

MORE SINGLES...

CELIA AND THE MUTATIONS: *Mony Mony/ Mean to Me* (United Artists). A mutated version of the Tommy James classic, and doesn't sound half as good... and yes, we know it's the Stranglers but who is Celia? Play it at 33 and you might get some idea. It sounds better at that speed too.

SQUEEZE: *A Packet of Three - Cat on a Wall/Nightride/ Backtrack* (Deptford Fun City). Sophisticated punk, if there is such a thing. Squeeze seem more musically accomplished than a lot of bands. A weird discordant organ sound adds to the solid riffs belted out by the dual guitar onslaught of Glen Tilbrook and Chris Difford. 'Backtrack' is a fine rocker with some superb Winifred Attwell boogie piano.

STANLEY FRANK: *S'cool Days/On a Line* (Power Exchange) Canadian Stan comes up with a pop goodie which bemoans the fate of school kids. It might be autobiographical - the *Diary of Stan Frank*, I s'pose, but really the lyrics come secondary to the music, which rocks along at a fair old rate.

THE DRONES: *Lookalikes/ Corgi Crap/ Hard On Me/ You'll Lose (OHM..S)*. A rough 'n' nasty EP, probably recorded in one take. Plenty of energy but because the mix is so bad it doesn't really come across. The songs are about the same old things - identity crisis/ slagging royalty/ suffering/ change and all that, but it's good fun all the same.

THE CLASH: *Listen/Interview/Capital Radio*. A collectors' item in its own time. This single was given away through NME to anyone who sent in the red sticker attached to the first 10,000 copies of *The Clash* album. I haven't seen this record reviewed anywhere, although NME did modestly point out that it was "utterly incredible". "Listen" is a lengthy instrumental improvisation with the interview - conducted between The Clash and Tony Parsons on a tube train - fading in and out. "Capital Radio" is absolutely incredible! One of the best things The Clash have done. Three cheers for NME for putting it out, countless blessings to The Clash for recording an ace single for nothing, and to the people who haven't got a copy - tough, 'cos it's an absolute dynamite 45!

THE CLASH

Colin Keinch



BRUCE JOHNSTON

Bruce Johnston played an important role as a member of The Beach Boys when they were at their peak. Worked on classic Beach Boys' cuts like 'Help Me Rhonda', 'California Girls' and 'Good Vibrations', and wrote 'Disney Girls', a track from the critically acclaimed 'Surf's Up'.

Bruce Johnston then left the band to concentrate on a solo career, working with Elton John, Art Garfunkel and David Cassidy. During this period he wrote the Grammy Award Winning 'I Write The Songs'.

Bruce Johnston now confirms his true status as a solo artist with his debut CBS album: 'Going Public'. It features a variety of songs including 'Disney Girls', 'I Write The Songs' and what must be the first ever surfing disco recording, 'Pipeline'. The new single, 'Rendezvous', which you've almost certainly heard on your radio, also features on this superb album.

Bruce Johnston has brought together the considerable talents of Gary Puckett and Caleb Quaye, with production by Gary Usher to create a remarkable solo album.

Bruce Johnston debut album 'Going Public', featuring the new single, 'Rendezvous'



Produced by Gary Usher

JOHNSTON?

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