up is. Once again from the current album, nothing new about it but I've always been slightly partial to his voice and arrangements. Perhaps purely by coincidence, Harrison is turning, in terms of durability of his songs, into a poor man's Paul McCartney.

**HOT CHOCOLATE: 'Mindless Boogie' (RAK).** Not exactly an experimental Hot Choc record, not exactly a disco Hot Choc record, but it's a quite what we're used to from them. They've started thinking about their songs more than they used to. This is quite aggressive, has a driving, thumping beat and is quite possibly a piss-take of the whole 75-up.

**THE LATE SHOW: 'Chains' (Decca).** It's a Goffin-King workout from long ago. The version I know was on the Beatles' very first album. The Late Show have hammered it up considerably, but also made it more feasible in the process, with finger-snaps and accentuated vocals. A minor hit, I fancy.

**RENAISSANCE: 'The Winter Tree' (Warner Bros.).** I guess it was inevitable that Renaissance would once again assume album status after 'Northern Lights' had become their one and only hit. They are very distinctive, very harmless but usually constructive, as here, with Annie Haslam's vocals soaring as usual.

**ROY WOOD: 'I We're) Back On The Road Again' (Automatic).** Yes, the same Roy Wood — now doing a goodly amount of work, what with the Darts, his own forthcoming band, Roy Wood's Rock Brigade, and this. In the days when he had solo hits ('Forever', 'Oh What A Shame' and suchlike) the words have been just another one for the list. Now it just stands a glimmer of a hope. But it's good to hear him back, and in this case it's good that he sounds just like he did way back then.

**JESSE COLIN YOUNG: 'Rave On' (Elektra).** Never really got around to hearing this chap, and now he records a song that's 20 years old. This is simply a compensation of the Buddy Holly number and no more.

**THE BISHOPS: 'Mr Jones' (Chiswick).** Bands like the Bishops and the Pirates have the problem of rarely reproducing their live presence on record. 'Mr Jones' is fair enough, hardly a rocker but enjoyable and carefree, the live version of 'Route 66' on the back is more like them I'd have thought.

**BARRY WHITE: 'I Found Love' (Unlimited Gold).** That label means CBS — The Minn has left 20th Century but his music remains somewhat. He only means anything to me when he does faster songs. His ballads are positively drip-dry, witness this little blighter.

**ALAN HULL: 'I Wish You Well' (Rocket).** I would return the compliment but this isn't so distinctive as the man's outstanding Lindafern work.

**RAY STEVENS: 'I Need Your Help Barry Manilow' (Warner Bros.).** You'll either find it very funny or very unfunny. It sounds to me like a timely and accurate dig at the little ferret, in true Manilow style. 'No one knows how to suffer quite like you,' sings Ray, and waits 'I've got adolescent skin, my doctor says I can't use any salt, my waist is getting fat, but my hair is getting thin, and my house is on the San Andreas fault.' Stevens' humour has been about as subtle as a brick in the brain, but this is intellectual by his standards. I need your help Ray Stevens.

**JUDAS PRIEST: 'Evening Star' (CBS).** Last week a reader threatened naughty things if this wasn't a good review. It isn't a good review, this is an obvious follow-up to 'Take On The World', with a hookline chorus again. Doesn't do anything new but should do well. That okay?

**GEORGE DUKE: 'Say That You Will' (Epic).** The vital, high-class dance single 'Party Down' should have been a hit, and if that couldn't, this probably won't. Lovely swaying ballad, very Raydio-ish on the vocals. Say goodnight George.

# SQUEEZE

## SQUEEZE ON TOUR

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...AND THEIR ALBUM IS VERY "COOL FOR CATS"



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# DICKIE DADA

## TIM LOTT unscrambles the contradictions that make the Dickies speed freak kings of rip-off rock



**THE DICKIES** are ridiculous — official.

Of course everyone suspected it last time they visited these shores. That lead singer — cum — gorilla just had to be a joke. And the pogoing, oh god, the pogoing. How very gauche.

But then again... perhaps they weren't being deliberate after all. They were from LA the most anachronistic city west of the Seattles. They could just be utterly out of date. It would be so typical. Middle class idiots leaping on a bandwagon that's already gone.

And that convenient point of view was the one most commonly adopted — by the media — when The Dickies last toured. As a whole they decided that they were a very unintentional joke that went over, or possibly under, the heads of most people.

In fact, far from being two steps behind, the Dickies were several leaps ahead. Since 1977 they've been furiously parodying the absurdities of punk at a time when most English bands were being self-parodies without even realising it.

And so who is the hippest? The Dickies almost certainly don't give a cynical little hoot. Because they've had the last laugh with the 'Banana Spitta Song', one in a long line of juiced up standards that has included frantic versions of 'Paranoid' by Black Sabbath ('That was punk anyway' say The Dickies), 'Silent Night', 'The Sounds Of Silence' and 'The Eve Of Destruction'.

So who are the Dickies? And why are they so silly? And what is the meaning of life? Are straight bananas a scientific possibility?

To provide the answer to at least one of these questions, are the Dickies in person in Britain for another tour.

They've spent the morning making a hilarious video, which involves them singing into microphones and being peeped at regular intervals by giant inflatable plantains.

Three of the band —

singer Leonard Phillips (languid, spotty), guitarist Stan Lee (intense, very Dan Hill) and drummer Billy Club (quiet, acme punk) — sit in for the interview.

They are without bitterness for the vilification they received on their last visit and on the whole act in a very unpunklike fashion.

"It wasn't the kids that hated us," says Stan, "it was the press. I don't know if it was because they took it all too seriously, or because it was the fact that we came from the West Coast."

"We got horrible reviews, but fortunately it didn't mean shit."

"We're no punk revival band, we've been doing this for two years. Someone said we had 'hype' written all over our foreheads, but that's rubbish."

"We're not trying to fool anyone. I mean just because I don't want to piss on Derek Green's (who signed the Dickies) boots doesn't mean we're a hype. We work very hard for our money."

The Dickies came into existence two years ago after Billy took a vacation in England and saw the prime moments of the punk boom.

He returned to Hollywood and auditioned, with Stan, for a suitably bizarre lead singer. Leonard, who joined the band because "I hadn't been laid for two years and had just three friends" fitted the bill and The Dickies began their irreverent existence.

"There were so many cool and groovy, idiots around in LA," says Leonard, whose former hobbies include listening to Wagner and Beethoven. "Punk is so single minded, so... white. White people are absurd."

"There was so much intellectualising going on about something that was so anti-intellectual. All these people condemned to Southern Californian affluence. Everything about it was ridiculous."

The Dickies themselves are self-confessed middle class high school dropouts. They find punk music pretty laughable, in fact one of the incidents that spurred them into forming was seeing the

Damned play. Stan says he "laughed for 27 minutes".

The whole phenomenon is absurd. Something that enables us to get a record deal and a hit single... that's pretty absurd," says Leonard. "But then absurd doesn't mean bad or boring."

Despite their very strong satirical element — an element, incidentally that half escaped me when I saw them — they don't like being pigeonholed as a purely joke band.

"Some of our jokes come over seriously," says Leonard. "And I don't like to be labelled a 'humour band' because then you always have to make someone laugh."

"We're more an energy band. A dance band," says Stan. "We play pogo music."

"And we're not fake punks. We play punk music. Anything that's loud and fast and raunchy."

"We're just in it for the fun really. I guess we appeal to kids around 14-17."

In fact, predictably, the fun that the Dickies claim to be their reason for being is now being diluted by the hard realities of becoming successful.

It's an age old cliche and the Dickies have an age old answer.

"We're getting to the point now," says Stan "where our success seems to be damaging. We're taking it much more seriously than we should."

It's half surprising that the Dickies haven't got tired of their own joke already. After all, two years of doing 100 mph versions of other people's songs might appear a little tedious to the uninitiated.

"We use other people's songs because we're such terrible songwriters we constantly have to rip other people off," says Leonard.

"We'll take the next step when it comes," says Stan. "But we don't expect to turn into The Tubes. We're learning to play better though."

"We're going to get an orchestra," says Leonard, flatly. "The fact that it's not completely obvious that he's joking remains the Dickies' biggest problem."

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# IS THIS RACEY?

WITH THE success of their second single 'Some Girls', Racey are looking good. A few months ago Racey were unknown, then out of the blue they sprang to take the music world by storm.

It wasn't their fault the music press weren't as enthusiastic as their followers. What do they expect? Coming on strong with the mother-will-love-us image, that's always good for a slugging. Cute one-hit-wonders just don't go down well. Why should they get this recognition without working for it? What gives them the right to gripe about the hassles, after all they're just another "B" band.

Basically this view was adopted by the majority of the press and now Racey (quite rightly) are a little peeved. They hoped everyone would share in their success but instead all they got was the thumbs down.

It's a shame, because they're a bunch of really nice sincere lads. They admit it, they're in it for the money (who isn't) and they get a following on the way, well they won't complain. They've had to work for what they got and they deserve it.

Five years it has taken them and if it wasn't for a mate, who went along to Micky Most with a tape, they might have been pounding the club circuits yet.

"Yeh, we're really grateful to Micky. He gave us the chance we'd been waiting for"

Richard, the singer, smiles and the whole table falls into a rabble. One of them says something and the rest either contradict or agree.

Micky Most waves his magic wand again.  
SANDY ASHE talks to his newest stars



RACEY GO for roomy shirts. Say 'Hi' Pete, Clive, Richard and Phil.

It's all good fun, everything's in good humour, except when they talk about their press acceptance.

"We were really disappointed,

why should we get so much slugging? We're a commercial band and we don't pretend to be anything else. If that's bad then why do people buy our records?"

Racey take themselves very seriously.

"There was one," Richard appears to be the spokesman, "that went on about our age. He

thought we were pretending to be younger and he went on about how we were old enough to be most of our fans' fathers. That was his mistake. We never said we were teenyboppers."

"We get a lot of that, being basically a chart band I's pose we should expect it."

Just then the news came through that 'Some Girls' had gone silver. There were jubilant cries of I told you so.

"See there's the proof. 'Lay Your Love On Me' sold 800,000 copies and this looks like doing the same."

Well, you can't argue with success.

With all these sales, why isn't there a tour?

"We've done two live gigs here since the singles. They were great. When we went on stage all these people were clapping and cheering. We couldn't believe it was for us. We tour a lot in Europe and we have a lot of commitments to fulfil before we start here. We also want an album behind us then we'll tour. Probably in the late summer."

Is it possible that they could churn out an album full of material like the singles?

"No! There's a lot more to us than the singles. We like the 'West Coast' sound and are very influenced by that type of stuff."

I always thought Racey were very English sounding and wouldn't have accredited them with having West Coast influences.

Racey are a most unlikely success. I thought that type of stardom was over and done with. Apparently not.

**"I OFTEN FEEL THAT I'M INCREDIBLY RUDE TO MY AUDIENCES... I'M TRULY SURPRISED WHEN THEY KEEP TURNING UP- THAT'S GREAT!"** David Bowie

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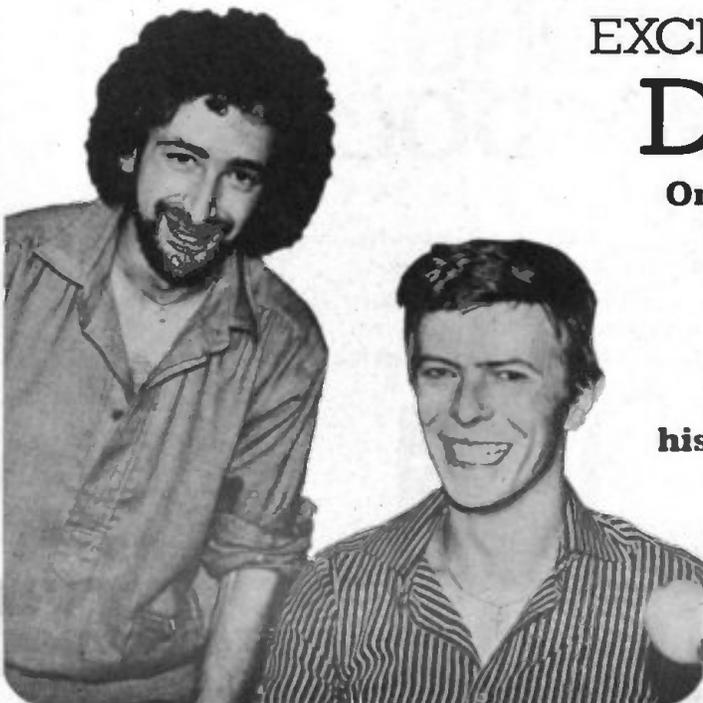
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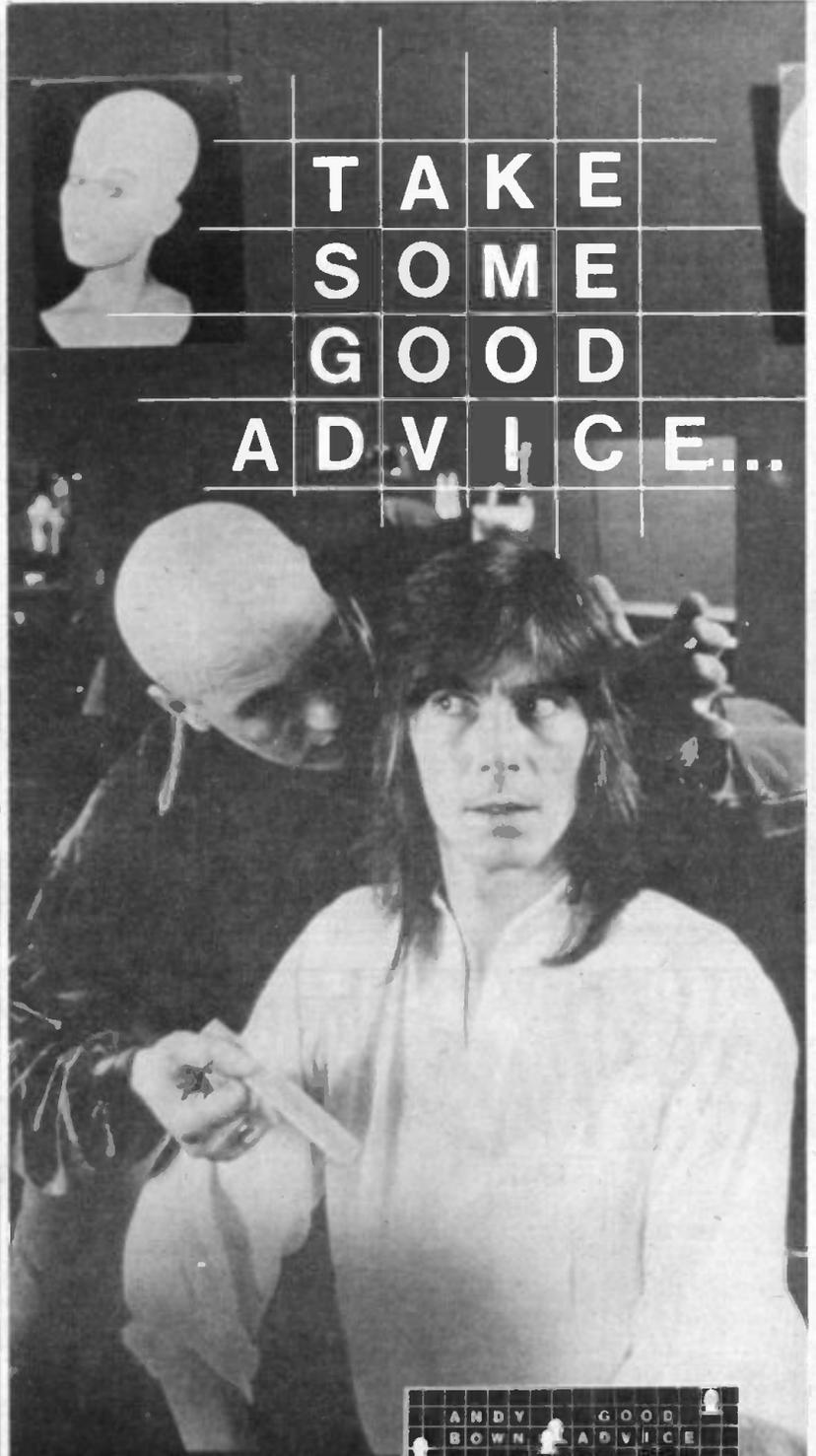
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ABBA

MILLIE JACKSON: 'A Moment's Pleasure' (Spring 2391 395)

A MOMENT'S pleasure? Oh, come now (as the actress said to the man who came to read the gas meter). This one warrants a higher rating than that...

Broadly, it's the same feelin' bitchy Millie. Further analysis of sex and the single girl would be superfluous, save to say what comes straight from the hip also comes straight from the heart. I don't know how she does it. Most of the nine tracks are her own co-writings with producer Brad Shapiro, quite substantial little mountainous fashioned out of the kickover molehills of life. Where arrangements are a bit placid, that's no great loss in the face of the Jackson punch.

The great thing is though, she can turn out a bitch of a disco song, like 'We Got To Hit It Off', without screaming out the imperatives about "going disco". The Rap affords some tremendous (often quite funny) segues, witness 'Rising Coat Of Living' complete with electronic cash registers. At the same time — and often ignored — is her capacity for a tremendous reading of a straight ballad, such as 'Seeing You Again'.

Somewhere, still, there is a final zap missing. But overall, 'A Moment's Pleasure' is a fair socker of an album; and there's at least a brace of singles hidden — there as well. ♦♦♦

SUSAN KLUTH



HAMILTON BOHANNON: 'Cut Loose' (Mercury 9100 061)

I SUPPOSE there must be some case for arguing that Hamilton Bohannon was one of the first people to make bona fide disco records. Obviously there were hundreds of songs which worked on a dance floor before he came along in 1975, but records like 'South African Man', 'Foot Stompin' Music', and in particular 'Disco Stomp' (his biggest hit and incidentally his only top 20 entry) were, it seemed, particularly aimed to make people move.

When you think about it it can't be that difficult to lay down a beat which makes people want to get on up and get on down

(que?), so in that respect I guess Bohannon's still making successful records. But 'Cut Loose' is all very unimaginative. It exists on a series of relentless chugging beats, with that sparse percussion sound which has become his style, and some cooing occasionally thrown in. The title track clucks mercilessly on for nearly eight minutes. Towards the end a girl yells 'Cutloosecutloose!!' frantically but by that time, it's all over bar the dancing.

Each of these tracks would be much better over two or three minutes because up to that point they have one or two ideas going for them, but in this form they're all ludicrously repetitive.

If you were doing a disco and found yourself with nothing else to play you could do worse than bring old Hamilton out of retirement; but this is hardly his creative peak. ♦♦♦ PAUL SEXTON

ANNE MURRAY: 'New Kind Of Feeling' (Capitol E-ST 11840)

A LOT of people stopped reading this review before it started. They saw the name Anne Murray and equated with lacky easy listening. Well, there are no surprises and this album starts where her last one left off. But she doesn't hide anything, which I like — she just wants to sing pretty songs, which is fair enough — and her voice is smooth and accurate.

Anne counts for a lot more now than she did this time last year, because of the single 'You Needed Me', which is included here although it was on her last album. It's a delicate song but there's a deal more kick in her new 46, 'I Just Fall In Love Again' which asks a little more vocal strength from Anne.

In her shoes, I think I would have avoided covering 'You've Got What It Takes' and 'Rainin' In My Heart' if only because they've been done so many times before (in her shoes, you'd be arrested — Ed). But she's always been fond of old songs, like 'Walk Right Back' and 'Things'. There's more of a case for her version of Andrew Gold's 'That's Why I Love You', which is a faithful reading of it. Of the new songs, 'Heaven Is Here' and 'Shadows In The Moonlight' stand out. If you don't want to listen, she doesn't need your help anyway; this is really by the housewife for the housewife. ♦♦♦ PAUL SEXTON



MOLLY HATCHET: 'Molly Hatchet' (Epic JES3347)

ALTHOUGH the sleeve notes might try to tell you otherwise, this is most certainly a country/rock album in the Skynyrd vein. Molly Hatchet originates from the other side of the big pond and seem to be marketed as Lynyrd Skynyrd Mark 2. Try 'Bounty Hunter' for openers; as soon as Danny Joe Brown's voice comes booming out it puts you in mind of the late but not so great Ronnie Van Zant. Ironically, or perhaps co-incidentally, the album is a tribute to the aforementioned.

'Bounty Hunter' is not a bad track in its own way, but like most songs here it is very predictable, starting off with vocals followed by guitar break, more vocals, culminating with a long guitar riff.

'Gator Country' and 'Cheatin' Woman are by far the standouts on 'Molly Hatchet'. 'Gator' (which in case you didn't know is short for alligator) could quite conceivably become the epic standard for Molly, just as 'Freshbird' did for Skynyrd, and 'Jessica' for the Allman Brothers. In fact, most of the Alabama boys get a mention during the song.

As for the rest of the tracks 'Big Apple' is very ordinary. 'The Creeper' is a fairly good medium paced number, while 'The Price You Pay' is closer to country than rock.

Kicking off on side two is the slower, disappointing 'Dreams I'll Never See' followed by 'I'll Be Running', which, like 'Trust Your Old Friend', is just an average rock number. However 'Cheatin' Woman' does emerge as being as close to heavy as any track on the album, and like 'Gator Country' puts to use the triple lead guitars of Duane Roland, Dave Hubek and Steve Holland.

It would appear that Molly Hatchet are being hailed as the natural successors to Lynyrd Skynyrd, but before breaking into the British big time they will need to release an excellent single. ♦♦ STEVE & NORM (POWERHOUSE DISCO PLUS)

ABBA 'Voulez-Vous' (Epic 88066)

BENNY, BJORN, Anni-Frid and Agnetha. It flows almost as freely as John, Paul, George and Ringo doesn't it. So strange that a pair of suburban couples exuding an air of perfect domesticity and springing from the socialist chill of Scandinavia should become the modern-day equivalent of the Mops' domination of the sixties.

Stranger still that Abba, a perfect modern marketing concept, with the dreaded advantage of actually having won the Eurosong contest, seem capable of conceiving the very best 'SOS', 'Dancing Queen' and the nauseating worst, 'Fernando', 'Chiquitita' of modern pop music. Capable of both soft-disco, hard-sex sell and archetypal housewifeian mid morning / Terry Wogan teatime rock. They also have the distinction of having produced one of the killer albums of the seventies in 'Arrival' and one of the most celebrated pieces of anatomy in recent years in Agnetha's bum.

After various stories floating across the water of Abba re-writing and re-recording the material for the new albums and hints of a split after a world tour later this year there was some conjecture as to whether this would be their last album or merely just a disappointment. It must be neither.

The girls' smooth rich vocalise coupled with Benny's perfect poppet piano and the svelte discoid production have to be recognised as the epitome of what the modern-day sound really is. Abba's music is never powerful, witty or particularly profound. It is merely professionally and very perfectly crafted, sometimes very emotional and more than anything totally exotic.

Beginning with the Mozartia daintiness of the pop-structured 'As Good As New', this sounds much the same as any other Abba Album. Pseudo-

classical musically, absolutely ridiculous lyrically. 'Feel like a creep, Never felt so cheap, Never had a notion that my love could be so deep. How could I make such a dumb mistake. Now I know I'm not entitled to another break, But please-baby I beg you to forgive 'cause I found out that Ma - Ma... my life is here, Gotta have you near.' Dear old Cole Porter must be revolting in his grave.

The slow funk of the title track follows and was recorded at Criteria studios Miami, (the studio used by the Bee Gees) and later overdubbed at Abba's own Polar Studios. Seemingly bland at first but improving after repeated plays it leads into the over sentimental 'I Have A Dream' which features the International Choir School Of Stockholm Choir and has the accolade of being absolutely the worst track on the album. Less said, the better.

Both 'Angel Eyes' and the classic 'If It Wasn't For The Nights' are archetypal Abba songs, the latter equalling any of the highspots of 'Arrival'. Another classically inspired melody over an hypnotic soft disco beat adds up to the best song to hit vinyl so far this year. Analysis aside, it's a ten star song on a four star album.

Lurking over on the second side are the two most recent singles which segue into 'Lovers Live A Little Longer' and 'Kisses Of Fire' which both display a rather regressed Abba sound and a return to a more immediate 'Waterloo'-type production.

First impressions of the album are that it sounds as if it's coming from a pre-'Arrival' era and is spoilt by the inclusion of two massive but less than special hit singles and some very unimaginative artwork. But we're talking about music and once again Abba prove that only they are the forerunners when it comes to "the modern sound." What more can I say. They're the only band that can make me cry. ♦♦♦

JAMES PARADE



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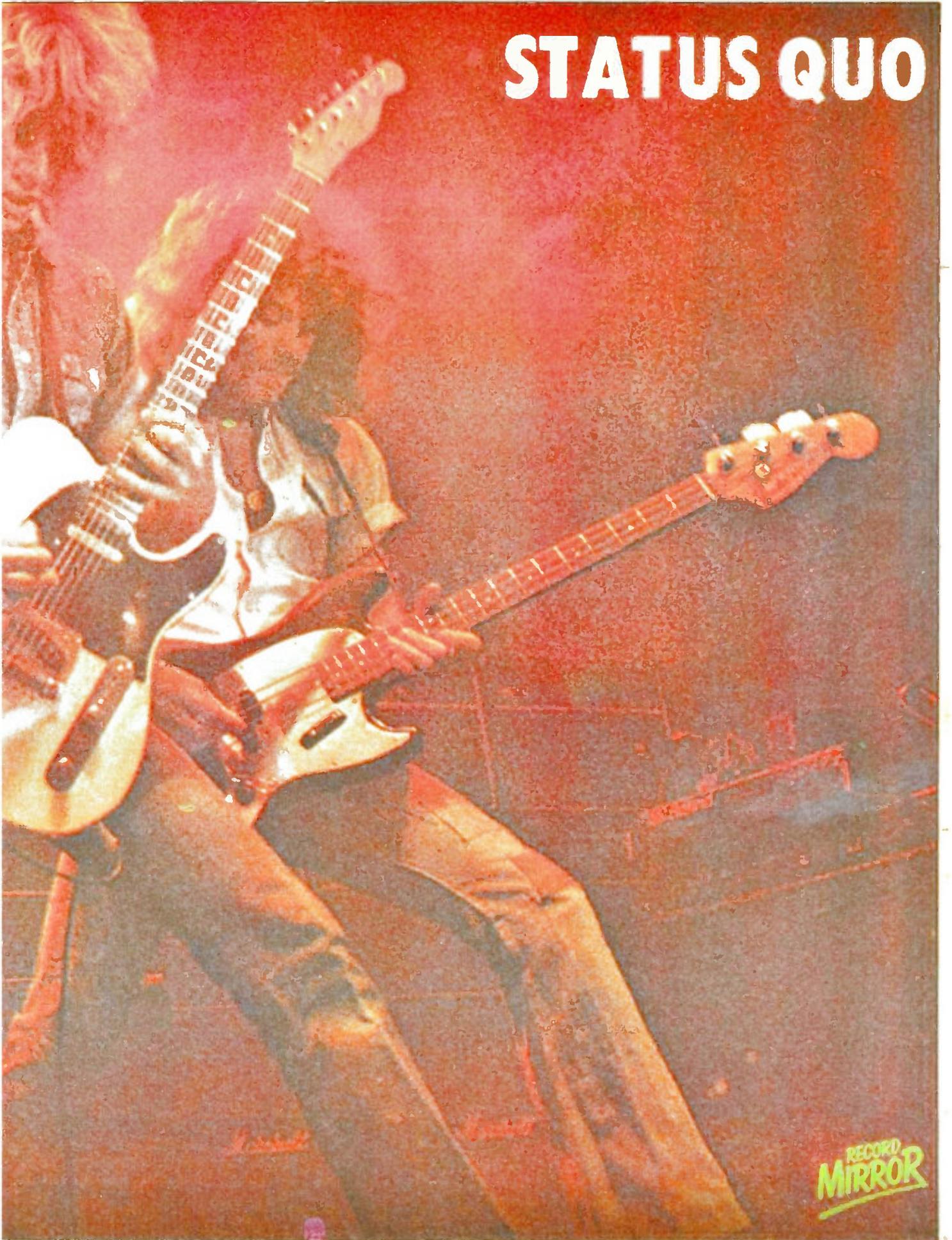
Available in 12" Clear Vinyl (VS24312) and 7" Picture Bag (VS243) From the album 'Body Rhythm' (V2118)

Released 25th May,





# STATUS QUO



RECORD  
MIRROR

# MAILMAN

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

## Politics in rock today

I AM seriously concerned about your lack of political coverage considering current events. I've only just realised the importance of politics in rock. Will a vote for a Tory government reduce unemployment and therefore place the final nail in Punk's coffin? Do you realise that a vote for the most capable party would probably improve our financial situation (You wanna bet? - MM) and though records, concerts etc might be cheaper, it would probably mean the end of rock as we know it. (Do I hear someone cheering there?). If the standard of living improved we'd probably end up producing

deodorised, thermetically sealed, complacent West Coast type sounds (although with our weather, I doubt we could ever be as laid back as sunny California - It's not quite the same in rain-soaked Bognor Regis).

To continue - If income taxes are cut, will we be overwhelmed by returning tax-exiled rock stars? Will anyone care? With all this in mind, I feel a case can be made to call Denis Healey the grandfather of punk - because it was his mammoth taxes that drove out all those boring old stars, leaving a void for punk to fill. You could go further and call Labour the punk party - for without their financial destruction of the country, massive unemployment etc, all those punks would've had nothing to sing about. I'm sure you could have some interesting political /

# Blondes will have more fun OFFICIAL!

If you're after a record to listen to then go and search for some black vinyl if you can find it. If you wanna pretty picture for the wall then that's up to you; just beware of the rip-off syndrome... and thanks for mentioning it.

## The surface noise hassle

I AM writing these few lines to you in the hope that you can help me and many others in the same boat.

Every Saturday night I am a disc jockey in a night club and have to buy a lot of records. But every time I buy a Capitol record it has a lot of surface noise on and in the recording. Just recently I bought Bob Seger's 'Stranger In Town' and had to return it four times. Please can you do something about the appalling condition of this label. Please could you publish this? Kevin Spencer, Bristol.

\* Yes, we can publish your letter... but no, we can't do anything about the condition of the label. We can point out the fact that a lot of Capitol's pressings - like a lot of everyone's - are plagued by cracks, pops and blips. Quality control costs money, sure, but the fact is that Capitol / EMI's packaging leaves much to be desired: cardboard liners which are smooth on the outside, rough on the inside... are nothing more than vinyl death traps. All you can do, like always, is take it to the company concerned. Good luck.

## Roxy suck. Andy too

BY CHRIST, I'm pleased I decided not to pay good money to go and see the "reunited" Roxy Music. In a few cold, sweeping statements, Andy MacKay, in dismissing Britain as being "only one place to play" has rightly or wrongly, turned me off the band for life.

If it's so "inexpressably dreary" for him to drive round and round Britain having to drag himself onstake to go through that oh so boring ritual of playing that five hundred quid sax and using the two grand of electronic doobies, I think it's about time he got himself into something like the Liverpool friendly assurance company where I'm sure he could put his accountant's flair for financially appreciating every aspect of the job to much better use.

I'm pleased this man's attitude does not indicate what all today's artists think of their profession, because if I thought that this was the thanks myself and thousands more were to get for having saved weeks of pocket money to buy the albums and go to the gigs that were to establish the likes of Andy MacKay in the business and in their South London semis I could never feel the same about what is essentially for an awful lot of people the only thing that they can relate to, or enjoy, the one subject that almost never surfaced in the Andy MacKay interview - MUSIC! Andy MacKay, rock music needs you like it needs the Eurovision song contest. Ian Reay, Ashington, Northumberland.

\* LP token winner. Sorry, Andy.

## SPECIAL POLITICAL MAILMAN



BILLY IDOL: ash



STING: root treatment



DEBBIE HARRY: platinum



WAYNE COUNTY ponders over life under Tory rule



ROD STEWART: streaked

rock interviews: how about Enoch Powell rapping about Jah with Bob Marley, or Tom Robinson and Jeremy Thorpe, or Rod Stewart and Denis Healey, or Maggie Thatcher and Joe Strummer? PM, Wallasey, Merseyside.

\* The Mailman remains somewhat confused by (a) the actual precise point you're trying to make here, and (b) your motives. We realise that, unfortunately, "politics" and "rock" are inseparable... as are "politics" and literally anything. We don't ignore politics, we acknowledge them, we have to. Your line of thought (Tories / Labour / the "election") is just one aspect of politics, albeit a currently very relevant one. But we don't intend to get enmeshed in that whole rock-mag-as-political-platform crusade, though we also can't ignore it (last week's 'Off Centre' for example). Politics, broadly speaking, and in "rock" terms - are about life, problems, solutions, interactions.

Maybe your political awareness, no offence intended is restricted. Thanks for bringing up the point, though.

## Parson's nose Westwood's

TO CHRIS WESTWOOD: firstly, you're privileged to be writing for the best music paper around (No-one rivals Juley Lutey) so will you please stop trying to be Tony Parsons (you might as well acknowledge him - every rock paper has been trying to find an equivalent). A line of insults strung together with sarcasm is not the stuff good journalism is made of.

Secondly, can you really have such contempt for "housewife would-be superstars who have nothing better to do than plunge into brain-rot romanticism"? And where else should they plunge may I ask, when they're cleaning up after the kids and the old man? Housewives aren't retarded, they're just people who eventually had to let go of their ambitions and settle down to ordinary life.

Everybody has a dream (yeah, sure, ha ha) you've probably realised yours so don't sneer at those who never got the chance. Poz, Chishill, Royston.

\* The particular instance you choose to point out was not aimed specifically at housewives (I love me mum) but at the apathetic mentality bred by the likes of the Nilsson single - though I do admit, looking back, that what I wrote could be misconstrued the kind of music I was discussing in my duff journalistic manner is responsible for reinforcing the housewife's dilemma, not challenging her to get the hell out of it. That's why I found it so contemptible. Yes, my phrasing was hasty and ambiguous I guess... but are you so dumb as to miss the real point so completely, Poz? /w

## VGf indeed

VGf PEOPLE are just so unaware of what's happening in the world. Here at Crouch End - north London - one of the

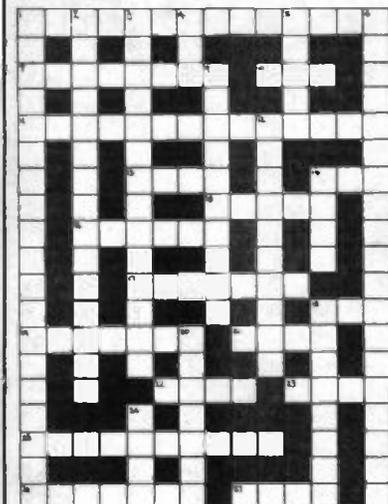
most astounding bands in Britain have been playing local haunts like The Queens and The Great Northern Railway Tavern for at least two weeks. They're called the VGf's (no-one knows what that stands for) and are, says a spokesman "very much into killing their audiences, self-abuse, and ferret strangling". Everyone round our way is scared frantic by the VGf's, which is just how it should be. Influenced heavily by local bands Krang, The Silver Stars and the Two Tones, they look set to be the Fin Le Knocker and the Climax Sisters of the eighties. Stephen Orsley, London.

## Picture disc prices

I WOULD like to warn all record collectors like myself about the prices of picture albums. I saw the Devo pic album in three different shops priced at £7.99, £6.99 and £5.99 respectively. This is absolutely ridiculous. Ian McMillan, Glasgow.

\* We'd like to warn all record collectors like ourselves about the quality of picture albums.

# XWORD



- ACROSS
- 1 David Essex's latest role. (8,6)
  - 7 He held a conversation with a Rocking Chair. (8)
  - 10 - 14 Across. 1971. Kinks hit. (6)
  - 11 What Queen did after a Night At The Opera (1,3,2,3,5)
  - 13 Half of Duo who were Dancing In The City. (4)
  - 14 See 10 Across.
  - 15 Hot Rods leader. (5)
  - 16 Beatles look-alikes. (8)
  - 17 How Rod made his Atlantic Crossing. (7)
  - 18 Mike Nesmith's favourite city. (3)
  - 19 Pink Floyd's last recorded LP. (7)
  - 21 Are they not men? (4)
  - 22 They had their feet in the Wishing Well. (4)
  - 23 Charles or Turner. (4)
  - 25 Darts' weather report. (3,7)
- DOWN
- 1 It might go up in flames for Stiff Little Fingers. (11,8)
  - 2 1978, Dr Feelgood LP. (7,8) (4,1,5,4)
  - 3 1970, debut hit for T.Rex. (4,1,5,4)
  - 4 Reversible Steely Dan LP. (3)
  - 5 For his latest LP he told us about 5thk Yerbuitt. (5)
  - 6 1978, Manfred Mann hit. (5,2,3,4,5)
  - 9 1974, Lynsey De Paul hit. (2,8)
  - 12 What you might hear Jonathan Richman singing if you've got your radio on. (4,6)
  - 14 Status Quo's Girl. (4)
  - 18 Smokey or Tom. (8)
  - 20 27 Across. Where the Jam found themselves. (2,4)
  - 24 Thin Lizzy's break. (4)

## LAST WEEK'S SOLUTION

- Across: 1 Sultan's of Swing 6 Under My Thumb 7 L.A. 8 Dee 9 Street Life 12 Phos Of Love 14 Alan 15 Hard Rain 18 Single 21 George 22 Barry White 24 Roy C. 25 Richard 26 Weston 27 R.C.A. 28 Sky High.
- Down: 1 Sound Of The Suburbs 2 Led Zeppelin 3 Aaramis 4 On The Road Again 5 G.V.I. 10 Feet 11 Man 13 Van Morrison 16 Ac 17 Angie 18 Iggy Pop 20 Layla 23 Ravey 26 War.



THE POLICE: come back Jim, nearly all is forgiven.

THIRD TREMENDOUS WEEK!

COUPON No 3  
"OVERSELL"  
Cut out and keep

EXCLUSIVE **RECORD MIRROR** ALBUM OFFER

"OVERSELL"

is a totally unique compilation of tracks from some of Virgin's best artistes like:

Skids, Fingerprntz, Julie Covington, The Gladiators, Devo,  
The Members, Supercharge, The Twinkle Brothers, Tangerine Dream,  
Culture and The Records

What a breathtaking line-up!

AND IT'S FREE TO RECORD MIRROR READERS!

We don't want to oversell but this album is truly... fantastic, superb, out-of-this-world,  
great, amazing, marvellous, wonderful, far out, up front, unbeatable, spellbinding,  
stupendous, overwhelming, sublime, magnificent.

**WHAT YOU HAVE TO DO** ... to get this wondrous album, is collect the six special coupons, which will appear in Record Mirror each week and send them to us, together with a postal order for 65p to cover postage and packaging charges. We'll give you all the details later. Don't worry if you miss one or two of the coupons, there will be two special bonus coupons to make sure you get a complete set.

**CUT OUT COUPON No. 3 TODAY.**  
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CUT OUT  
COUPON No. 3  
TODAY!



5090635 Atlantic Records Y-506035



Including the hit singles: Blame It On The Boogie and Weekend

# MICK JAGGSON

54th Street - Sammy - Passport to Paradise - Weekend - You're A Dream - Blame It On The Boogie - Milwaukee Walking - Married Men - Available on Atlantic Records

# 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.

## THURSDAY

MAY 10

- ABERDEEN, University (017731).
- BATHON, Double Six (20160).
- HAALDON, Towngate Theatre (2000).
- BIRMINGHAM, Barral Organ (021-422 1353).
- BIRMINGHAM, Hounsbrough (021-478 0416).
- HIRMINGHAM, Odson (021-443 4181).
- BLAISEBY, Star & Garter Hotel, Omen.
- BOURNEMOUTH, Pineside Hotel (02012).
- BOURNEMOUTH, Tiffany's (02028).
- HIRMINGHAM, Albion (177874).
- CHRISTY, RIFIELD, Fusion Club (02096).
- CLIPSTONE, Youth Centre, Mentide.
- COLLYN, Union Hotel Agency Column.
- COLTISHALL, RAF Base, Integration.
- COVENTRY, Heath Hotel (80412).
- COVENTRY, Technical College (46822).
- COVENTRY, Tiger Ashby (24570).
- DUNSTABLE, Queensway Civic Hall (402328).
- GLASGOW, University College (781).
- GLASGOW, Dial Inn Underhand Joke.
- GLASGOW, Memorial Hall, Bishopscroft, Rufus Arms (2570).
- GLASGOW, The Mosaic (South).
- GLASGOW, Civic Hall (6734).
- GLASGOW, Penetration/Cowboys International.
- GLASGOW, Naga Head (2178).
- GLASGOW, Fletcher Z/Between Pictures.
- LEEDS, Fan Club Rannigan (80202).
- LEEDS, John Patters City/The Cinema.
- LEEDS, Florde Green (82470).
- LEEDS, Spider Buses Band.
- LEEDS, Owl House 9 TV.
- LEEDS, Royal Park Hotel (75276).
- LEEDS, Franc Blanc.
- LIVERPOOL, University (2001).
- LIVERPOOL, Polytechnic, The Members (Pimp).
- LIVERPOOL, Eric's 1051-236 (781).
- LIVERPOOL, The Glass Torpedoes.
- LONDON, Acliam, Viper, Parabolic Loop (81-861 4500).
- LONDON, Brecknock Camden (01-485 8078).
- LONDON, Bridge House Cinema, Town (01-778 2819).
- LONDON, Deaf, Drumman Hand.
- LONDON, Deptford Stage Flight (01-287 4887).
- LONDON, Dingwall, Camden (01-287 4887).
- LONDON, Duke of Lancaster, New Barn (01-448 0448).
- LONDON, Golden Lion, Fulham (01-265 2642).
- LONDON, Green Man, Plumstead (01-484 0873).
- LONDON, Greyhound, Chadwell Heath (01-887 1283).
- LONDON, Greyhound, Fulham (01-280 0284).
- LONDON, Hope & Anchor, Islington (01-208 4510).
- LONDON, 100 Club, Oxford Street (01-248 2972).
- LONDON, Institute of Education, China Street.
- LONDON, Jingles, Edgware, The Hole.
- LONDON, John Bull, Chiswick (01-894 0042).
- LONDON, Marquee, Wardour Street (01-437 0636).
- LONDON, Maunaberry's, Jermyn Street (01-418 4633).
- LONDON, Music Machine, Camden (01-267 0428).
- LONDON, Nashville, Kensington (01-893 6051).
- LONDON, North East London Polytechnic, Forest Road (01-387 7813).
- LONDON, Old Swan, Notting Hill Gate (01-229 9421).
- LONDON, Pegasus, Stoke Newington (01-226 5930).
- LONDON, Rainbow, Finsbury Park (01-263 2148).
- LONDON, Rock Garden, Covent Garden (01-380 3911).
- LONDON, Royal, Southgate (01-488 4112).
- LONDON, Swan, Hammersmith (01-248 1048).
- LONDON, Tally Ho, Kentish Town, Accord.
- LONDON, The Venus, Victoria (01-484 5000).
- LONDON, Wembley Arena (01-902 1200).
- MANCHESTER, Ard, Ballroom (061-228 4645).
- MELTON MOWBRAY, Painted Lady (01522).
- MIDDLEBROUGH, Medisons (24508).
- MIDDLETOWN, Sandpiper Polytechnic (24508).
- NEWCASTLE, City Hall (2007).
- NEWCASTLE, The Tourists (2007).
- NEWCASTLE, Redhouse, American Echoes.
- NEWTON ATCLIFFE, Trades & Labour Club, Sabrejets.
- NOTTINGHAM, Sandpiper (0430).
- OXFORD, John O'Way.
- OXFORD, Cape of Good Hope, WYO, Harp.
- PORTSMOUTH, Polytechnic (2014).
- PORTSMOUTH, The Soft Boys (2014).
- PORTSMOUTH, John Drake, Yakey Yak.
- PORTSMOUTH, John Peel (2014).
- READING, Three Tuns, Double Xpress (01-256 3160).
- ST. HELENS, Glasbridge (2334).
- SHEFFIELD, 11st (72040).
- SHEFFIELD, The Jam / The Tubes/Squeeze.

## FRIDAY

MAY 11

- ABERDEEN, His Majesty's Theatre (2600).
- BIRMINGHAM, Barral Organ (021-422 1353).
- BIRMINGHAM, Hounsbrough (021-478 0416).
- BIRMINGHAM, Odson (021-443 4181).
- BLAISEBY, Star & Garter Hotel, Omen.
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- SHEFFIELD, The Jam / The Tubes/Squeeze.

**SQUEEZE**, chart-bustin' exponents of the South London sound, return from the States this week to play their first ever British tour, eight dates in their own right and supporting **THE TURKS** army on another 14 gigs, starting at Sheffield Limit, two shows (Thursday).

**KATE BUSH** plays London Hammersmith with **STEVE HARLEY**, last seen here two years ago, and **PETER D'ARRIEL** (Thursday), in a special charity gig. Extra dates for the lady behind 'Lionheart' at Hammersmith (Sunday and Monday).

Meanwhile **THE SKIDS** open their summer stint at another bastion of learning and grant-spanned idyll, Bradford University (Wednesday).

Euro-rockers **THE SCORPIONS** and **KLEENEX** begin individual tours too. Heavy metal starts at Sheffield City Hall (Sunday), courtesy of the German band, with guitarist Michael Schenker. Brand-name confusion from the Swiss contingent at London Acliam Hall (Thursday). Check out the listings for the best of the rest.

- LONDON, Allan Pillingier Centre, Southgate, Blue Screaming / Strause / Moorgate Inner Tube (Dinner & talk).
- LONDON, Brecknock Camden (01-485 8078).
- LONDON, Castle, Tooting (01-872 7018).
- LONDON, Roadrunner.
- LONDON, Dingwall, Camden (01-287 4887).
- LONDON, Duke of Lancaster, New Barn (01-448 0448).
- LONDON, Green Man, Plumstead (01-484 0873).
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- LONDON, Pegasus, Stoke Newington (01-226 5930).
- LONDON, Rainbow, Finsbury Park (01-263 2148).
- LONDON, Rock Garden, Covent Garden (01-380 3911).
- LONDON, Royal Albert, Deptford (The Ovens).
- LONDON, Southgate Polytechnic (01-261 3338).
- LONDON, State Theatre, Kilburn (01-568 2298).
- LONDON, Thurns Polytechnic, Woodville (01-488 0881).
- LONDON, The Venus, Victoria (01-484 5000).
- LONDON, White Hart, Tottenham Matchbox.
- LONDON, The City Hall, Victoria.
- LONDON, The Tourists, Stockport College, The Accelerators.
- LONDON, Thurns Polytechnic, Woodville (01-488 0881).
- LONDON, The Venus, Victoria (01-484 5000).
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- LONDON, Wembley Arena (01-902 1200).
- LONDON, White Hart, Tottenham Matchbox.
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LONDON, The Venue, Victoria (01 84 5300), Osmun Joe / Rocket Hit  
 LOUGHBOROUGH, University, The Jam / The Records / The Vipers  
 MANCHESTER, Factory (061 226 882), Fletcher Z  
 MANCHESTER, Spread Eagle, Ashton, Fleet Hiss  
 MANCHESTER, University (061 273311), The Jags  
 MANFIELD, Swan Hotel, Matchbox  
 MELTON MOWBRAY, (Mind) Lady (01717), Marmalade  
 MIDDLEBROUGH, Madisons (260121), Whelch  
 MIDDLEBROUGH, Rock Garden (241961), Punishment of Luxury  
 MORLEY, The Duck, Private Sector  
 NEWCASTLE, University (24022), Agency Culture  
 NORTHAMPTON, Hippodrome, The Shaps  
 NORTHAMPTON, Old Five Hills (240460), The Zappes  
 NORWICH, Boogie House (01603), Simple Minds  
 NORWICH, University of East Anglia (152088), Michael Chapman  
 OLDHAM, Queen Elizabeth Hall, V2 / The Distractions / Private Sector / Francie Funnell / The Pathetics  
 FELLSALL, Community Centre, Cosmética  
 PORTSMOUTH, Polytechnic (019141), Law Lewis  
 READING, University (580222), The Invaders  
 REITHURTH, London Inn, Lip Service  
 REIKIATE, Heddon College, John Thomas  
 RICHMOND SANDS, Theatre Bar, American Echoes  
 ROCHDALE, Technical College (0603), The Accelerators  
 SHEFFIELD, University (24078), Chris Hea  
 SOUTHAMPTON, Ashby Centre, Yakety Yak / Little Tony and The Tennessee Rebels  
 SOUTHEND, Minerva (714041), Hops Head  
 TAILFON, Fagna Kitehen, Inference  
 WARRINGTON, Lion Hotel (03047), Quarts  
 WATFORD, Hattoys (38848), Edwin Starr  
 WEST RINGTON, Pavilion (2031), Light Of The World  
 WETHERSFIELD, The Ding, Ad II  
 WOICESTER, Golden Lane, PFM  
 YORK, College of Toppin & St John, Little Ace

1011, The Scorpions  
 BIRMINGHAM, Halfway (021-250 3481), Prima Donna  
 BIRMINGHAM, Road Lion, Shirley / The Crack  
 BIRMINGHAM STORTFORD, Triad (0633), Earl (Inchime)  
 BISHOP STORTFORD, Triad (15633), Antares (Evening)  
 BLACKBURN, King George Hall (58424), The Dickies  
 BRIGHTON, Buccaneer (069888), The Piranhas  
 BRISTOL, Hippodrome (298444), Roy Music / The Tourists  
 BRISTOL, Locarno (26193), XT-C Camera Club  
 CARDIFF, Top Rank (26058), Edwin Starr  
 CHELSEA, Chancellor Hall (43848), Penetration / Cowboy's International  
 COLCHESTER, Embassy Suite (3893), High Flames  
 CROSWELL, Elmton Road Social Club, Strange Days  
 CROYDON, Greyhound (01 441 1445), Flying Saucers  
 DUFF, St Andrew's University (30261), The Statops  
 GUILDFORD, University of Surrey (1111), The Members / Puppets  
 GUILDFORD, Wooden Bridge (24034), Squid  
 HOKSHAM, Capitol Theatre (0878), Fairport Convention  
 HUNTRIDGE, Philharmonic Hall (05 208 5200), Hurt / Ice / The Spinners  
 LONDON, Hweklock, Camden (01 445 3071), Inference  
 LONDON, Hedge House, Canning Town (01 478 2489), Remus  
 LONDON, Inghwalla, Camden (01 267 4967), Little Lewis / The O's  
 LONDON, Duke of Clarence, St George's Circus (01 628 4291), Bell & Bivens  
 LONDON, Duke of Lancaster, New Barnet (01 449 0460), Dave Maxwell  
 LONDON, Golden Lion, Fulham (01 365 2942), Jackie Lynons HD Band  
 LONDON, Green Man, Plumstead (01 804 0872), The Mekans  
 LONDON, Hamersmith Odson (01 748 4081), Kate Bush  
 LONDON, Hope & Anchor, Islington (01 509 4510), The Joll  
 LONDON, John Bull, Clutch (01 484 9921), The Crooks  
 LONDON, Lyreum, The Strand (01 434 2718), Iggy Pop / The Zenos / Sore Throat  
 LONDON, Marquee, Wardour Street (01 437 8001), The Jags  
 LONDON, Meanwhile Gardens, Westbourne Park, Here & Now / Verily and his Dog  
 LONDON, Castle, Tooting (01 472 7011), Rage Fright  
 LONDON, Inghwalla, Camden (01 267 4887), Petrats / Nevert

LONDON, Pegasus, Stoke Newington (01 226 5800), The Commuters  
 LONDON, Rock Garden, Covent Garden (01 240 3881), BHKwrig  
 LONDON, Hushin Arms, East Ham (01 478 0271), Dog Watch  
 LONDON, Thames Polytechnic, Woolwich (01 859 0818), Virus / Vols  
 LONDON, Torrington, North Finchley (01 447 4710), Howles Brothers Band  
 LONDON, Two Rivers, Clapham (01 474 6188), VIP  
 NEWCASTLE, City Hall (26071), The Dubs  
 NORWICH, Boogie House (011932), Strangeways  
 NOTTINGHAM, Hearty Good fellow (42251), Medium Medium  
 OXFORD, New Theatre (44544), Stylitics  
 REDCAR, Conham Row (14420), Squares / Brian James  
 RICHMOND, Labors Hotel, John Thomas  
 SOUTHAMPTON, Gaumont (12672), Rust  
 SWINDON, Wyvern Theatre (26881), The Chieftains  
 SWINDON, Brunel University (01 493 7180), The Fad

**MONDAY**  
**MAY 14**  
 HANNOCKBURN, Tartan Arms, Bonita  
 HARMINGHAM, Barrel Organ (021 622 1563), Kosmopolitan  
 HIRKENEAD, Hamilton Club (061 645 8081), Brutrod  
 HISTOUL, Oulton Hall (701768), Rusk  
 HISTOUL, Locarno (26193), Dennis Brown & The Professionals / Rudy Thomas / Brown Sugar  
 BROMBROVE, Star Club (267298), Little Ace  
 CHESTER, Smarits / The Statops  
 COATHRIDGE, The Redwood, Underhand Jones  
 DEFRY, Assembly Rooms (21111 & 2265), Judas Priest / Marsellie  
 EXETER, University (17911), The Jam / The Records  
 HEDDEN, Hedden Ridge Cinema, The Chieftains  
 ILFRITH, Odson (01 054 2090), Chid  
 LERDES, Florde Green (823470), Little Tony's Tennessee Hebeles  
 LERDES, The Freshbody, Teadon  
 LIVERPOOL, Eric (061 236 7881), Next  
 LONDON, Acklam Hall, Porobello Road (01 990 4260), Here & Now / The Fixation / Zeunds / HT benefit  
 LONDON, Hweklock, Camden (01 449 3071), Small Hours  
 LONDON, Hedge House, Canning Town (01 478 2489), The Church / The Secodars  
 LONDON, Castle, Tooting (01 472 7011), Rage Fright  
 LONDON, Inghwalla, Camden (01 267 4887), Petrats / Nevert

Affair / The Hoon  
 LONDON, Golden Lane, Fulham (01 365 2942), Bob Kerr's Whoppers (01 487 4601), The Racers / The Interdandis  
 LONDON, Moonlight, Halfway West (Hampton) (01 477 1471), Infa & The Tender Spots / The Reaction  
 LONDON, Music Machine, Camden (01 287 0428), Qilrchool / Ray Morgan  
 LONDON, Peckham, Stoke Newington (01 226 5030), The Inmates / Double Xplosion  
 LONDON, Rock Garden, Covent Garden (01 240 3881), Tot & The Girls In Room 418  
 LONDON, Soochana Polytechnic (01 361 1545), Theres Like Us  
 LONDON, Thames Polytechnic, Woolwich (01 859 0818), Jack Ack  
 LONDON, The Venue, Victoria (01 84 5300), Chris Rau  
 MILTON KEYNES, Cranford Arms (214518), Dog Watch  
 NEWCASTLE, Coopers (26288), NORWICH, St Andrews Hall (218477), Penetration / Cowboy's International  
 POOLE, Wexner Hall (80227), XTC / Camera Club  
 SOUTHAMPTON, Gaumont (12672), Rony Music / The Tourists  
 STOKER HANLEY, Victoria Hall (26441), The Scorpions  
 SWANSEA, Cletcia, The Soft Boys  
 YORK, Pop Club, Oval Hall (24252), The Dickies

**TUESDAY**  
**MAY 15**  
 ABSTON UNDER LEYS, Theatre Theatre (061 830 2805), The Chieftains  
 1811 JARILL, Iron Maiden Underhand Jones  
 BIRMINGHAM, Harbelleas (021 643 9813), Leyvin Hussards  
 BIRMINGHAM, Barrel Organ (021 622 1563), Little Willy  
 BIRMINGHAM, Merrat Cross (021 622 2281), Carlsons  
 BISHOP STORTFORD, Triad (0633), Gyps  
 BOURNEMOUTH, Maison Kayote, The Soft Boys  
 BRISTOL, Heddon (15713), The Wall  
 BRISTOL, Oulton Hall (291788), Rusk  
 BRISTOL, Locarno (26193), The Members / Pinpoint  
 CASTLEFORD, King William, STV

CHESTER, Smarits (43644), Quarts  
 CHESTER, Duke of Wellington (5645), New Mania  
 COVENTRY, City Centre Club (0138), Little Ace  
 DEFRY, Assembly Rooms (21111 & 2265), The Scorpions  
 DEFRY, Old Hall (4701), Osmun  
 GODALMING, Godalming College, The Vipers  
 GRIMSBY, Technical College, Steve Abson / M  
 JERICK, Fan Club, Harringans (683252), The Invaders / Osmun / Carlons  
 LIVERPOOL, Empire (061 708 1055), The Tubes / Squares  
 LIVERPOOL, University (061 708 4744), The Jam / The Records  
 LONDON, Hweklock, Camden (01 445 3071), Echin  
 LONDON, Hedge House, Canning Town (01 478 2489), Slave Ashly & The Perth / Scandal  
 LONDON, Inghwalla, Camden (01 267 4967), Charlie Mullen  
 LONDON, Duke of Lancaster, New Barnet (01 449 0465), WUHLIS  
 LONDON, Golden Lane, Fulham (01 365 2942), Ray Morgan  
 QUARTER, Greyhound, Fulham (01 365 0500), The RF Band  
 LONDON, Hope & Anchor, Islington (01 509 4510), The Helicopters  
 LONDON, Marquee, Wardour Street (01 437 8001), Headboys  
 LONDON, Maunsherry's, Jermyn Street (01 496 0428), Day 2  
 LONDON, Moonlight, Halfway Hotel, West Hampstead (01 477 1471), Kicena / Caharet  
 LONDON, Music Machine, Camden (01 287 0428), The Trax / Chad / He Had  
 LONDON, Naahville, Kenington (01 482 8711), Faahlan  
 LONDON, Pegasus, Stoke Newington (01 226 5030), Strangeways / Rubber Johnny  
 LONDON, Rock Garden, Covent Garden (01 240 3881), Hobby Henry  
 LONDON, Stapleton, Crouch Hill (01 267 2168), Tennis Shoes  
 LONDON, Upstairs at Romies, Frith Street (01 437 0747), Sad Among Strangers  
 LONDON, Windsor Castle, Harrow Road (01 268 4403), Dog Watch  
 MANCHESTER, Apollo (061 273 1312), Judas Priest / Marsellie  
 MANCHESTER, Hand On The Wall (061 232 6433), The Distractions / The Accelerators / John The Postman's Parties (City Fund Benefit)  
 MANCHESTER, Factory (061 226 882), The Statops / Private Sector  
 MIDDLEBROUGH, Rock Garden (241960), The Dickies  
 NEWCASTLE, City Hall (26071), Status Quo  
 NEWCASTLE, Redhouse, Hoxton  
 NOTTINGHAM, T Point Polytechnic Tot And The Girls In Room 418  
 PORTSMOUTH, Polytechnic (019141), Mark Andrews and the

Genie  
 SHEFFIELD, Limit (730840), After The Fall  
 SHEFFIELD, RAP Showband, High Flames  
 SOUTHEND, Talk of The South  
 THURINGHAM, The Star  
 WOICESTER, Bank House (32901), PFM

**WEDNESDAY**

**MAY 16**  
 BASINGSTON, Magnums In Inference  
 BIRMINGHAM, Odson (021 643 1101), Judas Priest / Marsellie  
 BIRMINGHAM, Top Rank (021 236 2226), Penetration / Cowboy's International  
 BRACKNELL, Mardi Gras, Capaldi's Caffé  
 BLACKPOOL, Norbeck (Chas) (19201), Angie Dytar  
 BLACKPOOL, University (35668), The Shids  
 BIRMINGHAM, Alhambra (27674), Fan Club  
 BRISTOL, Top Rank (26058), The Members / Puppets  
 COATHRIDGE, The Red-bridge / Underhand Jones  
 GUILDFORD, New Wave Society, Surrey University (11201), The Vipers  
 HELLINGBOROUGH, HM5 Neptune Hobbit  
 KEELE, University (820811), Vialtra  
 LEAFES, Polytechnic (30171), Squares / Brian James  
 LITTLEHAMPTON, Wick Football Club, Nigridar  
 LIVERPOOL, University (061 708 4744), The Jam / The Records  
 LONDON, Hweklock, Camden (01 445 3071), The Young Rucks  
 LONDON, Hedge House, Canning Town (01 478 2489), Showbiz Kids  
 LONDON, Crackers, Wardour Street (01 437 8001), Quarts  
 LONDON, Inghwalla, Camden (01 267 4967), Charlie Mullen Band  
 LONDON, Golden Lion, Fulham (01 365 2942), Comet Street  
 LONDON, Greyhound, Fulham (01 365 0500), The Crooks  
 LONDON, Hamersmith Odson (01 748 4081), Rony Music / The Tourists  
 LONDON, Hope & Anchor, Islington (01 509 4510), Gentry  
 LONDON, Marquee, Wardour Street (01 437 8001), Fletcher Z  
 LONDON, Maunsherry's, Jermyn Street (01 496 0428), Day 2  
 LONDON, Music Machine, Camden (01 267 4424), Land Race  
 LONDON, Nelsons, Wimbledon Football Club, Dartford Road (01 846 0311), The Inmates  
 LONDON, Pegasus, Stoke Newington (01 226 5030), Hell & Braces Band  
 LONDON, Rock Garden, Covent Garden (01 240 3881), John Thomas / Green Sugar  
 LONDON, St Helier Arms,

(Cardinal (01 447 2908), Im  
 JERSON, Two Rivers, Clapham (01 478 0271), Roadrunner  
 LYNTON-ON-OUBE, RAP Base, High Flames  
 MIDDLEBROUGH, Madisons (260121), Light of the World  
 NEWCASTLE, City Hall (26071), Status Quo  
 NEWCASTLE, Madisons (26010), Delegation  
 NEWCASTLE, Polytechnic (26193), Mike Abson  
 NEWCASTLE, University (24022), Ruford  
 NEWPORT, Stowaway (30978), The Flatops  
 OXFORD, Cage of Good Hope (43870), Dynamite Joe  
 PETERBOROUGH, ABC (35041), Burly Bree  
 PLYMOUTH, Woods (38818), The Soft Boys  
 SOUTHAMPTON, University (12621), The Jug Group / Good Missionaries / Darmba  
 STOCKPORT, Haazi Grove Youth Club, Janalbas  
 ST. HELENS, Railway Hotel, Lane All Lane  
 WARRINGTON, Parr Hall (52255), The Chieftains  
 YORK, Pop Club, Oval Hall (24252), Leyton Beards / Cyande



RACHEL SWEET: at London's Nashville on Thursday with Nick Pyltas and The Hired Man and The Escorts.

**SUNDAY**  
**MAY 13**  
 ACRINGTON, Lakeland Lounge (31280), Whelch  
 BIRMINGHAM, Harbelleas (021 643 9813), Dennis Brown & The Professionals / Rudy Thomas / Brown Sugar

GERRY RAFFERTY NIGHT OWL

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# HELP

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

I'M 15 AND very depressed because I don't have a boyfriend and am always being used. I'm not a slut or a slag but cannot refuse a boy I fancy for fear of losing him and fall in love really easily, so I've always been the one to get hurt.

While I don't mind a kiss and a cuddle, they always want to go further. I sleep with them and in the end lose them because it was really only a one-night stand. When I walk down the street, boys often stare, sometimes one may stop and I'll get talking to him. One boy ended up kissing me and tried fingering me — he stopped as someone was coming. A friend later told me he already had a girlfriend. This has happened to me three or four times, but always with boys I knew well.

Boys often tell me I'm attractive and have a good figure, yet I'm beginning to lose all my trust for them. Where am I going wrong?  
Jane, London

• You haven't yet learned to say no. While you're clearly a warm and emotional person who tends to respond impulsively to advances from boys, you don't consider the consequences and are your own worst enemy. As you've discovered, sleeping around isn't a

## Too easy for her own good

good idea — not just because of the more obvious pitfalls, the possibility of an unwanted pregnancy or catching VD. There's a psychological backlash too.

If you're ever going to break the pattern of one-night stands, you must do it now. You know that boys find you attractive — you don't have to sleep with them to prove it.

Unlike you, most boys, (and some girls), can function sexually without having any warm feelings or basic regard for their partner. Don't feel so bitter about the guys you've been involved with though — they were just responding to an immediate sexual urge, at your invitation. People will only take advantage of you if you let them.

Refusing to go all the way is easy. Living with yourself after each unsuccessful encounter is tough. If he wants you enough — he won't run away. As you mature you'll gain more critical awareness of the differences between boys who like you, and guys who just want to sleep with you.

### Girls don't fancy me

MY GIRLFRIEND has just finished with me — leaving me entirely upset, sick and hurt. I met her two months ago, ignored her at first, but then picked-up the courage to ask her out. We've been out four or five times, but when I've phoned her during the past two weeks she hasn't been able to go out with me for one reason or another. She eventually told me she had to make a decision between staying with me or going back to her ex-boyfriend. She then said we'd just been friends all along.

When I was at college recently I heard all the other girls on the course discussing who they'd go out with and who they wouldn't. Everyone

**NATIONAL FEDERATION** of 18 Plus Groups, the social contact group for people between 18 and 25, has now moved to Nicholson House, Old Court Road, Newent, Gloucester. For details of membership and activities, write, enclosing a stamped addressed envelope.

agreed I was a nice lad but said they wouldn't go out with me. My previous girlfriend went off with another bloke, and I didn't go out with anyone for a year. Now this happens.

Between then and now, everyone I've asked out has turned me down. I'm scared of approaching anyone else if it's going to end-up the same way. Why am I nice enough to have as a friend, but not as a boyfriend? I'm not good looking, but looks aren't everything.  
Dave, Leeds

• Don't let your disappointment over past girlfriends and the chance remarks you overheard deter you from continuing to ask girls out. These experiences have been a cumulative blow to your pride, but you've summoned the inner confidence to bounce back in the past, and can do it again. Impossible as it sounds now, you'll get over your last girl in time and this depressing stage of your life will pass. Everyone takes knocks — only a few defeatists let them turn into a self-destructive chip on the shoulder.

Try meeting girls outside the immediate group at college. Not everyone will see you simply as a friend or a brother figure. Eventually you'll find someone who not only likes you for yourself but fancies you too. And, if you can make friends with girls easily, you're at a distinct advantage. Stable emotional attachments don't usually descend

from the sky like manna from heaven — they have to be worked at. A caring sexual relationship can often be developed from a good friendship. Getting to know a girl as another person, and not treating her just as a sex object helps. Not everyone wants to play games.

### My drumming got to 'em

ALL OF a sudden, my neighbours have started to complain about the noise from my drum kit, although I've had the drums for about five months. My parents bought them for me, and told me to put them to good use, which is what I'm trying to do, and I need all the practice I can get. Even if the neighbours put in a complaint against me and the police come around, I will still carry on, not because I want trouble, but because I have to keep practising to make something of myself.

The neighbours have suggested that I should practise in my dad's garage, but my dad says the noise would be louder than ever. It sounded insane to me anyway. Can you help?  
Vernon, Westcliffe-on-Sea.

• If your next-door neighbours have tolerated your drum practice for five months or more without taking stronger action, they must be reasonable enough people. Maybe you should try their suggestion of using the garage for a change. Noise coming from an outside area is usually more acceptable to all concerned than a con-

stant thudding reverberation through the walls of a house. Talk to your dad about the possibility of lining the walls of your room, or the garage, with sound insulation board — available from any insulation stockist (See the telephone directory). Your only other alternative to prevent relations with the folks next door becoming even more strained, is to check-out a place to play elsewhere. Friends who also practise may have a few ideas about hiring a local hall for a few pounds a session — a nearby church or youth organisation may be glad of the money to boost funds. For further

suggestions and a list of halls available ring any Citizens Advice Bureau. Your nearest is on Southend-on-Sea 46248. Your neighbours are perfectly entitled to ask the police to intervene if and when they do reach breaking-point and can also contact the local environmental health department who are empowered to take action. As a last resort, they may consider taking out an injunction in the County Court to restrain you from producing a barrage of concentrated sound. An amicable compromise seems the best solution.

(Anyone who can help-out should drop us a line.)

## FEEDBACK

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

### Led Zeppelin lyrics

ANDY KIRKMER from Dover asks if he can get hold of lyrics for Led Zeppelin albums. There are no actual lyric books, but music and lyric books. They are 'Led Zeppelin Complete' £5.50 and 'Led Zeppelin I and II' £2.95, available by mail — order plus 35p postage and packing from Musique Boutique, 70 Shaftesbury Avenue, Piccadilly Circus, London W1A 4JP.

### Symphonic Slam and Stiletos

A COUPLE of short, easy to answer queries — Dave Kennedy from Derby: Symphonic Slam have made only one album which is the one you mentioned i.e. 'Symphonic Slam' (A&M SF9023). And Graham Bodenham from Kirknewton: as far as I know The Stiletos (Debbie Harry's all girl trio from New York before the days of Blondie) didn't make any records although there may be some tapes floating about somewhere over there.

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# ROADSHOWS

## The Roxy we knew and loved

ROXY MUSIC/TOURISTS  
Leicester De Montfort Hall

THE TOURISTS have the frightening task of playing to an audience who were so cold and unemotional that one wondered how successfully they'd cope. Led by Annie Lennox the band have been in existence for about ten years, touring the clubs and in that time built up a small but faithful gang of supporters — and rightly so. Their music is as they say "post modern", contemporary, bright, sparkling and memorable.

Until Roxy Music initially arrived on the scene, 1972 was a relatively dull time. Not only did they carve for themselves the unique position in the music business, but they also made style out of style; this being the focus of man's existence. After disbanding, supposedly for one year, so that the various individuals could pursue their own musical interludes a reunion was inevitable.

This being the opening night of their new tour the primary reaction of the audience was caution and apprehension, tinged with the hope that memories would be rekindled of the former glorious days.

Still 'Falls The Rain' is one of those cohesive haunting melodies which plays on the mind while waiting for the bus home. And 'Traah' has that potency, life and urgency. Performed with enough flair it put other bands in their place. The speed is so perfectly controlled alongside the audience's grasp but tonight is a special night for old connoisseurs. The tenseness soon disappears for everyone, the rapport taking over; rapport which was like a snowball steadily growing by virtue of its own momentum.

Roxy have got the green light and make the most of it. 'Cry Cry Cry' is performed as a sort of Motown remake, whilst the new single 'Dance Away', is both a pop song and a compulsive Frankenstein composition played with immaculately perfected touches. The refinement pushed its way into 'Spin Me Around', the content of which provides a degree of sentimentality rarely achieved in live performances. 'Angel Eyes', similarly composed of pure feeling, followed. Roxy are on their way back.

Despite Ferry's agile movements and vocal stature the band as a whole came across as a tightly knit jigsaw; the parts individually moulded and coming together to find utopia. So rather than being pedestrian and routine as thought prior, Roxy provided some pleasant surprises, surprises which are hard to come by. It's true they struck old seven years ago, but it's not like history to repeat itself. On reflection the band probably wouldn't be satisfied with that situation anyway. Rightly so.

PETER ESCREET

### J. GEILS BAND Hammersmith Odeon

A PENDULOUS net of balloons loomed over the audience. A promise for everybody to be able to make fools of themselves and still have a good time? Yes, and I should think the whole of the Hammersmith crowd would agree with me.

It was the J. Geils Band only date in this country and by the time they arrived on stage (a mere 50 minutes late) the whole place was impatient but cheering, except me of course, and I was laughing. It was the image that did it.

First on was vocalist Peter Wolf, good for a laugh in eyewatering sequined suit, superb strut and shades closely followed by harmonica player Magic Dick — all leathers, frizzy hair and more shades. But despite the scene looking like Gary Glitter meets Village People already the music had started, and one it started it didn't stop.

They should be tight. I mean let's face it they've been together more than a decade, but they ex-celled themselves not only with excellent

musicianship, but with gusto and the memory that the music was to be enjoyed not just played to be admired. The fact that they were getting off on it couldn't fail to transmit it. Even the ridiculous spectacle and the cliched lines ("Hey, it's great to be back in London town" et al) did not take the edge from the show.

Wolf is an obvious and charismatic showman — a perfect front and blessed with a gutsy blues voice that would put Stewart to shame. The least obtrusive member, guitarist J. Geils himself, displays a rare distinctive guitar style even to those such as I who generally dislike guitar virtuoso, and the rest of the six piece band were equally gifted.

The music strode over the think or swim border line between blues rhythm and rock, giving constant attack yet never becoming boring. Of the few songs which did ease up a little the stand out was the rendition 'Theresa' which featured only Wolf and keyboards man Step Justman and left the crowd, two minutes before totally out of it, suddenly standing silently at attention. Then it was drum solo time,



BRIAN FERRY: an agile mover

'Wild Man' and back to the beat.

Encoring with 'Where Did Our Love Go' which owes less to Diana Ross than you think, they proved they have the presence and energy that could be at home anywhere from the Marquee to Madison Square Gardens, and the talent of experience few could match. KELLY PIKE

### BLUE Hochschulderkuense, Berlin

NUREMBERG RALLIES aside, your average German audience isn't exactly the monster unleashed. Wide grins, loud applause, the odd cautious cat-call, these seem to be the Doucheland equivalent of 300 trashed seats and six encores.

So the stamping feet and insistent chanting for more, which Blue's brief set tonight elicited, was an impressive achievement (even if a rapid application of der house lights did bring such rabid hysteria to an abrupt end). Though their potential is well worth getting excited about, Blue's live form provokes, in this writer at least, a more cautious kind of optimism.

A Scottish four piece, Blue consist of Ian MacMillan, Charlie Smith, Dave Nicholson, and his brother ex-Marmalade man Hugh. Together they produce somewhat-crafted, soft rock loosely reminiscent of Brinsley Schwarz, and The Sutherland Brothers, but with its roots firmly in the sixties. Too firmly for my liking.

This results in all too many of their songs being held back by a peculiarly old-fashioned restraint, a fault especially evident during 'The Shepherd', 'Capture Your Heart' and 'I'm Alone'. But 'Strangers Town' jogs along in fine, bracing, Ob-La-Di, Ob-La-Da' style, and during the excellent 'Danger Sign' closeknit, four part harmonies, borne up by a big, beefy riff, give their sound the bite and attack it obviously needed — without detracting from its essential poppiness.

Their last two numbers saw further flexing of under-used, musical muscles, indicating that a longer show might have made all the difference to what was probably a long warm-up. Because it must be borne in mind that tonight was Blue's first per-

formance for two years. There is, then, every indication that the increased confidence and experience to be gleaned from the hard gigging which lies ahead will result in their alightly insubstantial sound being flushed out to more impressive proportions. A pleasant prospect. LINDSAY JONES

### THE CHORDS / BACK TO ZERO Acklam Hall, London

A MASSIVE mod revival seems imminent. At the Acklam Hall on election night, a small crowd, most of them too young to vote, gathered to support a couple of their movement's bands. Hush puppies, sta-prests, parkas, loafers, white socks, sharp two-tone suits, Fred Perry tennis shirts and target t-shirts were the order of the day.

Unfortunately two of the bands due to appear had to pull out of this event, but already there are several mod festivals lined up during the next few months. First on tonight, Back To Zero — four fresh faced, clean cut kids, looking like something out of 'Happy Days'.

Their music is taut and urgent, with a short stocky lead singer commanding the stage with his soulful vocals. A tall, bespectacled guitarist crashed out scratchy, repetitive riffs. The band are fresh but lack outstanding songs. 'Back To Back' and 'Creation's Makin' Time' stood out in their harsh set.

Whereas Back To Zero had been nervous and amateurish, The Chords seemed full of exciting confidence. Singer / rhythm guitarist, Billy H pours out his emotional, adolescent vocals while thrashing his Rickenbacker madly. The drummer keeps up a constant Keith Moon beat, while the skillful lead guitarist and bassist fill out the sound, adding forceful backing vocals.

'Don't Go Back', 'Now It's Gone' and 'It's For You' proved that The Chords have a string of first class melodies. In terms of youthful exuberance, this band remind me of an early Jam. The Small Faces 'Hey Girl' and the evergreen 'Knock On Wood' were hammered out with convincing, controlled power.

The kids belated and swerved to this updated music. The Chords are not part of a revival, they

are an original, tuneful group.

This is youthful, energetic seventies music — the natural successor of punk. All through the evening there was a friendly, exciting atmosphere, with music for the kids by the kids. This is a grass roots movement with a charm of its own, let's hope the business doesn't destroy it. Back To Zero's slogan summed up the general feeling. FORWARD TO THE 80's. PHILIP HALL

### VERMILION & THE ACES London Music Machine

NEVER DID see the 'horrible old Music Machine' so vacant, so stagnant. Never did see such a fine performance in front of a virtual 20 people. Never did reckon Vermilion would be quite as good as this.

Vermilion Sands — named after the JG Ballard novel of the same appellation — is a lady with character, a crazy bad-Ume American lady, whose outward outspokenness and off-the-cuff bad mouthings often belie her level headed perception and heart of gold.

Onstage — here opening for Fashion and Brian James & The Brains — she struts her stuff, cracks jokes, swears, laughs, sings with unsettling power... and doesn't give a monkey's about the empty hall. Maybe the lights are in the way and she don't know. But that can't be it.

Her "band" — The Aces — are Menace people who've slotted into their role here with admirable deftness, providing just the right complimentary backdrop — kick the lady's frayed presence demands. The performance is a convincing exposition of cycle - slut rock and roll, bear's - ass rough at the edges, simply bubbling over with personality, vigorous and invigorating.

There's no set list to hand, so I can't go throwing titles around... but she went through 'Wild Boys (Ride Their Bikes)', 'Angry Young Women' from the single, and a bunch of others which were anything but padding. Witnessing this bludgeoning agro-rock (there are subtleties in presence, somewhere, too) and noting how it didn't have to resort to buzzaw cliché for effect proved a

rewarding and reassuring experience. At the end, Vermilion emits a final yell down the mike, casually picks up her jacket and strolls off the stage, leaving the Aces to hammer and tonic away the last few bars. All so... natural, just how it should be.

Vermilion is one of the precious few real persons on the current scene; Cherry Vanilla? Bad Girl? You don't know nuthin'.

CHRIS WESTWOOD

### ZONES Edinburgh Tiffanys

THERE'S JUST no justice in the world. From the moment Zones crashed onto the stage and into "Signs Of The Times," I started to get those tingly sensations you experience when hearing a favourite record on the juke box, and then... HALT — how can that single have flopped? Like I said, there's just no justice...

And the band seem acutely aware of this as vocalist Willie Gardner introduces the new single 'Looking To The Future' as "Kind of Radio One fodder — I hope!" Fodder is the last word I would have chosen; it's a bouncy, hummable song with a perceptible reggae beat courtesy of Russell Webb's excellent bass and Kenny Hyslop's dynamic drumming.

Introducing so much new material from the forthcoming (and long-awaited) debut album might well have proved costly, yet it confirmed the transition from catchy pop tunes to a stronger, more imaginative quality songs of greater substance.

Especially impressive was 'Mourning Star', which started softly with Willie on plaintive vocals and restrained riffs, matched by Billy McIsaac's soaring keyboards, until the rhythm section bursts in and the song explodes into a whole new direction.

Zones are now. Zones are here — I wish they were on Top Of The Pops every week, but there's just no justice...

JOHNNY WALLER

### JOE JACKSON The Bottom Line New York

WHILST IN a certain A & R man's office listening to a tape that sounded remarkably like both Costello and Springsteen, I tried to guess which guy would be tagged the imitator or if he ever put out a record. "What's he look like?" I asked. "Good looking guy," said A & R. Then Springsteen it will be thought. Handsome and they're Springsteen simulations; weird, they're Costello clones.

Too damn bad, 'cause the guy could write good songs, on the evidence of the tape. So can Joe Jackson, who's from the same R & B-influenced school — but he's weird-looking.

So he's got the Elvis-cop lag, bolstered even further by his "advisedly romantic" stance (easily mistaken for an Elvis-like sexual neurosis). But he's better than that, and I've seen the proof.

It wasn't just Jackson's knack of making his songs accessible and relevant in the composition and extending that into a full-fledged rapport in live performance. Or that he uses

his homely persona to shorten the distance 'twixt performer and audience rather than emphasize it, unlike 'Specs' McManus.

It certainly wasn't having the flash accompaniment of a band like the Attractions; the best of Jackson's backing band, Graham Mabry, pales considerably when compared to Bruce Thomas, his Attractions "counterpart."

It was the songs. Not all of 'em, though there wasn't a clinker in the lot. All performed in near-perfect duplication of the album — yet rained to a level of intensity by the magnetism of the man (and watch out when he really learns to keep his hand out of his pockets! — but there's 'Is She Really Going Out With Him,' a synthetic pop masterpiece; 'Geraldine and John,' a poignant new tune whose bitter-sweetness was enhanced by Jackson's Melodica-tooting (!).

And more significantly, still another new song called 'It's Different for Girls', a ballad-based number with the kind of brilliance that made everyone present aware of the songwriting promise ahead.

So Joe Jackson didn't come on the scene as a full-blown genius. At the time, though, he gave us a glimpse of what potential he has, and in a matter of months all comparisons to, or whatisname will be forgotten.

JIM GREEN

### GERRY AND THE PACEMAKERS ETC Rainbow, London

DAVE BERRY, Billy J. Kramer, The Merseybeats, The Fourmost, Gerry and The Pacemakers. In an age so burdened with revivals is musical event like this held little significance.

Except for people like me, I happened to have cut my pop teeth on that lot. Which is why it was surprising to find most of the audience were old enough to be my parents.

It was billed as 'The Liverpool Explosion', but it didn't exactly go off with a bang. Tommy Eric saw to that by making a pig's ear of his compere job. I squirmed, I fell ya.

But a line up like this 15 years ago would have had us punters creaming our Beatle suits. In fact the spirit of the Fab Four stalked the auditorium, and their records played in the intervals. Listening to them reminded me why they were the only survivors. They could write songs, and how.

Tonight's bunch all looked the worse for wear. Too many seaside specials and summer seasons have taken their toll. Tony Crane of the Merseybeats was a particularly gruesome example of cabaret flash. Him and Billy J Kramer both looked like they had serious intentions of making a comeback. God forbid.

Gerry Marsden alone I had a soft spot for. Cheerful and innocuous as ever, he sang and played guitar in a manner that did justice to the memories. 'You'll Never Walk Alone' prompted an amazing display of scarves and singalong bravado, real Kop style, and a fitting end to the evening. As for the rest, they played their part in a number of off-roles, scrupulously. ALEX SKORECKI

# A guide to mod living

**THE WHO**  
Rainbow, London

AN EVENT, they said. Time to see an institution somewhere over at The Rainbow.

The Who deemed to play a warm up gig for all the kids in the home support who had given their all for the band. The event was announced in the evening papers and on Capital Radio on Monday and tickets went on sale the following morning at 10 o'clock. The ed was sent forth into the heart of Finsbury Park and returned with a solitary ticket.

Come Wednesday the old Empire was a centre for every tout north of the river, yet strangely, probably due to the secrecy of the gig, this particular punter was offered front row seats at cost price of a fiver. I mused on this fact, chewed on my sausage roll and fought my way through the hordes of nouveau mods to be greeted by the familiar chords of the old chestnut 'Substitute'. My eyes drank up the privileged scene.

Under a monumental trapezium of lighting scaffolding Kenney

Jones, John 'Rabbit' Bundrick, and the Who stand framed in cones of wattage, looking every inch the museum pieces of the biz. Entwistle, as always is Entwistle. The Ox stock still and dependably cool.

Townshend is forever in Fred Perry and white bags, yet Daltrey is the man of the night. Looking every last inch the "head", he has lopped off the mass of curly locks and looks just so in tight jeans, leather blouson jacket and v-necked T-shirt.

The mike still hurls, the arm still flays, the Doctor Marten's still leap and the songs remain — like the crowd hysteria — the same. 'Substitute'. Its sound bolstered by the keyboards gives way into a faultless rendition of 'I Can't Explain' slightly rearranged, the pill popped power of the original replaced with some subtle pauses spiced with frenetic alams.

Fine, all very fine. Catching their breath over the classic keyboard intro of 'Baba O'Reilly' the band launch into as full blooded rendition that left the version that I last saw floundering. True the irony of that 'teenage wasteland' line does jar but with Townshend pogoing around and with Daltrey blowing out the familiar jig ending on the



THE WHO: glad to be back

fairly self-indulgent jazz funk runs.

The next "up" follows with 'Behind Blue Eyes' which featured the masterful harmonies of Ent, Dalt and Towns. And so it continued. Up and down. 'Pinball Wizard' and 'See Me Feel Me' from the hugely over-rated 'Tommy' and down with the horrendously trite new single 'Long Live Rock'. Up with 'My Generation', a classic which nothing must ever be said against and down with 'Who Are You'. A theatre "OO'OO'ed" while I yawned.

Interest was propped up by a funk interlude of 'Join Together' though the resulting 'Magic Bus' wore on to the point of tedium until it climaxes with a melodius Beverley

hillbilly type gallop. The set ended with 'Won't Get Fooled Again', which saw the old boys retaining the required amount of energy to see that anthem through.

To the cries of 'Smash It' Townshend returned with Las Paul Number 3. The encore was 'The Real Me' from, again, 'Quadrophenia'. A real climatic culmination which was rightly greeted with fevered hysteria. A peak which showed all that current 'Who Are You' nonsense in its true perspective. Came the end Peter gave in to the screams for destruction and half heartedly swung his Gibson at the mike stand then with a flying kick toppled his Hi-Watt amps and cabinets. The end, and first degree

appreciative hysteria reigned.

The Who looked glad to be back, and I certainly enjoyed all the old favourites which are part of the British rock heritage. Even so, the latter day work is a travesty and veers dangerously near to Who self parody. Perhaps more consistent gigging would rekindle the fire.

"Thank you very much," concluded Roger Daltrey, emphasising his second last word with true sincerity.

I'd love to be surprised by the Who but that wore off long ago giving way to some degree of adulation. I need to be surprised again, thus I await developments. Long Live Rock? One hopes so.

RONNIE GURR



ROGER DALTREY



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# DISCOS

BY JAMES HAMILTON

## DISCO NEWS

**DONNA SUMMER** is on red vinyl 12in this week, while also on 12in now are Herbie Hancock (really?), Cher and evidently Barry White 'Sha La La'... Last Garrett is on US 12in at 5:30. The 'Force is, strangely, not scheduled for US release - the CBS thinking being that if people want it they can always buy it on import... Jon Thomas Co. John Tropea, Hubert Laws - but unscheduled are Billy Paul, Jones Girls, Splendor, Tyrone Davis... May 15th release includes Gary's Gang 'Showtime' 12in, Brainstorm 'Hot For You' 12in, Slinky 'First Time Around' 7in, May 25th includes the badly delayed Carrie Lucas 'Dance With You' 12in, Michael Jackson 'You Can't Win' picture disc 12in, Ratti LaBelle 'Music Is My Way Of Life' 12in, Anita Ward 'Ring My Bell' 12in, Slack 'Space Bass' 12in (not actually available anywhere although hot on promo already); June 1st includes Joe Thomas 'Make Your Move' 12in, Jackie McLean 'Mr Jacky' - Mr. Funk' remix 12in, Teena Marie 'I'm A Sucker For Your Love' 12in, Manhattan 'Here Comes The Hurt' 7in... **ELO** 'Shine A Little Love' (4et), currently out but unreleased by press time, combines their usual sound with a positive disco beat rather effectively... Fred Dove's disco dept is now at WEA Records, PO Box 50, Alport Lane, Wembley, Middx HA8 0JX (01-998 8844) - which may be alright for West London folks but for one will miss my weekly Southern Comfort... Martin Starr and other boys are forming a DJF-affiliated Bristol Disco Pool aiming its membership towards the more adventurous DJs who can break records without radio play (this policy being the Pool's priority), so Aven Hipsters should contact Bristol Disco Pool, c/o Smiths, Prince Street, Bristol 1 - Southgate Royalty start a special Teenage Soul Boogie night next Wednesday (5pm) with Froggy funkng the 14-18 age range from 7.30-10.30pm weekly, soft drinks only - Froggy by the way, so taken by my BPM singalong, used drilling holes in his so that he could hang it round his neck, and it hasn't worked since... Wally Webb (real name Walter), has had to change his Tuesday Heavy Rock night at Norwich Scaups over to his normal disco format due to a total swing in the Heavy fans' taste... Terry Hooper is now joined by Steve Price at Ilford's Room At The Top, with Chris Sorrell in the Penthouse Suite, the funk odies currently being featured every night 'Polystar's 'Boogie House' Dancers cavort this week at Manchester Civic Hall (Thursday), Loversday Hollywood (Friday), Southport Tiffany's (Saturday)... Dave Rawlings (Hastingslike Maxwella) is plagued every Saturday Funk Night by a Record Mirror reading regular called Robbie Vincent (real name - with birth certificate to prove it) who insists every week on 'helping' with the club's lighting; Dave politely wonders if he could go and bother some other jock on a Saturday night! Dave also wonders how many other name-wakers on the Vinyl Visions, and the Vinyl Visions, Bill or even James Hamilton (gee, ha!) there are in discos throughout the country - the mind boggles!

## HOT VINYL

**JOHNNIE WALKER** (Farmborough Gallaghers/Fleet Hoopie's/Southern Blue) (import) Current 'Everybody Here Must Party' (US TCC 12in), Cuba Gooding 'Disco Royale' (US Motown LP), Terry Callier 'Sign Of The Times/Do It Again' (US Elektra LP), Splendor 'All Night Long' (US Columbia LP), Marie 'I'm A Sucker For Your Love' (Don't Look Back) (US Gordy LP), Martin Circus 'Disco' (US MCA LP), Beck Family 'Can't Shake The Feeling' (US Le Joint 12in), Sweet Thunder 'Rock' (US Parlophone LP), Niteflyte 'If You Want It' (US Arista 12in), Ronnie Foster 'Midnight Plane' (US Columbia 12in), Keith Harrow 'Physical Attraction' (US Columbia 12in), Taka Boom 'Night Dancin' (US Arista 12in), Prince Phillip Mitchell 'Let's Get Wet' (US Atlantic 12in), Randy Crawford 'I Stand Accused' (US Warner Bros LP), Tyrone Davis 'In The Mood' (US Columbia LP), Leah 'Dancing At The Disco' (US Prelude LP). Enough? Enough!

## MIX MASTER

**GROFF HAYWARD**, mobile with his Geoff's Headshow from Wimbome 445341, minimalist Eugene Record 'Magnetism' (Warner Bros 12in) synching. Two instrumental second half into the middle bit of Mantus (Dance II) Freestyle Rhythms (Arista 12in), synching that into the phased break of Joe Thomas 'Make Your Move' (US LRC LP). Also, Geoff says the first 2 minutes of Beach Boys 'Here Comes The Night' (Capitol 12in) synchs over the middle bit of Paradise Express 'Dance' (Fantasy 12in).

## DISCO DROP

**GARIBELL REDFERN'S** weekly Disco magazine, launched with a cover price of 40p only three months ago, has ceased publication. Editor Peter Harvey, on record Mirror, reports that this is hopefully only a hiccup while fresh finance is sorted out. Meanwhile, Redfern is concentrating rather more than of late on his MIP record promotion company, servicing disco jocks with product from Arista and MCA, amongst other labels.

## JOX YOX

**ALAN CHRISTO** combines funk and straight disco at Mountain Ash's Palace Disco/Tek in Mid-Glamorgan, as well as working other South Wales clubs, and is the latest contributor to the Wally Collection: 'While working one night I was really digging into the Motown oldies section, and this Wally comes up on stage. He says, "Get anything on Motown, like Honey M or something?" I dread to think what the "something" might be! Ronnie and the Vandellas, maybe?

# IMPORTS

**BILLY PAUL:** 'Bring The Family Back' (US Phil Int ZZR 3878). Billy's pretty hitting and typically hunky mellow swayer with girle group support has hidden power as a languidly clapping; delayed backbeat and deceptively strong rolling 110 bpm jiggy thump rhythm build up a McFadden & Whitehead-type tension on 5:53 12in, which should work well in front of them!

**TEENA MARIE:** 'I'm A Sucker For Your Love' (LP 'Wild And Peaceful' US Gordy G7-888R1). Rick James-penned / produced great raunchily rolling, thumping and bumping 5:34 funk brawler of chugging 116 bpm rhythm, muddled vocals (mainly by Rick himself with chx support), syndrum burries and brassy blasts, due on 12in here in June. Equally hot, however, and also 116 bpm (though harder driving) is a gloriously happy strutting, starting 7:34 revival of Smokey Robinson's 'Don't Look Back', which thumps through a staccato funky chant into some wailing jazzy sax.

**STEPHANIE MILLS:** 'What Cha Gonna Do With My Lovin' LP (US 20th Century Fox T-585). Original Broadway star of 'The Whiz', a now grown-up Stephanie sounds seductively sultry on the gorgeous lushly pulsating 103 bpm semi-slow 4:05 title-track swayer. Also hot, the similarly 4:05 'Put Your Body In It' starts with a beefy 116 bpm bass and clasp thing that keeps bumping through the sparse 118 bpm funk stamper and is later echoed in the wailing fast 131 bpm 'Don't Stop Dancin' strutter, while a dead-slow 19 bpm soulful of Peabo Bryson's off-recorded 'Feel The Heat' and the 45 bpm 'Straight' are among several nice smoochers.

**TYRONE DAVIS:** 'In The Mood' LP (US Columbia JC 35723). The beautiful

4:08 romantic 35 bpm title-track soul smoocher joins the also hot 'You Know What To Do', an easily strutting 116 bpm sparsely orchestrated 5:48 thudder with synthesized vocal bits and reminiscent of a quieter Teddy Pendergrass 'Only You'. Added value are a 3:37 'Keep On Dancin', a useful but almost over-obvious 122 bpm disco jiggler with emphasis on simple 'dancin'' lyrics, and the 3:52 'I Can't Wait' yearning 30/60 bpm smoocher, while at 126 bpm the 3:40 'All The Love I Need' is most like his old soul rompers.

**LINDA CLIFFORD:** 'Don't Give Up' LP 'Let Me Be Your Woman' US RSO RS-23902). Still evidently not out here, it's worth noting that until her UK 12in broke pop this marathon 9:26 Millie Jackson-like haranguing rap was equally big for funk jocks. An amazing track, it's a talk-sung 102-104 bpm warning to 'all you girls' that you gotta look out for men' (rather like a rewrite of Louis Jordan's ancient 'Beware!'), her controversial advice being to 'keep what you got while you're hot' and literally only give it up for money and worldly wealth! Wow!

**SPLENDOR:** 'All Night Long' (US Columbia 23-10946). Jaggedly racing 131 bpm stamper on 5:55 12in with stabbing brass and male harmony chanting, not necessarily like it in sound but structurally similar to Hernandez' 'Disco Break', happening more around Manchester than London so far and well worth checking.

**THE JONES GIRLS:** 'You Gonna Make Me Love Somebody Else' (US Phil Int ZZR 3882). Gamble & Huff-prod / LP track, this 5:10 monotonously churning 115 bpm thudding funk chanter with busy bass and thwacking backbeat, big for Northern funksters.

**SHOTGUN:** 'Skate' (LP 'It' US ABC AA-1118). Joining their 'Don't You Wanna Make Love 12in' as a now equally-warm LP track, this 5:10 monotonously churning 115 bpm thudding funk chanter with busy bass and thwacking backbeat, big for Northern funksters.

**PHIL HURTT:** 'Boogie City' / 'P.H. Factor Boogie' (Fantasy 12FC 1-74). Long 1:49 monotonous bass-backed 133 bpm rhythm intro doesn't really liven up even when the wailing vocals begin, but the limited 5:10 12in (not yet out in America) is flipped by a more interesting though again monotonous and largely instrumental snappy 116 bpm P-funk chugger.

**SUPERCHARGE:** 'I Can See Right Thru You' (Virgin VS 24312). Wild and woolly 128 bpm UK disco effort thunders away with exaggerated squeaky voices and bumping bass on completely transparent 3:31, 12in, with a rattling then electronic 6:33 Part Two.

**HIGH INERGY:** 'Shoulda Gone Dancin' (Motown 12 TMG 1142). Incongruous slow Diana Ross-ish start to a shrill staccato speedy 136 bpm girle group fier on 9:44 12in.

**PHIL CORDELL:** 'Heart On Fire' (Virgin VS 24612). Fairly mundane 108 bpm Bee Gees-type pop disco, but packaged breath-takingly on white vinyl 12in with red heart-shaped label and matching die-cut 'scorched' sleeve hole.

**APOLLO:** 'Astro Disco' (Motown 12 TMG 1141). Zingly leaping 126 bpm pointer on 8:45 eye-cued 12in featuring young Kerry Gordy (Berry's son)... so you know that Motown employees want it to hit!

**ROY AYERS:** 'Fever' (Polygram POSPX 53). Little Willie John / Froggy Lee / Elvis Presley

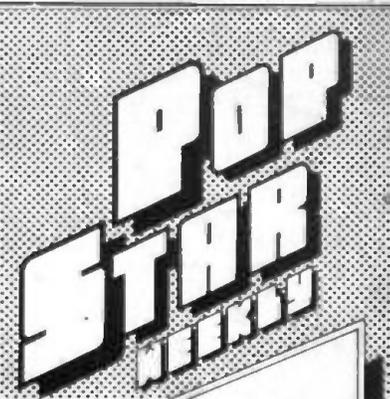
# DISCO DATES

**THURSDAY** (10) Jim Kershaw RPM mixes the South Yorkshire Funkers' Hall at Sheffield's Nuavo Edwards in King Edward's Complex, Glossop Road, King Emti funk's Beckham Red Bull with imports only every week; **FRIDAYS/SATURDAYS**, Paul Grubbe & Bob Jones funt Soho Crackers, Sannie's Roadshow funk's How Tudor Lodge Club, both every week; **SATURDAY** (12) Graham 'Fatman' Cantor and Froggy funk Southgate Royalty, Wild Walt Brown wows Bourne-mouth New York New York, Larry Foster's Mad Hatter hits Hackney Nightingale Club, John DeSade does Charing King Arthur's Court, Vite Wearren hits North Crawley Institute near Newport Pagnell; **SUNDAY** (13) Mick & Paul Clark funk a fancy dress only night at Brighton Papillon; **MONDAY** (14) Mick Ames does Chelmsford Chancellors Hall, Ian Hay has a new weekly 'couples only' night (that's one girl and one bloke together) at Cleethorpes Claude Nilasene; **TUESDAY** (16) Chris Brown, Johnnie Walker, possibly Sean French, plus various record companies funk it up at Slough Blues, Clippenham.

## DJ TOP TEN

**DAVE SEAMER** operates a pop-oriented mobile from Cowley (Oxford 4064), and finds that Country & Western can be very popular with crowds aged 30 and upwards - a large potential disco audience, says Dave, who are normally ignored. Not by them, they aren't, on my mobile gigs... but this is Dave's turn, with his Country winners.

- 1 YOU'RE MY BEST FRIEND, Don Williams ABC
- 2 DON'T IT MAKE MY BROWN EYES BLUE, Crystal Gayle UA
- 3 I RECALL A GYPSY WOMAN, Don Williams ABC
- 4 THE MOST BEAUTIFUL GIRL, Charlie Rich Epic
- 5 WHAT FIVE GOT IN MIND, Billie Jo Spears UA
- 6 BLANKET ON THE GROUND, Billie Jo Spears UA
- 7 LUCILLE, Kenny Rogers UA
- 8 I OLENE, Don-Parker RCA
- 9 STAND BY YOUR MAN, Tammy Wynette Epic
- 10 TALKING IN YOUR SLEEP, Crystal Gayle UA



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## UK NEWIES

**MCFADDEN & WHITEHEAD:** 'Ain't No Stoppin' Us Now' (Phil Int PIR 13-7366). Well, here on unlimited £1.99/10:45 12in it is, the irresistible happily swinging and swayng 113-116 bpm singalong smash which snuck up on everyone to become the biggest import that our UK Disco chart has ever seen!

**LIGHT OF THE WORLD:** 'Midnight Grooving' (LP 'Light Of The World' Ensign ENVY 133). Sexy soft 'don't stop - keep on' intro soon hits a rapidly jiggling 133 bpm 6:17 groove that keeps the same simple lyric idea and is so similar to 'Swingin' that it chop mikes in and out perfectly - as witness the antics of all the lucky funk jocks who've had this on promo for weeks!

**ASHFORD & SIMPSON:** 'Flashback' (Warner Bros K 17345T). Solidly thudding but lightweight 114-120 bpm comes-and-goes hustler with Bee Gees / AWH-like squeaky harmony sound (almost), flipped by the funkier lurching sparses 124 bpm 'Get Up And Do Something' on limited colour-sleeved 12in.

**EDWIN STARR:** 'H.A.P.P.Y. Radio' (20th Century TCD 2408). First 20th Century release through RCA, this rather empty fast 140-134-136 bpm stamper on 6:30 red vinyl 12in wastra a lot of

classic moody torch work becomes an attractive but blandly thumping 128 bpm hustler on 5:45 12in, not funky at all.



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# ORD ROR

## YESTERYEAR

1 Year Ago (13th May 1978)

- |   |                                    |
|---|------------------------------------|
| 1 RIVERS OF BARYLON                           | Bonny M                            |
| 2 NIGHT FEVER                                 | The Bee Gees                       |
| 3 TOO MUCH TOO LITTLE TOO LATE                |                                    |
|   | Johnny Mathis and Deniece Williams |
| 4 AUTOMATIC LOVER                             | Dee D. Jackson                     |
| 5 NEVER LET HER SLIP AWAY                     | Andrew Gold                        |
| 6 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS |                                    |
|   | Brian and Michael                  |
| 7 BECAUSE OF THE NIGHT                        | Patti Smith                        |
| 8 LET'S ALL CHANT                             | The Michael Zager Band             |
| 9 EVERYBODY DANCE                             | Chic                               |
| 10 BOY FROM NEW YORK CITY                     | Doris                              |

5 Years Ago (11th May 1974)

- |                            |                               |
|----------------------------|-------------------------------|
| 1 WATERLOO                 | Ahha                          |
| 2 SUGAR BABY LOVE          | The Rubettes                  |
| 3 REMEMBER YOU'RE A WOMBLE | The Wombles                   |
| 4 DON'T STAY AWAY TOO LONG | Peters & Lee                  |
| 5 SHANG-A-LONG             | The Bay City Rollers          |
| 6 ROCK AND ROLL WINTER     | Wizzard                       |
| 7 HOMEY GIRL               | The Chi-Lites                 |
| 8 A WALKIN' MIRACLE        | Limmie and The Family Cookin' |
| 9 SEASONS IN THE SUN       | Terry Jacks                   |
| 10 HE'S MISTRA KNOW IT ALL | Steve Wonder                  |

10 Years Ago (10th May 1969)

- |                            |                             |
|----------------------------|-----------------------------|
| 1 GET BACK                 | The Beatles                 |
| 2 GOOBYE                   | Mary Hopkin                 |
| 3 COME BACK AND SHAKE ME   | Cloadeh Rodgers             |
| 4 PINBALL WIZARD           | The Who                     |
| 5 MY SENTIMENTAL FRIEND    | Herman Hermits              |
| 6 THE ISRAELITES           | Desmond Dekker and The Aces |
| 7 MAN OF THE WORLD         | Helenwood Mac               |
| 8 BEHIND THE PAINTED SMILE | The Isley Brothers          |
| 9 MY WAY                   | Frank Sinatra               |
| 10 CUPID                   | Johnny Nash                 |

15 Years Ago (9th May 1964)

- |                                      |                          |
|--------------------------------------|--------------------------|
| 1 DON'T THROW YOUR LOVE AWAY         | The Searchers            |
| 2 I BELIEVE                          | The Beachers             |
| 3 MY BOY LULLIPOP                    | Millie                   |
| 4 WORLD WITHOUT LOVE                 | Peter and Gordon         |
| 5 JULIET                             | The Four Pennies         |
| 6 DON'T LET THE SUN CATCH YOU CRYING |                          |
|                                      | Gerry and The Pacemakers |
| 7 CAN'T BUY ME LOVE                  | The Beatles              |
| 8 MOVE OVER DARLING                  | Doris Day                |
| 9 WALK ON BY                         | Dionne Warwick           |
| 10 I LOVE YOU BECAUSE                | Jim Reeves               |

20 Years Ago (19th May 1959)

- |  |                                      |
|--|--------------------------------------|
| 1 A FOOL SUCH AS I/ I NEED YOUR LOVE TONIGHT | Evis Presley                         |
| 2 IT DOESN'T MATTER ANY MORE                 | Buddy Holly                          |
| 3 IT'S LATE                                  | Ricky Nelson                         |
| 4 DONNA                                      | Marty Wilde                          |
| 5 SIDE SADDLE                                | Russ Conway                          |
| 6 COME SOFTLY TO ME                          | The Fleetwoods                       |
| 7 PETITE FLEUR                               | Chris Barber                         |
| 8 I'VE WAITED SO LONG                        | Anthony Newley                       |
| 9 CHARLIE BROWN                              | The Coasters                         |
| 10 COME SOFTLY TO ME                         | Frankie Vaughan and The Keys Sisters |

## US SINGLES

- |    |    |  |                |
|----|----|--|----------------|
| 1  | 1  | REUNITED, Peaches & Herb                                   | Polydor/MVP    |
| 2  | 2  | HEART OF GLASS, Blondie                                    | Chrysalis      |
| 3  | 20 | HOT STUFF, Donna Summer                                    | Casablanca     |
| 4  | 5  | STUMBLIN' IN, Suzi Quatro & Chris Norman                   | RSO            |
| 5  | 6  | IN THE NAVY, Village People                                | Casablanca     |
| 6  | 8  | GOODNIGHT TONIGHT, Wings                                   | Columbia       |
| 7  | 7  | I WANT YOUR LOVE, Chic                                     | Atlantic       |
| 8  | 9  | TAKE ME HOME, Cher   | Casablanca     |
| 9  | 10 | HE'S THE GREATEST DANCER, Sister Sledge                    | Cotillion      |
| 10 | 12 | SHAKE YOUR BODY, Jacksons                                  | Epic           |
| 11 | 17 | LOVE YOU INSIDE OUT, Bee Gees                              | RSO            |
| 12 | 14 | LOVE IS THE ANSWER, England Dan & John Ford Coley Big Tree | Infinity       |
| 13 | 15 | LOVE TAKES TIME, Orleans                                   | Infinity       |
| 14 | 4  | KNOCK ON WOOD, Ami Stewart                                 | Arista/Hansa   |
| 15 | 3  | MUSIC BOX DANCER, Frank Mills                              | Polydor        |
| 16 | 16 | BLOW AWAY, George Harrison                                 | Dark Horse     |
| 17 | 26 | JUST WHEN I NEEDED YOU MOST, Randy VanWarmer Bearsville    |                |
| 18 | 24 | THE LOGICAL SONG, Supertramp                               | ARM            |
| 19 | 22 | DISCO NIGHTS, GO   | Arista         |
| 20 | 21 | I GOT MY MIND MADE UP, Instant Funk                        | Salsoul        |
| 21 | 23 | RENEGADE, Styx   | ARM            |
| 22 | 11 | WHAT A FOOL BELIEVES, Doobie Brothers                      | Warner Bros    |
| 23 | 25 | ROCK 'N' ROLL FANTASY, Bad Company                         | Swan Song      |
| 24 | 13 | I WILL SURVIVE, Gloria Gaynor                              | Polydor        |
| 25 | 35 | DEEPER THAN THE NIGHT, Olivia Newton John                  | MCA            |
| 26 | 31 | HOT NUMBER Foxy  | Dash           |
| 27 | 53 | WE ARE FAMILY, Sister Sledge                               | Cotillion      |
| 28 | 18 | LOVE BALLAD, George Benson                                 | Warner Bros    |
| 29 | 33 | SUCH A WOMAN, Tycoon                                       | Arista AS      |
| 30 | 59 | YOU TAKE MY BREATH AWAY, Rex Smith                         | Columbia       |
| 31 | 45 | AIN'T LOVE A BITCH, Rod Stewart                            | Warner Bros    |
| 32 | 39 | OLD TIME ROCK & ROLL, Bob Seger                            | Capitol        |
| 33 | 37 | DON'T YOU WRITE HER OFF, McGuinn, Clark & Hillman          | Capitol        |
| 34 | 38 | GET USED TO IT, Roger Vadouffis                            | Warner Bros    |
| 35 | 56 | CHUCK E'S IN LOVE, Rickie Lee Jones                        | Warner Bros    |
| 36 | 52 | SH BELIEVES IN ME, Kenny Rogers                            | United Artists |
| 37 | 41 | HONESTY, Billy Joel  | Columbia       |
| 38 | 41 | MAKIN' IT, David Naughtan                                  | RSO            |
| 39 | 43 | IF LOVING YOU IS WRONG, Barbara Mandrell                   | MCA            |
| 40 | 40 | I WHO HAVE NOTHING, Sylvester                              | Fantasy        |
| 41 | 42 | GOOD TIMES ROLL, Cars                                      | Elektra        |
| 42 | 46 | IT MUST BE LOVE, Alton McClain & Destiny                   | Polydor        |
| 43 | 47 | SATURDAY NIGHT, Thelma Houston                             | Tamla          |
| 44 | 49 | LITTLE BIT OF SOAP, Nigel Olsson                           | Bang           |
| 45 | 50 | DIAMONOS, Chris Rea  | United Artists |
| 46 | 19 | PRECIOUS LOVE, Bob Welch                                   | Capitol        |
| 47 | 51 | RHUMBA GIRL, Nicoletta Larson                              | Warner Bros    |
| 48 | 58 | DANCE THE NIGHT AWAY, Van Halen                            | Warner Bros    |
| 49 | 56 | I DON'T WANT NOBODY ELSE, Narada Michael Walden            | Atlantic       |
| 50 | 67 | MINUTE BY MINUTE, Doobie Brothers                          | Warner Bros    |
| 51 | 27 | TRAGEDY, Bee Gees  | RSO            |
| 52 | 61 | DANCIN' FOOL, Frank Zappa                                  | Zappa          |
| 53 | 82 | I WANT YOU TO WANT ME, Cheap Trick                         | Epic           |
| 54 | 28 | SULTANS OF SWING, Dire Straits                             | Warner Bros    |
| 55 | 63 | WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr Hook        | Dr Hook        |
| 56 | 96 | GOOD TIMIN', Beach Boys                                    | Caribou        |
| 57 | 29 | CRAZY LOVE, Aitman Brothers                                | Capricorn      |
| 58 | 30 | HAPPINESS, Pointer Sisters                                 | Planet         |
| 59 | 59 | GEORGIE PORGY, Toto  | Columbia       |
| 60 | 80 | JUST THE SAME WAY, Journey                                 | Columbia       |
| 61 | 70 | AIN'T NO STOPPIN' US NOW, McFadden & Whitehead             | PIR            |
| 62 | 72 | ONE CHAIN, Santana   | Columbia       |
| 63 | 36 | SWEET LUI LOUISE, Ironhorse                                | Scott Brothers |
| 64 | 68 | STAR LOVE, Cheryl Lynn                                     | Columbia       |
| 65 | 73 | ONE MORE MINUTE, Si Tropez                                 | Butterfly      |
| 66 | 75 | II WISH I COULD FLY LIKE SUPERMAN, Kinks                   | Arista         |
| 67 | 76 | YOU CAN'T CHANGE THAT, Raydio                              | Arista         |
| 68 | 77 | SHAKEDOWN, Jay Ferguson                                    | Asylum         |
| 69 | -  | BOOGIE WONDERLAND, Earth, Wind & Fire with the Emotions    | Arc/Columbia   |
| 70 | 80 | EASY TO BE HARD (Hair Soundtrack), Cheryl Barnes           | RCA            |
| 71 | 71 | BOOGIE WOOGIE DANCIN' SHOES, Claudja Barry                 | Chrysalis      |
| 72 | 78 | DANCE AWAY, Roxy Music                                     | Atco           |
| 73 | 79 | CAN'T SLEEP, Rockets                                       | RSO            |
| 74 | 83 | DON'T EVER WANNA LOSE YOU, New England                     | Infinity       |
| 75 | 84 | MY BABY'S BABY, Liquid Gold                                | Parachute      |

## US ALBUMS

- |    |     |   |                |
|----|-----|---|----------------|
| 1  | 1   | MINUTE BY MINUTE, Doobie Brothers                   | Warner Bros    |
| 2  | 2   | 2-HOT, Peaches & Herb                               | Polydor/MVP    |
| 3  | 5   | BREAKFAST IN AMERICA, Supertramp                    | ARM            |
| 4  | 5   | DESOLATION ANGELS, Bad Company                      | Swan Song      |
| 5  | 3   | SPIRITS HAVING FLOWN, Bee Gees                      | RSO            |
| 6  | 6   | PARALLEL LINES, Blondie                             | Chrysalis      |
| 7  | 8   | VAN HALEN II, Van Halen                             | Warner Bros    |
| 8  | 12  | WE ARE FAMILY, Sister Sledge                        | Cotillion      |
| 9  | 10  | GO WEST, Village People                             | Casablanca     |
| 10 | 7   | DIRE STRAITS  | Warner Bros    |
| 11 | 9   | ENLIGHTENED ROGUES, Aitman Brothers Band            | Capricorn      |
| 12 | 11  | LIVIN' INSIDE YOUR LOVE, George Benson              | Warner Bros    |
| 13 | 13  | INSTANT FUNK  | Salsoul        |
| 14 | 15  | CHEAP TRICK AT BUOOKAN, Cheap Trick                 | Epic           |
| 15 | 14  | BLONDES HAVE MORE FUN, Rod Stewart                  | Warner Bros    |
| 16 | 16  | LOVE TRACKS, Gloria Gaynor                          | Polydor        |
| 17 | 18  | DESTINY, The Jacksons                               | Epic           |
| 18 | 24  | DISCO NIGHTS, GO                                    | Arista         |
| 19 | 29  | RICKIE LEE JONES                                    | Warner Bros    |
| 20 | 20  | EVOLUTION, Journey                                  | Columbia       |
| 21 | 25  | THE CARS  | Elektra        |
| 22 | 19  | KNOCK ON WOOD, Ami Stewart                          | Arista America |
| 23 | 21  | MUSIC BOX DANCER, Frank Mills                       | Polydor        |
| 24 | 22  | BUSTING OUT OF L SEVEN, Rick James                  | Gordy          |
| 25 | 27  | TAKE ME HOME, Cher                                  | Casablanca     |
| 26 | 28  | MANIFESTO, Roxy Music                               | Atco           |
| 27 | 33  | SHEIK YER BOU TI, Frank Zappa                       | Zappa          |
| 28 | 30  | LET ME BE YOUR WOMAN, Linda Clifford                | RSO            |
| 29 | 17  | DARK HORSE, George Harrison                         | DAK            |
| 30 | 24  | HOT NUMBER, Foxy                                    | Dash           |
| 31 | 23  | OUTLANDOS D'AMOUR, Police                           | ARM            |
| 32 | 26  | 52ND STREET, Billy Joel                             | Columbia       |
| 33 | 37  | PEEL NO FRET, Average White Band                    | Atlantic       |
| 34 | 42  | SOONER OR LATER, Rex Smith                          | Columbia       |
| 35 | 35  | MOVE IT ON OVER, George Thorogood                   | Rounder        |
| 36 | 41  | MUSIC BOX, Evelyn "Champagne" King                  | RCA            |
| 37 | 32  | HEAD FIRST, Babys                                   | Chrysalis      |
| 38 | 44  | INSPIRATION, Maze                                   | Capitol        |
| 39 | -   | BAD GIRLS, Donna Summer                             | Casablanca     |
| 40 | 46  | IF YOU KNEW SUZI, Suzi Quatro                       | RSO            |
| 41 | 51  | PARADISE, Grover Washington Jr                      | Elektra        |
| 42 | 47  | TOTALLY HOT, Olivia Newton-John                     | MCA            |
| 43 | 40  | LEGEND, Poco  | MCA            |
| 44 | 48  | THE MUSIC BAND, War                                 | MCA            |
| 45 | 43  | PIECES OF EIGHT, Styx                               | ARM            |
| 46 | 31  | C'EST CHIC, Chic                                    | Atlantic       |
| 47 | 53  | REMOTE CONTROL, Tubes                               | ARM            |
| 48 | 56  | ROCK ON, Raydio                                     | Arista         |
| 49 | 50  | SQUEEZING OUT SPARKS, Graham Parker                 | Arista         |
| 50 | 45  | DANGER MONEY, UK                                    | Polydor        |
| 51 | -   | FLAG, James Taylor                                  | Columbia       |
| 52 | 52  | I LOVE YOU SO, Natalie Cole                         | Capitol        |
| 53 | 59  | THE GAMBLER, Kenny Rogers                           | United Artists |
| 54 | 64  | MORNING DANCE, Spyro Gyra                           | Infinity       |
| 55 | 65  | YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC, Ian Hunter | Chrysalis      |
| 56 | 36  | CRUISIN', Village People                            | Casablanca     |
| 57 | 56  | LIVE AND MORE, Donna Summer                         | Casablanca     |
| 58 | 69  | VAN HALEN   | Warner Bros    |
| 59 | 89  | LOOK SHARP, Joe Jackson                             | ARM            |
| 60 | 82  | SLEEPER CATCHER, Little River Band                  | Capitol        |
| 61 | 49  | LIFE FOR THE TAKING, Eddie Money                    | Columbia       |
| 62 | 39  | MC GUINN, CLARK & HILLMAN                           | Capitol        |
| 63 | 38  | FEET DON'T FAIL ME NOW, Herbie Hancock              | Columbia       |
| 64 | 80  | ANGIE, Angela Bofill                                | Arista         |
| 65 | 63  | MACHO MAN, Village People                           | Casablanca     |
| 66 | 82  | STARS, Sylvester                                    | Fantasy        |
| 67 | 58  | ARMED FORCES, Evis Costello                         | Columbia       |
| 68 | 54  | HARD TIMES FOR LOVERS, Judy Collins                 | Elektra        |
| 69 | 75  | TOYO  | Columbia       |
| 70 | 61  | MIRROR STARS, Fabulous Poodles                      | Epic           |
| 71 | 79  | THANKS I'LL EAT IT HERE, Lowell George              | Warner Bros    |
| 72 | 70  | ENERGY, Pointer Sisters                             | Planet         |
| 73 | 73  | TIGER IN THE RAIN, Michael Frank                    | Warner Bros    |
| 74 | 74  | BRIEF CASE FULL OF BLUES, Blues Brothers            | Atlantic       |
| 75 | 136 | RUNNING LIKE THE WIND, Marshall Tucker Band         | Warner Bros    |



RELEASED THIS FRIDAY  
The new single from the  
ELECTRIC LIGHT ORCHESTRA



*Shine A Little Love*

JET 144

Taken from the forthcoming album "DISCOVERY"



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