

# CHARTS OF THE PAST DECADE AND 1979 THE TOP 100 SINGLES AND ALBUMS

# RECORD MIRROR



**WINGS  
WIN**

**AC/DC INTERVIEW  
QUEEN POSTER**

45 PAUL RD

TOP 100 SINGLES OF THE DECADE



The McCARTNEYS jubilant at their chart success.

1	MULL OF KINTYRE/GIRLS SCHOOL WINGS	Parlophone
2	RIVERS OF BABYLON/BROWN GIRL IN THE RING	
	BONEY M	Atlantic/Hansa
3	YOU'RE THE ONE THAT I WANT	
	OLIVIA NEWTON JOHN & JOHN TRAVOLTA	RSO
4	SAILING	
	ROD STEWART	Warner Bros
5	SAVE YOUR KISSES FOR ME	
	BROTHERHOOD OF MAN	PYE
6	I'D LIKE TO TEACH THE WORLD TO SING	
	NEW SEEKERS	Polydor
7	SUMMER NIGHTS	
	JOHN TRAVOLTA & OLIVIA NEWTON JOHN	RSO
8	DON'T GIVE UP ON US	
	DAVID SOUL	Private Stock
9	BOHEMIAN RHAPSODY	
	QUEEN	EMI
10	UNDER THE MOON OF LOVE	
	SHOWADDYWADDY	Bell
11	MISSISSIPPI	
	PUSSYCAT	Sonet
12	MY SWEET LORD	
	GEORGE HARRISON	Apple
13	BRIGHT EYES	
	ART GARFUNKEL	CBS
14	DON'T GO BREAKING MY HEART	
	ELTON JOHN & KIKI DEE	Rocket
15	AMAZING GRACE	
	ROYAL SCOTS DRAGOON GUARDS	RCA Victor
16	MARY'S BOY CHILD	
	BONEY M	Atlantic/Hansa
17	TIE A YELLOW RIBBON	
	DAWN	Bell
18	IF YOU LEAVE ME NOW	
	CHICAGO	CBS
19	YMCA	
	VILLAGE PEOPLE	Mercury
20	DON'T CRY FOR ME ARGENTINA	
	JULIE COVINGTON	MCA
21	MOULDY OLD DOUGH	
	LIEUTENANT PIGEON	Decca
22	DANCING QUEEN	
	ABBA	Epic
23	PUPPY LOVE	
	DONNY OSMOND	MGM
24	WITHOUT YOU	
	NILSSON	RCA Victor
25	FLORAL DANCE	
	BRIGHOUSE RASTRICK BAND	Logo
26	EYE LEVEL	
	SIMON PARK ORCHESTRA	Columbia
27	A LITTLE BIT MORE	
	DR. HOOK	Capitol
28	WHEN I NEED YOU	
	LEO SAYER	Chrysalis
29	I LOVE YOU LOVE ME LOVE	
	GARY GLITTER	Bell
30	HOW DEEP IS YOUR LOVE	
	BEE GEES	RSO
31	SILVER LADY	
	DAVID SOUL	Private Stock
32	HEART OF GLASS	
	BLONDIE	Chrysalis
33	KNOWING ME, KNOWING YOU	
	ABBA	Epic
34	I FEEL LOVE	
	DONNA SUMMER	GTO
35	WE DON'T TALK ANYMORE	
	CLIFF RICHARD	EMI
36	WAY DOWN	
	ELVIS PRESLEY	RCA Victor
37	BYE BYE BABY	
	BAY CITY ROLLERS	Bell
38	LONG HAIRD LOVER FROM LIVERPOOL	
	LITTLE JIMMY OSMOND	MGM
39	IN THE SUMMERTIME	
	MUNGO JERRY	Dawn
40	WELCOME HOME	
	PETERS AND LEE	Philips
41	FERNANDO	
	ABBA	Epic
42	HIT ME WITH YOUR RHYTHM STICK	
	IAN DURY & THE BLOCKHEADS	Stiff
43	THREE TIMES A LADY	
	COMMODORES	Tamla Motown
44	SO YOU WIN AGAIN	
	HOT CHOCOLATE	RAK
45	SMURF SONG	
	FATHER ABRAHAM	Decca
46	REASON TO BELIEVE/MAGGIE MAY	
	ROD STEWART	Mercury
47	YES SIR, I CAN BOOGIE	
	BACCARA	RCA Victor
48	DON'T LIKE MONDAYS	
	BOOMTOWN RATS	Ensign
49	ANGELO	
	BROTHERHOOD OF MAN	PYE
50	WHEN A CHILD IS BORN	
	JOHNNY MATHIS	CBS
51	CHANSON D'AMOUR	
	MANHATTEN TRANSFER	Atlantic
52	THE WONDER OF YOU	
	ELVIS PRESLEY	RCA Victor
53	WHEN YOU'RE IN LOVE	
	DR. HOOK	Capitol
54	I WILL SURVIVE	
	GLORIA GAYNOR	Polydor
55	ARE FRIENDS ELECTRIC	
	TubeWay Army	Beggars Banquet
56	CHIRPY CHIRPY CHEEP CHEEP	
	MIDDLE OF THE ROAD	RCA Victor
57	NIGHT FEVER	
	BEE GEES	RSO
58	DANCE AWAY	
	ROXY MUSIC	Polydor
59	ERNIE (THE FASTEST MILKMAN IN THE WEST)	
	BENNY HILL	Columbia
60	ROCKIN' ALL OVER THE WORLD	
	STATUS QUO	Vertigo
61	BLACK IS BLACK	
	LA BELLE EPOQUE	Harvest
62	BLOCKBUSTER	
	SWEET	RCA Victor
63	SUNDAY GIRL	
	BLONDIE	Chrysalis
64	MY DING-A-LING	
	CHUCK BERRY	Chess
65	AMAZING GRACE	
	JUDY COLLINS	Elektra
66	ONE DAY AT A TIME	
	LENA MARTELL	PYE
67	MERRY XMAS EVERYBODY	
	SLADE	Polydor
68	NAME OF THE GAME	
	ABBA	Epic
69	I CAN'T GIVE YOU ANYTHING (BUT MY LOVE)	
	STYLISTICS	AVCO
70	RAT TRAP	
	BOOMTOWN RATS	Ensign
71	FANFARE FOR THE COMMON MAN	
	EMERSON, LAKE & PALMER	Atlantic
72	WHISPERING GRASS	
	WINDSOR DAVID/DON ESTELLE	EMI
73	I LOVE TO LOVE	
	TINA CHARLES	CBS
74	SIDE SHOW	
	BARRY BIGGS	Dynamic
75	BRIDGE OVER TROUBLED WATER	
	SIMON AND GARFUNKEL	CBS
76	MA BAKER	
	BONEY M	Atlantic/Hansa
77	WAND 'RIN STAR/I TALK TO THE TREES	
	LEE MARVIN/CLINT EASTWOOD	Paramount
78	EVERGREEN	
	BARBRA STREISAND	CBS
79	TIGER FEET	
	MUD	RAK
80	KNOCK THREE TIMES	
	DAWN	Bell
81	HOT LOVE	
	T. REX	Fly
82	STAND BY YOUR MAN	
	TAMMY WYNETTE	Epic
83	MESSAGE IN A BOTTLE	
	POLICE	A&M
84	GRANDAD	
	CLIVE DUNN	Columbia
85	THE ROUSSOS PHENOMENON	
	DEMIS ROUSSOS	Philips
86	TAKE A CHANCE ON ME	
	ABBA	Epic
87	WE ARE THE CHAMPIONS	
	QUEEN	EMI
88	MATCHSTALK MAN AND MATCHSTALK CATS & DOGS	
	BRIAN AND MICHAEL	Pye
89	POP MUZIK	
	M	MCA
90	GONNA MAKE YOU A STAR	
	DAVID ESSEX	CBS
91	MOTHER OF MINE	
	NEIL REID	Decca
92	LUCILLE	
	KENNY ROGERS	United Artists
93	SON OF MY FATHER	
	CHICORY TIP	CBS
94	MAGIC FLY	
	SPACE	PYE International
95	DECEMBER '63	
	FOUR SEASONS	Warner Bros
96	OLIVER'S ARMY	
	ELVIS COSTELLO/ATTRACTIONS	Radar
97	SEASONS IN THE SUN	
	TERRY JACKS	Bell
98	CUM ON FEEL THE NOISE	
	SLADE	Polydor
99	TRAGEDY	
	BEE GEES	Polydor
100	SEE MY BABY JIVE	
	WIZZARD	Harvest

1	BRIDGE OVER TROUBLED WATER SIMON & GARFUNKEL	CBS	50	ENDLESS FLIGHT LEO SAYER	Chrysalis
2	GREATEST HITS ABBA	Epic	51	TAPESTRY CAROLE KING	CBS
3	TUBULAR BELLS MIKE OLDFIELD	Virgin	52	A NIGHT ON THE TOWN ROD STEWART	Riva
4	SIMON & GARFUNKEL'S GREATEST HITS	CBS	53	BREAKFAST IN AMERICA SUPERTRAMP	A&M
5	SATURDAY NIGHT FEVER VARIOUS	RSO	54	ALADDIN SANE DAVID BOWIE	RCA Victor
6	THE SINGLES 1969-1973 CARPENTERS	A&M	55	VOULEZ VOUS ABBA	Epic
7	ARRIVAL ABBA	EPIC	56	THE JOHNNY MATHIS COLLECTION	CBS
8	THE DARK SIDE OF THE MOON PINK FLOYD	Harvest	57	NEW BOOTS AND PANTIES IAN DURY	Stiff
9	GREASE OST	RSO	58	BARBRA STREISAND'S GREATEST HITS VOLUME 2	CBS
10	ELVIS PRESLEY'S 40 GREATEST HITS ELVIS PRESLEY	Arcade	59	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER ELTON JOHN	DJM
11	20 GOLDEN GREATS THE BEACH BOYS	Capitol	60	NEVER A DULL MOMENT ROD STEWART	Mercury
12	BAND ON THE RUN PAUL McCARTNEY AND WINGS	Apple	61	ANDY WILLIAMS GREATEST HITS	CBS
13	RUMOURS FLEETWOOD MAC	Warner Bros	62	AMERICAN PIE DON McLEAN	United Artists
14	THE BEST OF THE STYLISTICS	AVCO	63	TEASER AND THE FIRECAT CAT STEVENS	Island
15	PARALLEL LINES BLONDIE	Chrysalis	64	HUNKY DORY DAVID BOWIE	RCA Victor
16	ATLANTIC CROSSING ROD STEWART	Warner Bros	65	SPIRITS HAVING FLOWN BEE GEES	RSO
17	20 GOLDEN GREATS THE SHADOWS	EMI	66	SOUND OF MUSIC SOUND TRACK	RCA Victor
18	20 GOLDEN GREATS DIANA ROSS & THE SUPREMES	Tamla Motown	67	GREATEST HITS VOL. 2 ABBA	EPIC
19	ELTON JOHN'S GREATEST HITS VOL 1 ELTON JOHN	DJM	68	MOTOWN CHARTBUSTERS VOL. III VARIOUS ARTISTS	Tamla Motown
20	THE ALBUM ABBA	Epic	69	ABBEY ROAD BEATLES	Apple
21	A NIGHT AT THE OPERA QUEEN	EMI	70	20 GOLDEN GREATS NAT KING COLE	Capitol
22	THE SOUND OF BREAD BREAD	Elektra	71	THE KICK INSIDE KATE BUSH	EMI
23	THEIR GREATEST HITS 1971-75 THE EAGLES	Asylum	72	HORIZON THE CARPENTERS	A&M
24	OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA	Jet	73	LED ZEPPELIN 2	Atlantic
25	NIGHTFLIGHT TO VENUS BONEY M	Atlantic Hansa	74	24 ORIGINAL HITS THE DRIFTERS	Atlantic
26	TWENTY DYNAMIC HITS VARIOUS ARTISTS	K-TEL	75	REGGATTA DE BLANC POLICE	A&M
27	THE BEATLES 1967/1970	Apple	76	NOW AND THEN CARPENTERS	A&M
28	HOTEL CALIFORNIA THE EAGLES	Asylum	77	VENUS AND MARS WINGS	Apple
29	40 GREATEST HITS PERRY COMO	K-TEL	78	WINGS AT THE SPEED OF SOUND WINGS	Parlophone
30	GOODBYE YELLOW BRICK ROAD ELTON JOHN	DJM	79	BACK TO FRONT GILBERT O'SULLIVAN	MAM
31	A STAR IS BORN SOUNDTRACK	CBS	80	ABRAXAS SANTANA	CBS
32	THE BEATLES 1962/1966	Apple	81	BAT OUT OF HELL MEAT LOAF	Epic/Cleveland Int
33	FOREVER AND EVER DEMIS ROUSSOS	Philips	82	IMAGES DON WILLIAMS	K-Tel
34	WISH YOU WERE HERE PINK FLOYD	Harvest	83	THAT'LL BE THE DAY VARIOUS	Ronco
35	'AND I LOVE YOU SO' PERRY COMO	RCA Victor	84	FOOT LOOSE AND FANCY FREE ROD STEWART	Riva
36	SONGS IN THE KEY OF LIFE STEVIE WONDER	Tamla Motown	85	OXYGENE JEAN MICHEL JARRE	Polydor
37	ONCE UPON A STAR BAY CITY ROLLERS	Bell	86	THE ORIGINAL SOUNDTRACK 10 cc	Mercury
38	DISCO FEVER VARIOUS	K-TEL	87	GLEN CAMPBELL'S GREATEST HITS	Capitol
39	A NEW WORLD RECORD ELECTRIC LIGHT ORCHESTRA	Jet	88	MANILOW MAGIC BARRY MANILOW	Arista
40	TWENTY ALL TIME GREATS OF THE 50's VARIOUS	K-TEL	89	FAVOURITES PETERS AND LEE	Philips
41	WAR OF THE WORLDS JEFF WAYNE'S MUSICAL VERSION	CBS	90	LAUGHTER & TEARS NEIL SEDAKA	Polydor
42	THE RISE & FALL OF ZIGGY STARDUST DAVID BOWIE	RCA Victor	91	GREATEST HITS ROD STEWART	Riva
43	NEVER MIND THE BOLLOCKS THE SEX PISTOLS	Virgin	92	WE CAN MAKE IT PETERS AND LEE	Philips
44	ROLLIN' BAY CITY ROLLERS	Bell	93	SING IT AGAIN ROD ROD STEWART	Mercury
45	20 GOLDEN GREATS GLEN CAMPBELL	Capitol	94	LIVE IN LONDON JOHN DENVER	RCA Victor
46	DISCOVERY ELECTRIC LIGHT ORCHESTRA	Jet	95	STRANGLERS IV THE STRANGLERS	United Artists
47	IMAGINE JOHN LENNON & PLASTIC ONO BAND	Apple	96	GREATEST HITS 2 DIANA ROSS	Tamla Motown
48	THE VERY BEST OF LEO SAYER	Chrysalis	97	DEEP PURPLE IN ROCK DEEP PURPLE	Harvest
49	40 GOLDEN GREATS JIM REEVES	Arcade	98	20 GOLDEN GREATS BUDDY HOLLY and THE CRICKETS	MCA
			99	TWENTY FANTASTIC HITS VARIOUS	Arcade
			100	GOING FOR THE ONE YES	Atlantic

# TOP 100 ALBUMS OF THE DECADE



SIMON and GARFUNKEL

# RECORD MIRROR

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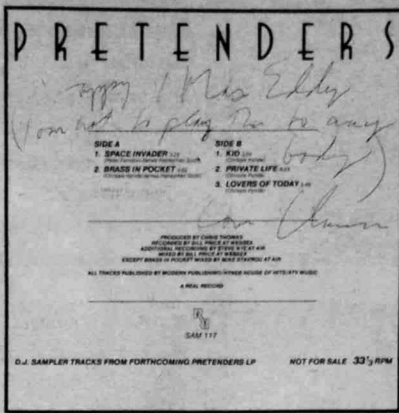
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News Editor: JOHN SHEARLAW



WELL, AT least somebody got a Christmas present from the Pretenders... even if it wasn't really the new album after all! Herewith the evidence of Chrissie Hynde's remarkable burst of seasonal generosity, given away in a Covent Garden pub on Christmas Eve; why, a "sampler" of the new album! "Happy Xmas Eddy (Your (sic) not to play this to anybody) love Chrissie", is the message — just in case you can't read the lady's "jolly" script. Thanks, Chris... and can we review the album this week or not? (PS. Happy New Year to the 'Hynde House Of Hits' — what does she think she is, Mickie Most or something?) (PPS. We never played the damn thing once, honest!).

## IN BRIT

DRUMMER IVOR Twidell has decided to quite After The Fire.

Ivor is leaving because of health reasons. At the end of October he suffered a heart attack while on stage with the band and was unconscious for 25 minutes.

His replacement will be Nick Brotherwood who filled in for Ivor during his illness. He has already been in the studios with the band, recording new material.

RICK JAMES, Motown's master of funk, releases his new single 'Love Gun' on January 25.

It's taken from his album 'Fire It Up' released last December and there are plans for Rick to tour Britain later this year, but nothing has as yet been confirmed.

A SERIES of national soul all-nighters will be run at Slough Centre Ballroom, beginning this month.

The first event will be held on January 25 running from 9 pm until 6 am the following morning. The attractions will feature Steve Walsh, Alan Sullivan, Chris Ryan and Tony Hodges.



SHAKIN' STEVENS (pictured above) releases his new single 'Hot Dog' on January 4 and will be playing the following dates: Slough Fulcrum Theatre February 22, Great Yarmouth Hippodrome 24, Hatfield Forum Theatre March 8, Birmingham Town Hall 11, Oxford Polytechnic 14, London Camden Music Machine 15.

BRASS CONSTRUCTION release their new album 'Brass Construction V' this month.

Two tracks from the forthcoming album 'Music Makes You Feel Like Dancing' and 'Shakin'' will be released as a 12ins single by Liberty United on January 11.

## MAC ON

THERE'S NOW more definite news about a British tour by Fleetwood Mac... and it could be happening as early as the end of March.

It's understood that a British schedule is being lined up for the band which is likely to include at least four nights at London's giant Wembley Arena.

But, in order to tie in with a European tour, three separate sets of dates are being "held" in Britain until the whole itinerary can be finalised.

Fleetwood Mac, last here in 1977, have been keen to return to the UK ever since recording was completed on 'Tusk', and the tour could take place any time between the end of March and the early summer.

## TOOTS OFF

TOOTS AND the Maytals will not now be playing support on the Clash tour, as their record label decided that it would be "too expensive to bring the group over".

The label, Island Records, said this week: "The band plus their full road crew for a six-week tour adds up to a great deal of money. Last week we decided not to go ahead."

With the Jamaican reggae band now out of the running, any local bands still interested in supporting the Clash in their area should send a tape — as soon as possible — to Kosmo Vinyl, 32 Alexander Street, London, W2.

MEANWHILE the Clash have added a whole string of new dates to their tour. These are: Canterbury Odeon January 6, Crawley Leisure Centre 11, Hastings Pier Pavilion 12, Bristol Locarno 13, Ipswich Gaumont 14, Glasgow Apollo 22, Blackpool Trianons 24, Bradford St Georges Hall 29, Leeds University 31, Portsmouth Locarno February 12, Derby Kings Hall 21.

THE SELECTER are planning a "2-Tone" package for early this year — similar to last year's outing with the Specials and Madness.

But this time the Selector will headline, and be joined by all-girl ska band the Body Snatchers, and another band, possibly the Beat. It'll be a four week club and college tour — beginning in mid-February.

The band's debut album will be released to coincide with the tour — on 2-Tone of course — on February 8, although a title hasn't yet been finalised.

CURRENTLY PLAYING support on the Blondie tour, Whirlwind release their new single 'Heaven Knows' on January 25. Their new album is scheduled for release in February.



## And the punks played on

SO, JOCK McDonald and the "punks of 1977" got it together after all! And we're very pleased to report that the mucho-advertised Christmas Day gig at London's famed Studio 21 Club (it says here) was a rip-roaring success, with over 400 £20 tickets being sold, and the grand total of £1,700 being donated to charity.

Bands playing included Anorexia, the 4 Be 2's and Killing Joke, but pride of the evening went to the all-star band that included Steve Jones, Paul Cook and Billy Idol. Joined by Killing Joke's Youth Martin (a dead ringer for the late Sid Vicious, see picture right) they ran through the entire repertoire of Pistol's songs, followed by a selection of carols! "We were the only punk venue open on Christmas Day," Jock proclaimed afterwards. They're also the only punk venue ever open too, but that's another story.

PS. The Skids never said they were going to play. Phil Lynott was with his daughter Sarah, and PIL were having a "quiet Christmas." If anyone else was billed to play they were probably slogging it out at Hammersmith for the Kampuchean refugees (full details next week). Now you know.

THE 'PUNKS of 1977' weren't the only people in action on Christmas Day after all (see story elsewhere). For the Clash went rocking back into action over the holiday with two "secret" gigs at London's Acklam Hall... on Christmas Day and Boxing Day!

There were rumours about the gigs throughout the early part of December, but all were strenuously denied in case the expected large crowd (if the gig had been advertised) would have caused cancellation of the concerts.

As it was posters went up just before Christmas, and reports our man on the spot: "Both gigs were full, but there seemed to be twice as many people there on Boxing Day!"

The gigs, with plenty of material from 'London's Calling' — which starts at Aylesbury Friars this Saturday (January 5).

The Clash are pictured left, complete with (if you look closely) Christmas decorations!



# Eating to the beat

IT WASN'T the last party of the decade, nor by a long chalk was it the party of the year — but the pre-Christmas celebration for Blondie The Group's arrival in Britain certainly attracted the highest class of guest (snigger, snigger).

Held at London's slightly seedy (it says here) Notre Dame Hall — such memories of the Pistols and the Clash, I won't bore you with them — and featuring three bands, it was the conclusion of the evening (and the year) for some 400-plus weary business types.

Stars in shoddy old jackets (like Hugh Cornwell) mingled with executives in shiny jackets. Debbie stomped about, never far away from Chris Stein, in a red leather dress that had the advantage of looking shoddy but extremely expensive at the same time. And the rest of us (lucky lot!) stumbled about attempting not to knock over tables, or to get too near to Debbie Harry (the singer) or Blondie (the group).

And what else? Oh yes, the Beat and the Soul Boys provided some stirring background nose (clink, clink). The charming Dave Vanian, and him a married man, got to grips with Debbie (see picture 1). Chris Stein and Hugh Cornwell got nowhere discussing the English involvement in Japan (2). And even Siouxsie Sioux looked moderately happy (and moderately well, considering her illness) as she attempted to outdo the slightly shorter Debbie Harry in the haughty looks stakes (3).

Other attendees included a Special or two, a Knack (with the lovely Sharona, and we all know about her!), Andy Summers of Police, Steve Jones and Paul Cook (yawn) Lemmy and Philthy Taylor of Motorhead and a bouncer or two.

For the record, BTG arrived in two Rolls-Royces, and Chris Stein — in public and in full gaze of a million flash guns — got to do what every other man there probably wanted to do . . . by giving Debbie an extremely wet smacker just in time for Christmas (4)!



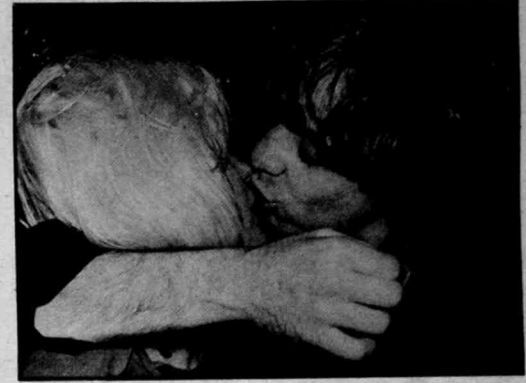
1



2



3



4

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And don't forget, when you spend £3 or more in the Woolworth Record Department you can still enter the exciting 'Picture A Superstar' competition — closes January 31st 1980.

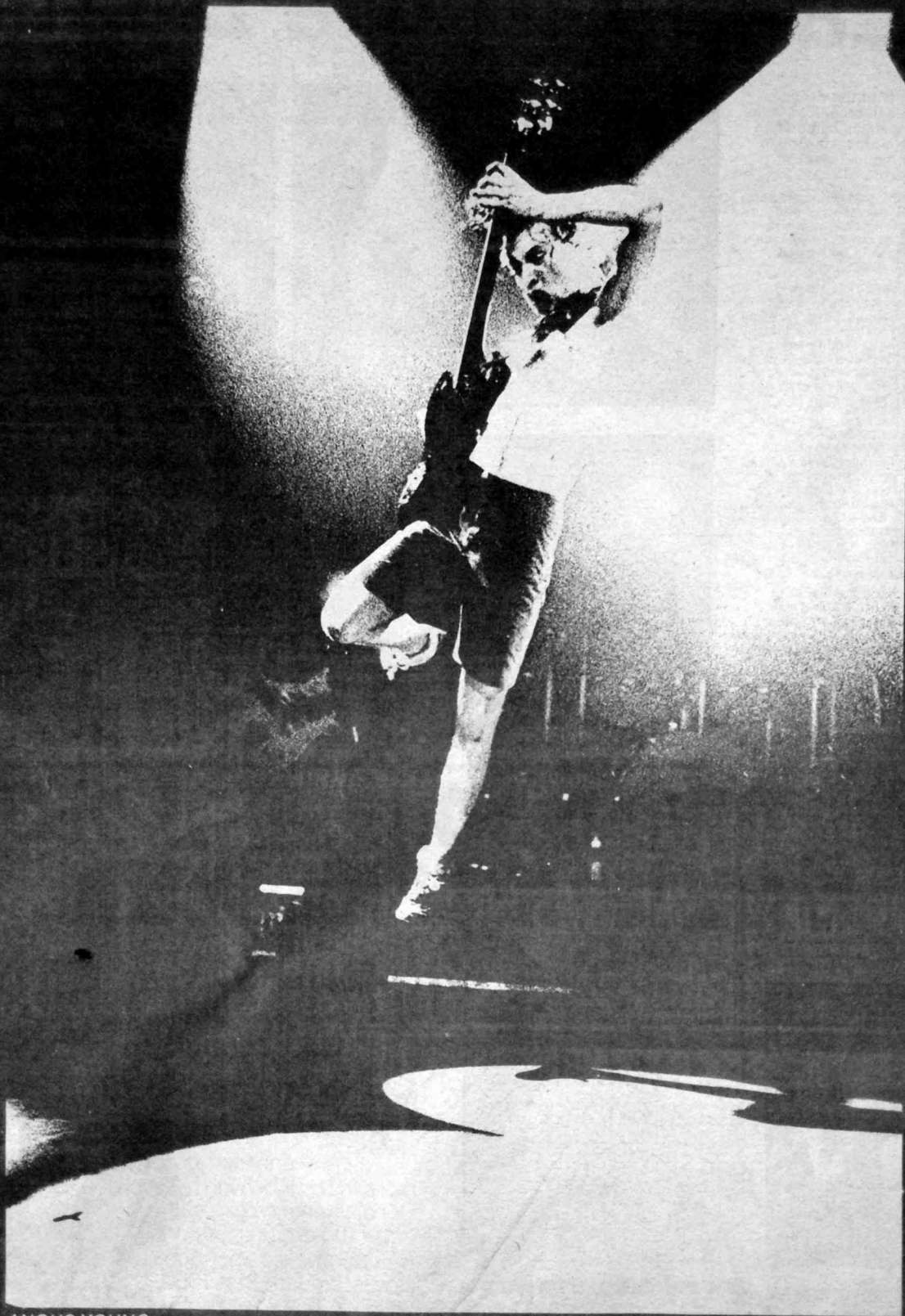


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And Woolco

Sometimes!



ANGUS YOUNG

# AC/DC CURRENT ROCK

**YOU CAN** rub your guitar for hours and it won't go limp. Just get harder. And more potent.

You can stick it in every conceivable orifice known to man and hammer away till the hole becomes raw and painful. It'll come out, strings glistening but still unsatisfied, still fretting for the ultimate release.

And the amps perish in a heat haze and the stage turns to lethal lava and wrists run dry and hearts burn up and still the G shaft remains erect, taut, firm and famished.

A kind of highway to hell. Hot but never tired, satisfying but never satisfied.

But down in the Angus Steak House at midnight where you won't find any veg, just pert young rumps, scientists believe they have come up with a solution.

They claim they have discovered a formula that will provide the guitar with, what they term as an OE — orgasm explosion.

It's called Project AY. On the surface it appears to be simple enough. A young Australian Scot (a combination the scientists believe to be the perfect catalyst for the experiment, one down under, the other well done) is dressed in a cute schoolboy outfit — a reversal of the St Trinian's syndrome — fed bags and bags of sweet lollies, chocolate nuts and liquorice flavoured chewing gum, rolled around in a vat full of regurgitated sweat, shown film after film of Billy Dainty, Chuck Berry and The Penguin walking in a line and all the while receiving crippling electronic shocks.

Hand him a guitar and let him loose on the world.

**WORDS:  
BARRY CAIN**

**PIX:  
ROBERT ELLIS**

**BARING ALL:  
AC/DC**

**A**NGUS YOUNG sucks another lolly on the coach to Brighton, where the mods come from. There is an air of limpsness on the coach. AC/DC are entitled to get limp — they've been gigging solidly since May 4.

"The longest break we had was three days while we travelled from one country to another," says Angus, popping another chocolate into his mouth.

"When you're touring so much it's hard to prevent yourself getting stale. So I like to think bad, MEAN. Think mean, play mean. We like to get the tension up really high and leave it there. Townshend is always violent on stage. He must feel that way to look it and carry it off everytime."

"Sometimes, when I've been playing particularly mean I have to be guided back to my dressing room because I can't see where I'm going."

As he talks, Monty Python is being particularly mean on the in-coach video system. Classic sketches like 'The Larch' and 'Spam' wrap themselves around the laughter of the rest of the band like 'varsity scarves. Angus disregards the diversion and continues.

"When I'm on stage I'll think of anything to keep going. As long as it has dynamics, or can make me moody. Sometimes I might think — 'What would Humphrey Bogart do in this situation?' Sometimes I even think of jokes.

"The kids in the audience have come to see you do something wild, so you try to oblige. They always want to see you better than the last time they saw you. You have to keep proving yourself."

"We were playing Reading Festival in '76 when all of a sudden this girl with enormous tits walked past the stage at the front. Everything seemed to stop as the whole mesmerised crowd watched this massive pair wander past.

"There was only one thing I could do in reply to that. So I dropped my trousers. It seemed to work too. I guess they appreciated the tongue in cheek attitude."

South London, an insufferable sprawl that lingers like a strangler's fingers, melted away in the face of the motorway. The coach, a hearse snatcher full of subdued memories, crept on down the highway.

"If I paid money to see BB King I'd like to see him play sure, but I'd also like to see a bit of an act — even if it was only watching him hold the same note for 10 minutes. But at the same time too many bands rely on special effects to see them through. Apart from a bit of dry ice we don't have anything you could term 'special effect'."

"But we try to make a song exciting, to live out its feel on stage. When we play 'Sin City' we want to make it sound like something really sinful."

For a member of a band whose last album 'Highway To Hell' stands at number 10 in RECORD MIRROR'S top albums of '79, Angus seems remarkably short on affectation. After over three years of giving head (literally speaking naturally). The aforesaid article resembles a road drill in heat on a good day. Angus has proved without a shadow of a doubt that a crate of Mars bars a day really does help you work, rest and play.

As Fawley Towers hits the screen Angus reflects on the success of 'H to H'.

"In the States it's sold 800,000. Here, well the sales weren't that great, although the tour has been really something. I think maybe in Britain the kids go for excitement for that on a record too. They're looking for that on a record too."

"Whereas Americans like it if it sounds good on their car stereo or when they're smoking dope. 'Highway' was aimed more at a US market."

"D'ya know in the States when they see me in the schoolboy outfit they think I'm really poor, that I can't afford a pair of long trousers."

**I**'D LIKE to say at this point Bon Scott put his foot through the coach window, followed by another unmentionable part of his anatomy.

But the singer was feeling a little low. It seems he pulled a muscle on the band's last French tour and it became inflamed the day before the Brighton gig when they were due to play Southampton. The show was cancelled, despite some freezer jabs that enabled Bjorn Borg to play the '78 Wimbledon final.



**BON SCOTT**

And before you know it — Brighton, The Centre on the sea front.

"ANGUS, ANGUS!" chants the crowd and after 30 minutes they get him, enveloped in smoke during the opening chords to 'Livewire' perched behind drummer Phil.

Watching the five foot three inch nomad, satchel strapped across his back, socks around his ankles, tight, tight shorts, one cannot help but marvel at the ingenuity, the breathtaking brilliance of the idea.

Every schoolboy with a brain in his head and a bulge in his Y fronts would love to be a guitar hero (apart from doing a walk-on spot on 'Crossroads'). To stand 12 foot above his contemporaries wielding a force he never could before, in the showers after football.

But when the guitar hero is stripped of his leopard skintight strides and musketeer shirt what's left? Nothing more than a schoolboy who shaves.

Angus bridges the gap. You actually think he is a schoolboy reliving his fantasy for you on stage and the effect is shattering. He's probably the most stunning guitarist on the scene today because of it.

And that's not all. During 'Bad Boy Boogie' when he actually circumnavigates the hall on Bon's shoulders, the concept its full development. Not only is the schoolboy indulging in fantasy before your eyes — but he's right there with you in the audience playing, just like it was your mate who's been mimicking him throughout.

"Everytime I ever saw a band they seemed so far removed from me, so untouchable that it never seemed completely real," says Angus on the coach back to their hotel in London.

"We've been determined to steer away from that. We're real, not a mirage. We're still as raw as the day we started."

"That gives people value for money. For so long now fans have been subjected to second rate bands. Kiss, who only filled a gap left by Bowie, Nugent and Van Halen who filled a gap left by Zeppelin. People want the real thing, not imitations. That's why bands like The Who can still sell out Madison Square Garden for a week whereas Kiss can't."

"Those bands simply used the time in between the tours of bigger groups to their own advantage. They weren't doing anything new."

"But AC/DC has a definite image, a definite style. We don't fill any gaps. Oh sure, if Zeppelin toured every week we probably wouldn't do so well. But we've always thought we were in the first division, even when we were playing small clubs back in Australia. We never wanted to compete with the local bands — we wanted to compete with the world."

"Put us on a stage with anybody and we'd hang on in there. Even if we weren't going down well we wouldn't give up."

**M**IND YOU, looking at the tired faces as they watch yet another episode of Python, it seems as if they gave up a long time ago.

"Oh don't let that fool you," Angus breaking open another packet of sweet lollies. "When roused we can be hellraisers. During the last French tour one big newspaper said that any girls who came into contact with AC/DC should visit their nearest VD clinic. And that's just 'cos one of us went to a doctor for a penicillin jab while we were there."

"All that association with shady ladies came about because we once all stayed in the same house and were visited by a whole lotta girls and VD ran amok. Hence the song 'She's Got The Jack'. Sure most other bands experience the same things, the only difference is we write songs about it."

Has the band's attitude changed with the rise in their popularity?

"It's not that we've changed, it's just that we meet a better class of women these days."

They don't meet them at their gigs, that's for sure. You can count the number of girls amongst the tattooed, schoolboy dressed, denim clad audience on one hand. "Women only like to go and see pretty people play and young girls like to think they're older so they'll go to a disco with their friend."

"Most of the boys that turn up want to be guitar heroes. I love seeing kids, really young kids, being dazzled by it all. In fact I'd rather see them at gigs than going to youth clubs. They can learn by going to a show."

"They know then that they're not the only kid on the block who like that particular band and who may have been ostracised by his mates because of that fact."

So how come young Angus made the grade when thousands didn't?

"I had drive. I wanted to do it and I knew I'd do it. I just wanted people to sit up and take notice of me. The CHALLENGE. I never mellowed, I never changed. I just stuck at it."

"I was an unhappy schoolboy. Always played truant. I was a bad pupil and only really liked art because you could do what you liked. I once made a six foot long fly out of paper mache which scared the shit out of everyone on the bus home."

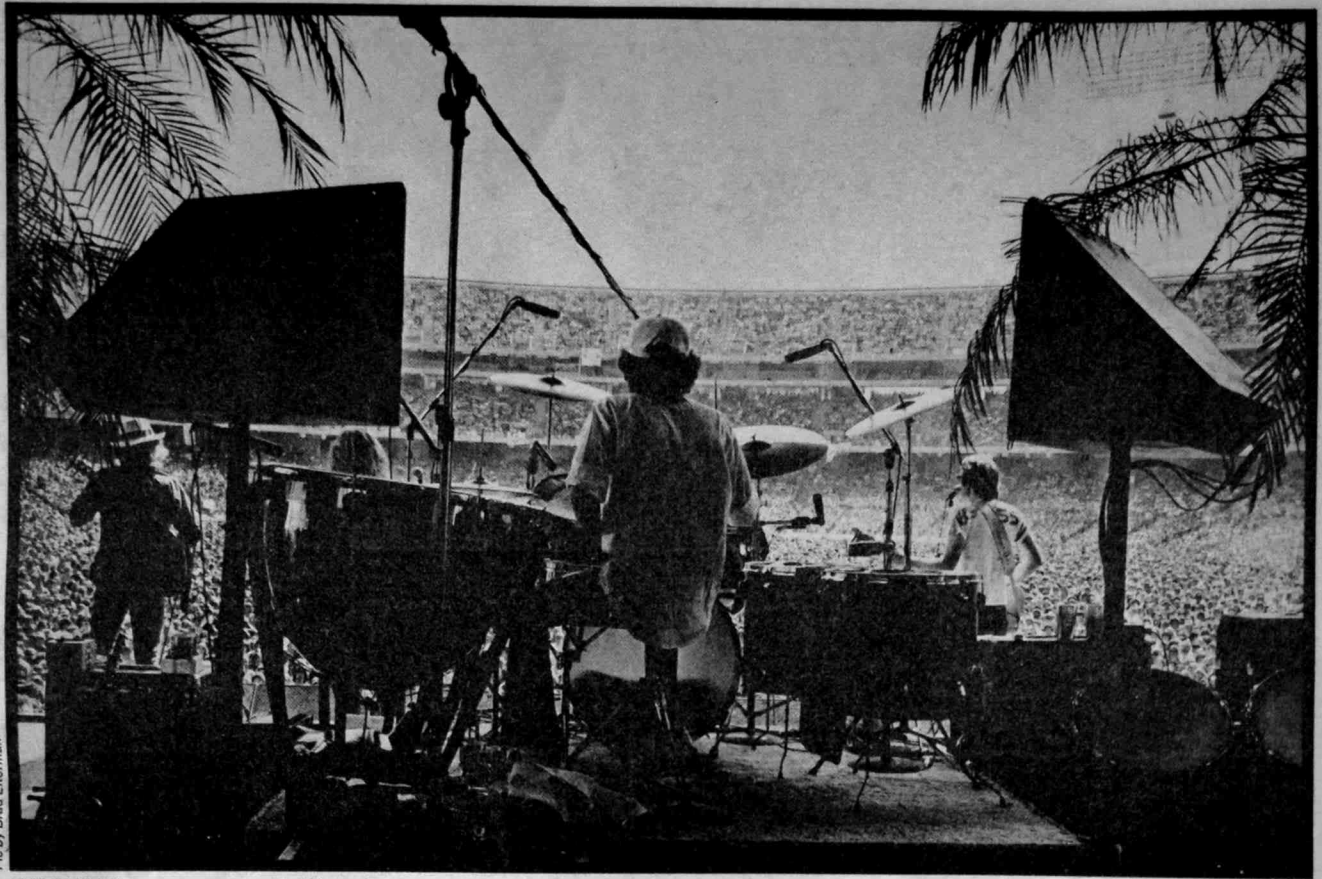
"My school was the third worst in the state. Many of the kids ended up in reform schools. It was so military. They seemed to take great pride out of keeping you in the dark. They didn't seem to want you to know what was going on in the rest of the world. I was really surprised at the way people lived outside Australia when I left it. People were getting away with a lot more than I ever did."

As the coach pulls up outside the hotel, the guitarist from Glasgow intimated that he wouldn't like to be remembered for his arse.

"One magazine invited readers to vote for the face of '77," he recalls picking the remnants of a strawberry flavoured lolly with his teeth.

"My arse came ninth."

# LONG, LONG RUN



Pic by Brad Etterman

THE EAGLES: an anonymous monolith.

**An Eagles album is worth 40 million dollars to their label. Wall Street trembles if they are silent. CHARLES YOUNG puts names to faces. (Could you?)**

**D**ON HENLEY has the haunted blue eyes of a consumptive Romanian poet who has decided his manhood depends on assassinating Vlad the Impaler. Or maybe it's just the haunted blue eyes of a Texas Calvinist who hasn't quite assimilated the Californian good life — all that hellfire and brimstone he heard as a kid creeping back like stink from a dead rat under the floorboards to reek. "You don't deserve this massage. The Eagles are about to play in front of 50,000 drunken teenagers in Milwaukee County Stadium for a ridiculous amount of money, therefore God wants you to be in pain from muscle cramps in your back. You are here to suffer."

Stress, not original sin, however, is Henley's earthly explanation for his malady as an accupressurist manipulates his spine — a nightly ritual so he can play the drums without wincing. "It's the price you pay for being sensitive," says Henley, prostrate and shirtless on a folding table. "You are, of course, going to get the humour in my voice as I said that."

A few feet away, Joe Walsh picks at a banquet table piled high with food. "I need some more meatballs," he remarks to no one in particular. "Get some heartburn for the show. I eat everything twice."

The mention of heartburn jars loose another dead rat under Henley's floorboards, and he describes how Life In The Fast Lane ate a hole in his stomach. "I was actually rather proud of getting an ulcer before the age of 30," he says. Steve Miller, the opening act,

takes the stage to a big ovation from the Milwaukee teenagers. Azoff, behind a stack of speakers, gives them the finger. "Look at that guy," he spits, indicating Miller's short hair and conservative dress. "He even looks like an accountant. Undoubtedly the cheapest man in rock & roll. You know he gets all his equipment into one truck?"

"If he's so horrible," I ask, "how come you hired him to open for you?"

"He's the least of the worst," says Azoff, still angry because Miller cut his set short the previous night. "Some other act, we'd get a hundred bikers in the front row." The Eagles take the stage at 9:45 and play two hours of their greatest hits (everything from 'Take It Easy' to 'Hotel California'), along with four Joe Walsh songs from his period with the James Gang and as a solo artist ('Walk Away', 'Turn To Stone', 'Life's Been Good' and 'Rocky Mountain Way') and one tune by their new bassist, Timothy Schmit, from his days with Poco ('Keep On Tryin').

Their relationship with their audience is the best it has ever been but remains odd. Except for Frey announcing, "We're the Eagles from Los Angeles, California," they do not talk to the people. (Perhaps after setting the tone for their foul relations with East Coast rock critics by denouncing the New York Dolls in New York on 1973, they are afraid that if they open their mouths they will denounce beer in Milwaukee.) Schmit, who obviously enjoys being onstage, is an improvement over his predecessor Randy Meisner, who loathed performing toward the end of his tenure. Walsh is the only one who moves around, jumping off the risers and doing birdman strums (which occasionally tear off his fingernails). Walsh is also the crowd favourite, generating an ecstatic response with the wonderfully absurd humour of 'Life's Been Good'.

As pure aural experience, the Eagles are awesome. The Joe Walsh

- Don Felder guitar attack could have been saved the South at Gettysburg. Alternating between rhythm guitar and keyboards, Frey joins Henley and Schmit in harmonies that are inevitably but accurately described by newspaper headline writers as "soaring". They come inhumanly close to perfection in re-creating their recorded sound. Frey states their concert philosophy: "With so many variables you can't control, you should control everything you can. We make it so the worst we can possibly be is great." Only a slight brag there. But by eliminating spontaneity — particularly a Walsh-Felder guitar jam — the Eagles sacrifice any chance of creating anew onstage and reaching a higher peak.

"The centrepiece of the music, the sound that makes the Eagles unique, the sound that makes you want to weep over your lost youth in 'Desperado' — that sound emanates from the throat of a skinny guy walled off behind his drum set. Maybe the audience can see a small part of him. The rest see his cymbals. They are mystified about whom to clap for on the Eagles' best material.

Backstage the Eagles are equally mystifying, but they leave more clues. The names Henley and Frey show up in most of the publishing credits, by themselves and with others. They sing the most songs. In the studio, their ears have the final decision on what sounds good. They run the show. Yet they have never emerged as personalities in their own right. They can walk down any street in the world and not be recognized. The American band of the Seventies, the Eagles remain an anonymous monolith.

**I**N the dressing room before a show at the Buffalo Memorial Auditorium, Joe Walsh dances, slaps his thighs and sings an atonal paean to the cosmos because he is the only Eagle not afflicted with stomach flu. Once





FRIEND, JOE, DON.

christened the Play and Wave Tour, with all identification cards stamped PW, the concert series has been renamed Puke and Wipe.

"Throwing up is my least - favourite thing in the world," moans Frey.

"I wish I could throw up," groans Azoff.

"Well, why don't you have Charlie here play you one of his punk-rock cassettes?" suggests Frey, near death but unerring in his instinct for endearing himself to New York rock critics.

"I told you not to brush your teeth. That's how you get sick," remonstrates Walsh in a voice of equal parts rasp, squeak and crack. "This reminds me of the James Gang's first English tour. We were supposed to be the new heavy-metal wonders from the United States, opening for the Who at the London Palladium. Unfortunately, brushing my teeth caught up with me, and halfway through the first song, I threw up and shit at the same time. I had to run behind the drum risers where I kept playing, and the roadies wrapped a towel around my waist so the audience couldn't see the brown spot. The crowd loved it, though — thought it was part of the act."

Henley stirs himself to moan, "Oh God, he's writing this down."

Walsh shakes his finger at me. "Yeah, we want you to write what comes out of our mouths, not our asses."

Henley sort of rolls his eyes and sinks back into his nausea. "Don't worry, Don," Walsh comforts. "Tomorrow's gonna be better. Toronto's my lucky city. I met a girl there once that I didn't get the clap from."

**H**AVE YOU ever fallen in love with a woman who wasn't incredibly beautiful?" I ask Henley as we drive to his home in the Hollywood hills. Actually, "home" is not the word for his historically accurate hacienda worthy of a tasteful conquistador with about 20,000 Aztec slaves at his command (he also owns estates in Malibu and Aspen). "Sometimes sexual relationships are a commodity exchange — my status for your beauty."

"No, I haven't," says Henley, negotiating a hairpin turn. Both he and Frey have discovered the joys of monogamy in the past year — Henley with actress Lois Chiles and Frey with a woman from New Mexico. "But that's because I like beauty. I like beautiful women. I like beautiful cars. I like beautiful trees. I like beautiful landscapes. It's not a sin to appreciate beauty, but that isn't enough. I want someone with some brains too. If you can get the whole thing, why not go for it? It wasn't a commodity exchange with Lois. She didn't even know who I was when I met her."

Henley has insisted in the past that the characters in his songs, while drawn from experience, are composites. I insist that I get a strong sense of personal vengeance from "You Never Cry Like A Lover"

from "On The Border" back in 1974.

"JD started that song. I just wrote some of the verses," he says.

"Well, I guess my part of the song was pretty specific. I don't know who he had in mind."

"It's one of the angriest songs I've heard this side of Johnny Rotten," I say.

"Really?" Henley explains. "I thought it was sympathetic — at the end there where it says somebody must have put some pain on her because she can't cry."

the other guy had the right of way.

"That was a stop sign."

"I know," he replies. "I drive this road all the time."

Pause.

"You make a habit of ignoring stop signs?"

"Only that one. The sign used to be facing the other direction until they used the other road for a detour and it got busier. I was using this road first, without the stop sign," Henley smiles grimly. "That car had no right to be there."

jesters. In the guise of Metalhead, a grotesque character with features of molded aluminum foil, Walsh periodically terrorises parties and fancy restaurants. He is so efficient at wrecking hotel rooms that he carries his own chain saw (a Christmas gift from Azoff) on the road, though he claims he hasn't found the right occasion to use it. Yet where Henley's eyes are windows to a haunted house and Frey's eyes kilns of ambition, Walsh's eyes are opaquely sad.

couple of singing waterfalls today."

"Barking at ants," says Henley.

"The technicolour yawn," says Frey.

"Tune in tomorrow," modulates Timmy Schmit in the voice of an AM DJ. "Will Don Henley marry the board?"

"He lost his wife, he lost his children, he lost his home, he lost his car," Henley picks it up. "Tune in tomorrow to see if he can lose all hope."

Frey washes down a handful of vitamins with a gulp of Coca-Cola. "I HATE THIS SONG! I HATE THIS ALBUM! GOD HELP ME! I'M BUMMING!"

A lot of friends from Los Angeles and Miami have arrived for a promised playback party. At three am, with Henley, Frey and producer Szymczyk still hassling out the number of beats between songs on the record, the suspicion is strong that the party is not a happening thing.

"I'm tired and I'm rich and I can do what I want," says Azoff. "I'm going home to sleep."

"If I can stay up," says Henley, "you can stay up."

"Yeah, but you're tougher than I am," says Azoff.

"You can stay up," says Henley.

Azoff stays up.

At 5:46 am, September 1st, 1979, they make the announcement: "The Long Run" is complete. The bleary-eyed guests file into the control room to hear it in final form for the first time.

Parts of it I have heard not at all, other parts I have heard so often they are permanently engraved on my brain. Strange, almost mystical, to hear it in one piece. The album amounts to a long meditation on survival sung over a symphony of different guitar sounds. The Eagles aren't the first rock 'n' roll artists to look around and figure out, "Hey, I'm alive and he's dead. I must be special," and then be overwhelmed with triumph (The Long Run opening the album) and guilt (The Sad Cafe closing it). But they do say it is the best. There are, after all, no new themes, only different amp settings to play them through.

Ancient ghosts from Henley's past keep popping out of the speakers. "We thought we would change the world / with words like love and freedom," Henley sings in "The Sad Cafe" a reminiscence of his early days at the Troubadour. I have a smile, wondering if he ever believed that, seeing a ghost of my own night at the Troubadour when he almost trashed a punk. "Now I look at the years gone by / and wonder at the powers that be / I don't know why fortune smiles on some / and lets the rest go free."

Bone tired, the Eagles accept everyone's congratulations. It is not a moment of victory. They are just relieved to have it over. Time now to return to the "decadence festival" of the road, as Frey terms it.

"So tell me, Don," I say. "Why do you want to survive?"

Henley ponders a moment. "I'd like to stick around for the Apocalypse," he says. "That's showbiz."



DON FELDER

"But it's so bitter about her not being able to respond."

"It's about repressed emotions."

"It's about frigidity."

"I never thought of it as being about frigidity," Henley insists.

"Crying is not sexual."

"Where you sing that she can't 'sigh-ay-yay when it feels real good' — that's not about sex?"

"Oh yeah, that part," says Henley.

"She just didn't want to do it with the lights on."

"Does she know it's about her?"

**N**ICKNAMED "Prince Roving Hand" for his habit of goosing the other Eagles, Joe Walsh joined the band after Leadon's departure.

To outsiders, he seemed an odd choice, personally and musically, but the Eagles knew what they were doing. The Eagles' Manager, Azoff, had managed Walsh since just before his second solo album, "The Smoker You Drink, The Player You Get" in 1973. He had jammed with the Eagles at several concerts and

**H**ENLEY CALLS me up to say they're going to finish the album, now definitely titled "The Long Run", in a couple of days. I fly from

New York to Miami to witness the historic moment. A week later, Henley is still fiddling with the last few syllables of "Disco Stranger". The roadies wander around with these weird stunned expressions, as if they have been struck from on high by bolts of boredom. There are no cutouts on the wall; only a few



GLEN FREY

"I don't know. I never asked her."

We drive on in silence for a moment until Henley suddenly guns his BMW through a stop sign, swerves and narrowly misses a honking Mercedes coming into the intersection.

"Uh, Don," I say. "Not to criticise your driving or anything, but I think

they, in turn, had sung back-up on four songs on Walsh's "So What".

When Henley and Frey wanted a harder sound, they figured Walsh, with his heavy-metal roots, was the only guy who could go fifteen rounds with Don Felder. But over the years, he has carved out an equally important role as court

more boxes of antacids have been added to the decor. Grooming with a hangover, Henley sits hunched over his legal pad on the soundboard in the control room.

"Let's finish this son of a bitch so I can go home and throw up some more," he says.

"Yeah," says Frey, "you had a



Pic by Paul Slattery

# SAMSON LET THEIR HAIR DOWN GOOD EH?

IT'S 1935 and showing at the local flea pit is 'Dracula' with Bela Lugosi in the title role. Imagine yourself sitting among a crowd of Saturday nighters out for a good time. The evil Count makes his first visit to the "bar". Swooping down from on high, dressed in top hat and tails, he glides towards his well endowed female victim, envelopes her, and emerges eyes ablaze with lust and lips dripping with duty-free corpuscles. For the audience it's very much a case of a close encounter of the repulsively compelling kind.

It's 1979. On stage are HM band Samson. Their music is loud enough to make even Jimi Hendrix think about installing soundproofing in his grave. With the crowd headbanging happily to the sound of exploding neutron bombs, a guitar solo begins from the band's founder Paul Samson. Suddenly, without warning, drummer Thunderstick, dressed in an off the shoulder leotard, and wearing a leather mask, sneaks out from his riser and makes for the front of the stage. He stands there looking into the audience — and for them it's almost like being back in that cinema over 40 years ago. The awful truth at last hits home. HM is the music of the undead.

Over the top journalistic jive talk? (Yes — Ed) Perhaps but hasn't Heavy Metal always been close to gothic fantasy and primitive urges?

Even in the early days bands such as Deep Purple, Led Zeppelin, and Black Sabbath dabbled on the edge of horror.

The idea of fantasy in HM really took off in the States with the emergence of Kiss. Saddy Gene Simmons and the lads came here just once — a disastrous affair in '75.

Now, an alternative to Kiss has emerged. Samson are just a couple of steps away from becoming the most exciting live band in the UK.

Samson are a four piece outfit featuring Paul Samson (guitar), Chris Aymer (bass), Bruce Bruce (vocals), and the near legendary Thunderstick (drums).

Formed when playing music tipped with a nuclear warhead was just not fashionable, the band (originally a three-piece without the services of Bruce Bruce, a recent recruit) struggled to make an impact on record companies only interested in signing up those who could claim to have shared a bag of

peanuts with Joe Strummer's third cousin in the launderette.

Samson are still incredibly without a long-term deal. A fact that surely won't last too long, if there's any sense at all still left in the self-appointed bastions of the good sounds of today. Like most bands that stuck to their guns and refused to take the easy way out and turn punk or mod, Samson are having to be patient. In the meantime they've recorded a mediocre debut single on Lightning Records "Mr Rock 'n' Roll", and have recently released a goodish album on Laser, "Survivors".

Both releases go a long way towards showing that this is one band for whom cold vinyl is just too stifling. Samson are a live band with a sound that is equivalent to banging your head against tissue paper and then realising that it's actually made out of cast iron. Their live performances can be earth-shattering. Just ask the students of Chelsea College where the band were recently let loose. So Titanic was their booming volume that a light shade came crashing down from the ceiling and shattered on the floor.

But the real excitement of Samson goes beyond merely bringing the house down. In Thunderstick, the band possess a genuine 24-carat personality, who both repels and attracts. The man is not only a pretty filthy drummer, but brings to life the spirit of true gothic demonic style in a bizarre fashion reminiscent of the demon himself — Gene Simmons of Kiss.

Thunderstick, coming out from behind his kit and leering from the front of the stage brings back memories of the era of Lon Chaney, Bela Lugosi, and Boris Karloff, because that's where his inspiration so often seems to lie.

On the album, two tracks stand out as testaments to this band's quality — 'Big Brother' and 'Tomorrow Or Yesterday', epic killers that are even better live. Both are up there with all that's best of US pomp-rock, and show that Samson can hold their own in any company. As for the rest of their current live set, it's the newer stuff that impresses most of all — numbers such as 'Hammerhead' and 'Vice Versa'.

I can't wait for a live album, which should be a treat, worth its weight in feedback and venom. Writing about Samson has a certain excitement value rather like going into a deserted graveyard on a dark winter's night with a full moon out. Fear of the unexpected is tied to a thrill of the unknown.

This is one of the bands of the eighties, of that I'm convinced. Don't take my word for it go and see Samson for yourself and witness the physical birth of all that was promised on Rainbow's first two classic albums. MALCOLM DOME

# OH COME ALL YE FAITHFUL



MARIANNE FAITHFULL

BY MIKE NICHOLLS

IN AN INDUSTRY not known for its predictability or even ability to follow rhyme and reason, it should come as no surprise that someone should suddenly relaunch a career for the eighties, but a star of the sixties.

In 1964 Marianne Faithfull was but a slip of a girl with a penchant for hitting the headlines as frequently as, say, Bianca Jagger. Partly because she was a crystal-voiced chanteuse who sang pretty ditties like 'This Little Bird' and 'As Tears Go By'. But mainly due to the fact that like the Big B, she was attached to a Mr J, a relationship which was nothing if not well-publicised.

When their "romance" melted, so too did the presence of Marianne in the public eye, although from time to time she did reappear, mainly on the wider screen. Film buffs will recall her role in Kenneth Anger's 'Lucifer Rising' in 1972.

The latter, which yielded 'The Ballad Of Lucy Jordan' single that won Marianne a spot on Top Of The Pops has been the object of inconsistent critical reaction, even by rock Press standards. Personally, I like it, and arranged to spend a cheerful afternoon interviewing its maker.

She looked younger than I expected, but then again, she is only 32. Still 32 after all these years! Casually clad in black, her slim figure and blonde locks tumbling in to an eye-level fringe, combine to still make her a most attractive figure.

Not even the Band-Aid discreetly stuck on the bridge of her nose, the result of a recent car crash, could detract from her natural beauty, while the look of classic vulnerability was enhanced by the intrusion of two hairline ladders in her black speckled stockings.

So what were you up to prior to recording the album? "Oh, living," she replies vaguely, "acting and living. Living, mainly... having love affairs."

But keeping them a little more private, this time, eh? "Yea," she laughs. "You see, I started working so young, I needed to catch up... With reality? "Yes." Marianne seems a little distant. She's been in the studio with her engineer, Bob Potter, all morning and complains about having a head-ache. She'd like a cuppa.

"I want a cup of tea but can't get into the canteen," she remarks to a passing A&R man.

"That's because there isn't one," driesly. The next few minutes are spent hurriedly trying to locate the

ditioning and Marianne's dreamy, drifting voice, I was beginning to think the whole thing was a dream.

Bob Potter points out that although she might appear vague, Ms Faithfull, has, in fact, got a very sharp mind. This becomes evident when she starts talking about her future plans.

Are you planning a tour to back up the album? "Yes. I'd like to go to America. That's where 40 per cent of the market is, you know. But at the moment business is bad over there, so it probably won't happen for about another eight months."

So how about some dates at home? "Sure, but it will take some time to arrange, and I'm busy preparing material for the next album at the moment. I hope to put on a real show at quite a grand level. No, not as theatrical as Kate Bush, more stark — like the album."

'Broken English' is indeed stark. One of the people responsible for this effect, and indeed for the album as a whole is bass player and songwriter Ben Brierley.

"We were both broke and living in a squat, so Ben said 'go into the NEMS agency, say you've got a band together and that you want some gigs. Obviously, this was a lie, but having got the gigs, I needed a band. I met Barry Reynolds, who was also struggling at the time."

Not long ago, Marianne married Ben. This was her second wedding, her first marriage having lasted only 18 months, back in the bad old sixties when she was only 18.

Does she ever see any of her old associates from that time? "I've always been in contact with Stevie Winwood and other country friends, but I've not seen anybody like Mick Jagger, if that's who you mean. Not until four weeks ago, anyway. We met at Ossie Clarke's fashion show. Then I also saw him with Jerry at the Electric Lady studios in New York. He invited Ben and I to come down and listen to the new album. Yes, it's great."

Did she think Mick had changed at all? "He looks a bit different, but not that much, no. Not when you consider it's been more than 10 years..."

Fortunately, Marianne hasn't changed that much, either. Her voice is huskier, but far more becoming than the angelically pure and sugary middle-of-the-road tones of yesteryear.

In the female vocalist stakes, she faces stiff competition from contemporaries as diverse as Judie Tzuke and Chrissie Hynde. Annie Lennox and Kate Bush, however, are



Pic by Paul Slattery

# Beat the rap



HENRY JACKSON alias Big Hank

O'Brien if you don't want to play the game — had the energy to come to the phone and spill a bean or two. Not many more than two, though.

The Sugarhill Story is a fairly straightforward one. "Mike (Michael Wright), Hank (Henry Jackson) and myself were all mobile DJs. One day we were all up at Sylvia Robinson's house and we all rapped for a while. Sylvia liked all three of us."

You may remember Ms Robinson as the perpetrator of what you might call another rap record, of rather more sensuous character. She hit with 'Pillow Talk' in 1973.

"We all wrote our own raps, mine only took about an hour to do. The 'M-A-S' rap I wrote in the studio."

That's 'Well, a M-A-S, a T-E-R, G with a double E. I said I go by the unforgettable name of the man they call Master G."

The controversy, as you'll already be aware, arose over the musical backing track for the rap. It bore more than a passing similarity to Chic's 'Good Times', something which didn't go unnoticed by Bernard Edwards and Nile Rodgers, who wrote the song. They insisted that the credit be changed from Robinson/Jackson/O'Brien/Wright to Edwards/Rodgers. So is it true, Guy, that your great friends Bernard and Nile will get all the royalties from the record?

(stand by for the anticlimax). "Edwards and Rodgers? Uh, I dunno, you'd have to ask the management side. I don't think so, I think we're getting the royalties."

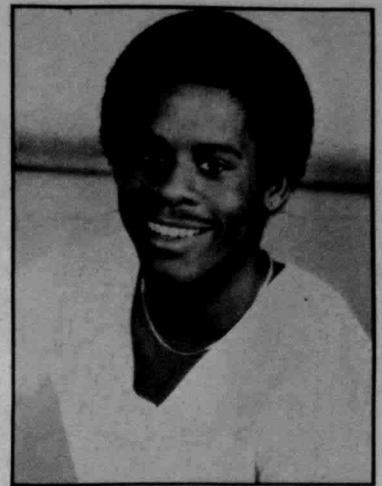
With which uncertainty the matter was glossed over, rather unsatisfactorily. A strange state of affairs if the band really are in the dark, but it seems clear that Edwards and Rodgers are going to get their pound of flesh, with a little justification.

Once the raps had been written, recording

the single was not too difficult.

"We spent two days in the studio, two hard days. There's no problem doing the song live. It's just like second nature to me."

Remember, too, that the 12-inch version of the song is more than 15 minutes long. Some rap. "In concert we do a little bit of everything. Some soul, one ballad with our featured singer. We do a little bit of singing and give people a preview of our new rap record. It's called 'Sugarhill Groove' and it's different to the last one



GUY O'BRIEN alias Master G

because it has the three of us rapping at different times, it's not like one of us rapping for a long time.

It all seems to come pretty easy to Guy and the Gang.

"We wrote the raps for the new album on the bus," he told me. But you get the impression that once the talking's been done, the show ends there for the three ego trippers.

I asked Guy who wrote the music for the new album and this is what I got: "Well, again you'd have to ask the management side about it. We just get handed the backing track and do the rap over it." And then "We're in the record business to stay. I'd like us still to be together in 10 years, even longer."

Guy plays drums and Mike plays bass, but not on the records, and I wonder if the world is prepared for another 10 years of Sugarhill rapping!

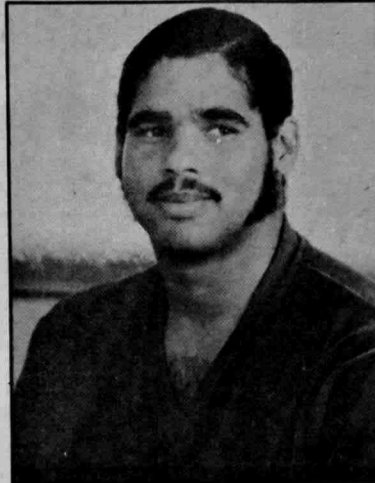
Anyway, for the moment, the album is on the way.

"It'll have a couple of ballads on it and about five tracks altogether," said Master G. It should be here in the New Year, and a UK visit could be on the way too. In the meantime:

"I said 1, 2, 3, 4, come on girls get on the floor, Come alive y'all, give me what you got."

"Cos I'm guaranteed to make you rock."

Singing on and on and a on on, the rap don't stop till the break of dawn. Provided none of the Gang gets hoarse, naturally. PAUL SEXTON



MICHAEL WRIGHT alias Wonder Mike

SHREVEPORT, LOUISIANA: and the Parliafunk crowd are watching three ex-DJs performing 15 minutes of the hippest tongue twisting in town.

Three gentlemen calling themselves Master 'G', Wonder Mike and Big Hank spent most of the last month of the seventies racing from total obscurity to the very upper reaches of all our charts and most of the American counterparts.

Soul, disco, pop, you name it, the Sugarhill Gang have cracked all the markets with 'Rapper's Delight'. Their immediate reward was a prestigious tour opening in the States for Parliament and Funkadelic, the schizofunk crowd. Hence the Louisiana connection and three very tired rappers. But one of them, Master 'G' — that's Guy

"Said a hip-hop, the hibbitt, thine hippydippy hip hip-hoppa You don't stop the rocka to the bang-bang boogie, said up jump the boogie to the rhythm of the boogie da beat"

Yes, well, I think that makes some valid points, don't you?

# UFO

## ON TOUR

- January
- 13th Liverpool Empire
- 14th Glasgow Apollo
- 15th Aberdeen Capitol
- 16th Edinburgh Odeon
- 17th Newcastle City Hall
- 18th Newcastle City Hall
- 19th Leeds University
- 20th Oxford New Theatre
- 21st Leicester De Montfort Hall
- 22nd Portsmouth Guildhall
- 24th Wolverhampton Civic Hall
- 25th Birmingham Odeon
- 26th Birmingham Odeon
- 27th Coventry New Theatre
- 28th Sheffield City Hall
- 29th Manchester Apollo
- 30th Manchester Apollo
- 31st Hanley Victoria Hall
- February
- 1st Bristol Colson Hall
- 2nd Southampton Gaumont
- 3rd London Hammersmith Odeon
- 4th London Hammersmith Odeon
- 5th London Hammersmith Odeon

## ON RECORD

UFO



NEW SINGLE YOUNG BLOOD IN BLOOD RED VINYL

Chrysalis



# SINGLES

Reviewed by MIKE NICHOLLS

## SOMEWHERE OVER THE RAMBOW

### SINGLE OF THE WEEK

**PHILIP RAMBOW:** 'Rebel Kind' (Wild In The Streets) (EMI). How can I resist a title like this? Who could deny such a long - deserved accolade to Canada's sharpest macrobiotic food fiend. Phil has been a cult figure (haven't they all, dear) for longer than he'd care to remember and has just finished an eminently successful tour with the Feelgoods. This is a choice cut from his 'Shooting Gallery' album and if you like your rock alive with raunchy robust wonderchords, this is for you. Buy Two.

### MANCUNIANS OF THE WEEK

**SAD CAFE:** 'Strange Little Girl' (RCA). If we must have MOR, then let's have it cooked to perfection courtesy of the cafe. Oddy enough, this is far more accessible than its predecessor, whose hook was rather a long time comin', and hence has an odds-on chance of crashing the charts. From the group's anagrammatic 'Facades' album, unlike the B-side which is an uptempo rocker redolent of what the band were playing in their less successful days.

**THE DISTRACTIONS:** 'It Doesn't Bother Me' (Island). A remade/remixed/remodel of one of the four tracks on the classic 'You're Not Going Out Dressed Like That' EP which pressing problems presumably prevented from penetrating the charts. A pure pop product with an irresistible hook, good lyrics, sympathetic vocals and imaginative instrumentation. The Distractions are catchy, intelligent and a chart band for the eighties, but above all, a real groove. Ignore this and you're not worthy of ears, mate.

**SALFORD JETS EP (RCA).** The Jets made a mild impact with 'Looking At The Squares' and most of this is practically as daft, which is fine. 'Gina' makes subtle use of its rhyme with 'Cortina' (which also emerges on the sleeve) and 'Steady With You' sounds like a Strangeways - style Ramones. Neither of the other two tracks are quite as idiosyncratic, but passably parody the early Beatles, which can't be bad, eh wack?

### SKA-FACES OF THE WEEK

**MADNESS:** 'My Girl' (Stiff). From 'One Step Beyond', but about as different from the 45 of that name as Madness are from The Sorcerer's Apprentice. We got that one sorted

out. 'My Girl' is more indicative of the Kilburn & The Highroads side of their sound and this is a Cockney / Dury - style lament, even though the lads are from North London. Incidentally, drummer Woody has been known to contribute backing vocals to the Modettes, talking of which.

**MO-DETTES:** 'White Mice' (Rough Trade) . . . they have the best female rhythm section in the history of Women In Rock and a pleasant - voiced singer who is faintly reminiscent of Lene Lovich. Whether they'll ever amount to more than a minor West London cult is open to conjecture, but this is certainly one of Rough Trade's best-ever releases.

**DANDY LIVINGSTONE:** 'Rudy, A Message To You' (Trojan). If this is the original, the time of its release is short of brilliant, unlike the version itself which is a brass - embellished 18 carat gem, more laid back than the 2-Tones and so less contrived. It's coupled, surprise surprise, with a song called 'Tribute To The Prince', aka Buster of Madness fame, but different from their tune with plenty of that tinny organ sound one most readily associated with the bluebeat genre. Another two tracks on the flip make it a value for cash package, but available some 12 weeks too late, methinks.

**MATUMBI:** 'The Man In Me' (Trojan). Considering they've got a genius like Dennis Bovell in their ranks, one would have expected Matumbi to have got further than chugging out ten-years-old lesser known Dylan songs. Not up to much, I'm afraid.

**RUDI:** 'Big Time' (Good Vibrations). Still on the subject of Rudis, but of a different species. This release, marking the label-owner's intention to concentrate on a couple of individual acts is prime post-punk revisited. A challenging chunk of catchy crisp controlled cacophony.

**WHITE HEAT:** 'Nervous Breakdown' (Valium). Ah yes. This I like. Catch - quick melody atop a heavy drum - beat dealing with a topic which should be close to all of our hearts. A great little ditty, worth its weight in ready, not to mention airplay.

**RANDY NEWMAN:** 'It's Money That I Love' (WEA). Cynical old Randy chugs back on the case with this hard - bitten rocker that won't put him back in the same tax bracket as 'Short People', but which is likely to top up his notoriety quotient. Nice one.

**BOB DOLDRUM:** 'I Am The Way' (Big Beat). Who is this guy, other than the singing / song - writing pawn of a Tommy Vance production job recorded in

the Garden of Gethsemane. Sounds like a slouchier Yankee Pete Atkin which is fine, but is this the stuff of which the eighties will be made? Jesus freaks will not appreciate its Yuletide release, not to mention its overall sardonic sentiment. Dylanites won't do a bundle on the piss-take, either, but for all that it's one of the most idiosyn-

cratic releases for some time. Expect to hear more from Mr Doldrum.

### BILGE OF THE WEEK

**BEE GEES:** 'Spirits Having Flown' (RSO). Like almost every other track on the 'See Gees Greatest' this has been "released by popular demand" for so it

says here). Well below scratch, but then you're not talking to a devotee, our kid. **PRIVATE DICKS:** 'She Said So' (Heartbeat). 'Please review this' comes the heartfelt cry and why not? This is fast, catchy, lucid, proficient and ultimately dull. **MUD:** 'You'll Like It' (RCA). Mud got bogged down in the quagmire of



their success some time ago, and this fails to reverse the process. **LONG TALL SHORTY:** 'By Your Love' (WEA). Bleedin' hell, if it ain't a J. Pursey production (yawn) cobbling together a bundle of 'You done me wrong' complaints over a sparse backbeat, which is barely worth the plastic it's pressed on.

**THE SMURFS:** 'Silly Little Song' (Decca). **JOHN DENVER & THE MUPPETS:** 'The Peace Carol' (RCA). Look, it might have been the sentimental season, but I sure as hell ain't.

**DOCTOR MIX & THE REMIX:** 'I Can't Control Myself' (Rough Trade). Remix, eh? Is this any way to treat a Troggs single? Teanbeats did it better.

### AND A BUNDLE OF GOODIES BEFORE WE GO

**ALVIN LEES' TEN YEARS LATER:** 'Ride On Cowboy' (Polydor). Clash City Caller Mick Jones was appalled that I gave old Alvin's album four stars when his only got 3½, but that's only 'cos we wouldn't let him into the Cowboy Boots Appreciation Society. This is a solid chunk of bucking bronco guitar boogie which might be dated in theory, but not practice. Godsh!

**SPIZZENERGI:** 'Where's Captain Kirk?' (Rough Trade). A line thrusting follow-up to the unheralded 'Soldier Soldier'. More manic than that and destined to become a darling of the Music Machine nabees. Grand stuff.

**THE FAVORITES:** 'Angelica' (4 play). Insistent stuff from a persistent Nottingham band who have inundated their humble desk with bumf on more than one occasion. The sleeve rips off: 'Eat The Beat' which is most droll.

**THE REST:** 'Carnival' (Shooting Stars). Fine line. Ascending Motors - style guitar figures steal out of a densely throbbing bass mix to meet a set of vocals sufficiently spirited to get this on regular day time playlists. A real find. Could be a hit.

**POINTER SISTERS:** 'All Your Love' (Planet). This lot have been going even longer than Alvin, but once again the sound is effortlessly contemporary. **GORDON GILTRAP:** 'O Jerusalem' (Electric). Right, let's go out on a goodie. The guitar swash-shop swashbuckler rages back with an instrumental of everybody's favourite hymn, penned by one William Blake some century or so ago during the days of the dark Salaminis. And you can't keep a good tune down, can't you. A positive uplift and that's yer lot. Byebyeeee!

# GLASS HOUSE ROCK

PERHAPS the traumas of having stones thrown at you by kids was too much for Ronson. Mick Ronson, while working as a gardener at a school in his native Humber-side, was subject to the slings and arrows of outrageous fortune. A bunch of young louts who would eventually become Dead Fingers Talk took great delight in stoning Ronson as he tended his dahlias and this, arguably, could be the reason for the extreme nervous tension that is only too apparent in the man sitting opposite me.

Ronson is unquestionably a hero, though the strain of survival seems to have taken its toll. He chain smokes, tends to absent mindedly wander off or repeat his thoughts and continually expresses extreme self doubt. Though not exactly a psychological basket case a psychoanalyst would find him fascinating fodder. The case history is as follows.

Ronson is 33, born and raised in Hull. His family he describes as, "regular working class type people." Mr Ronson senior working in a BP chemical plant near Hull, his lady wife working in bingo halls as a barmaid and where and whenever she can. The young Ronno was the first of the family to show any musical ability, taking up piano, then violin and recorder. Explains the man: "I really didn't want to play violin, I wanted to play cello but nobody would teach me and besides we couldn't afford to buy instruments like that."

Gardening followed education and Ronson tagged along on guitar with a local band called the Rats. Two singles that did nothing and sessions with Michael Chapman on his 'Fully Qualified Survivor' album followed. Then the big one. How did you meet Bowie?

Typically concise Ronson replies nervously: "I was at his house. A drummer friend who was in the Rats and who eventually joined a band that became Quiver introduced me to David. He just asked me to play on this radio show he was doing. I didn't know any of his stuff so I just played where I could. After that he just said why don't you go home, get your stuff and come and join me. It was as simple as that."

The Bowie period is of course well documented history and as such should be modern folk lore.

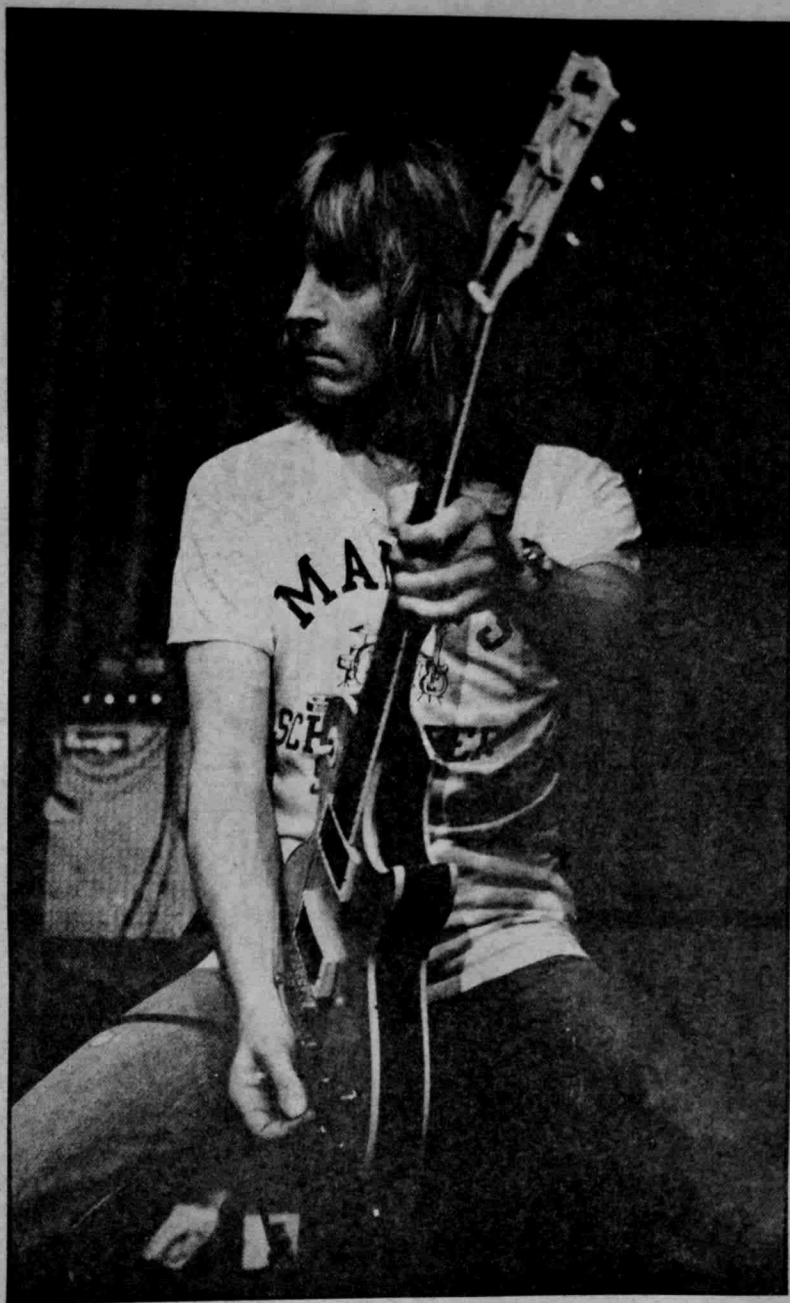
Ronson's first attempt at breaking loose came with 'Slaughter On Tenth Avenue', a solo album that, despite its largely limp content shot straight into the chart at... "Number nine," he confirms. "Went in at number nine and went straight back out the week after." He allows himself a sly titter. I ask about the ill fated solo tour that he embarked upon after the split with the Mainman.

"That came about because suddenly I was in competition and it took a while to get over that. The Press made it look as if I was in competition and I was trying to be which was a really stupid thing for me to try to do but there you go, you live and learn. I did a few dates but I soon knocked that on the head. I don't think I was being me at all though I didn't know that at the time. I don't think it had much to do with me, it had more to do with projecting some kind of image that was supposed to be me, it was like an act that backfired. I felt real uncomfortable doing it, I felt real uncomfortable recording so I just packed it in. I just said I don't want to do this anymore, I didn't know why at the time 'cos I've never been that bright."

After one of the long pauses that are as dangerously frequent as the dialogue he continues: "I don't have any problems like that anymore, but it took a while to get over all that stuff."

Ronson's second and last solo work was entitled 'Play Don't Worry'. Never has an album been more inappropriately named. Ronson smirks. "Yeah that's it 'Worry Don't Play'. His worries were far from played out."

The languid guitar lines of Ronson faded into obscurity following the solo bash and bad times strolled round the corner.



RONNO (MICK) TALKS TO RONNO (GURR)

"The last manager I had probably did me a favour in the end but he put me through some real hard times. Made me feel like a piece of shit, made me feel like I weren't (*Note: despite living off and on in America for the past five years Ronson retains his northern diction to the extent that he still says 'summat'*) worth anything and that's how I began to play again. Before that I'd stopped playing. All I did was get drunk all the time and get belligerent and it was doing me no good at all. It got so bad that I had nowhere to live, I had no food so I decided to get off my ass and start working again."

"I was still kind of shaky when I was working with the Rich Kids and Dead Fingers Talk and psychologically I wasn't too well together. I didn't know if I was doing the right things, I didn't know if people were making the right decisions for me. I was working for dirt cheap as well and when

people think that they can get you for nothing you begin to think that you are worth nothing and that affected my playing. People would ring up and expect to get me for five bucks or something and that made me feel terrible. I don't have a manager anymore.

I don't have anything like that and I'm a lot better off that way. I feel better for it and I'm beginning to play alright again."

This is true. Ronson turned in an immaculate performance at the recent Ian Hunter gig in London, the final highlight being his solo rendition of 'Slaughter On Tenth Avenue'. Les Paul dangling around his knees, he teased the guitar and showed that once again he is right up there in the hero stakes.

Talking of the Rich Kids and Dead Fingers Talk, whose albums were the first production jobs Ronson undertook after the layoff I wonder aloud

how he feels about the badmouthing that took place on completion of said albums — especially the former, which sad to say is a fairly rum do. Ronson is surprised to learn that his production of the Kids' album caused such a storm.

"Really?" he asks naively. "I didn't know that. Still there you go."

When a band states that his work leaves something to be desired does that get him down, make him angry?

"I don't know," precedes the longest pause of the interview, "no... nothing... I don't feel anything. They either like it or they don't. I don't give a shit what they think. I did whatever I could at the time. I mean the Rich Kids when they went into the studio only had about six or seven songs. They didn't really have enough to do an album and they were a brand new band who were a shambles before I worked with them. At least a few of the arrangements got

straightened out and some of the music was good. I thought that album was OK when we finished it and I thought it was OK because it was a first album and they were a real young band. They were young what could I do? I can only direct, I couldn't play for them."

Ronson later states that "direction" is his gift as a producer though not before mentioning that he had heard that Dead Fingers Talk weren't too happy with the production of their first album. With reference to our first paragraph I muse that perhaps people in glass houses shouldn't throw stones.

"When I produce I try to get rid of all the fancy stuff. Get the song real basic then round it off rather than put songs together and have bits and pieces all over the place. I try to make a real strong point of keeping things plain and simple. I try and make a strong point of working and playing quickly without thinking about it too much. I can only listen to the same number three or four times otherwise I just lose something. Ian's approach is different. He likes the big walls of sound and stuff with lots going on but we usually balance things out and we don't argue about things."

Ronson explains that he and Hunter first met around Mott's 'All The Young Dudes' album and had kept in touch since.

"We've always been real good friends and he's always having a bad time as well so we both decided to get up and do something. Ian wanted to do this album ('You're Never Alone With A Schizophrenic') and I said that I would produce and play on it."

Ronson, as you can see simplifies everything. Since teaming up, the pair have produced the magnificent Ellen Foley's debut and Ronson has completed work on David Johansen's fine 'In Style' album. Ronson plans to be behind the desk on Davy boy's next and he is currently back in the US mixing live tapes for an Ian Hunter double live set which will be released in March next year.

I ask if there are plans for Mick Ronson band tour and / or record.

"No, at the moment it's Ian's career, it's not my record, it's not my record deal. Look," he states pointing at a poster for the Hammersmith Odeon gig, "it says 'featuring Mick Ronson'. That might help to sell a few tickets which is fine but for me to start doing my songs on Ian's albums would be wrong. What would I want a Mick Ronson band for? I'd like to go out and play a lot of guitar the way I want to play but I don't have any great ambitions to see my name in lights. I don't particularly want to be a big star. I'm past all that, I've been playing too long. There's people who think I am anyway so I don't have to establish anything. If they think that then they can come and see me play guitar and that's it. I'm quite happy the way I am."

"There's enough stars around without me trying to hustle in, they'd probably wipe the floor with me and besides I wouldn't want to be in competition with anybody again. I don't like the idea of competition. That's prostitution time and I've had my fill of that."

All good and well and rosy. Except that nagging doubts still seem to be running around in Ronson's head.

"I really need a rest. I've had lots of offers of work but I haven't taken on anything yet. I need some time to think about what I'm doing. Not career-wise, I just need some time to think about what I'm playing, why I'm playing it and to find out the different reasons for playing different things. I always have to have a reason to play otherwise I can't play. I just can't work mechanically. I've found that I'm able to do it but I hate doing things like that. I like to play because I want to play and not because it's just another gig."

"Summat happens with the sound of the guitar, summat happens to the music. I don't know if it sounds different to the people out there but it sounds different to me. I can hear all the things that I'm not doing."

Ronson has gone through the rock 'n' roll mill and it has left him shy, withdrawn and quietly affable. He tells me that he doesn't have any albums that he's worked on or produced. I'd gently advise him to wise up and stop worrying. He's missing out on some pretty neat stuff.

**TRENDS COME** and trends go. This year mod — next near beatnik. Don't throw away those round collar shirts and duffel coats, they're bound to be in soon. However some things never change. There'll always be the Rhythm and there'll always be the Blues.

"R'n'b isn't about fashion. It's just accepted on the merit of the music," says Tony Oliver, rhythm guitarist with the stylish Inmates. With a hit single — 'The Walk' — The Inmates are proving that there's still a place in the charts for original r'n'b bands. The single is taken off the band's powerful debut album which houses a mixed bag of originals (written by The Inmates lead guitarist Peter Gunn) and convincing cover versions. I couldn't tell the difference between the originals and the covers, a fact that

pleases vocalist Bill Hurley.  
 "Bands like The Yardbirds and the Small Faces started off like us playing r'n'b covers," says Bill. "But they gradually got their own songs and their own style — which is what we are aiming to do. But we still want to retain the basic excitement."  
 The Inmates were formed a couple of years ago by Gunn and bassist Ben Donnelly, who were soon joined by Hurley and Oliver. Their original drummer left and now the band are a settled five piece with new drummer Jim Russell.  
 "I thought of the band's name after I'd been watching 'Jailhouse Rock' where they kept talking about the inmates," explains Bill. "We wanted a name which gave us a sixties feel and fitted in with our aggressive sound — The Inmates was just right."

**T**he band may be tackling evergreen r'n'b numbers but they do it in a



THE INMATES

# BURLY HURLEY

loud and extrovert manner. Onstage big and burly Bill Hurley is an intense frontman, whereas offstage he's a quiet, gruff-voiced cockney.

Bill, who incidentally is Micky Droy's cousin, had his pushy stage manner sharpened up in the early days when the band had to support

bondage boys like 999, and Adam & The Ants, as well as the Stranglers.

"At first punk audiences tended to be pretty strong — spitting and throwing things at us — but in the end we generally won them over. We were

influenced by punk from the energy point of view. A lot of people see r'n'b as pedestrian and plodding but we've

added a lot of aggression to it," explains Bill.

"And of course supporting punk bands made us more visual and made us play that bit harder," adds mild mannered Tony.

The Inmates are an upfront dance band who have succeeded where other r'n'b bands have failed because of their sparkling stage performance and their

fresh choice of songs. Some of The Inmates own compositions bear a pleasing comparison to some of Graham Parker's rougher songs. And that can't be bad.

At the moment bands like The Inmates, Lew Lewis, The Little Roosters, and Red Beans & Rice are helping to bring r'n'b back into the public eye. Bill explains why: "Disco music has lost a lot of its soulfulness and a lot of great soul singers just seem to be going through the motions these days. People are just getting sick of it and that's why the new r'n'b bands are like a breath of fresh air. We're playing raw dance music. We've always encouraged dancing. After all you can't analyse r'n'b, it's just exciting music."

Though the band attack oldies, they do not simply revive one period of music. "We cover wider periods than most bands," claims Bill. "The whole Stax thing hasn't been touched before. And we're not frightened to do rock'n'roll numbers as

well. In fact songs like 'Talahassie Lassie' come over really well live."

The States have already woken up to The Inmates and both single and album are charting over there. "They don't seem to have heard bands like us for a long time. They had the blues but r'n'b has always been a British thing. We're just carrying on the tradition of the Animals, the Stones, and the Yardbirds," says Bill.

As I said in my album review The Inmates are taking over from where the ever-popular Dr Feelgood left off. Sweaty clubs are always associated with this kind of boozey music but The Inmates deserve a far wider appeal. Already the signs are there that this is starting to happen. As Tony has noticed: "We're starting to get girls along to our gigs at last. Before the audience used to be made up of about 95 per cent blokes. But I suppose the girls have seen Bill's picture in the papers and so they are coming along to see us now!" PHILIP HALL

# GET A TASTE OF THE BRIGHT LIGHTS.



**SYLVESTER**  
 His new album  
**LIVING PROOF**

FT 573 also on cassette. Recorded live in the States, includes the great disco single "CAN'T STOP DANCIN'" and "IN MY FANTASY (I WANT YOU, I NEED YOU)."

**FAT LARRY'S BAND**  
 Their new album  
**BRIGHT CITY LIGHTS**

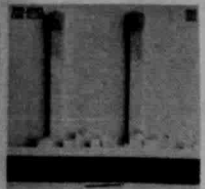
FT 564 also on cassette. Includes many of the songs from their hugely successful U.K. tour. Features the original 12" Disco Mix of "CENTRE CITY" plus "FASCINATION," "BOOGIE TOWN," "LOOKIN' FOR LOVE TONIGHT" and others.

**MORE FANTASIES TURN TO FACT.**



# ALBUMS

++++ Unbeatable  
 +++ Buy it  
 ++ Give it a spin  
 + Give it a miss  
 - Unbearable



**BOB JAMES AND EARL KLUGH: 'One On One' (CBS Tappan Zee CBS 83931)**

THE ALBUM sleeve shows the last two from a book of matches, one on one, but sad to say neither of these names means a light in Britain. So we're ignoring one of America's finest keyboard players and one of its most gifted guitarists, and if we're not careful this excellent collaboration will go unnoticed.

Wherever you care to pitch 'One On One' in your environment, it works. As background, it's soothing, pretty and pleasing. In the foreground, it's all those things but also reveals real mastery musicianship, by the pair and their buddies, like Harvey Mason, Ralph MacDonald and Gary King.

And it's such a pleasant change to hear some acoustic jazz. That's to say, it's usually Klugh's acoustic guitar that sets the pattern of these six tunes, like 'Kari' and 'I'll Never See You Smile Again'. But James is always there in support and often pops in to come upfront on his choice of keyboards. The result will still be regarded as specialist, but really needn't be; if people are prepared to listen to Spyro Gyra and give them a hit single, then don't tell me they haven't got a few minutes for this. Bob and Earl, step forward.  
 ++++ PAUL SEXTON



**RAMONES: 'End Of The Century' (Sire SRK 6077)**

WHAT CAN I say? The Ramones would have been hard-pushed to bring out another gabba gabba hey effort but I really hadn't expected THIS. Phil Spector's producing and he's taught da boys to enunciate properly, therefore slowing them down somewhat. He's also added a brass section which is all very nice on Graham Parker and his ilk but add it to the Ramones and you've lost that manic quality. Which is what the Ramones are about anyway, at least for me. They are a band to enjoy mainly because they're so ludicrous, especially their wonderfully inane lyrics. It's no longer pinhead

rock, just safe, background blurb, pleasant enough but not a patch on what you'd expect.

Get the picture? The opening song 'Do You Remember Rock 'n Roll Radio' is a bit sad really, because in an obscure sort of way it's depressingly prophetic. "It's the end of the Seventies, it's the end of the century" — it might be the end of the decade but the century's got another 20 years to run yet. What is significant is that it's the end of an era for the Ramones. Which wonder? Here they learned to play more than three chords, and obviously listened to other groups too, definitely shades of Skids and Sniff 'n The Tears in there. Never thought I'd see the Ramones playing copycat.

This LP is like listening to them in slow motion. Phil Spector seems to have missed the entire point of the Ramones — it doesn't matter if you can't hear every word as long as they play loud and at 100mph.

Only in 'Let's Go' does the old spark emerge in a song about mercenaries full of ridiculous lyrics. I don't want to hear Joey sing about ordinary things like love — he was made for better things. And their treatment of 'Baby I Love You' is totally wrong... they should have gone at it hammer and tongs.

After that I got bored, I'm afraid. No marks at all for including another version of 'Rock 'n Roll High School' — the title track of their last album soundtrack from the film. A space filler or one for the fans who didn't buy the last album?

I'm sorry, but I can't laugh at/w/ith this. +++ DANIELA SOAVE



**GAMMA: 'I' (Elektra 6E-219 Import)**

REMEMBER Ronnie Montrose? He's the guitarist who gave his surname to one of the great US heavy rock bands of the past decade (responsible for, in case you need reminding, such classics as 'Space Station Number Five' and 'Bad Motor Scooter').

Since Montrose (the band) split up, Montrose (the guitarist) can't exactly be accused of packing out psychiatrists' waiting rooms with HM freaks suffering from ecstatic hysteria. Far from it! While Sammy Hagar (always regarded as the charismatic front man of the band) has been keeping himself well in the public eye, Mr Montrose has produced nothing of any note at all.

So with that sort of background, I've got to ad-



Pic by Chris Walter

## STRAIGHT AS AN AERO

**AEROSMITH: 'Night In The Ruts' (Columbia RC 36050 Imp)**

I MUST admit that I'd thought the Aerosmith hurricane had blown its last puff. In recent months, the only stories to leak out about the band were rumours concerning impending splits and departures (unconfirmed I might add). All of which isn't exactly the right atmosphere to bring out a new offering.

Well, omens be damned! For on 'Night In The Ruts', this hard-rockin' outfit have got themselves sufficiently together, under the guidance of producer Gary Lyons responsible for the underrated 'Firing On All Six' from the late, lamented Lone Star, to lay down their best studio effort in a long while.

This is a raw hunk of macho venom that decimates the old grey matter like

an overdose of neat vodka, with the band's Glimmer Twins equivalents, vocalist Steve Tyler (who's obviously been sandpapering his larynx with great zeal) and guitarist Joe Perry, hogging the limelight with real conviction.

As for highlights, what can I say? There isn't a track among the nine that let's the album down on either side. All I will say is watch out for their raucous treatment of The Shangri-La's 'Remember (Walking In The Rain)' and the hot blues of 'Reeler Head Woman' — with some killer guitar from Perry.

Those of you who've ever walked out into the middle of a road and suddenly been confronted by a thundering juggernaut bearing down at enormous speed will already have experienced the way this piledriving album hits you. As for the rest, if HM that's dirty, gets you going then this fits the bill. ++++ MALCOLM DOME

such as 'Ready for Action', 'Solar Heat' and 'Fight to the Finish' — all of which should be even more titanic on stage.

What this gem shows is something that a lot of people have always believed. There was always more to Montrose than just being Sammy Hagar's backing band. The annoying thing is that it's taken dear old Ron longer than most to realise this. ++++ MALCOLM DOME

Gamma sound like an unholy alliance involving delegates from Styx, UFO, and Rainbow, that still manages a stack-heeled stamp of demonic individuality. Montrose and his fellow Gamma-ites, Jim Alcovar (synthesizers), Davy Pattison (vocals), Alan Fitzpatrick (bass), and Skip Gillette (percussion) drench you in five star rock 'n' roll petrol, and then set you alight with devastating burners

pleasant blend: straight funk with 'Games', hints of rock inflection on 'In The Distance', experimental jazz-funk on 'The Alien Challenges The Stick' (part of an even longer title) and clean, likeable soul-pop with the single choice, 'I Want You For Myself' and what should be the next, 'I Love You More'.

Duke had friends over the sessions, of course, like Roland Bautista and Ray Obiedo, and goodgirl vocals which go uncredited, so choose from the list of names, presumably they're by Sheila Escovedo, Josie James and Lynn Davis. However, they're a melodic part of a satisfying whole. Duke himself deserves to be more than just a musicians' musician; see to it, would you?  
 ++++ PAUL SEXTON



**SLY AND THE FAMILY STONE: 'Back On The Right Track' (WARNER BROS K56640)**

'BACK ON The Right Track' is Sly Stone's attempted commercial and critical recovery. Toward the end of the sixties and the dawning of the seventies, with hits like 'Dance To The Music', 'Family Affair' and 'I Want To Take You Higher' and direct 'social comment' albums such as his 'There's A Riot Goin' On' masterpiece, Sly Stone was the undisputed king of nouveau rhythm and blues, psychedelic soul and practically any other title he cared/dared to accept. And now...?

'Back On The Right Track' is a brilliant failure. More like a haphazard collection of succinct singles than a proper album it is an unforgivably brief compilation, although the excellent sound quality almost makes up for this. In an attempt to recapture his former glory, 'Back On The Right Track' is blatantly nostalgic in fusing elements of his previous winning formulas — the stoned elegance of Sly's vocals, the battering ram rhythm section, the sexual scrotchings of the lead guitar, all punctuated by the ecstatic accuracy of the girly chorus — with an almost complete disregard for today's redundant disco sound.

Lyricaly the album is kept deliberately simple, the titles ('Remember Who You Are', 'The Same Thing That Makes You Laugh (Can Make You Cry)') and the title track are all perfect examples becoming both the message and the clue. "The same things that make you laugh can make you cry/The same food you eat to live can make you

die/The same truth you thought you heard could be a lie', for instance, is continually chanted over a tasteful use of voice-box that proves to be highly effective.

Despite the distinct lack of any real innovation, I found 'Back On The Right Track' an enjoyable enough encounter. What did you expect from Sly, an instant classic? It's a great pity that it's destined to be rendered immediately obsolete by ignorant disco boys incapable of seeing beyond the fringe of their wedge cuts. However, Sly Stone can take comfort in retaining one of the sexiest voices ever to grace vinyl.  
 +++ 1/2 PETER COYNE



**REO SPEEDWAGON: 'NINE LIVES' (Epic EPC 83647)**

REO SPEEDWAGON are one of those bands who are pretty huge in the States, yet hardly cause a ripple on this side of the pond. The band Kevin Cronin (vocals, guitars), Gary Richrath (guitars), Alan Gratz (drums), Neal Doughty (keyboards), and Bruce Hall (bass) have been around for something like a decade, during which time they've constantly produced enjoyable hard-rocking albums. I'm happy to be able to report that 'Nine Lives' continues the good work.

Forget about the rather obvious, chintzy sleeve, 'Nine Lives' shows its sharp claws from the opening track 'Heavy On Your Love', with some vicious lead guitar from Richrath. On through 'Drop It' and 'Only The Strong Survive', the first side continues to get your feet stamping into overdrive. This side only falters with the rather leaden 'Easy Money', before closing with a good-time version of Chuck Berry's 'Rock 'n Roll Music' (the only cover on the album), which adds nothing to the original but is no less enjoyable.

Side two begins with the disappointing 'Take Me' before picking up and heading for home with the superb 'I Need You Tonight' — a well-constructed piece of pop-rock, so reminiscent of the best tracks on 'Tusk'. From then on the momentum is maintained through 'Meet Me On The Mountain' (which sounds like it wouldn't have been out of place on Journey's 'Evolution' album released earlier this year) and 'Back On The Road'.

'Nine Lives' doesn't make any demands on your intellect. All it does is make you feel great from the waist down. Try it for yourself and hear what I mean. ++++ MALCOLM DOME

**GEORGE DUKE: 'Master Of The Game' (Epic EPC 83951)**

IN '79 GEORGE DUKE was 'fun' for the thrill and following the rainbow, now he might be claiming to be the master of the game. Even if the name remains unfamiliar, it's a claim worth considering. He certainly is one of the masters at soul-jazz-funk for the thrill.

Duke is primarily a keyboardist and synthesiser man with a flair for some of the freshest flowing jazz-funk of the period, respected in the biz but with great crossover potential.

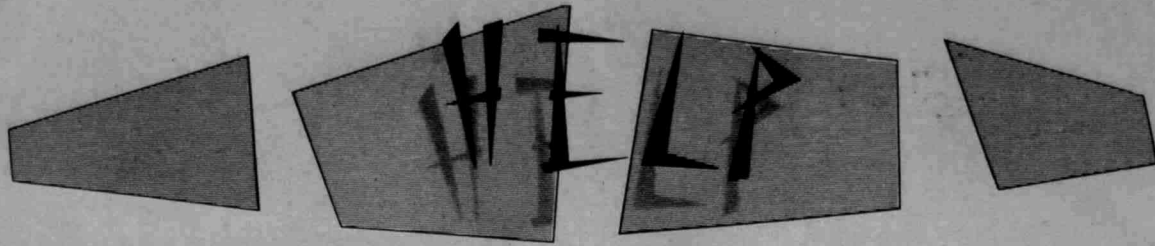
His 'Party Down' single was one of the spkiest, most energetic around and the new set boasts a

**QUEEN**

**RECORD  
MIRROR**







Edited by SUSANNE GARRETT

# FEEDBACK

NEWS OF vinyl outpourings from Woody, Mike Suggs, Bedders, Chris 'n Lee, alias m-m-multiple MADNESS sought by Anton Young of Harwich, also after a source of biographical fax and torso-warmers, alias T-shirts.

Not a lot, but 'ere goes. Singles are 'The Prince', Two-Tone (CHSTT3), August '79, highest chart position number 16 on October 2; 'One Step Beyond', 7-inch, Stiff (BUY 56), highest chart position number 7, November 27, and 12-inch (BUY IT 56), latest release 'My Girl' (BUY 62), is currently available on 7-inch but the (BUY IT 62) version — an extra 5-inches worth will be on the streets, from January 18. The one and only album so far is 'Madness' (SEEZ 11), October, which hit its chart heights at number 14 in early November. More expected in 1980.

While there's no official fan club set-up for MADNESS converts, edifying info can be gathered by simply dropping a stamped addressed envelope to Stiff Records at their new address, 9/11 Woodfield Road London W9.



MADNESS

DA DISCOGRAPHICAL details on THE DICKIES who toured in Europe with THE STRANGLERS and played a brief UK club 'n' hall tour earlier this year requested by Hugh Green, Newcastle, and others. Singles: On A&M 'Paranoid' (AMS 7368), June '78; 'Eve Of Destruction' (AMS 7373), July '78; 'Give It Back' (AMS 7391), November '78; 'Silent Night' (AMS 7403), December '78; 'Banana Splits' (AMS 7431), March '79; 'Paranoid' was re-released in July '79; 'Nights In White Satin' (AMS 7469), August '79; 'Manny Mo And Jack' (AMS 7491), October '79. Albums 'Incredible Shrinking Dickies' (AMLE 647142), February '79; 'Dawn Of The Dickies' (AMLE 68510), November '79.



THE DICKIES

HAWKWIND FLASH: Hawkwind Management announce the probability of slight delays in sending out tour programmes to people who made money orders payable to them c/o 15 Great Western Road, London W9. But, don't worry — the pros are coming. Anyone who still wants to buy 99p worth of nostalgia (plus 15p postage and packaging), should write to Holy T-Shirts, same address.

SOLUTION TO LAST WEEKS XWORD

ACROSS  
1 Diamond Smiles, 7 Ultravox, 8 Free, 9 Andy, 10 Scared, 12 Rock On, 14 Saturday, 16 Natural High, 19 Roy Orbison, 21 Lola, 22 Something Else.  
DOWN  
1 Drums And Wires, 2 As Tears Go By, 3 Sex And Drugs, 4 Ian Dury, 5 Sir Duke, 6 Mael, 11 Elton, 13 Nash, 15 Childs, 17 Annie, 18 Gold, 20 Ode.

# I'm ashamed of my parents

THERE'S a girl I like very much at school who comes from a rich background. Her father is a company director — she goes for holidays abroad and so on, and I've been to her house. I took her to a film last week and we had a good time. The trouble is, she's said she'll pick me up during the holidays at my place to go to a party some friends are having. She has her own car. But I'm really ashamed of where I live and my parents. What can I do? John, Huddersfield

• There's no need to be so uptight. Coming to terms with your origins and accepting your family as they are is all part of growing up. After all, you're part of them, and the real friends you make, the one's who're more than just acquaintances will accept them — just as they accept you. Let this girl pick you up at your place if she wants. No social encounter will ever be as bad as the negative possibilities created in your imagination.

## VD fear

JUST AFTER going on a two-week holiday with my girlfriend, I slept with someone else and now think I've contracted VD. Is there anywhere I can go out of town to have this cured? John, Ayr

• What sort of symptoms have you been experiencing? The signs of the most common form of venereal disease, gonorrhoea, include a discharge of pus from the penis which can occur any time between two and ten days after infection. As the tube inside the penis becomes inflamed, you may experience a burning sensation when urinating; you're also likely to feel generally run down and flu-ish, and may also experience stomach pains. As the germs spread and infect other parts of the body, gonorrhoea can lead to eye-infection, arthritis and even sterility, after a longer period of time. Another sexually transmitted infection, non-specific urethritis which can also lead to a number of nasty diseases, including eye-infection, if left untreated, has similar symptoms.

The less common of VD, syphilis has even more serious consequences if the germs remain within the body. After an average of 25 days following intercourse, the first sign is a small oozing sore (a chancre) on, or near, the genital organs. While this

may heal without treatment, the infection remains, if left, will damage every vital organ in the body irreparably.

Your nearest special clinic is at Heathfield Hospital, Heathfield Road, Ayr, (off Prestwick Road), Ring AY 6821 (ext 45).

Anyone else who wants to contact their nearest special clinic can find the address by phoning any large hospital. Treatment is simple, effective and your visit will be kept in complete confidence. Records aren't passed on to your family doctor, but the clinic will need to know the names of anyone else you've had intercourse with, to alleviate the risk of further infection.

• Worried, South Wales: It seems highly unlikely that your boyfriend has contracted VD, but he should certainly stop trying to treat this condition at home, and see a doctor.

• We still have free leaflets on the symptoms and treatment of VD. Readers who want 'em write to Help, Record Mirror, 40 Long Acre, London WC2, enclosing a stamped addressed envelope.

## Crowning glory

My two front teeth have grown much larger than the rest of my teeth, which are of normal size. Would a dentist be able to help me in any way? Could he drill a small amount off, and then cap them? Would I have to see a special dentist? Jim, Clacton

• If the appearance of your teeth is really bothering you, then you should seek advice from your dentist. Although cosmetic dentistry could prove expensive, if it isn't possible to cover costs under the auspices of the National Health Service, your dentist can refer you to a specialist dental hospital for treatment.

Whether or not drilling-down and crowning is a realistic possibility will very much depend on the condition and position of your teeth.

## I think I'm gay

I'm 15 and am rather depressed because two years ago I had some homosexual experience with a younger boy. At first, I thought it was just development but realised I was emotionally involved

too. I'm rather worried about what my parents would say if they knew.

Though I've asked a few girls out, I've had no luck as yet. What I'd like to know, as if you hadn't guessed, already, is whether I'm gay or not. Roger, Hampshire

• Please don't rush to label yourself. This is a tempting way to rationalist experiences about which you may feel a certain amount of guilt, without any reason, but it's far too early for you to be fully aware of your sexual orientation. You're certainly interested in girls. Soon you'll find someone who wants to go out with you too, and you'll probably find that you're equally attracted to her.

Homosexual experience between boys at an early age is not unusual. It can start as mutual horseplay, curiosity, and as a game, which may go deeper. Many people who feel emotionally and sexually attracted to the same sex at some point in their lives, discover that they're heterosexual after all — and vice versa.

For you, it's too early to tell. You have a whole life before you, and lots of people to meet.

## Shy at work

AFTER SEVERAL months on the dole, I started a new job a few weeks ago, with a small manufacturing firm, and though I don't mind the job, I'm the only boy working in a department with several older women. I blush very easily and they really take the mickey. I try not to show it.

but their attitude is getting unbearable. There is one woman especially who is more calty than the rest. Not having a girlfriend doesn't help. They say I'm slow and are always going on at me. Harry, Bolton

• As the only male in an otherwise female-dominated area of work, like it or not, you're the centre of attention and given their day considerably. If you intend to stay with this job, you'll just have to learn to live with it, and you will naturally toughen up and be able to give as good as you get in time.

Start by projecting more self-confidence. Maybe you do work more slowly than they do. Try a little more speed to your elbow. And if you feel the jibes are unreasonable, tell them so. Playing along by cultivating a sense of humour is your best protection.

Don't let teasing which may not be intended at all maliciously sour you. And accept that you must have at least one sympathetic ally amongst your fellow workers who'll take your side if someone goes over the top.

As a last resort, and only as a last resort, have a word with the boss.

## All that glitters . . .

RECENTLY I discovered that my silver chain was tarnished and, on sending the chain back to the supplier was told this was due to the acid produced by my skin. What puzzles me is that my silver pendant hasn't tarnished at all. Does it mean I can never

wear silver next to my skin? Can the tarnished chain be cleaned at all? Will this happen to gold too? Paul, Clydebank

• Silver does tend to tarnish with wear as silver sulphide forms on the surface. Even if a chain has been lacquered as an extra protection by the manufacturer, this can wear off as the links rub together. In contrast, most pendants covering for a longer period of time and many are preserved from tarnish by an electroplated layer of rhodium on top of the silver metal. So, there's no reason why you can't wear silver, and you can clean both your chain and pendant with "silver dip", available through most jewellers and jewellery counters of large department stores.

The cheaper brands of gold, 9 carat, for example, also tend to tarnish and can slightly stain the skin when this happens. A few people are also allergic to certain alloys in downmarket brands of "gold" which may only have a minimal gold content. White gold, also covered with rhodium plating, will tarnish in time as the plating wears away. If you want to invest in jewellery and can afford it, 18 carat gold is always the best bet. Any tarnishing on gold can also be cleaned away with silver dip.

If you're planning to have your ears pierced, be sure to avoid earrings containing nickel — the metal most likely to cause allergic reactions, found in white gold and German silver. Go for sterling silver or 14-carat gold on upwards.

# No smoke without danger

I HAVE just started smoking a small amount, and have had no more than 20 cigarettes. But for the past few days, I've been experiencing pains in my chest and am wondering if it's possible to contract a smoking disease after such a small number of fags.

Andy, Oxford

• As it says on the side of every cigarette packet: "Cigarettes can seriously damage your health." The biggest and best-known risk to smokers is lung cancer. One out of every nine men, and a slightly lower percentage of women die of the disease. Although people who've smoked just one cigarette in their lives have been known to contract

lung cancer, coughing your way through 40 a day, or more, increases the general risk 30 times.

Smoking is also known to increase the risk of bronchitis, as smoke breaks down the infection preventing the power of the bronchial cells and destroys the fine dirt - rejecting network of hairs inside the lungs.

Smokers also get heart disease, as well as cancer of the mouth and throat and bladder cancer. The choice and gamble is yours. If you already have a slight bronchial infection, continuing to smoke certainly won't help. If the pains persist, see your doctor. You can still decide to kick the habit while you're in with a chance.

# MAILMAN

Write to Mailman at 40 Long Acre, London WC2.

## Old fogeys can still do it shock

FOR YEARS I have been a fan of Pink Floyd which has resulted in my being laughed at. People seem to think you are mad or gay or even boring if you mention the Floyd in positive terms. So now I would like to thank four people — Roger Waters, Dave Gilmour, Rick Wright and Nick Mason — for proving they are not a bunch of out of date fogeys who live off the royalties for 'Dark Side Of The Moon' and 'Wish You Were Here' by providing a Number One single and album. Pity they won't come to Newcastle.

Paul Hanson, North Shields.

•Pity they won't go anywhere.

### Another old fogey

IN A recent edition of Record Mirror, Rob Halford said that Judas Priest are just part of growing up. I have my 26th birthday in January so it looks as though I will be the oldest person at Hammersmith Odeon in March

— apart from the band themselves.

Sue Holden, London.

•Some people just take longer than others to grow up.

### Ripped and torn

AM I the only one who feels they're being ripped off by the record companies? I found RCA had released 'Fantastic Voyage' as the flip side to Bowie's 'DJ', as well as 'Boys Keep Swinging', then they released 'John I'm Only Dancing' on both sides of a single, saying they were previously unreleased versions — one of them was out in 1972. I also found Queen did the same with 'We Will Rock You'. Is there anything I can do?

P. Goldring, Helmshore, Rossendale, Lancs.

•Yeah, buy records by more exciting people.

### Smug bug

I'M PLEASED they didn't release the information about the Blondie concerts. I'm not a Blondie fan, but I still did want to see them (her). Just by watching Hammersmith Odeon like a hawk. I got a ticket. What's more it's front row in the middle! So eat your heart out L. Reynolds, she's all mine.

Simon Dyer, Ealing.

PS. Was that Paula Yates in the middle of RM the other week? I thought it was a lamp shade.

•You're a marked man Dyer.

### Stop this Madness

I THINK it's about time that Madness started to keep their mouths shut about Jimmy Pursey and stop criticising him in every interview they do. For it was through him I bought 'One

Step Beyond' after hearing him play a load of their tracks on the radio show he did.

A punkish mod, Hemel Hempstead.

PS I think I deserve an LP token.

•Not much chance of that if you — or anybody else — keeps forgetting to give their full name and address. And the same goes for G. Doughty who says we didn't send him his posters — how d'you think we can do that without your address? We may be wonderful, but we're not telepathic.

### Man mad

WHY DO you always do your best to keep the men happy by printing pictures of old dogs, and yet when you print a picture of a male it's always some silly punk? I've wasted about 50p in stamps asking you for info and a pic of Glenn Hughes, ex-Purple. I know

he hasn't done much for the past three years, but is it really too much to ask for?

Purple Fan, London.

•Yes, shove off. Oh, all right then. Now will you stop pestering me?

### STRATVARIOUS

I WAS reading through my Nov 17 edition of Record Mirror when I came across a picture of Pete Townshend throwing a guitar in the air. Underneath was the caption 'Pete Townshend attempts intergalactic travel with a Strat'. Well, if you look closer you'll see that it isn't a Strat at all. So whoever said so needs to go to the optician's just for the simple reason that I don't hit people who wear glasses.

Cliff Turner, Fraserborough.

### MAKE NO MISTAKE

I'VE HAD enough of your letters page. It's quite obvious that almost all of the letters are written by members of staff. I mean,



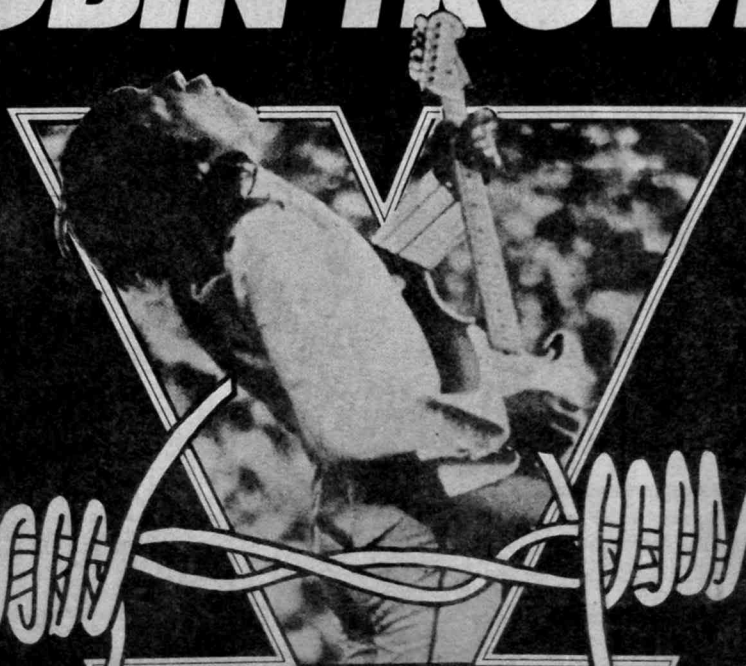
LIKE THE satin shirt and the jewellery, Glenn...

they're pretty unlikely, to say the least. If you have to make letters up, you might as well make them believable.

Yours in disgust, Alf Martin.

• You can't fool me — I bet a reader made that one up.

# ROBIN TROWER



NEW SINGLE

**VICTIMS OF THE FURY**  
IN CLEAR VINYL

TOURING

- FEB. 3: LIVERPOOL Empire.
- FEB. 4: GLASGOW Apollo.
- FEB. 5: EDINBURGH Odeon.
- FEB. 7: BIRMINGHAM Odeon.

- FEB. 8: HAMMERSMITH Odeon.
- FEB. 10: SHEFFIELD City Hall.
- FEB. 11: MANCHESTER Apollo.
- FEB. 12: NEWCASTLE City Hall.

TOUR ARRANGED BY COWBELL  
PROMOTER ADRIAN HOPKINS.

CHS 2402  
Chrysalis

# Disco isn't all three - piece polyester suits. And the Village People aren't all gay. So where does that leave a gay disco film, starring Village People, in 1979? JOHN SHEARLAW finds out

**F**ROM DAY-TIME jobs and night-time dancing to world record stars in just two years.

That's the story of the "six ordinary guys" who were recruited to become the Village People by French producer Jacques Morali. So it's no surprise to learn that they weren't at all worried about their first acting roles in the multi-million dollar movie 'Can't Stop The Music'.

After all it is their film. But more to the point, as Village People's Glenn Hughes explains: "We were put together to play roles, each of us. That's the whole point of our show — we're acting as much as putting on a concert or making a record. So the movie is no great deal."

And, Hughes adds: "Most of the time now, as we're always working, we are our roles, the construction worker, the leatherman, the Indian, that's the entertainment in it. A big crazy party, a big crazy show. That's what we and our producers want to get across in the film."

Two years ago it took three hits and

two million dollars to get Village People on the road. Now they play massive tours. "visiting 80 cities in 70 days is the usual," have sold over 40 million records, and are hoping that 'Can't Stop The Music' will do for them what 'Saturday Night Fever' did for John Travolta.

But don't get the picture wrong. "No," says Glenn "Leather Man" Hughes. "It's not just another disco movie, and anyway disco is just another form of music. But we've gone back much further — right back to the days of Judy Garland and Mickey Rooney."

"You know that old line: 'Hey, I know some kids who's got a barn — let's put on a SHOW!' That's what we want to do. If you look at it'll be like 1930's or 1940's tight entertainment, quote, unquote. 'Gee with us it'll be a bit sleazier, 'cos we are sleazy. Always on stage, now on film!'"

Although they've never appeared live in Britain Village People strongly defend their reputation as a stage 'show', the whole works. "stuff that whole families get off on — even in Salt Lake City."

"It's nastier, and longer, on stage that it is on record," explains Ray Simpson, the man brought into to Village People as the new cop after Victor Willis left — apparently because Willis didn't want to commit himself to a year of movie-making. "There's no censorship, like you get on TV, and we can shake, wiggle and pose as much as we want."

And says Hughes: "What we were auditioned for, and what we still do, is a strong masculine show." He emphasises the word masculine.

"We didn't get dance classes, we didn't set out to wiggle in time like the Temptations. We just got the guts to carry on the tradition of male burlesque — it's always been around as a bit of a tease, something you can't ever stamp out."

The group now see the film as a way to promote, inevitably, the group's longevity. Not so much that they've run the road as the "outrageous" Village People, and seeing it ending shortly. More that they want to extend their talents in other directions. The world market and the silver screen.

"We'll always be our roles," says Hughes, perhaps the only Village Person recognisable fully outside his stage gear. It must be the moustache. "But they're not the sort of roles that destroy you because you are acting all the time. Yet you never want to tread the same ground, say like doing Vegas six nights a week, which we've been told we could do."

"You can't carry on plugging the States either, or you'll die in six months. Too much TV, too many towns. Ugh, the pits. So we widen out, gradually."

"There's always two things people get wrong about us," Hughes continues. "One, we simply haven't been around long enough to really worry about what we're doing. And second, what we do do isn't a rock concert, my god no. A rock concert to me is something you have to be drugged out of your mind to enjoy. We're a show, we *partaa*, and you can do whatever the hell you like."

"Just six guys sweating their asses off, all for you!"

To this it should be added that "doing what the hell you like" is also ex-

actly what Village People originally conceived discos to be all about.

"The 'SNF' came along, and the only way you could enjoy a disco was to wear a three-piece polyester suit!" Hughes laughs at his own joke.

"Now you've got Village People, and it's not the same. Not everyone has to wear an Indian headdress — although some people do if that turns them on. You can wear what you want, be as gay as you want — although the film has nothing to with that either, Village People *aren't* all gay."

"And at the end you've got somebody providing you with that visual excitement to get you off, Right?"

Right. On into the eighties. Village People will survive?

"The group will survive, because the fascination continues," Hughes asserts. "It's so typically American."

Then he laughs again. "But it's so typically American that nobody in America thought about doing it. Dumb, they thought! It needed a French producer to think it up. And just look what happened!"



# CAN'T STOP THE MUSIC

**T**HEY WERE going to call it 'Discoland'...until it looked like the bottom was going to drop out of the "disco" market.

But now it's going to be simply 'Can't Stop The Music', billed extravagantly as "the first mammoth screen musical of the eighties." And the question everyone is going to be asking in the six-month blitz of publicity leading up to the film's premiere in June (in the USA) and September (in the UK) will be: Can Alan Carr do it again?

For producer Alan Carr was the man behind 'Grease' — the musical sensation of 1978 (remember?) — as well as the highly successful promoter of 'Survive!' and 'The Deer Hunter'.

Even before 'Grease' had finished breaking box office records across the world Carr had approached the "creators" of Village People, Jacques Morali and Henri Belolo, with a view to filming the group's short but spectacular career.

And just to make sure that he would

strike oil again, Carr has pulled out all the stops and turned 'Can't Stop The Music' into a 15 million dollar extravaganza. Two million dollars were reserved for the final scene alone — a giant party at the Galeria Disco in San Francisco, with people flown in from all over the world to join in...with the cameras rolling of course!

"It was all a question of doing the right crazy things at the right time, and that really suits the group," says Village People's Glenn Hughes.

"It really suits the business too. I mean that party was very generous, but also very smart. I mean the biggest party of the year also turns into the best ending for a film ever!"

The rest of the film is simply the story of Village People — their recruitment in the sleazy gay bars and discos of New York's Greenwich Village, their string of camp hits (everything from 'YMCA' to 'Go West' is in the movie), and finally their ambition to become world stars on the big screen as well as on record.

The Village People play themselves, although they say: "It isn't a gay movie." They're joined by co-stars Valerie Perrine, the actress who began her career as a topless

dancer and became the girl who kissed Superman in the movie last year, Bruce Jenner, the Olympic decathlon champion making his acting debut, the Ritchie Family, and Steven Guttenberg, the man who is being tipped as the new Dustin Hoffman after his appearance with Barbra Streisand in 'The Main Event'.

The action is fast and furious, with the dancing choreographed by Hot Gossip's Arlene Phillips. And, just in case you were wondering, there's plenty of tease and titillation as well.

Valerie Perrine strips and joins the group in the shower in one scene...in the YMCA! What must be all of San Francisco's gay population outshine Village People with their way-out clothes in the party scene. While some of the sets look like they've gone back 40 years to the glitter and Hollywood razzamatazz of Busby Berkeley.

With the action spilt between San Francisco and New York, and with Village People's infectious music as the soundtrack, it doesn't look like anything's going to stop 'Can't Stop The Music' from becoming one of the biggest musical successes of 1980.

Alan Carr has done it again!

# Let's hear it for the return to romantic rock

**I**N A HOUSE in Bronxville, New York, in about 1966, Mrs Mas is not amused. Young Carolyne has stopped hiding her rock records and started playing them out in the open. Hell, she's even learning to play the guitar. In desperation, mother asks: "What do you think life is, Carolyne, having a good time?"

And that was tempting fate. Because for Carolyne Mas, life obviously IS having a good time. Thus at age 24, and all of a sudden, she has one album full of rave notices about the "diminutive rocker with the power-packed pop vocals", and another album full of some of the best energy and emotion out of New York in '79.

For most of last year, Americans have grown used to being told about the virtues of the young lady who combines femininity with the feeling of a Springsteen or a Joplin and

writes and plays songs that you can actually remember.

The buzz got so loud, in fact, that earlier in the year, before Carolyne signed with Mercury in the States, her shows became displays for the benefit of record companies.

"The Press was incredible, we couldn't have bought Press like that," remembers Carolyne. This was around March, when just about every label was making eyes at her, primarily as she played a Bleecker Street club, The Other End, in Greenwich Village. "Someone said that if a bomb was dropped on the club, the whole music industry of New York would have been wiped out," she says unaffectedly. "Every gig was a showcase. Mercury made the first offer and then all the others came in. But Mercury seemed more willing, and very sincere. One company didn't like the hat I was wearing, and they thought I should try to look more like Stevie Nicks. I thought 'What am I selling here, sex or songs?'"

Carolyne's parents were both opera singers and understandably wanted their daughter to follow the classical lead. But she didn't follow the lead, she tripped over it. She studied classical piano for 10 years and had seven years of vocal training.

"I liked it well enough, but it wasn't like a heartfelt dedication. My parents gave me an appreciation of music. It's like an arm or a leg to me, but other people don't see it like that. At 11 you're enough of a teenager to rebel. I learned to play guitar in about '66, when the Beatles were around. A lot of people learned the guitar between '63 and '68."

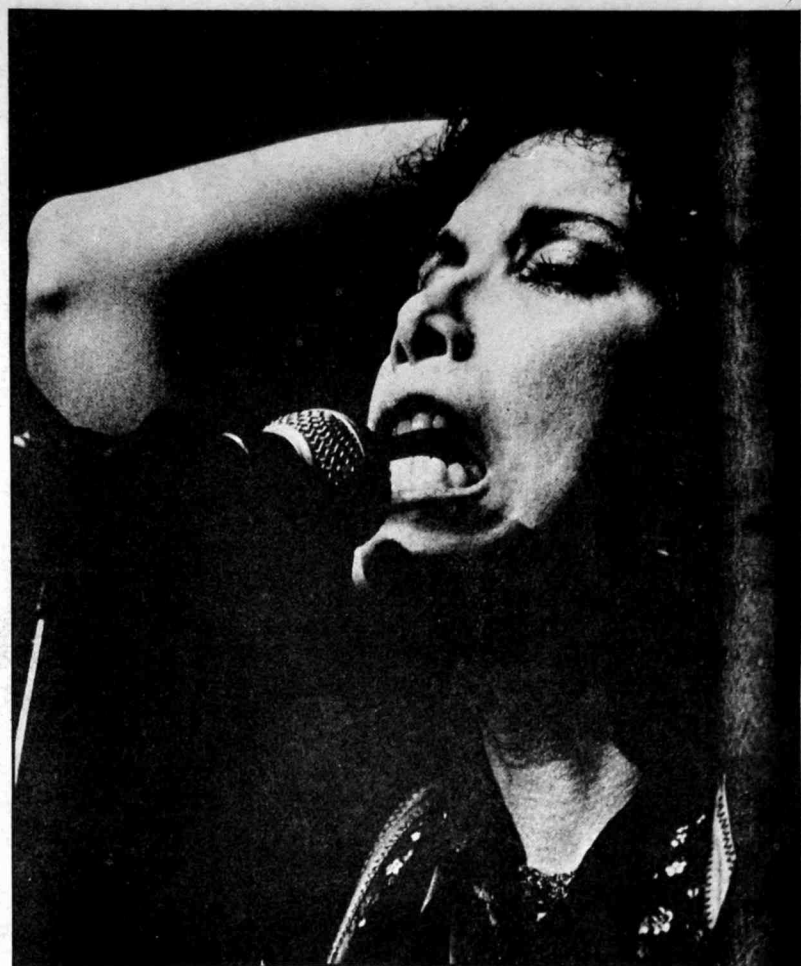
Here's the twist, though — Carolyne's father might inadvertently have had something to do with the girl's education in rock.

"My father invented the battery charger, which he called 'Plug And Play', and the first time I turned on the radio was to listen to an ad for it on Murray Kaulman's show on WABC (a big New York station) — 'Plug And Play With Murray The K'.

Carolyne started to play bars in New York, largely covering tunes of the time (Like 'Chicago', she remembers unenthusiastically). In October 1974 she was due to attend Juilliard, the music school. The month before, though, a friend invited her to play at a folk festival in Pennsylvania. The festival made more of an impression than the prospect of Juilliard.

"I moved to Pennsylvania and concentrated on writing. In 1976 I came back to New York and played the clubs — it's nothing now, but it seemed very important then. I played a piano bar for five months, 10 dollars a night, six nights a week. It was awful.

Mas joined her manager in September last year. "It's an anchor to have a manager, but there are other pressures. You become aware of



CAROLYNE MAS: very emotional

record companies watching you."

The break had come when a demo tape of Carolyne's was played on WNEW, breaking all their "no tapes on air" policies. They wanted an interview too, which Carolyne wasn't going to turn down, and hence the showcase gigs in Bleecker Street.

Over here, the showcase came recently when Carolyne played two nights at the Venue. Audience — uncrowded but interested, performance — extremely fine. For once here was a gig that genuinely enhanced an album — an energy-steaming depiction of eight songs from the debut long player, and more besides, with the band in real, if occasionally hesitant, harmony, sax and guitar (the latter by David Landau, her co-writer) pulling it towards absolute tautness.

Mas cuts a diminutive, enthusiastic and emotional figure on stage. 'Stillsane', the single you ignored, and 'Saide Says' (The Most memorable song of the record and the gig and ridiculous!) stood out, but Carolyne's nervous energy and rockin' roll on the Fender Rhodes made every song a going concern.

The female Springsteen? It's been said, now it's being denied. "I find it flattering, but I've never seen him play and musically I don't see much similarity apart from the sax and the 'New York sound. What I play is romantic rock. It's very emotional, very New York."

It's also an optimistic way to start the new year. Carolyne Mas' new single on Mercury is called 'Quote Goodbye Quote'. And she's going to be a quote star unique.

PAUL SEXTON



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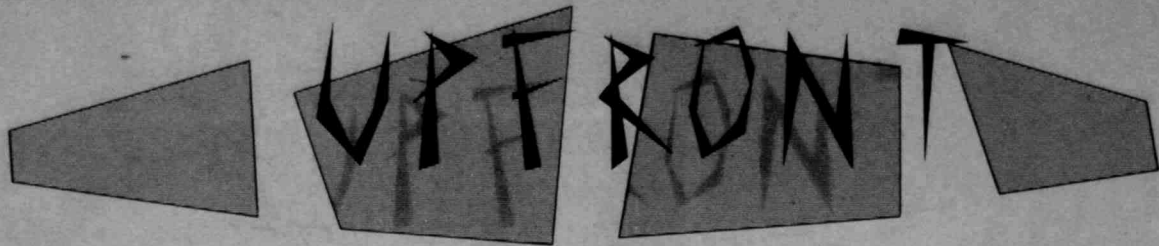
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**THURSDAY  
JANUARY 3**

**BASINGSTOKE**, Magnums (57757), First Of-fence  
**BIRMINGHAM**, Railway Club (021 359 3491), Rainmaker  
**BOURNEMOUTH**, Pinecliffe Hotel (426312), Toulouse  
**BRIGHTON**, Jenkinsons (25897), Nuts And Bolts  
**BRISTOL**, Crookers (33793), A Block  
**GLENROTHES**, Rothas Arms (753701), Hijax  
**GREENOCK**, Victorian Carriage (25456), The Bears  
**HIGH WYCOMBE**, Nags Head (21758), Clayton And The Argonauts  
**HORNCHURCH**, The Bull, Spider  
**LEEDS**, Fan Club, Brannigans (63252), The Void / I'm So Hollow / The Prisoners / Aircraft / The Mirror Boys / Music For Pleasure (Already Bored With The 80's)  
**LEEDS**, Royal Park Hotel (785076), Aircraft  
**LONDON**, Bridge House, Canning Town (01 478 2889), Embryo / The Voyeurs  
**LONDON**, Dingwells, Camden Lock (01 267 4967), Red Beans And Rice  
**LONDON**, Greyhound, Fulham (01 385 0526), The Jets / The Critics  
**LONDON**, Hope And Anchor, Islington (01 359 4510), Lonesome Nomore  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), The Sound  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01 992 0863), Spizz Energi / Soulboys  
**LONDON**, Music Machine, Camden (01 387 0425), Sassafra  
**LONDON**, Nashville, Kensington (01 603 6071), Charlie Fawn / The Blues Band (R&B night)  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942), Skindeep  
**LONDON**, Riverside Studios, Crisp Road, Hammersmith (01 748 3354), Michael Conn  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), Valentines / Ricky And The P-refects  
**LONDON**, Royalty, Southgate (01 886 4112), Flying Saucers  
**MACCLESFIELD**, Krumbles (23752), Shattered Dolls  
**MIDDLESBROUGH**, Marimba (241995), The Mixtures  
**NOTTINGHAM**, Dancing Slipper, West Bridgford (01 10222), Art Failure (Handicapped Charity Benefit)  
**STOKE**, Hempstalls, Dick Smith Band



THE CLASH: start their tour at Aylesbury Friars on Saturday.

**LONDON**, Riverside Studios, Crisp Road, Hammersmith, (01 748 3354), Michael Conn  
**LOWESTOFT**, Cleopatras, (60823), JALN Band  
**MIDDLESBROUGH**, Marimba, (241995), The Mixtures  
**MIDDLESBROUGH**, Rock Garden, (241995), Bethnal  
**NEWCASTLE UPON TYNE**, City Hall, (20007), Blondie / Whirlwind  
**OXFORD**, Nowhere Club, Bicester, (3641), Excel  
**OXFORD**, Oranges And Lemons, (42660), The Strand  
**RUGBY**, Emmaline's, (76450), Light Of The World  
**SALISBURY**, Rising Sun, (27627), Program  
**SCARBOROUGH**, Penhouse, (63204), Alwoody Jets / Bombers UK  
**SHEFFIELD**, Broadfield Hotel, (50200), Shattered Dolls  
**SOUTHEND**, Barons Club, Matchbox  
**TRURO**, Punchbowl And Ladle, Metro Glider

**SATURDAY  
JANUARY 5**

**ASHTON-UNDER-LYME**, Spread Eagle (061 330 5732), Orchis  
**AYLESBURY**, Friars Vale Hall (88948), The Clash  
**AYR**, Darlington Hotel (68275), The Chequers  
**BASINGSTOKE**, Magnums (57757), Logomopie  
**BIRMINGHAM**, Railway Club (021 359 3491), Prima Donna  
**BLACKPOOL**, Norbreck Castle, (52341), Gordon Rowley's Night Wings  
**BODMIN**, Jail Club, Metro Glider  
**BOURNEMOUTH**, Pinecliffe (426312), The Martian Schoolgirls  
**BRIGHTON**, Aihambra (27874), The Phonics  
**BRIGHTON**, Jenkinsons (25897), Nuts And Bolts  
**BRISTOL**, Granary (28272), Quartz  
**CHESTERFIELD**, Brimington Tavern (32344), The Speedy Bears  
**CHIDDINGLEY**, Six Belis (227), Scissor Fits  
**DUDLEY**, JB's (53597), Protex  
**HELMSDALE**, Bridge Hotel, Squibs  
**KIRCALDY**, Birksgate Hotel (69219), Snapshots  
**LEEDS**, Florde Grene Hotel (490984), Orphan Aragon  
**LEEDS**, Peacock Hotel (502416), Alwoody Jets / Bombers UK  
**LEEDS**, Royal Park Hotel (785076), The Vye  
**LLANELLI**, Glen Ballroom (4494), Matchbox  
**LONDON**, Brecknock, Camden (01-485 3073), Tennis Shoes / New Monkees  
**LONDON**, Bridge House, Canning Town (01-478 2889), Jackie Lynton Band  
**LONDON**, Duke of Lancaster, New Barnet (01-449 0465), Spider  
**LONDON**, Greyhound, Fulham (01-385 0526), Dogwatch  
**LONDON**, Hope And Anchor, Islington (01-359 4510), Bad Manners  
**LONDON**, Music Machine, Camden (01-387 0428), Judge Dread

**LONDON**, Nashville, Kensington (01-603 6071), The Piranhas  
**LONDON**, New Golden Lion, Fulham Road, (01-385 3942), Roaring 80's  
**LONDON**, Riverside Studios, Crisp Road, Hammersmith (01-748 3354), The Blues Band  
**LUTON**, Kingsway Tavern (52347), Yakety Yak  
**MANFIELD**, High Oakham Youth Centre (33081), Saxon  
**MIDDLESBROUGH**, Marimba (241995), The Mixtures  
**MIDDLESBROUGH**, Rock Garden (241995), The Beat  
**NEWCASTLE UPON TYNE**, City Hall (20007), Blondie / Whirlwind  
**NORWICH**, Whites (25539), Berlin Ritz  
**NOTTINGHAM**, Boat Club (869032), Mistress  
**OXFORD**, Oranges And Lemons (42660), The Carpettes  
**SALFORD**, Methodist Hall, Pieces Of Glass  
**SOUTHALL**, Hambro Tavern, Uxbridge Road (01-574 6254), First Aid  
**STRATFORD UPON AVON**, Green Dragon (3894, Sinner  
**WEST RUNTON**, Pavilion (203), Marmalade  
**YORK**, Town Hall (59851), The Classics

**SUNDAY  
JANUARY 6**

**BIRMINGHAM**, Railway Club, (021 359 3491), The Out  
**BRIGHTON**, Princeville, (78845), Kyro  
**BRIGHTON**, Jenkinsons, (25897), Nuts And Bolts  
**BURNLEY**, Bankhall Miners Club, Side Effect  
**CANTERBURY**, Concorde Club, The Shapes  
**CANTERBURY**, Odeon, (62480), The Clash  
**CHESTERFIELD**, Aquarius, (70188), Nobodies  
**CHIPPENHAM**, Alexandras, (Burnham 66917), Mark Andrews Band  
**CONNAHS QUAY**, Deeside Leisure Centre, (861731), Blondie / Whirlwind  
**EDINBURGH**, Harvey's, The Shapiros  
**GLENROTHES**, Rothas Arms, (753701), Monalug  
**GREENOCK**, Victorian Carriage, (25456), Torpedoes  
**GRIMSBY**, The Valiant, The Classics  
**ILFORD**, The Cranbrook, Cover Girls  
**IPSWICH**, Kingfisher, (52172), Gyp  
**LEEDS**, Florde Grene Hotel, (490984), Stormer  
**LEICESTER**, Bath Hotel, Shearsby, The Speedy Bears  
**LONDON**, Bridge House, Canning Town, (01 478 2889), Warm Jets  
**LONDON**, The Fountain, Deptford, The Al-flicted, The Firm  
**LONDON**, Greyhound, Fulham, (01 385 0526), Mods/Jump  
**LONDON**, Half Moon, Putney, (01 788 2387), The Blues Band  
**LONDON**, Hope And Anchor, Islington, (01 359 4510), Rubber Johnny  
**LONDON**, Riverside Studios, Crisp Road, Hammersmith, (01 748 3354), Stan Tracey / Michael Horowitz

**LONDON**, Nashville, Kensington, (01 603 6071), Dolly Mixture  
**LONDON**, Torrington, North Finchley, (01 445 4710), Morrissey - Mullien Band  
**MACCLESFIELD**, Bears Head, (21597), Witchfynde  
**NORWICH**, Whites, (25539), The Running Dogs  
**NOTTINGHAM**, Playhouse, (45671), Roaring Jelly  
**REDHILL**, Lakers, The Rackets  
**WINDSOR**, Blazers, (56222), New Vaudeville Band

**MONDAY  
JANUARY 7**

**BIRMINGHAM**, Odeon (021 643 6101), Blondie / Whirlwind  
**BIRMINGHAM**, Railway Club (021 359 3491), Speed Limit  
**BLACKPOOL**, Jenks (29203), V2 / Zylon-B  
**BRIGHTON**, Jenkinsons (25897), Bob B Sox And The Prizefighters  
**CHESTERFIELD**, Aquarius (70188), Nobodies  
**DERBY**, Romeo And Juliet (0332), George McCrae  
**EDINBURGH**, Tiffanys (031 556 6292), Simple Minds / Another Pretty Face  
**LEEDS**, Florde Grene Hotel (490984), Gina 'N' The Rockin' Rebels  
**LEEDS**, Royal Park Hotel (785076), Fred Fall  
**LONDON**, Bridge House, Canning Town (01 478 2889), Long Tall Shorty / Body Snatches  
**LONDON**, Greyhound, Fulham (01 385 0526), Carpettes / Cover Girls  
**LONDON**, Half Moon, Putney (01 788 2387), Noel Murphy  
**LONDON**, Hope And Anchor, Islington (01 359 4510), The Vipers  
**LONDON**, Imperial College, Prince Consort Road (01 589 5111), Roaring Jelly  
**LONDON**, Marquee, Wardour Street (01 437 5603), Roy Sundholm Band  
**LONDON**, Nashville, Kensington (01 603 6071), Red Beans And Rice / Geraint Watkins  
**LONDON**, New Golden Lion, Fulham (01 385 3942), Splogdenassounds  
**LONDON**, Riverside Studios, Crisp Road, Hammersmith (01 748 3354), Smlin' Pete  
**Hogman / One Man Blues Band**  
**SOUTHEND**, Zero 6 (546344), Fusion  
**SHEFFIELD**, Blitz, Stunt Kites / Repulsive  
**WOKINGHAM**, King Of Clubs, Marmalade

**TUESDAY  
JANUARY 8**

**BIRMINGHAM**, Odeon (021-643 6101), Blondie / Whirlwind  
**BISHOPS STORTFORD**, Triad Leisure Centre (56333), Rednet  
**BRACKNELL**, Arts Centre (27272), Hot Club Of Eton  
**BRIGHTON**, Jenkinsons (25897), Bob B Sox And The Prizefighters  
**BRIGHTON**, Top Rank (25895), The Clash  
**CHESTER**, Labour Club, The Final Programme

**CHESTERFIELD**, Aquarius (70188), Nobodies  
**EDINBURGH**, Tiffanys (031 556 6292), The Solos  
**FARNBOROUGH**, Tumbledown Dicks (42055), Virginia Does'n't  
**GRAVESEND**, Red Lion (66127), The Rackets  
**LONDON**, Bracknock, Camden (01-485 3073), First Aid  
**LONDON**, Bridge House, Canning Town (01-478 2889), The Carpettes  
**LONDON**, Cook, Fulham (01-385 6021), Big Chief  
**LONDON**, Greyhound, Fulham (01-385 0526), Alan Clayton And The Argonauts / Pete Cox  
**LONDON**, Nashville, Kensington (01-603 6071), Samson  
**LONDON**, New Golden Lion, Fulham Road, (01-385 3942), Valentines  
**LONDON**, 101 Club, St John's Hill, Clapham (01-223 8309), Red Beans And Rice

**WEDNESDAY  
JANUARY 9**

**BIRMINGHAM**, Bogarts (021 643 0172), Appeal  
**BOURNEMOUTH**, Wallisdown College, Program  
**BRIGHTON**, Jenkinsons (25897), Bob B Sox And The Prizefighters  
**BRIGHTON**, Top Rank (25895), The Clash  
**BRISTOL**, Stonehouse (Behind Bunch of Grapes), Headlines  
**CHESTERFIELD**, Aquarius (70188), Nobodies  
**EXETER**, Routes (58615), The Beat  
**Huddersfield**, White Lion, Misadventure  
**LEEDS**, Royal Park Hotel (785076), Shake  
**LONDON**, Bridge House, Canning Town (01 478 2889), Wasted Youth  
**LONDON**, Dingwells, Camden Lock (01 267 4967), Jimmy Lindsay  
**LONDON**, Hope And Anchor, Islington (01 359 4510), The Lambrettas  
**LONDON**, Marquee, Wardour Street (01 437 5603), The Boys  
**LONDON**, Moonlight, Railway, West Hampstead (01 992 0863), Security Risk  
**LONDON**, Music Machine, Camden (01 387 0425), Praying Mantis  
**LONDON**, Nelsons Club, Wimbledon (01 946 5311), The Dance Band  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942), The Stickers  
**LONDON**, Riverside Studios, Crisp Road, Hammersmith (01 748 3354), Graham Humphries Band  
**LONDON**, Nashville, Kensington (01 603 6071), Charlie Fawn / The Blues Band  
**LONDON**, Two Brewers, Clapham (01 223 8309), Sad Among Strangers  
**LONDON**, The Venue, Victoria (01 834 5500), Annette Peacock  
**NORWICH**, Whites (25539), Plastic Energy  
**READING**, Target (585887), The Exclusives  
**TWICKENHAM**, Celery Market, Scissors Fits  
**UXBRIDGE**, Brumel University (01 883 7186), Roy Sundholm Band  
**WORTHING**, Balmoral (36232), Nightrider





JAPAN's David Sylvian: "I don't like dry ice."

# WEST OF JAPAN

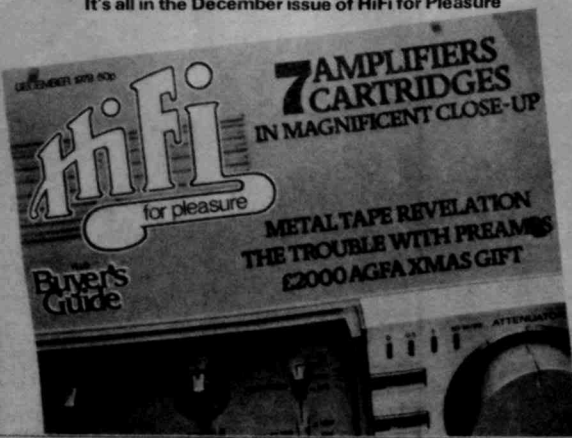
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## JAPAN Ryerson Theatre, Toronto

JAPAN is not a rock 'n' roll band. You can't dance to their music, you can't sing along to their songs. They are not the kind of band you could work up a sweat listening to. So how come 1400 people in this polytechnic roared, applauded and stamped their feet in appreciation of Japan's performance?

The fact that they're popular here is in no doubt. The fact that they're extremely popular in Japan (the country) is hardly surprising. Japanese girls love the frail looking bands, the boys who look as if they spend all their daylight hours under a rock. They aren't at all prejudiced (as we and the Americans are) in their view of men who wear make up onstage as well as on.

But Canadians, the lumberjacks of the northern hemisphere, the mounties who always get their men? There's nothing effeminate about them. So it can't be a cultural preference for fey young men. It had to be the music. The audience knew all the songs and met each with recognition and approval and ultimately gave the band a standing ovation. While I enjoyed some of the songs, the rest of the time I felt as if everyone else was hearing something that I couldn't.

This would have remained a mystery to me if I hadn't made a small tour of the city earlier in the day and discovered that not only was Toronto very much into new wave and the (oddly termed) industrial music coming out of the UK, but they saw Japan as being in that category. Japan is a cult band in Canada. That's probably why their new album 'Quiet Life' has been released there a couple of months before any other country. Already it's shifting copies like candles in a power strike.

It could also be the reason that Japan went all the way to Canada to play just one gig—their first in six months. Half a year off the road has been very frustrating for the band, but has obviously helped them to re-assess their performance and their music. The amount of work they've done and the changes they've been through was apparent to me, having seen them at the London Lyceum a year ago. While I couldn't claim to understand a lot of their ideas, I did enjoy watching them this time.

They've added a sax player—Jane Shorter—which fills out their structured keyboards based sound and sharpens their similarity to Roxy Music. They won't like the comparison, but there you go. Singer David Sylvian is a definite Bryan Ferry/David Bowie hybrid. With that going for them, they should be huge. The only thing that I can see that'll hold them back is the complexity of their music. I don't think it has a universal appeal.

The one song they do that I think breaks that barrier is the Giorgio Moroder produced 'Life In Tokyo'. The song was announced by Sylvian who said: "A lot of people have criticised us for making this" (it was released as a single) but I think it's by far one of the best songs they do. The criticism must surely have come from the more esoteric of their fans. The other outstanding song is Lou Reed's 'All Tomorrows Parties'. Both of these songs make it easy to relate to the band in rock terms, while the others, based around Richard Barbieri's intricate keyboards and synthesizers lift the music to more temporal levels.

I'd always imagined the Canadians to be a fairly pragmatic bunch, but Japan has struck a quivering chord. They sat through the long intro—'Despair'—and loved the billowing clouds of smoke and dry ice. Dry

ice? In this day and age?

"I don't really like it", Sylvian told me later. "I didn't know we were going to use it again, and we won't from now on. We had it when we played in Los Angeles and no-one saw us for the first three numbers. But I like the smoke, we use it to emphasise the lights."

I asked him if the band weren't making things difficult for themselves by using effects like that—and the make up—which out with the end of glam rock.

"I don't see it at a 1974 image," answered David. "I don't think we're glam rock. I'd wear make up anyway. I'd be compromising if I didn't wear it now, because I'm doing what I should do. I have strong principles and I won't change them for anybody. There's no point in being successful unless you are on your own terms."

"A lot of what we do is tongue in cheek. There's a lot of humour in what I write. Some things just aren't meant to be taken seriously."

I'd thought that their appearance—and the name itself—was a deliberate marketing exercise, to reach the vast Japanese audiences. They've cashed in with some success, marketing a number of items with their name on, which tourists to Japan have been buying, under the impression they're taking away a memento of their holidays. A bit like calling your group Marks and Spencer really.

"It was just the first name we thought of," said bass player Mick Karn. "We were going to change it, but in the end left it as it was. I admit I probably wouldn't think much of a band that called itself England."

I asked them why they thought they hadn't had as much success in the UK as they'd had elsewhere.

"In Britain, a lot of it is based on airplay and we haven't had that. And then people see us and they're not sure what to make of us, so they don't bother to listen," said David.

In fact, the Japanese heard the albums—'Adolescent Sex' and 'Obscure Alternatives'—before they saw the band, which up-ends my theory somewhat, but once they did see the group, the result was assured. How could these avid followers of Western fashion resist the willowy Sylvian, who looks as though a small gust would knock him over?

In the UK, Japan's recordings have been better than their live work and they admit they are still trying to work out the best format for their concerts. At the moment, Sylvian plays guitar for several numbers in the set and to me, it seemed to sit awkwardly with his svelte image. He doesn't like playing it either, but feels it's necessary to the sound and they don't want to add again to their present line up.

Sax player Jane joined only recently. "Jane's just like us," said Mick. "We're hard to get on with—not in an arrogant way, just personalitywise. We're hard to get close to, but she's fitted in right from the start."

Getting close to Japan could be quite a problem, as the unapproachability of their ice cool music definitely sets up a barrier between stage and audience. However, they have the appeal of the touch-me-not Gary Numan, and are decidedly better looking, if that sort of thing is important to you. And as Numan has done spectacularly well, there's no reason to suppose that Japan can't do the same.

The Ryerson audience loved the complicated, sometimes doomy, structure of Japan's music and the concert was a success. I left, feeling that although I'd missed out on the spark that everyone else caught, it was my problem. I'll know for sure when you've had the chance to hear their new album and vote with your Xmas record tokens. ROSALIND RUSSELL

ODDS 'N' BODS

GREG DAVIES' Disco Forum 80 at Stevenage Bo Jangles on Tuesday February 19th seems angled at DJs disgruntled with record company mailing list policies...

Big Tom Hollister has been called 'I Was There - The Party' Album. Soho's Groove Records is closing the disco room. Gary Oldis has been promoted out of Aycliffe's Granada Green to tour the North-East's FLD-owned disco chain...

JOX YOX

HONEY BEE BENSON, Gloucester-based Dutch girl DJ recently pictured with sexy dancing girls Thigh Hi, has found favour with our publication...

DISCO DATES

Wednesday (2) Chris Brown, Sean French, Brother Louie & Mike Allin open jazz-funk Hustler's at Hemel Hempstead Heath Park Hotel...

BREAKERS

BUBBLING UNDER the UK Disco 90 (this page) with increased support are Peaches & Herb 'Roller Skatin' Mate!

DJ DEALER

KING ENRI of South London's Chequers Records shops at 35 Lee High Road, Lewisham (01-852 3600) and 19 Broadway, Catford (01-690 2901)...

By JAMES HAMILTON



CHEESECAKE CORNER - France Joli, 16-year-old French Canadian-bred Donna Summer sound-alike, is the unwitting cause of controversy in the UK disco world...

UK DISCO CHART

Table with 2 columns: Rank and Track Name/Artist. 1. RAPPER'S DELIGHT, Sugarhill Gang. 2. LADIES' NIGHT, Kool & The Gang.

UK NEWIES

COOL & THE GANG: 'Too Hot' (Mercury KOOL 812). Lovely sleeky 108bpm 12in swayer with George Benson-ish guitar and other lush jazzy elements...

DAN HARTMAN: 'Relight My Fire' (Blue Sky SKY 13-8104). Michael Jackson-ish 122-121-120bpm 12in romper still sounds recognisably like his oldies with wailing chick joining in before an atmospheric 'wind' break...

DENNIS BROWN: 'Slave Driver' (Laser LAS 207). Bob Marley - penned powerful smoothly driving 65/130bpm 12in reggae throbber has Curtis Mayfield-type touches and strong 'catch a fire' chorus...

THE DESTINY ORCHESTRA: 'Spring Rain' (Destiny DS 1), via Colony Records, Nottingham 0602-410055). Beautifully recorded sound effects-enhanced lush 56/113-119-120bpm 12in cover of Silvestri's much imitated 1977 piano-plonked Spanish-recorded salsa instrumental jagger...

LOVE DE - LUXE with H. W. K. S. H. A. W. S. DISCOPHONIA: 'Here Comes That Sound Again' (Atlantic K 11359). Here comes that sound again! The ultra simple UK recorded chix chanted 116bpm disco thudder has been revised now on 7in a year after initial release...

SYLVESTER: 'You Are My Friend' (LP 'Living Proof' Fantasy FT 573). Gospel-drenched superb 'live' 33bpm Patti LaBelle slowie keeps reminding me of 'At The Dark End Of The Street' and is his best ever if somewhat specialist soul track...

STEVIE WONDER: 'Black Orchid' (Motown TMG 1173). Commodores-style 33bpm 7in smoocher with distinctive bass synthesizer and tinkling spinnet-type tones...

REALISTICS: 'Pure Magic' (Bronze BRO 81). Lovely UK-recorded gradually building 35bpm 7in sweet soul smoocher, out a while and spreading.

JAN AKKERMAN: 'She's So Divine' (Atlantic K 11374). Atracted jittery jazz guitar backed but smoothly sung 112-113bpm 7in swayer with possible 'catch a fire' dance appeal.

SYMARIP: 'Skinhead Moonstomp' (Trojan TROT 9061). British-recorded 63/127bpm reggae rallying call (with Madness-type intro) by the renamed Pyramids always did seem contrived at the time in '69 but is out again on 12in for New Moods.

DON ARMANDO'S 2nd AVENUE RHUMBA BAND: 'Deputy of Love' (ZE ZE 7003, via Island). Chick-sung clapping-injun wadrump throbber and piano plonking US disco smash on 127bpm 7in has a naggingly unusual atmosphere and may even cross over from gay to Northern Soul.

RENEE PRYOR: 'Broadway' (Spring RP 1). Bass and clapping - pushed old-fashioned frantic 149bpm Northern Soul filler on 12in.

AMII STEWART: 'The Letter' (Atlantic K 11424). Pop-aimed 129bpm 7in massacre of the Boss Tops oldies.

BOB JAMES: 'Main Theme From Star Trek' (Tappan Zee SCBS 8128). Slow-starting full blown and very un-jazzy 129-131bpm 7in orchestral semi-disco version of the unmemorable 'Motion Picture' (not telly) theme.

NOVA: 'The Theme From The Black Hole' (Epic EPC 8145). Sub-'Star Wars' space movie theme on 129bpm 7in is more varied but less hard hitting than the synthesizer-dominated 125bpm version by NOSTROMO (Bronze BRO 86), evidently due also on 12in.

NEIL DIAMOND: 'I'm A Believer' (CBS 8130). Gentle samba-style MoR revival of the hit he wrote for the Monkees.

LONE RANGER: 'Barnabas Collins' (Island IPR 2032). Remixed 69bpm ethnic reggae oldie flipped on limited edition 12in by the 83bpm Maytones And I Roy 'Money Troubles'.

IMPORT REVIEWS return next week after the Christmas break, when hopefully the trickle will become a stream again, making it worth my while once more to take stopwatch and BPM counter back to stores and earn inquisitive stares from the customers as I tap out the best while timing all the newies on headphones!

DJ TOP TEN

MARK CLARK, resident at Wokingham King Of Clubs and Abingdon Charters as well as mobile with Hot Gossip Roadshow, joins another Thames Valley area DJ, Darryl Hayden...

- 1 ONE STEP BEYOND, Prince Buster
2 REGGAE IN YOUR JEGGAE, Dandy
3 YOUNG GIFTED AND BLACK, Bob & Marcia
4 SWEET SENSATION, Melodians
5 PHOENIX CITY, Rolandia LP
6 SKINHEAD MOONSTOMP, Symarip
7 POOR RAMASES, Pioneers
8 LIQUIDATOR, Harry J All Stars
9 DOUBLE BARREL/MONKEY SPANNER, Dave & Ansel Collins
10 RETURN OF DJANGO, Upsetters

Continuation of UK DISCO CHART table, listing tracks 37 through 96. Includes tracks like 'JUST A TOUCH OF LOVE', 'FUNKY LADY SHINE', 'TIGHT TIGHT', 'DANCE FREAK', etc.



# DISCOS

By PAUL SEXTON

## COUNCIL OF PEACE

HEARD THE word about the GLC Code Of Practice yet? It was published at the end of November back in the seventies, I know but hasn't received great publicity, so we thought we'd begin the year with the details.

The GLC (Greater London Council as I'm sure you know) Code Of Practice for Discotheques was prepared following consultation with disco owners and DJs throughout London. It is based on replies to more than 1000 questionnaires sent out to holders of Music and Dancing Licences in the GLC area.

Stanley Bolton is chairman of the committee on the subject and has said: "We do not intend to let the lives of youngsters enjoying entertainment in London to be put at risk," referring, as everyone knows too well, to the growing violence at, and outside, discos. Mr Bolton went on: "We hope our code of practice will reassure parents who are worried about their children going to discos, that the GLC is taking

steps to control the problem."

The code makes a series of recommendations to DJs and although the GLC has no statutory power in the matter, it's worth considering that if you fail to comply it might not go down very well with the GLC's licensing committee. The code touches on many areas of importance, such as hire of halls, control of admission, management of premises, staff and their training, the DJ's role, lighting and special effects, roller discos and conduct when there's "trouble" in the disco.

The GLC recommends that DJs should be consulted when managements policies are being decided, but that the management should brief the jock about emergency procedure in the event of fire or violence. They have this to say: "The DJ is responsible for the actual music played and has voice contact with the audience. He has an excellent view of the audience and can spot early signs of trouble. He

needs to be in voice contact with the door staff, he should be able to "read the floor" and know how to vary the pace of music to cool down a potentially violent atmosphere."

So you're credited with some skill there, but the GLC doesn't think quite so much of some of you with regard to loud music. You get the blame for annoying local residents and the Council is of the mind that DJs of limited ability play music too loud to create excitement as a compensation for the faults of their own performance.

As far as lightshows are concerned, the GLC mentions strobes, ultra-violet lights and lasers and points out the additional restrictions about lasers.

The Code Of Practice has a few words about roller discos, and fairly cautious they are, too. The GLC says: "When these take place it may be more difficult than usual for patrons, in an emergency, to use the normal means of escape." They advocate that the council's architects are consulted.

We mentioned "trou-

ble" in the disco, and the GLC has a thing or two to say on the subject, in four parts as well: (1) Drunks and other undesirables should be refused admission in a firm but courteous way, and door control staff (most people call them bouncers) should inform the management immediately if the person persists in trying to gain admission.

(2) Attendants can defuse potentially difficult situations at an early stage by intervening courteously and warning those concerned they may be excluded if they cause trouble.

(3) Staff should be given clear written instructions about the circumstances in which the police should be called and who should call them.

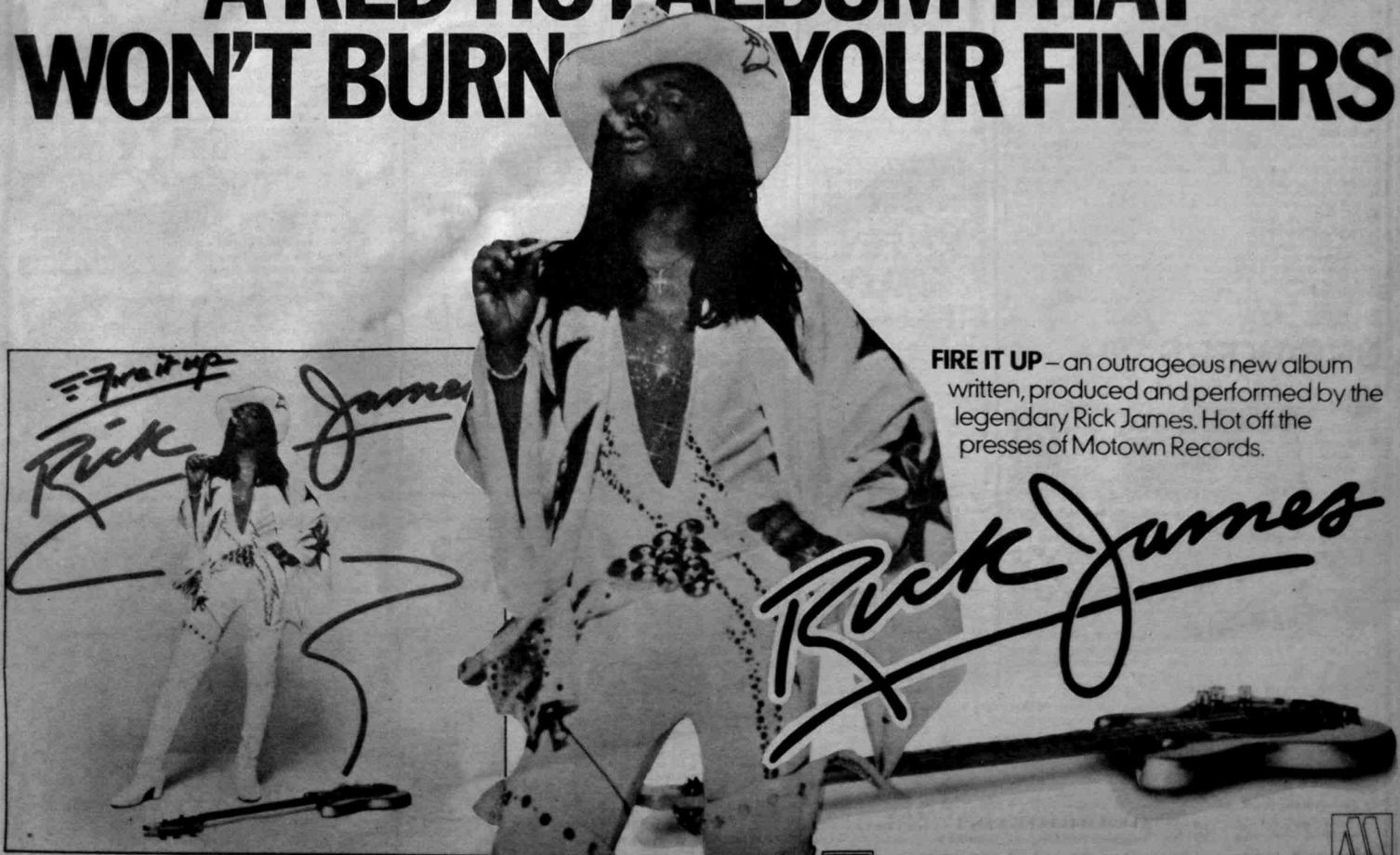
Finally: (4) Where patrons are evicted they should be escorted to a convenient exit and the attendants involved should not try to deal with the troublemakers once they are in the street."

With which emphasis the GLC Code draws to a close.



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TOP 100 SINGLES  
OF 1979

ART GARFUNKEL with a glint in his eye.

1	BRIGHT EYES ART GARFUNKEL	CBS	50	WHATEVER YOU WANT STATUS QUO	Vertigo
2	HEART OF GLASS BLONDIE	Chrysalis	51	ANGEL EYES/VOULEZ VOUS ABBA	Epic
3	WE DON'T TALK ANYMORE CLIFF RICHARD	EMI	52	DON'T CRY FOR ME ARGENTINA THE SHADOWS	EMI
4	DON'T LIKE MONDAYS BOOMTOWN RATS	Ensign	53	AIN'T NO STOPPIN' US NOW MCFADDEN & WHITEHEAD	Philadelphia
5	WHEN YOU'RE IN LOVE DR. HOOK	Capitol	54	ANGEL EYES ROXY MUSIC	Polydor
6	I WILL SURVIVE GLORIA GAYNOR	Polydor	55	GIRL'S TALK DAVE EDMUNDS	Swansong
7	ARE FRIENDS ELECTRIC TUBEWAY ARMY	Beggars Banquet	56	BOYS KEEP SWINGIN' DAVID BOWIE	RCA
8	DANCE AWAY ROXY MUSIC	Polydor	57	I WAS MADE FOR DANCIN' LEIF GARRETT	Atlantic
9	SUNDAY GIRL BLONDIE	Chrysalis	58	STREET LIFE CRUSADERS	MCA
10	ONE DAY AT A TIME LENA MARTELL	PYE	59	GANGSTERS SPECIALS	2-TONE
11	MESSAGE IN A BOTTLE POLICE	A&M	60	DON'T BRING ME DOWN ELECTRIC LIGHT ORCHESTRA	JET
12	POP MUZIK M	MCA	61	SEPTEMBER EARTH, WIND & FIRE	CBS
13	HIT ME WITH YOUR RHYTHM STICK IAN DURY & THE BLOCKHEADS	Stiff	62	ONE WAY TICKET ERUPTION	Atlantic Hansa
14	OLIVER'S ARMY ELVIS COSTELLO/ATTRACTIONS	Radar	63	LOGICAL SONG SUPERTRAMP	A&M
15	TRAGEDY BEE GEES	Polydor	64	CHOSEN FEW DOOLEYS	GTO
16	CHIQUITITA ABBA	Epic	65	ETON RIFLES JAM	Polydor
17	VIDEO KILLED THE RADIO STAR BUGGLES	Island	66	NIGHT OWL GERRY RAFFERTY	United Arts
18	CARS GARY NUMAN	Beggars Banquet	67	SHINE A LITTLE LOVE ELO	Jet
19	EVERY DAY HURTS SAD CAFE	RCA/Victor	68	PARISIENNE WALKWAYS GARY MOORE	MCA
20	RING MY BELL ANITA WARD	TK	69	NO MORE TEARS (ENOUGH IS ENOUGH) DONNA SUMMER/BARBRA STREISAND	CBS
21	SOME GIRLS RACEY	RAK	70	CAN'T STAND LOSING YOU POLICE	A&M
22	BOOGIE WONDERLAND EARTH, WIND & FIRE/EMOTIONS	CBS	71	BORN TO BE ALIVE PATRICK HERNANDEZ	Gem/Aquarius
23	DON'T STOP TILL YOU GET ENOUGH MICHAEL JACKSON	EPIC	72	AFTER THE LOVE HAS GONE EARTH, WIND & FIRE	CBS
24	WOMAN IN LOVE THREE DEGREES	Ariola	73	GOODNIGHT TONIGHT WINGS	Parlophone
25	CRAZY LITTLE THING CALLED LOVE QUEEN	EMI	74	JUST WHEN I NEEDED YOU MOST RANDY VANWARMER	Island
26	YMCA VILLAGE PEOPLE	Mercury	75	TUSK FLEETWOOD MAC	Reprise
27	REUNITED PEACHES & HERB	Polydor	76	LITTLE MORE LOVE OLIVIA NEWTON-JOHN	EMI
28	GIMME, GIMME, GIMME ABBA	EPIC	77	GET DOWN GENE CHANDLER	Twentieth Century
29	LUCKY NUMBER LENE LOVICH	Stiff	78	DUKE OF EARL DARTS	Magnet
30	IF I SAID YOU HAD A BEAUTIFUL BODY BELLAMY BROS	Warner-Curb	79	OK FRED ERROL DUNKLEY	Scope
31	COOL FOR CATS SQUEEZE	A&M	80	LAY YOUR LOVE ON ME RACEY	RAK
32	SOMETHING ELSE SEX PISTOLS	Virgin	81	DON'T STOP ME NOW QUEEN	EMI
33	SILLY GAMES JANET KAY	Scope	82	SULTANS OF SWING DIRE STRAITS	Vertigo
34	BANG BANG B. A. ROBERTSON	Asylum	83	HE'S THE GREATEST DANCER SISTER SLEDGE	Atlantic
35	DREAMING BLONDIE	Chrysalis	84	C'MON EVERYBODY SEX PISTOLS	Virgin
36	WANTED DOOLEYS	GTO	85	LONE RANGER QUANTUM JUMP	Electric
37	CAN YOU FEEL THE FORCE REAL THING	PYE	86	I DON'T WANNA LOSE YOU KANDIDATE	RAK
38	KNOCK ON WOOD AMII STEWART	Atlantic Hansa	87	LIGHT MY FIRE AMII STEWART	Atlantic Hansa
39	CONTACT EDWIN STARR	20th Century	88	THE SPARROWS RAMBLERS	Decca
40	I WANT YOUR LOVE CHIC	Atlantic	89	CAR 67 DRIVER 67	Logo
41	HOORAY HOORAY ITS A HOLI HOLIDAY BONEY M	Atlantic Hansa	90	GOOD TIMES CHIC	Atlantic
42	THEME FROM DEER HUNTER SHADOWS	EMI	91	NUMBER ONE SONG IN HEAVEN SPARKS	Virgin
43	DOES YOUR MOTHER KNOW ABBA	Epic	92	STRUT YOUR FUNKY STUFF FRANTIQUE	Philadelphia
44	SHAKE YOUR BODY (DOWN TO THE GROUND) JACKSONS	Epic	93	ROXANNE THE POLICE	A&M
45	SINCE YOU BEEN GONE RAINBOW	Polydor	94	INTO THE VALLEY SKIDS	Virgin
46	UP THE JUNCTION SQUEEZE	A&M	95	H. A. P. P. Y. RADIO EDWIN STARR	RCA
47	LOVE'S GOTTA HOLD ON ME DOLLAR	Carrere	96	THE RUNNER THREE DEGREES	Ariola
48	STILL COMMODORES	Tamla Motown	97	GONNA GET ALONG WITHOUT YOU NOW VIOLA WILLS	Ariola Hansa
49	IN THE NAVY VILLAGE PEOPLE	Mercury	98	REASONS TO BE CHEERFUL IAN DURY & THE BLOCKHEADS	Stiff
			99	OOH! WHAT A LIFE GIBSON BROTHERS	Island
			100	EL LUTE/GOTTA GO HOME BONEY M	Atlantic Hansa

1	PARALLEL LINES BLONDIE	Chrysalis
2	DISCOVERY ELECTRIC LIGHT ORCHESTRA	Jet
3	THE VERY BEST OF LEO SAYER	Chrysalis
4	BREAKFAST IN AMERICA SUPERTRAMP	A&M
5	VOULEZ VOUS ABBA	Epic
6	BARBRA STREISAND'S GREATEST HITS VOLUME 2	CBS
7	SPIRITS HAVING FLOWN BEE GEES	RSO
8	GREATEST HITS VOLUME 2 ABBA	Epic
9	REGGATTA DE BLANC POLICE	A&M
10	MANILOW MAGIC BARRY MANILOW	Arista
11	GREATEST HITS ROD STEWART	Riva
12	LAST THE WHOLE NIGHT LONG JAMES LAST	Polydor
13	ARMED FORCES ELVIS COSTELLO & ATTRACTIONS	Radar
14	OUTLANDOS D'AMOUR POLICE	A&M
15	THE BEST DISCO ALBUM IN THE WORLD VARIOUS	WEA
16	REPLICAS TUBEWAY ARMY	Beggars Banquet
17	I AM EARTH, WIND & FIRE	CBS
18	C'EST CHIC CHIC	Atlantic
19	DIRE STRAITS	Vertigo
20	MANIFESTO ROXY MUSIC	Polydor
21	EAT TO THE BEAT BLONDIE	Chrysalis
22	WAR OF THE WORLDS JEFF WAYNES MUSICAL VERSION	CBS
23	BAT OUT OF HELL MEATLOAF	Epic Cleveland Int.
24	DO IT YOURSELF IAN DURY	Stiff
25	TUSK FLEETWOOD MAC	Warner Bros
26	OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA	Jet
27	NEW BOOTS & PANTIES IAN DURY	Stiff
28	20 GOLDEN GREATS DIANA ROSS	Tamla Motown
29	NIGHT OWL GERRY RAFFERTY	United Artists
30	DON'T WALK — BOOGIE VARIOUS	EMI
31	FATE FOR BREAKFAST ART GARFUNKEL	CBS
32	THE BEST OF EARTH, WIND & FIRE	CBS
33	BLACK ROSE — A ROCK LEGEND THIN LIZZY	Vertigo
34	THE PLEASURE PRINCIPLE GARY NUMAN	Beggars Banquet
35	ACTION REPLAY VARIOUS	K-Tel
36	IN THROUGH THE OUT DOOR LED ZEPPELIN	Swansong
37	THE GREAT ROCK & ROLL SWINDLE SEX PISTOLS	Virgin
38	STRING OF HITS SHADOWS	EMI
39	LIVE KILLERS QUEEN	EMI
40	LODGER DAVID BOWIE	RCA Victor
41	COLLECTION OF THEIR 20 GREATEST HITS THREE DEGREES	EPIC
42	NIGHTFLIGHT TO VENUS BONEY M	Atlantic/Hansa
43	WINGS GREATEST WINGS	Parlophone
44	SKY SKY	Ariola
45	OFF THE WALL MICHAEL JACKSON	Epic
46	BRIDGES JOHN WILLIAMS	Lotus
47	LION HEART KATE BUSH	EMI
48	BLONDES HAVE MORE FUN ROD STEWART	Riva
49	AT BUDOKAN BOB DYLAN	CBS
50	COUNTRY LIFE VARIOUS	EMI
51	COMMUNIQUE DIRE STRAITS	Vertigo
52	OCEANS OF FANTASY BONEY M	Atlantic/Hansa
53	GREATEST HITS 1972-1978 10cc	Mercury
54	ROCK 'N ROLLER DISCO VARIOUS	Ronco
55	EQUINOXE JEAN MICHEL JARRE	Polydor
56	BEST OF THE DOOLEYS	GTO
57	DOWN TO EARTH RAINBOW	Polydor
58	LENA'S MUSIC ALBUM LENA MARTELL	PYE
59	BILLIE JO SPEARS SINGLES ALBUM	United Artists
60	RUMOURS FLEETWOOD MAC	Warner Bros
61	52ND STREET BILLY JOEL	CBS
62	THE LONG RUN EAGLES	Asylum
63	THE WALL PINK FLOYD	Harvest
64	ELVIS — LOVE SONGS ELVIS PRESLEY	K-TEL
65	GREASE OST	RSO
66	SLOW TRAIN COMING BOB DYLAN	CBS
67	ROCK 'ROLL JUVENILE CLIFF RICHARD	EMI
68	MARTY ROBBINS COLLECTION	Lotus
69	MIDNIGHT MAGIC THE COMMODORES	Tamla Motown
70	THIS IS IT VARIOUS	CBS
71	THE KICK INSIDE KATE BUSH	EMI
72	YOU DON'T BRING ME FLOWERS NEIL DIAMOND	CBS
73	GREATEST HITS SHOWADDYWADDY	Arista
74	BACK TO THE EGG WINGS	Parlophone
75	GO WEST VILLAGE PEOPLE	Mercury
76	20 GOLDEN GREATS NEIL DIAMOND	MCA
77	PLASTIC LETTERS BLONDIE	Chrysalis
78	THANK YOU VERY MUCH REUNION CONCERT CLIFF RICHARD & THE SHADOWS	EMI
79	BAD GIRLS DONNA SUMMER	Casablanca
80	STREET LIFE CRUSADERS	MCA
81	SINGLES 1974-78 THE CARPENTERS	A&M
82	A SINGLE MAN ELTON JOHN	Rocket
83	SOME PRODUCT CARRI ON SEX PISTOLS SEX PISTOLS	Virgin
84	SPECIALS SPECIALS	Two-Tone
85	NEVER MIND THE BOLLOCKS SEX PISTOLS	Virgin
86	WE ARE FAMILY SISTER SLEDGE	Atlantic
87	JAZZ QUEEN	EMI
88	WELCOME TO THE CRUISE JUDIE TZUKE	Rocket
89	RICKIE LEE JONES RICKIE LEE JONES	Warner Bros
90	FEEL NO FRET AVERAGE WHITE BAND	RCA Victor
91	MORNING DANCE SPYRO GYRA	Infinity
92	INFLAMMABLE MATERIAL STIFF LITTLE FINGERS	Rough Trade
93	EVEN NOW BARRY MANILOW	Arista
94	WHATEVER YOU WANT STATUS QUO	Vertigo
95	TUBULAR BELLS MIKE OLDFIELD	Virgin
96	LIVE & DANGEROUS THIN LIZZY	Vertigo
97	SETTING SONS JAM	Polydor
98	JAMES GALWAY PLAYS SONGS FOR ANNIE JAMES GALWAY	Red Seal
99	SATURDAY NIGHT FEVER VARIOUS	RSO
100	STRANGERS IN THE NIGHT UFO	Chrysalis

# TOP 100 ALBUMS OF 1979



DEBBIE HARRY no parallel, no lines.