

# RECORD MIRROR

**BACK  
TO  
ZERO**

U-2s  
out of  
Control.

Spot the  
**DEF LEPPARD**  
**SUZI QUATRO**

# Pursesey's problem

**I**T'S TERRIBLE to hear of the awful sufferings of one's friends and neighbours now it's the cold season. Porky refuses to stick his beak outside the door and I am thinking of ordering some of that thermal underwear advertised on the TV. If it's good enough to keep a climber warm on the north face of the Eiger it's warm enough to keep a girl warm in the face of the howling blasts of South London.

However, talking of awful sufferings, the biscuit is taken this week by the long suffering Jimmy Pursey (who doesn't need thermal underwear as he frequently wears a hair shirt). The saga begins with Jimmy claiming that Sham's drinks were spiked by friends incarnate. Anyway, he came up with weird and horrible bumps all over his anatomy. "Arrghhh!" he cried as he leapt from under his duvet and raced down to the local hospital. "Arrghhh!" cried the nurses at the sight of him. Anyway to cut a rivetingly long story short, Jimmy had to be lested for a dreaded disease — a terrifying painful procedure that Jimmy bore bravely despite a large audience of frothing nurses and no bullet to chew on.

# The Natural Blonde.

Luckily, in the end, all poor dear Jimbo — poo only had a slight skin reaction so all that excitement was for nothing.

**TAM PATON** was spotted by a very Scottish friend of mine last week in the dead of night crawling around a turnip field with Rosetta Stone what more terrible perversions I hear you ask yourself... Hope they were only on a turnip raid as the field is next to Tam's retreat and they probably have nothing better to do late at night.

**THE WIND** Howls (thank God I'm going on my holidays next week), the thunder claps. It's another visit to 'Cold Wind Over Clapham'. This week we go back to Fergal lying prostrate on the floor from the swing Roberto took at him. Clarissa is lying underneath the welcome weight of Roberto and his boots — who should enter but the flamenco guitarist and

agent Juan Martyn (or Juan Martyni as he calls himself when he's wearing his new Take Six jacket). "What are you doing, walflike beauty," he cries. "It is my own secret," whispers Clarissa, bating her eyelids. "Not you, I mean, Fergal," says Juan (thus finishing his chances of anything smutty with Clarissa). Struck by his insult to his trust love, Roberto leaps up to the creak of leather and well you'll just have to wait till next week to hear about Juan's punishment in the increasingly S/M orientated 'Cold Wind Over The Sofa'.

■ **I WAS** invited to the Strangers all night film show last week but I decided I didn't want to be in the dark with those sort of people. I'd have been sitting there with my head going around like Linda Blair in 'The Exorcist', checking no one had nicked my dress.

**THE THRILLINGLY** exciting John Miles, who's about to start a stunning tour, is looking for sponsorship like Mark Phillips and Genesis (who may even be taking those sheep of their's on the tour). He apparently has had an offer from BP — not the infamous publicist but the petrol company who are intrigued by the title of his album 'More Miles Per Hour'. At least that's what they're saying. I think they probably want to melt them down for some new glue or something.

**BOSTON'S** publicist took their lead singer Fran Sheehan around Harrods to give him a taste of the best of British and all that. Anyway when they got to the food hall, Fran spotted the Special Xmas Hamper — a mere snippette at £485 — and cried "I must have it!" Typical American, eh what? However as there is quite a lot of alcohol and numerous stuffed things (like apricots and quails naughties) the hamper can't leave England without certain things being removed.

**I NEVER** thought the poor dear was that bad but apparently a group of "punk hitmen" have taken particular dislike to John Travolta. The other day Johnnie-poo could be found "quaking in fear" after six punks "hurled" themselves and their sawn



**JIMMY PURSEY:** worried about his knick knack, so gives the dog a bone...



**NO REFLECTION** on you Cornwell, but surely you could have found a better looking victim than Dave Vanian?

# THE CARPETTES

Their new album 'Frustration Paradise' including the single 'I Don't Mean It.'

Album BEGA 14  
Single BEG 27



off shotguns over an embankment in Hollywood. Travolta, who apparently will have no need for any kind of taxative for at least the next two years, has now said the rest of his film 'Urban Cowboy' must be filmed in Paramount's guarded studio.

**MARIANNE FAITHFULL'S** rude words on her new album have resulted in Island selling the album to shops cheaper than other albums. Actually I didn't know there were naughty things on the album so I quickly whipped out our copy and speedily took it off again with puce ears. I would have thought she must have had to record it with a bag over her head to cover the blushes. And if she wasn't blushing, she should be ashamed of herself.

**IN EVERY** paper one picks up this week, you are informed that the mini is back. A spokesman from Aristoc fights said: "Most of the girls agreed with me and are not looking forward to flashing their thighs in the eighties." Well girls, you can imagine I've been frantically rolling on the Persian rug and banging sensitive bits of my anatomy against walls.

■ **BACKSTAGE** at the recent Skids' concert was apparently just like a junior hairstylists' convention with all the young boys in boilersuits, dangling earrings and quiffs. All are apparently chums of that fashion plate Rusty Egan who had managed to go the whole evening without any of the Skids being sick in his new trousers.

**THIS MORNING** on the tube, I've been rivvoted to the tales of Randy Rod (Stewart not Llewelyn) and his "public relations" man Tony Toon, who comes in for a roasting from the zillions of women in Roddyppo's life — before he realised that marriage is every man's destiny and every woman's vocation. Anyway, making a welcome appearance in the sage was my delightfully attractive chummette Miss Bebe Buehl (She's well known to people who read this column, and a few others). She remarks caustically "I used to search the bathroom for him because I half expected him to be hiding in the toilet paper." Poor Mr Toon who is accused of chatting up girls for Rod (Rod's shy) and then plotting against them. In fact Mr Toon is also accused of being a nittie meemieboots, and he gets so many people cross that they quite forgot to mention Rod's super studding and big prornided.

**A CHUM** threw a fireworks party on Saturday and it was attended by Gerard Kenny who sang that jolly tune 'New York' which drove several formerly sane housewives bonkers this year. Gerard took over the piano early in the evening and proceeded to play all his new numbers which no one knew. Most guests sulked and the rest attempted to dance in front of the piano as a hint as Gerard ploughed his way through his 15th passionate love song.



LENE LOVICH: mantilla



FAN: net curtains

# LOSING THEIR HEADS

*THIS WEEK'S* topic for me to vent my foul humour upon is headwear. It would have been underwear, but I'm keeping all my rockstars' underpants shots under wraps for the time being. Anyway in this little selection picked for your edification we have the devastatingly attractive Miss Lene Lovich, her mantilla, a Split, and a fan of hers, wearing a similar hat of net which looks rather like our curtains when they've come out of the washing machine.

Then there is Lene with her paramour Les wearing a towel flung casually over his glistening head.

Now cast your eyes to yet more glamour (can't say I starve you of stunning women on this page) with the athletic Chrissie Hynde of the Pretenders in her jockey's outfit with a pork pie hat as an added bonus. No wonder she has to have a fly swat when she walks around like that. Chrissie's newest disc by the way is moving stuff (a sort of Motown number) where you could be forgiven for thinking Miss Hynde has temporarily changed colour and is entering the Elia Fitzgerald stakes — although Lord knows what she'd look like in a pork pie hat. There's also an unfortunate looking member of the Dickies (appropriate name) wearing a hat he definitely didn't get from David Shilling.



LES: towel



CHRISSIE HYNDE: pork pie



DICKIE: probably keeping his head on

**THE DELIGHTFULLY** cute Elton John, chairman of the Watford Footie Club, was another hunkette in the news this week deftly answering questions about his glasses, risking being sent to Siberia in Russia and his sexual preferences which I wouldn't have thought were anyone's concern except Ellieboots. The only thing that had me puzzled was that his mummy only looks about 30.

**I WENT** to the party to launch the newly decorated Good Earth studios, which are Tony Visconti's little haven of heavenly sounds (poetic licence). Every few yards along a line on the wall there's a large TV painted on. I thought it was directions to the telly but apparently it's Tony Visconti's initials, as the ingenious Phillip Lynott explained to me (in between doing imitations of Siouxsie dancing. Madness dancing and an intriguing impersonation of himself. Siouxsie introduced her new drummer Budge and explained she knew he was right from the first bang of the drum. The young chanteuse was sporting a new extremely short hairdo. The Clark Gable of music, Scott Gorham, was moaning about having to go and see Supertramp miles away and trying to get a chaperone. Scott's sister is married to Supertramp's drummer so the gig would be like a charming family reunion said Scott, flicking his fringe at three people at the same time.

■ **I HEAR** that dinky Michael Jackson is helping to stimulate young people's interest in reading, by giving a list of his fave books to a Chicago library. Perhaps he might try some more interesting words in his songs...

**IT WAS** sweet to watch the stunningly handsome Nick Lowe and Dave Edmunds last night on the TV documentary about them. Nick "My Dad shot Jerrys" Lowe was at his sultry best as he scratched his trousers and said he was going to snuff it soon. Dave looked suitably sombre and agreed that if there wasn't a lot less rowdiness Nick might indeed have to convalesce. Also in the film, were brief shots of Lynott attempting to get his beak on the box and Graham Parker who lives round the corner from me, so there. **I CAN'T** believe the way Record Mirror reporters behave — at least the paper has me to keep up some semblance of propriety (Hal—Ed). I have just been hearing tales of one of our writers at the Hugh Cornwell film show I mentioned earlier. The writer, who is a Scot but wishes to remain anonymous, got very drunk and hit photographer George Bodnar in the snoot, pushed Roxy Music's Garry Tibbs over for spilling wine on his foot, called Rusty Egan a loud mouthed git and would have threatened Hugh Cornwell but he got a bit of fresh air in time. Until next week, au revoir my darlings.

PAULA

# THE LURKERS

SINGLE OUT NOW  
**NEW GUITAR IN TOWN**

ESG 24



# NEWS

News Editor: JOHN SHEARLAW

## WINGS BACK

WINGS ARE back on the road after three years, but the group won't be playing the small venues as promised by Paul McCartney earlier this year.

Instead the band will be playing fairly large venues including three dates at Wembley Arena, and will be augmented by a horn section.

Paul McCartney says: "Playing in a band is what I like, it's my job. There's a lot of good music around and a lot of good audiences." He added: "We're prepared to lose money on this tour."

Dates are: Liverpool Royal Court November 25 and 26, Manchester Apollo 28 and 29, Southampton Gaumont December 1, Brighton Centre 2, London Lewisham Odeon 3, London Rainbow Theatre 5, London Wembley Arena 7, 8 and 9, Birmingham Odeon 12, Newcastle City Hall 14, Glasgow Apollo 16 and 17.

Tickets for all concerts are £5.50, £5.00 and £4.50, with the exception of Wembley where they cost £5.50 and £5.00.

Tickets for Liverpool are available from Sunday



WINGS: (l to r) Denny, Steve, Lawrence, Linda, Paul.

November 11 from Radio City reception after midday. The other dates are on sale on the same day at 10 am from box offices only and restricted to four tickets per person. For Wembley Arena,

postal applications are being accepted until November 15 only. Postal orders ONLY to be sent to PO Box 47L, London W1A 4TL together with an SAE in an envelope marked 'Wings Concert'.

Personal applications for Lewisham Odeon, The Rainbow and Wembley Arena can also be made at The Ticket Machine, Virgin Megastore, 14 Oxford St, London W1, from November 11.

## ASH BASH

WISHBONE ASH make up for their absence from British concert halls in 1979 with a full 25-date tour next January and February.

The tour, part of a mammoth European trek, follows Wishbone Ash's guest appearance at the 'Year of the Child' at Wembley Arena later this month (see separate story) and is their first in Britain since October 1978.

The band will be debuting new material currently being recorded, as well as album material not previously performed on stage.

Full tour dates are: Mantley Victoria Hall January 18, Sheffield City Hall 19, Newcastle City Hall 21, Edinburgh Odeon 23, Dundee Caird Hall 24, Aberdeen Capitol Theatre 25, Glasgow Apollo 26, Liverpool Empire 27, Leicester De Montfort Hall 29, Derby Assembly Rooms 30, Bradford St George's Hall 31, London Hammersmith Odeon February 1, Croydon Fairfield Halls 3, Ipswich Gaumont 4, Southampton Gaumont 5, Brighton Dome 7, Manchester Apollo 8, Birmingham Odeon 9, Oxford New Theatre 10, Hemel Hempstead Pavilion 11, Guildford Civic Hall 12, Bournemouth Winter Gardens 13, Portsmouth Guildhall 15, Bristol Colston Hall 16, Paignton Festival Theatre 17.

Tickets for all concerts are available now, priced at £3.50, £3.00 and £2.50 for all seated venues, except for Hammersmith where tickets are £4.00, £3.50, £3.00 and £2.50. Unseated venue prices are £3.00 at Leicester and Derby, £3.25 at Hemel Hempstead and £3.50 at Guildford.

## NO SIMPLE CURE

DATES FOR a new Cure tour were announced this week — alongside the notice that bass player Michael Dempsey has left the band to be replaced by two people: Simon Gallup (bass) and Matthew Hartley (keyboards).

Dempsey, told RECORD MIRROR that his departure was not so much part of an "amicable" split as the fact that guitarist Robert Smith no longer wished to work with him. He also thought that new members had been sought before he was aware of the circumstances. Dempsey is currently auditioning for another band.

Meanwhile the new-look Cure open their tour at Liverpool/Erics on November 16, and continue at: London LSE 17, Preston Polytechnic 20, Bradford Palm Cove 22, Newport Village 23, Coventry University of Warwick 24, Sheffield University 27, Birmingham University 28, Portsmouth Polytechnic 29, Norwich University of East Anglia 30, Durham University December 1, Wolverhampton Polytechnic 5, London Music Machine 6 and Crawley College 7.

Supporting The Cure on all dates except Newport (The Cure only) will be two other Fiction Records signings, The Passions and The Associates. Ticket prices at all venues will be £1.60 or less, except the Music Machine, where admission is £2.

## STRAITS ADD DATES

DIRE STRAITS, who began a month - long sold - out tour last week, have added four Irish dates to their December schedule.

They now play the Dublin Stadium on December 11 and 12, and the Belfast Whittala Hall on December 13 and 14. Tickets for all concerts are available now.

★ Although all seats for Dire Straits' London concerts sold out within hours a few standing tickets may still be available for lucky (or early) applicants. Lewisham Odeon standing tickets are available NOW in a very limited number — personal applications at the box office. There will also be a strictly limited number of standing tickets available for the Rainbow concerts — by personal application on the night of each concert ONLY.

## RELEASES

GENESIS keyboard player Tony Banks, releases his first solo single 'For Awhile' this week. It's taken from his recent solo album 'A Curious Feeling'.

POINTED STICKS release their first single for Stiff 'Out Of Luck' this week. A 12in version of the single will come in a limited edition of 2,000 copies.

M FOLLOWS up the success of their 'Pop Muzik' single with 'Moonlight And Musak' released on November 30.

ATMOSFEAR release their new single 'Dancing In Outer Space' this week. The single will be available as a 12in.

THE LAMBRETTAS have signed a deal with Rocket Records and their first single 'Go Steady' is released this week. The band will be playing at the London West Kensington Nashville on November 20.

CHERRY RED Records have put together another compilation album to follow up their recent 'Business Unusual Album'. It's called 'Labels Unlimited' and includes Girls School and Those Naughty Lumps.

IAN GOMM currently high in the American charts with 'Hold On' will be releasing his album Gomm With The Wind on November 13.

## BEST OF... BATTLE

ROLL UP and place your bets now, please, for which will be the biggest pre-Christmas 'Greatest Hits' album!

The sales battle begins in earnest at the end of the month, with the arrival of an Electric Light Orchestra compilation — their first in this country — and a Best Of ... from disco Chic, both released on November 23. They join the other big three.

Abba's 'Greatest Hits Volume 2', an album which has already gone double platinum on advance orders alone. This signifies 800,000 unit sales, and establishes a CBS first.

Rod Stewart's 'Greatest Hits', a TV-advertised album which has gone single platinum before its release.

The Bee Gees 'Greatest Hits' double album set, which also looks like heading for a platinum award.

ELO's 'Greatest Hits' is an 11-track compilation, which includes 'Turn To Stone' and 'Livin' Thing'. It's also gone platinum on advance orders alone, and is preceded by a new single — the double A-sided 'Confusion / Last Train To London' — on November 9.

Chic's 'The Best Of Chic', out on November 23, may seem like an outsider, but with the group's phenomenal success this year and a massive promotion it could be in with a chance. The album includes all Chic's single hits, as well as the current smash, 'My Forbidden Lover'.



XTC; UK tour

## XSTATIC

XTC WHO'VE finally hit the Top 20 after three critically acclaimed albums and several near miss singles, are to end the year with a short British college tour.

And the Swindon - based group will be finishing the dates with a gig in their home town on December 23.

You can make plans with XTC at: Nottingham University November 23, Birmingham University 24, Reading Hexagon 25, Canterbury Odeon 26, Norwich Cromwells 27, Manchester University 28, Slough Langley College 30, Plymouth Polytechnic December 1, Poole Arts Centre 2, Colchester Essex University 3, London Music Machine 20, Aylesbury Friars 22... and not forgetting Swindon Brunel Rooms 23.

## MINDS TOUR

SCOTTISH BAND Simple Minds — one of the Zoom label's biggest success stories — are to play a four-week British tour, coinciding with the release of their second album 'Real To Real Cacophony'.

The album, completed earlier this year at Rockfield, will now be out on November 23, and the band's first British dates since the spring begin at Aberdeen on November 16.

The tour then continues at: Glasgow Queen Margaret's Union November 17, St Andrews University 18, Edinburgh Tiffany's 19, Hull Tiffany's 20, Wolverhampton Polytechnic 21, Port Talbot Troubadour 22, Birmingham Aston University 23, Newcastle University 24, Shrewsbury Music Hall 27, Liverpool Erics 30, Manchester Polytechnic December 1, Leeds Florde Green Hotel 2, Norwich University of East Anglia 5, Sheffield Lma Club 6, Stafford North Staffs Polytechnic 7, Nottingham Sandpiper 8, Exeter University 10, Keele University 12, London Marquee 13 and 14.

**THE MINDS DEMEANORS**

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MORGAN  
Morgan Gramplan Ltd.  
1979, Calderwood St,  
London SE18 6QH

Registered as a  
newspaper at the Post  
Office. Published by  
Spotlight Publications  
Ltd, 40 Lons Acre  
London, WC2E 9JT, and  
printed by South Eastern  
Newspapers Ltd, Lark-  
field, Maidstone, Kent  
ME22 6SG

# READ AND DESTROY

**READ QUICKLY, memorise and destroy!**  
That's the last-minute message from promoter Harvey Goldsmith, who is putting on Abba's six concerts at the Wembley Arena this week.

For, due to generous allocation for sound equipment, he has "discovered" 500 extra seats — WITH RESTRICTED VIEWING — for each night!

However, due to the monumental demand for the concerts — all seats were sold out five months ago — it's likely that all the extra seats will be gone by the time you read this. However.

The extra tickets were available from Monday morning (November 5) from: The Wembley Box Office (by personal application) and the ticket machine at the Virgin Megastore in London's Oxford Street. All are at the pre-VAT rise price of £7.50.

It's also hoped that the extra supply of last minute tickets will prevent tourists from making huge profits on tickets outside the concerts. Reported prices, before Monday's announcement, were as much as £50 for a single £8 ticket.

## TOKEN EFFORT

WHAT WILL it be with this year's Christmas record token? A Public Image Limited 'Metal Boxed' set? A set of historic tracks from Elvis Presley? Or just a live set from good, old ELP?

From now, for the next four weeks, we'll be highlighting some of the more important — and unusual — new albums that are bound to be featured on many Christmas lists.

Starting with the following:

- **Public Image Limited** will be releasing their new album 'Metal Box' on November 23 after a lengthy delay. 50,000 copies will be available as three 12" records contained in a specially produced metal container retailing at £7.75 thereafter the album will be packaged normally.
- **Elektra** will be rush releasing a double album set of live material taken from the 'Musicians United For Safe Energy' concert at Madison Square Garden last month. No Nukes: The MUSE Concerts for a Non Nuclear Future Live From Madison Square Garden September 19 - 23 1979. Includes Bruce Springsteen, Jackson Browne, Graham Nash and the Doobie Brothers.
- **ELP** release their album 'In Concert' this week. The album was recorded at the Olympic Stadium in Montreal in 1977. The album features ELP and a 60 piece orchestra and tracks include 'Pictures At An Exhibition'.
- **Mike Oldfield's** new album 'Platinum' will be released on November 23. Side one comprises the little track, while the second side has four tracks — 'Woodhenge', 'Sally', 'Punkaddiddle' and 'I Got Rhythm'.
- **Virgin Records** are releasing a rare Elvis Presley set: 'Elvis, Scotty And Bill — The First Year' featuring live tracks recorded at the Eagles Hall, Houston in 1955. The album will sell for £9.99 and comes complete with 15 early photographs.
- **The new Doctor Hook** album is released next week: 'Sometimes You Win' features their recent hit 'When You're In Love With A Beautiful Woman' and was produced by Ron Maffione. A new single 'Better Love Next Time' will be out in November 30 and they're planning a British tour in April next year.

## SUE YOU FEVER

REMEMBER LAST year's biggest sensation and this year's biggest piece of redundant nostalgia — 'Saturday Night Fever'?

American grocery boy Eugene Robinson is now hoping to sue Paramount Pictures, Robert Stigwood and the film's star John Travolta, for "illegally using his life story."

21-year-old Eugene's case will be heard in a New York Supreme Court, based on his allegation that the film was based on an already published magazine biography of the film, that the song 'Stayin' Alive' was about him, and that the Bee Gees knew where the ideas came from but didn't credit him.

## IN BRIEF

**FOREIGNER** will be the sole stars of the biggest live rock radio broadcast in history when their November 15 performance at Atlanta's Omni Stadium will be broadcast across America and around the world. The UK link up is currently under negotiation.

**THE GANG OF FOUR** have had to cancel the first four gigs on their forthcoming tour because band members Andrew Gill and Jon King were attacked when they left a club in Leeds. Gill had his nose broken and Jon King had his cheekbone broken.

**THE SELECTER** who are currently on tour with the Specials have signed a long term recording deal with Two Tone/Chrisalis. The band will be starting work soon on a new album which should be released in the New Year. **THERE AREN'T** that many shopping days left but Squeeze release 'Christmas Day' — what they describe as "a modern version of the Christmas story" on November 23.

## KATE BUSH COMPETITION RESULTS

**THE 6 WINNERS**  
Miles Landeman, London R Gammon, Womersley, Shurl Lane, Farnham Common, Giles Wigoder, St John's Wood, Paul A Kelly, Liverpool, Richard Williams, Prestatyn.

**THE 50 RUNNERS-UP**  
G Sogol, Muswell Hill, Mark Edwards, Woolwich, Andrew Gray, Fife, Domingo Lee, Reading, Mr P Smith, Gorseham, Mr D Withers, Cromer, Gary Meskell, S Wirral, Michael Nicholson, Hartlepool, M J Parker, Gosport, Terry Gore, South Norwood, K C Barmham, Manor Park, Sandra Bonds, Bromley, Kevan Macra, Edinburgh, Stephen Sewell, Kidderminster, Terri Ann Birnby, Disley, Peter Robinson, Watworth, Neil P Murphy, West Drayton, Sanjay Menla, Streatham, Dave Gill, St Helens, G Duckworth, Dartford, Mr P Knight, Wiltshire, Mr M Honor, Tynford, Adrian Cannon, Sedburgh, Nick Cook, Bournemouth, Steve Epinstone, Stoke on Trent, J D Fisher, Dewsbury, Mr Stephen Bolton, Norwich, N Cohen, Wembley, Delta Coleman, Edgware, Robert Precious, York, Cameron McKenzie, Welton, Mr L J Felgate, Redhill, Debra Wilderson, Hucknall, Richard Broddebank, Norwich, Mr Ashford, Birmingham, Mr D Humphreys, Fulham, Alexander Jarvis, Nuyton, Brian Fenn, Plymouth, Robert Barrett, Ashton Under Lyne, Andrew Gibbons, Dundee, Ian Nicoll, Dundee, Johnny Brockington, Clevedon, Nigel Plunkett, Southport, Mrs June B Astor, Gateshead, Roger Myhill, Cranleigh, Tracy White, Sheffield, Clive Roach, London, Ian Cruikshank, Glasgow, Norman Porrett, Newcastle.

## TOURS

### THE UNDERTONES

**THE UNDERTONES:** will now play their Bradford gig on November 22. The date replaces the one they were due to play on October 17 but were forced to cancel because of Top Of The Pops commitments.

### THE DICKIES

**THE DICKIES,** who release their new single 'Mamy Mo And Jack' next week play the following dates: Newcastle City Hall November 28, Sheffield Polytechnic 30, West Runton Pavilion December 1, Bristol Locarno 2, London Marquee 4, Redcar Coatham Bowl 5, Carlisle Market Hall 6, Edinburgh Odeon 7, Lancaster University 8, Blackburn St Georges Hall 8.



THE UNDERTONES' Feargal Sharkey

### TOURS

**TOURS:** a new band from Dorset who release their debut single 'Tourist Information' this week play the following dates: Leicester University November 10, London West Hampstead Moonlight Club 12, Swindon Brunel Rooms 13, Portsmouth Polytechnic 15, London Queen Mary's College 16, North Staffordshire Polytechnic 23, West Runton Pavilion 24, London West Kensington Nashville 26, London Marquee 27, Liverpool Eric's 29, Liverpool College Of Higher Education 30, Dudley JB's December 1, Poole Brewers Arms 13, 14, Exeter Routes 18, Bournemouth Capone's 29.

### SALFORD JETS

**SALFORD JETS:** who have just signed a deal with RCA and release their first disc 'The Salford Jets EP' on November 30 play the following dates: Swinton Duke of Wellington November 12, 19, Blackpool Lion Bar, 9, 10, 16, 17, 23, 24, Watkinds Bulls Head 11, 15, 18, 22.

### GINGER BAKERS ENERGY

**GINGER BAKERS ENERGY:** St Austell Cornish Riviera Club November 24, Bolton Aquarius 28, Scarborough Penthouse 29, Norwich Cromwells December 3, Manchester Polytechnic 4, Leeds Cosmo Club 5, Shrewsbury Music Hall 6, Newport Village 7, Chelsea College 8, Bristol Granary 13, Wolverhampton Lafayette 14, Retford Porterhouse 15, Folkestone Leascliff Half 22.

### THE THOMPSONS

**RICHARD AND LINDA THOMPSON:** added dates: London Victoria Venue November 23, Dublin Stadium 20, London Victoria Venue 23.

### CRAZE

**CRAZE:** who recently released their first single 'Motion' play the following London dates: Southbank Polytechnic November 16, Fulham Greyhound 19, Queen Mary College 21, Music Machine 27.

### ROGER CHAPMAN

**ROGER CHAPMAN:** who releases his new album 'Roger Chapman And The Shortlist Live In Hamburg' this month plays the following dates: London/Victoria Venue November 10, Reading University 12, Dundee Technical College 15, Edinburgh University 18, Strirling University 17, Teesside Polytechnic 19, London School Of Economic 21, Maidstone Mid Kent College 23, Loughborough University 24, Wolverhampton Polytechnic 28, Sheffield Limit 29, Newcastle Polytechnic 30, Manchester University December 1, Preston Polytechnic 3, Leicester University 4.

### PIRANHAS

**PIRANHAS:** London Camden Music Machine November 7, South Bank Polytechnic 9, London West Kensington Nashville 10, Farnborough Rumbledown Dicks 15, Brighton Sussex University 16, Reading St Andrews Hall 21, Colchester Essex University 22, East Retford Porterhouse 23, London Moonlight Club 28.

### THE OUT

**THE OUT:** who recently release their first single for Virgin 'Who is Innocent' will be supporting John Cooper Clarke on his forthcoming tour.

### FINGERPRINTZ

**FINGERPRINTZ:** who have been supporting the Skids on their tour play a string of dates in their own right at Camden Music Machine November 14, Covent Garden Rock Garden 15, West Hampstead Moonlight Club 17, Clapham 101 Club 18.

### ERIC BELL BAND

**ERIC BELL BAND:** Portsmouth Polytechnic November 10, Uxbridge Brunel University 18, Sheffield University 22, Oldham Tower Club 24, Norwich Cromwell's 27, Manchester UMIST 30.

### DANGEROUS GIRLS

**DANGEROUS GIRLS:** Worcester Bank House November 8, Kidderminster Irish Club 9, Lancaster Polytechnic 10, Nottingham University 11, Birmingham Aston University 12, Liverpool Enc's 13, Glasgow Strathclyde University 14, Edinburgh University 15, Birmingham New Inn 16, Redruth London Hotel 23, Plymouth Breakwater Inn (lunch time) 25, Exeter University 25, London Acklam Hall 26, Bishops Stortford Triad Leisure Centre 27, Norwich White's 28, Penzance Gulval Mead House 30.



CRAZE

### ORIGINAL MIRRORS

**ORIGINAL MIRRORS:** who release their debut single 'Could This Be Heaven' on November 9, play the following dates: Dudley JB's November 10, Swansea Circles 12, London Marquee 15, Nottingham Sandpiper 16, Glasgow Technical College 21, Aberdeen University 22, Dundee Technical College 23, Leeds Florde Green Hotel 25, Manchester UMIST 30.

### DR FEELGOOD

**DR FEELGOOD:** who release their new LP 'Let It Roll' have added the following dates: Reading University December 11, Coventry Theatre 13. They've cancelled their gig at Southampton University on December 6.

### BASTILLE

**BASTILLE:** Tibury Railway Men's Club November 15, Southend Scamps 22, Gravesend Red Lion 25, East Ham Ruskin 29, Essex Margaretting Hall December 1.

### SABOTAGE

**SABOTAGE:** St Ives Curlews Country Club November 16, Penzance Demelzals 22, Bodmin Jail Club 24.

### VARDIS

**VARDIS:** a heavy metal band from Wakefield play the following dates: Mansfield Masons Arms November 8, New Brighton Empress Club 16, Burnley Bank Hall 18.

# STORIES FOR BOYS

"A conscientious publicist might feel obliged to line U-2 up amongst the new wave, but the only props he'd have for such a scam would be their youth and its attendant vitality. Yet, if the first punk manifestos are interpreted to include both these values and also music, that's not easily categorisable, then U-2 fit the bill." (Bill Graham, Hot Press).

**PAUL "VOX" Hewson is 19.** You'd almost think he was somewhat older. He litters his conversation with thoughtful irony, funny, studied little stories illustrating the points he's making.

There's a man living in a box, his whole life revolves around boxes: square room, square window, square furnishings. He wants to escape. He climbs to the very top of his box, peers over, falls out. He lands in another box, smaller and darker, more oppressive. There are three other people in the same box.

This is a story Paul "Vox" Hewson tells sometimes on stage. The story is his conception of break away from capitalist control, the bleak possibilities of Independent Alternatives.

And then he'll resign and question himself, wondering if he's got it all wrong. Paul "Vox" Hewson is Bono, throwaway pet-name thrust upon him in Dublin, his hometown. There, he fronts U-2, simply the most evocative, romantic new rockpop band since heyday Penetration / Buzzcocks.

Bono is strikingly profound and endearingly naïveté; he's a learner, he wants to be educated and to achieve. I believe U-2 will achieve.

Bono is one of those types whose very words represent the essence of spirit, adventure and determination, these qualities are inherent in all U-2 music. It's a case of — never having seen a band in live performance, yet still recognising their unquestionable air of greatness.

U-2 stand at the centre point of a current growth and maturity of Dublin music: the Boomtown Rats may have provided a local context for the region, but their music serves no purpose, "not for the Modern World. It's bands like U-2 who will ultimately live out the fragile promise of this decade's latter quarter, right into the eighties.

Their growth has been steady, assured but underplayed: "Instead of shouting, rapping at the door," says Bono. "I prefer to call, to have people come, look and think. Then they can decide."

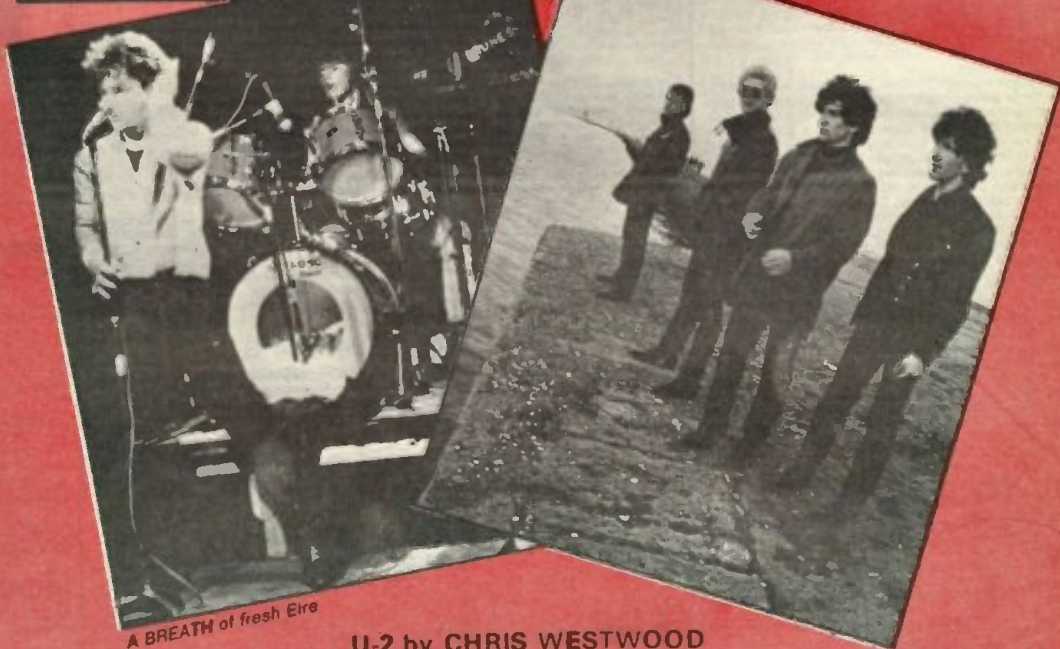
During their first year of existence, the four piece (then five piece) were still schooling, operating under the name of The Hype, a monicker later discarded for its irrelevance. "U-2" was chosen for its neutrality, its freedom from trend-connotations.

"A lot of punks reject us," Bono explains of Dublin audiences, "and of course, as it is here, a lot of the hippies reject us because we're new, so we have this peculiar audience, this cross-section. That's why the name U-2 is ambiguous, it's in between, like a limbo you're treading."

Formation was something more adjacent to reaction than inspiration. Disillusionment with 1977 chart material fostered a need to develop, to formulate an expression of their own. Mastery and proficiency came with experience; with experience came a natural ability to involve ideas, lyrics and audience in emotional communion.

Bono speaks in soft, assuring Dublin tones, often using his hands theatrically to emphasise a point of conversation. He makes himself understood. He enjoys the spur of the rock and roll spectacle; greater still is the actuality of being the spectacle.

"I'm like the clown, calling people to look at the stage... It's like putting a magnet to iron filings, drawing them in. And once they're in that position, you can feed them, give them what you have. We give and people look, and we give all emotions, so we get a sensitive audience, people who are aware. You see, I might be a hero on stage, but off-stage I'm an anti-hero —



A BREATH of fresh Aire

U-2 by CHRIS WESTWOOD

you've seen me, I lose my bag, louse up phone calls to John Peel... so you've got this hero image, which is rock and roll, and the reality, where I meet the fans afterwards and I can't talk 'cause I get embarrassed."

The onstage Bono is an extension of the offstage Paul "Bono Vox" Hewson; the transformation, the personality revolves around the myth of rock and roll. U-2 aren't preserving the myth, but

questioning the separation it entails, the false elevation of performer over spectator. There's a warmth and naturalness in U-2 that transcends just the music, it Bono is anything to go by. He says: "What we're looking for is real people, people who have real emotions, and people in Dublin are actually quite real. They're in no hurry to get on, in no hurry to break down The System. There, The System is broken by apathy. There's an actual section of the Civil Service that doesn't exist! The people sit there all day living in crosswords. Irish people can be efficient, but they're generally not. They're more interested in life, in conversation, in pubs. They like to

drink. They like to talk and to learn. "The traffic's very fast here in London — the lights go green and Wham! they move off. In Dublin, they'll cough, scratch and away they go. Like Dublin's in a constant state of amber."

The traits displayed by Bono the individual — youth, vigour, a developing awareness overcoming naïveté — are very much reflected in U-2's music and words.

A boy eats a bar of chocolate. He has yet to discover adolescent emotions. He eats and enjoys, and this is all he knows. The boy is the consumer, and also the marketer. The chocolate is product, feeding both parties.

Bono wants his chocolate to reach the shops. He wants his Caramello to be marketed, and viewed as such. He hates misrepresentation, mistrust, perfection.

"I believe that perfect beauty can be harmful. Did you ever notice that the really beautiful girl in the school was never all that together? 'cause she got things handed to her? Perfection is unreal, everybody's

un-perfect... but you've got these heroes on TV — and this is the first TV generation, if you like — people being bombarded with perfect images, Superman, Bionic Man, the girl from the perfume ad, and everyone playing let's pretend. When I was six or seven, I had a Batman suit, went walking down the road... and the big boys pulled the mask over my eyes, so I couldn't see where I was going. I never wore it again. Everything should be pointed towards the individual, making them think for themselves... if people could just pull off that layer, that mask, that macho man image."

The thing that makes Bono and U-2 so believable is their awareness of vulnerability; both in themselves and in other individuals. They see acceptance of this as central to the very concept of harmony, unity and self-belief. And that's important.

Reports suggest that U-2 are asserting the ideals propagated but unpracticed by so many of our 1977 rebels, while injecting their music with a breadth and flexibility that seemed lacking until, say, Penetration or The Cure made

themselves toll. Bono might be unassuming, deceptively so, but he realises the worth of U-2. And he realises they have the ability to lift and inform a substantial part of our young generation.

"Frankly," he concludes, "I enjoy getting on my own, reading books. I want to read, going out with my girlfriend, writing songs. But I don't just want to stick to that environment. I'm an outgoing sort of person, I want to take everything and break everything. I want people in London to see and hear the band I want to replace the bands in the charts now, because I think we're better."

U-2's 'Out Of Control' one-off with CBS Ireland will soon see light of day on this side of the wash, through Rough Trade. Dates may collide with December.

Four individuals — Bono, The Edge, Adam Clayton, Larry Mullin — are U-2. Four people maintaining perspective, balance and youthful verve. The box they choose to inhabit will become larger, not smaller.

# Confessions of a survivor

**DANIELA SOAVE listens to the bionic mouth**

**T**HERE ARE two sorts of people with bionic mouths. Those who have something to talk about, and those who have not.

Geldof, Pursey, Jobson, Sting, Lucy van Pelt of Snoopy fame — separate them into your own two categories. And then there's Suzi Quatro, whose energetic tongue belies her small stature. Suzi had plenty to talk about that's for sure — only it's all about how wonderful she is. How don't get me wrong, I don't believe in false modesty either, but by the end of the interview I was running out of different ways to say gosh and really. With an ego like her's, who needs publicity agents? Still, there's no denying Suzi has her fingers in a lot of pies, and you can't help admiring her for that. But are they interesting pies — that is the question. I played word games with her to find out. I said one, she hurled back several thousand. So see for yourself...

**ACTING**

"I've finished doing 'Happy Days' as far as I'm concerned. They did want me to do more but I'm too busy working on my own project. I can't tell you much about that because it's top secret. We've been working on the movie for the past 18 months with the two guys who script 'Happy Days', but the idea is totally mine. I have complete control. We're on the fourth draft of the script at the moment, so I don't envisage filming beginning until after the European tour early next year.

"It's being filmed on location in America. It's funny really. When I was about 15 I put 'entertainer' on my passport, before I had any intentions of acting. I must have known that singing wouldn't be enough. I've always thought of myself as an entertainer."

**JINGING**

"I don't think it's healthy to have more than two hits a year, so that's what we aim towards. And although people might think I spend the rest of the year doing nothing, I'm totally involved in other things. It's just that I feel to do more than two albums and singles in 12 months is bound to dry up your creative juices, and take all the fun out of it.

"I love writing songs — I base them on my personal experiences. Because I don't have the pressure of having to write singles I can just let the songs come naturally. When we recorded the latest album we really upset the Knack — they held the track record for doing an album in eight days, but we did it in seven, it was just that easy."

**AUTOBIOGRAPHY**

"Actually it's been finished two years, it's just that I wanted to put it away for a while so I could let it settle. You tend to get too close so you need to put some time in between you.

"It's called 'Confessions of a Survivor' and I first started it when I was 14 — it chronicled the first four years of my life in rock. But I put it away because I didn't think I'd lived enough. I must have known the time wasn't right.

"I've always kept four schedules, posters, poems I've written and when I look at them again they bring back all the memories. I tend to write poems when I'm depressed, like there was one my mother sent to me recently, I wrote it when I was about 11, and you know what it was called? 'Depression Of A Rock and Roll Star'. At the age of 11!

"I always have known what I want to do, even if it's not consciously. It's the same with acting. In the last pages of my book I said that the next thing I'd like to do would be to act, and a month later I was offered 'Happy Days'."

**ROCK**

"I was the first lady of rock. When I started it was a very unusual thing to be, now nobody looks twice. It's just the norm to have a girl in your group now, but I don't really think any of today's girls will last. Maybe Debbie Harry will. I know her quite well and I think she's dedicated, but nobody else seems to be.

"I think my book portrays how dedicated I am to rock and roll, almost to the point of excluding everything else. I'm like that with anything I turn my mind to. It's all or nothing, no middle measures. Like with the actual book, I didn't want a ghost writer to do it for me. It wouldn't sound like me, and I wanted people to realise it was me through and through. You'd lose that if you had someone else doing the writing, it'd be their expressions, not mine.

"I'm very singleminded in everything I do, which is a typical Gemini trait. I admire those who strive against the odds and win. That's why I like reading biographies rather than pure fiction, they're far more interesting. People like David Niven, Frank Sinatra, Clark Gable, Humphrey Bogart, they all inspire me. Actually Sinatra's really like Lenny (her husband) — they're both Sagittarians."

**ASTROLOGY**

"I get on really well with my own sign, plus Sagittarians. I've a lot in common with Eric Cartney. He's a Gemini too, he's very like me. I believe you should take your family on the road with you, the way he does. When I eventually have a family I'm going to do exactly the same thing. All you need is love to keep you together.

"And Geminis are very very singleminded. You'll have seen that simply by talking to me. It's funny really, but it's something that's been with me throughout the years. I keep all my interviews, and I was looking at them the other day. And do you know, the same theme runs through all of them. There's one I did when I was 15, and I was asked what I look to be a successful rock 'n' roller. I replied that you had to be dedicated, prepared to give up everything for it. And that's the way I feel now.

"Sixteen years I've been in this business. And I still feel as fresh as when I started. An American journalist who interviewed me recently asked me why I thought I had survived the years. I replied it was because I rolled with the punches. And you know what he said to me? He said, 'no you don't, it's because you side step them.' Follow that!



SUZIE rolling with the punches

## ORIGINAL MIRRORS

Could this be Heaven?



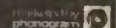
### ON TOUR

- November
- 7th Bradford University
- 10th Dudley J.P.'s
- 12th Swansley Circle
- 15th London, Marquee
- 16th Nottingham, Sandpiper
- 21st Glasgow, College of Technology
- 22nd Aberdeen University
- 23rd Dundee, College of Technology
- 25th Leeds, Forde Green Hotel
- 30th Manchester, U.M.I.S.T.



Pick up the phone and hear the single from today for one week on 01-499 9471

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"I was the first lady of rock"

"Today's girls won't last"

# SINGLES

Reviewed by JOHN SHEARLAW

## Playing their arts out

### THE FIRST TEAM (CAPTAIN)

ORPHEUS: 'Jerusalem (Monarch) BROWNHILLS CO-OPERATIVE CHORAL SOCIETY: 'Jerusalem' (PVK) Two versions of the worthy hymn, the first at a fastish 132 bpm and fit to grace any decadent disco floor. Brownhills opt for a more sedate 124

course, but what's that matter?

**THE VAPOURS:** 'Prisoners' (UA). And thus the barriers are broken, and hopeful one-offs like this are given a chance. Or was that last year? Non-arty last rock, fun for five minutes and easy to pick up. Hope they have another go soon.

single. Very bright children's pop music, brought to you by Arts Council award winners.

**THE RUTS:** 'Jah Wars' (Virgin). As neat and wrapped-up as you'd expect, already. Tidy, tidy back-up a strong chorus and some fine, fine horns. It's also an album track and it's got no idea what it wants to say. Never mind, for while people who buy it, the Ruts are apparently of enough, educated enough and market-conscious enough to spell incorrectly. Sad, really.

**THE RED CRAYOLA:** 'Micro-chips And Fish' (Rough Trade). Or should that be micro chips and fish? Or Microchips and fish? These and other such questions prod and prod, the brain as The Red Crayola plink their way through their minimalist Paradise. Brings a new meaning to the word 'possibility': sampled in the same small doses as the click of a light switch, or the whirr of the coffee grinder, it is truly illuminating.

**DEF LEPPARD:** 'Wasted' (Vertigo). Def Leppard are, apparently, "out of their brain and going insane" and even "wasting their time and doing a lousy job". They're also, apparently, about 15 years old. I find this remarkable, like the sons of the aristocracy—H M clones DeLeppard are able to adopt the attitudes of their elderly peers even before their

adolescence is over—in fact adopting a Black Sabbath attitude. The posture of the old man they're imitating may be brilliant, but it's a brilliant heavy metal by numbers. It's just what we need—just what we need. Def Leppard are older.

**DEEP:** 'Wild Power' (A&E). Don't know why they're really as the first of a series of all-beat albums by now, but Jeep come up with an heavy metal-

heavy metal sound. I don't like it, but I may never, no never no more, and other such sentiments are delivered in the best Gary Glitter tradition, and the guitar work is superb. Should be heard at least once by anybody whose musical taste extends beyond having "a band they're really in to". A&E by postal order to Jeep, 92 Devonshire Road, London W4, will secure. Or just laugh if you want to.

**MARC BOLAN:** 'L.A. Gas' (Cuba). Spec produced by the UA club, and includes 'L.A.'s A Gas', 'Find A Good Wood', 'Once Upon The Seas Of Abyssinia' and 'Blessed Wild Apple Girl'. The fan club address is Swinford Gardens, London SW6 7LE.

**THE NEW YORK DOLIC FUSION:** 'I'm Not You' (Epic). We're not sure. Obvious, but one eye on their new contract, and one on their cultivated "Newness" (which I imagine they hope will carry them into the Eighties). The fans play it well safe with a droning, eerie edge. It's modern! It's

bleak! You have to look very hard for the sense of humour! Well, I did, and I predict that 'We Love You' will be the first modern hit of 1979. In retrospect, of course.

**THE PRETENDERS:** 'Brass In Pocket' (Real). Whoever it is it isn't high the column inches that can be written about it. I won't waste mine. Pretenders grins her and delivers her art, that is mildy interesting but not in the least entertaining. All we need is music which does something they never could be.

**THE BOOMTOWN RATS:** 'Diamond Smiles' (Ensign). I wouldn't bet money on even Bob Geldof talking his way out of this one. A gangling, disjointed mixture of clichés that could well have every 12-year-old in the country drooling at the record shops (although I personally think that Showaddywaddy will get there first) and could well have every self-respecting teenager vigorously denouncing its fresh vibrant originality. I don't see high cases. 'Diamond Smiles' is bubbled pop of a very poor vintage. Sorry. But I did laugh at the bit when the Rats nick Lowe's great chorus from his Pretenders' production of 'Stop Your Sobbing' to stop their own from flagging. Basher always had his tongue in his cheek.

### THE SECOND TEAM

**VISAGE:** 'Tar' (Radar). Steve Strange, Midge Ure, Rusty Egan (who should know better) and a load of others (who don't) dress it up through a load of redundant "newness" about tag-sounding, it's really electronic, man. Perhaps

this bunch of posers could form a supergroup, called Blind Ignorance, and play a free concert in Hyde Park. Then we'd all be really impressed.

**THE LURKERS:** 'New Guitar In Town' (Beggars Banquet). Somehow they get through it, a hammet-handed cross between a slow version of the Ramones and a fast

Irish too! So, why then does nobody buy your records, even if 'War Stories' was perfectly acceptable? Starjets, undaunted, try again, with a simple, whiney, rent-a-riff anthem that could almost be heavy metal—if it wasn't so pathetic.

**WHITESNAKE:** 'Long Way From Home' (UA). But aren't all bands like this



THE RUTS' Malcolm Owen



THE STRANGLERS' Hugh Cornwell

bpm (approximate reading) and can't work out whether to shock housewives, amuse children or save their consciences. Stick to Orpheus, who goes the lull/hog (or should that be stag?) to great effect. Hear it and wonder.

**MICKY MOORE:** 'Sick And Tired Of All This Disco Music' (Chopper). Love his nerve. As if you hadn't guessed the record has all the pre-Chic disco clichés, barrels along at 128 bpm, and virtually drowns in a sea of whistles, handclaps and "boo-boo"s. Amidst it Mr Moore croaks of his rising disgust at the disco cult, in a voice that would curl up the most wooden toes.

**MISDEMEANOURS:** 'She Doesn't Love You Anymore' (EMI). The redoubtable talents of Charlie Anley—unknown to me until the release of this single—are here employed in ensuring enjoyment. Eh? Probably the surprise pick of the pop/rock bunch this week—a kick in the leg and a joy to the ear. Charlie wrote it!

**AC/DC:** 'Girls Got Rhythm' (Atlantic). Actually it's an EP with four tracks, so the effect is rather like an uncalled-for gang-bang. AC/DC are an unerringly successful combination of the disgustingly weedy and the professionally powerful and I don't begrudge them a thing. I just don't get too close. Bon Scott, who sings, is 34. Angus Young, who plays guitar, is now old enough to know what he's doing. This one will separate and supurate.

**JOHN COOPER CLARKE:** 'Splat'/'Twa' (CBS). A double groove and one has more dirty words than the other. Gone are the days when Mancunians would chant along with the thin poet, but his style is attention-grabbing to say the least, and his way with words—recorded live at the Marquee—raises eyebrows for all of five minutes. A handy emetic.

**WIRE:** 'Map Ref' (Harvest). These Wire persons—they taunt. They tantalise. They make absolutely remarkable decisions about what to put out as a



version of the early Rollers. You can even sing to it! You've got to admire the Lurkers and their simple sense of fun, though. They must be the only set of former arkansans around who forgot to lay down their tools before they picked up their guitars.

**ME AND YOU:** 'In The Future' (Laser). This time around the duo can't resist falling full length into the cabaret mire. However they come up smelling of roses, and with 'Uncle' Castro Brown at the controls there's enough tricks—horns, mostly—to rescue them.

**SHEILA B DEVOTION:** 'Spacer' (Carrere). Could be the first flop from the Chic team of Bernard Edwards and Nile Rogers. They provide everything except Sheila's awful, thin and hapless Eurovoice. And, sadly, that thin and hapless voice makes the entire Chic Hit Kit sound absolutely ridiculous. A hit in Italy.

**STARJETS:** 'Schooldays' (Epic). Aren't we young? Aren't we fun? And we're

always a long way from home as they thunder down life's lonely highway in a mist of lonely hotel rooms and too many nights on the road? "Believe me when I say I'll drink you dry babybe," they wail, but somehow it's not as menacing as it ought to be.

**BRITT MCENASCY:** 'Do It To Me' (Once More With Feeling) (J&J). Britt bares all on this lab picture disc—including a rotten voice, real misery and probably a growing feeling that she's beginning to resemble the last chicken in the shop. Rather like the stripper who gets told to "put 'em back on!" Britt might have been better to confine her mouth opening to intimate revelations—not this slice of grimy breathiness.

**CONNIE FRANCIS:** 'Three Good Reasons' (Polydor). Now here's a prot Token Christmas single, token commercial single, token risen from the grave single... all in one. So right it makes your fingernails curl. Eat your heart out Lona. This is a very big hit.

**Kid Jensen's record of the week**  
**MICKEY JUPP**  
 You made a fool out of me PRODUCED BY GODLEY & CREME

CHS 2381  
 Chrysler



**THE NEW SEEKERS:** 'Love Is A Song' (EMI). Another hit from the reserve squad, but the cracks are beginning to show. No matter how bouncy they seem the New Seekers are slowly being drowned out by a top-heavy wall of sound. Buy, it won't last long.

**SNAKEFINGER:** 'Kill The Great Raven' (Virgin). More foresightful sound from the Pale Pachyderm world domination corporation — aka the Residents from America. Worth listening to for its relevant meaninglessness, the Residents' trademark for the last 10 years.

**THE A'S:** 'After Last Night' (Arista). Yet another band from New York fails to impress, miserably I'm glad we're returning the favour.

**PROTEX:** 'I Can Only Dream' (Polydor). We're young! We're a pop band! We're Irish! (Part 40 of a continuing series). Even Chas Chandler can't disguise the fact that Protex haven't yet got anything to offer outside a talent for precocious mimicry (mostly of the Buzzcocks and the Monkees). There's a long way to go.

**HERMAN BROOD:** 'Love You Like I Love Myself' (Arista). Not brooding, not wild, not interesting. The Dutchman tries to sound like a heavy American and fails. Funny, the band sound a bit like that too.

**STEVIE WONDER:** 'Send One Your Love' (Motown). Soft, uncluttered and fresh — the readily-accessible, clean and unsurprising

side of 'The Secret Life Of Plants'. Stevie says it with roses (and, God, it's taken long enough), and says it sweetly enough to make this a hit.

**BERNIE TORME:** 'All Of The Day And All Of The Night' (Parole/Fresh). Heavy metal man covers Kinks' song, insensitively. Oh yes, it'll be a hit in Japan.

**INTERVIEW:** 'To The People' (Virgin). Silly pop record from a Bath-based band who probably wish they'd been born in Boston. If they need the money they could always sell this song to the Knack and see how it should be done.

**ERROL DUNKLEY:** 'Little Way Different' (Arawak). Undisguised, but at least everyone knows the name now. Ages old Dennis Bovell production; just hope they both get their royalties this time.

**KIT HAIN:** 'The Joke's On You' (Harvest). Gone are the whispers and Kit Hain becomes a nice girl trying to sound like a disco queen. The music isn't carried, despite the efforts of the Pip Williams and John 'Paradise' Eden production team.

**ROSE ROYCE:** 'Is It Love You're After' (Whitfield). Carries all the Norman Whitfield trademarks, and that remarkable Dickey voice, but never gets into gear. A pity. Once, thought I'd be in love with them for ever.

**SANTANA:** 'You Know That I Love You' (CBS). Quite a surprise really, with thumping guitars and even an urgent feel about it. Modern American enough to make it

somebody's record of the week and therefore ... a hit.

**AK PROCESS:** 'After All Love' (Output). Electronic music, the groove feels it necessary to inform us. The sort of dross that makes me want to shout: "So making your own records". Instead I'll blow down my own milk bottle and make myself very happy.

**ALEX HARVEY — THE NEW BAND:** 'Shakin' All Over' (RCA). And still he keeps coming back, and that's a lesson to us all. A lively CCS-like version of the Pirates' song, and there's enough in the grooves to indicate that plenty of the Harvey brain-cells are still functioning.

**HUGH CORNWELL AND ROBERT WILLIAMS:** 'White Room' (UA). Since Cornwell's already said this liaison with the Captain Beefheart drummer was "very creative" I can only presume that this taster for 'Nosteratu' is serious. It certainly doesn't sound like it. The Art School Dance Goes On Forever (for Hugh at least) as Peter Brown — who co-wrote the song with Jack Bruce — would say.

**THE INMATES:** 'The Walk' (Radar). Meaty, beaty and on-so-modern r'n'b, a lively cover of the McCrackin styles song. Very healthy if taken regularly.

**MICHAEL O'BRIEN:** 'Made In Germany' (Stiff). Fantastically tongue-in-cheek mechanical Euro-pop (now there's nostalgia for you!) Very silly and very good for you. Not a hit.

**UMBERTO TOZZI:** 'Gloria' (Epic). The original

version of the song that Jonathan King heard on his holidays, and what a good song it is. Available in 7in, 12in, and from all good hotels on the Italian Riviera. Personally, I think Umberto should have let Jonathan have the hit and taken the royalties.

**THE REAL THING:** 'Give Me Your Love' (Pye). They're almost back on top form with this one, a smokey, luxurious, string-laden ballad. Full of quality (but then they always were) and nearly a hit.

**90 DEGREES:** 'No Doctor' (Virgin). Always, to an extent, Eddy Grant's proteges, 90 Degrees (inclusive) have suffered from a good two years under exposure. The brand of adventurous reggae rock was missed immediately, and it's good to have them back with a chanting Hugh Francis song immaculately produced by Coachhouse Eddy.

**THESE ALSO PLAYED**

**DAN HARTMAN:** 'Hands Down' (Epic). A 12in. Not a patch on ... etc. etc.  
**DALTON AND DUBARRI:** 'I (You) Can Dance All-By My (Your) Self' (DJM). A 12in.  
**BB GABOR:** 'Laser Love' (Blueprint)  
**KAREL FIALKA:** 'Metal Urbane' (Blueprint)  
**BARRY BIGGS:** 'What's Your Sign Girl?' (Dynamic). Fine for those that know him, a miss for those that don't.  
**SAXON:** 'Backs To The Wall' (Carrere). Saxon don't cut the heavy metal mustard — yet.  
**STREAMS:** 'Imagine Me Without You' (Infinity)

**TOURS:** 'Tourist Information' (Tours)  
**ST WINIFRED'S SCHOOL CHOIR:** (The Matchstalk Children); 'Bread And Flashes' (MFP). A Christmas single. Words and clean hankies provided.

**REALISTICS:** 'Pure Magic' (Bronze)  
**GOLDIE:** 'How Many Times' (Bronze)  
**IAN MATTHEWS:** 'Heatwave' (Rockburgh). Not that 'Heatwave', but Ian's bopped himself up to try and sound like George Thorogood.  
**BIZARRE:** 'Let Me Fill Your World With Love' (Polydor)

**RAY, GOODMAN AND BROWN:** 'Special Lady' (Mercury)  
**BRICK:** 'We'll Love' (Bang)  
**DEBORAH WASHINGTON:** 'Rock It' (Arista)  
**JD SOUTHER:** 'You're Only Lonely' (CBS)  
**MARIE PIERRE:** 'Choose Me' (Trojan). This lady's got to get a hit soon. Over to you Noel (Edmonds), that is!

**RUPERT HOLMES:** 'Escape (The Pina Colada Song)' (Infinity)  
**MURIEL DAY:** 'Nine Times Out Of Ten' (Soul Stop)  
**GERARD KENNY:** 'Crime That Pays' (RCA)  
**HOWARD PAUL:** 'Mack The Knife' (Rocket). The revamp doesn't work.  
**ROY SUNDHOLM:** 'Did You Ever Have A Heart' (Epsilon)  
**FOTOMAKER:** 'Love Me Forever' (Atlantic)  
**SANDY LION:** 'Sad Eyes' (Laser)  
**JOE SAMPLE:** 'Carmel' (MCA). Good for those who know the name already.

**THE SECRET:** 'Another Heartline' (A&M)  
**CATCH:** 'Radio Station' (Atlantic)

**PORTRAITS:** 'Little Women' (Arista). A possible hit — over to you Simon. (Bates, that is)

**TEENA:** 'Spaceships' (Carrere)  
**IAN MITCHELL BAND:** 'Lonely Nites' (WEA)  
**SLY AND THE FAMILY STONE:** 'Remember Who You Are' (Warner). Not trying simple as that.  
**MARIA MORGAN:** 'Rupert The Bear' (President). A Christmas single. Sad for those who remember the wee one's earlier 'Inbutes'.

**UPP:** 'Nervous' (Acrobat)  
**RAYDO:** 'Beitcha Can't Love Me Just Once' (Arista). Love that Ray Parker voice, hate this single.

**THE FANS:** 'Giving Me That Look In Your Eyes' (Fried Egg)  
**JAMIE WILDE:** 'Heaven Is In You' (Bare). A male Twinkie!  
**CHARLIE RICH:** 'Life Goes On' (UA)  
**BE A KING:** 'Music Trance' (Atlantic)  
**CC MANN:** 'My Shooting Star' (Scope)

**FIVE SPECIAL:** 'You're Something Special' (Elektra)  
**THE BACHELORS:** 'Travellin' Home' (Galaxy)  
**LENA ZAVARONI:** 'Somewhere South Of Macon' (Galaxy) Not a hit.  
**THE DUPLICATES:** 'I Want To Make You Very Happy' (Stiff)

**PRIVATE EYE:** 'Your Place Or Mine' (Capitol)  
**THE EDGE:** 'Watching You' (Hurricane)  
**SEVENTH AVENUE:** 'Miami Heatwave' (Pye)  
**TEETH:** 'Say Hello To Buz' (Soho)  
**THE OUT:** 'Who Is Innocent' (Virgin)  
**THE KORGIS:** 'Young 'n' Russian' (Rialto). Already is somebody's record of the week — just goes to show

**WAVES:** 'Happy Together' (Pye)  
**REVANCHÉ:** '1979 It's Dancing Time' (Atlantic). Tries to sound like Chic. Fails.

**CRAZE:** 'Motions' (EMI)  
**MICHAEL JOHNSON:** 'This Night Won't Last Forever' (UA)  
**ENGLISH SUBTILES:** 'Time Tunnel' / 'Sweat' (Small Wonder)  
**MANICOU:** 'Motorbike Ride' (Laser)

**RANDOM HOLD:** 'Eletteravilla' (Polydor). Produced by Peter Hammill.  
**DON ARMANDO'S 2ND AVENUE RHUMBA BAND:** 'I'm An Indian Too' (ZE)

**SHACK BAND:** 'Sir Lancelot' (PVK)  
**KENNY JOHNSON:** 'Searching For Love' (OBM)  
**ELLEN SHIPLEY:** 'Catch The Cobra' (RCA)  
**STAINS:** 'Emotional Pills' (Redball)  
**GRINGO:** 'Mexican Dream' (PVK)  
**MAGNUM:** 'Foolish Heart' (Jet)

**THE MARMALADE:** 'I Was Made In Germany' (EMI). Not that Marmalade. Not that good, either.  
**THE FORCE:** 'Dirty Dog' (Philadelphia). A 12in.  
**RAMSEY LEWIS:** 'Tequila Mockingbird' (CBS). Souvenir 12in.  
**MELBA MOORE:** 'Burn' (Epic). A 12in. She's a done better.

**RITZ:** 'Dance Until You Drop' (Epic). A 12in.  
**HUDSON PEOPLE:** 'Boogie On Downtown' (Virgin). A 12in. Disco on Virgin. Not produced by Ron or Russell Maer. Or Giorgio Moroder, come to that.  
**OSSIE LAWRENCE:** 'Lovers Understand' (Negative One). Appealing home made lover's rock. Try some. (12in)

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# THE Z SET

**THIS WAS** the big night. Back To Zero's first headlining gig at a prestigious London sweat hole: The Marquee.

After months spent supporting The Chords, Secret Affair, and The Purple Hearts, Back To Zero had finally made the big leap.

"We've built up a big London following over the last few months, which we're both pleased and flattered about. Secret Affair have their Glory Boys and we've got The Z Set in London, Birmingham and Liverpool. The Z Set are faithful followers who're into our music," Brian Betteridge, Back To Zero's short and stocky lead singer told me.

Brian was restless, and answered my questions in quick bursts of excitable speech.

"Part of the attraction of doing gigs is that you meet all your mates there," said Sam Burnett, B To Z's guitarist. On stage the band give off an amateurish air which increases their eccentric charm.

"We like to keep the amateurish air because it stops us from blowing out," said Sam. In fact the whole band seem to adopt a carefree stance towards the future of Back To Zero.

The problem is that their pushy stage presence and Sam's first rate songs are likely to give this band success whether they like it or not.

Back To Zero remind me of The Undertones. Both bands couldn't



BACK TO ZERO: (left to right) Sam Burnett, Mal Malyow, Brian Betteridge, Nigel Wolff.

care less whether they become popstars. And both bands perform warm, rowdy songs which contain the sort of melodies that guarantee popstar status.

Back To Zero's first single, the slow thumping 'Your Side Of

Heaven', backed by the punchy anthem 'Back To Back', illustrate B To Z's talents. However the single on Fiction Records was just a one-off deal and now a number of clued-up record companies are showing obvious interest in the band.

So at the moment Back To Zero are engaged in the usual pre-popstar jobs. Sam is a petrol pump attendant, Brian is out of work, drummer Nigel Wolff works in a large London store, and bassist Mal is at school working for his A-levels

"It's no real problem being at school. The only drawback is that we can't go on a large scale tour, and we've got to be careful arranging dates."

Back To Zero formed in January this year, and are managed by the chaps who run Maximum Speed, the mod fanzine.

"Being backed by Maximum Speed has helped us a lot. The trouble is we've been slagged off as people think we can't fall with MS behind us," said Mal.

The band's biggest break came when they played on the 'March Of The Mods' tour with The Purple Hearts, and Secret Affair.

"That was the best two weeks of my life," says Brian.

However the day the tour finished B To Z's drummer, Andy Moore, left the band. Nigel, has since taken over on drums.

"I've also written about 10 new songs in the last three weeks and taken bits from each to form two songs we now play in the set: 'I Could Be Dreaming', and 'This Is My Future', which could be a future single. 'Dreaming' is about all the bad things on the tour like being treated as a third band by the Press and so ignored."

The whole idea of Mod plays a big part in B To Z, and especially Brian's lifestyle.

"I forget I'm in a band when I'm out. I just think I'm a mod," explained Brian. "I hope we do succeed but being a mod comes first."

PHILIP HALL


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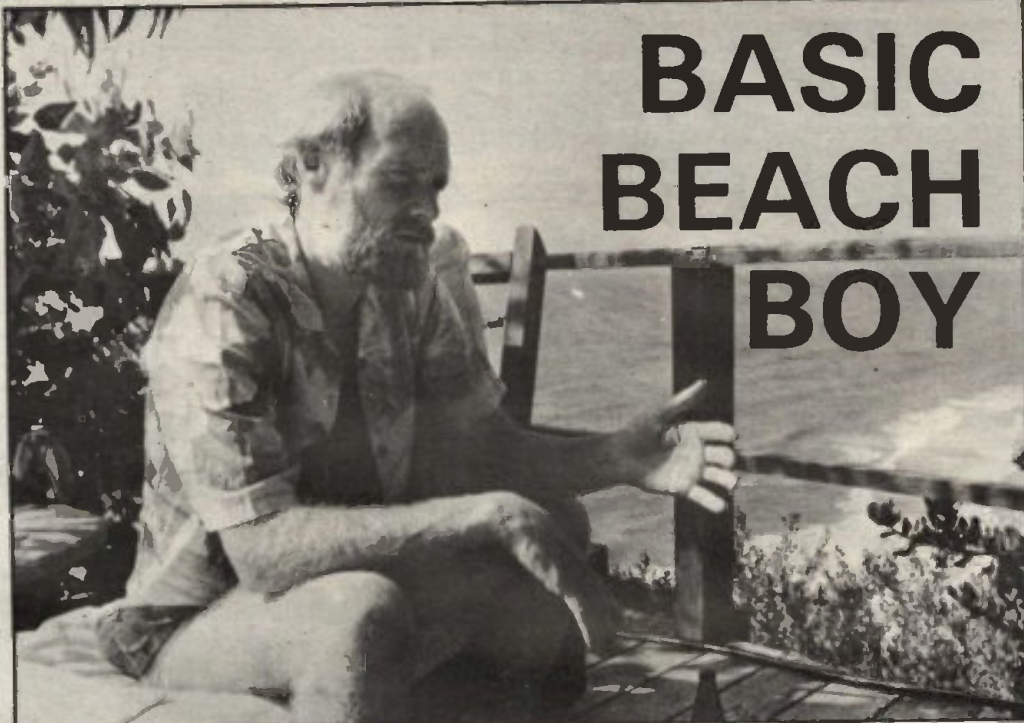
**F**OR A few souped up, Bermuda short years The Beach Boys were America.

The Birth of Surf with all its biologically clean Pepsi-blondes in blue bikinis. Its parents with riel on their faces of Ex-Lax proportions as they watched their sons un-Brylcreem their quiffs, slide out the leather, get a tanful of exercise and sing sweet 'n' high, its flaming hot rods and sublime back seat sex drive-ins.

America — and The Beach Boys conveyed it all in three minute pristine pop perfection. They were an enclave in the British charts surrounded by the dockyard rock of a million mopeds. After all, the only thing that really bugged them was driving up and down the same old strip whilst here the kids were ferrying across the Mersey trying desperately to get outta this place.

They made you want to be a beach boy, to have fair hair and a slim body and get sand in your shoes. My problem was a few extra pounds of puppy fat which necessitated me wearing a shirt every time I went on the beach (in this case Sheerness) — and shirts ain't cool.

Mike Love was never fat. He still isn't. Stretched out on a chair



# BASIC BEACH BOY

MIKE LOVE talking to Barry Cain . . . Barry? Well, Mike isn't the only one who can make himself disappear.

300 feet above the Pacific at his Santa Barbara home the 38 year-old Beach Boy (one of these days they're gonna have to change that name. The Beach Men maybe. or The Beach Big Boys) looks good as he sips a chocolate malt and indulges in reflections.

The demise of The Beach Boys co-incided with the demise of America. Both seemed to go to pot, pieces and polyurethane. Brian Wilson — in the top three pop genius category — appeared to crack and spent years in a wilderness inhabited by wooing psychiatrists

and grand pianos immersed in sand. But now, and I quote "We intend to be better than we have ever been before. Those people that have slagged us in the past are the ultra trendies who have lost sight of the fact that some things are timeless and universal — like

your basic Beach Boy. Our music will be played throughout history like Beethoven, Bach and Brahms. We are into the future, we are into the now.

"Those who call us over the hill don't realise we are immortal. What they say doesn't mean shit to a tree."

The chocolate malt gapsed in the bottom of the carton as Mike Love sucked hard. He's telling the truth by the way. At least that's what I thought as the sea caressed a band of naked revellers on the private beach below. Interviewing a Beach Boy by the ocean is like interviewing a Beetle in the Cavern or Rod Stewart in bed or a Sex Pistol in the toilet. It's relevant.

His home is a spot called Asoleado which is apparently Mexican for 'A Place in The Sun' Like Page Three. It's a little short of paradise and the relaxed drift that permeates the air is unquestionably a mixture of peace and Love.

After a series of indifferent albums the band released 'A Light Album' earlier this year. It proved beyond question that the Beach Boys were still around, still capable of a little subtle soul seduction with their own honeydew harmonies with the less fattening centres that melt in your mouth, not in the band.

The single 'Lady Lynda' promptly scored and 'Sumahama', although not exactly a surtlin' safari of a hit, is still there amongst The Jags and Tourists of this world.

So why the yawn? Mike stretches again. "Just things, y know. Like Carl put on a lot of weight and Dennis started drinking too much and Al had his ranch and horses and Brian went through a highly emotional state in both his mind and body and was smoking too much. He's a sensitive, brilliant musician and

pressures can sometimes manifest themselves in bad ways in people like that.

"We were not as cohesive as we might have been for quite sometime. But now we're gonna run the group like a team again. We've been living apart for far too long."

To get the band back on their feet again Mike has masterminded what he describes as a 'Total Fitness Programme'

"We just want to be healthier, fitter than we've ever been before. I think it's the only way we can maintain a close relationship. There's too much acid in the systems and not enough vitamins."

Now we regularly go to a training camp in the mountains by the sea to work out.

When you think about it, well, a totally surreal sight — The Beach Boys jogging through the hills like bluebirds over the mountain.

Another project in the bag is a movie 'California Beach' which I must admit sounds great. "It's about four girls from various parts of the States who meet out here on the beach. There's a midwest farmer's daughter, east coast girl, southern girl, northern girl."

Sounds familiar. Mike continues, albeit with some irreverence. "It's just a series of sociological vignettes played out here day after day against a backdrop of Beach Boys music. Kind of like an Endless Summer."

To launch the movie the band intend to hold the world's biggest beach party next spring and they will also undertake a 'California Beach' tour. After each show a party, organised by the Playboy Club and oozing with pretty girls, will be thrown.

"Should keep the Press interested," smiles Mike.

So, two shots in the arm. But what of the man himself? The cousin of the Wilson brothers from clean cut L.A. Mike has lived in his Asoleado for

the last eight years.

"Oh sure, I used to have a place in Beverley Hills and one in Malibu. But I got tired of all that. When I moved here I became involved in transcendental meditation and eventually became a teacher."

Unlike so many other rock stars who touched upon the subject with a superficial finger Mike has remained loyal to his beliefs.

To the extent, he assures me, of being able to levitate AND disappear! "Too many people in this business dwell on the insubstantial aspects of life — having the right car, going to the right parties, wearing the right clothes. I have just been concerned with my life, with its depth and dimension, more than my career in show business."

Mike has his own meditation room in the building complex at Santa Barbara which also houses his publishing company 'Love Songs' and the people in his employ.

"It's very difficult to go on tour when you live here. When you look down at the sea through stained glass windows, when the sunlight breaks through, it's so tranquil yet so energising. Who needs an hotel room?"

But Mike won't be living his paradise home for much longer. Asoleado will shortly be transformed into The Love Foundation Holistic Health Centre.

"It's costing a million dollars to turn this place into a centre where people can come to get healthy. To diet, exercise even be examined by a resident MD. A lot of people get interested in health and longevity when they reach a certain age."

Meanwhile Mike has just bought a house set in 20 acres at Lake Tahoe for two million dollars. He'll be moving in with his four daughters and one son from three previous marriages and his Japanese girlfriend ex-air hostess Sumako.

One of his ex-wives lives in a chalet at Asoleado. "I'm not gonna get married again for at least two years simply because I've got so much to do in terms of my career — the movie, the records, my philanthropic endeavours."

I wonder what his favourite period in the BB's history is.

"Mmmm. The nostalgic ones, like all of a sudden being able to take a plane to Hawaii for a few days and not having to worry about the money. But the current period is the most pleasant of all because we are more aware of what we are doing. After all these years my plans and dreams are coming true."

There was that bad patch when we decided to rest up awhile but we got back together again through a certain amount of pride and ego and strength and stubbornness which are part of the characters of all of us and which have enabled us to steer a course through the shaky times and come out on top."

BARRY CAIN

## ROY SUNDHOLM. THE CHINESE METHOD.

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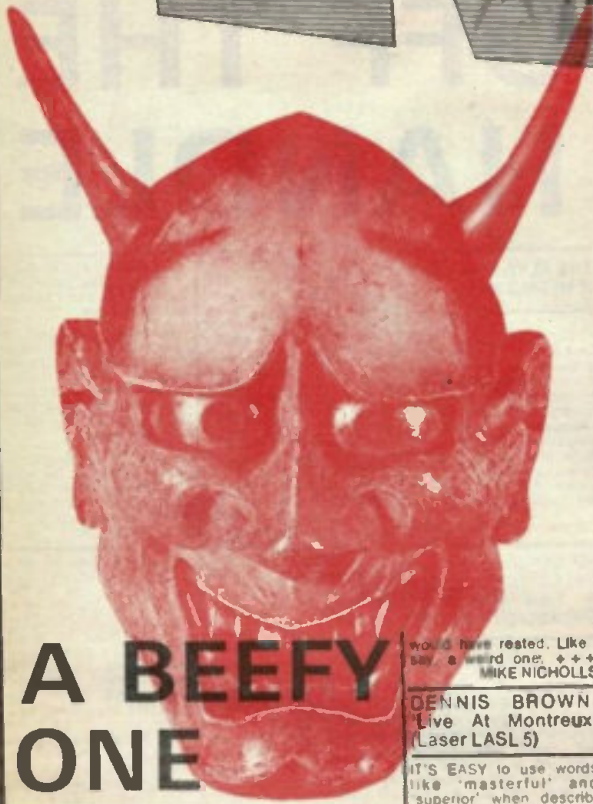
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## A BEEFY ONE

**HUGH CORNWELL and ROBERT WILLIAMS: 'Nosferatu' (United Artists UAG 30251)**

**A WEIRD ONE.** Not content with having knocked out five albums in two and a half years with The Strangers, here we have Hugh Cornwell exploring / exploiting his predictable interest in horror films. Hence the title of this LP, its cover using a still from the 1922 movie, and the dedication to Max Schreck, the original screen Dracula.

At the same time we have old Cornball indulging his preference for musical forms both surreal and experimental. Here he is helped along by such luminaries as Zappa sidesman Ian Underwood (great sax on 'Wired') and a couple of brothers who go by the unlikely name of Mothersbaugh, who I am sure you will recognise as manufacturers of Devo's synthesised noise.

Then co-credited with the LP as a whole is Robert Williams, longtime drummer with that archduke of surrealism, Captain Beefheart. To some degree Williams is responsible for holding the album together, his flat patterns both opening and closing the album.

Particularly strong is the throbbing instrumental, 'Mothra', whose ethereal chants and evocation of doom do much to anchor some of Cornwell's free-form excess.

'Nosferatu' is a musical tour de force with plenty of scratchy movement. The baleful atmosphere of 'Losers In A Lost Land' sounds like The Raven's 'Baroque Bordello' and I suppose if nothing else,

this album is a useful means of investigating who is responsible for what in The Strangers' sound.

The single, Cream's incomparable 'White Room' is a disappointment. The vocals are deliberately expressionless and the song suffers from a complete lack of the instrumental genius which characterised the original. Still, it does provide us with a break from Hugh's 'song-writing'.

'Wrong Way Round', about a girl built in such a predicament, is the absolute pits with lines like "Her feet smell her nose runs / She can smell an Indian at 50 guns" while the naffness quotient is boosted by some banal babble from a fairground barker.

Musically however, the song benefits from a good arrangement. Cornwell acquitting himself nobly on bass and cellope as well as guitar while Williams holds down a tricky beat before the song shifts into 'Puppets'.

'Irate Caterpillar' and 'Big Bug' make little sense to me, but maybe that says more about my ignorance of the horror ethic. Thus, as a concept it's difficult to determine whether the album succeeds, though personally I'd be reluctant to give it the benefit of the doubt.

Whatever, musically there's enough going on to keep the average purchaser occupied for some time. I suppose some of the nonsense spilt on Cornwell's typewriter and on to the record could be overlooked in view of his judgement at having chosen a host of kindred spirits to help out instrumentally and lift the album out of the depths in which it otherwise

would have rested. Like I say, a weird one. ◆◆◆  
 MIKE NICHOLLS

**DENNIS BROWN: 'Live At Montreux' (Laser LASL 5)**

IT'S EASY to use words like 'masterful' and 'superior' when describing Dennis Brown's vocals; he has a command and experience that belies his twenty two years of age.

Some of the tracks on 'Live At Montreux', namely 'So Jah Say', 'Money In My Pocket' and 'The Drifter', have been culled from Brown's fairly recent, criminally underrated 'Words Of Wisdom' release.

Side one's brisk momentum introduced by way of 'So Jah Say' and a stealthy 'Wolves And Leopards' is disappointingly followed by a ponderous side two that features tortured readings of 'Yabby You' and 'Whip Them Jah' and is only saved by a relatively triumphant 'Money In My Pocket'.

Considering the length of his successful World tour it's not surprising Brown often sounds tired on parts of 'Montreux'. 'Live At Montreux' is not essential, but as a representation of Dennis Brown life it surpasses many releases  
 ◆◆◆ PETER COYNE

**SWEET: 'Cut Above The Rest' (Polydor De Luxe POLD 5022)**

'CUT ABOVE The Rest' made me feel quite ancient, mainly because it makes me remember when I was so young. Sweet were the poppiest band of their time and a lot of fun then, but now they want to spoil all the fun by growing up and playing yawn - making 'adult-rock'.

The inspired pop partnership of Sweet, Chinni/Chapman and producer Phil Wainman has been dissolved a long time now and credit to Brian Connolly for quitting Sweet with some of his

dignity intact. Sweet now sound like an average heavy metal pub band with absurd pretensions that Scott, Priest and Tucker aren't capable of carrying off. 'Call Me', a top single earlier this year, valiantly attempts to recapture the campy glitter stomp of their hits and fails. 'Call Me' however, is by far the best track and the remainder of 'Cut Above The Rest' is taken up with

MOR heavy metal. Sweet are never likely to repeat the massive success they enjoyed in the mid-seventies with hits like 'Blockbuster', 'Bathroom Blitz', 'Hell Raiser' and 'Teenage Rampage' - excellent pop gems everyone. Nobody loves a teenybop band that wants to grow up and the commercial decline of Sweet hammers the point home. ◆◆ PETER COYNE

**BOB JAMES: 'Lucky Seven' (CBS 83729)**

ACE keyboardist Bob James had to call on all his friends in high places to help make his seventh light jazz album.

A lot of the time, James' keyboards aren't very much in evidence, as all those around him get a chance to show their prowess. So I'm torn between criticising him for hogging

the credit, and praising him for letting everyone else play too. The most commercial track is 'Rush Hour', where James starts proceedings with quite a catchy riff, but then gives way to some other solos, notably from Hiram Bullock on electric guitar.

It just lacks that bit of sting to make it foreground music.

◆◆◆½ PAUL SEXTON

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P R E S E N T

# SHOES

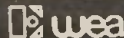
T E N S E

"The Shoes are one group in a million who defy form and call their own shots. Their official debut, 'Black Vinyl Shoes', recorded by four kids in a bedroom, was rightly heralded as a 70's yardstick, a breath of fresh air in a cynical kitchen."

"'Present Tense' is a record which defies expectations. Anyone who suspected that The Shoes' opening salvo was an accidental stroke of genius is in for a pleasant surprise. The band have co-opted producer Mike Stone to guide them through the pitfalls of the studio but haven't sacrificed one jot of their unique sound or their ratio of stone melodic brilliance."

"As it is, WEA might as well close down the presses and go home for the rest of the year—they don't need to release another record again. Ever."

—Max Bell, New Musical Express.  
27th October, 1979



Available on Elektra records. K52187

# FLYS OFF THE HANDLE

## THE FLYS 'Flys Own' (EMI EMC 3314)

I SUPPOSE the Flys should be hip by now. After all, they do come from Coventry and at the moment that's a prime requisite. Apart from writing 'vengeance letters' to magazines like Over 21 they also have a great talent for dredging out the power-chord trash of glitter-popping 1973.

If you wanna be a glitter

## JO JO ZEP & THE FALCONS 'Jo Jo Zep & The Falcons' (Rockburgh ROC 108)

KANGA ROCK Rules O.K.? The ingredients for this brand of rock is a spoonful of Feelgood, a pinch of Parker and a sprinkling of Springsteen, but really Melbourne band, Jo Jo Zep and the Falcons, should be renamed Mick Jag Jag & The Rawinstons, 'cos that's who they generally sound like on this 'Best Of'

## BONNIE RAITT: 'The Glow' (Warner Bros K56706)

THERE'S A school of musicians and singers in LA who seem to have formed a mutual appreciation society, and a particular clique of people who are involved in a certain style of album. Those people are all fans of Linda Ronstadt and Bonnie Raitt. I spent an interesting couple of minutes comparing Bonnie's new album with Linda's last one, 'Living In The USA', and found not only almost identical credits, but a similar style of artwork on the sleeve, even the choice of songs is similar.

But no matter: Linda and Bonnie are sufficiently different, and equally good, singers, to be enjoyable. Both are under the production of Peter Asher, and use sessioners like Waddy Wachtel, Don Gronick, Kenny Edwards and the redoubtable Danny "Kooch" Kortchmar.

Bonnie Raitt has, on 'The Glow', more of an ear for rock 'n' roll than Linda R. and with the team belts out some very classy ren-

ditions of such well-chosen pieces as 'I Thank You' and 'Your Good Thing (Is About To End)', both written by Isaac Hayes and David Porter; Robert Palmer's 'You're Gonna Get What's Coming' and Mary Wells' 'Bye Bye Baby'. There's a successful sex change with 'The Boy Can't Help It' too: all of them are delivered with Bonnie's finely tuned and honed voice, good rhythm guitar

and piano backing plus a fine rock 'n' soul atmosphere.

She can still sing dem ballads, too, as she did so well a few years ago with 'Blowin' Away'. Outstanding here though is her version of Jackson Browne's 'Steppin' Dark And Silent Gate', and the bluey boozie little track, 'It really is time Bonnie got some recognition. At this Raitt it won't be long.

Sorry, Flys, being signed to EMI can't be very nice but take heart, they'll have to do something drastic with you soon. ♣

JAMES PARADE.

album, which has a strong R & B flavour (and I don't mean Rhubarb and Blackcurrant!).

Vocalist Jo Camilleri gives a good impression of the said Michael, especially on 'Fix It Up', 'Rough And Ready' and 'Dancing Shoes' but the big giveaway is Bobby Womack's classic 'It's All Over Now' (a hit some 15 years ago for The Stones), on which the band don't try to disguise that they are influenced by Jagger and Co., although this is a sax orientated version. 'Show Ya Fun' has

Feelgood written all over it. Whilst 'Security' and 'Soon You'll Be Gone' have a Springsteen/Parker touch about them. Without a doubt however, it's their recently released single, the rock-reggae styled 'So Young' that is the ace track on a fine album.

I'm going to stick my neck out and say that Jo Jo Zep and the Falcons are going to be big in Britain. I only hope that this statement doesn't boomerang on me, soon! ♣

NORMAN SMITHERS



BONNIE RAITT

and piano backing plus a fine rock 'n' soul atmosphere. She can still sing dem ballads, too, as she did so well a few years ago with 'Blowin' Away'. Outstanding here though is her version of Jackson Browne's 'Steppin' Dark And Silent Gate', and the bluey boozie little track, 'It really is time Bonnie got some recognition. At this Raitt it won't be long.

Sorry, Flys, being signed to EMI can't be very nice but take heart, they'll have to do something drastic with you soon. ♣

JAMES PARADE.

## VARIOUS ARTISTS: 'Rockers' (Island LPS 9587)

ROOTS ROCKERS, at that. Several of these songs are featured in the comedy adventure movie of the same name. I couldn't exactly choose reggae as my specialist subject for Mastermind, but this sounds like a strong collection.

Chief selling point of 'Rockers', the album, is probably Junior Marvin's 'Police And Thieves', something of a reggae standard from 1976. At the white end of the market, though, are my two favourites, Inner Circle's failed 45, 'We 'A' Rockers' — it sounds

as commercial to me as 'Everything Is Great' and 'Stop Breaking My Heart' — and Peter Tosh's current single, the marauding 'Stepping Razor'.

Inner Circle's leading light, Jacob "Killer" Miller, contributes a solo, 'Tenement Yard', and the other leading crossover band on the album is Third World, back to their roots with 'Satta Amásagana'. Bunny Wailer sings the title song, the Heptones and Burning Spear are there too; 'Rockers' is a film and an album for real reggae people, but for the casual observer the record, at least, is something he can confidently dip into

♣ ♣ ♣ PAUL SEXTON



the new single:

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# LEFT CHANNEL

**VARIOUS ARTISTS: 'Avon Calling' (Heartbeat HB1).**

FLICKING THROUGH the record racks, deciding what to buy, exercising the punter's power and at the same time wondering how much of your choice has been made for you — know the feeling? So, a compilation album of unknown bands must have a pretty snappy cover to induce the parting of the pennies, and this one has: a great title in white yellow over an aerial shot of Bristol — local sales guaranteed.

Inside are offerings from fifteen bands who have one thing in common — a distinct lack of cultural heritage: there hasn't yet been a Bristol beat and there still isn't. These outfits could come from anywhere, the only advantage being that their appeal isn't purely local; hence, perhaps, the interest of a certain Mr Peel.

Revolving this record produces music of surprisingly good quality. From the kennel of the Korgis, Crescent Studios in Bath, spring contemporary numbers containing none of the incoherence of raw punk and none of the flash trills of techno-rock. The album reflects an 'ongoing situation', which is to say that two of the bands, Gizzo Babies and Europeans, are only memories, while another three (Private Dicks, Sneak Preview and Apartment) will be touring under the 'Pulse Of The City' banner later this year.

In terms of relative quality, it's a damn good album; the most forgettable track, the Vice Squad's 'Nothing a better song if it was compensated for by gems like Sneak Preview's 'Slugwield', complete with wonder lead guitar.

There are enough worthy bands in this area for at least one more compilation; meantime, Heartbeat Records have done a service by injecting some fresh blood. You've been warned. + + +

FRED WILLIAMS

**HOTEL: 'Hotel' (MCA MCF 3036)**

AMERICAN BAND names are really in the silly season. Seems you've either got to be a definite article — The Knack, The Pop, The Beat, The States — or you have to be some everyday word or phrase, current examples being 20/20, Alias, Mistress and — Hotel. The result is that several of the bands end up sounding even more anonymous, often with little going for them in the first place. So Hotel aren't doing themselves any favours, which is a shame, because in the AOR stakes this album holds its own.

Hotel have recently made a couple of cameo appearances in the American Hot 100, primarily with 'You've Got Another Thing Coming', a typical light rock entity. Good examples of the album's pop-rock style are 'Not Wise To Say' and 'Your Green Eyes'; while there's a more restrained feeling about 'You'll Love Again' and the band's other US chart entry, 'Hold On To The Night'. Adventure is only really ever in the air on 'Old Silver', the most ambitious track, with slick string passages, delicate piano and generally the "epic" approach. + + + ½

PAUL SEXTON



Moon Martin



Tom Petty

## A CULT ABOVE THE REST

**MOON MARTIN AND THE HEARTBREAKERS: 'Damn The Torpedoes' (Backstreet MCF 3044)**

**MOON MARTIN: 'Escape From Domination' (Capitol EST 11933)**

**RACEY: 'Smash And Grab' (RAK SRAKX 537)**

POP ALBUMS are strange beasts. The American from usually feel quality real class and outdramatic small pretty bad, are for the most part horrendously tacky and lack any veneer of workmanship.

The two American products here perform perfectly. Petty, having waded through the legal trouble that has beset up this album, after a few spins delivers no instant classics here, just a compact collection of all that's best about post-Only Louisiana music — years drastically off course from the heady Petty twelve bar formula. A Mexican chuffer that sounds suspiciously like a steal from the Jackson Browns songbook, and all the more commendable for that, it winds up the album in long strumming and blowing style.

**CAPITAL LETTERS: 'Headline News' (Greensleeves GREL 7)**

IT'S PROBABLY not inaccurate to attribute most of Capital Letters' public image to J. Peel, who played 'Smoking My Ganga' so assiduously in the beginning. That segment of likable weed fortunately doesn't dominate this their debut album which easily and instantly lives up to its

name. Fire Inna Babylon gives the basic text for many of the songs — a theme now dangerously poised on the brink between new era and old hat. However, the six-strong Letters, plus new voices in Pauline and Paulette, redeem themselves with skin-tight musicianship and neat production. A plundering bass from Junior Brown and the many keyboard voices of Earl Lynch arguably come out tops.

Where the set really succeeds though are in the more direct and personal experience lyrics; police paranoia meets family integrity in 'Daddy Was No Murderer', and a fresh and frightening view of the scrapheap in 'Unemployed'. Add a brace of incredibly catchy arrangements and (if Greensleeves turns either of these into Tins form) higher ground awaits Capital Letters. + + + + SUSAN KLUTH.

# RIGHT CHANNEL

**'THE HONKY TONK DEMOS' (Oval OVLM 5003)**

NOT BEIN' a Londoner, like, I never got hear Charlie Gilett's semi-legendary Sunday radio show. But I clocked some of the bands featured here live early on, and it was obvious to anyone with half an ear that their time would come. Viz Graham Parker, whose 'Between You And Me' is included here in its original form, the same demo eventually went on to his 'Howling Wind' album. Everything else however, is different from that which appears elsewhere, from Chas & Dave's touching 'One Fing 'N' Annuver' To The Darts' superb 'Sometime Later'.

One of the stand out cuts, inevitably, is Dire Straits' 'Suits of Swing', recognisably modified and if anything better than the original, with more of that immaculate guitar upfront. It's interesting that after only two plays on 'Honky Tonk' the band quit their day jobs, thereby precipitating their rapid rise to fame.

One wonders how long it will be before Live Wire follow suit, their 'Lone Car Cruising' very firmly caught in the groove, and brings 'Demos' to a fine conclusion. The same applies to ABC, whose 'Rhythm On The Radio' sounds like it could have been a commercial cert, particularly since the band (now defunct) consisted of three accomplished musicians.

Another goodie is Night Shift's 'Infectious 'Dance In The Moonlight', though elsewhere the quality falters. With notable exceptions (Kate Bush, Sandy Denny, early Joni Mitchell) I've never been enamoured with female singers and so Charlie Dore's 'Secret Service' and Witches Brew's 'The Party's Over' fail to impress, though that's not to say you won't think otherwise + + + ½.

MIKE NICHOLLS

**SPYRO GYRA: 'Spyro Gyra' (Infinity INS 2008)**

WE WERE running before we could walk with Spyro Gyra, and having enjoyed their pleasingly successful 'Morning Dance' album, we should take a step back and hear this LP, their first which was originally released on the small American Amherst label in 1977. Infinity have smartly picked up the rights to the album, but they'd be unreasonable to expect it to do as well as its successor.

Now whether the novelty of the band is wearing off, or I'm just being unkind I don't know, but

this first album doesn't have the same appeal. There's 'The Shaker Song', the current single, which again features Jay Beckenstein's sterling sax work and shakes happily along, but it's a little too frantic to repeat the success of their easy going 'Morning Dance'.

Anyway, 'Spyro Gyra', although it's musically competent, doesn't seem to have warm, memorable tunes. 'Pygmy Funk' is intentionally chaotic but certainly not funky. 'Cascade' and 'Meat' come closest to an effective band sound, but too often, you just wonder where some of the other instruments are. + + + ½

PAUL SEXTON

**THE CHARLIE DANIELS BAND: 'Million Mile Reflections' (Epic EPC 83446)**

NO DOUBT you're all set to write Charlie Daniels and the lads off as just another yawny some congregation of cowboys. A certain off-the-wall appeal in the 'Devil Went Down To Georgia' single, but surely nothing else, right? Nope. Charlie Daniels hangs his hat on several different pegs and all of them carry the weight.

The single is a splendidly lively piece of yeehaw; that violin Charles totes so well gives the project a real 'yes indeed sidewinders' flavour. The sound of the whole album is livelier than the appearance of the band who have been around for years hitting big in America in '73 with 'Unsteady Rider'.

'Passing Lane' has a metallic glint about it, while there's a pleasant boogie-woogie air about 'Jitterbug'. Many of these numbers take it easy, though, with an emphasis on close harmonies, as on 'Blue Star' and 'Behind Your Eyes', and an epic ballad approach on 'Reflections'. So when you've forgotten the CDB single, bear the CDB album in mind. + + + + PAUL SEXTON.

**ISAAC HAYES: 'Don't Let Go' (Polydor SUPER 2480 510)**

**GENO WASHINGTON: 'That's Why Hollywood Loves Me!' (DJM DJF 20561)**

OLD SINGERS never died, they just resurface doing facile disco versions of songs that can ill afford it. Well, that does seem to apply to Geno Washington, even if Isaac Hayes got away with it. In 1968 and 1967 Geno Washington had four smash hits with his Ram Jam Band, including 'Water' and 'Michael'. Whatever he had then has been sold in the cause of disco. On this album, he's needlessly victimised the

old Equals' hit 'Baby Come Back' and made it sound like the ten thousandth anonymous disco record.

Hayes, on the other hand, has perhaps chosen his tunes more carefully, and altogether spent more time on the operation. 'Don't Let Go' has been out in many guises and now Isaac has fed it into a disco computer and come out with a tolerable, hustling version — a hit in America already. There's still a certain emotional warmth in Hayes' chocolate voice, so the ballads 'What Does It Take?', 'A Few More Kisses To Go' and 'Someone Who Will Take The Place Of You', while seemingly interchangeable, are often sensual. + + + for GENO, + + + ½ for ISAAC. PAUL SEXTON.

**TRAPEZE: 'Hold On' (Aura AUL 708)**

TRAPEZE probably haven't broken through in the Heavy Metal field yet because, although unique in their style, funk-rock just doesn't appeal to 'Metal' freaks.

Much as I like their playing ability, I feel that Trapeze need to find their niche, playing either funk or rock but not a mixture.

This band have been around for some time, in fact have their first album 'Hot Wire' dated 1974 comparable in places with the new album particularly the tracks 'Don't Ask Me How I Know', 'Livin' On Love' and 'Take Good Care' all

old-style Trapeze utilising their familiar and clever "phased" guitar. With the departure from the band of drummer Dave Holland to Judas Priest, the signs of discontent may just be showing, which would be a great shame because Trapeze of whom Mel Galley and Pete Wright are the only original members, are too good a band to just fade away.

Trapeze certainly have an "American" sound and maybe they should cast their eyes in that direction, if not they could always become a swing band. I suppose. + + ½ NORMAN SMITHERS.

**SCREAMS: 'Screams' (Infinity INS 2007)**

AN ALBUM unlikely to scream up the charts but likely to appeal to lovers of Luke-warm rock a la The Police.

Probably the most commercial track 'Paper Dolls' and 'Financial Disaster' are both in the new wave/rock idiom while 'Angeline's Toys' and 'It's Just A Matter Of Time' with its Lennon-like undertones rank as the heaviest numbers. Screams are a four-piece American band boasting a Fan Club in Illinois though I fail to see why, judging by this offering.

They have already received airplay on the

Tommy Vance Rock Show and with the current success of the Police, on whose bandwagon they seem to have jumped things could happen for Messrs. Jones, Siegle, Steakley and vocalist David Adams, a David Essex sound — like, if ever I've heard one. Lyrically, the songs are pretty average, with references to Marc Bolan and 'Pop Art', '24 ounces of Coke', (sniff, sniff!) from 'Financial Disaster' and a three-in-a-body situation implied on 'Your Girl, My Girl'.

Not a bad waxing from Screams but I can foresee a little more promotion will be needed before they break in the U.K. + + + NORMAN SMITHERS.



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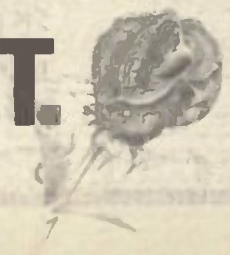
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# the INMATES

FIRST OFFENCE

## Inmates let loose

### THE INMATES: 'First Offence' (Radar RAD25)

THIS ALBUM is a poke in the eye to anyone who believed that gritty r'n'b was dead and buried. The Inmates take over where Dr Feelgood left off, ready to take sixties r'n'b into the eighties.

'First Offence' opens with The Inmates' minor gem of a single, 'Dirty Water'. It's instantly commercial, and as fresh as a class of Newcastle Brown. The whole album contains a convincing power which makes this kind of soulful music sound far from dated.

There's the chugging rhythms of 'The Walk', the raw blues of 'If Time Could Turn Backwards', and the brassy 'Three Times

Loser. The use of The Rumour's horn section adds a depth and heart to the Inmates full bodied dance music.  
My personal favourite is 'Mr Unreliable' which highlights Bill Murray's beer-stained, gruff voice and contains a fuck worthy of an early Graham Parker album. And that's a massive compliment. The Inmates are a power house of r'n'b originality on record. I shudder to think what they'll be like live. ++++ PHILIP HALL

### JOAN BAEZ: 'Country Music Album' (Vanguard VSD 105/6)

THERE ARE TWO factors that turn me off this double album set: one has directly to do with this

record and the other is an outside influence and so couldn't be helped.

For a start, the liner notes (which could have been avoided) are, without doubt, the sloppiest and most unappetising I've ever digested. Baez manages very well to state in song and deed where she stands - she does not need this tripe to bolster her public image.

To the other point, I don't know if I can ever feel the same since I heard the brilliant impersonation of her on a National Lampoon album. It's not that I've stopped liking her voice (though this collection is far from hot shot anyway), but I've started to wonder if she's got any sense of humour. The seed's been sown and I can't help thinking about it. Because when you buy a Baez album, you're not just buying her music, you're buying her ideology too. And I don't think I can follow someone with no sense of humour.

+++ ROSALIND RUSSELL

### SORE THROAT: 'Sooner Than You Think' (Hurricane FLAK 101)

THE ALBUM is certainly not sooner than you think - certainly not sooner than I expected it, anyway. It's Sore Throat's first, and not before time.

This album shows the band's crucial prepossession with things military, a somewhat unnecessary obsession which gives rise to the over-aggressive songs 'Flak Jacket', 'Routine Patrol' and 'British Subject'.

When they're not fighting wars, Sore Throat

have some entertaining and none-too-serious songs. The single 'Seventh Heaven' approaches the commercial, with Greg Mason's sax punctuation. 'Off The Hook' rips along with energy and anger. It's no use rining me up again, I'll just use my funny voice! and generally the rough and rasping Sore Throat is offset by some soothing medicine, in the form of strong melody and the clear, strong vocals of Justin Ward.

There's even a ballad of sorts, called 'Mr Right', and the next single ought to be the title track, quite a catchy piece of mid-tempo. Not so much sooner than you think, as better late than never. ++++ PAUL SEXTON

### VARIOUS ARTISTS: '20 Reggae Blockbusters' (Trojan TRLS 176)

AS THE 2-TONE team hijack the latest train to Skaville, Trojan make sure that their wagon is hitched firmly on the back. This compilation of reggae chart successes from 1969 to 1974 couldn't have been a more welcome passenger.

In fact I'm amazed that they managed to dredge up 20 (19 actually), they cheated by including both sides of the Upsetters' '69 hit 'Return Of Django', 1 Dollar In The Teeth. But otherwise this album has impeccable credentials. Just check these reasons for buying it. It's a good value for money - almost an hour of music 2 Dollars practically no more at all - perhaps just the John Holt single and a couple of Greyhound's - but then they were hits, so

fair's fair. The rest is all meat - a real treat. I'm sure you don't need to be told what they are: 'Ii Mek', 'Israelites', 'Double Barrel', 'Monkey Spanner', 'Young Gifted And Black' etc etc. For once here's a record that truly deserves to have been called 'greatest hits', even though it wasn't! Snap it up, nostalgia freaks. ++++ ALEX SKORECKI

### THE METEORS 'Teenage Heart' (EMI EMC 3315)

THE BEATLES got the credit for loads of things and they're not all nice. One thing I bet a lot of people never realised was that kids in most European and Scandinavian countries learned English while listening to Beatles records.

The verb 'to love' is where we all start from in any language at school and that's what Northern Song words revolved around. What I'm getting onto is that the Meteors sing all their songs in English with only one of the titles here in Dutch - and that's put rather apologetically in brackets after the title.

Of course, Continental bands are forced to sing in English because their respective record companies realise that Britain is where every new trend makes its first tentative steps. It didn't take Abba or Boney M long to realise that.

The songs here are fairly mundane but the production techniques are real nice. Unfortunately that's the only good thing I can say about it. The songs are standard three chord wondersongs with

titles like 'Blitzkrieg', 'Berlin' and the title track which say everything even before you hear them. The other thing is that a title like 'My Balls Ache' wouldn't exactly endear me to any new venture. +++ JAMES PARADE

### EARCUM 2: 'Contradiction' (Fast 9b)

ANOTHER FAST product from our friend Bob Last in Edinburgh, who, having lost such august charges as Human League, Gang Of Four and The Mekons searches amidst more non-metropolitan talent to put out his latest avant garde artifact.

It's by Joy Division (on their third label in 15 months, Thursdays and Teessiders Baszax are disorientatingly intermingled, each sharing the common characteristic of a high doom quotient. Thursdays couple the enchantingly frantic drum-heavy 'Perfection' with a neurotically angst-ridden version of Oils Ridding's 'Dock Of The Bay'.

At least one member of Baszax used to be in Blitzkrieg Bop, one of several bands who named themselves after a song on the first Ramones album. Their 'Celluloid Love' is a most profound number, ingeniously riddled with some fine, meandering sax from Geoff Fogarty.

I guess the real temptation will be the Joy Division 2 LPs. A bit of suggestion' has been a stage rave for some time now and although not up to the standard of anything on the superb 'Unknown Pleasures' album, it's far too good to have let slip by, so serves an excellent function here.

Regardless of whether you approve of obscure ideological statements, miss this unusual cut-price contribution and it's your loss, mate. ++++ MIKE NICHOLLS.



### MOLLY HATCHET: 'Flirtin' With Disaster' (Epic 83791)

LYNYRD SKYNYRD rise again from the grave!

Since releasing the last album Hatchet have hopped a plane to Reading and by all accounts took the place by storm, topping the likes of The Police and Cheap Trick, with something of a dynamic set.

Now Skynyrd copiers Hatchet have brought forth 'Flirtin With Disaster', a very aptly titled album if ever there was one. Cos unless there are many thousands of Molly fans who like second-rate Skynyrd impersonators, doing what they did five years ago, the Molly followers won't like it!

Country Metal is their brand of noise but one wonders whether the masses will go along with that. For me, there will only be one band in that category and they were the originals.

However, if Reading was anything to go by, their live set is out on its own, so until I've seen 'em play, I'll shut my mouth! +++ STEVE HAWKINS.

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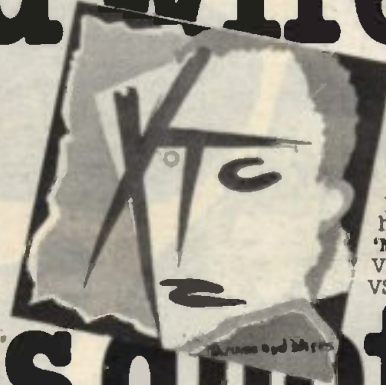
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# PAWS FOR THOUGHT

**ROBIN SMITH** silently tracks  
down a **DEF LEPPARD**

**Y**OU'VE thrilled to AC/DC. You've been pulverised by Judas Priest. You've been shocked by the news that Lemmy from Motorhead's father was a vicar (or you would have been if you'd read the feature). And now, be enthralled again, as Record Mirror Heavy Metal Enterprises Incorporated bring you the DEF LEPPARD INTERVIEW.

Actually, that's easier said than done. Phonogram have had on a trip to Newcastle to witness the band in action at the city's prestigious Mayfair but an inferno is raging in the bowels of the building and ten fire engines are fighting the blaze. Def Leppard have run for their lives and no one knows where they are. Rumour has it that they're staying in a bed and breakfast place somewhere in the suburbs. But where?

"Excuse me sir, have you seen Def Leppard?"

"The only records I know are the ones you find in a zoo," mutters the white-haired fire chief through the black grime on his face.

"No son, I don't know where the group is. God this fire was tough. They're always difficult these basement fires, all that black smoke to contend with. My lads had to go down wearing breathing apparatus. Hey, can you get any Frank Sinatra records?"

"Thank you and goodnight. Now it's time to tour the phone directory and ring a few hotels, imagine the response when you ask if they've got Def Leppard staying there. One lady slams the phone down in disgust. There's no sign of the Leppard until they phone our hotel and we're off to their quarters just a tad side away down gloomy streets. Never mind, one day they'll be able to stay at the plush Gostorm Park just like AC/DC. But there they won't have coffee brought up to them by a motherly lady called Marie who runs this neat little bed and breakfast place.

**T**his personal touch makes up for one of the beds suddenly collapsing while drummer Rick Allen gives a demonstration of picking his nose with his foot (we have some pictures, but so that we don't offend public taste and decency we decided not to print them).

Rick is the baby of the group, weighing in at sweet 18. Not so long ago the authorities insisted that he have a tutor so that his education wouldn't be neglected when he went on the road. He's been drumming since the age of 16, trained by Kenny Gladie. You know old Kenny, he used to be Joe Cocker's drummer in Grease Band days — wake up at the back there.

Rick is also rather tired and quiet, which explains why there aren't any quotes from him in this story.

At 20, Joe Elliott is the oldest member of the band. In his spare time he enjoys nothing more than a round or two of golf with guitarist Pete Willis.

"I used to go to gigs at the city hall and get crushed up with the rest of the lads dreaming of getting up on stage myself," he says. "I reckon we're pioneering the way for a hell of a lot of new bands and we're making the press write something else apart from mood or whatever. Heavy metal has always been here and it endures, but nobody wants to write about it because it's not fashionable. You get the people who say our hair's too long for '79, but how can they say that when they're dancing to mood music that died years ago?"

There's a heavy metal reveal at the moment with bands like Iron Maiden and Saxon coming through. If all these bands can do it then a lot of other kids can do it as well, instead of slaving away in dead — end boring jobs.

**D**ef Leppard may have escaped the industrial abyss of Sheffield but they're still content to live there. Their parents have supported them and they still live at home. Before the days of supporting AC/DC and Sammy Hagar they were thankful of any gig they could get.

"It's difficult getting gigs in Sheffield unless you're a trendy band who play synthesiser stuff and go on for hours," continues Joe. "Bands like that annoy me, they turn out crap and people get fooled into believing it's good. Then you get the type of band who sing about teenage depression and being on the dole."

"I used to enjoy being on the dole, I could lie in bed all day, reflect on the meaning of life and get paid for it. We're a band who can laugh at anything — we even played in a big open air festival but the stage lights consisted of a single bulb on the end of wire. 30 people turned up and for a light show somebody shone their car lights on the stage."

Def Leppard financed their debut EP themselves on their own Budgeton Riffola label. It sold more than 18,000 copies. Since their permanent deal with Phonogram they could be the biggest thing since Status Quo in considerably less time. But success doesn't seem to have affected them at all. Demons, though they may be on stage, off stage they're all quietly spoken boy-next-door types.

"So far we've had two groupies," says Joe. "By the end of the tour with AC/DC that might go up, but it's they have something of a reputation for picking up nasty biological complaints we don't want any of their lovers. But shall we say that we don't want to burp ourselves out we're not interested in becoming rock can-utes. Because we're young we're not idiot. We consider it a privilege to appear in front of so many people. Everyone we get up on stage we learn something."

"The main thing about Def Leppard is that it's fun," concludes guitarist Steve Clark. "The main thing is that we're enjoying what we're doing. If it all ended tomorrow then we could say we had some laughs and we played in front of thousands of people. For a band of our age that's quite an achievement."

Something tells me they've got a good many years to go yet.





Edited by SUSANNE GARRETT

# TOO SHY TO GO OUT

I ALWAYS thought agony columns were a total waste of time and I could sort out any problem that came up. Now I can't think of anywhere else to turn. I've been at college for a couple of months and am totally lacking in self-confidence. Now I've reached the point where I stay in my room, except at meal times and then I'll sit on my own. I don't mind if anybody comes and talks to me, but I won't make the first move. Working all the time just won't lift the depression and my nerves are nearly at breaking point.

At comprehensive school I was pretty happy, a bit on the quiet side, but I got by and made friends, especially two girls and spent all my spare time with them. It all started when someone said I must be bent because sex didn't enter the relationship. This rumour spread, and it was almost as if I was brainwashed into thinking I was queer. I've been out with girls since leaving school but it never went so far as going to bed, as I was afraid.

Paul, Liverpool.

● Like many other people living away from their

home town for the first time in a student community, you're facing the problems of adjusting to the new and often frantic social life going on all around you, as well as the pressures of academic work and building - up new friendships from scratch. You have enough free time on your hands to throw yourself into the social whirlpool, or simply to sit around and, at best, think, or at worst, just analyse and worry about yourself.

Don't assume you're the only guy, or girl, at your college who feels equally lost and not quite sure of how to cope. You're not.

Many of the guys around are at far less of an advantage than you when it comes to getting along with girls, being unable to relate on any more than an overtly sexual level. Others, coming from single-sex schools and having grown up with an all-male group of mates, may be finding the pressure to pair up equally daunting.

As you're not homosexual, why worry about what one or two other people, possibly jealous of your relationship with these girls, may have said in the

past? Be yourself. Continuing to lead this hermit-like existence half unwillingly will get you a reputation for being downright antisocial though and, as the weeks go by, breaking the ice will be even more difficult. Make a move. Your chances of finding new mates, and a girl you like and fancy as well, are high. Over to you.

## Growing together

I'VE BEEN going out with my girlfriend, Gill, for about four months now. She's 16 and I'm 21, and is the first girlfriend I've really seen regularly. We'd tried making love at either her house or mine when everyone was out, but I have difficulty entering her.

Because of this, we've been having oral intercourse instead, which I enjoy and is a lot safer as well. But afterwards, I feel embarrassed and depressed for what I've just put her through. I can't bring myself to kiss her either. Is all this normal or is it just a bit abnormal and inexperienced? Should we

carry on doing this? I feel so bad about it.

Dave, Enfield.

● You must decide for yourselves. Do you feel bad afterwards because your girlfriend is reluctant to make love in this way? Does she enjoy having oral sex with you? Talk about it. If you're both happy, no problem.

You're learning about each other, on every level, and as you get to know each other better sexual intercourse will come naturally. In time when you're both sufficiently relaxed enough to let go. At the moment, you are probably finding it difficult to enter your girlfriend as she may not be totally at ease when you've tried intercourse. If she's tense and nervous, because she's worried about being rudely disturbed, or has a natural fear of becoming pregnant, her vaginal muscles may be contracting tightly. There's no hurry. Take it slowly. Do make sure you use a contraceptive. As you're both relatively inexperienced you'll learn together.

## Beating a tattoo

WHEN I was in the merchant navy a few years back and was engaged to a girl called Sandra, I had a large tattoo with snakes and hearts and her name made on my arm. I finished with her a year ago and am now going out with someone else and would like to have this removed, as my present girlfriend doesn't like it. Is there any way this can be done?

Gordon, Basingstoke.

• Yes, but with difficulty and you'll have to pay. Tattoos can be removed by plastic surgery, but this usually leaves scar tissue, so you could be taking a risk. A more recent development in this area of cosmetic surgery is skin planing (dermabrasion) where the surface layers of skin containing the tattoo pigment are taken away. This kind of surgery is not available under the National Health Service, but your GP will be able to put you in touch with a cosmetic surgeon in your area.

## I want to be a wrestler

FOR ABOUT a year now, I've wanted to be a wrestler, but can't find a club in my area. I'm 15 now, and will be leaving school next summer. How do I become a wrestler?

Kevin, Bournemouth.

● For details of your nearest wrestling club,

drop a line, enclosing a stamped addressed envelope, to the British Amateur Wrestling Association which trains up to Olympic standard, will put you in touch with what's happening locally and can offer further information and advice on the ultra-competitive and highly "professional" sport of amateur wrestling.

## I've changed

AT THE age of 14, I changed dramatically from a very happy-go-lucky and fairly strong boy into an extremely nervous young lad. I've virtually overcome this now, but have recently noticed a mark on my hand like a rash which is usually a pale pink when I'm calm, but changes to a bright red colour when I'm a little edgy.

Do birthmarks change colour or shade? That's what my parents say it is anyway. Or could it be a scald? Apparently I did scald myself when I was young. I'm 19, physically slightly underdeveloped. (I haven't yet started to shave), and am grossly overweight at 5ft 7inches I weigh 12 stone 4 lbs.

Mike, Huddersfield

● Some types of birthmark do change colour and fade over the years. The mark you have, whether it's the result of a scald, or a birthmark may look darker when you're hot and bothered, simply because your blood is circulating at a slightly higher rate.

There is little point in becoming obsessed and self-conscious about a slight skin blemish, which no one is going to notice anyway.

Many boys don't start to shave until the late teens but, if you're worried, have a word with your doctor who'll also be able to suggest ways of fighting the flab. On average, for an adult male, a healthy weight for a small or medium frame should be around 10 stone, and between 10 stone 7 lbs and 11 stone 12 lbs for a large frame.

As a starting point, exercise more, even if it's only walking part of the way to work. Avoid unnecessary sledge and fried food wherever possible. A useful "Look After Yourself" package including a booklet on exercise and good eating habits, plus weight charts, is available free of charge, for the price of a large stamped addressed envelope, from Health Education Council, London SE99.

# FEEDBACK



SAD CAFE'S Paul Young

## SAD LADS

TRUTH SEEKER DANNY THRASHER of BENFLEET, not averse to the occasional nosh at a greasy spoon is one of many who've recently joined the growing legion of Sad Cafe supporters, (pronounced with acute accent yer slabs), influenced, he reports by hearing their current high-flyer Every Day Hurts.

New lantz and old 'uns too can drop a line to Pat X, c/o Kennedy Street Management, 3 Waterloo Road, Stockport, Cheshire, for membership details. And now for the inevitable discography dedicated to sycophantic DANNY and JANICE SAXON of BROMSGROVE, MICK SMITH of GLASGOW and everyone else who asked... All slabs 'o vinyl listed are on RCA.

Singles: 'Black Rose/Babylon' (PB 5026), May '77; 'Love Will Survive/Shell Shock' (PB 5052), August '77; 'Hungry Eyes/Bell Ends', (PB 5062), January '78; and, of course, 'Every Day Hurts', (PB 5180), August '79. Albums: 'Fanz, Tarr', (PL 25101), September '77; 'Misplaced Ideals', (PL 25133), April '78; 'Facades', (PL 25249), September '78.

Time for a competition! The first two readers to rush us correct answers to the following questions win a copy of the new album, plus minor freebies. 'Ere goes, 1) Give full details of the only major change in the band line-up; 2) Tell us how the name, Sad Cafe, originated; 3) Name three other bands who come from the same town as 'I'ads.

## TUBE AND GANG FAN

▲ TALL order from Tubeway Army and Gang Of Four fan PAUL COUSENS of BRISTOL who requires a list of all the singles and albums released on the Beggars Banquet label. Sorry, guv, but space doesn't permit what would be a total plug for the nonetheless admirable Beggars. For the full lax, write, enclosing a stamped addressed envelope to Beggars Banquet, 8 Hogarth Road, London SW5. We can tell you that Beggars have released a total of 13 albums in all, the first

'Streets' compilation, including trax from The Lurkers and Slaughter And The Dogs (Beggars 1), October '77, the latest is 'Frustration Paradise' by The Carpettes, (Beggars 14), October 5 '79. There was no Beggars 13 catalogue number. As for singles, there are 35 in all, including those about to be released on an unsuspecting public this month; the first, The Lurkers 'Shadows', (Beggars 1), early '77 (even Beggars can't remember when!), the latest, out this week, Gary Numan's new 'un 'Complex', (Beggars 29). Best - selling album ever is Tubeway Army's 'Replicas', (Beggars 7), closely followed by Numan's 'Pleasure Principle', (Beggars 10). Single - wise the all-time winner is another TA topper 'Are Friends Electric' (Beggars 8).

ELO COMPETITION. The two brainstawn winners are GREGORY KILMINSTER, TAMWORTH and ANDY BELTON, LEICESTER. The judge's decision is final - so there. Everyone else who entered will be receiving a consolation prize from ELO soon, and the two winners have copies of the latest album en route.

POLICE FLASH. Questions on Andy, Stewart and Sting can now be sent direct to the newly-formed official fan club, based at Codrington Mews, 41B, Blenheim Crescent, London W11 2EF. Drop a line for membership details, with SAE. Everyone who joins before the end of this month has a chance of winning one of the limited edition American - pressed badge - shaped singles, currently being sold at rip-off prices by some dealers. Sting will choose the lucky, lucky winner.



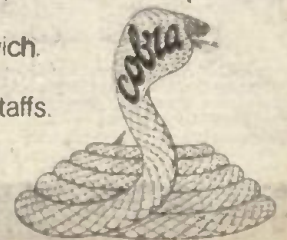


## Don't listen with Mother.

The first album of one of the most exciting bands around is called simply "Little Bo Bitch". It includes their first single "It's Only Love". Little Bo Bitch are on tour right now.

**November:** 2nd, Chalfont St. Giles. 5th, Manchester. 6th, London (Marquee). 8th, Barnstaple. 9th, London (University). 10th, Northallerton. 12th, Redcar. 14th, Aberdeen. 15th, Edinburgh. 16th, Dundee. 17th, Manchester. 20th, Leeds. 21st, Shrewsbury. 23rd, Aberavon. 24th, Aberystwyth. 26th, Middlesbrough. 27th, Norwich. 30th, Retford.

**December:** 1st, Barnsley. 3rd, London (Marquee). 7th, Harrow. 8th, Brighton. 14th, North Staffs. 18th, Swindon. 22nd, Nottingham.



Produced by Andy Arthurs.

Marketed by EMI Records (U.K.), 9 Thayer Street, London W.1. 01-486 7144.

Album CBR 1002. Cassette TCCBR 1002.

# MAILMAN

## LUST FOR LOWE



I've been framed!

ABOUT YOUR front cover. Who is Alan Adler? Can we have more? Why can't I draw like that? Why is Nick Lowe so gorgeous? I think my last question deserves a discussion between the writer, namely me, and the subject, namely Nick Lowe (yum).

Joanne, namely me. Dear Joanne, Nick says he's sorry he can't meet you but he is now a Married Man and therefore cannot be accosted by lusty young girls like you. Would you like to take Mike Nicholls off our hands instead?

### Tart retort

I'D LIKE to thank Paula Yates for giving me her autograph at a Boomtown Rats concert. I couldn't get backstage to see Bobbie 'cos we would have missed the last train home, but she was so nice that she made my night at a great concert. So for everyone out there who thinks she's a silly old tart, she's NOT. So stop criticising the poor over-worked blonde. She's fab! Colleen, Sulton. PS How much am I getting paid, Paula? \*Nobody said anything about her being old...

### False impression

A SUMMER without Blue Peter is bad enough without having to watch the plummeting standards of your newspaper. Not only do we have to endure those ghastly posters but you also have taken on that dotty blonde piece whose main claims to fame are she's the girlfriend of a pop star and the daughter of the ex-husband of Stars on Sunday. Her unsubtle sexual innuendos are all part of her & Pumsy attempt at disconcerting average females and giving them massive inferiority complexes. No doubt, through our constant brain-washing, she will become a sex symbol but until I discover a glimmer of journalistic skill in her work, she will fail to impress me. Nelliepoos Waters (over 10)

\*If you're not impressed, how come you sign yourself Nelliepoos? — Mailmanpoos.

### Stiffed

WHAT ARE things coming to? I hope you all sat glued to your television screens a couple of weeks back and listened to all that crap about Stiff Little Fingers, then got stuck into Record Mirror and read a few lines about them which was far too complimentary. 'Alternative Ulster' is the sort of song that is written by people who jump on the great big band wagon and sing about things that don't have anything to do with them. If an alternative Ulster means that much to

them, why are they not still there playing where it really counts, in the pubs and clubs of Belfast? Come on lads, wise up and write about something you know about — the middle classes. That's something you never tell the music papers. Dominic Malocco, Belfast. **CLP WINNER.** Perhaps SLF would like to reply?

### Absolutely funky

ON BEHALF of everyone there, I would like to thank all the DJs who made the Caister weekend possible. I flew back from my holiday early so not to miss the 72 hours of funk and frolics and I must say it was well worth it, as everyone who was Caisterized will agree. Sue Linaker, Reading. \*I've heard it makes your voice higher...

### Stuff it

I BUY your paper every week. It always tastes horrible, do you think I'm not cooking it properly or is there some other explanation? I must admit though, that it still tastes better than the hot racks I used to eat. I also love Paula but I'm having treatment for it. Philip, the moon. \*It seems to me that you didn't receive our free booklet '100 ways to cook Record Mirror'. Have you tried stuffing it? Did you know you can cook at least four square meals out of one Record Mirror?

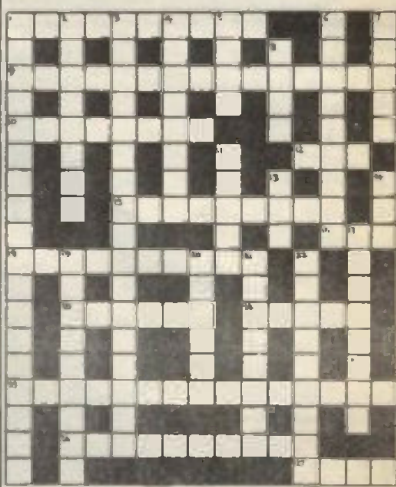
### Sweet surrender

I HAVE been reading Record Mirror for one and half years now, and ever since John Shearlaw gave a superb review of 'Level Headed', and then a short while later Robin Smith's magic write up of their Hammersmith Odeon gig, I have read nothing else on Sweet, with the exception of a rotten review of their single 'Call Me' earlier this year. Sweet are rated as one of the best bands in the world by Europe and USA, while Britain's rock Press consider them as an average rock band. Well Sweet can and DO write excellent material, and you're just scared to admit it. Brad, a Sweet fan from Oxford. \*Scared? Who'd be scared about that bunch of wimps?



STIFF LITTLE FINGERS: middle class?

## X WORD



- ACROSS**
- 1 Crusaders hit (6, 4)
  - 8 What Tony Banks has got (11, 7, 7)
  - 10 What The Clash saw in Hammersmith Palace (5, 3)
  - 12 Bright eyed singer (3)
  - 15 A hit for The Knack (2, 7)
  - 16 Pretenders hit (3)
  - 18 Who bassman (10)
  - 23 Part 1 Smith's religious celebration (8)
  - 24 Rosy single (5)
  - 25 Bowie's crashcourse for the ravers (2, 8)
  - 26 He told us about Teaser And The Firecat (3, 7)
  - 27 Jackson Browne hit (4)
- DOWN**
- 1 An offer you couldn't refuse from Judy Tzuke (6, 4, 2, 4, 4)
  - 2 Peacocks and Herb back to...
  - 3 1972 Rolling Stones LP (5, 2, 4, 6)
  - 4 Philly soul singer who'll never find another love (3, 5)
  - 5 Revillo's front woman (4)
  - 6 Thin Lizzy making their escape (9)
  - 7 Who singer (5)
  - 8 See 21 down
  - 11 The size of Steve Marriott's face (5)
  - 13 Kate Bush hit (3)
  - 14 Mick Ralph's company (3)
  - 17 Follow-up to 'Look Sharp' (2, 3, 3)
  - 19 Madness want to bring him back (3, 5)
  - 20 ELP LP (3, 6)
  - 21 & 8 Down Blondie cheer ing their way to success (3, 2, 3, 4)
  - 22 Supreme singer (5, 4)

- LAST WEEKS SOLUTION**
- ACROSS**
- 1 Time For Action, 7 Lodger, 8 Talking heads, 2 Madness, 3 Accidents, 11 I'm Every Frederick, 4 Alan White, 5 Women, 12 Emma, 13 Ships in CCS, 6 Angelic Upstarts, 9 The Night, 16 Kites, 19 Phil, 20 Comets, 10 Angel Eyes, 14 Hi Dock Of The Bay, 23 My Aunt, 18 Hi Hi, 15 Nice, 17 In France, 18 24 Altman, 26 Pie, 29 Collins, 31 Abba, 21 Humble, 22 Kiss, 25 Is True.
- DOWN**
- 1 Talking heads, 2 Madness, 3 Accidents, 11 I'm Every Frederick, 4 Alan White, 5 Women, 12 Emma, 13 Ships in CCS, 6 Angelic Upstarts, 9 The Night, 16 Kites, 19 Phil, 20 Comets, 10 Angel Eyes, 14 Hi Dock Of The Bay, 23 My Aunt, 18 Hi Hi, 15 Nice, 17 In France, 18 24 Altman, 26 Pie, 29 Collins, 31 Abba, 21 Humble, 22 Kiss, 25 Is True.

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**THE MISDEMEANORS**

Misdemeanor, n.  
1. Evil behaviour, misconduct; a misdeed.  
2. Law: One of a class of indictable offences deemed less heinous than felonies, 1287.

BOOKS FILMS BOOKS FILMS BOOKS FILMS BOOKS FILMS BOOKS FILMS



## PYTHONS LOSE THEIR GRIP

**'MONTY PYTHON'S LIFE OF BRIAN' (Handmade Films)**

If I tell you that the only part of this "epic" to be applauded was the opening credits, it will tell you all you need to know.

A film has to be going very wrong somewhere for this to happen. But that's the problem when the undeniable individual genius of John Cleese, Terry Gilliam, Eric Idle, Terry Jones, Michael Palin and Graham Chapman is banded together under the Python umbrella. Those irrelevant lunatic minds go berserk when in the vicinity of the others, like lumps of highly-enriched plutonium. The resulting madness is inevitably chaotic, and so self-indulgent it excludes the viewer.

The boys clearly enjoyed themselves in Tunisia on location and I wanted to enjoy myself as well. I really did. But the moments where it was possible to snigger, chortle or roar were so far apart that the linking scenes sagged dismally and had me fidgeting in my seat with boredom. The film's one or two genuinely funny scenes made it almost worth sitting through the more boring bits, however.

I won't spoil them for

you completely, but as a taster Graham Chapman, playing a painfully confused, shy Brian, is whisked away in a spaceship by two adorable blobs of porridge (a creation of the talented Terry Gilliam, surely). Eric Idle and Terry Gilliam play jailers with a stutter (Idle and deaf, mute and insane (Gilliam). Immediately they are left alone, they lapse into normal conversation.

As for the contentious subject matter, the life of Jesus. I'm an atheist so I couldn't care less. They make great efforts to underline the fact that the real Jesus is another person and Brian is the victim of a cruel misunderstanding. Besides, the religious fanaticism the film parodies has been the root of centuries of war and killing, and I for one would rather laugh at religious differences than liug for them. **SIMON LUGGATE**



**'BONEY M' by John Shearlaw and David Brown (Published by Hamlyn Books) 90p.**

CAN YOU name all four members of Boney M? Do

you know who produces them?

Who cares? This book isn't really about anyone in particular, it's about selling records. Take a couple of oil tankers, put all the records Boney M have sold and you'll probably fill them.

Boney M's members are Liz Mitchell, Maizie Williams, Marcia Barrett and Bobby Farrell. Their mentor and producer is Frank Farian. As most of you knew didn't you? No? I had to be reminded as well.

The authors have picked a subject they can hardly fail with, John Shearlaw works for Record Mirror and David Brown used to. They know Boney M's name will shift copies.

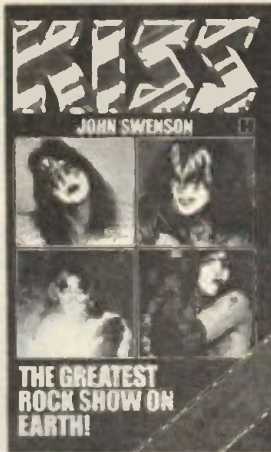
Do a few interviews, get hold of all the press clippings and you have a ready made book.

The fault with this book is that it's boring at the beginning, tracing the history of the Euro-pop and disco explosion. There's also not enough coverage on who the book should be about: Frank Farian. Once they get to the artists themselves it livens up but how deep can you go with a group that has only been going four years?

Still, the people that are going to buy this book probably only want something that is superficial anyway.

The authors have done a creditable job on a snailslow subject. Definitely better than George Tremlett ever churned out.

Boney M sell records.



**THE GREATEST ROCK SHOW ON EARTH!**

now their name will sell books. What next boys, Abba? **ALF MARTIN**

**KISS by John Swenson (Published by Hamlyn) 95p.**

**THE ANGLE** on all these threepenny biographical novels is... well, let me quote you an item from the fly page of Swenson's pap. "Gene 'The Fire Breathing Demon' Simmons, Ace Frehley, Paul Stanley, and Peter Dinklage, the four who made Kiss the most popular band in the two-decade history of rock and roll." Yup, it's a bloat, bloat, bloat all the way to Fort Knox.

Kiss definitely are not the most popular group of this or any other century

but they are, damn their eyes, "popular". The flatulent four have taken the popular epithet. "You can't fool all the people all the time", and have turned it inside out.

As Swenson astutely points out, Kiss made it "not because of the music the band plays but because Kiss taps the wellspring of horror and fear more imaginatively than any rock band ever has".

Throughout the book the band never make any bones about their lack of originality and, dare I say, talent. Thrill as Gene Simmons explains from where he tips off his ideas and gasp as our black-eyed boys explain that Slade were the major influence on their act.

Of course all this is

merely an insubstantial polite little promo exercise that gives you the four's real backgrounds.

I was stunned to learn that Ace Frehley wasn't actually a space traveller from the planet Jendell but rather is boring old Paul Frehley from the Bronx who is into painting.

British Kiss fans (both of you) will already be queuing up for this. There are over 70 sensational put here so you should have few problems taxing your brains. Best save 'em for the supreme headbanging offering that you can give when the boys finally invade our green and pleasant land.

The copy is for the most part stolen from various Yank mag interviews which Swenson never seems to credit or give due gratitude, and this type of literature (sic) brings to mind Ian Page's wonderful quote about music writers. They are, quoth the Secret Affair loudmouth, the kind of people who were good at writing essays at school and are now not good enough to write books.

Swenson's art makes Shearlaw and Brown's Boney M piffle look like Dostoyevsky. This one'll run and run. **DEUCE STRUTTER**

**'ALL YOU NEED IS EARS' by George Martin with Jeremy Hornsby. (Published by Macmillan) £7.95.**

IF IT hadn't been for George Martin you probably wouldn't be looking

at the words produced by on all the records you listen to now.

For those of you too young to remember, George Martin is the man who first recorded the Beatles.

Of course a large part of the book covers his association with the Beatles but don't expect any revelations, he doesn't give them. The only things he does clear up are the myths about 'Sgt Pepper's Lonely Hearts Club Band'. We obviously did and still do read too much into anyone's lyrics.

Considering the technical know-how and equipment we have nowadays it's a wonder that they produced such a superb album on the antiquated equipment available at the time. They were all young and naive, but they were willing to take chances, experiment and perhaps push it to the limits.

In those days George was an employee of EMI, starting out as an assistant and then becoming head of the Parlophone label earning a pittance. Even after The Beatles had numerous hits and broke in America EMI tried to take him for a ride. He later formed AIR Studios.

It's a good story, taking in 25 years of recording history. If at times a little too much about the techniques of tape and studios. What we can expect in the coming years as described in the book, sounds exciting and I bet George Martin is clever enough to be in there with the best of them. **ALF MARTIN**

**"Girl play raunchy, aggressive rock with a touch of class that the majority of up-and-coming bands sorely lack."**

**STEVE GETT, MELODY MAKER**

**LIVE**

**Friday 23rd November NASHVILLE**

**Friday 30th November DINGWALLS**

**Wednesday 5th December MARQUEE**

**Wednesday 12th December MARQUEE**

**Further dates to be announced**

**"Girl describe themselves as purveyors of 'intelligent heavy rock' and their stunning single 'My Number', more than lives up to this."**

**GEOFF BARTON, SOUNDS**

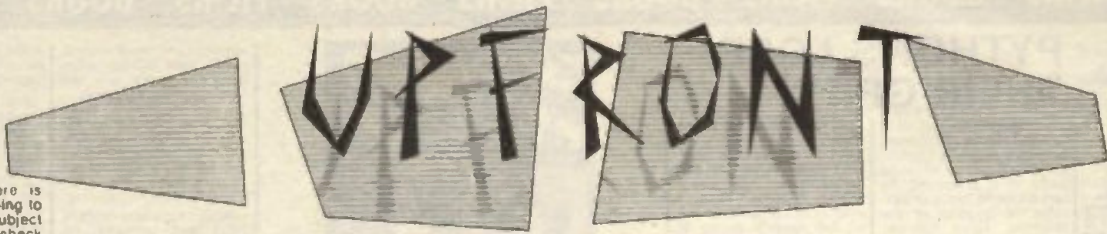


Their Debut Single 'My Number' JET 159 on clear vinyl with colour Picture INSERT (55p)



© Jet Ltd 1979





The information here is correct at time of going to press but may be subject to change. Please check with the venue concerned.

**THURSDAY NOVEMBER 8**

**BANGOR**, University (53709).  
**Zanathus**  
**BASINGSTOKE**, RAF Odnham (Odnham 2124). Clem Curtis And The Foundations  
**BICESTER**, King's Head, Urchin  
**BIRMINGHAM**, Odeon (021 643 6101), Cliff Richard  
**BIRMINGHAM**, Top Rank (021 236 3226). Black Gorilla  
**BLACKPOOL**, Norbreck Castle (52341). Bruce Woolley  
**BOURNEMOUTH**, Talbot Hotel, Marian Schoolgirls  
**BRISTOL**, Polytechnic, Bower Ashton (662178). Cowboys International  
**CHATHAM**, Central Hall (021858). Maddy Prior  
**COLNE**, Union Hotel (863261). The Naughty Boys  
**COVENTRY**, Coventry Theatre (23141). Steve Hillage  
**DERBY**, Kings Hall (31111 / 2255). The Specials/Madness/Selector

**DERBY**, Talk of the Midlands (32543). Crazy Cavan 'N' The Rhythm Rockers  
**DORCHESTER**, The Tavern (5373). Thieves Like Us  
**EDINBURGH**, Astoria (031 661 1662). Patrick Fitzgerald  
**EDINBURGH**, George Square Theatre (031 667 1011). Eddie C. Campbell/Good Rockin' Charles/Billy Emerson/Lester Davenport/Chico Chism/Little Smokey Mothers (American Blues Legends)  
**GLENROTHES**, Rothes Arms (753701). Snaphois  
**GOSPORT** (Hants), HMS Dolphin (85459). High Flames  
**GOSPORT**, HMS Sultan (Portsmouth 22351). Nightmare  
**GUILDFORD**, Civic Hall (87314). Gand Of Four / Au Pairs / Delta Five / Red Crayola  
**HAYES**, Adam and Eve (01 573 2045). Apartment  
**HAYLE**, Penmare Hotel (32031). Metro Gidara  
**HELSTON**, RNAS Cudrose (4211). Flying Saucers  
**HULL**, Wellington Club, Well-

ington Road (23262). Squire  
**KEELE**, University (Newcastle 621111). Chas And Dave  
**KNUTSFORD**, Shaw Heath Club, The Family Brown  
**LEEDS**, Fan Club, Brianigans (146985). Psychedelic Furs/Disc Students  
**LONDON**, Southall Hamborough Tavern, The Attendants  
**KINGSTON**, Grove Tavern (01 549 5000). Blasphemy/Fada  
**LEEDS**, Royal Park Hotel (785078). City Limits  
**LIVERPOOL**, Eric's (051 236 7881). The Fall  
**LONDON**, Bridge House, Canning Town (01 478 2889). Billy Karloff And The Supremes  
**LONDON**, Central London Polytechnic, New Cavendish Street (01 636 6271). Gardez Ours/Colour Tapes/Spics/Joe Public  
**LONDON**, Ungealls, Camden Lock (01 267 4967). The Screams  
**LONDON**, Grayhound, Fulham (01 385 0526). Warm Jets  
**LONDON**, Hammersmith Odeon (01 748 4081). Blue Oyster Cult



**THE WHO** re-emerge for a mini-series of UK dates, prior to crossing the wide Atlantic for the first leg of their American tour later this month, gigging at Brighton New Conference Centre this week. (Saturday and Sunday). Still in the supergroup bracket, **ABBA** play the remainder of their dates taking in three more nights at London's Wembley Arena, (Thursday, Friday, Saturday), followed by a Stafford Bingley Hall double-dater, (Sunday and Monday), and shows at Glasgow Apollo (Tuesday), and Dublin Royal Society, (Wednesday), before heading home after their world-wide trek. **BLUE OYSTER CULT** take their brand new show to Southampton Gaumont, (Friday and Saturday), Manchester Apollo, (Sunday and Monday), and Leicester Grandby Hall (Tuesday), concluding their four night Hammersmith stint. (Thursday 8). Other big city attractions this week, include a one-off for **HOT CHOCOLATE**, also Hammersmith (Saturday), four nights for **WIRE** at the Jeanetta Cochrane Theatre, Southampton Row, (Thursday, Friday, Monday, Tuesday); two Rainbow appearances for **THE BUZZCOCKS** (Friday and Saturday), massed veterans **JOHN MCLAUGHLIN/JACK BRUCE/BILLY COBHAM** and **STU GOLDBERG**, The Venue, (Monday); **PSYCHEDELIC FURS/MONOCROME/SET/PRAGVEC**, Electric Ballroom, (Saturday), and **HUMAN LEAGUE** / **A TEARDROP EXPLODES** and more, Lyceum, (Sunday); **ROBERT PALMER**, Hammersmith, (Tuesday and Wednesday).  
 And there's plenty happening in the provinces too, as **AC/DC**, the **TWO-TONE** tour, **STEVE HILLAGE** and **STEVE HACKETT** move on. Last, but not least, those children of the funniest city in the land, **SOUEEZE**, launch their long-awaited and much-curtailed tour at Exeter University, (Tuesday).

**LONDON**, John Bull Chiswick (01 994 0062). First Aid  
**LONDON**, Kings College, The Strand (01 994 0062). Dotty Crochet  
**LONDON**, Marquee, Wardour Street (01 437 6603). The Jags  
**LONDON**, Moonlight Railway Hotel West Hampstead (01 992 6863). The Crooks / SW1  
**LONDON**, Music Machine, Camden (01 387 0829). Tribesman / Arrogant  
**LONDON**, North London Polytechnic, Holloway Road Theatre 'Revelation' / Jab Jab  
**LONDON**, Notre Dame Hall, Leicester Square (01 437 5571). Saxon  
**LONDON**, Queen Elizabeth College, Camden Hill (01 937 5411). Road Armist  
**LONDON**, Rainbow, Finsbury Park (01 263 3140). Buzzcocks  
**LONDON**, Queen Mary College (01 990 4811). Samson  
**LONDON**, Wembley Arena, (01 902 1234). Abba  
**LONDON**, White Swan, Northwood Road, Southall, The Name / Paris  
**LONDON**, Rock Garden, Covent Garden, (01 240 3961). The Method / Dolly Mixture  
**LONDON**, South Bank Polytechnic (01 281 1525). Piranhas  
**LONDON**, University Of London Union, Malet Street, (01 580 9551). Little Bo Bitch  
**LONDON**, The Venue, Victoria (01 834 5500). Rockoff 88  
**MANCHESTER**, Free Trade Hall (061 834 0943). The End  
**MANSFIELD**, Masons Arms, Vardis  
**MATLOCK**, Pavilion (3848). Strange days  
**MILTON KEYNES**, The Endeavour, The Willu Band  
**NEWCASTLE UPON TYNE**, Mayfair, (231091). The Specials / Madness / Selector  
**NEWPORT**, Village, (811949). Bethnal  
**NOTTINGHAM**, Sandpiper, (54381). Squire  
**READING**, AUEW Hall El Seven / The Mistakes (Rock Against Sexism)  
**SALISBURY**, Rising Sun, Marian Schoolgirls  
**SHEFFIELD**, Halifax Hall, Black Gorilla  
**SHEFFIELD**, Limit (730940). Bruce Woolley  
**SHEFFIELD**, Polytechnic (73836). The Tourists / The Monks  
**SHEPTON MALLET**, Youth Centre, Scissor Fits  
**SOUTHAMPTON**, Gaumont (01 422 5541). Nerve Centre / Equinox  
**HUDDESFIELD**, Polytechnic (38156). The Human League  
**KIDDERMINSTER**, Irish Club, Dangerous Girls  
**LANCASTER**, Arts Centre, (65272). Spasms  
**LEEDS**, Cosmo Club, Best Friends  
**LEEDS**, Florde Green, (49088). Disco Students  
**LEICESTER**, De Montfort Hall, (27632). AC/DC / Oef Leopard  
**LEICESTER**, University, (26681). The Tours  
**LIVERPOOL**, Eric's (051 236 7881). Psychedelic Furs / A Certain Ratio  
**LONDON**, Bridge House, Canning Town (01 478 2889). Joe Anne Kelly And The OC's  
**LONDON**, Central London Polytechnic (01 636 6271). The Spics  
**LONDON**, City of London Polytechnic, Whitechapel, (01 247 1441). London Zoo  
**LONDON**, Crystal Palace, Tavern (692 - 1536). The Vipers  
**LONDON**, Electric Ballroom, Camden, (01 485 9006). Slaughter And The Oogs  
**LONDON**, Hall Moon, Fulney, The Blues Band  
**LONDON**, Jeanetta Cochrane Theatre, Southampton Row, Holborn (01 242 7041). Wire

**3+3=funk!**



**SHALAMAR IS JEFFREY DANIELS, JODY WATLEY and HOWARD HEWETT.**  
 The brand new single is 'THE SECOND TIME AROUND' (7 inch FB1709) 12 inch FC1709  
 The new album is 'BIG FUN' (FL13479). Also included is the disco hit 'Right In The Socket'.

**DYNASTY IS NIDRA BEARD, LINDA CARRIER and KEVIN SPENCER.**

The new single is 'I DON'T WANT TO BE A FREAK (But I Can't Help Myself)' (7 inch FB1694, 12 inch FC1694) is in the charts and on the new album 'YOUR PIECE OF THE ROCK' FL 3398.



**LONDON**, Hope And Anchor, Islington (01 359 4510). The Soft Boys  
**LONDON**, Marquee, Wardour Street (01 437 6603). The Photos  
**LONDON**, Moonlight, Railway, West Hampstead (01 992 0863). Home Service  
**LONDON**, House Machine, Camden (01 387 0428). The Bogy Boys / Lurkers / The Carpettes  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942). The Klids Band  
**LONDON**, 100 Club, Oxford Street (01 636 0933). Militant Bands  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309). Holly And The Italians (Oval night)  
**LONDON**, Rock Garden, Covent Garden (01 240 3961). The Beat/Talk Over  
**LONDON**, Royalty, Southgate (01 886 4121). Sleepy La Bee/Dynamite  
**LONDON**, The Venue, Victoria (01 834 5500). Charlie Oore's Back Pocket  
**LONDON**, Wembley Arena (01 902 1234). Abba  
**MIDDLESBROUGH**, Rock Garden (241995). Andrew Matheson  
**NEWCASTLE UNDER LYME**, Hemstrels, Lies All Lies  
**PLYMOUTH**, Polytechnic (21312). Steve Hackett  
**PERTH**, City Hall (21161). Gallagher And Lytle/Judith Tzuke  
**PETERBOROUGH**, Bull And Dolphin (537631). The Rackets  
**PORT TALBOT**, Troubador (17996). The Tourists/The Monks  
**PRESTON**, Clouds, Clique  
**SCARBOROUGH**, Penthouse (63204). The Revillos  
**SHEFFIELD**, Limit (730940). Philip Rainbow  
**SOUTHPORT**, Scarisbrick (38321). The Accelerators  
**STAFFORD**, Bingley Hall, (58060). AC/DC/Def Leppard  
**STOKE HANLEY**, Victoria Hall (24611). Mike Harding  
**THORNE**, White Heart Club (803104). Zorro  
**WORCESTER**, Bankhouse (32248). Dangerous Girls  
**YEovil**, RNAS, Yeovilton (123131). State Affair

**FRIDAY NOVEMBER 9**

**ABERAVON**, Nune Volts, (Port Talbot 6072). Iron Maiden (52251). Eddie C Campbell / Good Rockin' Charles / Billy Emerson / Lester Davenport / Chico Chism / Little Smokey Mothers (American Blues Legends)  
**BARNET**, Old Bull Community Centre, Queen Elizabeth's Girls School, High Street, Brent And Braces  
**BIRMINGHAM**, The Underground (021 477 7985). Original Mirrors  
**BIRMINGHAM**, University, (021 472 1841). Chas And Dave / Trimmer And Jenkins  
**BISHOPS STORTFORD**, Triad Leisure Centre, (56333). NSP Waves  
**CARDIFF**, Community Centre, Charles Street, (31700). Boy Wonders / Fire Exit  
**CARDIFF**, University, (396421). Doll By Doll  
**CHATHAM**, Tam O'Shanter (600187). Prodigal Son  
**COVENTRY**, Red House Club, Matchbox

**DERBY**, Chellaston Community Centre, Roaring Jelly  
**DONCASTER**, Arts Centre, Spasms  
**DUBLIN**, RDS Main Hall, (680645). Leo Sayer / Mainland  
**DUNDEE**, College of Technology, (27725). Colossus  
**DURHAM**, St Cuthberts College, The Pirates  
**EDINBURGH**, University, (031 667 9214). Black Market / Danc Band  
**GLASGOW**, Apollo (041 332 9271). The Skids / Fingerprints  
**GREAT YARMOUTH**, Carster Holiday Centre, (728931). The Family Brown  
**HARROW**, Kings Head Hotel (01 422 5541). Nerve Centre / Equinox  
**HUDDESFIELD**, Polytechnic (38156). The Human League  
**KIDDERMINSTER**, Irish Club, Dangerous Girls  
**LANCASTER**, Arts Centre, (65272). Spasms  
**LEEDS**, Cosmo Club, Best Friends  
**LEEDS**, Florde Green, (49088). Disco Students  
**LEICESTER**, De Montfort Hall, (27632). AC/DC / Oef Leopard  
**LEICESTER**, University, (26681). The Tours  
**LIVERPOOL**, Eric's (051 236 7881). Psychedelic Furs / A Certain Ratio  
**LONDON**, Bridge House, Canning Town (01 478 2889). Joe Anne Kelly And The OC's  
**LONDON**, Central London Polytechnic (01 636 6271). The Spics  
**LONDON**, City of London Polytechnic, Whitechapel, (01 247 1441). London Zoo  
**LONDON**, Crystal Palace, Tavern (692 - 1536). The Vipers  
**LONDON**, Electric Ballroom, Camden, (01 485 9006). Slaughter And The Oogs  
**LONDON**, Hall Moon, Fulney, The Blues Band  
**LONDON**, Jeanetta Cochrane Theatre, Southampton Row, Holborn (01 242 7041). Wire

**SATURDAY NOVEMBER 10**

**ABERDEEN**, Capitol (23141). The Skids / Fingerprints  
**AYLESBURY**, Friars (88948). Gang Of Four / Au Pairs / Delta Five / Red Crayola  
**BIRMINGHAM**, Sogets (021 630172). Night Service  
**BIRMINGHAM**, Digbeth Civic Hall (021 235 2434). The End  
**BIRMINGHAM**, Top Rank (021 236 3226). Black Gorilla  
**BISHOPS STORTFORD**, Triad Leisure Centre, (56333). Blood Group  
**BLACKPOOL**, Norbreck Castle (52341). The Fall  
**BRACKNELL**, Sports Centre (54203). Motorhead  
**BRIGHTON**, New Conference Centre (203131). The Who  
**BRISTOL**, The Granary (28272). Quartz  
**BRISTOL**, Polytechnic, Redlands Side (30990). Chas And Dave / Trimmer And Jenkins  
**BRISTOL**, The Stonehouse (Behind Bunch Of Grapes), Apartment  
**CAMBRIDGE**, Great Northern Hotel, Scissor Fits

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**CC MANN**  
 My Shooting  
 Star

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**CHATHAM**, Tam O'Shanta (400187), Travis Blossie Band  
**HATFIELD**, The Forum (71217), Gordon Giltrap  
**CHESTERFIELD**, Birmingham Tavern (132344), Wichfynde  
**CHIPPENHAM**, Alexandra's, Bath Road, Robert And The Remoulds  
**COLCHESTER**, Essex University (22452), Richard And Linda Thompson  
**COVENTRY**, Lanchester Polytechnic (24186), Dangerous Girls  
**DUBLIN**, RDS, Main Hall (680645), Leo Sayer / Mainland  
**DUDLEY**, JBA, (53597), Original Mirrors  
**EAST GRINSTEAD**, Kings George's Hall, Gonzales  
**FAKENHAM**, RAF West Raynham, Nightmare  
**FARNBOROUGH**, College Of Technology, Supercharge / Last Orders  
**GLASGOW**, Apollo (041 332 822), Gallagher and Lyle / Julie Tzuke  
**GLASGOW**, University of Strathclyde (041 552 4400), Eddie C Campbell / Good Rockin' Charles / Billy Emerson / Lester Davenport / Chico Chism / Little Smokey Smothers (American Blues Legends)  
**GREAT YARMOUTH**, Casier Holiday Centre (729391), The Family Brown  
**KEELE**, University (Newcastle 621111), Revelation  
**LEEDS**, Florde Green Hotel (49084), Virginia Doesn't  
**LEEDS**, Cosmo Club, High Flames  
**LEEDS**, Staging Post (735641), The City Limits  
**LEEDS**, University (39071), Steve Hillage  
**LEICESTER**, Polytechnic (25702), The Tourists / The Monos  
**LIVERPOOL**, University (25811), Revlon / Tours  
**LIVERPOOL**, Empire (051 709 1555), Cliff Richard  
**LONDON**, Adam And Eve, Homerton, High Street, Mackney Flying Saucers  
**LONDON**, Bridge House, Canning Town (01 476 2689), Paul Jones Blues Band  
**LONDON**, Chelsea College, Manresa Road (01 352 6471), Samson  
**LONDON**, City University (01 253 4399), Little Roolsters  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Boulevard  
**LONDON**, Electric Ballroom, Camden (01 485 3066), Psychedelic Furs / Monochrome Set / prag VEG / Ludus  
**LONDON**, Enterprise Pub, Haverstock Hill, Peter Bailamy  
**LONDON**, Hamborough Tavern, Southall, Spider  
**LONDON**, Harpers, with Odeon (01 738 4081), Hot Chocolate  
**LONDON**, Hope And Anchor, Islington (01 359 4510), The Books  
**LONDON**, 101 Club, St John's Hill, Clapham, (01 223 8309), The Cannibals  
**LONDON**, Imperial College, Union Concert Hall, Prince Consort Road (01 589 5131), Marlian Schoolgirls / Between Pictures  
**LONDON**, Jacksons Lane Community Centre, Archway Road (01 853 6337), Belt And Braces  
**LONDON**, Jeanette Cochrane Theatre, Southampton Row, Holborn (01 242 7040), Wire  
**LONDON**, John Bull, Chiswick (01 994 0062), Talemacque  
**LONDON**, Marquee, Wardour Street (01 437 6603), The Chords  
**LONDON**, Moonlight Railway Hotel, West Hampstead (01 992 0863), Warm Jets / Feedback  
**LONDON**, Music Machine, Camden (01 387 0428), Doll By Doll / Pinpoint  
**LONDON**, Nashville, Kensington (01 603 6071), The Piranhas  
**LONDON**, North East Polytechnic, Forest Road, Walthamstow, Channel 9  
**LONDON**, Rainbow, Finsbury Park (01 263 3140), Bazzookas  
**LONDON**, Rock Garden, Covent Garden (01 240 2661), The Boppy Boys  
**LONDON**, Hammersmith, Swan, London Zoo  
**LONDON**, Wembley Arena (01 902 1234), Abba  
**LONDON**, The Venue, Victoria (01 834 5500), Roger Chapman / Shortlist  
**LONDON**, White Swan, Southall, Apartment

**ILFORD**, Town Hall (01 478 3020), Gonzales  
**LEICESTER**, Bailey's (26462), Mary Wilson  
**LEICESTER**, Granby Halls (27632), Blue Oyster Cult  
**LIVERPOOL**, Empire (051 709 1555), Steve Hillage  
**LIVERPOOL**, Eric's (051 236 7881), Dangerous Girls  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), The VIP's / Excel / Eros  
**LONDON**, Jeanette Cochrane Theatre, Southampton Row, Holborn (01 242 7040), Wire  
**LONDON**, London School Of Economics, Houghton Street (01 405 1977), Marlian Schoolgirls  
**LONDON**, Marquee, Wardour Street (01 437 6603), The Pretenders  
**LONDON**, Moonlight Railway, West Hampstead (01 992 0863), The Tours / Metro Glider  
**LONDON**, Music Machine, Camden (01 387 0428), Paul Jones Blues Band / Red Boats And Rice / Jools Holland / Scoward  
**LONDON**, Notre Dame Hall, Leicester Square (01 437 5571), The Quads / Dolly Mixture  
**LONDON**, Rainbow, Finsbury Park (01 263 3140), John McLaughlin / Jack Bruce / Billy Cobham / Stu Goldberg  
**LONDON**, Theatre Royal, Drury Lane (01 836 8101), Steve Hackett  
**LONDON**, The Venue, Victoria (01 834 5500), Steel Pulse  
**MANCHESTER**, Apollo, Ardwick (051 263 1121), Gallagher and Lyle / Julie Tzuke  
**MANCHESTER**, Pops (061 834 1932), The Mods  
**NEWCASTLE UPON TYNE**, Gosforth Hotel (856617), The Noise Toys / Arthur 2 Stroke / Xerox  
**NEWCASTLE UPON TYNE**, Kings Head, Natio  
**PORTSMOUTH**, Polytechnic (819141), Doll By Doll  
**PRESTON**, Pear Tree, The Accelerators  
**PRESTON**, Polytechnic (58832), The Fall  
**RAYLEIGH**, Crocs (77003), Sleepy La Beef  
**REDCAR**, Old Kent, Little Bo Birch  
**STAFFORD**, New Bingley Hall (50650), Abba  
**STOKE NEWINGTON**, Victoria Hall (24641), Wild Horses  
**SWANSEA**, Circles (54131), Original Mirrors  
**WOLVERHAMPTON**, Civic Hall (21359), Motorhead

**TUESDAY**  
**NOVEMBER 13**  
**ABERDEEN**, Ruffles (29092), The  
**Specs/Madness/Selector**  
**BISHOPS STORTFORD**, Traid Leisure Centre (56333), One Hand Clapping  
**BRIGHTON**, Colston Hall (291768), Motorhead  
**CANTERBURY**, Odeon (62480), Caravan  
**CARDIFF**, Sophia gardens (20181), Blue Oyster Cult  
**CRAWLEY**, Waters Edge, The Diabls (Brighton band)  
**DERBY**, Assembly Halls (31111 ext 2255), Gallagher and Lyle / Julie Tzuke  
**ENFIELD**, Middlesex Polytechnic, Rectory, Belt And Braces Band  
**EXETER**, University (77811), Squeeze  
**GLENROTHES**, Rothas Arms (753701), Lights Out  
**HUDDERSFIELD**, Polytechnic (38156), Samson  
**LEEDS**, Fan Club, Brannigans (60332), Screams  
**LEICESTER**, Bailey's (26462), Mary Wilson

# I WOULD LIKE TO MARRY A WILD HORSE

**WEDNESDAY**  
**NOVEMBER 14**  
**ABERDEEN**, Ruffles (29092), Little Bo Birch  
**AYR**, Pavilion (65409), The Specials / Madness / Selector  
**BIRMINGHAM**, Aston University (021 359 6531), John Miles  
**BIRMINGHAM**, Aston, Boparis 1021 (643172), Limglight  
**BIRMINGHAM**, Burtons Arms, Newtown, Tyrant  
**BIRMINGHAM**, Odeon (021 643 6101), Steve Hillage  
**BIRMINGHAM**, The Swan, Yardley, Force  
**BRADFORD**, University (13466), Original Mirrors  
**COVENTRY**, Climax (20313), Sledgehammer  
**DERBY**, Assembly Rooms (31111 - 2255), Mike Harding  
**DUBLIN**, Royal Society (680645), Abba  
**HUDDERSFIELD**, Cleopatras, The Prisoners  
**KEELE**, University (Newcastle 621111), Caravan  
**LEICESTER**, De Montford Hall (27632), Motorhead  
**LIVERPOOL**, Empire (051 709 1555), Gallagher and Lyle / Julie Tzuke  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Phil Rambow  
**LONDON**, Hammersmith Odeon (01 748 4081), Robert Palmer  
**LONDON**, Hope And Anchor, Islington (01 359 4510), The Mod-ettes  
**LONDON**, Marquee, Wardour Street (01 437 6603), The Lurkers / The Carpettes  
**LONDON**, Moonlight Railway Hotel, West Hampstead (01 992 0863), The Drones / X-Effects  
**LONDON**, Music Machine, Camden (01 387 0428), Fingerprint / The Decoys / The Containers  
**LONDON**, Nelson's Club, Wimbledon, Red Beans And Rice  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942), Roaring 60s

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SATURDAY	NOVEMBER 3rd	MANCHESTER
SUNDAY	NOVEMBER 4th	BEKESBURY
MONDAY	NOVEMBER 5th	CLEETHORPE
TUESDAY	NOVEMBER 6th	COPPERTON
WEDNESDAY	NOVEMBER 7th	HABLEY
THURSDAY	NOVEMBER 8th	WOLVERHAMPTON
FRIDAY	NOVEMBER 9th	ABERDEEN
SATURDAY	NOVEMBER 10th	GLASGOW
SUNDAY	NOVEMBER 11th	GLASGOW
MONDAY	NOVEMBER 12th	GLASGOW
TUESDAY	NOVEMBER 13th	GLASGOW
WEDNESDAY	NOVEMBER 14th	GLASGOW
THURSDAY	NOVEMBER 15th	GLASGOW
FRIDAY	NOVEMBER 16th	GLASGOW
SATURDAY	NOVEMBER 17th	GLASGOW
SUNDAY	NOVEMBER 18th	GLASGOW
MONDAY	NOVEMBER 19th	GLASGOW
TUESDAY	NOVEMBER 20th	GLASGOW
WEDNESDAY	NOVEMBER 21st	GLASGOW
THURSDAY	NOVEMBER 22nd	GLASGOW
FRIDAY	NOVEMBER 23rd	GLASGOW
SATURDAY	NOVEMBER 24th	GLASGOW
SUNDAY	NOVEMBER 25th	GLASGOW

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**SUNDAY**  
**NOVEMBER 11**  
**BASILDON**, Double Six (20140), Steve Hooker Band  
**BELFAST**, Queens University (45133), American Blues Legends  
**BIRMINGHAM**, Digbeth Civic

**CC MANN**  
**My Shooting Star**

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**SHOWADDYWADDY**  
**HULL CITY HALL**  
**SUNDAY, NOVEMBER 11th, 7.30 pm**  
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**Saturday 10th November**  
**COWBOYS INTERNATIONAL**  
**VISA VERSA**

**EMI**

# ROAD SHOWS

## HIGHWAY TO HAMMERSMITH

AC/DC DEF LEPPARD  
Odeon, Hammersmith.

I'M WORRIED about little Angus. I have a nightmare that his head is going to roll off his shoulders and roll into the audience like a wet cabbage. Even then, he doesn't stop playing. A fountain of blood escapes from the corpse and the headless Angus rushed into the audience, spraying them with the red sticky stuff before barging through the doors and out on to the street. Pausing only to put 30 pence in the ticket machine he catches a tube to Trafalgar Square and plays on top of one of the lion statues until dawn. Aarrrrgh. That's better. Watching AC/DC is as hypnotic as a car production line. In the five years that I've

known them, they've never been changed. Their act is as predictable and reliable as shepherd's pie and potatoes. A hard working band who will last for years. The first and the best at what they do.

My, My, what an entrance! The stage is shrouded in a really horrible, blood red colour with dry ice to match. Angus prowls on a catwalk at the back before tottering down a ramp to pounce on the stage below. Angus mark '79 comes complete with devil horns on his school cap (these later fell off so the prototype still needs a lot of work).

The foil to Angus' antics is Bon Scott, the lined Lothario in the sprayed, grey beard and stick on hairy chest. I haven't seen him twinkle in the eye since waiting outside

Fairbanks (he was an old film star children). All AC/DC's new songs, old songs and middle aged songs have a boys night out flavour especially bad sex songs. Ideal fantasy material before you miss the age of twenty and collect your first mortgage payment...

Def Leppard are getting to the stage where they'll soon be able to command an audience of AC/DC for themselves. They're getting out of the underground school of heavy metal and working on the rough edges. Def Leppard's manager, Sheffield's snowflake Robert Plant and the rest of the band will soon be pushing theatrics. Tonight's Hammersmith show next year the word. **ROBIN SMITH**

### BLUE OYSTER CULT Brighton Conference Centre

A BELATED OPENING to a belated tour and BOC aren't in any mood for talk of street credibility. Shaking a little of that West Coast sand from their stilettoes for their first concert here in over 18 months, the opening melodramatic build-up has an ugly feeling of pretentious predictability about it.

The problem is this: BOC have become as predictable as they are professional, bringing to the shores of Brighton a sample from the shores of LA, and if you felt like it was being kicked in your face — well that's all part and parcel of rock 'n' roll.

Not that this half-filled concert hall minded that. The cold thudding monotony of some cliched rhythm did little to sap a buoyant audience's enthusiasm. Striding across the stage, Donald Roeser at least looked as if he was gaining some enjoyment from the set, but some hysterically inarticulate vocals from him didn't add to mine. To his left, bassist Joe Bouchard stands inert, his groaning

guitar only matched for lack of imagination by the lack of diversity shown by the rhythm section. Know the sort of sound I mean? Each number is a variation on a model archetype, like watching a B-grade Hammer film for the tenth time.

Considering the piles of equipment that towered around these semi-demi-gods there's little doubt that BOC meant business. But with numbers like 'Going Through The Motions' and 'In The' as typical of their repertoire, there's little room for any imaginative utilisation of the equipment to produce live music. Powerful? Yes. Professionally competent? Entirely, but as a main stream entity in the HM genre they are unindividual. One unimprovable asset and utterly to their credit, they did manage to avoid launching their bass section into overdrive and refused to allow the power of their equipment to swamp individual musicianship. The classic 'Don't Fear The Reaper' brought some cohesive intuitive harmonies into action, but as such was a solitary highlight. This was the stubborn face of heavy rock and if you're a cultist, you'll love it. You can have it. **DAVE JORDAN**

### THE SKIDS, The Rainbow, London.

I LOVE the Skids. They never fail to be a constant source of wonder — how anything so fresh and vital and powerful could emerge from a hole like Dunfermline. It's totally beyond me. And to achieve it so young — God, I'm only a couple of years older but sometimes they make me feel like I'm in my eighties.

In a way Richard Jobson has become a cult figure, and I don't really think he quite knows how to handle it. As long as he is singing, he is a bold commanding figure in total control, but once the music stops that image begins to disintegrate and he becomes the young man again, totally human, unlike the hard invisible image projected only seconds before. The fact that he talks so quickly means that communication on the spoken level is virtually nil, and even if he did slow down I doubt many would understand his thick Fife accent, unless they all enrol in parliamento Dunfermline classes. So that's when the crowd starts heckling

for their own particular favourite and Jobson just looks bewildered. Still, a trait that will disappear with time.

The actual gig I can hardly laud. The Skids are one of the few bands who can transfer all their magic and energy from record onto stage and still sound ten times more powerful. Not louder, FULLER. And Midge Ure's excellent keyboards add such a rightness to the entire sound that it's difficult to imagine the Skids without him now.

By the end of the evening any traces of a subdued audience had disappeared, and they were all as one, completely caught up in the ecstasy of the moment. Most old favourites and new ones too were aired, including my current loves 'Yankee Dollar' and 'Dulce Et Decorum Est'. The only one which didn't knock me over was the anthem 'Home Of The Saved' — I wasn't too fond of it on record and even less so live — it drags on too long to be comfortable. And Richard, I hope you were joking when you introduced it as part one of a 92 episode story. **DANIELA SOAVE**



Richard Jobson

### THE JAGS, The Lyceum, London

I AM SPEECHLESS. Words fail me. And no, it's not out of pleasure either. Last night I had the misfortune to suffer the Jags who played endlessly it seemed. All I can remember is how awful it made me feel, and how I wanted to go home. I'm glad I didn't though, 'cos then I would have missed the Tourists, and they were spectacular.

What can I say about the Jags? Well, there's no arguing they play well. You couldn't accuse them of bad musicianship, I

didn't hear any bum notes and the drummer certainly can hold down a good beat. But the music, well, it was so uninspiring. Plenty of fast, swirling guitars, vocals spat out like machine gun bullets, the entire thing performed in a terrible sense of urgency. Terrible being the operative word.

Their near hit, 'Back Of My Hand', was the only high spot of the evening, and even that's not all that original. Is it? The rest is unmemorable r&b, just noise really.

That's about all I can say about them, without repeating myself. So thank you and goodnight. **DANIELA SOAVE**



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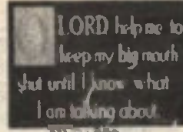
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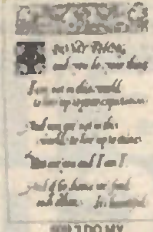
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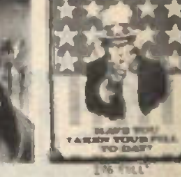
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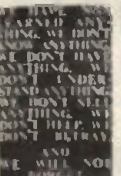
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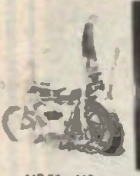
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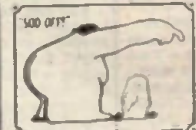
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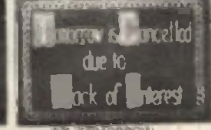
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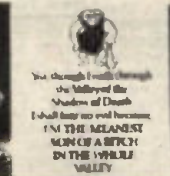
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1250 KATE

# BJRILLIANT!

## ABBA Wembley Arena

INCREDIBLY THIS was — by my reckoning — only the fourth live performance Abba have ever given in front of a British audience.

The first, a nervous and eventually triumphant run-through of 'Waterloo' in Brighton for the Eurovision Song Contest. Next two shows at the Royal Albert Hall in 1976. And now, three years and 150 million albums later — a full tour.

All of which may explain why, for a good half of the near two-hour show, Wembley's huge audience sat virtually motionless, almost as if they couldn't believe their luck in actually witnessing Abba live and in front of them.

But in the end everyone was satisfied. Abba moved mountains, in the shape of the towering peaks of the backdrop, got everyone on their feet for 'Dancing Queen', and rushed off triumphantly with 'Waterloo' leaving everyone wishing the whole thing was about to start all over again.

At the Albert Hall Abba were Gothic and magnificent, perfectly recreating the sound of their records with a huge cast of musicians and props, massive organs, and costume changes.

At Wembley the atmosphere was cleaner, more futuristic. The sound recreation, if anything, even better.

Abba were bathed in a sea of ice lights, setting off the dazzling white instruments — all free-standing Yamaha consoles, synthesizers and drum kits. With the odd roadie scurrying across in an immaculately starched white boiler suit the effect was a brilliant cross between the inside of the Tardis and the disco on 'Seaside Special'. No place for anything but excellence, no place for flesh and blood artists, no place for hearty handclaps.

Yet they managed it all the same. Eventually, 'Voulez-Vous' made a slow start, and only minutes later when Bjorn announced: "This is my ex-wife, she's as good as new" for Agnetha's solo on that song the nervous intakes of breath were as great from the stage as they were from the audience. But with so much good material to come, what could go wrong?

Money. Money. Money and 'Chiquitita' paved the way. Agnetha and Frida discarded their tinclods, giving them the truly arousing aspect of neighbours' wives showing off because they were lousy. A children's choir joined them for 'I Can Dream' and the new single and 'SOS' were truly superb.

Then, as if to reach down and touch the earth people, A. B. B. and A. moved on to their last carefully worked-out highlights. Benny's was a thumping instrumental (no doubt devoted to 'Save The Whale') which was apparently 'rock' enough to get the audience clapping. Frida's was song and dance for show, that be music and movement?!, Bjorn's a raunchy satires rocker, and Agnetha's her own song, 'I'm Still Alive', sweetly accompanying herself on piano. Very Bush. Very Eton. Bitch. Very, very moving.

At last, as 'Does Your Mother Know' faced us

towards a close there was a resumption of what was happening. Abba had revealed themselves and were soon to return from whence they came. The moving mountains and 'Dancing Queen' were the final signs that we could never, ever, get enough.

Of course they did come out again. A new folk song (sounding suspiciously like 'Mull Of Kintyre'), with the four singing unaccompanied, showed us the family side. 'Waterloo', all pop, crackle (the boys), sexy raunch and a healthy addition of gaucheness (the girls) — the Abba tradition — was the Abba side. Perfect pop, perfect harmonies, perfect people.

Too clean — too good — to be true? No, I saw it happen, and, as soon as possible I will again. Face to face with such a phenomenon as Abba, resistance is pointless.  
**BJORN SHEARLAW**

## REO SPEEDWAGON The Venue, London

I DIDN'T GET where I am today by waving a magic wand... roars lead Speedwagoneer Kevin Cronin, "by waving my fist, maybe so what you gotta do is keep on pushing on." REO Speedwagon, a relatively unknown quantity in this country, are pushers, survivors and their live show highlights the fact.

A set loaded with material from their current and ninth album (count 'em, nine bloody albums!) 'Nine Lives' pulverized the Venue's Anglo-American crowd in totally vulgar submission. No surprise at all really for those boys are skilled craftsmen. The whole natural pose is superb, occasionally leaning the boy against and / or smacking Cronin in varicose vein inducing satin pants is a real gem, promising (threatening?) to play all night and writing us to catch their next set day after next at The Paradiso in Amsterdam. Elsewhere there's Bruce Hall the porty bassist, Neal Doughty in white snip and hitman outfit and Gary Richrath on lead, who, it is true, as someone pointed out, does look like Brian Robertson run over by a steamroller and he possesses a marvellously silly grin.

The boys' set defies criticism for what it is. It is that is perfect. Fans of all yer Bostons, Totos and the other (fairly) melodic boogie bands should, when educated, turn on to REO. To then they, true professionals that they are, will keep on pushing because like the song says, "Only The Strong Survive". REO Speedwagon are the survivors, and how can you doubt anyone who puts a song titled 'You Can Tune A Piano But You Can't Tune Fish'? **RONNIE GURR**

## SUPERTRAMP Wembley Arena

TEE HEE let's laugh at their long hair... Let's say how boring they are. Let's make comments about how old and rich they are. Tee hee Tee hee Tee hee.

Supertramp reviews are fairly predictable. Get them firmly in your sights and shoot 'em down in flames. Damn it all, they live somewhere in America, must be get most hacks' hacks rising. Never mind, chaps, the



FRIDA and Bjorn, 50 per cent of Abba (unmarried, this week anyway).

rot stops here. Roger Hodgson may look like Jesus and the rest of the band a collection of disaffected disciples, but it was one hell of a good show. Not exactly anything to set the world alight but there's nothing wrong with the odd dash of comfort and safety allied to stunning musicianship.

It's years since I last saw them when I witnessed a particularly cold performance on a particularly cold night. Since then they've broken out of their collective shells and left behind their air of college boy intellectual superiority. Good grief, Hodgson even smiles these days.

Up went the curtain and out came the swelling notes of 'School'. That slow magic piano throbbing away, before building into it's nape tingling theme later on. That bouncing mid section never fails to promote a rather large lump in my throat.

But enough of this old nippy sentiment and on to the slickness of the 'Logical Song' and 'Goodbye Stranger'. Rick Davies eye closed and twatching at the keyboards. It was the springboard for a set which was to last for more than two hours drawing (for me) most its power from their earliest stuff.

And yet the best moment didn't include dazzling theatrics or lights but featured Hodgson and Hellwell on 'Even In The Quietest Moments'. The sweet and sour based was sung with great compassion — Hodgson bathed in ethereal light on twelve string and Hellwell blowing sweetly on sax.  
**BESS ROBIN SMITH**

## THE TOURISTS Bristol University

TOURISTS, almost by definition, are people inflicted upon others and the only ones who enjoy it are those with the obvious (and dubious, in the music business) motive of profit. However, those inflicted here positively loved it, and part of the reason for this, luckily enough, is a flaw in the nature of the material. The Tourists' songs are for the most part simple pop songs, coming across on record as predictable, and with no outstanding qualities.

On stage, this aspect steals the show; it's translated into an atmosphere of well-structured power-pop, with an abundance of vocal and instrumental hooks-lines. The interpretations are subtle and successful — the rhythm sec-

tion, for example, is beefed up until it almost tramples the more melodious content. Almost, enough control is retained to make a nice balance between fun and fury, on the borderline of an all-out bash. It's not often you come across a band who can maintain a freshness and vivacity long after they've got the numbers off pat, and on that score alone, the Tourists are worth visit.

The only snag is, that's all they'll ever be. Unless they can provide material that stands up on its own, and then it's like hogging an unconscious horse.  
**FRED WILLIAMS**

## IGGY POP New York Palladium

RO MISSED the Halloween parade up Sixth Avenue but managed an hour's slot through Washington Square Park in Greenwich Village. The merch' gras atmosphere, with 60-foot skeleton marionette, a Brazilian samba band and helium-filled ghouls was marvellous.

It was a bright, cheery festive feeling, with people costumed as soft shell crabs, the Statue of Liberty, and of course, ghosts and goblins. It was also the perfect lead in to a Palladium show featuring Iggy Pop.

This however was not the first time — not even the first time that night — that the audience upstaged the show. A transvestite in a pig's head, a little man outfitted as an FM radio, a woman decked out in those tripe triangular flags that usually herald the opening of new Pizza shops.

And Iggy was in fine fettle. No more cutting himself up on stage, no more clawing and thrashing about, he's still as much a contortionist as a rock and roller, but he's no less electric a performer than before.

Remember, in the Stoooges days Iggy was punky before punk was chic. Now there are wincey elements to his music that are sure to be the precursors of some trend a decade hence.

Frenzied he was alternately Lou Reed sulky and Frank Zappa cocky. He played tunes such as 'Dog Food' and 'Play It Safe' from bygone days, as well as a host of things from the 'New Values' LP. The band was tight — though too intent on feedback for my taste — and while festive might not be the best word, the set certainly was in keeping with the spirit of the night. **GRA MAYER**

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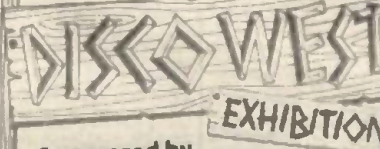
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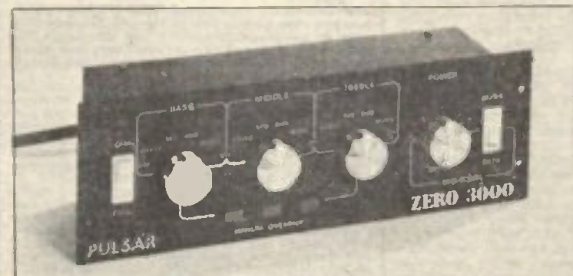
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# DISCOS

By PAUL SEXTON



THE ALL modern Manhattan Transfer.

## Transfer to AKAI

A NEW image for Manhattan Transfer, a new commercial for AKAI, everyone's friend ITV back on the air - we really are being spoiled.

You were wondering why Man Tran had gone all space - aged, weren't you? Well you can't really advertise super - modern AKAI equipment in your Twenties gear, can you? Wouldn't do a lot to promote the company's technical advances. Now the new Transfer, with the new member Cheryl Benymo, can be seen and heard on all AKAI's television and advertising this year.

The "AKAI Manhattan Transfer UK Tour" began last Saturday and has its London premiere with a Charity Gala performance at the Dominion Theatre on Monday November 12. The Premiere will be in aid of the Lord's Taverners' work for handicapped children. Britain's favourite amiable buffoon, Eric Morecambe, is the president of the Taverners, and at the premiere he'll be making his first public appearance since his recent illness, to receive the cheque for the proceeds of the concert from the managing director of AKAI (UK) Ltd, Mr Gordon Provan.

## The Computer Clinic

QUITE A cosmic theme to our page this week, what with the Man Tran story and this one: Eulipion Audio, the hi-fi specialists based in Manchester, have just installed their own computer, which will analyse faults in equipment and give its own diagnosis.

The computer answers to the homely name of Colossus, and its first public appearance was at a Revox Clinic a couple of weeks ago, when it supplied printouts on the state of Revox tape recorders. Colossus joined forces with a team of Revox engineers and Eulipion's technical boffin, Brian Reeves, for the clinic.

Eulipion Audio, who set up shop two years ago in Manchester, are at 81 Wilmslow Road, Rusholme, (061-225 4448). The age of the hi-fi hypochondriac might well be with us.

## RIVER PEOPLE

GRAEME BILTON, who runs a mobile discotheque in the Croydon area (tel 01-686 2303), supplies the following information about riverboat DJing which you might find useful.

"There are two main technical problems; vibration and confined space with hard surfaces.

**VIBRATION:** Take time to set up properly. If you have a choice use the edge of the deck, not the middle. Get the decks

level (a small spirit level does not cost much) and the playing weights correct (towards the top end of the cartridge recommendations).

Carry a sheet of one and a half inch foam rubber, if the engine vibration is faster than the resonant frequency of the deck on its springs put the console on foam and loosen transit screws. If the vibration does cause the decks to resonate, tighten the screws at least till they catch and try removing the foam. The best way for each assembly can only be found by experience.

**CONFINED SPACE:** This leads to two problems - if you're at one end of a long

low room and a row of people stand in front of the speakers, there's effectively a box - you will get round very quickly.

The second problem is that the next layer of people only hear a muffled thudding! The top end of the sound doesn't make it past the first lot.

There is one easy cure to both these problems - spread the sound. Get at least one long lead and put a speaker halfway down the room. It makes a great difference and reduces the level of sound at your ears as well.

On a less technical note, a boat audience is a captive one and people only remember the last hour!

# Have you discovered Mickey Jupp?

If you have, then the good news is that Mickey's new album 'Long Distance Romancer' is now available.

On the other hand, if the name Jupp is not on the tip of your tongue you may be intrigued to know why such artists as Nick Lowe, Elkie Brooks, and Doctor Feelgood have released his songs as singles and why Kevin Godley and Lol Creme wanted to produce the album.

In which case may we suggest you listen to 'Long Distance Romancer' and discover Mickey Jupp for yourself.



LONG DISTANCE ROMANCER  
PRODUCED BY GODLEY & CREME  
INCLUDES THE SINGLE 'YOU MADE A FOOL OUT OF ME'











# THE DAMNED



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