

# Record Mirror

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# BUY ONE, TRY ONE

IN A UNIQUE marketing venture Island Records are collaborating with the Virgin chain of record shops to give customers a chance to take home a record... with the option of returning it free of charge.

The scheme - called 'Buy One Try One' - operates when the customer buys any one of Island's 'top four' albums. They then have the option of also buying Robert Palmer's 'Double Fun', his new album, at a £1 discount. Total cost is £6.20. Customers then receive a dated receipt and can return the Palmer album within a week to receive a full £3.10 refund.

The scheme, which runs for a month, starts this week.

But Island emphasises that customers must buy two albums. One will be the Palmer album, the other a choice from Bob Marley's 'Exodus' or 'Kaya', John Martyn's 'One World', Eddie and the Hot Rods' 'Life on the Line'.

# 'REMEMBER BOLAN': LAST ALBUMS SET

EMI ARE to release a double album on April 7 which will contain all of Marc Bolan's singles that were made with Cube Records and as yet unreleased 14 minute suite 'The Children Of Raarn'.

The album set is entitled 'Marc' and is subtitled 'The Words And Music of Marc Bolan 1947-1977'.

Bolan began the 'Children of Raarn' suite two years ago with producer Tony Visconti, but it was still uncompleted at the time of Bolan's death last September. The track has since been completed by Visconti.

A form accompanying the album, if filled in together with payment of 25p, will result in the sender receiving a single featuring an interview with Marc by Stevie Dixon, and talks about Marc by Steve Harley and John Peel.

Meanwhile, Marc's memorial plate has been

stolen from the London crematorium where his funeral service was held. His father, Mr Simeon Feld, called RECORD MIRROR this week to say that thieves had removed the plate - inscribed 'In loving memory of Marc Feld who died September 16th, He loved to boogie and danced all through

his life' - over the Easter weekend.

"My wife and I had been up to take flowers and it was so pretty then," he told R.M. "Then this happened. We were very upset. If these people have got any conscience at all, they will return the things that were stolen."

## SPRING TOUR FOR DURY

IAN DURY and the Blockheads are to undertake an extensive British tour in May and June, it was revealed this week.

Dury, currently in America on a 40-date tour with Lou Reed, returns in early May to play a series of major venues. And Stiff are to release a new single by Ian Dury, 'What A Waste', to coincide with the string of dates.

In all, 26 concerts have been confirmed, and Dury is to play his native London in a "triangle", taking in Lewisham, Ilford and the Hammersmith Odeon (for two nights). The inclusion of an East End venue was Dury's own choice.

The tour kicks off at Birmingham Odeon on May 11 and follows with: Brighton Top Rank May 12, Hammersmith Odeon

13 and 14, Bournemouth Winter Gardens 15, Ipswich Gaumont 17, Canterbury Odeon 18, Lewisham Odeon 19, Ilford Odeon 20, Bristol Hall 21, Cardiff Top Rank 23, Swansea Top Rank 24, Portsmouth Guildhall 27, Aylesbury Friars 27, Coventry Theatre 28, Hemel Hempstead Pavilion 28, Manchester Free Trade Hall 31, Edinburgh Odeon June 1, Glasgow Apollo 2, Newcastle City Hall 4, Leicester De Montfort Hall 5, Hanley Victoria Hall 6, Sheffield City Hall 7, Bradford St George's Hall 9, Preston Guildhall 10, Liverpool Empire 11.

Ticket prices in Brighton, Cardiff, Swansea, Aylesbury, Hemel Hempstead and Hanley will be £2. At all other venues prices are from £3 to £1.50.

## WILKO STRIDES OUT

FORMER DR Feelgood guitarist Wilko Johnson begins his first major UK tour with his new band next month. Dates are still being added to the tour, following which the band go into the studio to record their debut single and album.

The itinerary so far reads: West Runton Pavilion April 7, St. Albans City Hall 8, Swansea Circles 10,

Cardiff Top Rank II, Cambridge Corn Exchange 14, London Thames Polytechnic 15, Redcar Coatham Bowl 16, Blackpool Jenkins 17, Manchester Raffles 18, Sheffield Polytechnic 19, Bristol Tiffanys 20, Keighley Victoria Hall 21, Wigan Casino 22, Plymouth Castaways 24, London Music Machine 26, Doncaster Outlook 27, Newcastle Mayfair 28, Glasgow Queen Margaret Union 29, St. Andrews University 30, Edinburgh Tiffanys May 1, Liverpool Eric 2, East Retford Porterhouse 5, Bradford University 6, London Marquee 9 and 10, Birmingham Barbarellas 13, Reading Top Rank 14.

## A Damned gets job

FORMER lead singer with the Damned, Dave Vanian, has now joined the Doctors of Madness as a second lead vocalist.

The augmented Doctors reveal their new act to the public at the London Marquee on April 2. This is followed by appearances at London Marquee on April 10, Manchester Raffles 11, Scarborough Penthouse 14, Bishops Stortford Triad Centre 15 and London Marquee 16.

## Kids are coming

THE RICH KIDS are to headline a concert at London's Lyceum on April 26 at the end of a short series of British dates. The concert is being promoted in conjunction with Capital Radio.

The band, whose follow-up to 'Rich Kids' is expected in early May, are playing around the country from April 20 to 25 but venues have yet to be announced.



DAVID BOWIE is now back in Britain after working on a film with Marlene Dietrich and Kim Novak in Berlin.

In 'Just a Gigolo' - a movie set in the 1920's - Bowie plays the role of a young Prussian officer who returns to Berlin after the First World War... and eventually becomes a gigolo. He is pictured above in a scene from the film.

Kim Novak is cast as the society matron who seduces him, and the legendary Marlene Dietrich - making her first film appearance since 1961 - is the baroness who recruits him into gigolo service.

Of his role in the film Bowie said: "I found it enthralling to really get into a person's flesh this time."

"I was very frightened of expressing any kind of emotion in 'The Man Who Fell To Earth'. But I really feel very much at home with this character".

Bowie, currently on the first leg of a world tour, also revealed that he would like to enrol in an art school next year. And he plans to play the part of painter Egon Schiele in his next film - due to start shooting in Vienna in July.

"At the moment I want to be known as a generalist, rather than as a singer, composer, actor - or painter," he said.

And Bowie, now 30 - years - old added: "I recently decided to adopt the doctrine that a man reaches his most creative strength at 35. I've given myself another five years!"

## SPEX SIGN - SCOOP

X-RAY SPEX, following a one-off single hit with Virgin, have now signed to EMI's Licensed Repertoire Division. Records from the band will now be released on a specially created 'X-Ray Spex' label featuring the band's own logo.

The first single will be 'The Day The World Turned Daygo' coupled with 'Jama Poseur' - both Poly Styrene compositions. And the band are working on a debut album for release in the late summer.

Meanwhile they undertake an extensive British tour with dates as follows: Manchester Raffles March 30, Nottingham Sandpiper 31, Liverpool Eric 31, Bristol Tiffanys 6, Plymouth Metro 7, Cheltenham Town Hall 8, London Music Machine 10, Birmingham Barbarellas II, Brighton New Regent 14, Bishops Stortford Triad Centre 15, Croydon Greyhound 16, Swindon Affair 17, Cardiff Top Rank 18, Middleton Civic Hall 20, Wolverhampton Lafayette 21, Redcar Coatham Bowl 23, Blackburn King Georges Hall 24, Coventry Locarno 25, Maldstone Art College 28, Shrewsbury Tiffanys 30.

## LONG LIVE RAINBOW

THE LONG - AWAITED new album from Rainbow will now be released on April 14.

Entitled 'Long Live Rock 'n' Roll' it features six tracks written by Ritchie Blackmore and Ronnie Dio, and two by Blackmore, Dio and Cozy Powell.

## RADIO NEWS

CAPITAL RADIO: Elton John last week collected two 'firsts' in the second annual Capital Radio Music Awards Gala presentation last week. He was voted 'Best Male Singer' and his Wembley Empire Pool concert last year was voted 'Best London Concert'.

In the other sections 'Mull of Kintyre' was the 'Best Single', 'Out of the Blue' by the Electric Light Orchestra was the best album and Julie Covington became the 'Best Female Singer'.

Tom Robinson also picked up two awards for 'Best London Band' and 'Most Promising New Group'. Finally Queen's 'We Are The Champions' won an award as the most-requested record on the 'Capital Hitline'.

RADIO CLYDE: Glasgow's commercial radio station are to back a week-long "festival for the people" in the city in July. Called 'Clyde 78' the West of Scotland festival features pop shows and entertainments ranging from trampolining to Roman chariot racing.

Among the acts appearing will be Showaddywaddy and Gills Black. 'Clyde 78' runs from May 18 to May 27 and further information is available from Patsy Dewar Gibb on 041 (Glasgow) - 204 2565.

## NEWS IN BRIEF

ALAN PRICE releases a new single 'Just For You' this week. He's also planning a new musical documentary as a follow-up to 'Kelly'.

CARL PERKINS is to appear on Melvyn Bragg's 'South Bank Show' (ITV) on April 1, with a band featuring Dave Edmunds.

THE ORIGINAL Johnny Kidd and the Pirates are to be commemorated with a 'Best Of' compilation, to be released by EMI in April.

THE venerable Mungo Jerry, who are playing in Bulgaria in June, precede their Iron Curtain visit with a tour of the South African States, taking in Rhodesia, Bulawayo and Botswana, in May.

A NEW album from Ringo Star, 'Bad Boy', is set for American release in April.

SAMANTHA SANG'S debut album 'Emotion' is released this week.

THE SECOND RCA album from Sad Cafe is available from April 7.

ANDY DESMOND'S first Ariola single, from his debut album, is released on March 31, entitled 'Each And Every Day'.

FORMER Deep Purple bass player Roger Glover releases his new album 'Elements' in April.

ELKIE BROOKS, currently in the charts with 'Lilac Wine', can now be seen in double page magazine advertisements for Guinness. The drink, the makers claim, is her 'real life favourite tipple'.

ACTOR AND singer David Soul has cancelled a promotional visit to Britain, because he's suffering from a bad back.

Soul, 34, was due in London this week for the opening of his new film, 'The Stick Up'.

But the star of 'Starsky and Hutch' is now in hospital... and the film's release has been put back until May.

## Forever changes

CHICK COREA has cancelled one of two scheduled London Rainbow concerts due to what the promoter described as "logistical difficulties".

The concert on March 30 is now scrubbed, and tickets can be exchanged for the second date on March 31.

## TOURS... TOUR

FUNKY TEAM: Southgate Royalty Ballroom, April 7, Saltburn Philmore Disco 8, Slioth Stannix Park Holiday Centre 9, Darlington Houghton Le Skerne Club 10, Scarborough Aquarius 11, Greenham Common USAF 12, RAF Coltishal 13, Withernsea Grand Pavilion 14, Retford Porterhouse Restaurant 15.

BETHNAL: Added dates, Sheffield Limit April 1, 2, Manchester Raffles 3, 4, Swansea Nutz Club 6, Newport Village 7, Birmingham Barbarellas 8, Wolverhampton Civic Hall 10, London Music Machine 13, Norwich Topper 14.

LURKERS: London Rochester Castle April 28.

TUBEWAY ARMY: London Vortex April 3.

THE DEPRESSIONS: Whitley Bay Rex Hotel, April 2, Brighton The Richmond 4, London Speakeasy 12, Manchester Pips 13, Bradford Technical College 14, Nottingham Sandpiper 28, Reading Bulmershe College 29.

CIMARONS: Belfast Polytechnic April 25, Coleraine University 26, Belfast Queens University 27, Dublin University College 28.

JAPAN support Blue Oyster Cult on their upcoming tour. Dates are: Bristol Colston Hall April 27, Manchester Free Trade Hall 28, Glasgow Apollo 29, Newcastle City Hall 30, Birmingham Odeon May 1, London Hammersmith Odeon 3 and 4.

PLANET GONG: London Tabernacla Community Centre, March 23, Stroud Spring Festival 25, Yeovil Johnson Hall 26, Newport Kings Head Hotel 27, Bristol Corn Exchange 28, Borth Hall 29, Mold Assembly Hall 30, Keele University 31, Manchester University April 1, Leeds Florde Green Hotel 3, Bolton Institute of Technology 4, Liverpool Eric 5, Sheffield Limit Club 6, Warwick University 7, Hemel Hempstead Decorum College 8, Colchester Essex University 9, Cambridge Corn Exchange 11, Wallington Public Hall 12, Margate Dreamland 13, Central London Polytechnic 14, Reading College of Technology 15.

DANA GILLESPIE returns after a two year absence to play: London Nashville April 1, London Hope and Anchor 6, London Golden Lion 8, London Marquee 9.

THE YOUNG ONES: Hitchin College of Education April 8, Plymouth Metro 13, London Dingwells 15, London Rochester Castle 17, London Lyceum 19 (with Tonight), Liverpool Eric 20, East Retford Porterhouse 21, Nottingham Boat Club 22, Bristol Newbridge Institute 23, Swindon Affair 24, Middlesbrough Teesside Polytechnic 27, Dundee Technical College 28, Aberdeen University 29, Leeds Florde Green Hotel 30.

TAPPER ZUKIE: Added dates: Brighton New Regent April 8, Manchester Mayflower 8, Leeds Roots Club 9, Birmingham Rebeccas 10.

## AUTOMATICS



# BELL'S BACK

SCOTTISH SINGER Maggie Bell is going back on the road with a new band, after a two year lay off. Maggie, who used to front Stone The Crows, has been rehearsing in secret with her new band, whose names will not be released for another week.

She has a current single, the theme from the TV series 'Hazel' and a new recording contract with Swansong.

## More Tavares

TAVARES, IN the charts this week with 'The Ghost Of Love', have extended their current UK tour by one week.

They have now added Blackpool Baileys March 28, Birmingham Top Rank 29, Weston super-Mare Webblington Country Club 30, Plymouth Caslaways 31, Dunstable California Ballroom April 1.

## Gordon due

WITH THEIR last visit attracting a lot of attention contemporary rock and roller Robert Gordon, along with legendary guitarist Link Wray, are to undertake their second British visit in June.

Record Mirror understands that Gordon and Wray are fixing dates for the latter part of the month. Their second album 'Fresh Fish Special' was released recently.

## Ferry single

UPCOMING SINGLE releases from Polydor include Bryan Ferry singing the J J Cale song 'What Goes On', and Paul Jones (formerly of Manfred Mann) singing two punk 'standards', 'Pretty Vacant' and 'Sheena Is A Punk Rocker'.

## Climax switch labels

THE CLIMAX Blues Band, formerly with BTM, have now signed to Warner Brothers it was announced this week.

The British band, who have a strong following in America, release a new album 'Shine On' on April 21. A single from it, 'When Talking Is Too Much Trouble' is available from April 7.

## Sabs change

BLACK SABBATH now play Southport Theatre on May 17, not Liverpool Empire as previously announced.

# QUEEN FOR MAY TOUR



QUEEN ARE to play five major British concerts at two separate venues in May - their first appearances in this country since the group played a free concert in London's Hyde Park in 1976.

They play two dates at Stafford New Bingley Hall on May 6 and 7, and follow with three consecutive concerts at Wembley Empire Pool (now the Wembley Arena) on May 11, 12 and 13.

Queen have just completed a successful concert tour of America, and the British dates form part of an extensive European tour.

### HOW TO BOOK:

For the Bingley Hall shows, tickets, priced at £3.50, will be available by post and personal application from the Box Office from April 4. Special trains and buses,

including a shuttle service to and from Stafford station, are being arranged.

Tickets for the London shows are priced at £4.25, £4 and £3.75. These are available on personal application at the Harvey Goldsmith Box Office at Chappells, 50 New Bond Street, London W1, and the Wembley Box Office, from 10 am on April 1. Postal applications and telephone bookings will not be dealt with until April 10. Letters should be addressed to the Harvey Goldsmith Box Office at Chappells, and should include a s. a. c.

Queen, who recently won a Capital Radio award for 'We Are The Champions' (which was last year's most requested record on the Capital Hitline), will be playing all their concerts straight through, without a support.

## Short and Carly

CARLY SIMON'S new album 'Boys In The Trees' is scheduled for April 7 released on the Elektra label.

Nine of the 11 tracks are written by Carly and the album also includes a James Taylor composition 'One Man Woman'.

## Flying stop

TRAPEZE HAVE momentarily stopped live gigs in order to remix their new album in London with producer Jimmy Miller.

But the band will be playing Liverpool Rock Garden April 1, and Harrogate PG's Club April 8.

## Groundhog arises

TONY McPHEE, former leader of the Groundhogs, is to return to the live music scene after an absence of nearly two years.

He plans to release a new album in June, and undertake a comprehensive British tour.

Meanwhile the band play a series of warm-up gigs at: Bognor Ocean Baths April 7, Newport Village Hall April 21, Wolverhampton La Fayette 28, Dudley JB's 29, Chelmsford City Tavern May 3, Manchester Raffles 20.

# BONNIE TYLER TOUR

AS REPORTED last week Bonnie Tyler is to tour Britain over the next three months, following the acquisition of a full-time band.

Her backing group now comprises Kevin Dunne (bass), Neil Adams (drums), Steve Laurie (guitar) and Gary Hayman (guitar).

And the full British

itinerary is now available. The extensive date sheet reads: Manchester New Century Hall March 31 (for Plecadilly Radio), Northampton Salon Ballroom April 27, Withersea Grand Pavilion 28, Eastbourne Kings Hall 29, Bedford Nile Spot 30, Croydon Fairfield Hall May 25, Manchester Apollo 27, Oxford New

# SID'S IN

SID VICIOUS, bass player with the now defunct Sex Pistols, was rushed to hospital last week after collapsing at his home with a throat infection.

However Vicious, whose real name is John Beverly, was released two days later - after the infection had subsided.

His American girlfriend - Nancy Spungen told Record Mirror that he was to have had an operation to remove an abscess on his tonsils, but after being kept on a drip feed all night the hospital decided it would not be necessary.

## UK product

UK, THE band formed by former Yes drummer Bill Bruford, now have all four members free of commitments and are ready to tour Britain in May. Full dates should be available next week.

The band comprises Bruford, Eddie Jobson (formerly of Roxy Music and Curved Air), John Wetton (formerly of Uriah Heep) and ex-Soft Machine member Alan Holdsworth.

They've been working on the band 'project' for about a year, and a Polydor album, entitled 'UK', is to be released on April 7.

## Single Stars

THE NEW single from Radio Stars, 'From A Rabbit's Rush' released by Chiswick on April 7.

## Hillage men

STEVE HILLAGE's band for his 30-date UK tour contains the following members: Andy Anderson, formerly with Krakatoa (drums), John McKenzie, ex-Global Village and Head Over Heels (bass) and Christian Bouie (guitar).



# ELTON SIGNS ON THE DOTTED LINE

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All you have to do is answer the questions below.

The first 20 correct answers received will win an autographed single by Elton. The next 80 correct answers will win an unsigned single.

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3. What was the title of Elton's last album .....

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Send your answers, with your name and address to: Elton Competition, POBox 16, Harlow, Essex CM17 0HE. Normal competition rules apply.

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# Record Mirror

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# Juicy Juicy

## Fever pitch

WELL, I just know you're dying to hear all about it, so before you get too excited let me tell you it was every bit as fabulous as Luicy hoped it was going to be. Indeed with all those stars around it couldn't fail to be her special event of the week. Of course I'm talking about the party held to celebrate the London opening of 'Saturday Night Fever'.

The film itself you'll read about later. Luicy loved it, but was most disappointed not to be recognised by the huge crowds who turned up to watch the stars arrive.

As the lights went down handsome Italo - American John Travolta himself - the unassuming 23-year-old star of the film - was rapidly ushered to a specially reserved seat.

Rush wasn't the word once the movie had finished. Musquashes and demis - waves all moved as one towards the party - borne in taxis and limousines. Your faithful correspondent chose to walk - so good for the figure my dears - and was among the first to arrive!

And what a surprise she got! The tatty old *Sundown Club* in the heart of London's West End transformed - miraculously - into a 'replica' of the movie's own disco, '2001 Odyssey'. What with all the refreshments so thoughtfully provided I heard that the evening cost someone in the region of £30,000. Such extravagance!

As Luicy became diverted by the constant flow of champagne, the oysters, the delicious lobster, the giant prawns and the succulent cold meats, the celebrities began to file down the narrow staircase and onto the illuminated dance floor. All appeared to register amazement at the "transformed" decor (although so much silver paper had been used that a friend cattily suggested that the entire event had been sponsored by a cooking foil manufacturers!).

Food rapidly disappeared down down famous mouths, while ever-eager waiters valiantly battled to exhaust the champagne stocks by midnight. Yet amidst the glittering, heaving scrum only one corner remained sacred;

the table occupied by John Travolta. As I skillfully edged my way over, stopping briefly to chat to my old friend Rick Parfitt of Status Quo - somewhat camera-shy these days, I wonder why? - the way was barred by an army of absurd photographers.

One non-dancer was 'Jubilee' actress Jordan, resplendent in vertical spiky hair and frilly knickers, who would only intimate how "boring" it all was. And she was joined as wallflower by Bianca Jagger, another prevented from dancing by hordes of photographers. After being chased across the floor several times the former shop assistant departed in a huff.

In the end nobody got to dance with the stunning Mr Travolta - there's something unbelievably cool about these Italo-Americans don't you think? - and he actually left early. The rest of the revellers - including a gruff-voiced Robin Gibb and his wife - danced a 'Disco Inferno' until the early hours.

Even this diamond-studded diary entry didn't end another active week for me, my darlings. Why, even before the soiree described above, I had been entertained by the

Young Ones at a small cocktail party, again in the heart of the West End. Here we nibbled at raw vegetables - the lads don't touch anything else they assure me - and drank sickly (and lethal) drinks, while Al 'Media Figure' Clark recounted endless tales of Tangerine Dream's Spanish tour. He made me believe, I don't know why, that the hot-blooded Iberians actually dance to the music of the stoical Germans! Perhaps they should be renamed Tang and the Dreams!

That same evening, a good friend reports, a reception for the elderly Professor Longhair was also held. Here the legendary piano player entertained the likes of Steve Harley, Denny Laine, Phil Lynott and the elusive Jeff Beck for an all-too-brief 20 minute session. Honestly, my sweet things, you blink and you miss something these days.

There was yet more glitter earlier in the week as your faithful Luicy stepped into London's Grosvenor House Hotel for the Capital Radio Music Awards dinner. Once again flash bulbs greeted her arrival. Once inside, dinner-jacketed executives rubbed

shoulders with non-dinner jacketed artists making recognition so much easier.

A splendidly-attired Lee Brilleaux propped up the bar with Dave Edmunds, both unconcernedly sporting black ties, while Bob Geldof (in pink suit) and Denis Hegarty of the Darts (in yellow suit) attracted envious glances.

■ What has the world's most famous former gravedigger been up to lately, you may ask. Well, surprise, surprise, the satin-panted STEWART, it seems, has been sharing an intimate dinner with the young lady who is about to bring out a book about all their intimate dinners - and other things - together. ROD recently treated the lovely DEE HARRINGTON (author of 'My Rock With Rod') to a sumptuous meal - and both appeared to be on excellent terms. And the tartan-touting Rod's other escorts of late? Could it be actor GEORGE HAMILTON's estranged wife ALAN or 27-year-old heiress LIZ TREADWELL, again?

The awards themselves were something of a disappointment, I felt. Lord George 'Cheep Cheep' Brown presented them but scarcely a winner was present. Elton John nabbed his two (see news) but claimed that Elvis Costello "deserved" one of them. Paul McCartney, Linda and Danny Laine got another one and were later observed in animated conversation with the triumphantly returning Jeff Lynne of ELO.

But was the late arrival of Tom Robinson and Julie Covington, both of whom all but ran in five minutes after the ceremony, a planned affair? Virgin boss Richard Branson, who muffed his inaudible "thank you's" live on the air, obviously can't have thought so.

Then to digest the awful supper we were given a cabaret by Manhattan Transfer. They always did tell me that sleeping was the best cure for indigestion, so let Luicy assure you that this maxim is now proved.

Positively the last social event of the week was a splendid waterborne lunch to promote the new Wings' album 'London Town'. Food on the ocean wave never agreed with my delicate stomach, so the boat trip down the Thames complete with fish and chips - at lunch time no less - didn't entirely agree with my refined tastes. Luicy joined Linda McCartney in turning down the gastronomic delights, the most sensible thing she's done all week.

So much has happened over the last few weeks that I've hardly been up, never mind out, during the day, but there are a few snippets that I must pass on to you nevertheless. Commiserations therefore to the unfortunate Bram Tchaikovsky of the Motors who was last week rushed from the recording studio to hospital with a ruptured eardrum. "Excessive volume" was blamed. Get well soon.

And much of the same to the Boomtown Rats, banned from playing at Dunstable Civic Hall because, reportedly, the management told them that "we don't want groups of that type here"! If it makes things easier to bear, I hear that Phil Lynott and the Rats' Bob Geldof have formed a vocal backing group - the Dublinoires - to help record a single from Blast Furnace and the Heatwaves. So there!

Before I forget too, Clash's amicable manager Bernard Rhodes informs me that it is Subway Sect, not Suburban Studs, that he is to record. Now you know, and Bernie, we're really sorry.

That's it, my darlings. More excitement that I've had for a long while, I can tell you. But rest assured I'll be back with more next week. Till then byeeeee.



"OUT OF MY WAY", screamed the punk rock singer as he advanced menacingly on the photographer, Johnny Rotten, arriving at Heathrow Airport with his mother last week. He had been in Los Angeles to discuss his recording future with Warner Brothers.



THE LOVELY Linda McCartney demonstrates that she's more than a pretty pastel line drawing on the Thames last week.



# ULTRAVOX!

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

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# ULTRAVOX!



With A Little Luck - is the single from **WINGS** forthcoming Album **LONDON TOWN**  

# Close encounters with Manhattan Transfer

ROBIN SMITH steps onto the astral planes and ends up in front of Manhattan Transfer



Above, Alan Paul. Below, Man Tran: you can smell the garlic from here



ALAN PAUL'S seen them twice. UFO's, flying saucers, figments of the imagination — call them what you will, Manhattan Transfer's answer to Clark Gable has had encounters of the first kind.

"The first one was in Florida at three in the morning, he says sitting in a genuine Mexican restaurant in the heart of Munich (the staff are all dressed in sombreros and shorts). "I was about to go to my room when I saw a light in the sky, it had an incredible glow. The second sighting was at Lake Mead, Nevada, this thing kept on changing colours and went up into the sky at an incredible rate. It was too fast for an aeroplane or anything else. The way I look at it is this; it would be very arrogant for anyone to suggest that we are the only life form in the universe.

"There has been a lot of UFO activity and the American government has compiled a thing called the Blue Book on sightings. They haven't made their findings open to the public because it could cause panic. You may recall that Orson Welles did a radio broadcast of 'War Of The Worlds' and people thought it was a real newscast. The public headed for their cars and the highways were packed with people trying to get away from the fake menace. Think of the trouble you could cause in a real situation.

"The Bermuda Triangle has been very active and it's said

that there's a mother ship down there with space ships taking off from her under water. That's why there have been so many strange occurrences there.

"I think that probably the visitors have the same amount of basic mischief that we have. Of course there's hope for the future and I hope we're going to be able to make contact. Science fiction has become science fact, the predictions of the past are coming through. Nobody can turn their backs on it.

## Scrubbed

Meanwhile back to the Manhattan Transfer concert at the Deutsche Museum. The Hun audience look like cover models for 'Vogue' — well scrubbed and beautiful. One lady is in a black see through lacy thing with flowers just big enough to cover her nipples. The place even outdoes the Palladium with gold filigree on the roof, chandeliers you could swing on and murals on the walls.

"The Manhattan Transfer," says the man with the razzamatazz voice. Polite applause and they're on, two in white and two in black — chocolate box attire. They swing into 'That Cat Is High', Tim Hauser with a sparkling leer. It all looks so effortless, hardly a sweat mark.

In the early part of the show 'Four Brothers' has got to be the ultimate stage test. A song you could fool around with in

the studio until you get it right, but one false move in front of an audience and it would crumble. Needless to say it doesn't, as Man Tran run through a whirlwind of vocals. 'Scotch And Soda' is an after the party's over, early morning song from Laurel Masse. Her voice revels in melancholy under the subdued lights.

Man Tran can knock the top of the nostalgia bottle and pour it all over the stage or feature new chic-like 'Walk In Love', Laura swaying South Sea Island style. In a way the act often becomes subtly sexual.

The backing band are given a chance to show their expertise on 'Man Tran', an instrumental that sounds like vintage Zappa. One of the only faults I can find with the act is the stage sets which are pretty ineffective. Two floppy white palm trees that look like punch bags and other white trimming, it just doesn't come across.

These days Man Tran take a 15 minute break before returning for 'Popsicle Toes', Janis Seigel and Tim wandering around the stage arm in arm — corny but nice. 'Je Voulais (Te Dire Que Je T'Attends)' (I think I spelt that right) is most theatrical, Laurel vocally thumping herself to pieces on a nervous breakdown type song. Then it's into the homely songs 'Pork Chops And Gravy' and 'Sunday'.

Love And Kisses on 'Candy' which drips with harmony. It's followed by 'A Gal In Calico'. A song that pictures a time when cowboys used to wear white

hats in movies and never did anything wrong. The climax of the show is Alan's impression of the street punk Guido Panzini, complete with an Elvis type song 'Turn Me Loose' where he leaps off stage and rips his shirt. It's rumoured that on a previous occasion one lady was so excited that she tried to give him a blow job there and then. True performer that he is, he still carried on with the rest of the act.

Back to the restaurant and a conversation with Tim Hauser over various strange combinations of food and drink.

"Nostalgia? No we're not revelling in nostalgia. I wasn't around during that era anyway. We're just singing good songs, I'm not going around with tears in my eyes.

## Nostalgia

"The vocal style is just something that happened, four people coming together with a certain chemistry. I can't explain it any other way, we knew it was there right from the start. I used to have a relationship with Janis but just because you're working with beautiful women doesn't mean to say that you're sleeping with them.

"What we do is fun, we do a long set but time seems to pass very quickly because we're all involved with what we're doing. We've always been independent, I don't like people ordering me around. We've been independent from record companies telling us what to

do. When we get into a studio we do our own thing, it certainly has worked.

Three o'clock in the morning and he's looking a might sleepy. The rest of the interview is conducted at the Munich Hilton.

"I have a perverse kind of involvement with some of the songs," says Laurel. "I was feeling in a down mood when we recorded 'Walk In Love' and on 'Je Voulais (Te Dire Que Je T'Attends)' I felt great when it's a depressing song. Our latest album 'Pastiche' is very eclectic. It's a conglomeration of ideas. We've done old ones and new ones and the balance works well. We like to get a lot covered.

Note for aspiring singers: Laurel recommends garlic to protect your vocal chords. "It's natures antibiotic protecting the throat against germs. It smells a bit but it's worth it."

Phew... right back to Alan Paul.

"We're musicologists, we study things in depth. When we started we knew that conditions were ripe for our type of band. People were confused they didn't know where they stood. They wanted to escape, to be taken out of themselves. In a lot of the clubs entertainment seemed to have died, there were just a collection of stoned hippies and entertainment didn't have a lot of substance. After we started playing clubs they'd smarten up their image and lay out table cloths.

"We put on a good show, that counts for a lot."



WHAT A way to spend Easter, writes Rosalind Russell. Dead bodies, foreign bodies and shades of former bodies. Let's start off with  
**Could This Be Rigor Mortis?**



**ELTON JOHN:** 'Ego' (Rocket ROKN 538). It starts off with the kind of piano music you hear as the accompaniment to the silent movies, where the heroine is tied across the railway lines (early bondage trips) and the 6.15 is hurtling towards her (I'll leave it there, you might get too excited). Anyway, that's the bit I liked best. The rest is dramatic musical stuff. 'Eliam John Superstar'. An odd choice of single but maybe it grows on you. I found all the tempo changes too confusing, they spoil the continuity and it's not really worthy of him.

**BARRY WHITE:** 'Oh What A Night For Dancing' (20th Century BTC 2365). He walks, he talks, he sings. And I thought he could only grunt sweet nothings. He's got a really sexy grunt though and this should be a massive hit to suit his massive er, personality. Very clear vocals, but an unremarkable song.

**IAN GOMM:** 'Come On' (Aibion ION 1). He's a strange little chap who wears tartan slippers and a Fair Isle pullover, but I won't hold that against him. He's done a funky monkey version of the Chuck Berry song which I've always associated with The Stones. His is about half the speed of theirs, but it has its own charm I suppose. Specially as it's unrecognisable musically. In with a cat's chance.

**THE SUTHERLAND BROTHERS:** 'One More Night With You' (CBS 6226). I admire

their tenacity and their musical ability, because they've been at it a long time. However, it's also been a long time since they had a hit. I wouldn't mind betting they'll hit with this in the States as it's in the Fleetwood Mac mould, strong harmonies and easy listening. I'm not fond of it.

**FRESH:** 'How Does It Feel' (Prodigal PROD 8). Can't tell you how it feels, but it smells about as fresh as week old cod. It's stunning in its mortifying lack of originality. 'How does it feel to be a star?' How would they know?

**PLANET EARTH:** 'Rocket Man' (Pye 7N 46055). Not Eli's 'Rocket Man', not by a long chalk. Just a tedious instrumental which could be Son Of Popcorn, a synthesised slice of the early seventies.

**DEMON PREACHER:** 'Royal Northern' (EP Illegal Pressings SRTS / CUS 118110). 1977 has gone and there's no way you can get away with this cheap punk stuff now. It's poor quality and short on ideas.

## FOREIGN BODIES

**THE CRAMPS:** 'Surf-In' Bird' (Vengeance BMI 666). Hysterical single like The Darts or Showaddywaddy gone mad, singing in a toilet. Mind you, you can't expect anything else from crazy Americans. I think it's great, though very silly, and proves they're not all like Bruce Springsteen and Neil Young. It's Memphis mania, a highlight of the week.

# Gladly my little cross-eyed bear

(but not through another Easter like this)

**XPULSION (A side):** 'Heaven Only Knows' (A side).  
**STREETS (B side):** 'Streets (Romanik EDE 3/4). Silly Belgians, send over records with no middles so I had to spend ages lining them up on the turntable. It wasn't worth it either. Xpulsion first - rotten quality, a dreadful Pistols' rip off. However, they do revel in having a couple of their members called Kurt and Klaus Kloug and that cheered me up a lot. Couldn't they have had a guitarist called Kling?

Beautiful, but only has a slim chance of breaking through again.

**HIGH ENERGY:** 'Love Is All You Need' (Motown TMG 1109). Hack old lyrics, hack old riffs, hack old tack. If this is all they've got to offer they should call it a day.

**PARLIAMENT:** 'Flash Light' (Casablanca CAN 423). Synthesised

exciting as a wet Bank Holiday in Brighton. The record company euphorically introduces them as explosive. I think they're whistling in the dark, this is definitely a damp squib.

## DEAD SECTION

**MARC BOLAN:** 'Hot Love' (EP Cube ANT 2). The posthumous single of the week.

Didn't Jim Morrison cash his chips in a Paris bath too? I wouldn't take a bath there if you paid me. Shame it's a rotten single. It's a sad epitaph.

## ALIVE AND HAPPY

**COLIN TOWNS:** 'Full Circle' (Virgin VS 204).

A very pretty and relaxing theme tune which features drifting woodwind scales. My pleasure in it is dimmed only by the mental vision of Legs & Co clumping around to it, as they surely would if it's a hit.

**RICHARD DENTON AND MARTIN COOK:** 'Theme From Hong Kong Beat' (BBC RESL 52). See above but substitute brass for woodwind.

**DUNCAN MACKAY:** 'Sirius III' (Pepper UP 36389). Another woodwind based number, but more uptempo with a jig to the forefront. Strong-bow and merry maids stuff.

Bouncy (yuch), Dutch dancer. I think I'll emigrate.

**FLOWER:** 'The Magic Is You' (United Artists UP 36312). 'Should be pushing up the daisies' soft smoochy multi-tracked vocals backed by soft shoe shuffle. A long way short of magic for me.

**RORY BLOK:** 'Feelings Cannot Lie' (Chrysalis CHS 2216). A lady with a sexy voice and a lot of talent, but the song isn't single material. It's too MoR. I think she should have gone for a rock 'n' roller which I'm sure she could handle rather well.

**PUSSYCAT:** 'Dancer Dance' (EMI 2755). Another asthmatic woman, so what's with all the whispering? It's not that I'm deaf (though some of you think I am) I just get really bored with these coy, suggestive little numbers. Especially when it's disco as well. I can't stand it.



LADIES of Heavy Breathing Canyon: Clockwise (from midnight) they are Pussyfoot, Patricia Paay, Flower and Rory Blok.

**MAD VIRGINS:** 'F... And Suck' (Romanik EDE 6). See above. The same applies only worse.

**ARTHUR LEE:** 'I Do Wonder' / 'Just Us' (EP Da Capo CAP 1001). Do you remember a band called Love, or were you too young? They had a beautiful album out called 'Forever Changes' and were big in the psychedelic sixties. Well, this sounds a lot like that.

funk that probably looks spectacular onstage but it is a crashing bore on record. It relies heavily on special effects and deep bass riffs, so that the vocals (used, I think merely as a fill) are swamped in the general mayhem.

**FOTOMAKER:** 'Where Have You Been All My Life' (Atlantic K11110). Exciting name for a band eh? The music's about the same, as

Anything Bolan did before his tragic death is 100 times better than most of the singles out this week. Of course, it's old, but it's hot, it's fresh and it's original.

## FOREIGN AND DEAD

**CLAUDE FRANCOIS:** 'Bordeaux Rose' (EMI 2773). Poor old Claude, copped his lot in the bath the other week, but at least he went clean.

## VERY MUCH ALIVE LADIES, WHO'D PROBABLY DENY SELLING ON SEX

**PATRICIA PAAY:** 'Livin' Without You' (EMI 2761). Forever destined to be known as Yvonne Keeley's sister, and we all know that Yvonne is the girlfriend of Steve Harley. Wowie. Yawn.

## AT LAST... ALIVE AND KICKING BOOMTOWN RATS: 'She's So Modern' (Engsin ENY 13).

I heard them do this at the Rainbow and marked it for a cracker then. Geldof's elastic mouth wraps itself round the vocals at incredible speed while the music goes so fast I kept thinking I was going to fall off. A heater scelter belt. And I'm glad to know that someone is alive at Easter.



# LONDON TOWN



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## LET THE GOOD FEVER STOP

IN THE Leicester Square Empire, the lights dim, the curtain rises and the credits appear, one by one, on the screen.

Paramount Pictures. Clap clap clap.

Robert Stigwood. Clap clap clap.

John Travolta. Clap clap clap.

Saturday Night Fever. Clap clap clap.

The film opens on a long shot of a bridge. Clap clap clap.

It pans in on New York City, closer and closer until it hits our hero himself, walking down the street with a tin of paint. Clap clap clap.

CLAP

Oh I see, it's going to be that kind of an audience.

Saturday Night Fever, has had a huge build up: the celebrities were apparently falling over themselves to get invited to the premiere. The most interesting person I spotted was the Mormon case girl, Joyce McKinney, doing herself up in the ladies: I couldn't see if she was still



JOHN TRAVOLTA

wearing her chastity garment though.

For myself, I was prepared to love

it: I've loved most of the films the Yanks have thrown at us recently. I shuddered at 'Jaws': I cheered



LET THE GOOD STONES ROLL

along with 'Star Wars'; I even fell for 'Close Encounters'. 'Saturday Night Fever' however, is not in the same class.

The plot is full of standard teen clichés: the dead end kids slog at dead-end jobs by daytime, 'goof off' in the evening. Goofing off apparently involves cruising round in cars, screwing girls in the same cars, showing off by hanging off the forementioned bridge (until one particularly obnoxious bloke hangs off a bit too far and ends up in the river) and of course, going to the disco.

The disco represents the young people's one outlet, the only place where they can express themselves, the big-escape. The central theme of the plot is a dance competition, which Travolta and the leading lady of course go on to win.

The film is supposedly about an ordinary bloke and his ordinary girlfriend: don't you believe it. Travolta and the girl, played by Karen Lynn Gorney, are as glamorised and cosmetic as any Hollywood creation. Travolta is the best dancer in the disco, the best-looking, the most grown up guy in the crowd, the only one with a sense

of fair play, (when he decides his Puerto Rican rivals in the dance contest should have won, he hands over them the first prize) and, naturally, the one all the girls are madly in love with.

She, meanwhile is different from other girls: she's enigmatic, she won't let Travolta screw her and she looks like one of Charlie's Angels.

They end up holding hands and promising just to be friends; the moral of the tale is obvious to us all. You might wonder what happened to the poor little plain girl who was so in love with Travolta and who was treated so badly by him, but I wouldn't waste too much sleep over it.

Even the disco scenes, the one thing that might have saved the film, seemed an anti-climax; stoney and (to British eyes) unrealistic. It could be all down to the culture gap; but whatever, they didn't set my feet tapping.

The one outstanding thing about the film, in fact, its sheer vacuity.

The movie ends. It pans out to a long shot of the happy couple sitting by a window. Clap clap.

Did I spot some other dissenting voices? SHEILA PROPHET

### Suffering Stones sadly

**LET THE GOOD STONES ROLL:** Ambassadors Theatre, London  
"IT'S a funny old world" as the surrogate Charlie Watts quipped with quite mind-boggling banality towards the end of 'Let The Good Stones Roll'.

It certainly is, Charlie, especially when a show as pathetic as this can get onstage at all, let alone at a West End Theatre.

I saw a review of the show in a rival paper last week and it was one of the most uncomplimentary reviews I've ever read.

On reflection, it was too kind. 'Let The Good Stones Roll' is a very poor joke, atrociously acted and conceived with astonishing stupidity. It's completely obvious that Rayner Bourton, who wrote this farce, has about as much idea of rock 'n' roll life as my mother.

The script is just laughable, not to mention inaccurate. When a reporter asks Keith Richard (Colin Copperfield) what his name is, he replies Keith Richards. In the portrayal of the relationship between Mick and Brian Jones, Jones is supposedly solely responsible for the rift; whereas, in fact, Jagger's malice towards Jones was well known. The actors all use voices that sound like middle class hooray boys trying to be rootsy.

The nadir of the play — which had me sniggering hopelessly — came in what I suppose was meant to be an emotionally charged scene. Brian Jones' ghost makes an appearance onstage and sings an incredibly bad, dumb cabaret stop number while — and get this — the rest of the Stones all pirouette and prance about in "slow motion" like in those shampoo ads. God.

The cover versions of the songs they do are woefully inadequate; this Jagger (Louis Selwyn) has no voice at all. And the guitar playing of "Keith Richard" — who, incidentally, wears ridiculous sunglasses, flared pressed blue jeans and a polo neck jumper all the way through — can barely be heard.

The embarrassing moments are far too numerous to mention. I spent most of the performance peering into my programme and wriggling uncomfortably.

Let me put it this way: I beg you, beseech you and urge you not to waste your money on this crap. You could see a more professional performance at the local secondary school, and incredible as it may seem, that isn't an exaggeration. I remain open mouthed that anything so lacking in sense or inspiration could make a West End theatre.



GET INTO

JAPAN



Thank God I don't get mentioned



# The end of the beginning

REMEMBER Neil Innes? The Bonzo Dog Band, Monty Python's Flying Circus, Rutland Weekend Television? You remember Neil Innes. Now, a new disguise, a new role. Neil Innes is a Rutle. Neil Innes is Ron Nasty.

Sitting amid a proliferation of candy striped "I think it was the trousers" badges in the palatial world of tasteful decor that is Warner Brothers, he handles a large scotch thoughtfully, delivering anecdotes, Rutles jokes and digressing on the shape of things to come. I gaze in vain at curdling bloodshot beverage, known in elitist circles as Tequila Sunrise. Looking up from squinting at my drink, I notice his face - a Shakespearean tragicomedy, a well worn carpet, so obviously once an Axminster but wearing maybe a little humm... threadbare, though still undoubtedly handsome.

So what are the Rutles, what is Neil Innes, and how are they connected? The Rutles are the prefab four... "a legend, A living legend. A legend that will last a lifetime long after other living legends have died." The Rutles film, 'All You Need Is Cash' graced our TV screens on Easter Monday. The programme is... a parody of a documentary - a satire on the media, it brings into the open the kind of 'success carrot' dangled in front of bands". With a serious twinge, it gets straight after a while, "Like Philosophy".

The album on the other hand is not so much a laugh at, but a tribute to The Beatles. Neil Innes is the man behind the music, and above all, despite his proficiency in fine art, despite his collaborations with Monty P., Neil Innes is a musician. So he takes his music seriously? "I take my humour seriously too! If I didn't have a sense of humour I'd be a nutcase, because I'm almost a manic depressive". A compulsive giggler with suicidal tendencies?

But the music is always amusing. A kick in someone else's pants or a guffaw at yourself. "But the most obvious point that most people seem to overlook is that it can be taken two ways. The most profound and serious song I've ever written is called 'How Sweet To Be An Idiot', and you can't get much more serious than that, but although I perform it as though it's a joke, it doesn't take away from the seriousness because that is there for whoever wants to realise it." So basically the last laugh is at our expense.

A quick glance at the fast dimming scotch, and a jump forward in time to the Rutles. "George Harrison has been in on it from the beginning - I didn't want to offend John, Paul or Ringo, so George was the one I turned to." Both the film and the album promise instant success - if publicity is anything to go by, so are there any plans for a follow up, how about the Sex Rutles? "Nothing else would work, because no-one else merited the same sort of following and adulation as the Beatles."

So the film is soon to be screened, the album is on sale now, so what are his plans for the future? "A new album, a series to be filmed in the autumn... so it looks as though the world will be seeing a lot more of Mr Innes". "Yes... all be it unfortunately...". So that, dear reader, brings us to the end, and Mr Innes once more to the beginning. BWV BRIGGS



RUTLES



IST AND

# Fanzines — nothing left to say

MARCH '78, 'Sniffin' Glue' is long since deceased, and the editor of the Ilford fanzine, 'Street Talk' is telling us: "Apparently the 'trend' in fanzine buying has dropped."

A rummage through Rough Trade and Compendium confirms this. Of the 40 or so fanzines being turned out at the height of the boom, only about 20 have survived. Fanzines are looking more or less the same now as they did a year ago. And that's their main problem - they just haven't progressed.

The original aim of the fanzines - to reflect what was happening 'at street level' - was no doubt worthy enough, even if the high prices (on average 25p each) did ensure they never actually reached the kids on the street. But these aims have been lost, somewhere along the line. These days many of them are mere vehicles for the oversized egos of their editors. They're negative, childish and sometimes, just plain nasty. In Scotland, where the scene still seems to be thriving, with around half a dozen fanzines including a neat little reggae mag, 'Ital Rockers', the writers seem to spend most of their time bitching at each other.

They also tend to be incredibly ill - informed and pompous - a horrible combination. In 'Chain-saw', Charlie Chainsaw spouts forth about the Clash: "Two quid to see a group... they're a lot richer now so they should be able to charge less now than when they were playing small places a year ago. Screw the last penny out of their fans they don't care." And later in the same feature: "The Clash don't care (as long as they've got their Mercedes and a million quid in the bank)".

The title of the feature is the stunning philosophy 'Money Corrupts'. Turn on two pages, and we see that corruption in action. In a review of the book 'Punk' by Julie Davis, he says: "I didn't review this before cos of the advert (well if I gave it a bad review in the same issue of an advert, they wouldn't like it, would they?)"

Out of all these mags, there's only one new - 'Teen - Talk', or, as it says on the cover, "The world's very first TEEN-ZINE!!!!" It appears to be mostly about the Pleasers, with a few early Beatle shots dotted about, but since most of it is completely unreadable, I can't really comment about the copy.

Other mags which stand out as being a bit different - mainly because of the design - are 'Strangled' (though at 30p for what's basically just eight pages, it's pricey), 'Confidential', 'Kid's Stuff' (great cover) and 'In The City'.

Otherwise well, fanzines are still useful on a purely local level, but above that, the truth is that most of them have simply nothing left to say.

FRANZINE

# Have you got an edukshun?

FANCY a job in a Record shop?

Well, Record and Tape Exchange, Notting Hill, London are looking for staff. Only trouble is the entrance exam is a little stiff. Not only do you need the predictable "Interest in music" and "Good working ability", educational qualifications are also required. Afraid a CSE in Woodwork will get you nowhere. Would-be applicants must have "Honours" or "Upper

2nd" class degree (or equivalent).

"Why?" I asked R & TE's Manager over the phone. "Well... because... er... um..." he replied. (Articulate boy eh? Wonder what he got his degree in).

"Well... er... because we try to maintain a certain kind of unity among the staff and we just think that employing a certain type of person ensures good working relations. We

just decided to choose people who have been highly educated."

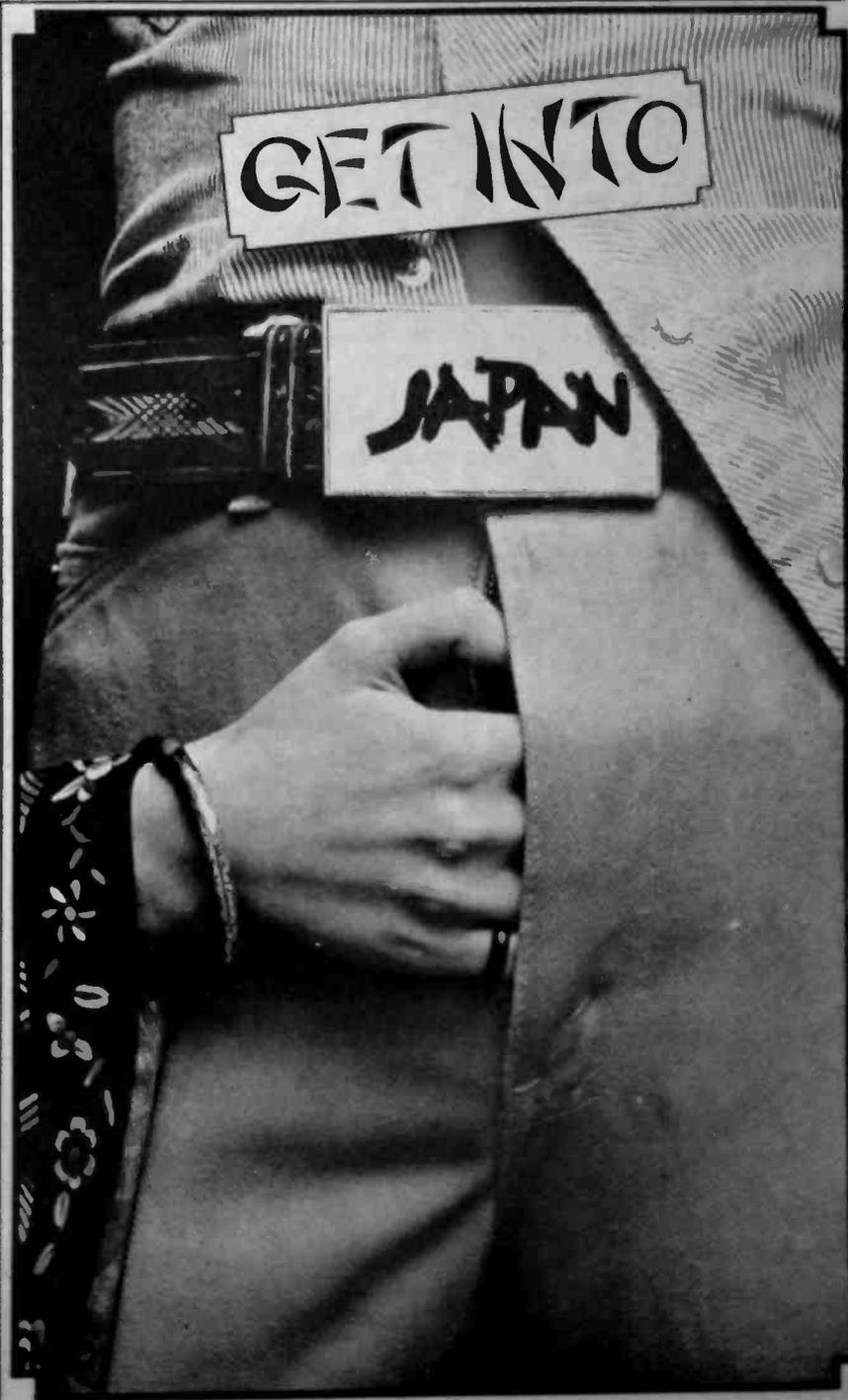
"Nothing to do with the job them?"

"Oh yes. I mean... er... I think that people with a University background are better able to deal with the increasing amount of responsibility that comes with the job. We have been accused of snobbery but it is just a policy that works well for us."

Career opportunities

for graduates then. R & TE can offer you interesting work (selling albums), the chance to work with other psects (selling albums) and intellectual tea breaks.

Oh, and there is absolutely no truth in the rumour that you have to have 'O' Levels before you can buy an album at this elitist establishment. The qualification is still strictly cash. D. Green holds.



# Albums

Unbeatable  
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Give it a miss  
Unbearable

## Exodus of one

**GENESIS: 'And Then There Were Three'** (Charisma CDS 4010)

NOW FOLLOW me. Recline gracefully in your chair, hand draped around a glass of wine / coke / nubile young woman. Genesis appeal to your fantasies. It ain't music for mindless clods. You've got to think a bit see and use your brain.

Another renaissance for the band, down to three but still going strong. The album is more direct than 'Wind And Wuthering' but as always the playing is perfectly balanced. 'Down And Out' starts with a few dripping keyboard tears leading into violent guitar and flustering drums. Sharp musical jarring honed down by Phil Collins' voice. The tune backs off at the end into pastoral notes.

'Uterwort' takes a step into simplicity, a song from the fireside as the coals burn brightly (come on now try and control yourself). 'Ballad Of Big' is a cowboy song with a suitably grand opening before a surprising turn and Collins singing very fast. 'Snowbound' is whimsical with clever cascades of notes after the climax. 'Burning Rope' is perhaps the most extensive track on side one giving full reign to the guitar which blends well with a seemingly endless wave of keyboards. It breaks off at the end into simplicity.

'Deep In The Motherlode' is based around a neat keyboard hook - the tempo changes becoming faster as the song tells a tale of crossing mountains etc in search of gold. 'Many Too Many' is like something from a peaceful dream, a fine underlay of keyboards and Collins sounding close to tears. 'Scenes From A Night's Dream' counterbalances well with its comparatively lightweight tune.

'Say It's Alright Joe' pauses for breath between becoming a bar room song and a grand symphony - my favourite track on side two. 'The Lady Lies' seems to be a Genesis black fantasy song, notes walling like a ghost at the end. The album goes out with a bang on 'Follow You Follow Me' the current single and riotously successful hit. And then there were... + + + + + ROBIN SMITH



GENESIS: Not music for mindless clods

**DR BUZZARDS ORIGINAL SAVANNAH BAND: 'Meets King Penet'** (RCA AFL1-2402)

ZIPPEDEADEE doo dah. Yipeekayokayaaa the zool suits are out in Harlem tonight. Supping cafe au lait in a speakeasy Uptown around 42nd street. The sound of the Savannah band is percolating it's swaying way from the bandstand out into the yellow cab and pretty stiletto heeled night air. Walking along Broadway with the ambrosia and wine of life, the transistor

radio snuggled cosily next to your ear you jig and foxtrot past the night hustle and tip the wink to King Penet when you see him. You get to the Radio City Music Hall building and you lean against it's art deco latticed door and you dream of the rhythms of the twenties twisted into a disco tango. Ah how sweet it is to hear yesterday before you and look into the future at the same time.

You hear the Savannah Band calling to you, you look eastwards towards the harbour and the river and you can hear it, you look south to the smell of

the Kentucky Derby and there it is again. The Savannah Band say 'Go Co. Rice is Savannah Band, Lighthouse is Savannah Band'. Mooooooooooooo Someone spill the beans Savannah is back + + + + +

**GEOFF TRAVIS**

**CULTURE: '27's Clash'** (Lightning)

IT'S PERFECTLY easy to go babbling over the top, trying to relate how good this is. Suffice to say that the official release of '27's Clash' is destined to remain one of THE highlights of '78, and you

can pick it up for a mere £3.50. You could spend the cash on more commercial, instant records; but they'll inevitably be lesser works - and, anyhow, this is something of great and lasting merit.

Reezee strengthens its foothold on '78 with this, an album that must be lived with before you can fully appreciate it. You may hear the glorious 'Jah Pretty Face' or 'I'm Not Ashamed' if, like a good person, you listen to the Peel programme. Here, each cut assumes a new beauty / individuality within the context of the album which is, quite simply, awe-inspiring. Listen to '27's Clash' in the morning, listen to '27's Clash' last thing at night. A man for all seasons / moods that makes you feel aw-right (ah, poetry).

Singling out tracks here is sump'n I DON'T intend to do, since the album is an experience in itself; let it grow into your subconscious. Like the best plonk, age improves it, age allows Western listeners to come to terms with the (Rastafarian) message. Age allows the super-jush musical and vocal arrangements to mix with yer lifeblood. And that AIN'T NO OVERSTATEMENT. Jack + + + + +

**CHRIS WESTWOOD**

the very beginning of this strange journey. It begins in a nest of ferocious pterodactyls more than a million years BC and ends in 1970 AD in Devil's Tower, Wyoming where from a hiding place the lights of the spaceship growing brighter are calling. Does disco need the sound of Bonanza or the simulated swaying of the leaves in Sherwood Forest to aid us to enjoy our brief strut on the dance floor? Somehow I think not! + +

**GEOFF TRAVIS**

**BROOKLYN DREAMS: 'Brooklyn Dreams'** (RCA XL 13047)

THE THREE males who grace this album's cover making brave attempts to exude macho charm, but instead coming on like a trio of ladies hairdressers, are Brooklyn Dreams.

The scene for side one is set by their song which is currently getting airplay, 'Music, Harmony and Rhythm'. Basically classy and varied MOR material which diverges later on into the white soul bracket. Easy on the ear without descending to the inane.

Side two however is another matter. So, it's a split decision. For side one + + + + side 2 +

**KELLY PIKE.**

**MECO: 'Encounters of Every Kind'** (RCA XL 13050)

THIS IS a concept album so be warned at

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BOB STEELER of Hot Tuna.

**HOT TUNA: 'Double Dose' (Grant FLO 25452)**

ACROSS the Atlantic there must be at least a million aspiring rock and roll bands just like Hot Tuna. You know minor league guitar hero types fronting drip dry musicians. Zero image quotient coupled, or should I say crippled, with musical inanity and complete anonymity.

Look, don't get me wrong, I don't hate Hot Tuna. It's just that their single-minded musical approach matches the American market's taste for almost anything that purports to be "heavy metal".

Competent players Hot Tuna might well be, but the creators of original ideas they most certainly are not. Talk about laid back! This album shoulda been laid out on the cold slab.

Four sides of "live" music then, kicking off on side one with Jorma Kaukonen stumbling thru acoustic blues before the rest of Hot Tuna take the stage. Kaukonen's asthmatic vocals sound as though they're being sung through his nose. His guitar playing is no relief either being heavy handed and little more than adequate.

Apart from their own material like 'Extrication Love Song', 'Serpent Of Dreams' or 'Sunrise For The Devil' (none of which are anything to write home about), Hot Tuna tackle (somewhat unsurprisingly) a fair selection of numbers borrowed from the more able of their contemporary song writers. Included here no doubt to beef up an otherwise unglamorous set are 'I Wish You Would', the old Yardbirds hit, and 'Talking 'Bout You', a la Chuck Berry. Both of which are great songs guaranteed to boost and encourage any set when treated to a necessarily powerful arrangement, and yet even they get horribly smothered and twisted in the tumbling hands of Hot Tuna.

However, double live platters have a tradition of breaking bands big, as they say in the States. Whether or not though "Double Dose" can appropriate a likewise commercial zeal is pure conjecture.

'Double Dose' wouldn't be the first live recording to have tarnished the credibility of its creators but somehow I never thought Hot Tuna were worth anything other than polite interest anyway. ++

JOHN BULL

**PERE UBU: 'The Modern Dance' (Blank Import)**

THE LIKES of Pere Ubu are concrete proof that, if you dig deep enough, there's a lot more to American music than Californian MOR stars and HM retreat merchants. I've had my copy of 'Modern Dance' around five weeks, and it's taken THAT long to come to terms with it. A truly hot item, and the best US offering since 'Blank Generation'.

It's still one of the most blatantly anti-commercial records I've heard in a long time, possessing a cold and alien identity enough to discourage many from listening to it more than once. Fools.

Cold and dry: like, they sucker the listener into a false sense of security, creating an almost PLEASANT im-

age, then changing their collective minds and embarking on unexpected horrific musical tangents (try 'Chinese Radiation' for instance).

Cold and psychotic: like the magnificently manic/deranged 'Sentimental Journey' where glass shatters and the band exude total frenzy through three psycho-destruction climaxes. 'SENTIMENTAL' is the key. Chill city?

I think it's fair to conclude that Ubu seem, conclusively, to be striving for anything but 'pleasantness' - even the uh 'accessible' 'Non-Alignment Pact' and the title track can be tough going under the right wrong conditions.

In its total refusal to be comfortable listening, in its complete rejection of rock cliches, and in its stubborn refusal to sound the same twice, 'Modern

Dance' is a valid and frightening album. Pere Ubu are a valuable addition to our re-charged music scene. The album's in the shops if you want it.

+++++ CHRIS WESTWOOD

**TYRANNOSAURUS REX: 'Unicorn'/'Beard Of Stars' (Cube TOOFA 9)**

TYRANNOSAURUS REX: 'Prophets, Seers And Sages'/'My People Were Fair And Had Sky In Their Hair' (Cube TOOFA 3)

THERE ARE two double sets of Bolan's early albums, released together. For the new fans, they're fine, but I'd imagine the old fans already have them. On a commercial basis, Cube have been a bit slow off the mark. They should have learned a lesson from RCA after Presley's death and made these records available before Christmas.

Of the first set, 'Beard Of Stars' is probably better known because of the inclusion of 'The Woodland Bop' and 'Elemental Child'. It's really quite astonishing these were recorded in 1968/1970 because his distinctive style has worn so well.

The other set, recorded in 1968, also contains more obscure songs, but these are the ones on which he built his cult following. There's little point in going on about how great he was, or how innovative. He's gone, and for the people who care no amount of legend building is going to help the sense of loss.

Look out for another double album set, being released soon, which will contain 'The Children Of Rarn Suite'. ++ + ROSALIND RUSSELL

**SCORPIONS: 'Taken By Force' (RCA PL 28309)**

EUREKA! A band from Germany that boast an uncomputerised existence! They MUST be illegal immigrants.

No, Scorpions are into heavy music, man. Not of the elite British quality you understand, but on par with our American counterparts.

Two strong songs, 'Steamrock Fever' with a compelling chorus, and 'The Riot Of Your Time' with its well-timed vocal exchanges dominate the otherwise mediocre material. Only one number is a total loss, 'Born To Touch Your Feelings'. Several girls appear to speak in several languages, gently drowning one another. Not the most stunning ending to an album.

The lyrics are otherwise sung in English, with an interesting German tinge - 'Durk nyte, zer ist naw lyte' rasps Klaus Meine. Never mind, just keep up with the night-school. The rest of the band sound enthusiastic, but with little to distinguish them from many other mid-field heavies.

But I'm a Scorpio too - I'll give 'em +++.

KELLY PIKE

# Cheap Trick Cheap Trick Cheap Trick

Cheap Trick are like nothing you've ever seen before - hard, humorous, inventive, aggressive and flash - but make no mistake, they can really rock'n'roll.

Cheap Trick are Robin Zander, lead vocals and guitar, Rick Nielsen, lead guitar and vocals, Tom Petersson, bass and vocals, and Bun. E. Carlos on drums.

See them live, listen to the album 'Cheap Trick In Color', but above all be prepared to be puzzled, impressed and finally converted.

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# Albums

**SENSATIONAL ALEX HARVEY BAND: 'Rock Drill' (Mountain TOPS 114)**

'ROCK DRILL' is a disappointment. This posthumous release should, if it had followed the trends set by its two predecessors, have been a killer. Instead the entire band seem to be a spent force (an assumption since contradicted by three members), featuring weak material, on the whole contrived and lacking wit and style, played with minimal conviction.

Coming from a one-time fan this is harsh; but the album is totally unsensational. The only two tracks which hint at SAHB's past glories are 'Rock & Roll', although its opening harmonies sound nearer mews than warcries, and 'Who Murdered Sex', both of which have since been shanghaied by SAHB's by-blow, Zal, to greater good.

The single, 'Mrs Blackhouse' sounds like a repetitive Sally-Army march. For heritage freaks the instrumental 'Boolds' is the new arrangement of a traditional Highland jig, while 'Water Beastie' tells of the distress of the Loch Ness monster. They are similarly nauseating.

A sad epitaph indeed to a late great band. ++ **KELLY PIKE.**

**FUNKADELIC: 'Hardcore Jolies' (Warners K54296)**

**HARDCORE?** The essential base for building or just rock bottom?

Another in a long line of fertile offshoots from the George Clinton / Parliament Creativity Centre - funkworld enterprise.

Funkadelic is a tougher nut than most; regimentally instrumental, dropping rock guitar and immaculately funkzomic voices wholesale into a concerted, octavically insane attempt to penetrate the land of intergalactically funkfull funkadella.

What does all this mean?

Lunatically live, the whole crew blow minds and mash heads and funk culture wins hands down. Exploring vinyl grooves it's hard not to get lost on the way to funkative nirvana.

S'easy, huh? Overlord George Clinton rules - you follow, or you simply don't check. 'Hardcore Jolies' is lunatically acceptable for disciples of funk. And lunatically unapproachable for non-adherents. Let the mob decide. +++ **JOHN SHEARLAW.**

**RALPH MACDONALD: 'The Path' (TK TKR 82815)**

**THE SHOWING** of Alex Haley's serial 'Roots' on American television has had an enormous effect on the consciousness of some important black musicians. Quincy Jones of course composed the music that accompanied the programme, coming up with some extraordinarily impressive work. It seems that Ralph Macdonald has been inspired by the ideas about his ancestors to the extent of composing the whole of side one into a kind of percussive African suite. Ralph Macdonald is a conga player and percussionist par excellence and here you can hear him featured on a percussive instrument called the syndrum (I suppose that means synthesised drum).

Part one opens with Macdonald playing a percussion duet with Idris Muhammed who is playing a log drum. The effect is like hearing South African folk music recorded with fantastic technology. Then a bamboo steel band enters to bring a Caribbean sway to the storming percussion track, topped off by a charming clarinet solo.

By now the music features some of the most famous names in contemporary jazz and there are some astounding musical breaks. The whole of the side is driven along by Macdo-



## Ooo, nasty, don't touch

**HOLLIES: 'A Crazy Steal' (Polydor Super 2383474)**

**PERHAPS** it's no surprise about Allan Clarke quitting the Hollies yet again. After all, 15 years is a helluva long time and 'A Crazy Steal' is an awfully long drag to listen to. If only the group would stick to their old policy of recording other people's songs, maybe they would turn out a decent album.

But eight of the 10 tracks are Clarke, Tony Hicks and Terry Sylvester compositions which fall on several levels. All are

acceptable pop pulp. Each carries something of a melody, a hook line or two, Clarke's searing top notes and rich harmonies, but only the two 'non-Hollies' tracks, 'Amnesty' and 'Boulder to Birmingham', have that "play it again Sam" appeal.

'Amnesty' could easily be their next hit single. The diamond sharp harmonies which made the group famous are given the maximum opportunity to dazzle the ear - thanks to a clever orchestral arrangement by Geoff Westley. And the lyrics are

almost in the "bad enough to be good" category. e.g. "Between you and me there's bound to be some conscientious objection." Wha-what?

If, as the title suggests, the group have become bankrupt of ideas, then Clarke has not left them a moment too soon. But hold your breath and see if 1971 repeats itself again. Remember what happened when 'Long Cool Woman In A Red Dress' made it to Number One in the States? +

**JOHN WISBART**

naid's astonishing rhythmic sense and if the closest comparison is Fela Ransome Kuti's Africa 70, Macdonald has certainly carved something unique here. ++++ **GEOFF TRAVIS.**

**CHI COLTRANE: 'Road To Tomorrow' (TK Records 82501).**

**THIS LADY** is marvelously well endowed. Not only does she write fine and varied songs, but she has a really versatile voice, and plays piano and synthesiser as well. Oh yes, by the way she's quite good looking, which is quite a help as you can listen to the album and ogle over the cover at the same time.

Unlike a lot of female artistes (and male ones) Chi does not limit herself to one field. On this album you'll find equal doses of soul, blues, rock 'n' roll and pop, all with the common factor of classy enjoyment. In fact it's hard to fault Chi's album in any way at all, except to say that at times the orchestra does get a bit too overpowering. Still, that's made up for by the use of a crisp horn section, which is prominent throughout. In my humble opinion, Chi is as good as any current female superstar. Her sophisticated energy should give her an instant following among the vast rock audience, rather than in the tedious MOR field. This tasteful album should ensure success for this tasty lady. ++++ **PHILIP HALL.**

**EDDIE MONEY: 'Eddie Money' (CBS 82434)**

EDDIE MONEY is one of those rare American creatures, a white man who has a gritty voice that can move you and

also huge amounts of good taste. This is an album to play alongside your Rod Stewarts, Dwight Twilleys and Mink De Ville's. It is that kind of class, and that is meant as a compliment!

How ironic it is that Johnny Cougar who is all hype and very little talent is heralded by thousands of pounds of advertising and yet Eddie Money who is probably a hundred times more deserving of attention will probably be totally ignored in this country. Just look at the picture on the cover of his album. Does this man look like a wimp to you? It's a pity that he hasn't got much idea of the real world around him since all the themes on this album are fairly standard US album fare. Lost girls, found girls, good debts and bad debts. Utopia at the end of the pike and all the pain that he's in over being hurt by a woman.

Aside from these criticisms this is a very satisfying debut album. A version of the Miracles 'You Really Got A Hold On Me' shows us just how well he can sing. 'Two Tickets To Paradise' is the kind of song that Leo Sayer is probably wishing he'd have written. Eddie Money oozes talent and taste and he's street wise enough to make an album that really rocks. He is going to be a very big star. ++++ **GEOFF TRAVIS.**

**MAZE: 'Golden Time Of The Day' (Capitol)**

MAZE MADE a big impact with their debut album released last year, garnering huge amounts of critical

praise and also a lot of sales. This praise was of the kind that isn't normally handed out that freely and it's great to be able to say that I think it was totally justified. They have a sound that synthesises the driving street funk sound of War with the kind of spacey instrumental virtuosity of a band like Earth Wind and Fire.

Check out the 'Me And Baby Brother' War like opening coda to 'Travelin' Man' and the instrumental passages of 'I Need You'. They also have the amazing deep soul voice of Frankie Beverley. He is the group's singer, songwriter and producer. One of those multi-talented geniuses who not only have all the

talent at their command that they need but also the vision and technical knowledge to realise those sounds that have probably been keeping him awake at night.

To have a core of real soul and a completely contemporary even an innovative sound is a dream come true for a soul fan. This, their second album is if anything probably better than their brilliant debut 'A-Maze yourself without further delay.' ++++ **GEOFF TRAVIS.**

**CREAM: 'Volume II' (RSO Special 2479 701) 'CLAPTON': (RSO Special 2479 702)**

WE ALL know when record companies pro-

duce a glut of this type of record so have Cream, together or separate, joined the necrophilia stakes without telling us? I can understand getting compilation records out before the gravestone's been erected but before the boys are even on the slab!

You could always buy these two and keep them under your underwear in a bottom drawer so that as soon as the artiste(s) did leave this world and you suddenly realised how great they were after all you could be the first in your street to have a mint copy to weep over. Definitely funeral music. (No offence to real fans 'cause I'm sure you'll have the original vinyls anyway). ++ **JON FREWIN**

**VARIOUS ARTISTS: 'The Vintage Years' (Transatlantic NTRA 2001).**

**VINTAGE?** Well, it's more a glass of cider or a pint of Newcastle Brown than a slipper of Moet et Chandon, but in its own modest way, it's an entertaining selection of tracks.

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

Really, how much you enjoy this album depends on where you passed your misspent youth. If you passed the time in flashy discos, it'll no doubt strike you as unutterably dull. But for those of us who frequented those boozey basement folk clubs, it has a certain nostalgic coosiness. ++ **SHEILA PROPHET.**

**FRANK MARINO AND MAHOAGNY RUSH: 'Live' (CBS SCS 82821)**

**BITCH BITCH BITCH.** Some of the sleeve notes read "...and all the true writers and reviewers who really understood us and what they were seeing and hearing. We're glad to have you aboard." Not the pseudo critics who have tried unsuccessfully to hamper the inevitable forward movement of this band.

Forward movement indeed. Where the hell to? Sincerely folks you don't even have to be a pseud to realise that Frank and Mahogany Rush are just another average bunch of headbangers (must stop using that word). Not only do they do a bad job on their own material but they also massacre 'Purple Haze'. Throw down a thunderbolt or lob up a hot rock, depending on where you are Jiml. +

**ROBIN SMITH**

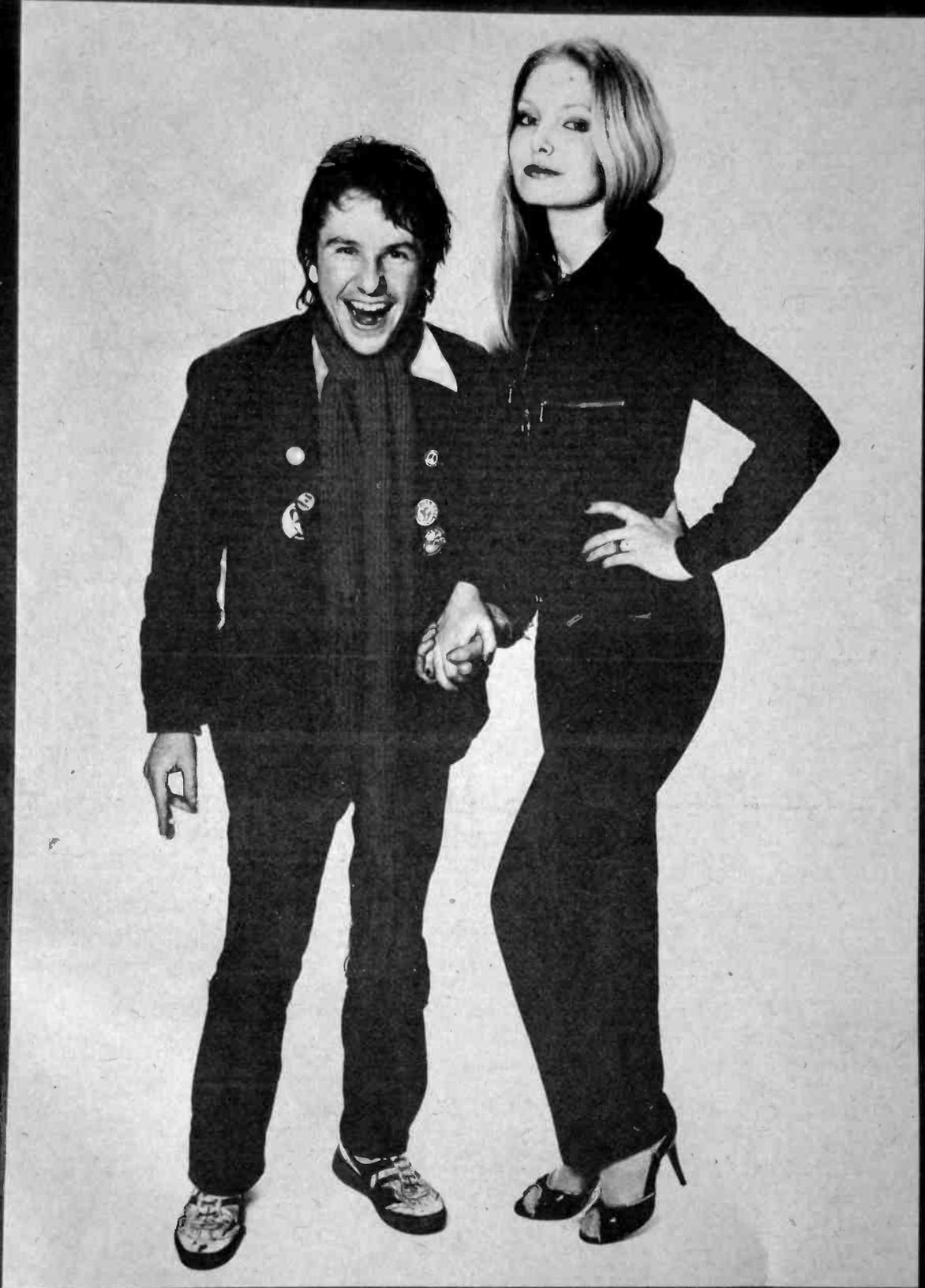
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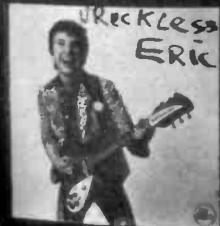
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# Help

## Pain during intercourse

PLEASE COULD you help me. My boyfriend and myself have sexual intercourse once a week and I must admit that I do enjoy it, but lately I've found that he hurts me. He heaves away as if I were a plastic bag. I try to tell him but I have visions of hurting him if I do tell him. Can you give me any advice?  
Pauline, Cardiff.

©Tell him - If you don't he may never know. It takes two to make a relationship work and relationships do need working at. If you're unhappy with the sexual side of the affair, ask him to be more gentle. When you enjoy yourself more - naturally he will too. And if he really doesn't care whether you're having a good time or not, it's as well to find out now.

Pain during intercourse may also be a sign of a minor infection, and, as you're having intercourse regularly a check-up would be advisable. Your nearest sympathetic youth advisory service which will see girls under and over 16 is the Brook Advisory Centre, 21 Richmond Hill, Clifton, Bristol, (a

short train journey away). Ring Bristol 36637 for an appointment. Brook will also discuss contraceptive precautions with you and supply free contraception on request.

## That problem again

ABOUT FOUR months ago I went to a disco and got off with a girl there who I didn't fancy, but she looked a cheap ride. I went to bed with her that night and never saw her again. I didn't even ask what her name was. I don't even think she was 16.

Now I'm worried that the bad I've done will get me and God will sentence me. I've prayed for forgiveness every night but now I'm getting aches on my penis and it hurts so much that I think I'm being punished. When I pass water I have to scream it hurts so much.

I've been to church for Communion but the pain has still not gone. I've lost my job now because

I cannot work with the pain.  
David, Coventry  
©While you're not necessarily being singled out for punishment by divine retribution, you're certainly experiencing one of the more unpleasant consequences of sleeping around and have clearly contracted some form of venereal disease.

An acute and often agonising burning sensation on passing water is a symptom of both gonorrhoea and non-specific urethritis (NSU), almost as common as gonorrhoea and cured by similar medical treatment.

You MUST get yourself together and take medical advice immediately. Go along to your nearest Special Clinic in the Outpatients Department at Coventry & Warwickshire Hospital, Stoney Stanton, (just off the city centre). Opening hours - Monday / Tuesday & Thursday 4.00-5.30pm). You don't need an appointment and your visit will be in complete confidence.

A simple course of treatment will clear up the problem pronto and you can start reconstructing your life again.

## Pregnancy without intercourse

I WENT to my girlfriends house last

week and found that she was the only one in. Eventually, we ended-up in her bedroom where we went to bed. I didn't have intercourse but have been told by her that she thinks she is pregnant.

Is there any way to become pregnant without having intercourse? If so, could she be. Will I have to pay for it? What will happen? She's just turned fifteen.

John, Lancs.  
©Even if you didn't have intercourse, there is still a chance that your girlfriend could be pregnant if sperm has entered the vagina during heavy petting, (RM 'Help', February 25th).

You should accept your responsibility to her, and if she misses her next period, make sure that she has a conclusive pregnancy test, within 12-14 days from the date when her period was due. She can see her doctor or visit a chemist offering a pregnancy testing service. Alternatively, ring the British Pregnancy Advisory Service in Manchester (061 256 7777), tell them exactly where you are in Lancashire and they will put her in touch with a sympathetic youth advisory centre who can carry out the test and offer more help and advice if she IS pregnant.

And if she's not pregnant this time?

Bear in mind that it is a criminal offence to have a sexual relationship with a girl aged under 16. If you continue going out together, the simple precaution of using a sheath will not only prevent an unwanted pregnancy but could save you from the wrath of her parents and the long arm of the law.

## Working in France

I'D LOVE to live and work in France and would like to advertise in a French paper for work. Unfortunately, I just can't find the name and address of the biggest selling newspaper in France anywhere. Could you find this address or even give me a clue as to how I could find it myself?  
Patrick, Belfast.

©The French newspaper with the BIG circulation, some 800,000 copies a day, is Le Figaro, 25 Avenue Maignon, 75380 Paris, Cedex 08. For details of classified ad rates write to Cyril Duval at the above address.

Other organisations which can offer advice and information on working in France are the Centre Charles Peguy, 16 Leicester Square, London WC2 - ring them on 01-437 8339. Or, alternatively you can discuss possibilities with the Labour Division of the French Embassy,

# Feedback

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

## Request for pics

WHAT HAPPENS to the photographs you use in Record Mirror? I am a Julie Covington fan and would love you to send me any spares or photos you don't use - I'll pay for postage. so how's about it, RM?

Jane Mann, Bristol.

©Sorry to Jane and all you other Julie Covington / Blondie / Marc Bolan, Uncle Tom Cobbley and All fans, BUT, the photographs we use in RM unfortunately don't belong to us, but to the actual photographers. As pictures are sent in, we file them and keep 'em in good nick, then use them as they are needed. Imagine a sort of lending library of photographs - owned by the photographers and borrowed by RM. Well, that's the way it works, so it would be like pinching library books, sending you lot photos, so once again - sorry!

## Record company addresses

PLEASE PRINT the addresses of the following record companies A&M, CBS, Island, Polydor, Pye, RCA and Suff.

Ian, London.

©A&M Records, 136/140 Kings Road, London SW6. CBX, 17/19 Soho Square, London W1V 4HE. Island Records, 22 St Peter's Square, London W6 9NW. Polydor, 17/19 Stratford Place, London W1N 0BL. Pye, ATV House, 17 Great Cumberland Place, London W1A 1AG. RCA Records, 50 Curzon Street, London W1Y 8EU. Suff, 32 Alexandra Street, London W2.

## "Mr Atlas"

DO YOU know any of John Otway's vital statistics, and has he got a fan club?

Kay Melanie, Bristol.

©Hmm, depends how vital you mean... John "Mr. Atlas" Otway weighs in at 11 stone, height 6' 2". Hair mousey brown, eyes - bluey green, birthdate October 2nd, 1952. Fan club, c/o Polydor Ltd., 17-19 Stratford Place, London W1N 0BL.

## New album

# Manhattans There's No Good In Goodbye.



The Manhattans are at their sophisticated, soulful best on this new album 'There's No Good In Goodbye', featuring the single 'Am I Losing You?'

82567



Produced by Bobby Martin and The Manhattans.

# Mailman

## The clean page

NOW WE'VE got the Sex Maniacs' Special well and truly out of the way (You hope — Ed.) this week's Mailman presents an enlivening, entertaining and educational spectrum of breezily interesting letters. A veritable forum of human debate. A meeting place for all forms and shapes of opinion, intellectual or otherwise. The topics cover a wider span than ever, Deborah Barry isn't mentioned once, and you, the reader, have attained unimaginable literary heights. Let the meaningful dialogue commence.

Mary, do you think you could forward these to Blondie and Kate Bush?



### The folly that is lust

WITH REGARD to the letter by Paul Pablo in a recent issue of Record Mirror, I can only say that Kate Bush would be a rather abnormal lady if her breasts didn't hang out. What's she supposed to do? Strap them up or make them disappear?

She's already said that it annoys her when people ask about her sex life all the time. She's simply a beautiful and talented singer who has made a brilliant album. A Serious Kate Bush fan, no address given.

• And to think, oh serious one, that we'd never looked at it that way before. Let the drooliness continue...

### And now over to our Chinese readers

I HAVE been reading Record Mirror for ten years now — under a total misunderstanding.

An intellectual friend pointed out to me a couple of weeks ago that I have been reading the paper upside down and back to front. Yet for a whole decade I was under the impression that I'd been reading the Encyclopaedia Britannica in eight thousand weekly parts! Hugh Ane, Birmingham.

PS. May your Blonde pin-ups turn brunette!

• Why not get annoyed at your intellectual friend? He's obviously removed one of your life's greatest pleasures.

### Going ape

PLEASE, PLEASE print more pictures of monkeys like the one with a lollipop in its mouth. Apart from the absence of monkeys your magazine is OK. The Mad Gorilla, Hull, North Humberside.

• It's not OK, it's a newspaper. And all the monkeys we've got here only come out at night. (Our photographer doesn't have a flash gun).

### Request spot

WOULD YOU please print a double page pull-out of Earth, Wind and Fire? Miles Cooper, Goole, Humberside.

• Nice to see that these ludicrous requests always start with please.

### Plugging . . .

THE COMMENTS John Miles made about Gary Glitter in Record Mirror were terrible. Did John Miles have his ears plugged? Can't he stand to hear better music than he can play? Or is he just jealous that Gary's got it better than him? Linda Fazli, (Great Gary Fan), Blackpool, Lancashire.

• Got what, since you keep asking all these questions? Let's just put it down to "the pressures of touring" on John's part. After all that's something Gary isn't exactly affected by at the moment.

### And picking

WHY DO you keep picking on the Carpenters everytime they release an album or a single? (Favouritism — Mailman). Richard Carpenter is a master musician and Karen Carpenter has a faultless voice. I'm sure Sheila Prophet's voice sounds like the wail of a dying ghost. Yours unpleasantly. Simple Simon, no address given.

• If you mean that Sheila's voice goes "dooby doo wa dooby dooby do way" you're probably right.

### Middle-aged spread?

PLEASE PRINT a double page spread in four weekly parts of Dolly Parton's chest. A. Plebian, Dublin, Eire.

• In case you haven't heard the joke, our printers wouldn't handle the retouching of the colour for the pictures. There would be too much overtime involved.

### He thinks we can't write!?

TO RECORD MIRROR, Planet Earth (here we go — ED). I read the trash you rite evry week an' I fink dat you should be ashamed of yourselves for printing such muck. The editer is illitrat and hasn't got a brain. Barry Cain ought to go back to selling baked beans and stop chawin' the rag you sell. Etc etc (cut 'cos it was boring — Ed). The Incredible Commander Fezzlig, Somewhere In The Sky.

• Stand by, we're launching a straight jacket.

### Female readers demand men

WE, THE undersigned, have noticed a distinct lack of nude Freddie Mercurys in your paper. We therefore propose that you print ten nude pictures of him in various positions.

No, seriously folks, let's be more realistic. We understand that you've got to leave room for some rubbish (e.g. Abba and Blondie) but what about a bit of "lust" for your female readers?

Try and get hold of Freddie if you can (we've been trying for years). And if he refuses to bare all the we'll accept him in satin shorts. With love, The Undersigned, address withheld. P. S. Hairy legs rule!

• How do you know Freddie Mercury has got hairy legs? But seriously, undersigned, as we've been snylng for weeks now, if we could get the lads to reveal a bit for the lassies we would. Most of them seem reletuant to drop their strides — or even bare a bicep — in the cause of art and selling records. Keep writing and we may yet persuade them.

### Logic less than clear

WHEN WILL you discover that every person on earth likes different types of music?

You still persist in printing letters from punks who hate soul, and soul freaks who give us their opinion on punk. I'm getting really jarred off with this because it's turning into a running battle week after week.

I run a disco and like every type of music — and every artist. I don't judge a record by seeing who it is by.

But Abba, because they enjoy making money more than they enjoy performing, are the only group I hate. They produce chronic films for TV (when all they do is dance about anyhow) and I feel really sorry for the suckers who buy their music. Yours sincerely, thank-fully or faithfully, "Rudgie", Ipswich, Suffolk.

• If you feel sorry for that many people why not give up being a DJ and become a politician? All I can say to you, young lad, is "when will you discover etc etc etc . . ." The next one's even odder.

### The folly that is human opinion

I'M WRITING to tell you that I think that Brian Johnson (see Record Mirror Mailman March 18) is a silly cretin (and I thought he was a cricket commentator — Mailman Ed.). Just because he is a Sweet fan it doesn't mean he is the only type of fan to be loyal. John Church, Blackpool, Lancashire.

• I can see this debate is going to get . . .

WHO IS Brian Johnson? This must be a different chap to the cricket commentator I was thinking about — Mailman). It's ludicrous to suggest that only Sweet fans are loyal. What about the millions of Abba fans? The Abb's, no address given.

• . . . more and more . . .

SO BRIAN Johnson thinks only Sweet fans are loyal, eh? (I'm the one that's supposed to say 'eh?' — Mailman). Well I've been loyal to Queen for four years — not just because they're successful, but because they have real, original TALENT. Yours arrogantly, Dante Queeniac, address illegible.

### OUT OF HAND.

WHEN READING Brian Johnson's letter (remarkably similar sentiments to those above extensively deleted). John Mossop, Worsley, Manchester.

• Well Brian old son, you've now gathered more hate mail for your original letter than Sheila Prophet did for her Osmonds album review at Old Trafford in 1966. Or was it Tim Lott reviewing Abba at Lord's in 1984? Bill Frindall's checking for me now. Over to you Bill. "Well this may surprise a few of you out there but the fastest 'hate mail' rate was in fact by Barry Cain nearly thirty years ago at . . ." Heavens, I hope I'm not still thinking about the wrong Brian Johnson. And who exactly are Sweet?

### Why not me ?

I BUY RM every week and notice that I have never been mentioned. Could this be because I'm not a pop star? The Stez, Yorks.

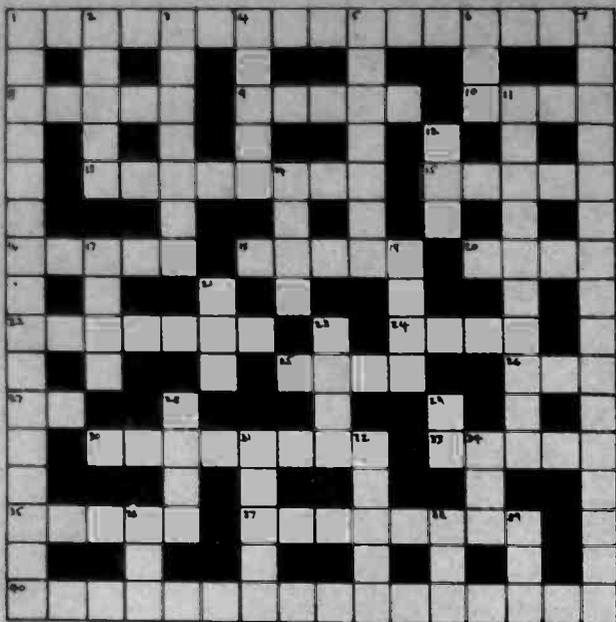
• All right, that's QUITE ENOUGH!

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**THE FRENCH WAY.**

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# Disword



## CLUES

### ACROSS

- 1 How long Yellow-Dog can stay. (4,3,4,5)
- 8 Mary Wells Tamla Motown classic. (2,3)
- 9 and 31 Down Lesley Gore will cry if she wants too. (3,2,5)
- 10 Group that featured Keith Emerson and Lee Jackson. (4)
- 13 Bob Marley's Vibration. (8)
- 15 and 25 Across The Jam's debut LP. (2,3,4)
- 16 and 37 Across He is travelling City to City. (5,8)
- 18 Camel had a Snow. (5)
- 20 American glam rockers. (4)
- 22 They have just told us that it is no time to be 21. (7)
- 24 David won't give up on us. (4)
- 25 See 15 Across
- 26 Mrs John Lennon. (3)
- 27 Sunshine Band leader. (1,1)
- 30 He first came to attention as lead singer with The Herd. (8)
- 33 Peter or Al. (5)
- 35 Jimi Hendrix, original that was a hit for Rod Stewart. (5)
- 37 See 16 Across
- 40 Pistols last single. (8,2,3,3)

- 11 A question from Bob Marley. (2,4,4)
- 12 Steve Marriott had a Humble one. (3)
- 14 American electronic engineer whose name will always be associated with the development of the synthesiser. (4)
- 17 Rod Stewart's record company. (4)
- 19 Commodores original which has just been covered by Jimmy Lindsay. (4)
- 21 Heatwave label. (1,1,1)
- 23 Boz Scaggs' shuffle. (4)
- 28 Goes with John, George and Ringo. (4)
- 29 1975 Gary Glitter album. (1,1)
- 31 See 9 Across
- 32 Stooges original which was recorded by The Sex Pistols. (2,3)
- 34 Rodent drummer. (3)
- 36 Kate Bush label. (1,1,1)
- 38 The Band that brought us The Crunch. (3)
- 39 Wonderous Story tellers. (3)

### ANSWERS TO CROSSWORD IN MARCH 25 ISSUE

ACROSS  
 1 Wishing On A Star. 8 Rain. 9 All Right Now. 12 Daytona. 14 Bed. 16 Red. 18 It Only Takes A Minute. 19 Eve. 20 Hair. 21 XTC. 22 Sex. 23 Sir. 25 If It Don't Fit. 26 Can. 28 Dr. 29 Green. 30 Eno. 32 Hello. 33 CBS. 34 Sweet. 35 Ann. 36 Batt. 37 Gordon.

DOWN  
 1 What Do I Get. 2 Silly Love Songs. 3 If I could. 4 Oats. 5 Alone. 6 Again. 7 Viva. 8 Rotten. 11 Peter. 13 Art Garfunkel. 14 Baker Street. 15 Santana. 16 Rip. 17 Duke. 22 Stills. 24 War. 26 Co-Co. 27 Beast. 28 Donna. 31 Ohio. 32 Hard.

# Roadshows



## Better loud than never

### MOTORHEAD Maldstone College of Technology

A NIGHT of the long hair, lush leather, and profuse speedy perspiration it most certainly turned out to be. Somehow, everyone present seemed to have been forewarned on what to expect, and had therefore come forearmed, hungry for headbanging heavy music, and they were far from disappointed.

Last minute substitute support group 'Chalice' did a competent, unenviable job of holding the fort before an audience dwelling in diligent anticipation, keen for the charismatic Lemmy. Thus the disco was drowned out in a deluge of cheering before Motorhead even reached the stage, and the response scarcely waned throughout the set being easily re-ignited in a moment by Lemmy with a spark of repartee.

The first few decibel onslaughts which came straight from the album included the anthem 'Motorhead', 'Vibrator', and 'Lost Johnny'. Then there was a new number 'Tear You Down'

and the interestingly entitled 'I Will Be Your Sister' followed by the trundling highlight of 'I Am Horse / Born To Lose.'

Later, during the first encore 'White Line Fever' the hall was filled with a flood of pungent fumes from a banana oil smoke machine, so that by the second encore, a reprise of 'Motorhead', you could not see a hand, let alone a band, in front of your face.

Motorhead's material however, really is nothing very special, but live they consistently deliver the goods on target, right between the ears. It has indeed been a long time since I have found myself quite so dazed, deafened and rooted to the spot. This performance also efficiently provided an insight to their album which formerly seemed fairly ordinary. It definitely improves when heard loud. So, if ever British heavy music experiences a resurgence in popularity, which well it might, then Motorhead must deserve a place in the front line.

GARETH KERSHAW

### TONIGHT The Music Machine, London

TONIGHT, let's go out. Tonight, let's dance. Tonight, drink and giggle. Tonight, move and listen. Tonight look in wonder.

Tonight, I have faith. There they are hanging above the ground at the Music Machine and they are better and better. The five of them, smart and pretty playing songs above the speed limit, over proof zest.

There are parallels with the Jam, in the tough guitar band and flash approach. But Tonight - to me - are streets ahead of the Jam, who manage immaculate singles and gigs of lengthy tedium. Tonight are not for - one - second, boring. That's because, unlike the Jam, each separate song stands firm on its own. They don't threaten - which is why, I suppose, so many pundits have had a go at them - they energise.

They've been accused of being sexist. They've been attacked for singing pop songs. They've been castigated for wearing suits.

All that is so much crap. Forget it all, kick out your pathetic prejudices, and look at them, and hear them.

They are not one bit wondrous, they are not pop bandwaggoners. Right now I am convinced that they are going to be bigger in 1978 than any of the bands they are often bracketed with - Pleasers, Boyfriends et al.

Experience Tonight tonight, too right.

TIM LOTT

### TANGERINE DREAM Hammersmith Odeon

MUSICAL MASOCHISM for what seems like a century. Popcorn all gone, chocolate all gone, Smarties all gone. The only fun left is to go out and read the graffiti on the toilet walls.

Tangerine Dream are the most boring band who ever walked the face of the earth. But of course you're not supposed to admit that as you sit alongside all the other bearded pseudos and their ladies - all terribly left wing health food and philosophical. I wouldn't mind if the band attempted to smile just once, but it's all handed with such die hard seriousness as they inflict yet another series of monotonous notes on the audience. After a while, one tune (?) begins to sound much

like another as they ramble on and on.

Whatever happened to those jolly knee slapping Huns dressed in leather britches you see in holiday brochures? Why do German bands insist on being so damn serious? Kraftwerk are bad enough and Tangerine Dream wallow even more. There's utterly no relief whatsoever from a constant dirge of noise from clever machinery. Even when they attempt melody it sounds like a jerky goose step, as they bend over their instruments like embalmers working feverishly on a fresh corpse.

The concert gets so bad that even crossing and uncrossing your legs seems like fun. And then just when you're about to crack, it's over. Sweet relief. ROBIN SMITH

### WARREN ZEVON New York

IF SOMEONE decided to drop a bomb on New York's Bottom Line for this particular show, they could have gotten rid of about 80 per cent of American rock critics, plus such star cognoscente as Peter Frampton, Jackson Browne and Clive Davis.

The hype is out the headliner, Warren

Zevon, may become the most important new songwriter from America in years, and believe me, from this show and his new 'Excitable Boy' album, Zevon is worth all the praise critics can heap on him.

His songs flirt with the type of sensitive LA balladeer melodies that have served his producer, Jackson Browne, so well. Still, his lyrics owe more to Clint Eastwood movies than The Eagles. Warren performed these biting lyrical attacks live with all the verve they deserved. He spat out the lyrics to his Sam Peckinpah - inspired 'Excitable Boy', striking a balance between anger and tenderness. Perhaps this ability to mix distanced irony and upfront passion at the same moment is Zevon's greatest gift.

Still, like fellow American, Mark Twain, he overtly defies explanation - especially in 'Werewolves Of London'. The crowd here mimicked Zevon's wolf cries from that number throughout the show, awarding the songwriter a thunderous reception. Hopefully, it won't be too long before the rest of the country picks up on the enthusiasm of these early comers.

JIM FARBEE

# NEXT WEEK SID 'N' NANCY

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Record Mirror

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You'll really get up and go for Bunny Sigler's "Let Me Party With You" from the album of the same name.

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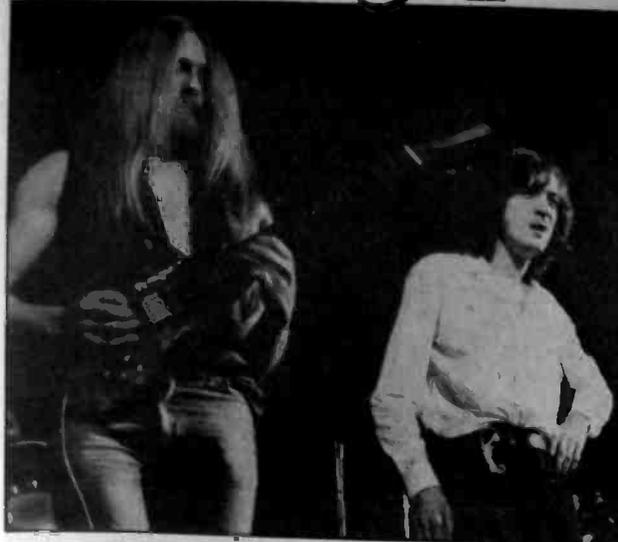
*Called* **'THE ONE AND ONLY'**



The theme song from the new Henry (Fonz) Winkler movie of the same name, and also a taster from their forthcoming album.



# Roadshows



## Dropping the Wild, missing the words

**JOHN OTWAY & WILLY BARRETT**  
Lyceum, London

**CONFUSION.** That was the immediate reaction as the 'Pop Group' began their set, in total contrast to the Otway & Barrett show that was to follow. They were intent, outlandish and out of the question to the amassed ranks of Otway devotees. They were booed vigorously; they redoubled the attack; they were the winners.

The problem shared proved to be a problem doubled as both the Pop Group and second support band Flies found regarding the murky sound. The Flies however, have played the whole tour with Otway & Barrett and so a slight problem, like nobody being able to understand a word spoken or

sung, so soon straddled. The tour has given them experience with larger stages and audiences, and they have added more variation to the set. Their easy going manner was quickly picked up by the crowd, who bought them back again for 'Let's Spend The Night Together' (the only borrowed number) and their single 'Love And The Molotov Cocktail'.

Otway & Barrett's appeal, I am told, lies in their ability to blunder through self-afflicted chaos, on a wing and a prayer, and a good deal of ad-libbing. That being the case, the Lyceum was the wrong place for a first timer such as I. Although the sound was improving, it was still the vocal which was suffering, and for an act which relies heavily upon a lyrical sense of the absurd, that was just not on.

But for most of the crowd that was inconsequential. They were staunch supporters and knew most of the songs backwards, as one innocent to Otway & Barrett I was not converted. 'Really Free' I enjoyed (twice) and both 'Beware The Flowers' and 'Can't Complain' were catchy but otherwise the set left me limp.

Otway's actions appeared less spontaneous, although he did come up with some back breaking somersaults, and Willy Barrett must have dropped the Wild for the night. Their musicianship was faultless however, with the rest of the band content to hide in the shadow.

With two stunning encores it was a big night for old London fans. As a newcomer I would have preferred more intimate surroundings. **KELLY PIKE**

### BOOMTOWN RATS Yate Stars & Stripes

ONCE IN a while you see a band having a lot of fun putting their message across; they are not working, they are playing, and they are the Rats.

Now I am not going to make comparisons with other contemporary bands, but as far as stage style is concerned, what's the best R & B band to come from Southend recently? Indeed their major influences are 60's R & B, but the material is strong and original; it is easy to get the feel of this band, they have found the lost chord of the 60's and filled it with 70's techno/groul/punk treatment.

Bob Geldof's concept of the band's identity is that the fat should be stripped from the meat of their songs, leaving them bone to get their teeth into; the beauty of this idea is that not only does it give tunes with immediate impact, but also lyrics that are neat and thought provoking; this applies particularly to the new material and their four songs being road-tested; two of them 'I Never Loved Eva Braun', a sardonic comment on Hitler's love-life, and 'Clockwork', a sharp concise number that lodges in the ears and says 'This is good!' Well they make 'Mary Of The 4th Form' sound almost juvenile. The raw edges have turned into cutting edges.

The lyrics show a desire to put across self-awareness, a background of fast, well-arranged rock. The effect is more than fleeting.

The Rats have been quoted as having the best Rock & Roll future of any band since the Stones. I wouldn't go that far, but after this gig it's a sentiment I can easily understand. **FRED WILLIAMS**

### JOHN MILES, Hammersmith, London

THE PRACTICE of washing the feet of 12 beggars on Maundy Thursday was soaked during the reign of James II. But maybe

John Miles, that well known foot washer specialising in removing the cheesy bits in between the toes, revived that custom on the day before Good Friday last week.

Simply substitute souls for feet and three thousand for 12.

Over-reaction? Nah. See, I saw it. I saw his band play a whiter than white mothers pride bitch of a show marred only by the fact that it had to end.

Pretty boy non-entity, my posterior. Perm brained spectre, my Khyber. Sugar surgeon chameleon in search of meat hook, my arse.

Miles revealed once and for all that he's undersold, underrated, undernourished, understated and trod underfoot in the vintage-vain rush to be hip recognised. He and his band are among the most accomplished musicians entertainers this country has produced in a long time.

The choice of material at the Odeon was matched only by the superb (what a rash word) stage show. It was one of those rare occasions when special (extra) effects visual (enhanced special (very extra) effects on the audio front. Syncopated smoke bombs on 'Stand Up And Give Me A Reason,' glass ball dynamics on 'Music,' light fantastic on 'Nice Man Jack'.

There was even a hint of Rutemanian when a couple of nobles huddled themselves at Bob Marshall and new guy Brian Chatton.

John Miles must be appreciated by the too discerning and the delicately morose. After all, his heart's in the right place.

So's his feet. **BARRY CAIN.**

### ZAL London, Marquee

A STRANGE one this. Zal, band of ex-Harvey clown Cleminson, supported by Zones, four slick studs, who are as far removed musically from Zal as they are from their distant past.

First on were Zones and their brand of pop-not a dirty word - which reeks of quality and viability, and which is now attracting its fair

share of record company interest. There are no high or low points in their set, only a remarkably sustained consistency, all their songs sounding like fatulent 40 material.

Personal favourites are the mellow 'You', the kind of song which bands like the Pleasers should be doing, 'Away from you', another angst-ridden ballad which transmutes into a jocular, surprisingly realistic reggae workout, and 'Seventeen', which is so damn commercial it's a crime that it's not on vinyl yet.

Zal on the other hand are a different crate of kippers. They, like Zones, are Scottish, and will be huge. Not in this fair Isle, but in the land of Bee Gees and burgers. Not my cup of char but obviously moulded for the Yank teen consciousness.

Zal scores a plus in their excellent musicianship, and in Leroy Jones, an ex-Tube who, as more than one fellow Scot remarked, is a real tube (Scottish colloquialism for a headache). His roots are clearly visible and as such he is the most enjoyable thing about Zal. It's an injustice to describe the guy's antics on paper. I think you should check them out.

Relief from the incessant crash-chords came in the form of a song called 'Moscow', which seemed to have something to do with DJ Rosko, featuring the theme from 'The Godfather'. Indeed, if Zal's HM noise is parody, then they are totally wondrous. If not it's very sad to see such a great guitarist wasting himself. Most of the set looked in deadly earnest, but with 'Guitar Boy', a Tubes-ish Punk piss-take, that deadly earnest looked doubtful. **RONNIE GURR**

### THE SOFT BOYS Hope and Anchor

THANKS to the Soft Boys for expanding my vocabulary beyond even my wildest dreams. I now feel quite competent in my usage of words such as nauseate / emetic / insipid / tedious / irksome / dreary / prosaic /

somnolent / Is that enough to convince you non-believers?

The band are trying to be... ahh, shall we say original / unique, and certainly, one point to them, their melodies are a little... hmmm different.

Splashes of inspiration veering from the bountiful realms of the highland fling / reggae / New York Dolls. Such a pity. Perhaps it did / does have potential, but as it stands, with the lead singer echoing

melancholia and profundities and his own personae so obviously more the stand-up comic, well, what is one to think?

Mustn't be too hard on them I suppose, but as they say, it's a crooel world on the inside. Sure, they had plenty of fans, maybe I was the only one out there fingering me ear plugs, and yes, there was applause. Maybe it picked up a little in the middle, maybe I was just beginning to feel

that they had a sense of direction, but this was more than overshadowed by that feeling of musical anarchy which introduced the set.

So there was a bit of yodelling between numbers, a lead singer with a personality crisis and a drummer in shorts, and perhaps I'm just getting old, but I've seen it all before - and there's nothing worse than seeing one band plagiarise another band's mistakes. A

word of comfort for the bassist - at least he looked the part promoted an image and impressed the media.

But I'm never as reliable as the speaking clock, so perhaps it was just one of my premature migraines which marred a rather strange set, so don't prejudice on the strength of this.

I wasn't impressed, and I did get a headache - but after all, I'm nearly human too. **BEV BRIGGS**

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# Upfront

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

## Wednesday

- MARCH 29**
- LONDON, Brecknock, Camden (01-485 3073), Painted Lady
  - LONDON, Bridge House, Canning Town, Warm Jets
  - LONDON, Dingwalls, Camden (01-267 4987), Ritchie Havana/Palms
  - LONDON, Hope & Anchor, Upper Street, Islington (01-359 4310), Soft Boys
  - LONDON, Marquee, Wardour Street (01-437 6603), Wire
  - LONDON, Music Machine, Camden (01-387 0428), The Pleasers
  - LONDON, New Royx Theatre, Harlesden (01-965 8946), Three Degrees
  - LONDON, Pegasus, Stoke Newington (01-985 6153), Rivvits
  - LONDON, Rainbow, Finbury Park (01-263 3146), Thin Lizzy
  - LONDON, Red Cow, Hammersmith (01-748 5720), The Brakes/Sitar Jets
  - LONDON, Rochester Castle, Stoke Newington (01-249 0198), Ignatz
  - LONDON, Rock Garden, Covent Garden (01-240 3961), Head Walter
  - LONDON, Royalty, Southgate (01-386 0951), The Paper Zelle
  - LONDON, White Hart, Acton High Street, Satellite/Transmitters
  - LONDON, Windsor Castle, Harrow Road (01-286 8043), Trader

## Thursday

- MARCH 30**
- BIRMINGHAM, Barbra-rellas (021-448 9413), Boomtown Rats
  - BIRMINGHAM, Mayfair (021-523 9083), Cheap Trick
  - BRADFORD, Princeville Club (78484), Gygafo
  - BRISTOL, Colston Hall (291788), Manitas De Plata
  - ORK, Arcadia, Graham Parker and the Rumour / Radio Stars
  - COVENTRY, Mr Georges (72729), The Crabs
  - CROYDON, Fairfield Hall (01-386 9291), Johnny Nash
  - DONCASTER, Outlook (8434), Vibrators
  - DURHAM, Coach and Eight (63284), Disguise
  - EASTBOURNE, Congress Theatre (36368), Chris de Burgh / Phillip Good-hand-Tal
  - GOSFORTH, HMS Dolphin, Atlantic Club, Beano
  - GREAT YARMOUTH, Chicagos (89917), Kill-erhubs
  - HALESOWEN, Tiffanys (021-422 0761), Days of Grace



**AAAGH! GIGS** by the gallon this week, pity the overdraft more than matches the enthusiasm. . . Graham Parker and the Rumour kick off on a big, big tour, begins on Thursday at Cork Arcadia, Limerick Savoy (Friday), Belfast Queens University (Sunday) with local dates coming later this month.

Banned gigs making a big splash—Leighton Buzzard Bossard Hall (Thursday), Middlesbrough Rock Garden (Friday) and Harrogate PG's (Saturday). Also parting the waves are our old friends The Yachts playing a one-off benefit gig at London Dingwalls on Sunday. Look out for Thin Lizzy making a special appearance at London's Rainbow on Wednesday.

Patti Smith plays a peck of pickled gigs at the Rainbow on Saturday and Sunday—only two British dates so get there early. . . Also Slade come back after a year's absence, and goodies like Rosetta Stone, The Brakes, The Roll Ups et al. . . .

- HIGH WYCOMBE, Nags Head (21768), Garbo's Celluloid Heroes
- KENDAL, Brewery Arms Centre, Bert Janach
- KINGSTON, Overground Theatre (01-549 5893), The Time Lord (rock musical)
- LEEDS, F Club, Roots Club (46010), Bethnal / Knife Edge
- LEIGHTON BUZZARD, Bossard Club, The Banned
- LIVERPOOL, Eric's (061-236 7851), Gloria Mandl
- LONDON, Albany Empire, Deptford (01-492 0766), Chelsea / Johnny Warman
- LONDON, Brecknock, Camden (01-485 3073), Scarerow
- LONDON, Cart & Horse, Stratford, Jerry The Ferret
- LONDON, Crackers, Wardour Street (01-734 4918), Ignatz
- LONDON, Dingwalls, Camden (01-287 4987), Rocks
- LONDON, Duke of Sussex, Hammersmith, China Street
- LONDON, 100 Club, Oxford Street (01-838 0933), Tapper Zelle
- LONDON, Marquee, Wardour Street (01-437 6603), Slaughter and the Dogs
- LONDON, Moonlight, Railway Hotel, West Hampstead (01-877 1473), Praying Mantis
- LONDON, Music Machine, Camden (01-387 0428), New Hearts

- LONDON, Nashville, Kensington (01-603 6071), Kevin Coyne/The Look
- LONDON, Pegasus, Stoke Newington (01-985 6153), Sore Throat
- LONDON, Rainbow, Finbury Park (01-263 3148), Chick Corea
- LONDON, Red Cow, Hammersmith (01-748 5720), The Young Ones
- LONDON, Rochester Castle, Stoke Newington (01-249 0198), Rumble Strips
- LONDON, Rock Garden, Covent Garden (01-240 3961), Frankentets
- LONDON, Royalty, Southgate (01-886 0951), Crazy Cavan
- LONDON, Star and Garter, Putney, Johnny Gee
- LONDON, Western Counties, Paddington (01-723 0685), Heartdrops
- LONDON, White Lion, Putney, Tubeway Army
- MANCHESTER, Cavalcade (061-446 1686), The Tunes
- MANCHESTER, Ratters (061-236 9783), X-Ray Spex
- MELTON MOWBRAY, Painted Lady (812121), Otanchi
- NEWCASTLE UPON TYNE, Gosforth Hotel (866617), Onas
- NEWCASTLE UPON TYNE, Hawthorne (33244), Avalon
- NEWCASTLE UPON TYNE, Newton Park (01-262010), Oasis
- NORWICH, Cromwells (612906), Jimmy James and the Vagabonds
- NOTTINGHAM, Palms (61075), Black Gorilla
- NOTTINGHAM, Sandpiper (64581), Deaf School
- OXFORD, New Theatre (44544), Marty Robbins / Don Everly

- PLYMOUTH, Metro (51326), Black Slate
- PORTSMOUTH, Clarence Pier Pavilion (21456), Lesser Known Tunes
- PORT TALBOT, Troubadour, Supercharge
- PRESTON, Guildhall (21721), Stylistics / Candy Station
- READING, Bones Club, Generation X (588887), Rebel
- ROTHERHAM, Windmill Club (72988), Cock Sparrer
- SHEFFIELD, Limit Club, Slouzie and the Ban-shes
- STOKE HANLEY, Victoria Hall (48241), Bussocks / Sils
- SUNDERLAND, Old 29, Neon
- SWANSEA, Nutz Club (86409), Dave Coverdale's White Snake
- THORPE, White Hart Hotel, Limsight

## Friday

- MARCH 31**
- BATH, Brillig Arts Centre (48364), Bert Janach
  - BIRMINGHAM, Barbra-rellas (021-443 9418), Heavy Metal Kids
  - BIRMINGHAM, Bingley Hall (68080), Patti Smith
  - BIRMINGHAM, Golden Eagle (021-554 2686), Rudi and the Rationals
  - BRADFORD, Topic (32118), Gladstone's Bag
  - BRIDLINGTON SPA, Royal Hall (0262 78255), Stylistics / Candy Station
  - BRIGHTON, New Regent (27800), New Hearts
  - CAMBRIDGE, Corn Exchange (68767), Elvis Costello and The Attractions
  - CHATHAM, Tam O Shanter, Warm Jets
  - CHELMSFORD, City Tavern (412601), Electric Chairs / Levi & The Rockets

- CHELTENHAM, Pavilion (2928), Garbo's Celluloid Heroes
- COVENTRY, Robin Hood Club (21878), Stage Fright
- DERBY, Kings Hall (31111), Boomtown Rats
- DUDLEY, JB's (83597), Advertising
- DUNDEE, College of Technology (27226), Cate Jacques
- EASTBOURNE, Congress Theatre (36363), Johnny Nash
- EDINBURGH, Clouds (031-229 5353), Penetration
- EXETER, Grouchos (78707), Snobs
- GREENOCK, Victorian Carriage, Neoromancer
- KEEL, The University, Planet Gong / Headroom
- KINGHORN, Cuznie, Mother Earth
- KINGSTON, Overground Theatre (01-549 5893), The Time Lord (rock musical)
- LEICESTER, Phoenix (58832), Pressure Shocks
- LIMERICK, Savoy (44644), Graham Parker and the Rumour
- LIVERPOOL, Empire (061-709 1858), Hot Chocolate
- LIVERPOOL, Eric's (051-236 7881), Greg Kihn / Smirks
- LONDON, Acklam Hall, Portobello Road (01-969 7894), Earth Transit / Angle Trax
- LONDON, Bridge House, Canning Town, Grand Hotel
- LONDON, Brecknock, Camden (01-485 3073), Red Lips
- LONDON, City Arms, Islington, Frankenstein
- LONDON, Dingwalls, Camden (01-267 4987), Charlie Dore's Back Pocket / The Late Show
- LONDON, Dublin Castle, Camden, Swift
- LONDON, Hampstead Town Hall (01-378 4444), Landscape
- LONDON, Hope & Anchor, Upper Street, Islington (01-359 4610), Surprise Act (M...T...)
- LONDON, Marquee, Wardour Street (01-437 6603), Patrick Fitzgerald
- LONDON, Music Machine, Camden (01-387 0428), Deaf School
- LONDON, Nashville, Kensington (01-603 6071), Blast Furnace and the Heatwaves / Ignatz
- LONDON, Pegasus, Stoke Newington (01-985 6153), Embryo / Bad Manners / Rocks

- Stolen Property
- LONDON, Rainbow, Finbury Park (01-263 3146), Chick Corea
- LONDON, Red Cow, Hammersmith, Head Walter
- LONDON, Rochester Castle, Stoke Newington (01-249 0198), Automates
- LONDON, Royal School of Dentistry, Leicester Square, Metabolist
- LONDON, Royalty, Southgate (01-886 0951), Mungo Jerry
- LONDON, Three Rabbits, Manor Park, Gygafo
- MANCHESTER, Free Trade Hall (061-884 0948), Manitas De Plata
- MANCHESTER, Ratters (061-236 9783), Kevin Coyne / Zoot Money
- MARGATE, Bolders Arms, Flyer
- MARGATE, Dreamland (27011), Generation X
- MELTON MOWBRAY, Painted Lady (812121), Otanchi
- MIDDLESBROUGH, Kirk-levington Country Club (780345), Motel
- MIDDLESBROUGH, Rock Garden (241995), Banned
- MIDDLESBROUGH, Town Hall (46432), Marty Robbins / Don Everly
- NEWCASTLE UPON TYNE, Brimley Hotel (27780), Disguise
- NEWCASTLE UPON TYNE, Guildhall (21037), Punishment of Luxury / Busx
- NEWCASTLE, Mayfair (32102), Cheap Trick / Bethnal
- NEWCASTLE UPON TYNE, New Tyne Theatre (21801), Splinter
- NEWPORT, The Village (83104), David Coverdale's White Snake
- NORTHAMPTON, Romaine, Scratsh
- NOTTINGHAM, Sandpiper (64581), X-Ray Spex
- OXFORD, New Theatre (44544), David Burgh / Phillip Goodhand-Tal
- RETFORD, Porterhouse (4981), Bussocks / The Sils
- SCARBOROUGH, Penthouse (83204), British Lions
- SLEAFORD, Nags Head, Bullet
- SOUTH SHIELDS, Bolling-broke Hall (64593), Angelle Upsters
- SOUTHAMPTON, Gaultmore (22001), Merle Haggard / Joe Ely
- SUNDERLAND, Anna-belle's (57568), Gomanlex
- SUNDERLAND, Lee's Club, Big Much
- SUNDERLAND, Mecca (67568), Showbiz Kids
- SUTTON ASHFIELD, Golden Diamond (26901), Days of Grace
- THURMSCOE, Fairway Hotel, Elmights
- TORQUAY, 400 Club (28103), Black Slate
- WEST RUNTON, Pavilion (203), Tapper Zelle
- WOLVERHAMPTON, Lay-fayette (26285), Super-charges / 29th & Dearborn
- WORTHING, Assembly Hall (83399), Rosetta Stone
- YATE, Stars and Stripes, Slaughter and the Dogs

## Saturday

- APRIL 1**
- AYR, Darlington Hotel (68275), Gonsales
  - BIRMINGHAM, Barbra-rellas (021-443 9413), Kevin Coyne
  - BRADFORD, Royal Standard (26438), Black Cat Yard
  - BRACKNELL, Sports Centre (64203), Elvis Costello and The Attractions
  - BRIGHTON, Youth Centre, Chelsea / Johnny Warman
  - BURNT ISLAND, Half Circle (873892), The Crabs
  - CHABL EN LE FRITH, Constitutional Hall, Vintage
  - COVENTRY, Robin Hood Club (218778), Stage Fright
  - CROYDON, Rudolf's Red
  - Deer (01-688 9291), Rebel
  - DARTFORD, MCA (20521), Generation X
  - DERBY, Assembly Rooms
  - HOLLYWOOD Max Boyce
  - DUDLEY, JB's (83597), The End
  - EASTBOURNE, Cavalier (27307), Hollywood Killers
  - GALWAY, College of Technology, Graham Parker and the Rumour
  - GATESHEAD, Bluebell (778327), Punishment of Luxury
  - GLASGOW, Magg (041-832 4374), Khyber Trifles
  - HARROGATE, PG's The Banned
  - KINGHORN, Cuznie, Sneaky Pete
  - KINGSTON, Overground Theatre (01-549 5893), The Time Lord (rock musical)
  - LEEDS, Ford Grene Hotel (623470), Cock Sparrer
  - LEICESTER, Phoenix (58832), Evolution
  - LIVERPOOL, Empire (021-709 1858), The Frankies
  - LIVERPOOL, Eric's (021-236 7881), X-Ray Spex
  - LIVERPOOL, Rock Garden, Trapese / Idiot Rouge
  - LONDON, Brecknock, Camden (01-435 3073), Urchin
  - LONDON, Dingwalls, Camden (01-267 4987), Jackie Lynton's Happy Days / Ignatz
  - LONDON, Hammersmith Odeon (01-748 4081), Rosetta Stone / Greg Kihn / Smirks
  - LONDON, Hope & Anchor, Upper Street, Islington (01-359 4610), Dire Strips (Martina Luther King Playgroup Benefit)
  - LONDON, Marquee, Wardour Street (01-437 6603), Rumble Strips
  - LONDON, Music Machine, Camden (01-387 0428), Voice Squad / New
  - LONDON, Nashville, Kensington (01-985 6071), The Youngsters
  - LONDON, Old Swan, Kensington, Desperate Straits
  - LONDON, Pegasus, Stoke Newington, Big G
  - LONDON, Rainbow, Finbury Park (01-263 3148), Patti Smith
  - LONDON, Rochester Castle, Stoke Newington (01-249 0198), Dick Emery / UK Subs
  - LONDON, Royalty, Southgate (01-486 4112), Imperials
  - LONDON, Royal Festival Hall (01-928 3191), Manitas De Plata
  - LONDON, Star and Garter, Hammersmith (01-748 1043), Lesser Known Tunes
  - LONDON, Western Counties, Paddington (01-723 0685), Bedmie
  - LONDON, Wheatheat, Kings Road (01-736 3636), Overseas
  - MANCHESTER, Ratters (061-236 9783), Wreckless Eric
  - MANCHESTER, University (061-236 9114), Planet Gong
  - MARGATE, Dreamland (812121), Nuts
  - MATLOCK, Black Rocks, Bullet
  - MELTON MOWBRAY, Painted Lady (812121), Otanchi
  - MIDDLESBROUGH, Rock Garden (241995), Movies
  - MORECAMBE, Dixieland Showbar, Miscela
  - NORTHAMPTON, County Cricket Club (32917), Cheap Trick
  - NOTTINGHAM, Boat Club (869032), Quarts
  - NOTTINGHAM, Sandpiper (64581), Some Chicken / Patrick Fitzgerald
  - NOTTINGHAM, Theatre Royal (42328), Stylistics / Candy Station
  - OLDHAM, Boundary (620344), Silverwing
  - OLNEY, Youth Centre, Scratsh
  - OXFORD, Elm Park Centre, Wire / Soft Boys
  - OXFORD, New Theatre (44544), Johnny Nash
  - PETERBOROUGH, ABC (3004), Marty Robbins / Don Everly
  - ROCHESTER, Nags Head (3160), Peloo Orange
  - SHEFFIELD, The Limit, Bethnal
  - SUNDERLAND, Old 29, The Period / The Prefabs
  - WEST RUNTON, Pavilion (203), Boomtown Rats

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WIGAN, Casino (43801); Slade

**Sunday**

**APRIL 2**  
ASWINGTON, Regal Cinema (81221), Slade  
BATLEY, Variety Club (67328), Johnny Nash  
BIRKINGHAM, Queens University (4124), Graham Parker and the Rumour  
BOURNEMOUTH, Winter Gardens (2646), Manitas De Plata  
CHELMSFORD, Chancellors Hall (65848), Generation X  
COTGRAVE, Miners Welfare, Beano  
COVENTRY Theatre (2314), Merle Haggard  
J. O. Ely  
CRYDAN, Greyhound (01-681 1445), Buzzcocks / Sits  
DUMFRIES, Stagecoach, Cado Belle  
DUNSTARLE, Queensway Hall (603267), Room to Room  
GATESHEAD, Stirling House Hotel (781199), The Squad  
GLASGOW, Apollo (041-332 6058), Gonzales  
HEMEL HEMPSTEAD, Pavilion (6445), Wreckless Eric  
LIFORD, Cranbrook, Red-nite  
KETERING, Windmill, Alvin Stardust  
LEEDS, Florde Grene Hotel (62470), Zhan  
LEEDS, Grand Theatre (4097), Max Boyce  
LONDON, Astoria, Charing Cross (01-437 5787), Fabulous Poodles / Dead Fingers Talk  
LONDON, Brecknock, Camden (01-485 3073), The Roll Up  
LONDON, Dingswells, Camden Lock (01-267 4967), The Yachts (Aubrey-Berry-Campbell Defence Committee)

LONDON, Hampstead Country Club, Spierl  
LONDON, Marquee, Wardour Street (01-437 6603), The Doctors  
LONDON, Nashville, Kensington (01-603 6071), Soft Boys / Business  
LONDON, Old Swan, Notting Hill Gate, Pan-ama Red  
LONDON, Pegasus, Stoke Newington (01-988 6163), Charlie Dore's Back Pocket  
LONDON, Rainbow, Finsbury Park (01-263 8148), Part Smith  
LONDON, Rochester Castle, Stoke Newington (01-269 0198), The Records  
LONDON, Roundhouse, Chalk Farm (01-267 2864), Cheap Trick  
LONDON, Torrington, Finchley, Advertising  
LONDON, Windsor Castle, Harrow Road, Frankenstein  
MACLESFIELD, Boars Head, Dawnweaver  
MIDDLESBROUGH, Town Hall (48432), Elvis Costello and The Attractions  
NEWBRIDGE, Newbridge Club and Institute, Gygis  
NORTHAMPTON, The Racehorse, Left Hand Drive  
READING, Target (585887), Double Exposure, Warm Jets  
SHEFFIELD, City Hall (27074), Dennis Waterman  
SHEFFIELD, The Limit, Bethnal  
SOUTHAMPTON, Saints, Lesser Known Tunes  
STALYBRIDGE, Commercial Hotel, Bicycle Thieves  
WATFORD, Balleys (38948), The Imperials  
WHITLEY BAY, Rex Hotel (23201), Biltzkrig Bop / Depressions

**Monday**

**APRIL 3**  
BATLEY, Variety Club (47828), Johnny Nash  
BIRMINGHAM, Golden Eagle, Bullets  
BLACKPOOL, Jenkinsons (29203), Kevin Coyne  
BLUTH, Golden Eagle, Steve Brown Band  
BRIGHTON, Dome (682127), Manitas De Plata  
BRISTOL, Colston Hall (29178), Hot Chocolate  
CORNBY, Exclusive Club, Mean Street  
CUDWORTH, Village Club, Umlight  
DUBLIN, Stadium (763371), Graham Parker and the Rumour  
DUNDEE, Barracuda, Gomas  
EDINBURGH, Tiffany's (031-556 6292), Elvis Costello and The Attractions  
HUTTON LE HOLE, Flemming Hotel, Shotton Colliery (262079), Carpettes  
LEEDS, Florde Grene Hotel, Planet Gong  
LEEDS, Royal Park Hotel (786076), Dawnweaver  
LIVERPOOL, Erics (061-236 7611), Tappie Zakkie  
LONDON, Brecknock, Camden (01-485 3073), Warm Jets  
LONDON, Dingswells, Camden (01-207 4967), Beggar / Die Knapp / Tax Exiles  
LONDON, Hope & Anchor, Upper Street, Islington (01-359 4610), Warren Harry  
LONDON, The Kensington, Russell Gardens, Pekoe Orange  
LONDON, Moonlight, Railway, West Hampstead (01-877 1473), Sore Throat / Kensal Rise  
LONDON, Music Machine, Camden (01-387 0428),

Grand Hotel / Jive Bureau  
LONDON, Nashville, Kensington (01-603 6071), Late Show / The Records  
LONDON, Palladium, Argyll Street (01-437 7373), Rhoadswaddy  
LONDON, Pegasus, Stoke Newington (01-226 9930), Bill Raff  
LONDON, Rook Garden, Covent Garden (01-240 3961), Chain Street  
MANCHESTER, Band on the Wall (061-832 6625), Those Naughty Lamps  
MANCHESTER, Rufflers (061-230 9783), Bethnal  
NEWCASTLE UPON TYNE, City Hall (20007), Max Boyce  
NEWCASTLE UPON TYNE, Cooperate (28288), Young Bucks  
NEWCASTLE UPON TYNE, Newton Park Hotel (662010), The Squad  
NOTTINGHAM, Shipley Boat (89032), Muscles  
OXFORD, Corn Dolly (44781), Double Exposure  
SWINDON, Affair (30870), Wreckless Eric  
WIGAN, Riverside Social Club, Beano  
YEADON, Peacock Hotel, Gygis

**Tuesday**

**APRIL 4**  
BRIGHTON, Richmond Hotel (63974), Flash  
BATLEY, Variety Club (47828), Johnny Nash  
BIRMINGHAM, Bar-ba-tellis, Tappie Zakkie  
CARDIFF, Top Rank, Heavy Metal Kids  
DUBLIN, Stadium (763371), Merle Haggard / Joe Ely  
DURHAM, Coach and Eight (63284), Mynd  
EDINBURGH, Usher Hall (031-229 7607), Max Boyce  
GLASGOW, Apollo, Satellite City (041-832 6066),

Elvis Costello and The Attractions  
INVERNESS, Eden Court Theatre, Marty Robbins / Don Everly  
IPSWICH, Gaumont (33641), Hot Chocolate  
KINGSTON, Overground Theatre Club (01-549 6825), The Time Lord (rock musical)  
LONDON, Brecknock, Camden (01-485 3073), Panties  
LONDON, Dingswells, Camden (01-267 4967), Racing Cars  
LONDON, Hope & Anchor, Upper Street, Islington (01-359 4610), China Street  
LONDON, 100 Club, Oxford Street, Adam and the Arts  
LONDON, Marquee, Wardour Street (01-437 6603), Kevin Coyne  
LONDON, Moonlight, Railway, Hampstead (01-477 1473), Jab Jab / The Makers  
LONDON, Music Machine, Camden (01-387 0428), Krakatoa / Warren Harry  
LONDON, Nashville, Kensington (01-603 6071), Reggae Regulars / Angletraz  
LONDON, Palladium Garden, 7373, Pasadena Roof Orchestra / Surprise Blasters  
LONDON, Pegasus, Stoke Newington (01-988 6163), Apostrophe / Ventilators / Echoes  
LONDON, Rook Garden, Covent Garden (01-240 3961), Trader  
LONDON, Royalty, Southgate (01-888 0961), Slade  
LONDON, Tramshed, Woolwich (01-886 3371), Zhan  
MANCHESTER, Rufflers (061-236 9783), Bethnal / Uncle Po  
NEWPORT, Stowaway (60675), Generation X  
WHITLEY BAY, Red Lion, Earson (29376), Achilles Heel

**See it**

**WEDNESDAY**  
BBC 1 — Miss Wales 1978 (8.30 - 9.00). Pretty girls in the nearby nude, betting runs 5-4 Sheila Prophet, 5-4 Ros Russell 100-1 outsider All Martin.  
ITV — Batman (5.15 - 5.45). The caped crusader and boy wonder don their leotards and stockings for another re-run of Splat! Kapow! Also starring Egghead and Holy Smoke (the Reverend Benson and Hedges??).  
**THURSDAY**  
BBC 1 — Top of the Pops (7.10 - 7.40). Animated classics from the annals of the record industry.  
**FRIDAY**  
ITV — Batman (5.15 - 5.45). Part two. As above.  
BBC 1 — A Song for Europe (7.30 - 9.00). Jeez, I think up better ditties in the both. Aw hell, there goes another plastic duck!  
**SATURDAY**  
LWT — Our Show (10.00 - 11.00). Bootown Rats nibble round the frayed edges with David Soul, the singing policeman.  
BBC 2 — Sight and Sound in Concert (6.30 - 7.30). Frankie Miller and Sam Mitchell.  
ITV — The South Bank Show (10.15 - 11.15). Merlin Barg talks to the legendary rock and roll star Carl Perkins (who wrote Blue Suede Shoes) and USS legend Ma. Patti Smith.  
**TUESDAY**  
BBC 2 — Old Grey Whistle Test (10.55 - 11.35). Pott Schmidt again, mit der incredible Vibrators.

**hear it**

**WEDNESDAY**  
RADIO NOTTINGHAM — Jaye C (6.30 - 7.30). The man who melts a thousand vinyls, Ian Dury, melts a thousand hearts in the studio.  
**FRIDAY**  
RADIO NOTTINGHAM — Jaye C (6.30 - 7.30). Zoomvillage Mice (could it be Bootown Rats?) in a live interview starring Roberto O'Geldof.  
**MONDAY**  
RADIO NEWCASTLE — Bedrock (7.00 onwards). Neat noises from a jam session recorded at London's 100 Club, also Darts and Pete Seeger.  
RADIO NOTTINGHAM — Trevor Dann (6.30 - 7.30). Another living interview from the waxworks — Buzzcocks let it happen.  
**TUESDAY**  
RADIO NOTTINGHAM — Trevor Dann (6.30 - 10.00). Nick of Cool loving the sound of breaking Lowe.  
BEV BRIGGS

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# Discos by ROBBIE VINCENT

## You can't fool the people

SO OUR Top 50 charts have included hyped records. For the majority of disco jocks it must have brought a smile to their faces because the last thing you can do is fool the people who turn up to boogie the night away.

The biggest hits are found not by disc jockeys but by the people who buy 'em and for that matter dance to them. The great thing about disco work is the individuality of each venue. There is nothing more refreshing than seeing a record that's had no air play or for that matter press coverage, filling the dance floors.

These so called regional hits are often where it all happens. Sure, your local jock has

had the good ears to play it in the first place but if paying customers don't like it... no chance.

This leads me onto giving the public what they want and the vexed question of live music versus discos. I have always advocated the use of good live music where possible and sincerely believe that as an entertainment medium, you can't beat it. But if live music cannot generate the interest or business recorded music can, is it

fair that the musicians union should put pressure on any establishment to use live musicians anyway?

I'm no expert but I keep hearing about pressure being put on all sorts of venues to include a proportion of live music in ratio to the amount of recorded music used. That is fair. But entertainment is competitive and a live group can blow records or jocks off the stage any day of the week. But if they can't do they have the RIGHT to

employment?

I often work hand in hand with bands and regularly with comedian Jimmy Jones at the Kings Arms in Enfield, North London. Discos and comedians you might not think go together but I can assure you they do. Another example of live, plus half alive, mixing well with recorded.

GOT A call from Radio One to say Robbie Vincent's long, hot, soulful summer will return on the last



ROBBIE VINCENT: new Radio One programme in April

Saturday of April for 18 weeks. That's the sort of news I like.

IT'S BEEN a really great few weeks on the road, well almost. The only I won't mention because I am sure Slough can't be that bad. It's been a chance of working again with Froggy His equipment, worth millions of pounds, is really something and if he is around your way check it out. We were together at the Black Prince in Bexley, Kent for an over 21 night. The 78's went down a storm.

Other highlights included a visit to Frenchie's in Camberley, Surrey. Resident jock Chris Brown really has a good scene

going on Sundays and Tuesdays. It gets the Robbie Vincent seal of approval, as does the Devils Den at the Old California Ballroom in Dunstable, Beds. Regular DJ Brother Louie made me very welcome. He is another with a good scene to work. Thanks to everyone at these two gigs and sorry to those of you who couldn't get in.

Two other jocks deserve thanks for helping me keep my sanity. Pat McCard, because he really cares in Slough and Kelth Kapri because he works hard, very hard.

NOW ONTO some of the good music warming the cockles of your feet. Biggles include a couple

of tracks off another Patrick Adams produced album. He's the guy who eats synthesizers and was responsible for Sammy Gordon and the Hiphuggers' 'Shake Your Funky Tambourine' amongst others. His newie is a group called Sine. 'Chimi' and especially 'Just Let Me Do My Thing' are the ace cuts. Two good UK releases worth buying right away are 'Solar Heat', an instrumental cut from the Olympic Runners new RCA album and a red hot 12" on Island, 'Hi Tension' by Hi Tension. It's going to be as hot or even hotter than the current biggie 'It's Serious' from Cameo album on import. Jazz funksters will like Walter Bishop Jr with his Soul Village LP on American Music records and jazz violinist Noel Pointer with the title track from his album 'Hold On'. Both highly recommended. As is the excellent 'Sun is Coming' track off the new Sun album called 'Sunburn'.

ON THE road in April includes The Bell Hotel in Maidenhead, on April 14, and before that on April 9, Fleet Country Club, Fleet in Hampshire.

P.S. Get ready to pawn your Granny The Heatwave album Central Heating is out next month. Hooray!

See you on the road or in next month's Record Mirror. Have a funky one.

## The O'Jays I Love Music

special limited edition 12" single  
9 min 35 sec disco version



6093



taken from their forthcoming album

*The O'Jays: Collectors Items*

## New Spins

by JAMES HAMILTON

CAMEO: 'It's Serious' (Casablanca CANL 121). Here it is, the smash Brass Construction - ish funky flier on limited 12in! WAR: 'Galaxy' / 'Hey Senorita' (MCA 12MCA 359). Full length disco remixed 12in, flipped by the dull slow Latin - type follow-up. STARGARD: 'Which Way Is Up' / 'Love Is So Easy' (MCA 12MCA 354). Ditto, the follow-up flip being a dreary soul smoother.

JAN AKKERMAN: 'Crackers' (LP 'Jan Akkerman' Atlantic K 30420). Focus's guitarist is an unexpected source for a currently hot jazz - funk groover (and some more typical, lovely, slowies).

LIPSTIQUE: 'Venus' (Ensign ENY 12). Snappily pounding Euro revival of Shocking Blue's old thuder.

WATSONIAN INSTITUTE: 'Master Funk' LP (DJM DJF 20529). Title track and 'The Funk If I Know' are hot sophisticated funk for this Johnny Guitlar Watson-led group.

GARNET MIMMS: 'Tail Snatcher' (LP 'Has It All' Arista SPART 1032). The full 6:20 'What It Is' joins

this lower-key 5:38 funky flier and a zinky 'Street Music'. CHRIS REA: 'Fool (If You Think It's Over)' (Magnet MAG 111). Timmy Thomas - type rhythm box-backed classy white pop slowie, pretty atmospheric and could smash.

BARRY MANLOW: 'Can't Smile Without You' (Arista ARIST 178). Superb MoR swayer, could be the next Crystal Gayle!

GUY MARKS: 'Loving You Has Made Me Bananas' (ABC 4211). Very silly 1968 send-up of '30s big band broadcasts, long a personal fave, good for MoR fun.

RICHARD MYHILL: 'It Takes Two To Tango' (Mercury TANGO 1). If you've not heard it, this gimmick square single has a disco styled tango - type tempo.

THE NATURALS: 'Voyage To Atlantis' (Ballistic GUN 101, via Pye). Isley Bros guitar meanderer done as superior reggae with great dub flip.

LORNA BENNETT: 'Breakfast In Bed' (Island WIP 6436). Classic 1972 reggae swayer, but Scotty's 'Shank In Bed' flip is even better.

WHIRLWIND: 'Hang Loose' (Chiswick NS 25, via Anchor). Vibrant new UK version of Tommy Spurling's rockabilly bopper.

JOHNNIE ALLAN: 'Promised Land' (Oval SHN LOT 1, via EMI). Reissued great Cajun rocker from '74.

TROGGS: 'Wild Thing' / 'With A Girl Like You' (Lightning Old Gold LIG 1001). Proto - punk from '67. Lightning have also repressed Kelth West's 'Teenage Opera' (EMI R5623) and Simon Dupree's 'Kites' (EMI R5646) in limited editions at £1.

MAGGIE BELL: 'Hazell' (Swan Song SSK 19412). Great gutsy rock theme from TB's now departed private dick series.

TYRONE ASHLEY: 'Looks Like Love Is Here To Stay' (UA UP 36371). Rather good melodic fast soul thumper from Ian Levine.

NETWORK: 'Save Me, Save Me' (Epic EPC 6150). Rolling tuneful stamper, coprod / penned by ubiquitous Barry Gibb.

BACCARA: 'Darling' (RCA PB 5566). Instead of the hot 'Koochie Koo' it's more mellowing Euro MoR.

marked by phonogram

# MARTYN FORD

TOP 35



TAKE ME TO THE DANCE

GREAT SINGLE. OUT NOW.



# Discos

by JAMES HAMILTON

## UK DISCO TOP 70

Owing to the Bank Holiday the Top 60 has had to be reduced to 70 this week.

- 1 2 LET'S ALL CHANT, Michael Zager Band  
Private Stock/12in Atlantic
- 3 1 I CAN'T STAND THE RAIN, Bob Marley & The Wailers  
Island
- 4 4 STATIN' ALIVE, Bee Gees RSO/LP
- 5 8 BIG BLOW, Manu Dibango/French Fiesta 12in
- 6 8 DENIS (DENEE), Blondie Chrysalis
- 7 11 FANTASY, Earth Wind & Fire CHS
- 8 8 RUMOUR HAS IT, Donna Summer Casablanca
- 9 3 WHICH WAY IS UP, Stargard LP/12in
- 10 9 WISHING ON A STAR, Rose Royce Whitfield
- 11 10 COME BACK MY LOVE, Darts Magnet
- 12 12 SINGIN' IN THE RAIN, Sheila B. Devotion  
Carrera/12in
- 13 13 FREAKY DEAKY, Roy Ayers Polydor/LP
- 14 26 EVERYBODY DANCE, Chic Atlantic/LP/US 12in
- 15 34 SUPERNATURE, Cerrone Atlantic/LP
- 16 18 EVERY Y'S A WINNER, Hot Chocolate Rak
- 17 26 JACK AND JILL / GET DOWN, Raydio Arista
- 18 28 TAKE A CHANCE ON ME, Abba Epic
- 19 28 PEELIN' GOOD, Francine McGee RCA/12in
- 20 22 IT'S SERIOUS, Cameo Casablanca LP
- 21 24 THE GHOST OF LOVE, Tavares  
Capitol / promo 12in
- 22 47 MOVE YOUR BODY, Gene Farrow Magnet 12in
- 23 29 THE HEAT GOES ON AND ON, Ripple US Salsoul  
12in
- 24 17 ALL RIGHT NOW, Free Island EP
- 25 18 EASY, Jimmy Lindsay Island / Black Swan 12in
- 26 40 DON'T COST YOU NOTHING, Ashford & Simpson  
Warner Bros/ 12in
- 27 16 WHENEVER YOU WANT MY LOVE, Real Thing  
Pye
- 28 49 HI-TENSION, Hi-Tension Island 12in
- 29 15 CLOSE ENCOUNTERS, Gene Page Arista/12in
- 30 20 WHAT'S YOUR NAME, Andrea True Connection  
Buddah/US 12in
- 31 27 IF IT DON'T FIT, Kellee Patterson EMI Int
- 32 32 MAGIC MIND, Earth Wind & Fire CBS LP
- 33 56 DANCE A LITTLE BIT CLOSER, Charo  
Salsoul/US 12in
- 34 33 BRICK HOUSE / ZOOM (LIVE), Commodores  
Motown LP/promo 12in
- 35 77 THERE ARE MANY STOPS ALONG THE WAY, Joe Sample  
US ABC LP
- 36 31 GALAXY, War MCA/LP/US 12in
- 37 37 JUST ONE MORE NIGHT, Yellow Dog Virgin
- 38 48 I LOVE THE SOUND OF BREAKING GLASS, Nick Lowe Radar
- 39 33 FUNK REACTION, Lonnie Smith TK
- 40 61 DANCE WITH ME, Peter Brown TK LP
- 41 30 WE, Brass Construction UA
- 42 60 ON BROADWAY, George Benson Warner  
Bros/12in
- 43 20 TOO HOT TA TROT / ZOOM, Commodores  
Motown/12in
- 44 42 THE BOTTLE / HELLO SUNDAY, HELLO  
ROAD!, Gil Scott-Heron Arista 12in
- 45 - WUTHERING HEIGHTS, Kate Bush EMI
- 46 80 SHAME, Evelyn 'Champagne' King US RAC 12in
- 47 59 MY GUY, Mary Wells Motown
- 48 72 KU KLUX KLAN, Steel Pulse Island/12in
- 49 64 SAUSALITO, Grover Washington Jr Kudu LP
- 49 23 CAN YOU GET IT / FUNKY MONKEY, Mandrill  
Arista/12in/LP
- 51 39 YOU'RE SO RIGHT FOR ME, Eastside  
Connection Creole/12in
- 52 56 SHU' DIG DANCIN', Inner City Express  
Ebony/12in
- 53 80 I LOVE MUSIC / LOVE TRAIN, O'Jays Phil Int  
12in
- 53 66 A DANCE FANTASY / WARP FACTOR II,  
Montana US Atlantic 12in
- 55 50 DANCE LITTLE DREAMER, Bionic Boogie  
Polydor
- 56 - BAKER STREET, Gerry Rafferty UA
- 57 53 CLOSE ENCOUNTERS, Meco RCA
- 58 63 MUSIC HARMONY AND RHYTHM, Brooklyn  
Dreams RCA/promo 12in
- 59 52 YOUR LOVE IS SO GOOD FOR ME, Diana Ross  
Motown LP/US promo 12in
- 60 46 LET'S HAVE SOME FUN, Bar-Kays Mercury/LP
- 61 43 YOU LIKE IT WE LOVE IT, Southroad  
Connection US Mahogany 12in
- 62 45 RIBKY CHANGES, Bionic Boogie US Pol-  
ydor/12in/LP
- 63 70 DO IT DO IT AGAIN, Raffaella Carrà Epic
- 64 54 TOO MUCH TOO LITTLE TOO LATE /  
EMOTIONS, Mathis & Williams CBS
- 65 57 DISCO LOVE BITE, Tee Cees DJM/LP
- 66 78 KILOWATT IN VASION, Kay-Gees US De-Lite LP
- 67 36 THE GROOVE LINE, Heatwave GTO
- 68 41 IF YOU FEEL LIKE DANCIN', Al Hudson  
ABC/12in
- 69 66 NIGHT FEVER, Bee Gees RSO LP/promo EP
- 70 67 LET ME PARTY WITH YOU, Bunny Sigler  
Salsoul/12in

## Saturday night fizzle

AMERICA'S BLOCK-BUSTING 'Saturday Night Fever' movie is in danger of being over-sold here to a public who won't enjoy it. A slice of life in the maw (with the language and actions to match), it'll obviously appeal to the disco crowd here - but the ballyhoo surrounding its premiere last week might make mums and dads think it's for them too. It's not!

Reviewed elsewhere, the less than sensational movie centres on a rather ordinary neighbourhood disco in Brooklyn (rather like a Birdseye here), and in fact the lavish \$20,000 party after the premiere at a specially tarted-up Sundown was a lot more glamorous, New York disco-like... and fun!

However, the fever's already spreading here (the Bee Gees' 'Night Fever' LP track is unaccountably huge in South Wales this week!), with newspapers and TV shows all looking frantically for an English equivalent to the disco scene in the film.

TV viewers at lunchtime this Sunday (2) can see the London Weekend Show's investigation of the British funky 'underground', with Janet Street-Porter talking to disco personalities and Chris Ehill (filmed at Camberley Frenchies) proving to all

### DISCO DATES

Wednesday (29) Kid Jensen's Tea, Council Young DJ competition hits Bracknell's Wednesday; Thursday (30) Jimmy James plays Norwich Cromwells, and Ilford Tiffans flashes back to the sixties for a night of nostalgia; Friday (31) Jim Kool's weekly over-18 gig packs Clantfield Village Hall; Saturday (1) Hackney Hospital Radio has a sponsored cycle race, disco and side shows from 10 to 3pm at Eastway Cycle Track, and the Imperials play Southgate Royalty; Sunday (2) 'Fat Man' Graham Canter funks Camberley Frenchies, Steve Allen's funky weekly at Peterborough Lime Tree, as is Robert Smith at Fenwick Kiwi Lodge in Ayrshire; Tuesday (4) Slade is really play Southgate Royalty, Terry Prince funks Finchley Road's Les Elites (near the tube) most nights, and Terry Emm does Dunstable's Halfway House with live groups on Sundays and divorced, separated and singles on Mondays.

the mooners just why he deserves all the attention he gets on this page. Catch it if you can!

As for 'Saturday Night Fever', don't bother if you've already seen 'Mean Streets'! Strange, actually, that nobody from the disco world here was invited to the premiere - don't RSO want to reach the grass roots level?

## DJ Hotline

METROPOLIS 'Love New York' (US Salsoul 12in) funks Chris Brown (Camberley Frenchies), Johnnie Walker (Farnborough Dicks), Bob Jones (Chelmsford Dee Jays), Tom Holland (Ilford Lacy Lady - which isn't closing, just shuts at midnight) Michele 'Disco Dance' (US West End 12in remix) zaps Greg Gregory (Soho Sundown), Gary London (Soho Bangs), Robin Nash (Camberley Frenchies), Regal Dewy 'Love Music' (RCA) doo-wops Sammy DeHavilland (Billiesley), Alan Donald (Rothersey Royal)

Jolly Bros 'Conscious Man' (Magnum) reggaes Graham Gold (Greenford Champsers), Capuchino (Redhill Busbys) George K Band 'Love Me' (Private Stock) hustles Herbie Stylus (Bromley - By - Bow Duke Of Wellington), Tom Wilson (Edinburgh Rutland)...

Lipstique 'Venus' (Ensign) pops Pete Hallett (Peterfield), Mark Ryman (Swansea Cinderellas) Tommy Seebach Band 'Apache' / 'Robbles' (Danish EMI 12in) shadows Rob Har-knett (Harlow Gilbey Vintners), Niels Birk (Langaa, Denmark) John Paul Young 'Love is in the Air' (Arlonia) pulls Peter Gore (Southampton Zoats), Phil Bishop (Golders Green Great Expectations) Andrew Gold 'Never Let Her Slip Away' (Asylum) hits Sam Harvey (Harwich Deva 100), Keith Black (Warwick)

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## DEAR DAN

IN NOT more than six hundred words I must answer the following two questions.

(a) Why is Dan Hill so boring? Illustrate your answer with labelled diagrams or photographs.

(b) How did I get lumbered with this interview? Let's take (a) first. One has to put this question subtly, tactfully.

Dan, why are you so boring?

"Well that's the first time I've ever encountered anybody saying that about my work," says an astonished Dan.

He takes his shoes off. (Must be the shock.) He gazes at me reproachfully out of cow brown eyes.

"Ah think you've gotta realise that the scene in Canada is totally different from the States and Britain," he points out.

### Rebellion

"For a start we don't have the same social problems. There's no way a punk rebellion could ever start there. In Canada people are really into my kind of music. Soft ballads, romantic lyrics. It kinda reflects the easy going pace of life over there."

We move on to the single.

Dan leans conspiratorially across my lap. "You don't know what it means to me to have a hit over here," he whispers. "It's so difficult to be successful in Britain. When my albums first started selling in the States I was overwhelmed but I really never thought I'd ever crack the market here."

"Do you know what I like to do best when I'm not making music?"

He slaps me in the chest with his finger.

"Well, I like to run by myself for five miles or so every day, just to keep my mind and body in tune." (Dan is 23.) "I also find it very relaxing just to sit with my family and talk."

### Problems

"I've solved a lot of problems that way because we're very close."

Dan's even written a song about his parents — he has a black father and a white mother — dealing with the problems they faced when they decided to set up home together.

So in lumberjack land, he's a big hero. He writes songs about love, life, and personal experiences, of course. To me he's just another diluted Eagle, another Canada Dry export.

And now for question (b).  
I was just lucky, I guess.

MARY ANN ELLIS

ROBIN SMITH talks to members of Judas Priest and Budgie about their enduring popularity in the face of growing competition from new music

### AMAZING INNIT?

Here we all are being told how absolutely marvellous new wave and power pop are, while all the time heavy metal is still pulling in the thousands. Heavy metal doesn't fade away it just endures; a hugely successful amalgam of tribal dance and modern technology.

Let us turn first to Judas Priest, a band following in the traditions of Brum rock that nurtured greats like Black Sabbath and Led Zeppelin. Priest are currently touring the States again where they've previously opened for the likes of Ted Nugent.

Rob Halford, Priest's lead singer — he was formerly a manager of a menswear shop — believes Birmingham has helped mould the group's sound.

"Just as a painter is inspired by the countryside or clear skies so you're influenced by all the industry around you if you're born in Birmingham," he says.

"The music is heavy because it's a heavy city to live in. The name Judas Priest was chosen because it signifies the struggle of good over evil. We are trying to get a message across, but we're not making a blatant statement in the lyrics. We hope we can suggest things and the audience will work them out and appreciate them. But of course we're there for entertainment. There's no good in coming on stage and just whimpering.

"An audience is like an animal, it can sense whether you're strong or weak. If you're weak then they'll tear you apart, if you're strong then they'll be with you sharing in the visual experience. You can make or break yourself on the first song. If you don't have impact then you may as well give up."

Right on, as we used to say. But why do Judas Priest have such a large audience. Surely riff music faded years ago?

"There's a great need for us," continues Rob. "The trouble today is that so many people are being told what they should like. The press has created a false impression of what is popular. You can put punk bands on the front page but when it comes down to it, it's up to the individual to decide what he wants and that's why people come and see us.

"We care a lot and that shows both off stage and on. Nobody has ever thrown a beer can at us, even back in the early days. I think they appreciate we are unique



Rob Halford of Judas Priest: Brum means heavy — (get that through your head!)



# Head bangers

and dynamic. I don't like people comparing us with Zeppelin or Deep Purple we have our own skills. The comparisons have come full circle now, I read a review the other week comparing someone to us.

In America Priest found themselves playing to audiences of 60,000 or more.

"The applause and the feeling is so great that it's like walking into a solid force," says Rob.

Looking around at

Judas Priest gigs it seems that the audience is 90 per cent male.

"That's true, we turn out very sexual and aggressive music. If you're in the audience you could quite easily find yourself getting aroused. Yes this can be frustrating if there are no girls around. No, I don't find myself getting aroused on stage.

"Girls aren't into being jostled in a crowd, they like to go to discos and listen to soul. You can't come to one of our gigs with your best frock on."

And now for a real tweet, over to Budgie, heroes of South Wales headbanger rock. They seem to have been going for decades, unsung heroes but always there with a crowd or two Take the hysteria at the Hammersmith Odeon.

"In Budgie it's like working at your hobby and being paid for it," says Burke Shelley bass guitarist. "We get an average working wage which isn't all that much, but we're happy."

"We can communicate with people — we're not pretentious. I go on stage without being self-conscious about whether the audience are going to like us or not. We just play, and play well."

"It's been a long struggle but at the same time it's meant that we're not overnight wonders, there's only one way to get experience and that is to go out on the road for a long time. We've built up a following because we're very natural people. Our fans follow us for miles. You see a hard-core following of fans at gigs and I know many of their first names."

Fine, but isn't Budgie's stuff like all the rest. A collection of headbanging riffs?

"That's prejudice by people not listening to our music," says Burke. "After every album the

changes in our music pile up. Alright, so we're a heavy band but we don't go around knocking our heads against the stage. I'm flipping blitzed when I come off after a performance. That's the effect that a good concert should have. We give everything you've got to give people value for money."

"We reckon that if people come to see you then there should be a good light show. Most of what we've made has been ploughed back into the act," says Steve Williams.

Budgie have done a lot of recording at Rockfield but for 'Impeckable' the latest in a line of cunningly titled albums they used a converted schoolhouse in Toronto.

"We'd like to do a live album for the future but it wouldn't be just a recording of the on stage event. I'm sure the fans must wonder what the band talks about before a gig and what they say afterwards. We'd like to make it a sort of documentary live album, with microphones in the dressing room."

What then, sympho rock?

"No we're just Budgie. People tend to analyse music too much. We have a lot of fun and so do the kids if it's simple as that. We've had some difficulty with Cardiff Council. They seem to think that kids are going to move into a place and tear it apart but Budgie fans are well behaved. I even saw a couple making love in Liverpool. Liverpool audiences are very honest, if you've played a bad gig then they'll tell you to your face."



Budgie: Heavy, yes, but good?

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