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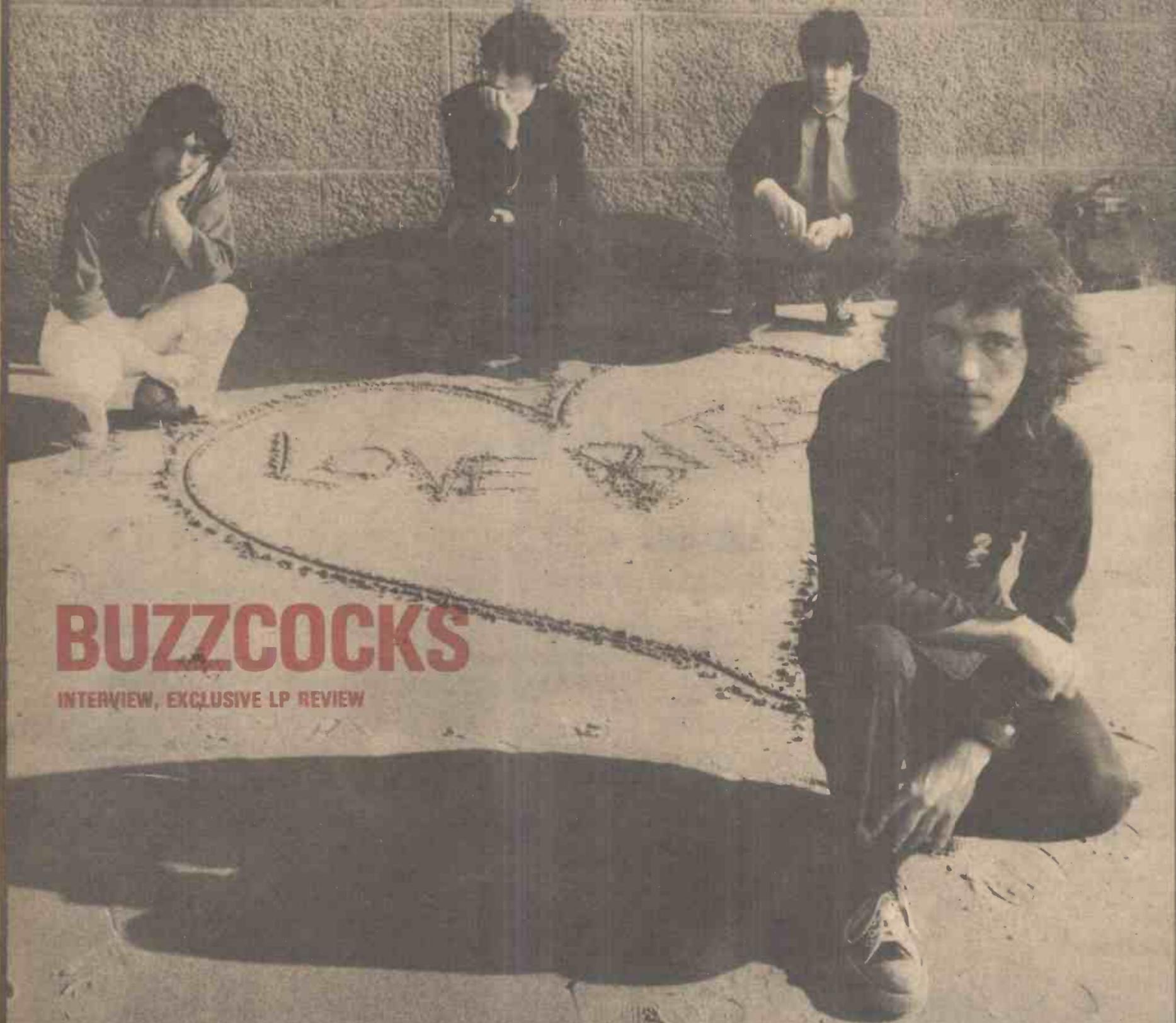
STARRING

IAN DURY

AND
OTHER
STIFFS

14 TRACKS INCLUDING RARE STUFF UNAVAILABLE ELSEWHERE — PAGE 18

SOUNDS



BUZZCOCKS

INTERVIEW, EXCLUSIVE LP REVIEW

BUZZCOCKS PIC BY JILL FURMANOVSKY

LED ZEP PT. 2/MOTORHEAD/RADIO STARS
JOHNNY ROTTEN SINGLE PREVIEW/YES/CITY BOY

Sham read the riot act

SHAM 69 have pulled out of this Sunday's Rock Against Racism Carnival at Brixton's Brockwell Park because they feel that they will be blamed should any trouble arise at the event.

The band's withdrawal comes "by mutual consent" with the organisers, who have expressed disappointment that Sham 69 will not be appearing.

In a statement, Jimmy Pursey of Sham 69 said: "We have been made by recent events to feel that our presence at large gatherings is likely to incite riots. And if there is one we'll get the blame just for being there."



JIMMY PURSEY

"As our name has recently been linked with trouble we don't want our being there in any way to jeopardise the success of the day and the success of Rock Against Racism."

"Those who know us realise that all our gigs stand for rock against racism and rock against politics in any way. But in future we'll only be playing gigs and not political rallies. Sham 69 are about having fun — not riots."

Pursey later elaborated to *Sounds*: "What nobody understands is that I don't want a riot. I want everyone to go and enjoy themselves for Rock Against Racism and

enjoy the groups.

"People have been slagging me off for doing open-air gigs and causing trouble so we're making a stand. If we did the gig and there was trouble it wouldn't be Elvis Costello who'd get blamed, or Aswad or Misty, it'd be us."

Red Saunders, one of the Rock Against Racism organisers, said this week that they regretted Sham 69's decision to pull out. "While we understand and sympathise with the band's problems, we feel they've made a serious mistake because withdrawing will only encourage the racist minority."

"We must stress that there's never been any problems for Sham 69 or their fans at RAR gigs and we have our own reasons for hoping that Jimmy will appear on the day anyway. Meanwhile, we're negotiating with other leading punk bands to fill the gap."

The carnival will start with a rally at Hyde Park Corner at 11am this Sunday, which will be followed by a march down to Brixton. Topping the bill at the Brockwell Park site is Elvis Costello And The Attractions. Other bands appearing are Aswad and Misty.

Extra Wire Renaissance and Midler

WIRE have added two more dates to their British tour — at Colchester Woods Leisure Centre on October 12 and Nottingham Sandpiper 23.

They are still finalising a major London date which should be announced shortly.

RENAISSANCE have added six more dates to their current British tour. They are at Newcastle City Hall September 20, Sheffield City Hall 21, Leicester De Montfort Hall 22, Croydon Fairfield Halls 24, Brighton Dome 25, Oxford New Theatre 26, Liverpool Empire 27.

Tickets are now on sale price £2.80, £2.20, £1.60, except for Croydon which is £3.50, £3.00, £2.50, £2.00 and £1.50.

BETTE MIDLER, who is playing six shows at the London Palladium this week, will now play one concert at the Brighton Dome on September 27 at 8pm. Tickets are priced at £6, £5, £4 and £3.

Bowie at last

DAVID BOWIE's live album, 'Stage', will be in the shops by the middle of next week.

The album has been subject to several delays but these were ironed out at the weekend and RCA are now putting the album into production as fast as possible.

Crawler dates

CRAWLER, who are now back in Britain after a successful American tour, have lined up a series of British gigs to tie in with the release of their new album, 'Snake Rattle And Roll', at the beginning of next month on CBS.

The band will play Plymouth Metro Club September 29, Birmingham Barbarellas 30, Sheffield Top Rank October 1, Manchester Russel Club 2, Liverpool Eric's 3, Cambridge Corn Exchange 6, Folkestone Leas Cliffe Hall 7.

In addition the band appear on BBC2's 'Rock Goes To College' on September 29 and have a single, 'How Will You Break My Heart' released next weekend.

Muscle bound

MUSCLES, the Birmingham based white soul band who toured with the Commodores, the Ohio Players and the Fatback Band, have disbanded. "The split was due to recording problems," said keyboard player Geoff Brown this week. "We also had problems with our record company."

Boney M tour

BONEY M come to Britain for their first-ever British tour at the end of November.

They open at London's Hammersmith Odeon on November 30 and then play Birmingham Odeon December 2, Liverpool Empire 3, Manchester Apollo 4 and Brighton Conference Centre 5.

Tickets for the tour, which is promoted by Kennedy Street, are priced at £5, £4, £3 (and £2 for the provincial dates) and will be available by postal application only in the provinces and by personal application to Hammersmith Odeon from this Friday.

The band, who had a "double-sided hit" with 'Rivers Of Babylon' and 'Brown Skin Girl', will be releasing 'Rasputin' from their album as the follow-up single. It already has advance orders of 350,000.

'Planet' waves

THE ONLY ONES have lined up an October tour of Britain to be called 'The Planet Tour' after the band's 'Another Girl, Another Planet' single.

After warm-up dates at Harlow Technical College September 22, Birmingham Barbarellas 23 and City Of London Polytechnic 30, the band open their tour proper with a date at London's Lyceum on October 1 when they will be supported by Bram Tchaikovsky's Battleaxe and The Business.

The tour then continues at Aberdeen Ruffles October 4, Edinburgh Astoria 5, Scarborough Penthouse 6, Leeds Fan Club 12, York Revolution 13, Redcar Coatham Bowl 15, Doncaster Outlook 16, Braintree College 20, Sheffield Limit Club 27.

Priest switch

JUDAS PRIEST have made alterations to their British tour announced last week. The second Hammersmith Odeon concert on October 28 is cancelled because of a booking mix up; Hemel Hempstead on October 30 is switched to Dunstable Queensway Hall. Portsmouth Guildhall moves to November 1 and Brighton Dome switches to October 31; Manchester Apollo switches to November 4 and Bristol on October 5 is now at the Hippodrome.

Ray Charles concerts

RAY CHARLES comes to Britain next month with an 18-piece orchestra and the Raelettes for a short tour.

He plays Birmingham Odeon (two shows, tickets £8.50, £6.00 and £3.50) October 11, Edinburgh Usher Hall (two shows, tickets £7, £6, £5, £4, £3 and £2.50) 12 and London Royal Albert Hall (one show, tickets £12.50, £10.00, £7.50, £4.00, £3.00, £2.00) 13.

A new album, 'Love And Peace', will be rush-released by Decca to coincide with the tour.

Van Halen gig

VAN HALEN, who recently toured Britain with Black Sabbath with considerable success, return next month for a one-off concert at London's Rainbow Theatre on October 22.

The concert, which is promoted by Harvey Goldsmith, follows the success of their debut album on Warner Brothers. Tickets are priced at £2.80, £2.20 and £1.75.



The bare facts...

"I HAVE to warn you, miss, that I am obliged to take down anything you say..." The Boys In Blue failed to share in the joke at The Strangers open-air gig in Battersea Park last Saturday and promptly busted a bunch of strippers who peeled off to the delight of the crowd during a torrid rendering of 'Nice 'N' Sleazy'. For a full report and more salacious pix see page 46.

Zep get ready

LED ZEPPELIN are currently rehearsing in a London studio. This follows an earlier get-together in Herefordshire during the summer, but as yet no official plans have been revealed for the band.

The possibility of live dates this year can be ruled out, however, and it now seems likely that a new album will precede any concerts.

See part two of our Led Zep extravaganza starting on page 26 and Robert Plant Jaws item.



JOAN ARMATRADING

Joan's 'Limit'

JOAN ARMATRADING releases her new album on September 29. It's called 'To The Limit' and contains ten new songs.

It was recorded immediately after Joan's Blackbushe appearance in July and features Henry Spinetti drums, Dave Markee bass, Phil Palmer guitar, Red Young keyboards and Quitman Dennis saxophones.

There are no immediate touring plans for Joan, but when she does play her next dates — which will probably be in the New Year — she hopes to use the same musicians as she used on the album.

STIFF TOUR

THE STIFF tour has added some Irish dates at the end of October. These are at Portrush Chesters October 28, Belfast Queens University 29, Dublin The Stardust 30. This last date opens a new rock venue. Back in Blighty Newcastle University joins the itinerary on November 7.

Mickey Jupp will be unable to play his warm-up date with Rachael Sweet at the Nashville on September 28 as his band will still be in Germany. A surprise guest will replace him.

IAN GILLAN

IAN GILLAN'S band have lined up a small British tour before they embark on major Japanese and American visits.

They will play London Marquee September 28 and 29, Northampton Cricket Club 30, Birmingham Barbarellas October 6, Salford University 7. A couple more dates will be added.

XTC

XTC have added three dates to their British tour — at Sheffield University November 3, Blackpool Tiffany's 9 and Gloucester Tiffany's 14.

The first 15,000 copies of the band's new album, 'Go Two', which is released by Virgin on October 6, will contain a free 12-inch EP called 'Go Plus' which contains "inverted dub versions" of five of the album tracks. After the first 15,000 copies of the album have been sold the EP will go on sale separately.

ADVERTISING

ADVERTISING play a special date at Camden Electric Ballroom on September 23 to celebrate the band's abrupt departure from EMI.

EATER

EATER, whose 'Get Your Yo Yo's Out' live EP is being re-released by the Label at the end of this month, take to the road with new member Gary Stedman and play Middlesbrough Rock Garden September 22, Nottingham Sandpiper 29, Margate Dreamland October 7, Lincoln AJ's December 2.

TRIBESMAN

TRIBESMAN have added tour dates at Brixton A Little Bit Ritzy September 22 and Manchester Russel Club 28.

ASWAD

ASWAD have lined up gigs following the Alexandra Palace Reggae Festival on September 23 and the Brockwell Park Rock Against Racism Carnival 24 at London 100 Club 28, Plymouth Woods October 2, Penzance Gardens 3, Exeter Routes 4, Huddersfield Polytechnic 7, Cardiff Sophia Gardens 9, Camden Dingwalls 11, Aberdeen University 13, Strathclyde University 14, Motherwell Civic Hall 15, Edinburgh Astoria 16, Manchester University 18, Bristol Blue Lagoon 21, Camden Music Machine 25, Belfast Polytechnic 31.

Dead gigs cancelled

THE GRATEFUL DEAD have cancelled their three London Rainbow concerts later this month. The reason given is that the band's new album, 'Shakedown Street', is behind schedule and the group have had to return to American in order to meet the release deadlines.

The Dead, who played their three Egyptian concerts at the pyramids last weekend, originally planned a European tour but left only the London dates when their new album hit delays. All three London concerts had sold out within days and refunds will be available from September 22 from the place of purchase.

Poodles out for a walk

THE FABULOUS POODLES have lined up an extensive British tour beginning next week to coincide with the release of their new single, 'Mirror Star', on Pye on October 6 and their second album, 'Unsuitable', the following week.

The band, who are now managed by Yes manager Brian Lane, start their tour at Swindon Brunel Rooms on September 29 and continue at Bristol Polytechnic 30, Leeds Polytechnic October 5, Birmingham Aston University 6, Birmingham University 7, Southampton University 11, Camden Music Machine 12, Liverpool Polytechnic 13, Newcastle University 14, North Staffs Polytechnic 18, Hull University 19, Batley Variety Club 20, Bexley Black Prince 21.

Tchaikovsky goes live

BRAM TCHAIKOVSKY'S BATTLEAXE featuring Keith Boyce and Mickey 'Mozart' Broadbent have lined up a lengthy club and college tour following the release of their debut single, 'Sarah Smiles', on Criminal Records on September 22.

The band are expected to sign a long-term recording deal with Radar shortly and will start recording their first album after the tour with Motor Nick Garvey and Motor producer Pete Kerr.

The tour dates so far confirmed are at Loughborough University September 28, North London Polytechnic 29, London Lyceum (with the Only Ones) October 1, Norwich Boogie House 4, Camden Dingwalls 5, North Staffs Polytechnic 6, Plymouth Polytechnic 7, York Derwent College 11, Retford Porterhouse 13, Hitchin College 14, Exeter Routes 15, London Marquee 20, Birmingham Barbarellas 21, Milton Keynes Crawford Club 23, Batley Crumpets 26, Manchester Mayflower 27, Derby Lonsdale College 28, Newbridge Memorial Hall 29, Swansea Circles 30.

Marquee truce

THE DISPUTE between the Marquee Club and the Musicians Union has been solved. The union were on the brink of pulling out bands from the club over the management's refusal to agree terms of payment for musicians.

But last week the union received a letter from the Marquee management agreeing to the union's minimum rate of £8.25 per musician.

Styx album

STYX release their eighth album, 'Pieces Of Eight', next weekend on A&M. The album has already gone gold in America even before its release and the group are currently engaged in a major North American tour.

More Stewart

AL STEWART has added another date to his December tour of Britain. He will now open his tour at Brighton Dome on December 7. The date at Bristol Hippodrome has now been switched to the 8th.

Stewart's new album, 'Time Passages', is released this weekend on RCA.

Irish Bears

THE BEARS have lined up two nights at the Belfast Punk Workshop on October 21 and 22. They will be recording a live EP, which will be released by Fair Deal Records nearer Christmas.

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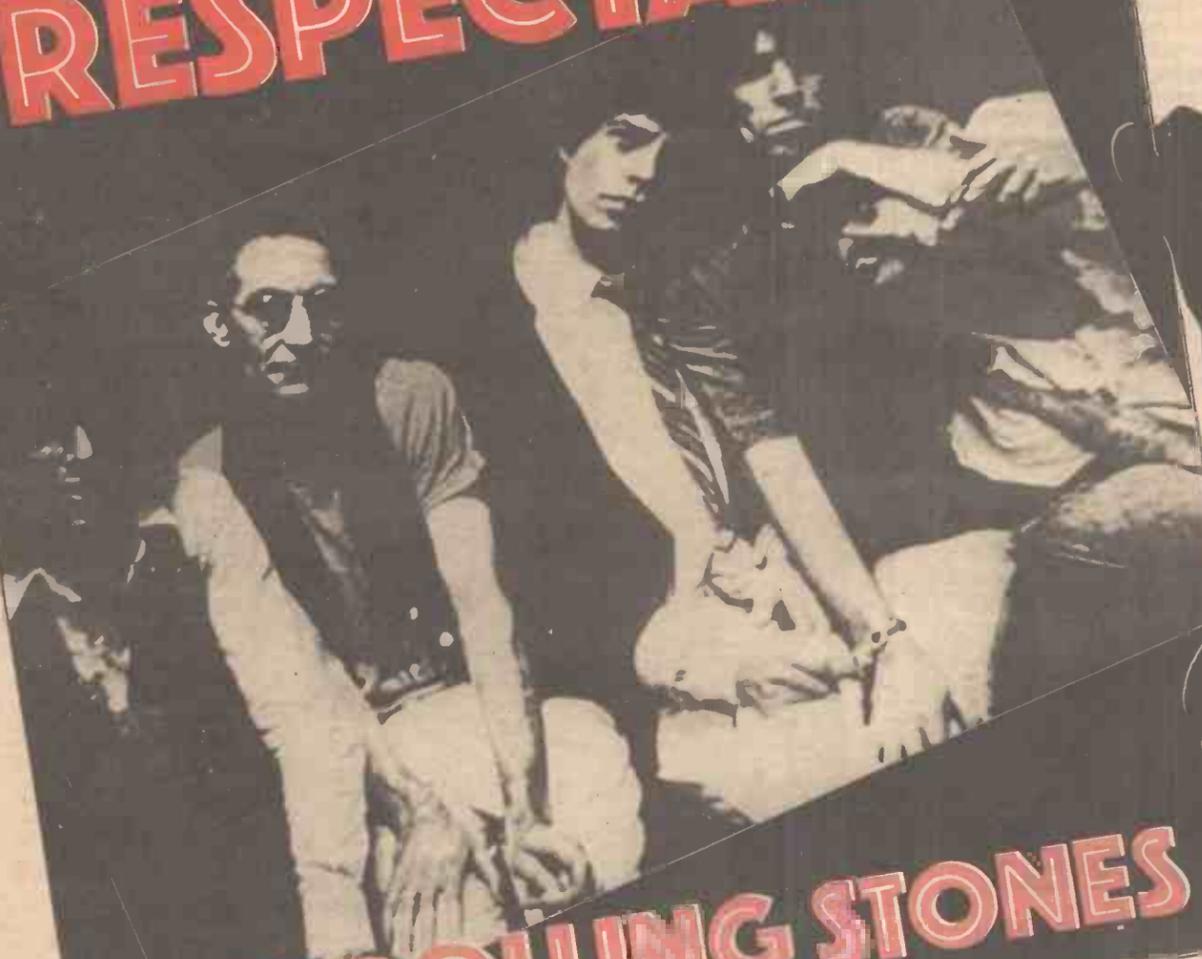
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Skynyrd's first and last...

LYNYRD SKYNYRD's first ever album, recorded in 1970/71 at Muscle Shoals and previously unreleased, is now being issued by MCA on October 6. It's called 'First...And last' because the band had just finished mixing the original tapes just before the plane crash last year that claimed the lives of Ronnie Van Zant and Steve and Cassie Gaines.

The album features nine tracks written by Van Zant, Gary Rossington, Allen Collins and early member Rickey Medlocke. Other band members featured are Ed King guitar, Greg Walker

bass, Bob Burns drums and Wayne Perkins guitar. Additional vocals were added during the remixing.

A four-track single containing two tracks from the album — 'Down South Jurkin' and 'Lend A Helpin' Hand' — as well as two tracks from later albums, is released on October 13.

The remaining members of Lynyrd Skynyrd are now recovered from the plane crash and played recently in a jam session for an American radio station. They are now considering forming a new band with a new name.

Six-date tour by

Santana

SANTANA return to Britain at the end of September for six shows, three of them at Wembley's Empire Pool.

The band, whose new album, 'Inner Secrets', is released by CBS on October 13, play the Empire Pool on October 30, 31 and November 1. They then play Stafford Bingley Hall November 3, and Manchester Apollo 4 and 5.

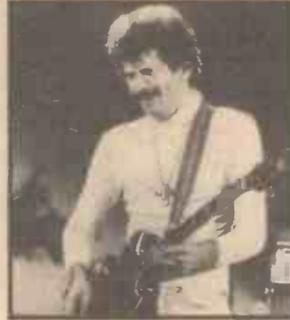
All the concerts are promoted by Mel Bush and tickets for Wembley are priced at £5 and £4. Postal applications only are being accepted until September 29

(cheques made payable to Wembley Stadium Ltd) and then they go on general sale at the box office.

Bingley tickets are £4.50 and are available from the Bingley box office, Cyclops Sounds in Birmingham, Sundown Records in Wolverhampton and Mike Lloyd Music Shops in Stoke. Manchester tickets are £5

and £4 and are available from the Apollo.

Santana's new album was recorded with the band that Carlos is bringing over — Graham Lear drums, Paul Rekow congas and percussion, Pete Escovedo percussion, Greg Walker vocals, Armanda Perez congas, David Margen bass, Chris Solberg guitar and Chris Rhyne keyboards.



CARLOS SANTANA

Buzzcocks head north

THE BUZZCOCKS have added a Glasgow Apollo gig to their forthcoming British tour on October 21.

When the tour was announced there were complaints from Glasgow fans because the band were apparently ignoring the city, but manager Richard Boon said this week that at the time the tour was set up the future of the Glasgow Apollo was still uncertain.

The Buzzcocks' second album, 'Love Bites', is released this weekend on United Artists.

Stranglers choked

THE STRANGLERS has to cancel Scottish dates last week at Dunfermline and Aberdeen because of problems with the keyboard equipment.

Keyboard player Dave Greenfield said last Friday: "The basic reason for the postponement of the shows was to repair the gear. The organ hasn't been working and I couldn't get a proper synthesiser in Ireland. In fact, we were only able to do the gig at Lancaster University last Monday when a replacement synthesiser was brought up by train at the last minute.

The have now rescheduled the Scottish dates after their Glasgow Apollo gig on September 30 and will play Aberdeen Ruffles October 2 and Dunfermline Kinema 3.

Thompsons see the 'Light'

RICHARD and LINDA THOMPSON release their first studio album for three years on October 6. It's called 'First Light' and is released on Chrysalis.

Recorded in London, it features American session musicians Willie Weeks bass, Andy Newmark drums and Neil Larsen keyboards, together with Simon Nicol guitar and dulcimer. Vocal contributions are from Andy Fairweather-Low, John Kirkpatrick, Julie Covington, Maddy Prior, Ian Matthews and Trevor Lucas. It was produced by John Wood and Richard Thompson.

An autumn tour of Britain is being arranged for Richard and Linda and details should be announced soon.

THE GONADS, a Bromley-based punk band, play their debut gig at Nottingham, The Farmhouse on September 30.



VIVIAN STANSHALL

Old loonies never die...

VIVIAN STANSHALL, the former leader of the Bonzo Dog Doo Dah Band, has a solo album released by Charisma on September 29. It's called 'Sir Henry At Rawlinson End'.

Stanshall has followed a somewhat erratic career since the Bonzos disbanded with occasional solo singles and cameo parts on albums like 'Tubular Bells'.

He has lined up a concert to tie in with the album's release at the London Collegiate Theatre on October 18. It will feature various friends and acquaintances.

Steel works

STEEL PULSE have now confirmed their dates at Glasgow Apollo on October 10 and London Rainbow on October 24.

Their next single called 'Prediction', taken from their 'Handsworth Revolution' album, is released next weekend.

The Movies catch 'last train' out

THE MOVIES begin a lengthy British tour this weekend coinciding with the release of a new single, 'Last Train Part II', on GTO.

They are set to play Oxford Polytechnic September 23, Preston Polytechnic 27, Nottingham Trent Polytechnic 28, Liverpool Polytechnic 29, Aberystwyth University 30, Uxbridge Brunel University October 4, Weymouth Pavilion 5, Middlesex Polytechnic 6, Hampstead Westfield College 7, Batley Crumpets 12, Lincoln Technical College 13, Wolverhampton Polytechnic 14, Cleveland Filmore 15, Sheffield Polytechnic 18, Manchester Mayflower 19, Scarborough Penthouse 20, Huddersfield Polytechnic 21, Dumfries Stagecoach 22, London Marquee 27, Exeter Routes 30, Plymouth Woods 31, Leicester University November 4.

They will be supported on all dates by the Street Band.

RECORD NEWS

THE ENID have signed a long-term recording deal with Pye and are now rehearsing new material before going into the studio to record an album.

The band, who have changed their line-up and now comprise Robert Godfrey, John Liquorice, David Storey, Terry Pack, William Gilmour, and Steve Wart, will also be playing some dates later in the year.

MADDY PRIOR releases her second solo album on Chrysalis on October 6. Called 'Changing Winds', it was produced by Dave Rohl and features Chris Stainton on keyboards, Doug Morter guitar, Kevin Savigar synthesizer, Rick Kemp bass, John Lingwood drums and B. J. Cole pedal steel. All but two of the songs were written by Maddy, who is lining up an autumn tour of Britain.

ROBIN TROWER releases a three-track single next week and the first 15,000 copies will come in red vinyl.

The single features 'It's For You' and 'My Love (Burning Love)' from his 'Caravan To Midnight' album and 'In City Dreams' from an earlier album.

EATER'S live EP, 'Get Your Yo yo's Out', is being re-released by The Label records at the end of the month as a limited edition 12" on white vinyl. Tracks are 'Debutantes Ball', 'No More', and Ian Woodcock and produced by Dave Goodman. The 12" will be available through wholesalers and One Stop record shops.

THE ELECTRIC LIGHT ORCHESTRA release a new single on Jet this weekend. It's called 'Sweet Talkin' Woman' from their 'Out Of The Blue' album and is being issued in mauve vinyl.

ALAN PRICE has a new single released on Jet this weekend called 'I Can Love You Too' from his forthcoming album, 'England My England', which is set for release on October 6.

THE CIMARONS will release their first album on Polydor shortly. No release date has yet been fixed but it's titled 'Maka' and the first 5,000 copies will be presented in gree vinyl. The band appear at the Alexandra Palace Reggae Festival on September 23.

JOHNNY B SCOTT, the Brooklyn born guitarist who has played with Neil Diamond, the Crystals, Johnny Tillotson and the Tymes, and is now living in England, has a single called 'Rock And Roll Legend In 4/4 Time' released by Aura this weekend.

CAPITAL LETTERS, a Wolverhampton based reggae band, have their debut single released on Greensleeve Records this weekend called 'Smoking My Ganja'.

GERRY RAFFERTY releases a new single on United Artists this weekend. It's 'Right Down The Line' from his 'City To City' album.

JOY DIVISION, the Manchester band, have sold out the initial pressing of their 'An Ideal For Living' EP and will re-release it in a 12-inch version, which is now being distributed by Rough Trade.

LYNDA KELLY, former lead vocalist with 5000 Volts, has changed her name to Lynda Virtu and releases her first single, 'Treat Me Like A Woman', on Utopia on September 29.

BEGGARS BANQUET are deleting the first six singles on their catalogue, including the first two Lurkers singles, and efforts from the Doll, Johnny G and Tubeway Army.

LYNSEY DE PAUL returns to the recording scene next month with a new single called 'Hollywood Romance', which is released by Polydor on October 13.

BOMP RECORDS of California are releasing their first compilation of International new wave next month and the only British contribution is the Blitzkrieg Bop's 'Let's Go', which was originally released in July 1977.

Picking up Fluff

BLUE MAX, whose debut single, 'Dream Machine' is released by Charisma this week, will be joining Alan Freeman's Road Show. Also on the bill will be Stromer.

sounds

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TUESDAY SEPTEMBER, 26th MANCHESTER APOLLO
(BOX OFFICE 061-273 1112)
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(BOX OFFICE 0273 682046)
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(BOX OFFICE 021-622 2576)
SUNDAY OCTOBER, 1st LONDON RAINBOW THEATRE
(BOX OFFICE 01-263 3148)



T H E F U T U R E N O W . C A S 1 1 3 7

Sabs album

BLACK SABBATH release their new album, 'Never Say Die', next weekend on Phonogram. It naturally includes their hit single of the title track and their next single, 'Hard Road', which is being released at the same time. The first 25,000 copies of the single will be issued in purple vinyl.

The band are currently in the middle of an extensive American tour and return in October for a European tour, for which there are no British dates planned. They then return to the States for more gigs until Christmas.

In the new year there are already plans for the band to tour Japan and Australia so it's unlikely that they'll be touring here again before next spring at the earliest.

All that jazz

ARISTA have acquired the jazz label called Savoy which will be launched this month with albums by Charlie Parker ('The Savoy Recordings'), Lester Young ('The Complete Savoy Recordings'), John Coltrane and Wilbur Harden ('Countdown'), Milt Jackson ('Second Nature') and Cannonball Adderley, Dizzy Gillespie, Billy Eckstine, and Yusef Lateef.



OZZY OSBORNE dancing cheek to cheek

Warren Harry's new look.

WARREN HARRY have changed their line-up yet again. The new band includes former drummer John Clarke, John Kayne keyboards, Josh Gayle bass and Warren Harry guitar and vocals.

The band, who are currently without a record label, have dates at Swansea Circles September 21, Oxford Polytechnic 23, Newbridge Institute 24, Port Talbot Troubadour 25, Sheffield Polytechnic 27, Colchester Technical College 29, Southampton University October 1, London Queen Mary College 2, Hatfield Polytechnic 4, Newcastle Polytechnic 6, London Southbank Polytechnic 13, London Marquee 14, Hampstead Westfield College 20.

Shock news

'**FUTURE SHOCK**', the musical that has received critical acclaim at this year's Edinburgh Fringe Festival, will be opening at the London Roundhouse on September 28.

Inspired by Alvin Toffler's book of the same name, 'Future Shock' is a "living magazine" and features the Newcastle rock group Cirkus providing the music.

Hawklords out

SIMON KING and **SIMON HOUSE**, who appeared on the Hawklords new album, will not now be touring with the band when they go out on the road next month.

Further news on the plans of the two Simons is expected shortly.

TOUR NEWS/DATES

MATCHBOX

MATCHBOX have lined up a British tour for next month with dates at Southgate Royalty October 5, Tottenham White Hart 6, Manchester Champagne Charlies 7, Carshalton St Heliers Club 11, Farnworth Rock Club 13, Wolverton Crawford Arms 14, Milton Keynes Triad Centre 15, Sheffield Top Rank 25, Feltham Rock Club 27, Luton Kingsway Tavern 28.

JENNY DARREN

JENNY DARREN has added Burton 76 Club on November 24 to her touring itinerary.

AFTER THE FIRE

AFTER THE FIRE have additional tour dates at Dudley Ellowes Hall School October 5 and Brentwood Hermit Club 9.

MAC CURTIS

MAC CURTIS returns to Britain to play the Southgate Royalty on October 26. The show will be recorded by Rollin' Rock records for a possible live album.

SPECIAL CLINIC

SPECIAL CLINIC, a Birmingham-based band, play a concert at Birmingham Town Hall on October 10 in aid of the Birmingham Hospitals Broadcasting Network. Tickets are £1.00.

THE DODGERS

THE DODGERS are supporting Renaissance on their British tour and the Kink's Hammersmith Odeon concert on October 1. Their London Marquee gig on September 21 has now been postponed.

DAVE LEWIS BAND

THE DAVE LEWIS BAND will be supporting Climax Blues Band on their British tour which starts at the end of this month.

ANGLE TRAX

ANGLETRAX and Matchbox have a self-promoted gig at Kensington Aklam Hall on September 30. Admission is £1.00.



THE DPs

THE DPs

THE DPs will be playing at Brighton Buccaneer on September 27 before setting out on a lengthy tour in October following the release of their second album.

SMOKIE

SMOKIE have lined up a British tour to coincide with the release of their new album, 'The Montreux Album', on Rak. They play Bournemouth Winter Gardens October 6, Eastbourne Congress Theatre 7, Croydon Fairfield Halls 8, Wolverhampton Civic Hall 9, Birmingham Odeon 12, Coventry Theatre 13, Liverpool Empire 14, Manchester Apollo 15, Newcastle City Hall 16, Glasgow Apollo 17, Peterborough ABC 20, London Rainbow 21, Oxford New Theatre 22, Preston Guildhall 23, Brighton Alhambra 24-25.

GEORGE MELLY

GEORGE MELLY AND **JOHN CHILTON'S FEETWARMERS** are appearing at Bromley Churchill Theatre September 24, East Grinstead Adeline Gene Theatre 26, Carshalton Public Hall 28, Oldham Civic Hall 29.

BROWN SUGAR

BROWN SUGAR will play Seven Sisters Club Norweik on September 29.

OLYMPIC RUNNERS/ KANDIDATE

THE OLYMPIC RUNNERS and **Kandidate** have organised a joint tour with dates at Brighton Top Rank September 22, Manchester Ritz Ballroom 24, Glasgow Plaza Ballroom 25, Purley Tiffanies 28, Slough Community Centre 29, Southgate Royalty 30, Stoke On Trent Tiffanies October 1, Birkenhead Hamilton Club 4.

YOUNG BUCKS

THE YOUNG BUCKS go out on tour this week with dates at New Barnet Duke of Lancaster September 22, Canning Town Bridge House 23, Kensington The Kensington 25, Newcastle University 29, Camden Brecknock October 1, New Barnet Duke of Lancaster 3, Paddington Western Counties 4, North East London Polytechnic 5, Stoke Newington Pegasus 6, Middlesex Polytechnic 7, Islington Kings Head 8, Old Kent Road Thomas A' Beckett 9, New Barnet Duke Of Lancaster 10, Basildon Double Six 11, Bristol Granary 14.

HARLOW

HARLOW, the five-piece band whose current single is 'Harry De Mezzio', have additional tour dates at Milton Keynes Crawford Club October 2, Leeds Marquis Of Grandee 9, Camden Music Machine 17.

SORE THROAT

SORE THROAT have added tour dates at York Revolution September 23, Finchley Torrington 24, Camden Music Machine 27, Scarborough Penthouse 29, Dudley JB's 30, Plymouth Metro October 5, Exeter University 6, North East Lond on Polytechnic 11, Sheffield University 21, Chelmsford Town Hall 22, Whitechapel City Polytechnic 27, Kensington Nashville 28.

FISCHER-Z

FISCHER-Z, who recently signed to United Artist and have their first single, 'Wax Dolls', released next weekend, will be supporting Wilko Johnson on his British tour from September 27.

'L.A. CONNECTION'

THE NEW SINGLE FROM

Rainbow

Rainbow

Long Live Rock 'n' Roll

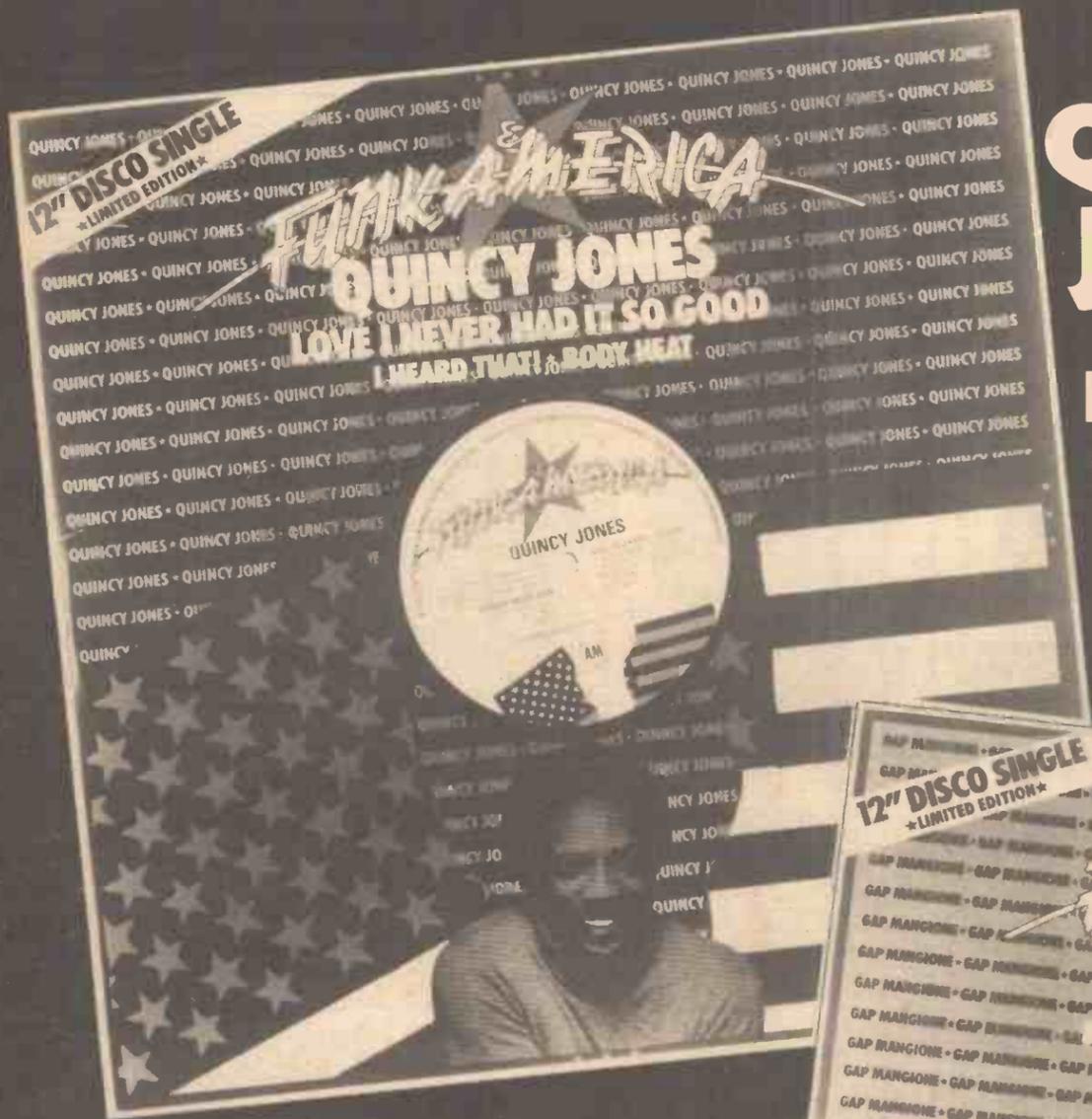


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Time of The Season



FUNK & AMERICA

Specially compiled 3-track singles, featuring America's finest Disco-Funk. Available as both Limited Edition 12" and regular 7"; all in full-colour bags.



VINYL SCORE

Alternative Chart

SINGLES

- 1 **BLATANTLY OFFENSIVE**, Electric Chairs, Safari
- 2 **JUSTIFIABLE HOMICIDE**, Dave Goodman, The Label
- 3 **BINGO MASTER'S BREAKOUT**, Fall, Step Forward
- 4 **PUPPET LIFE**, Punishment of Luxury, Small Wonder
- 5 **SAFETY PIN**, Patrik Fitzgerald, Small Wonder
- 6 **BACKSTREET BOYS**, Patrik Fitzgerald, Small Wonder
- 7 **ACTION TIME VISION**, ATV, Deptford Fun City
- 8 **THE WINKERS SONG**, Ivor Biggun, Beggars Banquet
- 9 **19 AND MAD**, Leyton Buzzards, Small Wonder
- 10 **I LIKE BOYS**, The Snifters, Lightning
- 11 **NEW WAVE LOVE**, Dole, Ultimate
- 12 **SPIKED COPY**, Nasty Media, Lightning
- 13 **MERCY KILLING**, White FF, Forgotten
- 14 **DON'T CARE**, Klarke Kent, Krypton
- 15 **UP TO YOU**, Stoot, City Records
- 16 **LIMITED VISION**, Krypton Tunes, Lightning
- 17 **STANLEY/IRT**, Snatch, Lightning
- 18 **WORKERS PLAYTIME**, Landscape, Event
- 19 **UFO**, Blitzkrieg Bop, Lightning
- 20 **GIRL ON PAGE 3**, Bullit, Big Bear
- 21 **THE BRATZ ARE COMING**, Bratz, Bratz
- 22 **A CHEAP NIGHT OUT**, Raped, Parole
- 23 **BORED**, Destroy All Monsters, Idbi
- 24 **MUSIC FOR FUNSTERS**, The V.I.P's, Remember
- 25 **TELEPHONE SALES**, Illiteracy, Common
- 26 **SMOOTH SIDE/ROUGH SIDE**, Muscles, Big Bear
- 27 **MY NAME IS BOB**, Gilly Vanner, Selfish
- 28 **A HOLE IN ONE**, Paul Willingale, Rat
- 29 **DON'T HIDE YOUR HATE**, Filth, Plurex
- 30 **I DON'T MIND**, Horror Comic, Lightning

Supplied by Lightning Records, 841 Harrow Road, Harlesden N.W.10
Tel: 01-969 5255.

Rock'n'Roll Chart

- 1 **GO'WAY HOUND DOG** etc, Cliff Johnson etc, CBS EP
 - 2 **ROCKIN' AT THE RITZ**, Ray Campi, Rollin' Rock
 - 3 **ROCK AROUND WITH OLLIE VEE/CRUISE IN IT**, The Crickets, Rollercoaster
 - 4 **LET'S JUMP THE BROOMSTICK**, Brenda Lee, Brunswick
 - 5 **REAL WILD CHILD**, Ivan, Coral
 - 6 **'57 CHEVROLET**, Billie Jo Spears, UA
 - 7 **GOOD ROCKIN' TONIGHT**, Elvis Presley, Sun
 - 8 **R. O. C. K.**, Bill Haley & His Comets, MCA EP
 - 9 **SHOTGUN BOOGIE**, Tennessee Ernie Ford, Capitol
 - 10 **ROCKABILLY BABY**, The Jets, Soho
 - 11 **ROCK BILLY BOOGIE**, Johnny Burnette, Coral
 - 12 **THE OLD PAYOLA ROLL BLUES**, Stan Freberg, Capitol
 - 13 **THREE STEPS TO HEAVEN**, Eddie Cochran, London
 - 14 **THAT'LL BE THE DAY**, The Crickets, Coral
 - 15 **JUKEBOX ROCK 'N' ROLL/ROCK CHICKEN**, Ray Coleman & His Skyrockets, Rollercoaster
 - 16 **RED CADILLAC & A BLACK MOUSTACHE**, Warren Smith, Charly
 - 17 **GET RHYTHM**, Johnny Cash, Sun
 - 18 **COME GO WITH ME**, the Dell Vikings, Fee Bee
 - 19 **TORE UP**, Tommy La Beef, Wayside
 - 20 **THE WAY I WALK**, Robert Gordon, Private Stock
 - 21 **IT'S RAINING/MESS ON YOUR SHOES BLUES**, Darts, Magnet
 - 22 **DRAGSTER**, Johnny Fortune, Sonet
 - 23 **BABY WON'T YOU COME OUT TONIGHT**, Buddy Holly, Coral
 - 24 **SORRY**, The Impalas, MGM
 - 25 **WASH MACHINE BOOGIE**, Echo Valley Boys, RM
 - 26 **SMOKEY JOE'S CAFE**, The Robins, Atco
 - 27 **SPINNING ROCK BOOGIE**, Hank C Burnette, Sonet
 - 28 **LUTHER PLAYED THE BOOGIE/THANKS A LOT**, Johnny Cash, London
 - 29 **SWEET LITTLE SIXTEEN**, Chuck Berry, Chess
 - 30 **MIDNIGHTER**, The Champs, RM
- ALBUM OF THE WEEK: The Nashville Sessions, Buddy Holly, MCA Coral

Compiled from jukebox plays and record sales at Smokey Joe's, 41 Elm Road, New Malden, Surrey.

Sounds Playlist

Geoff Barton

- MUTINY UP MY SLEEVE, Max Webster, Capitol
- FIREHOUSE, Kiss, Casablanca (track from 'Alive I')
- SEED OF MEMORY, Terry Reid, ABC

Garry Bushell

- EVER FALLEN IN LOVE... Buzzcocks, UA 45
- ACTION TIME VISION, Alternative TV, Deptford Fun City 45
- KISS ME DEADLY, Generation X, Chrysalis (album track)

Hugh Fielder

- BLOODY TOURISTS, 10cc, Mercury
- JESSE BARISH, RCA
- LOUIE LOUIE, Motorhead, Bronze

Eric Fuller

- SLOW DOWN SISTER, Gregory Isaacs, Front Line tape
- IF YOU DON'T MIND, The Gaylads, DEB 12"
- IN MY HEART, Jimmy London, Music Force

Vivien Goldman

- IF YOU DON'T MIND, The Gaylads, DEB 12"
- DUB DISCO, Bunny Wailer, Solomonic pre
- LA VIE EN ROSE, Grace Jones, Island

Alan Lewis

- UNDERTONES EP, Good Vibrations
- HEATERS, Arrola import
- MY BOYFRIEND'S BACK, Bette Bright, Radar

David Lewis (no relation)

- SUPER BLUE, Freddy Hubbard, CBS
- STICK IT IN YOUR EYE, Sharks, Island
- CHAIRS MISSING, Wire, Harvest

Pete Silvertown

- SOMETHING/ANYTHING, Todd Rundgren, Bearsville
- LOADED, Velvet Underground, Atlantic
- BEFORE I GROW TOO OLD, Bobby Charles, Bearsville 45

Barry Lazell

- RADIO CITY, Big Star, Stax
- SOLID SENDERS, Wilko Johnson's Mob, Virgin
- TRACKS ON WAX 4, Dave Edmunds, Swan Song

Sandy Robertson

- IS IT LOVE?, Tommy Rock, Spark
- HUMILITY, John Mendelsohn, preview tape
- COME NOW, The Troggs, Sire

British Albums

- 1 **NIGHTFLIGHT TO VENUS**, Boney M, Atlantic
- 2 **IMAGES**, Don Williams, K-Tel
- 3 **CLASSIC ROCK**, London Symphony Orchestra, K-Tel
- 4 **SATURDAY NIGHT FEVER**, Various, RSO
- 5 **GREASE**, Original Soundtrack, RSO
- 6 **WAR OF THE WORLDS**, Jeff Wayne's Musical Version, CBS
- 7 **JAMES GALWAY PLAYS SONGS FOR ANNIE**, James Galway, Red Seal
- 8 **WHO ARE YOU**, The Who, Polydor
- 9 **DON'T LOOK BACK**, Boston, Epic
- 10 **NATURAL HIGH**, Commodores, Motown
- 11 **STAR PARTY**, Various, K-Tel
- 12 **ARE WE NOT MEN? WE ARE DEVO**, Devo, Virgin



- 13 **PARALLEL LINES**, Blondie, Chrysalis
- 14 **STREET LEGAL**, Bob Dylan, CBS
- 15 **LIVE AND DANGEROUS**, Thin Lizzy, Vertigo
- 16 **NEW BOOTS AND PANTIES**, Ian Dury, Stiff
- 17 **20 GIANT HITS**, Nolan Sisters, Target
- 18 **B FOR BROTHERHOOD**, Brotherhood Of Man, Pye
- 19 **BAT OUT OF HELL**, Meat Loaf, Epic
- 20 **THE ALBUM**, Abba, Epic
- 21 **EVERYONE PLAYS DARTS**, Darts, Magnet
- 22 **WHO PAYS THE FERRYMAN**, Yannis Markopoulos, BBC
- 23 **20 GOLDEN GREATS**, The Hollies, EMI
- 24 **RUMOURS**, Fleetwood Mac, Warner Bros
- 25 **THAT'S WHAT FRIENDS ARE FOR**, Johnny Mathis/Deniece Williams, CBS
- 26 **AND THEN THERE WERE THREE**, Genesis, Charisma
- 27 **OCTAVE**, Moody Blues, Decca
- 28 **SUNLIGHT**, Herbie Hancock, CBS
- 29 **CAN'T STAND THE REZILLOS**, The Rezillos, Sire
- 30 **OUT OF THE BLUE**, Electric Light Orchestra, Jet
- 31 **LENA MARTELL COLLECTION**, Lena Martell, Ronco
- 32 **THE KICK INSIDE**, Kate Bush, EMI
- 33 **EVITA**, Various, MCA
- 34 **SOME GIRLS**, Rolling Stones, Rolling Stones
- 35 **SHADOW DANCING**, Andy Gibb, RSO
- 36 **DARK SIDE OF THE MOON**, Pink Floyd, Harvest
- 37 **LEO SAYER**, Leo Sayer, Chrysalis
- 38 **TONIC FOR THE TROOPS**, Boomtown Rats, Ensign
- 39 **A SONG FOR ALL SEASONS**, Renaissance, Warner Bros
- 40 **DREAM WORLD**, Crown Heights Affair, Philips
- 41 **EVEN NOW**, Barry Manilow, Arista
- 42 **ITCHY FEET**, Johnny Cash, CBS
- 43 **WHEN I DREAM**, Crystal Gayle, United Artists
- 44 **DOUBLE VISION**, Foreigner, Atlantic
- 45 **LONDON TOWN**, Wings, Parlophone
- 46 **GREATEST HITS**, Abba, Epic
- 47 **BUT SERIOUSLY FOLKS**, Joe Walsh, Asylum
- 48 **HANDSWORTH REVOLUTION**, Steel Pulse, Island
- 49 **PASTICHE**, Manhattan Transfer, Atlantic
- 50 **THEIR GREATEST HITS 71-75**, Eagles, Asylum
- 51 **20 GOLDEN GREATS**, Beach Boys, Capitol
- 52 **ARRIVAL**, Abba, Epic
- 53 **A TRICK OF THE TAIL**, Genesis, Charisma
- 54 **THE SOUND OF BREAD**, Bread, Elektra
- 55 **BLAM**, Brothers Johnson, A&M
- 56 **A NEW WORLD RECORD**, Electric Light Orchestra, Jet
- 56 **SKELLERN**, Peter Skellern, Mercury
- 58 **I KNOW COS I WAS THERE**, Max Boyce, EMI
- 59 **SOLID SENDERS**, Wilko Johnson's Solid Senders, Virgin
- 60 **BLACK AND WHITE**, Stranglers, United Artists

Compiled by BMRB/Music Week

Reggae Chart

SINGLES

- 1 **MONEY IN MY POCKET**, Dennis Brown, Joe Gibbs
- 2 **NO LOVE**, Pat Kelly, Justice
- 3 **DUB SISTER DUB IT**, Ranking Joe, Greensleeves
- 4 **DRY UP YOUR TEARS**, The Bold One/Clint Eastwood, Cha Cha
- 5 **IN MY HEART**, Jimmy London, Music Force
- 6 **DANGER IN YOUR EYES**, Diamonds, Gussie
- 7 **STRANGER**, Aswad, Grove
- 8 **SOCIAL LIVING**, Burning Spear, Island
- 9 **PABLO MEETS MR BASSIE**, Rockers All Stars, Rough Trade
- 10 **LET'S ALL UNITE**, Hugh Mundell, Greensleeves
- 11 **NATURAL WOMAN**, Hepatics, D Roy
- 12 **OUT THE LIGHT**, Dillinger, Jamaica Sound
- 13 **BLOODSUCKERS**, Pablo Gad, Burning Sounds
- 14 **EVERY DAY IS JUST A HOLIDAY**, Ruddy Thomas/Trinity, Joe Gibbs
- 15 **RICH MAN**, Gideon Jah Rubaal, Jah Rubaal
- 16 **WITH YOU BOY**, Revelation, Write Sound
- 17 **PLAY FOOL FE GET WISE**, Johnny Clarke, Justice
- 18 **THE WHOLE WE A SUFFER**, Burning Spear, Spear



- 19 **STILL ALIVE**, Dr Alimantado, Greensleeves
- 20 **HOW COULD I LEAVE MY WIFE**, I Jar Zif, Greensleeves

ALBUMS

- 1 **NEGREA LOVE DUB**, Linval Thompson, Trojan
- 2 **AFRICA MUST BE FREE BY 1983**, Hugh Mundell, Message
- 3 **STOP YUH LOAFIN'**, Jah Thomas, Greensleeves
- 4 **YOUR LAST CHANCE**, Various Artists, Front Line
- 5 **CULTURE DUB**, Revolutionaries, High Note
- 6 **LEGGO DUB**, Revolutionaries, Cash & Carry
- 7 **SLUM IN DUB**, Gregory Isaacs, Burning Sounds
- 8 **BALDHEAD BRIDGE**, Culture, Joe Gibbs
- 9 **WEAKHEART FADEAWAY**, Ranking Joe, Greensleeves
- 10 **TEN YEARS AFTER**, Royals, Ballistic

Compiled by Greensleeves Records, 44 Uxbridge Road, Shepherds Bush, London W12.

Heavy Metal Chart

- 1 **SPACE STATION NUMBER 5**, Montrose, from 'Montrose'
- 2 **FREE BIRD**, Lynyrd Skynyrd, from 'Pronounced Lynyrd Skynyrd'
- 3 **LIGHT IN THE BLACK**, Rainbow, from 'Rainbow Rising'
- 4 **SINNER**, Judas Priest, from 'Sin After Sin'
- 5 **LOUIE LOUIE**, Motorhead, single A side
- 6 **STAIRWAY TO HEAVEN**, Led Zeppelin, from 'Led Zeppelin IV'
- 7 **BORN TO BE WILD**, Steppenwolf, from 'Easy Rider'
- 8 **SNAKESKIN COWBOYS**, Ted Nugent, from 'Ted Nugent'
- 9 **DIRTY WOMAN**, Black Sabbath, from 'Technical Ecstasy'
- 10 **LET THERE BE ROCK**, AC/DC, from 'Let There Be Rock'
- 11 **LIGHTS OUT**, U.F.O., from 'Lights Out'
- 12 **TEAR YA DOWN**, Motorhead, single B-side
- 13 **RU READY 2 ROCK**, Blue Oyster Cult, from 'Obsessions'
- 14 **HOLD ME SQUEEZE ME**, Angel, from 'White Hot'
- 15 **A WHOLE LOTTA ROSY**, AC/DC, from 'Let There Be Rock'
- 16 **VOODOO CHILE**, Jimi Hendrix, from 'Electric Ladyland'
- 17 **DANCE AWAY LONER**, Head East, from 'Head East'
- 18 **MOTORCYCLE DREAM**, Slack Alice, from 'Slack Alice'
- 19 **HONEY CHILD**, Bad Company, from 'Run With The Pack'
- 20 **BURN**, Deep Purple, from 'Burn'

Compiled from record requests at The Bandwagon, Heavy Metal Soundhouse, Kingsbury Circle, London NW9.

US Albums

- 1 **DON'T LOOK BACK**, Boston, Epic
- 2 **SOME GIRLS**, Rolling Stones, Rolling Stones
- 3 **DOUBLE VISION**, Foreigner, Atlantic
- 4 **GREASE**, Soundtrack, RSO
- 5 **SGT PEPPER'S**, Soundtrack, RSO
- 6 **NATURAL HIGH**, Commodores, Motown
- 7 **BLAM**, Brothers Johnson, A&M
- 8 **WHO ARE YOU**, The Who, MCA
- 9 **A TASTE OF HONEY**, Capitol
- 10 **THE STRANGER**, Billy Joel, Columbia
- 11 **WORLDS AWAY**, Pablo Cruise, A&M
- 12 **NIGHTWATCH**, Kenny Loggins, Columbia
- 13 **COME GET IT**, Rick James, Motown
- 14 **BAT OUT OF HELL**, Meat Loaf, Epic
- 15 **SATURDAY NIGHT FEVER**, Soundtrack, RSO
- 16 **SMOOTH TALK**, Evelyn 'Champagne' King, RCA
- 17 **DARKNESS ON THE EDGE OF TOWN**, Bruce Springsteen, Columbia
- 18 **STRANGER IN TOWN**, Bob Seger, Capitol
- 19 **TOGETHERNESS**, LTD, A&M
- 20 **BUT SERIOUSLY FOLKS**, Joe Walsh, Asylum
- 21 **SGT PEPPER'S LONELY HEARTS CLUB BAND**, Beatles, Capitol
- 22 **CITY TO CITY**, Gerry Rafferty, United Artists
- 23 **GET OFF**, Foxy, Dash
- 24 **MACHO MAN**, Village People, Casablanca
- 25 **AJA**, Steely Dan, ABC
- 26 **THAT'S WHAT FRIENDS ARE FOR**, Mathis & Williams, Columbia
- 27 **LIFE IS SONG WORTH SINGING**, Teddy Pendergrass, Phil Int
- 28 **SLEEPER CATCHER**, Little River Band, Capitol
- 29 **SHADOW DANCING**, Andy Gibb, RSO
- 30 **LIVE AND MORE**, Donna Summer, Casablanca

Compiled by Billboard

JAWS

A Public preview



P I C T U R E L I N E C O O N

(exclusive, of course)

IN THE beginning there's just this thumping, muddy bass-line. Then the drums crash in, with a very dub-wise echo to them, concurrent with which, a very familiar voice says "Ello" no less than six times, followed by a fruity cackle the like of which hasn't been heard since the start of 'Anarchy In The UK'.

Yessireemalc, 'Public Image', the debut '45 from John Lydon's new ensemble of the same name, is finally slated for public unleashing on 29 inst., and it's full of fun and surprises. Keith Levine's janglingly insistent guitars, for example, which suggest nothing so much as an amphetaminated Roger McGuinn (which isn't to imply, of course, that either of the gents ever indulged in such pursuits, ahem).

But the biggest, most arresting surprise of all comes when the vocals proper arrive. Simply, it's JL's smoothest, most melodic vocalising to date, delivered at a higher pitch than on any of his vintage recordings and, after the initial wonderment settles into assimilation, very likeable at that. (Pause, sudden re-adjustment of vocal chords by thousands of 'Rotten' imitators nationwide, no doubt, the silly sods).

Avid readers of our wondrous raglet will no doubt recall snippets of 'Public Image' lyric being quoted by Caroline Coon in her interview with the Holloway hat-stand in our July 22nd issue. The form's not quite as quoted therein, although most of the lines appear somewhere or other and the import is very much the same.

Because of John's silken new tones, transcribing the exact words he's singing isn't exactly easy. Apologies for all concerned for any and all errata therefore but the gist of the first verse appears to be thus: 'You never listened to a word that I said/You only seen me by the clothes that I'd wear/Or did the interest go so much deeper?/It must've been the colour of my hair... The Public Image'

Further dissertations on 'fame' follow, two of the most memorable lines being 'I will not be treated as property' and 'It's not a game of Monopo-lee!'

Only for the fifth and final verse does the old gut-level singing-style return, this time with 'Public image, you got what you wanted/The public image belongs to me/My entrance, my own creation, My Grand Finale... MY Good-byeee!' Another scuffling goodbye comes right at the end, swiftly followed by echoing (another dub effect, as you ought to well know) repeats of what sounds like possibly one voice saying 'Alright' and another saying 'Dread'. And right at the very end there's something that sounds like the beginning of a very rude word. This is mere speculation, however, and that's certainly part of the song's continuing charm. It will be a massive hit, and deserves to be. Good on yer, John.

GIOVANNI DADOMO

AWAY FROM THE FULHAM ROAD: Hot on the heels of the Public Image single (see below) come rumours that J. Rotten and Public Image are planning some warm up dates in Southern Ireland, followed at a discreet distance by a date at the Rainbow pencilled in for Christmas Day. And if you can't wait till then, be warned that bootlegs of the single are currently around — a snip at a mere £20.

ALL I WANT FOR CHRISTMAS (IS A NEW ELPEE): Expect a new Pistols album some time before Christmas. The film — and consequently the soundtrack double album — has apparently had its release date put back to the new year. This delay in the film's release could well be connected with rumours of one John Rotten having laid an injunction on Matrixbest (or is it still really Glitterbest?) over some of the footage in the film which supposedly features him in Jamaica — though our erstwhile mystery blonde claims that they didn't actually manage to shoot any film of him in that tropical sceptered isle. Meanwhile the Pistols prime Christmas album is dominated by the character of Steve Jones who's reported to have come up with some ace tunes. Unfortunately the words aren't of quite the same excellent standard and Glitterbest flunkie Jamie was approached to contribute the same kind of snappy verbals he gave to 'Anarchy In The UK'. He was too busy.

CRISIS, WHAT CRISIS?: Step Forward's Nick Jones slightly perturbed about Crisis' claim that SF wouldn't touch them because they were "too political". Commented Nick, "The band are wrong. This is fabricated paranoid bullshit. We're not a rich company but we are prepared to get into little projects. Crisis walked into our office one day with a tape they'd recorded in a fridge in Luton. It was nice, I liked the energy and the content. So we kept in touch and eventually managed to put £100 into a demo which simply wasn't up to scratch. We just can't afford to spend the £800 which would be needed on rehearsals and a producer. Maybe when we rip off more royalties from ATV we can. I don't think Crisis understand the industry. To say that the company that put out 'Right To Work', 'I Don't Wanna' and 'Fascist Dictator' would get cold feet over politics is just ludicrous."

SMALL WONDER RECORDS prima donna management, fuming that their single was unfavourably reviewed in last week's ish, were reduced to passing scarifying messages to Sounds to the effect that "Garry Bushell is full of shit. If he ever come to our shop we'll f***ing spit on him."

Commented Mr Bushell, "If anyone wants to spit on me the address is 40 Long Acre. UCH hospital is five minutes away on the tube." Now now, children.

WHOSE SWAN SONG? Shock, horror and so on. Led Zeppelin actually do something! Not only did Jimmy Page make it down to Chelsea register office last Friday to be best man for his road manager, Richard Cole (the rest of the band came too except Bonzo who was otherwise occupied), but Robert Plant got up and warbled with Rockpile in Birmingham. He sang 'My Baby Left Me' and 'Mess Of Blues' and then Johnny Tillotson joined the band for two verses of his hit, 'Poetry In Motion'. Next week, Led Zeppelin read Sounds, remember they're a band and do something together.

STRAIGHT MUSIC PRESENTS

DR. FEELGOOD

WITH GUESTS

SQUEEZE

THE BISHOPS'



TOUR OF UK SEPTEMBER/OCTOBER '78

- FRI. 22nd SEPT. - PLYMOUTH TOP RANK SUITE
- SAT. 23rd SEPT. - TORQUAY TOWN HALL
- SUN. 24th SEPT. - TAUNTON ODEON
- MON. 25th SEPT. - MALVERN WINTER GARDENS
- TUE. 26th SEPT. - DERBY ASSEMBLY ROOMS
- WED. 27th SEPT. - NORWICH ST ANDREWS HALL
- THU. 28th SEPT. - CHELMSFORD ODEON
- FRI. 29th SEPT. - CAMBRIDGE CORN EXCHANGE
- SAT. 30th SEPT. - COVENTRY THEATRE
- SUN. 1st OCT. - LEICESTER DE MONTFORT HALL
- TUE. 3rd OCT. - MANCHESTER FREE TRADE HALL
- THU. 5th OCT. - ABERDEEN CAPITOL THEATRE
- FRI. 6th OCT. - DUNDEE CAIRD HALL
- SAT. 7th OCT. - EDINBURGH ODEON
- SUN. 8th OCT. - NEWCASTLE CITY HALL
- MON. 9th OCT. - LIVERPOOL EMPIRE
- TUE. 10th OCT. - SHEFFIELD CITY HALL
- WED. 11th OCT. - BRADFORD ST GEORGES HALL
- FRI. 13th OCT. - BRIGHTON TOP RANK SUITE
- SAT. 14th OCT. - HASTINGS PIER PAVILION
- SUN. 15th OCT. - HEMEL HEMPSTEAD PAVILION
- MON. 16th OCT. - READING TOP RANK SUITE
- WED. 18th OCT. - BOURNEMOUTH WINTER GARDENS
- THU. 19th OCT. - PORTSMOUTH GUILDHALL
- FRI. 20th OCT. - CANTERBURY ODEON
- SAT. 21st OCT. - BIRMINGHAM ODEON
- SUN. 22nd OCT. - BRISTOL COLSTON HALL
- TUE. 24th OCT. - CARDIFF TOP RANK SUITE
- WED. 25th OCT. - SWANSEA TOP RANK SUITE
- THU. 26th OCT. - OXFORD NEW THEATRE
- FRI. 27th OCT. - ILFORD ODEON
- SAT. 28th OCT. - HAMMERSMITH ODEON LONDON
- SUN. 29th OCT. - HAMMERSMITH ODEON LONDON

Ticket Prices are £3.00, £2.50, £2.00, £1.50 everywhere except PLYMOUTH, TORQUAY, MALVERN, NORWICH, CAMBRIDGE, BRIGHTON, HASTINGS, HEMEL HEMPSTEAD, READING, CARDIFF, SWANSEA, where all tickets are priced at £2.00.

STRAIGHT MUSIC PRESENTS

CROWN HEIGHTS AFFAIR

HAMMERSMITH ODEON
Queen Caroline St. W.6.

THURSDAY 5th OCTOBER AT 8.00

Tickets: £3.50, £3.00, £2.50, (£2.00 inc. VAT) available now from Box Office Tel: 01 748 4081

P I C : M A R T Y N G O D D A R D



MYSTERY WOMAN UNMASKED: Last week we promised you Mickey Jupp's real name. Sorry and all that, but those people at Stiff have got that secret locked in their time vaults. So, by way of compensation, we bring you the secret life of Lene Lovich, self proclaimed Stiff enigma. Last week we hinted at her murky past in the *Diversions*. Now we show you she's hardly changed at all since she and her mates above (that's her boyfriend of the time with the shaven head) were putting

their platform soles into the cause of funk for Gull records. More than that, courtesy of the Gull blog, we can inform you that she sorted her street credibility out at an early age by having the foresight to be born in Detroit, Michigan, that she has been involved in 'various ventures in and out of theatre and music', that her residence of the time was a flat in Finsbury Park (which she shared with baldie Les Chappell) and that Edith Piaf and Billie Holiday were two of her favourite singers.

JAWS

STRICTLY CLASH STYLE: The title of the next Clash album is: 'All The Peacemakers'. In case you don't instantly twig, that's a line from 'Police And Thieves'. Meanwhile, Mick and Joe have been joined in New York by Topper and Paul; Mick and Joe want to come home, but with Sandy Pearlman spending four days on mixing a track, or some such, it looks like they'll be exiles in hotels with no room service for a while yet . . .

FAULTY PRODUCTS: Is all not well between Spirit and their current English record label, Illegal?

COME BACK, GAREE: Gary Holton, once of the Heavy Metal Kids, told us he's definitely gonna be doing something soon but added "I'm not sure if I'm having a shit or a haircut. . . and it's me birthday, it's twenty but I can't remember the numbers that come after that."

POP GO PROC: The Pop Group are doing a short tour in a couple of week's time, all proceeds are to go to Prisoners of Conscience, (Amnesty International), the Prisoner's Aid Group that succours those in prison/mental homes for their beliefs in Russia and South America (*Not those revisionist Imperialist running dogs — Garry Bushell*). The dates will take place during International Prisoners Of Conscience Week in October . . .

FLYING SQUAD: Queen are particular about their locks. Down in Nice to record their new album, 'Jazz' (they're so inventive they re-use a Ry Cooder title), they flew hair stylist Denny Godbar from Sweeney's out there to cut Roger and Freddie's post-modernist barnets.

PUB SOCIETY: Prior to going out on tour, Tom Robinson has been filling in the odd spare moment by plonking the bass strings for his old Cafe Society mate Hereward Wake and his new band in seedy boozers like North London's Stapleton.

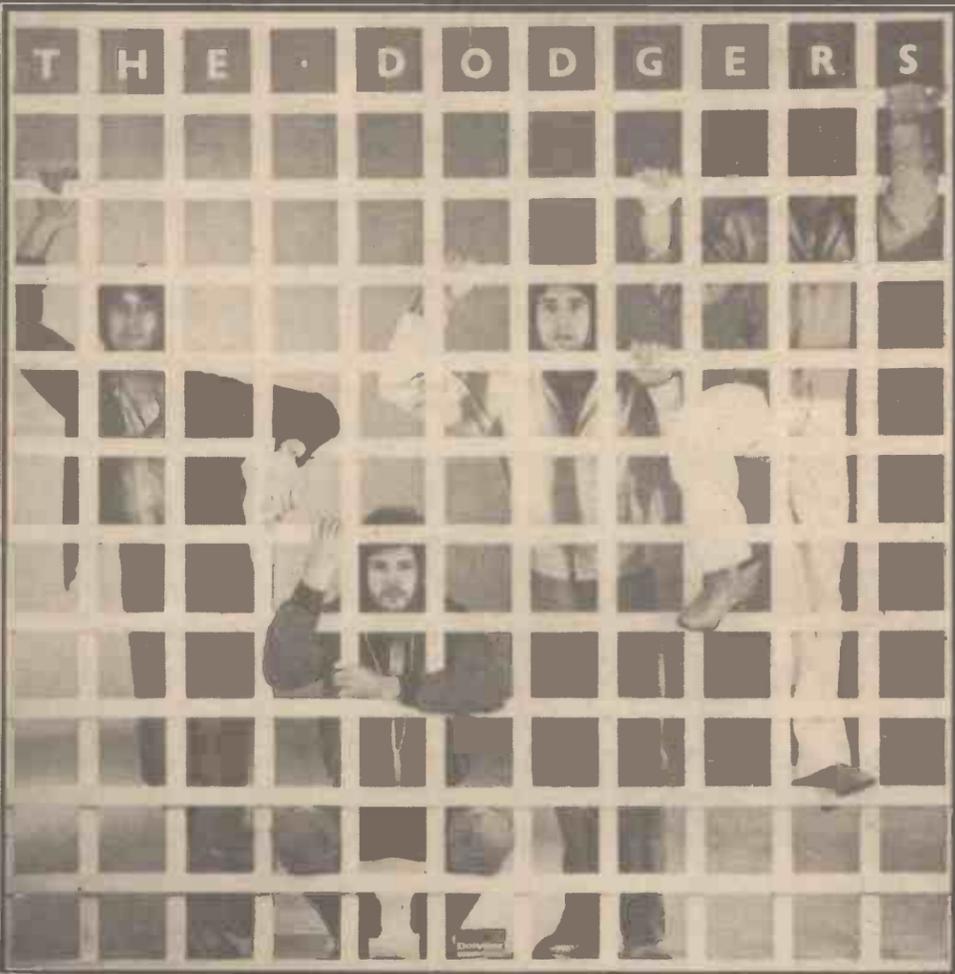
FROM THE ASHES: Once upon a time Bebop drummer Simon Fox has joined/helped form Blazer Blazer who'll be going out on tour shortly.

SAVE THE LAST TANZ FOR ME: Just as their first single has come out, it appears that Tanz der Youth have . . . well, maybe not exactly broken up, more like moved into a period of creative hiatus. Alan Powell is certainly keeping himself busy, however, being one of Mick Farren's Good Guys.

STINGY STRANGLERS DENY PRESS GOSIP: "No we're not giving the press a Christmas present," Jean Jacques Burnel told *Sounds* this week after being confronted with the rumours that the Stranglers plan to call it a day shortly, revealed in the *Evening News* 'the gossip rag you can trust' (because most of it is reprinted from elsewhere). "No one is strong enough to split the Stranglers," asserted Burnel.

Except the Stranglers themselves maybe? When asked what would happen if one of them left Burnel said "I can't envisage us carrying on with a substitute can you? That's for commercial bands."

Depends what you mean by commercial, we suppose, but judging by the attendance at Saturday's Battersea Park concert then maybe the Stranglers aren't as commercial as their album sales might suggest. The 'official' estimate was 5,000 people but most headcounters put the figure a thousand below that. Funny that, they were expected to draw a capacity crowd of 8,000.



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The DODGERS

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- 26.9.78 OXFORD · Oxford Theatre
- 27.9.78 LIVERPOOL · Empire

AND AS SPECIAL GUESTS OF THE KINKS

1.10.78 LONDON · Hammersmith Odeon



Agent: I.T.B. Pete Fountain 01-439 8041



LOOK VERY closely at this miserable pair and then consider that they call themselves Julie and Gordon and have just released a single called 'Gordon's Not A Moron'. Yes you're right, we've been conned, you've been conned, Manchester local radio's been conned, all God's childrens bin conned because they're imposters, and the real Gordon and Julie, not to mention Rabid records, are a bit put out by it all.

In fact Rabid's solicitors are currently considering legal action against the gruesome twosome and their Pogo/WEA label "because it's not just a parody record", explained Tosh from Rabid, "they're actually passing themselves off as characters we've created."

"Jilted John was not a pisstake record, we took it very seriously, and now to have someone else come along riding on our backs is very annoying, especially as WEA turned down the distribution rights to Jilted John."

"As well as that Gordon has been gigging in his own right and this will detract from his career. As far as we're concerned Gordon is a moron."

Gordon himself commented, "I've heard bits of their record — I don't like to listen to it all the way through, it's too embarrassing. We'd been thinking of a follow-up ourselves but we dismissed the idea because it would have been too easy, simply cashing in."

"I think it migh: do us damage. I've been gigging for two months simply making things up as we go along, but we had been working on proper material and I've got a single of my own out in three weeks indirectly connected to Jilted John."

But will it be as funny as the phoney?

CUCKOLDED CLARENCE

NEW SINGLE

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WINGS

See David Bromberg's life story at the Theatre Royal.



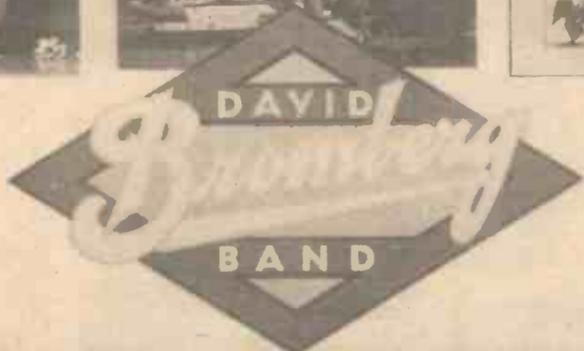
"My music's all I got. It's the sum total. I'm not married. I've got no kids. I spend my life on the road, and I've no hobbies beyond playing guitar, fiddle and mandolin. There's nothing else in my life so don't mess with it."

David Bromberg. In concert with his band at the Theatre Royal, Drury Lane, Oct. 1st.

(Then hear his autobiography) in three, gripping volumes.

BANDIT IN A BATHING SUIT FT 548

"RECKLESS ABANDON" FT 536



ANOTHER FANTASY TURNS TO FACT

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JAWS



WATCH THAT MAN: Goodbye Wayne County (male division), Hello Wayne County (female division). At long last we bring you a glimpse of the new County face that tempted a thousand drunken liggers at Dingwalls and confused Glen Matlock enough for him to ask if it was a picture of Lyndsey de Paul.

Mind you, he wasn't the only one to be confused by the new look Wayne. When Wayne was applying for his new set of resident papers, he put down 'female' on the form, which was fine by the official till he checked Wayne's passport and saw it said male. And, no matter what the body in front of him said, the piece of paper said male, so male it was. A man's a man for a' that . . . ?

the entire team with solid gold records of his latest epee, 'Slowhand'. Which presumably they can flog if they don't get their winning bonus.

AMONG THE glittering star-studded throng attending Frank Sinatra's London concert this week was Clashman Paul Simonon, looking pretty well natty in a black suit and tie. The fact that the trousers were three inches too short, revealing elegant D.M.'s only added to the allure for all calf-fetichists. Paul reckons Sid's 'My Way' is better.

SHE WAS ONLY THE VICAR'S DAUGHTER: or the strange case of The Dole and last Sunday's News Of The Screws with an intriguing story titled 'Punk Rock Boss Plays Hell Over Vicar's Daughter'.

As you might expect from such a respected journal, the article was riddled with inaccuracies. The Dole's guitarist Simon Page explained: "The article said that our manager had sent a letter to our former keyboard player's girlfriend, also the bassist's sister, and the vicar's daughter warning her to keep away from the group because she was a disruptive influence. It also implied we've split up. In fact," claimed Simon, "while the keyboard player was on a course his girlfriend (that's the vicar's daughter again) involved herself with Emu our vocalist (with us so far?). However, when Emu refused to make things permanent for fear of breaking up the group, the vicar's daughter persuaded the keyboard player and the bassist (that's her brother, the vicar's son) to leave the group. The group meanwhile carry on with a new bassist and a lovely new

vocalist called Nikki." Makes Crossroads look simple, huh kids?

THE NEW MESSIAH: Stiff proudly informed us that the Sydney Sun proclaimed Graham Parker 'The future of rock'n'roll.' Haven't they heard what happened to the last guy who was told that?

THE NAME GAME: Charlie Dore's ecstasy over her feature in Sounds recently was marginally spoiled when we were unable to spell her name right. Not Charley but Charlie. Huge 'tell me about the imagery in your lyrics' Feelers claims he was led astray by the publicist. A likely excuse. Incidentally, the band have just acquired a new bassist by the name of Ian Sorbie and live gigs are expected soon.

CAP CIOS DOC'S POPS: First and fame-most of the fifteen prizewinners listed in the September issue of Hamburg's Musik Express is one other than The Doomed's Captain Sensible. His prize? An autographed copy of Dr. Feelgood's 'Be Seeing You' LP for having correctly identified the band in a previous issue's 'Spot Der Stars' contest. The freebie came with a small brown envelope marked 'Some Money', in response to The Cap's request for some when entering the contest. A ten-penny piece gleamed within. "Hope you grew better since we met," said the accompanying note with a knowing wink. According to his publicist, Rick Rogers, The Captain is planning to return the Feelgoods' LP to its original owners, Messrs Brilleaux & Co. One might say it was a 'thoughtful' act, but such words tend to disintegrate when linked with Captain Sensible's name.

TELEPHONIST RECEPTIONIST

required for the publishers of Sounds, Music Week and Record Mirror.

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MYSTERIES OF THE EAST: Remember those lovely extracts of the Japanese translations of Little Bob Story lyrics we printed? Well, now we bring you the Nips version of Radio Stars first album. For instance, the mere mention of electroencephalograph in 'Nervous Wreck' gets turned into "feel it your sense of love" and in 'Nothing Happened Today', "nothing happened at all, not a sausage, buggler all" becomes "now the sign says we've got a vole".

The 101'ers meanwhile might like to know that the second line of their epochal 'Key To Your Heart' has been rendered as "love is more than midnight tea". So enamoured were Radio Stars by these translations that they're currently planning to do the Japanese version of their lyrics live.

If, that is, they can find a drum kit. Theirs was apprehended by the New Hearts management at Hemel Hempstead last Sunday. As they're now using ex-New Hearts drummer Jamie Crompton they weren't too surprised but they were a trifle annoyed at the "squad of heavies" saying that the Stars could buy it back for a mere £1500 when it was only valued at £600.

Incidentally, all denials to the contrary, it seems that the New Hearts have called it a day. Jamie reckons they have, Ian the singer agrees, only the management and CBS still keep plugging away with the tired old line about personnel changes.

EC ROOLS WBA OK? Not content with waving his rattle down at the Hawthorns every other week in support of West Bromwich Albion, Eric Clapton has now decided to sponsor the team's UEFA Cup game against Turkish team Galatasaray on September 27.

Clapton has also presented

ROCK

ALMANAC

Saturday September 23
1932 Ray Charles born in Georgia.
1949 Bruce Springsteen born.
1969 First "Paul McCartney is dead" rumour printed in an American college newspaper.
1974 Robbie McIntosh (Average White Band) dies at a Hollywood party.

Sunday September 24
1931 Antony Newley born.
1942 Linda McCartney and Gerry Marsden born.
1958 "Stupid Cupid" by Connie Francis reaches No 1 in Britain.

Monday September 25
1964 A group of American businessmen offer Brian Epstein £3½ million for The Beatles.

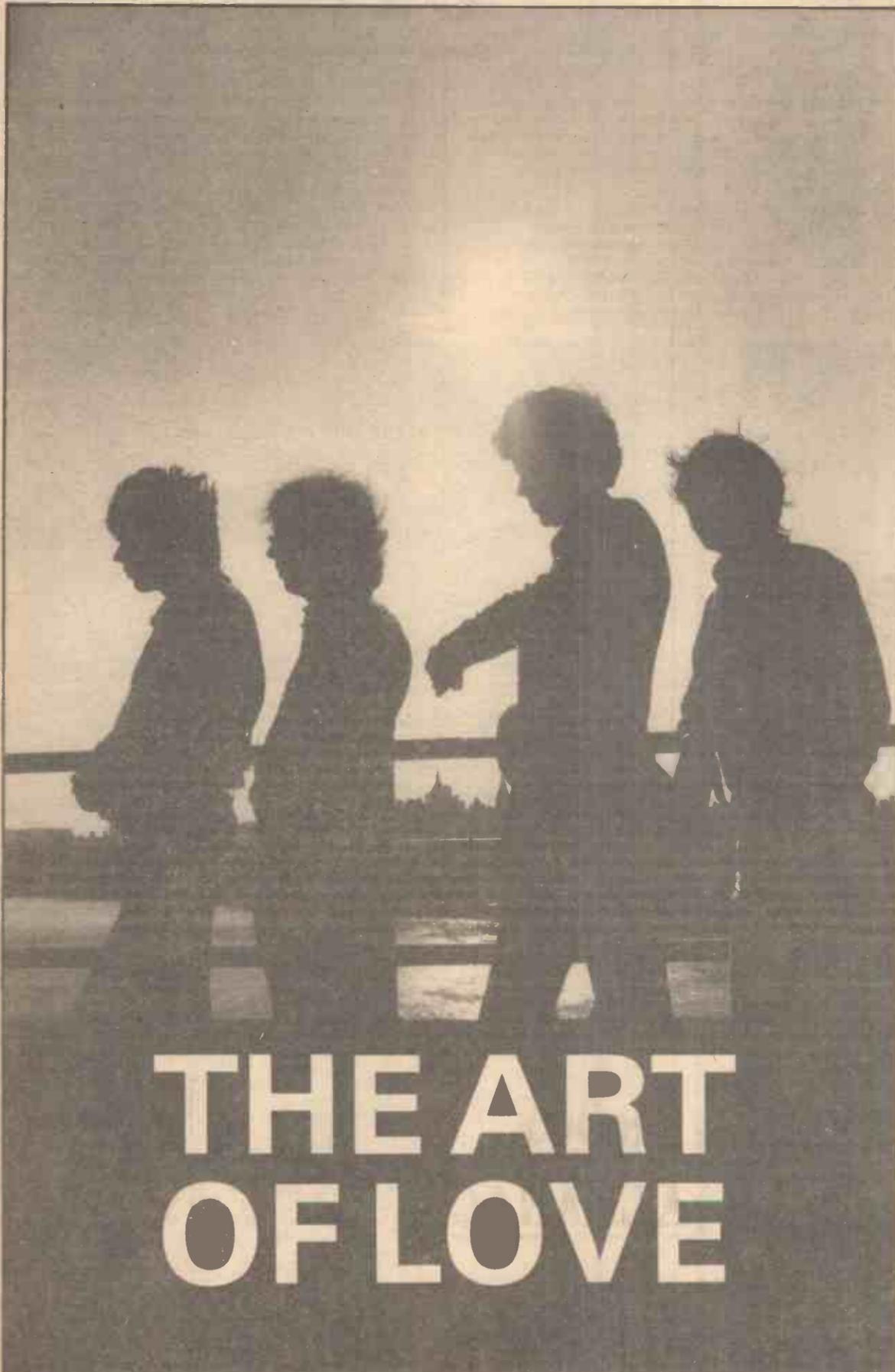
Tuesday September 26
1937 Bessie Smith dies as a result of a car crash.
1945 Brian Ferry born in Durham.
1969 "Abbey Road" released.

Wednesday September 27
1942 Alvin Stardust (Shane Fenton) born Bernard Jewry in North London.
1968 Brian Jones fined £50 for possessing cannabis.
1972 Rory Storme, leader of Liverpool's top group before The Beatles, found dead at his home.

Thursday September 28
1938 Ben E. King born in N. Carolina.
1946 Helen Shapiro born in London.
1968 Apple have the top singles in Britain and America with "Those Were The Days" (Mary Hopkin) and "Hey Jude".

Friday September 29
1935 Jerry Lee Lewis born in Louisiana.
1963 Rolling Stones begin a national tour with Bo Diddley and the Everly Brothers.
1973 Grand Funk Railroad top the US charts with "We're An American Band". — DAVE LAING

CREATIVE TYPING BY GARRY BUSHELL
 CREATIVE PICS BY JILL FURMANOVSKY



THE ART OF LOVE

THE BUZZCOCKS ON BONDAGE, CHAMBERMAIDS AND MODERN ROMANCE

"The Marquis made a little sound that was half laughter and half a note of triumph, and swept her into his arms. Then his lips were on hers, holding her mouth utterly captive, and she felt as though the world whirled round them and knew they were free — free of fear and everything save their love and their need for one another."

Barbara Cartland, 'The Secret Fear'

"Infantile love follows the principle: I love because I am loved. Mature love follows the principle: I am loved because I love."

Erich Fromm, 'The Art Of Loving'

PETE SHELLEY perches over the coffee table in the United Artists office, his unkempt black hair getting longer, effectively merging with his black shirt and overlarge black cords held up by a borrowed belt. He's pleasant, articulate,

anxious to be accepted as Pete Shelley rather than the twittering love-sick embryonic teen star he's been painted as.

It's a dilemma. Mention the word 'love' in a song and hey presto you're a new wave Barbara Cartland, listen to Shelley's words and you realise he's concerned with romantic realism.

Intrigued? Good, but to find out more about Shelley's romantic outlook, to discover the full shocking implications of the latest Buzzcocks sell-out sensation and the remarkable truth about Peter Shelley and the chambermaid you'll have to read this to end (you always want everything so easy).

Boy, the Buzzcocks have come a long way since Pete and Howie the Mekon saw the Pistols way back in the heady summer of '76 and thought if they can do it why can't we. Two years of critical acclaim have passed (although the knives seem to be emerging more of late) and September '78 sees them facing a massive UK tour coinciding with the release this week of their second album, 'Love Bites' and, maybe, that elusive hit single in the shape of 'Ever Fallen In Love'...

Owing to a paranoid press officer convinced I was gonna sell a sneak preview to Pravda I only heard one side of the album, but it's reviewed elsewhere by the noble pen of Jon Savage. Piece together his commentary with the

group's...

Steve Diggle: "I see it as a progression, it's a change, another dimension."

Pete: "On 'Another Music', on the first side it was all the things that the first singles had been leading up to. It's very compact. The second side is different and there's a lot of directions that could be followed on it. If you were to take the second side of 'Another Music' and the first side of 'Love Bites' and put them together people'd say it was a concept album. It's almost like we'd planned it like a serial in a magazine where they always leave just enough to keep you interested in what's going to follow up in the next one. So I imagine that the first side of the third album and the second side of 'Love Bites' put together would seem like a complete album..."

STEVE DIGGLE's written two tracks on this album. 'Love Is Lies' is very different employing acoustic guitars, "Love is lies/Love is eyes/Love is everything that's nice/Love is not as cold as ice..."

"It's about standard ways of behaviour," Steve explained "the way you're supposed to go out and meet someone and take her back — but you find it's not like you read about in magazines. The chorus is just a bit of confusion..."

And the song is powerful and catchy, yet another potential hit. I asked Pete if he thought it contradictory to say so plainly 'I hate modern music, disco, boogie and pop' and then to have turned round and written four classic pop singles.

"'16' was talking about manufactured, conveyor belt pop. The only reason our songs are pop is because people like them, it's a pleasant thing to listen to. That's the criteria for pop. It isn't pop as in the business idea."

How about the idea that you've made a conscious decision to plunge into the Jackie market?

Pete: "It's just people taking a brief glimpse of the lie of the land and because amongst our fans we can list 13 and 14 year old girls (tell me more — A. Lewis, Ruislip) means that we're appealing to the Jackie market, but also we're appealing to older markets. There's a huge cross-section."

Steve Diggle: "We're not aiming for any particular market. We never think about markets. It's just how the songs come up, obviously you can't keep to one sort of vein all the time."

Pete: "Each of the songs have something to offer us, and that's why we do it. It isn't because we think 'oh this'll sell a lot'. I'm sure there's a lot of things we could be doing which earns far more money."

"Music for us is almost like a hobby and it pays for itself. For the last year since we've been professional we've been drawing £25 a week each. It's a nice survival, enough to cover basic needs."

So if you were one of the merry punters who saw us riding round in a Daimler limo — IT'S NOT THEIRS. UA hired it at £5 an hour/40p a mile for us to cruise round looking for somewhere to take pix. A journey that took us slap bang into the Egyptian section of the British Museum.

Steve 'Paddy' Garvey: "This is like being at school again, this." You interested in ancient mythology then?

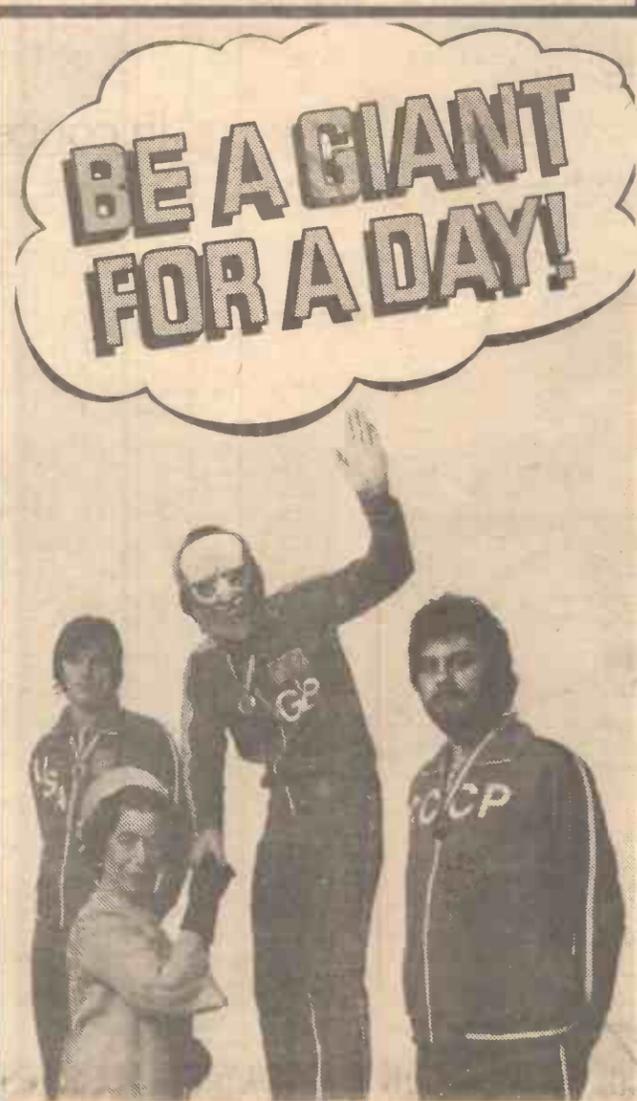
Paddy: "Nah, it's a bit before my time... look at that" (going at the palatial tomb of a Lycian chieftian), "when I go I want to go in something like this."

Pete: "I'm going to be mummified, that's the proper way, it's the only way to go."

In front of us was a 2000-year old figure tightly bound in bandages. Pete: "Look, Malcolm's been here — original bondage gear."

According to one recent teen mag, Paddy is an authority on the pyramids. He's said to have been accidentally locked

C O N T I N U E S O V E R



B U Z Z C O C K S

FROM PREVIOUS PAGE

in one for weeks which is why he's so quiet.

Pete: "Yeah, that's just one of the complete lies that get printed in the teeny press, like the one about me, that a chambermaid was supposed to have left me a note to meet her by the swimming pool at midnight. The hotel we were staying at didn't even have a swimming pool. I was supposed not to have turned up, she left another note complaining and I turned up the next night and got pushed in the pool for not turning up the night before. Well that'd be disastrous seeing I can't swim."

"In some ways it's a hazard of the job, but because I see myself as a normal human being, a normal citizen of the UK, I expect all the rights, and just because I'm in the public eye it shouldn't mean anything goes and I should just accept it. The teeny press invent stories and believe you should be grateful . . ."

Oaky **THIS IS THE TRUTH**, the Buzzcocks have sold out. They're only in it for the money. They've sold their mothers to white slavers, hate punk and are going disco.

"Yeah, do a story like that," Pete laughed, "Just make it all up."

Ridiculous. You don't think *Sounds* writers make things up do you? Course not, we pay people to make things up for us.

BUT ENOUGH frivolity, how come you sound like Jilted John?

"I went home the other week and me mum said 'have you got anything to do with that Jilted John record?' I think Jilted John sounds like me."

Is there a real community of musicians in Manchester?
 "There is vaguely. I think most of it is splintered into small tribes that have warfare with each other. We've always been on the outside of that."
 "But it's helped us not being in London, cos we're very untogther as people as well as a band, we'd have had no chance in London. In London it's more of an A and B scene whereas in Manchester you can relax. You're away from that constant liggng scene with everyone trying to outdo each other — it's almost like who's got the biggest hat at Ascot."

What do you think of the way punk's developed?
 "There were no set rules in the beginning, just a lot of groups who had similar ideas and managed to get in contact with each other and were helping each other to start things off. But even then, you listen to the early stuff, the Sex Pistols, the Clash, the Damned, us — we were all covering different areas. It was just that everyone was associated with each other — it became punk. Then all the violence came in and all the *Daily Mirror* punks thought 'Ah, this is what punk's about.' It became a craze and the media

exploited that craze.

"And you get people now who see punk in the same way the real ardent teddy boys see rock 'n' roll. That '76 was the only time that it worked and if you develop you're selling out, or if you sign to a record company or have a hit single you've sold out."

The Buzzcocks were always seen as the more intellectual wing.

"That's what people thought because we weren't singing about being on the dole. We were a bit more thoughtful rather than intellectual. An even better word would be intelligent. People thought we were intellectual because we could articulate . . . it's like that Marcel Duchamp pic on the single sleeve, that was just that the pic was called 'Fluttering Hearts' and our new tour's called the Beating Hearts Tour. It just tied in."

Who's the 'someone you shouldn't' on the single?
 "Ah, a friend of mine . . . it's half-mystical, half-biographical. But it's the same with all the songs, in order

for me to feel pleased with the lyric it's got to add up into words I'm feeling or could feel or could imagine a character feeling. The songs use characters, they're not all me.

"A lot of the songs are concerned with the dehumanising aspects of conventional relationships. Like 'Love You More', everyone says it's a love song but really it's anything but that — It's a really sad state to get yourself into because you're using tons of emotional blackmail, 'until the razor cuts', if you leave me I'm going to kill myself."

"I'm a modern romantic in so far as I'm trying to sort out modern romance. There was a big backlash against the normal romantic view, that falling in love was bliss, then people found out it's not all it's cracked up to be and therefore you had the backlash view — there's no love and people didn't want to get involved with anyone because they thought it'd be self-destructive to them as a human being. Well I'm trying to equate the two, because I think

CONTINUED PAGE 24



PETE SHELLEY models the latest in soothing bondage apparel

WIRE

CHAIRS MISSING

September 29 Newcastle University.
 September 30 Halifax Good Mood Club.

October 2 Outlook Club, Doncaster.
 October 3 Fan Club, Leeds.
 October 4 Pop Club, York.

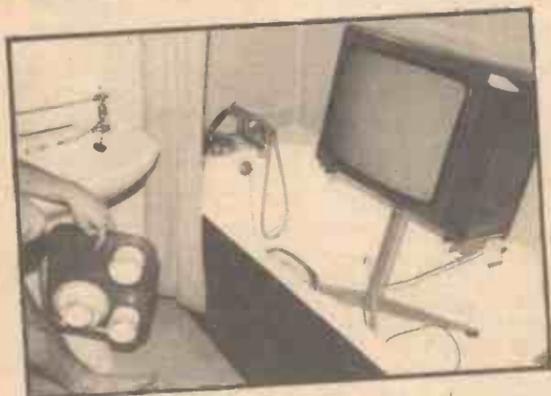
October 5 Kent University, Canterbury.
 October 6 City of London Polytechnic.
 October 7 Winter Gardens, Malvern.
 October 10 Barbarella's Birmingham.
 October 11 Brunel College, Bristol.
 October 13 Factory, Manchester.

October 14 Leisure Centre, Bircote.
 October 16 Woods, Plymouth.
 October 17 Winter Gardens, Penzance.
 October 18 Roots, Exeter.
 October 19 Lanchester Polytechnic, Coventry.
 October 20 Harrow Technical College.
 October 21 Erics Liverpool. (2 shows)
 October 24 Leicester University.
 October 25 Bradford University.
 October 26 Limits, Sheffield.
 October 27 Rock Garden, Middlesborough.
 October 28 Huddersfield Polytechnic.

London date at major venue to be announced for the end of October.

SUPERGLUE & GALE'S HONEY

...ON THE ROAD WITH THOSE FUN-LOVING RADIO STARS. GIOVANNI DADOMO SCRIBBLES, MICK YOUNG SNAPS



UM . . . what I don't understand is what you mean when you say you haven't got an elbow," says Radio Stars drummer Jamie Crompton at around two-thirty am.

"Well," says the 55-year-old former para, glancing as he pauses at his seven-strong audience, more for dramatic effect than to check that everyone's paying attention. After all, we've been here a couple of hours already, during which time hardly anyone else has said a word, the man with the handle-bar moustache meanwhile enthusiastically re-treading the well-worn steps of his past. His thirty-one jumps from not-so-low flying aircraft for example and how, following his enlistment at 19 he eventually came to be standing at an open doorway several thousand feet over occupied Holland. And the jumping into the battle of Arnhem, his subsequent capture, his being severely wounded and everything that happened after that.

"Well . . . it means I can do this," and, starting with simple up-and-down, backwards-and-forwards movements only a little more flexible than most of us could manage, he quickly proceeds to his *coup de grâce*, an almost perfect 360-degree rotation of said forearm about its non-existent joint, a — to say the least — remarkable performance, even when viewed through the blur induced by the none too modest amounts of spirits consumed over the previous couple of hours.

For an encore this captivating, frequently hilarious and totally likeable gent proceeds to further illustrate his absence of elbow by the simple stratagem of standing against the wall and stretching his arms straight ahead. And yes, the left arm really is six inches longer than the right. "I always meet all sorts of really fascinating, really interesting people," says Jamie afterwards. Quite.



REWIND the chronometer some twelve hours and it's still Newcastle, already raining. Newcastle with its Meccano nightmare of bridges huddled together over the Tyne and its yellow taxis and station muzak playing 'You Brought A New Kind Of Love To Me'. And the inevitable and vast Newcastle Brown Ale sign looming over everything, its place on the retina quickly replaced by the most direct BOTTLE SHOP in the window of the Henekey's bar-and-bite establishment two doors down from the hotel.

An hour later, back from sound-check, Radio Stars Andy Ellison and Martin Gordon are face to face with the local press. Drummer Crompton meanwhile, along with guitarist Trevor White, this last added for touring purposes only, are out finding alternative places to drink following an incident of sorts which occurred earlier in the day. Young Jamie recently discovered the joys of Superglue, it seems, and, not content at having fixed a couple of empty beer-glasses to the top of one hotel bar, was busily repeating the jape a second time when news of the earlier escapade leaked down. All members of The Group (as in "Are you with the group?")

uttered through clenched teeth) are now banned from the bar, innocent or otherwise. There's talk of a hefty bill, too. Lead guitarist Ian Macleod, easily the most modest and soft-spoken of the bunch — he doesn't do interviews alongside the two other key members of the band, he says, because he has nothing interesting to say — is said to have retired to his room, not a little embarrassed about the whole thing.

The interviews take a couple of hours, Gordon and Ellison professional and polite throughout, the interviewers put at something of a disadvantage by not having had a chance to hear the 'Holiday Album'. Everyone is very thirsty. A couple of people from one local paper are so thirsty that they spend most of their half-hour or so demolishing pints and hardly seem to notice the presence of their subjects in the room, whilst another dialogue meanders up a side-street that has Andy and Martin patiently listening to a description of the merits of a local combo for an uncomfortably long time.

The occasional persistent crumb of information filters through nonetheless. Apparently the hall where the group are playing tonight is an HM stronghold whose clientele are not averse to throwing things, this tendency made a little more hazardous to any performer unfortunate enough to incur the crowd's displeasure by the fact that the hall is surrounded on all four sides by a balcony, in good old Mecca tradition. A balcony from which, on occasions, not only bottles and glasses but even the odd table, chair or person have been known to fly.

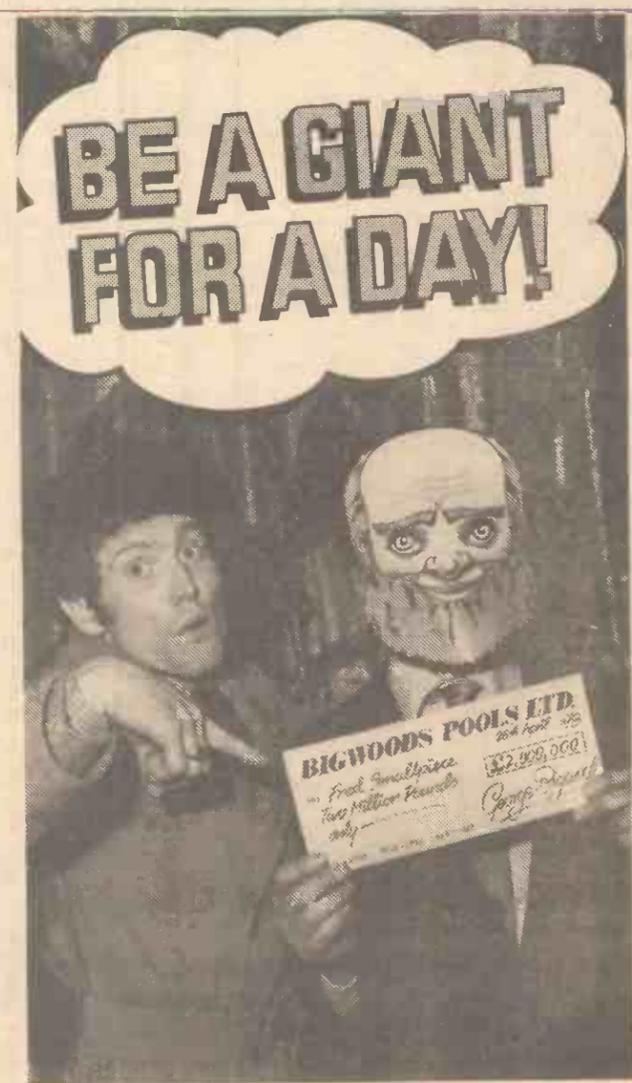
Meanwhile Trigger Publicity boss Rick Rogers is forever getting up and going to the bar for yet another tray of drinks. Ellison sticks to fruit-juice however, his only mixer the odd dab of throat-relaxing Gale's Honey from the little jar in front of him. See Andy roll up his trouser leg. See the horrible blue bruises. Count 'em. Hear how the Radio Stars recently had the misfortune to play a festival in Holland where the audience only seemed to enjoy performers who do their acts sitting down, the festival's other main attraction being a blues performer who'd died several years previously. Say hello to the fat man who's lost his pencils. "Have you seen my pencils?" No. Er, no. What pencils? "Oh . . . sorry." Say adios to the local press and the forty-odd glasses strewn across the table.

AN-DEE! An-dee! An-dee!" goes the squeakyblonde outside The Mayfair. The Oliver Hardy look-alike says not to worry, he'll take care of it and bundles us in. Four or five more Oliver Hardies huddle around the door menacingly, in matching shiny suits and tiny bow ties one and all. There's even one with a little moustache, although none are exactly laughing and not one of them's wearing his little bowler hat tonight.

It's a Heavy Metal stronghold alright: HM booms incessantly from the 'disco' and everywhere you look there's schools of phantom guitar-players, more than I've ever seen outside of a Quo or Sabs gig. A bit of time-warp for sure, what will they make of Radio Stars?

At first they'll really enjoy them, as Radio Stars coast confidently through 'Radio Stars', 'Elvis Is Dead Boring (Let's Rot)' and the new platter's 'Boy Meets Girl' with its show-through roots joyfully owned up to as the group drop into Ray Davies' 'All Day And All Of The Night' mid-song. During 'Is It Really Necessary' Andy's dragged into the crowd briefly but quickly retrieved by his road-crew.

CONTINUES NEXT PAGE



R A D I O S T A R S

FROM PREVIOUS PAGE

As the set progresses things get progressively less friendly, the occasional dumbo hitting home with a hurled beer glass. Then this drunk jumps onstage and mumbles something about Keith Moon before jumping off again and swinging mindlessly at anyone within hitting distance. Seen from above, what follows is potentially horrifying as angry kids rush in towards the loony, fists raised. In fact, Radio Stars probably save his life by abandoning the all but wrecked song they'd been playing when all this started and rocking furiously into '(I've Got Dem Old) Sex In Chains Blues (Again Mama) Part I', another new number from the new album, the origins of which will be obvious to anyone who's read a paper this year. It may be just 'a nasty horrible song about a sordid unnatural love affair, with religion and ironmongering briefly touched upon' as it says on the lyric sheet, but it certainly gets the gig back into gear.

Things stay together through the bulk of the set, obvious peaks climbed by 'Beast Of Barnsley', 'From A Rabbit' and 'Nervous Wreck', new ones with the still un-recorded 'Mania Express', a number which Martin Gordon relishingly describes as a deliberate HM pastiche, and obviously tailor-made for this particular crowd. Obvious appeal too in the presentation of 'Rock'n'Roll For The Time Being', Ellison cavorting about with a neon tube like Jagger in 'Performance'. It's shaping up to be a good, if not great evening when things take another slide. It's gone eleven by now and the audience has been swelled by the usual allsorts who are simply looking for somewhere to go on drinking after the pubs close. Needless to say, these people are hardly particular about what's being offered alongside their beers but think it's a great laugh all the same to throw things at whoever's unlucky enough to be onstage. So by the time the band's doing the extended, single, version of 'Radio Stars' there's a regular barrage of idiot-propelled missiles. And when Andy's back in the crowd during 'Nervous Wreck' they're not as friendly as they were before, people grabbing at his hair and obviously doing their best to scalp him, poor sod.

He's saved once more by the intrepid roadcrew only to be the target for a couple more plastic mugs in the face, Martin Gordon meanwhile getting completely soaked by some fool who's thrown a full glass of beer. This isn't just stupid, it's dangerous, and the band leave looking understandably disgusted. Surprisingly enough they did an encore anyway. The bulk of the audience responded as enthusiastically as they had throughout the evening. The dolts who'd almost spoil everything for everyone and certainly contributed to this not being quite the gig it could've been seemed to have gone by now. Probably out in the streets seeing who could bite a brick quickest.



Despite the unpleasanties suffered at the hands of the idiot minority, Radio Stars spent more than an hour signing autographs and talking to fans afterwards. Under the circumstances, their behaviour was quite exceptional. Hats off to them for that one.

SATURDAY starts around noon. All together now: *We're off to see the vicar, the wonderful vicar of Wakefield!*

Everyone ready? Not quite. Mr. Crompton is still in the hotel, completing certain delicate negotiations following yesterday's sticky fun. He finally emerges, a fiver worse off and clutching a couple of hotel cups to which saucers would appear to be irremovably attached. Last night the selfsame cups were themselves

intimately connected to an hotel tray. There was also a small matter of a TV set in the bath. The only lasting damage, it seems, has been to Jamie's pocket. Not a little cheered about the whole thing, he cracks the cups together in disgust and . . . bejayzus if cups and saucers don't separate instantly. Exit one drummer asking for his money back.

The red minibus roams around Newcastle's undershirts for half an hour looking for good photo backgrounds. One site that's been enthusiastically recommended is a housing estate known as the Biker Wall. Just as their grandfathers were obsessed with Meccano, the city's new crop of architects seem to have a thing about Lego, said Biker Wall looking exactly like an over-sized nursery construction. Actually I quite liked it.

This is the bad part: Once you hit the motorway the engine's too loud for the radio, and once everyone's read the foot-printed 'MM' and the dog-eared 'Weekend' all the way through, the latter expanding your vocabulary once and once only with the all but useless information that 'ergophobia' is the fear of work . . . then what? Then look out the windows where the passing of a truck the size of two houses, full of carrier pigeons or a field full of not bales but vast rolls of hay assumes the importance of a major event. Where stopping to eat is such a relatively quiet, static relief that whatever the mush staring up from the plate it's manna of a sort. Exit from the motorway watering hole with Andy clutching his shrink-wrapped 'Little Chef' t-shirt (size M, cost £1.99). And every car in the car park seems to be full of dogs — not just one or two but full of dogs. Ayyy, the wonder of it all.

Wakefield is quiet and drizzly even early of a Saturday evening. Wakefield has a butchershop called 'The Jolly Sausage' with a rampant sausage-man out front. And Wakefield has this still, wet person lying face down in the grass surrounding a block of flats and his clothes so glistening with moisture that he just has to be The Dead Man. Or is he?

A few minutes later we decide to go back and check. No, he's asleep. Still, Andy and Jamie decide to have their photos taken with the still innate form as foreground scenery.

At which point The Dead Man quivers, rolls over and raises himself on one elbow, very large and very much alive. End of photo-session, rapid departure of Radio Stars vehicle.

After all this I simply had to ask THE QUESTION.

Sounds: What's your favourite collar?

Martin Gordon: 14½

Andy Ellison: I don't like collars.

Great gig that night. Never even noticed the vicar.

Dope...Sex...and Dub

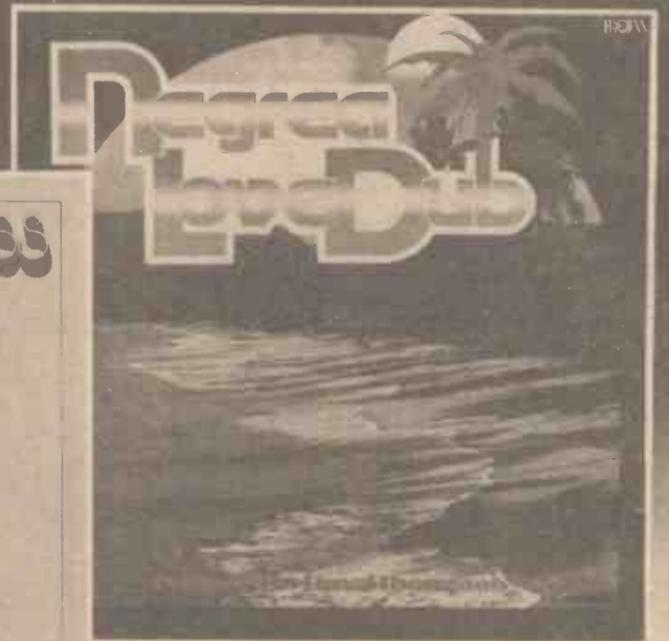
A reggae three-for-all



LINVAL THOMPSON
I Love Marijuana
TRLS 151



BIG JOE
African Princess
TRLS 152



LINVAL THOMPSON (producer)
Negrea Love Dub
TRLS 153

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SINGLES



WHY IS there a picture of Blondie on this page? Read the first review and all will be revealed.

AWWWW, SOMETIMES . . . it's like, like, ya know, it's hard ta get inspired . . . like, this week it's hip to dig disco again, Viv Goldman just ditched the rastas, and I'm so hard put to find something to write about that all I can do is churn out clichés . . . See, it makes me want to give up . . . I feel like a c**t . . . but since I can't have one, I suppose I'd better review some singles. . . .

SINGLE OF THE WEEK (if you can find it)

RODNEY AND THE BRUNETTES: 'Little GTO' (Razor) This band is actually Blondie, Rodney Bingenheimer, Brian Wilson and American Spring, doing a job Roger Christian would be proud of on the Beach Boys' hot-rod anthem. It was produced at Brother Studio (naturally) under the profoundly wonderful direction of Dan and Dave Kessel, who are the sons of jazz great Barney Kessel and confidantes/occasional henchmen to the currently demented P. Spector. On top of all that, it's actually a freakin' great single which will shortly (if there's any justice) be leased to a major label. B-side is 'Holocaust on Sunset Blvd'; no relation to any, ah, soap-opera, but a descendant of The Beatles 'Revolution No. 9'. It includes the line, 'Got any kway-looods?', and is therefore the 45 equivalent to 'Beyond The Valley Of The Dolls'. I swear all of this is true, so naturally this is going to be a top ten record. Yes? It came in the post, I came in my pants.

SINGLE OF THE WEEK (easy to find)

TOMMY ROCK: 'Is It Love?' (Spark) Bubblegum with sincerity! I have met this guy and he is a pop genius with a severe case of bad luck/lotsa pluck. Tom just keeps missing the boat. He has written stuff with/for Melanie, Bowie and Leon Russell and sadly so far his dealings have been about as successful as Jeremy Thorpe's. Too fine to remain a cult figure for much longer, I hope . . .

THE ONES I'LL SELL TO HELP BUY ME THE NEW DAVID HAMILTON BOOK OF PICTURES OF NAKED TEENAGE GIRLS

CIRRUS: 'Rollin On' (Jet) At last, a tribute to the thinking



man's chocolate bar! Pressed on oblong brown vinyl and packaged appropriately to resemble the object of its praise, I fear this will fail to do for Yorkie what Marianne Faithfull did for Mars Bars.

BRAM TCHAIKOVSKY: 'Sarah Smiles' (Criminal) Sounds like The Association without the harmonies (or the class). Could easily be an album track by Magna Carta. This Motor has cut out, obviously. . . .

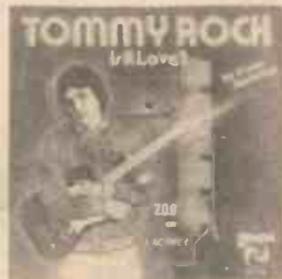
BROTHERHOOD OF MAN: 'Middle Of The Night' (Pye) Why do people insist on besmirching Abba by mentioning these creatures in the same breath? Nothing but a series of meaningless gestures lacking even the slightest glimmer of inspiration. Wouldn't pass as a backing track for a Durex commercial. . . .

THE CHANTER SISTERS: 'Can't Stop Dancing' (Safari) Some people's role in life is to serve. Isn't it enough that these two get to make money by inflicting on us their insipid backup vocals without them wasting more of our time with some of the most thematically impoverished disco-fizz since Devo sold out before they started? At least I don't hate this pair as much as Spizz Oil, and they haven't even made any records yet!

MARSHALL HAIN: 'Coming Home' (Harvest) Interesting bass-synth sound and reasonably fetching melody, but it won't be a hit cause it's too slow and sounds like an album filler, which is exactly what it is.

FIRE ISLAND: 'Makin Out With Eddie' (RCA) Abysmal MoR teddy boy-cum-Spector pastiche. They're ripping off yer heritage but it'll be such a lead balloon that no one will ever know about it. . . .

THE TEMPTATIONS: 'Bare Back' (Atlantic) Passable heavy disco in a James Brown vein, but hardly one for inclusion on



any future Temps compilation, unless of course they get progressively worse from here on in.

JENNY DARREN: 'Heartbreaker' (DJM) She puts her heart and so forth into it, but she's no Joplin or Quatro or Smith, and this is no good.

MELANIE HARROLD: 'Let's Spend The Night Together' (DJM) Evidently they don't. Mid-morning Stones-go-MoR travesty that sucks hard but fails to arouse anything but suspicions about its integrity.

ROBERT PALMER: 'Best Of Both Worlds' (Island 12') Three tracks from three albums by Mr Palmer. Glossy sleeve is a rip-off of Magritte painting, glossy music is a rip-off of other, more talented, white men ripping off American negro

music. The only thing I like about this fellow is that his album covers show a healthy preoccupation with Playboy-style sexuality. . . .

BETTE BRIGHT: 'My Boyfriend's Back' (Radar) Radar is WEA's answer to Stiff. This single is Bette Bright's answer to the failure of her former group Deaf School to make good records. It's alright, but the original by The Angels is so catchy that only a bunch of hamfisted morons could fail to make a halfway decent cover version. She won't be a sex symbol like she wants to be till she has a nose job, however. . . .

CHRIS REA: 'Fool (If You Think It's Over)' (Magnet) Being a lover of useless information, I'm impressed that a worthless piece of slush like this has crashed into the US charts with such ease. I hope you won't be.

EVOLUTION: 'Summer In The City' (EMI 12') Surprisingly successful disco version of Lovin Spoonful oldie. Clever arrangement, neat playing, spiffy guitar. I dunno why it



works, but it does. This one may do rather well.

SOLAR FLARE: 'Boogie Fund' (RCA 12') All the things I dislike about disco, in the main. No imagination, lacklustre production, perfunctory playing . . . Some would say this is music for dancing to, not writing about, so I won't.

JERRY LEE LEWIS: 'Whole Lotta Shakin Goin On' (Charly)
ROY ORBISON: 'Ooby Dooby' (Charly) Issued in horrible pic sleeves as 'Double Headed Monsters', these two are good 'cause they're rock'n'roll and sad because they're symptomatic of the fact that so many people live in the past. Jerry Lee has Warren Smith on the other side, and Roy O. has Curtis Lee. Great if you want 'em and don't have 'em already.

PRISM: 'Flyin' (Ariola) Yes

meets the Rollers with semi-successful results. Entertaining for the first 30 seconds then gets tedious. Such lack of imagination deserves to be met with a lack of sales.

PAGE CROFT: 'Dragons' (Alien) I'm trying to be fair . . . It was recorded in Hollywood, which is a plus. It's a cheapo job with wretched drum sound and a pre-Pistols heavy metal punk ambience, and that's a plus. But he's drinking out of a bottle while sporting a shirt open to the waist on the sleeve, and that is a minus. Then I notice he uses the word 'hobbit' in the credits. Then I realise what an absolutely dire piece of junk it is . . . almost had me fooled.

PETER BROWN: 'You Should Do It' (TK) Medium rare quality synthadisco, very boring. Flawless production, but seems a bit too clever for dancing to.

PEARLY GATES: 'Burning Love' (Bronze) I didn't ask for all this dance music. Jeezis, throw it away to the furthest corner of the room. Over there, among the press releases and downright lies which emanate from publicity agents each week. I don't wanna hear any more of this.

THE ALAN PARSONS PROJECT: 'What Goes Up' (Arista) Moody Blues go funky . . . I suppose Arista have to have a few crass moneymakers to balance their better acts.

THE PIPS: 'Baby I'm Your Fool' (Casablanca) More challenging stuff from the folks who brought you 'Midnight Express', though not as colourful. At least it's shorter and isn't set in Turkey (although it is one, all the same).

PETE WILLISHER: 'Sleepwalk' (Pye) Quite. Could well be Jeff Beck in his early M. Most period. Sleepwalk? Hey man, got any . . .

LATECOMERS & IMPORTANT SNUFFLERS SINGLES

DR HOOK: 'I Don't Want To Be Alone Tonight' (Capitol) The usual melange of Shel Silverstein sobs and barely audible vocal croaks. If you like them, you'll love it. I don't and won't.

RUBETTES: 'Movin' (Polydor) Horrible UK pop-soul crossover totally devoid of aesthetic wonderment. I should say more, but would you read it?

SORE THROAT: 'Zombie Rock' (Alblon) An amusing but ultimately redundant attempt at emulating those 'Monster Mash' type death-rock discs of yore. Screaming Lord Sutch did it better, y'know.

BOB SEGER: 'Hollywood Nights' (Capitol) Ignore the coloured vinyl/pic sleeve etc. . . . This is a great performance, if not a great song. Seger ain't as individual as Springsteen, but he tries and he's been at it long enough to exhibit taste . . . and this is tasty.

LINDISFARNE: 'Juke Box Gypsy' (Mercury) I always hated this brand of brown ale

folk rock, but they seem to have improved of late, if this is anything to go by. Possible hit, even though I still dislike them intensely.

LITTLE RICHARD: 'Send Me Some Lovin 1978' (Creole) Tommy Boyce is involved in this production of LR doing Sam Cooke, so it oozes class. Little R's best days are gone, and I don't see this as a hit, but a good single all the same.

ROLLING STONES: 'Respectable' (Rolling Stones) Not the best cut from 'Some Girls'. Good album, but I prefer the B side of this . . . 'When The Whip Comes Down' will probably be appraised as a latterday Stones classic in five years. Why wait? Pick it up today.

BE A GIANT FOR A DAY!



Q. WHAT HAVE THESE 7 S



- A) All are hard working, clean living musicians**
- B) They all enjoy travel (especially by train)**
- C) All appear on the Stiff Sounds Album 'Can't Start Dancin'**
- D) They all read Sounds (some of them even buy it!)**
- E) None of them have ever been to the Falkland Islands**
- F) All enjoy music (especially train noises)**
- G) They're all deeply concerned about ecology.**

A. Yes you guessed it! E) None of them has ever been to the Falkland Islands.

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THE STIFF SOUNDS ALBUM
'CAN'T START DANCIN'

FEATURING

IAN DURY	WRECKLESS ERIC
MICKEY JUPP	THE RUMOUR
LENE LOVICH	JONA LEWIE
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Al Stewart

The internationally acclaimed 'Year Of The Cat' was two years ago.

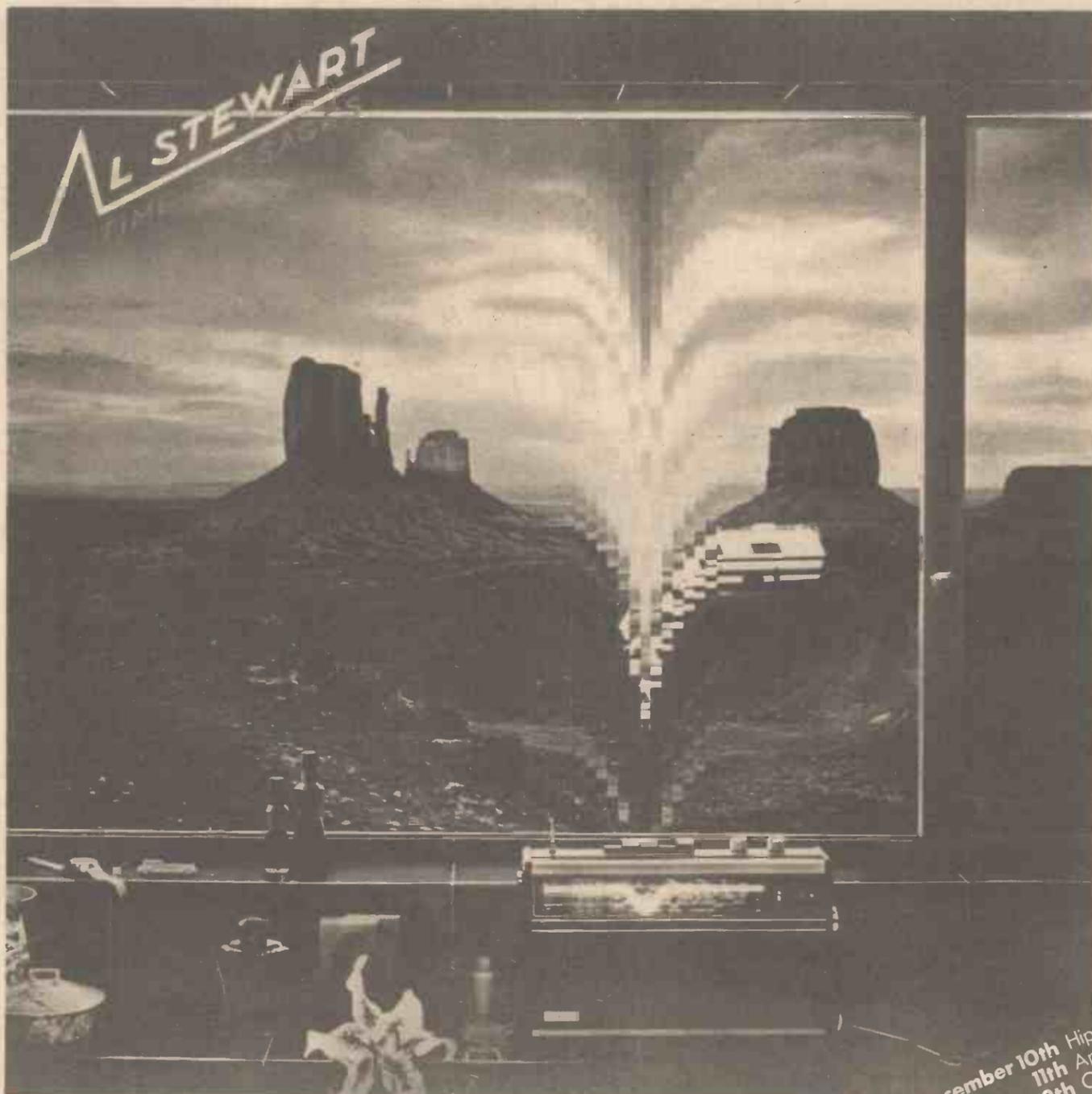
Quite a passage of time!

Now he's back, with another beautiful collection of songs.

And a tour in December.

Until then, at least there's the album you've been waiting for.

TIME PASSAGES



Record: PL 25173.
Cassette: PK 25173.



Produced by Alan Parsons
for Kinetic Productions Ltd.

Al Stewart-UK tour dates

- December 10th Hippodrome-Bristol
- 11th Apollo-Manchester
- 12th Odeon-Edinburgh
- 14th Odeon-Birmingham
- 15th Odeon-Hammersmith
- 16th Odeon-Hammersmith

ERIC FULLER AT THE CONTROLS

THIS MAN'S READING of Maupassant in the original is sometimes less than spectacular, but I do know that when the French TV compere announced the performance of Cimarrons he scanned the audience warily and said "You know what reggae is, don't you."

Cruising round Montmartre late night in search of stray artists, writers and street/music action, the only hapless neo-dread to suffer an earbending from a foreign white punk-style reggae fan admitted he'd heard Bob Marley and then changed the subject.



CIMARONS: Maurice, Locksley, Franklyn, Carl and Winston.

THESE MEN ARE NOT PARANOID

Paris is not the reggae capital of the world.

Such considerations couldn't be of less import to Cimarrons, the grand old men of Harlesden rock and self styled pioneers of Jah

works, of habit treading musically where no black man has gone before.

"It's a natural thing for us to travel a lot and break into new territories," explains dreadlocks keyboard player Carl Levy. "Cimarrons is like a virgin breaker (more later, boys),

we're not afraid to go to Nubia and play to just one Nubian, playing music is the master therapy, the crucial thing. Don't forget about the money, but you can never forget music. That's the difference between hustling and real, dedicated conviction."

Truly, the numbers delivered to a half empty theatre of chicer-than-dread Parisian soap-and-water devotees give every assurance of total love for the irreplaceable comfort of

CONTINUES OVER

CIMARONS

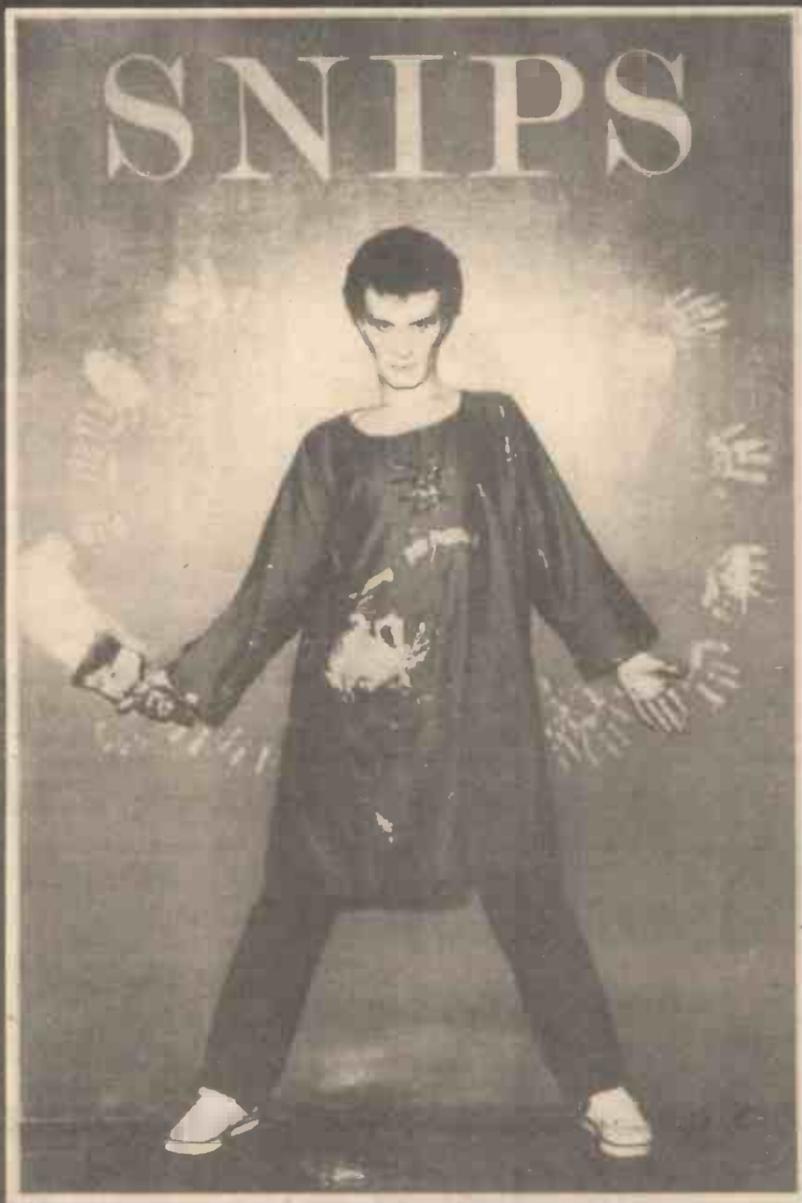
THE MAGIC OF
HERBIE HANCOCK
TURNS BLACK PLASTIC INTO
SUNLIGHT

'Sunlight' is the name of the new Herbie Hancock album. It includes his chart single 'I Thought It Was You', and a whole lot more of the dynamic, inventive brand of music that makes 'Sunlight' a refreshing burst of fiery energy. So get yourself a copy, and bask in the warmth of Herbie Hancock's 'Sunlight'.



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Waiting for Tonight

the first little monster from

SNIPS
JET 118

SNIPS ON TOUR WITH THE RAMONES

- 21 Sept. - PLYMOUTH, Metro
- 23 Sept. - BELFAST, Ulster Hall
- 24 Sept. - DUBLIN, State Cinema
- 26 Sept. - BRISTOL, Locarno
- 28 Sept. - NEWCASTLE, City Hall
- 29 Sept. - MANCHESTER, Free Trade Hall
- 30 Sept. - BIRMINGHAM, Odeon
- 2 Oct. - LONDON, Hammersmith Odeon
- 3 Oct. - CARDIFF, University
- 5 Oct. - COVENTRY, Warwick University
- 6 Oct. - EDINBURGH, University
- 7 Oct. - GLASGOW, University
Queen Margarets Union

'Waiting for Tonight' taken from the album
'Snips - Video King' - Released October - JETLP212

Monster RECORDS
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CIMARONS

FROM PREVIOUS PAGE

roots music. Bassist Franklyn Dunn demonstrates the vitality and spontaneity of dubwise rocking by kicking a large cymbal off its stand onto the floor, picking it up and slamming it back onto the stage while bashing his bass strings with a drumstick. On a more ethereal plane, Cimaron's version of the wonderful Twinkle Brothers' 'Free Africa' says all that need be said about the inevitability of equal rights and a mutual respect among cultures that renders shit kicking and pig-ignorant racialism the dubious halfwit joke that it is.

THE CIMARONS interview proper takes place the following day in the Euro-production line comfort of the Rotterdam Hilton, in which city the group are to play at an

credibility to their claims as originators.

"Cimaron's are here from a time now, and we won't stop coming forward. A time ago no-one had the conviction to dedicate themselves to building. People were farting around and looking for bread. Cimaron's have had very hard times, but the fullness of Jah Ras Tafari gives us an inner inspiration to govern us, we don't have to believe that we will succeed, we know it, so we are not operating in a state of paranoia. Cimaron's knew that reggae music had to take roots in England, we could never sit back and say 'Let's get into something else' and now other groups are coming forward. We have shown that it can be done."

Reasoning now turns to 'Maka', the first specifically stated 'concept' album.

"We just move from one

time, and it's only ignorance that keeps us apart.

"All these things are free — how beautiful it can be. Just free up, don't stay in a little isolated cocoon and criticise another man, just free up."

THE 'MAKA' track that ought to be promoted to the rock audience is 'Willin' (Rock Against Racism)', that organisation described by Cimaron's as "just a part of the central argument coming through. Racism is different from race consciousness, racism is abusive and negative. Anyone who argues like that, we have to rock against him. That racist attitude nullifies the situation where you and I can sit here and smoke a spliff and cool out. If there is a black youth out there with that racist idea, we



outdoor festival, after a relatively sleepless night on a train where the officials threaten to boot you off at the next station for playing Gregory Isaacs tapes very quietly in the corridor. Once calmed with the necessary herbs and lush, opinions are ventured as to the inevitable comparison between JA and UK reggae styles.

"We were in Jamaica in 75/76," says Dunn, "and they don't play to a sweat, they just stand in the corner and rock. The best group we saw was Inner Circle, they're big fat guys and they sweat, they really work."

"Cimaron's are about England," interrupts Levy, "the people in Jamaica now have to look to England for ideas. People there see Gichie playing guitar and now the guitarists are sounding like him. Always, what Cimaron's do, other people do a year later."

"They can't just come over here and play, people want to see a show. That's why they never put Cimaron's and Marley on the same bill (*A serious thing* — Ed.). The crowd that like rockers music, that go to Aces and those places, they don't want to entertain themselves, they want fe you to entertain them."

The longevity of Cimaron's performing life — there was a time when they were the only reggae group playing the white rock circuit — adds

concept to another concept," states the bassist. "You can look at a thing from whatever way you want and you can still say that it's all one. 'Mother Earth' (you'd better hear this album if you want to appreciate what it's talking about) starts off the creation of the concept. Out of the earth comes every kind of confusion, so we come to the root of the confusion by saying that civilisation began in Ethiopia, in East Africa. Every philosophical and historical argument shows that, but that true reasoning is suppressed because it is not advantageous to the people who are controlling the world now. It derationalises a lot of their racist arguments. We are saying that Mother Earth is here for everyone, that we all come from the same place."

In the next cut, 'The Word', attention spins to Biblical concepts and the simple desire to praise The Creator. Be as disbelieving and empirical as you want, but Cimaron's say "Amharic will soon become as familiar in Europe as French and English are now. This is on a street level, not an intellectual level, because the more you know about another man, the more you know about yourself, and so the better you can get on. All cultures are interlinked from a long

will rock against that bloodclaat. Rock Against Racism is a serious thing, because we are living here and we have to benefit from each other."

On the vexed matter of the almost total English (another serious thing, non immigrants) media failure to recognise the existence of alternative cultures living in the drum next door, Cimaron's place the blame on primal ignorance. "Is nothing but guiltiness, idleness in greed. This music will go through whatever happens because reggae is part of the black man's way of communicating his culture so it will always be there."

"Too many people are interested in good times, drinking wine and eating rich food, when you talk to them about peace and love they're not interested. Every group in society wants to become top dog because they see that there is pressure and they would rather be the ones handing it out than the ones who are suffocating from it. But that is a very lazy argument. There is another way. The pressure must be dispersed equally and in proportion, each man has to free up."

"Any man can be a rasta man if he has a liberated mind, if he defends truths and rights, if he lives for others before himself. Is all a matter of liberation." Truly, you came on time.

MOTOR



PHIL TAYLOR, Eddie Clarke and Lemmy

PIC: THE LOVELY JANETTE BECKMAN

HEAD

HUGH FIELDER OBSERVES BONE-CRUNCHING ROCK IN SANITISED TV STUDIOS (AND ALSO TAKES A DRAW)

YES, I'M GOING down the pub in a minute. Just gotta finish me dinner. Come in a minute ... Sit down. Mind me jacket, I just stuck another badge on ... Turn the television on. We can watch that 'Top Of The Pops' rubbish.

"Dr Feelgood ... good song that. Give it to 'em Lee. ... 10cc ... Bit catchy that. Too clever for me ... Tina Charles ... Pass the brown sauce please ... Status Quo ... Here, this show isn't bad. Yeah, again and again Rossi ... Legs And Co ... There's one of them I wouldn't say no to if she asked nicely like ... Frankie Valli ... Do you think these jeans are OK? They don't look faded enough to me ... Tom Robinson Band ... For a bleedin' poof he's not bad is he? ... Blondie ... I wonder if that *Sounds* editor bloke really is giving her one ... Hey, what's that? Sounds like 'Louie Louie' ... It can't be ... It must be ... It's Lemmy! ... I don't believe it ... It's bleedin' Motorhead on 'Top Of The Pops'."

That's right. Motorhead on 'Top Of The Pops'. What's going on? What terminal heavy metal freak has infiltrated the booking department of 'Top Of The Pops' and allowed these crazed rock and rollers on Britain's prime pop plugging show? Lemmy leering into five million family dining rooms. Do the BBC know what they're doing. I mean, Lemmy can be ... damaging. At that kind of range they wouldn't have a chance.

And for why? 'Louie Louie' in the charts at 75 is

the excuse. Well, if they say so. But is that any reason to imperil the mental health of a million or so viewers.

Apparently, it seems. Because here on Area B of Studio 4 are Lemmy, 'Fast' Eddie Clarke and Phil 'Animal' Taylor known collectively as Motorhead waiting to parade their charms for that grand old dinosaur of TV pop, 'Top Of The Pops'.

Too established and unwieldy to ever change, it lumbers out once a week to spill forth the nation's favourite singles. They're all treated with equal fervour; the only criterion is that they must be selling. 'Whatever the public's buying, that's what we'll give 'em. Can't go influencing them now can we?'

The technicians and studio orchestra go about their business following unheard orders over headphones. Tom Robinson, waiting his turn, points out the trumpet player on the orchestra to me. "While they were practising he was playing Miles Davis licks to himself. And that book he's reading is 'The Life Of John Coltrane'." Half a minute later the guy is belting out some asinine riff for the Dooleys' appalling little ditty.

It takes all sorts I suppose. But probably not more than one Motorhead. Mind you, they're no trouble to anyone at the rehearsal. They belt through 'Louie Louie' like they've been miming all their lives (and anybody who says they have better keep clear of Lemmy's fist), while Jilted John has to go through his saga twice at the run-through and twice again at the recording.

They don't even create much of a scene in the BBC bar. Well, not the first time

around anyway. (Later on after the recording Phil demonstrates his reverse fall from a chair twice to the hilarity of the BBC Television Club bar regulars.) Soon we're back in the dressing room winding down for this little piece of maximum exposure and manager Doug Smith, currently risking terminal brain damage by having Motorhead and the Hawklords on his books at the same time, is busy setting up The Interview, having lured Lemmy from the canteen fruit machine with the promise of refreshments.

THE INTERVIEW?

I just came here to witness the wholesale destruction of the acceptable face of pop by the bad boys of heavy metal. But if a notebook and pen among the rest of the paraphernalia makes everyone happy then I ain't gonna argue.

Only what starts as the Motorhead Interview frequently become the Doug Smith Interview because Doug has come back almost as many times as Lemmy has come back and he's quite ebullient about this little coup although he can't really explain how it came about.

"It's September 13, 1978, and somebody up there has decided that Motorhead shall appear on 'Top Of The Pops'. That's all I can say."

Well, it's not quite all he can say. "The Motorhead progress chart is a succession of ups and downs. But at least each one of the ups is a little higher than the last one."

The ups have generally occurred when Motorhead have managed to release

CONTINUES OVER



ON TOUR

SEPTEMBER

- 21 BLACKBURN, King Georges Hall
- 26 NUNEATON, 77 Club
- 29 LINCOLN, Technical College
- 30 LIVERPOOL, Erics (2 Shows)

OCTOBER

- 1 DUMFRIES, Stagecoach
- 3 SHEFFIELD, Limit
- 4 HIGH WYCOMBE, Town Hall
- 5 NOTTINGHAM, Sandpiper
- 6 MIDDLESBOROUGH, Rock Garden
- 7 HUDDERSFIELD, Polytechnic
- 9 PLYMOUTH, Woods
- 10 PENZANCE, Garden
- 11 EXETER, Routes
- 12 BARNSTABLE, Chequers
- 13 BATH, University
- 14 WEST RUNTUN, The Pavilion
- 15 CHELMSFORD, Chancellor Hall
- 16 SWANSEA, Circles
- 17 BIRMINGHAM, Barbarellas
- 18 READING, Bones
- 20 GLASGOW, Queen Margaret Union
- 21 STIRLING, University
- 22 DUNDEE, Samanthas
- 23 DONCASTER, Outlook
- 24 MANCHESTER, Polytechnic
- 25 NEWPORT, Stowaway
- 26 PORTSMOUTH, Polytechnic
- 27 LEICESTER, University
- 28 LOUGHBOROUGH, University
- 30 KENT University
- 31 LEEDS, Fan Club

NOVEMBER

- 1 YORK, Pop Club
- 2 CARLISLE, Market Hall
- 3 PRESTON, Polytechnic
- 5 LONDON, Lyceum



UNITED ARTISTS RECORDS

MOTORHEAD

FROM PREVIOUS PAGE

recorded product or gone on the road; the downs have been the lengthy periods of inactivity in between. And let me remind you that Motorhead have been together now for two and a half years during which time they've had an album and single released on Chiswick, a track or two on Stiff and now 'Louie Louie' on Bronze. You might call that sporadic.

Well, changes of management haven't helped. They've had at least three to my knowledge and there's probably more in the archives. A year or so ago they signed to Tony Secunda and looked to be on the verge of a breakthrough. But it didn't turn out that way.

"Secunda didn't really know what to do with us," says Lemmy. "He was more concerned with Steeleye Span at the time." (This being among the more printable remarks; the others I shall refrain from repeating because I rather like the way my legs are pointed at the moment and have no wish to see them altered).

"Just after we joined Secunda his wife left him, that's the effect we had on him," volunteers Phil.

"Oh, and we had a big tour all lined up and then Phil went and broke his hand on the third date which blew everything out," remembers Eddie.

They're set to make amends now with another lengthy tour that includes a

date at Hammersmith Odeon on Guy Fawkes Night (1) but so far they haven't set about recording an album. "We'll do that just as soon as we've learnt more than four songs," says Lemmy cryptically.

The dressing room is filling up, and not just aromatically. Bronze persons; the producer of their single, Neil Richmond; roadies and mentors. John Curd, boss of Straight Music who's promoted Motorhead at the Roundhouse more times than he would care to remember, shows up. He keeps British heavy metal flourishing at grass roots level and knows better than most that it's the only style since old time rock and roll that has shown no sign of diminishing since it grew up in the late Sixties. "This I had to see with my own eyes," he says with a grin.

Over the PA we can hear the kids warmed up by the floor manager. "No smoking I'm afraid and please don't take your shoes off," he croons at them. "Yeah, anything else but not your shoes," grins Eddie lecherously.

"But I never wanted to appear on 'Top Of The Pops'. I wanted to be on 'Ready Steady Go'," complains Lemmy as the band prepare to leave the dressing room.

In the studio we watch the charade being enacted from beside the studio orchestra. Jimmy Savile hares from stage to stage for the introductions looking like a cardboard cut out of himself. Lemmy

lights up a cigarette which soon results in a stern warning being broadcast by the floor manager. The aforementioned session trumpeter is hugely amused. "Come on lads, you can leave your drugs with me for safe keeping while you're on," he chortles.

Out in front of the cameras Tina Charles is undulating sinuously while Lemmy looks on aghast. He turns to Tom Robinson beside him.

"Jesus, she looks like a sofa turned on its end. Is that a duvet she's wearing?" he exclaims. Tom's jaw drops.

We edge round to Motorhead's stage area and suddenly the spotlights are on them and they're away. Two minutes forty three seconds of bone-crunching rock; Lemmy's flailing hair and hoarse vocals, Eddie Clarke's harsh, leaden guitar and Phil Taylor's blitzkrieg drumming ... all immaculately mimed.

This is not the first time that this old rock carthouse has been aired on 'Top Of The Pops'. I do remember the Kinks playing it back in '64 dressed in their hunting jackets and ruffle shirts. But it certainly wasn't the raw, untamed, menacing version that Motorhead belted out. Somebody will probably dredge it up again in ten years time and God knows what it will sound like by then.

Back in the dressing room Lemmy looks content. "I don't think anyone confused us with the Motors do you?" he asks.

No, I don't think so.



SORE THROAT

ZOMBIE ROCK

"I DON'T WANNA GO HOME"

1973



Marketed by United Artists Records

ISSUED IN SPECIAL PICTURE BAG



FROM PAGE 14

there are real feelings when you meet someone who you get on well with and there's feelings of friendship and love, and somewhere there's a nice dividing line where you can still be an individual but also still enjoy other people's care and affection."

YOU'RE STILL writing genderless songs, is that because you're concerned about sex-roles?

"It's almost like we live in a bi-lingual society. They talk about the generation gap, but there's a sex gap as well which is wider than that will ever be. But there's no reason for it. I try and relate to people as people. I have boyfriends, I have girlfriends and if you can relate to people as people you realise that sex doesn't really matter."

John Maher doesn't agree, "If there weren't males and females there wouldn't be people on the earth." "Yeah, for biological reasons it's necessary to have male and female," Pete rises to the argument, "but for social reasons the differences shouldn't matter."

"Yeah," Steve joins in, "but it's really difficult to break close-linked communities where there's a strong separation between the sexes."

It's an uphill battle, specially when magazines still push the same old "man the hard hunter, woman the soft game approach" ad nauseum, and hardened rightwingers still dream of Kinder, Küche, Kirche... Pete, meanwhile is deeply interested in aspects of modern love. "The Pete Shelley Book Club Book Of The Month is 'The Art Of Loving', by Erich Fromm which is really good, even though he does rabbit on about God too much. It says things like love is a really strange thing because if people were to have any occupation that they embarked on with such great hopes for the future and it was to fail as many times as love does, they'd actually try and work out where they were going wrong instead of keep making the same mistakes."

"ERE, WHAT GROUP ARE YOU?" A young bloke walked off a building site and spotted the limo with its popstar contingent.

"BUZZCOCKS".

"WHO?"

"BUZZCOCKS".

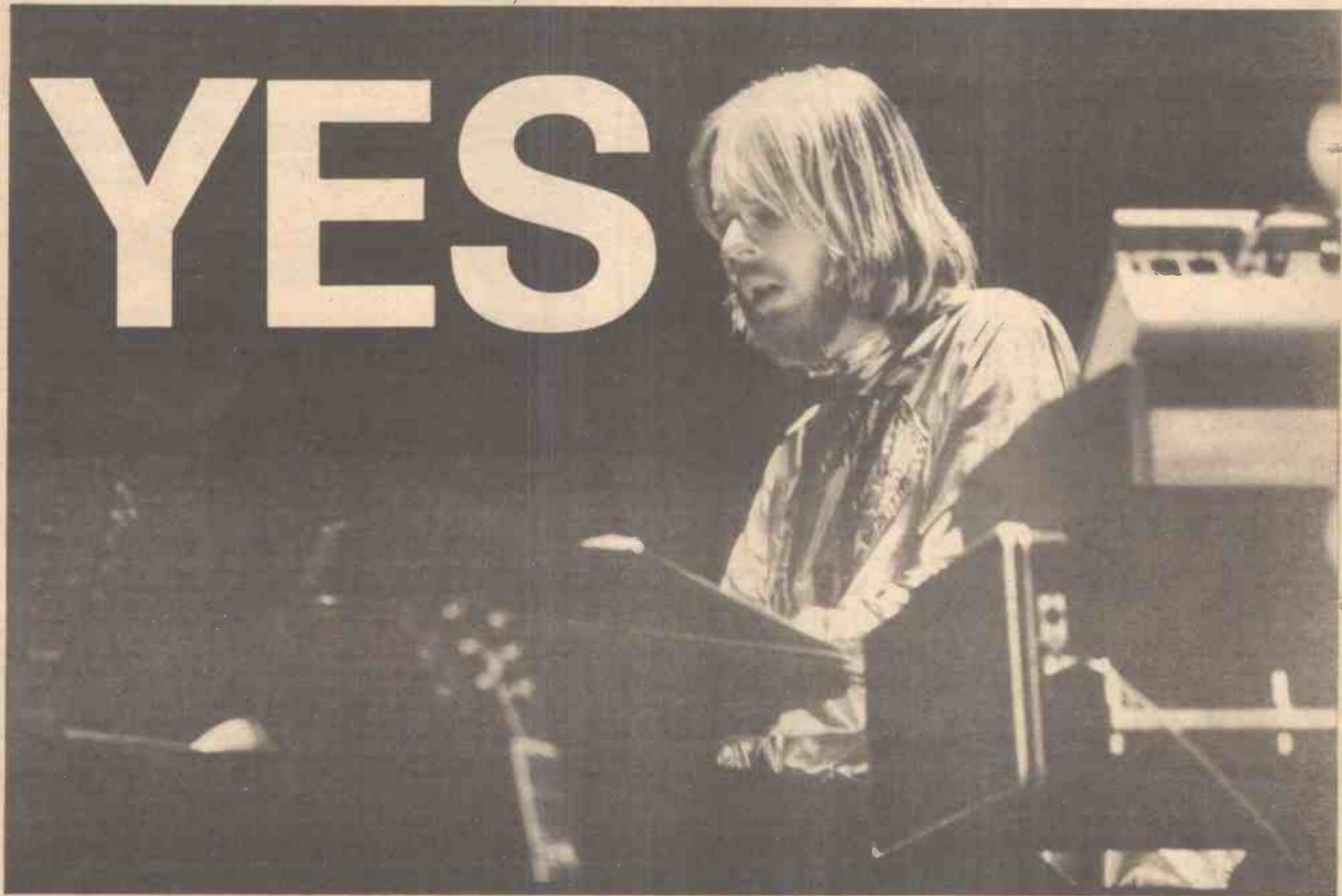
"BUZZCOCKS — YOU'RE NOT BAD".

"THANK YOU".

"NOT BAD AT ALL — EIGHT OUT OF TEN".

Me, crawling little bastard that I am, rate them higher than that, but then what else d'ya expect from an 'easy populist revelling in the inverted snobbery of a facile anti-intellectual approach'?

BUZZCOCKS



WE'LL FLY YOU TO AMERICA, BUT YOU CAN ONLY
TALK TO ONE OF THE BAND FOR FIFTEEN MINUTES.
A STRUCTURED IN-DEPTH OVERVIEW BY JOHN GILL

AN EVENTFUL trip, if nowt else. The first of four Yes gigs at Madison Square Gardens coincided with an outbreak of viral pneumonia in the Garment Area where the Gardens is situated, the destruction of Elvis Presley Boulevard in Memphis by a tornado (waddy mean, ya don't believe me?) and Keith Moon's death in London a few hours after the gig — that caused quite a flutter in the Putrefying Apple.

A. N. Other journalist all but cracked his skull in a hotel bathroom and during one of many heavy moments on a foolish solo jaunt in Central Park I got offered "a piece of black ass" by a lare, belligerent black guy with glassy eyes and a distinctly unpleasant temperament. And that's not all (cont p94).

Yes are ten years old this summer and celebrated their birthday at the Gardens. Over 90,000 people saw them there, winning them the coveted Golden Ticket award for ticket sales in excess of two million dollars. They usually remove the seating at one end of the circular arena to provide a stage-area, but Yes plonked a special revolving circular stage in the middle with a circular pa suspended above it, so everyone saw and heard the best possible.

So it was that 23,000 noisy mid-teenies watched Yes going round and round on a large wedding-cake affair while they gossiped on dope, beer and pretzels. I loved it. The sound wasn't the greatest and Yes themselves reckoned they weren't at their peak, but the pure spectacle and experience of hearing material from virtually *all* (barring 'Oceans) of their albums brought this BOF's love flooding back. The crowd kept up a perpetual din of screaming, cheering, whistling and singing throughout 'Siberian Khatru', 'Heart Of The Sunrise', 'The Clap', 'Time & A Word', 'Perpetual Change', 'Roundabout' and a host of stupendous others...

Oh yes, the interview. Yes were esconced in the Carlyle Hotel up in the 70's. Rock Hudson smiled as he passed me when I entered the lobby, (just to give you an idea of

the hotels Yes use). Ushered curtly into the bar, I was told that 15 minutes with Jon Anderson was all I was going to get. Oh well, it's their money.

Jon entered and sat down, looking relaxed and acting chippy and pleasant. I asked how the tour was going.

"Okay. Because it's the first night, (at the Gardens) the sound can be a little shaky. But it sounded okay. I think tonight'll be a little better. If you play in the same arena for four nights, the first night is always a little delicate, then it gets better."

As for the gigs, he said they were excellent. "Everyone is very high on the band. We did a very good tour last year so it just turns out that this year they seem to be more excited about it."

The repertoire they used in NY and will be bringing to Wembley covers almost every stage of their career; "Even 'Survival' is in there," John said. Why?

"It's the first time we've ever tried anything like that. Because it's our tenth year, I said 'Let's do a kind of medley' and everybody went 'Arghh! A medley?!'. I didn't really mean a medley in that sense, but we wanted to put together a piece of music that overall was an expanse of eight years; from 'Time & A Word' to 'Soon' is exactly eight years."

The circular stage is what he punningly describes as "A revolution... you can take that whichever way you want." It rotates at 9 rph but can only revolve twice before the cables inside snag. Eight sound people crouch on struts inside the stage for the 2½ hour duration.

"We want to modify it next year, so we're hoping to stick with it for maybe three years. It's a very good way of working, because you've got to keep in touch with all the different areas around you."

And then, just like the same-name Joseph Heller novel, something happened. I told Jon the stage looked like a wedding cake and seemed to emphasised the spectacular aspect of the gig.

"Yeah, uhh..." long pause. "I think it's more a spectacle for the audience because that's what the audience, er..." an even longer pause. "There's no answer to that. It's your statement, not mine. I don't have to defend anything."

Perhaps he thought I had every intention of doing a hatchet-job on Yes or, more likely, the dismissiveness the whole Yes entourage towards the press had also infected the band themselves. I doubt if you could print *anything* that would affect Yes's audience-sizes or sales (they've withstood all the flak in the past) but from then on the chat drifted into very small talk.

ICADGED a lift from Jon and Alan White in their limo to Madison Square Gardens. As we got in, Alan told Jon that Keith Moon was dead. Both were visibly dazed, so little else was forthcoming. Jon had refused to speak to me at the Gardens so I waved goodbye to any vaguely illuminating copy and sloped off to Central Park.

At the second gig later that evening the sound had improved dramatically. The repertoire was last night's down to a tee and the audience as appreciative as the previous evening. Every time the band started a song, they roared. Everytime someone took a solo, they roared. Every time the lights changed colour, they roared. Matches were lit at frequent intervals, people threw balloons and blow-up balls onto the stage, during Rick's fairground solo Carousel fauna bobbed up and down behind the stage-fence and at the end of 'Long Distance Runaround' people threw flowers on the stage. Someone draped a banner saying something like "Keith Moon Is The Best Drummer In The World" from a balcony and a notice-board announced overhead, "As the band returns, please help us celebrate their 10th birthday by singing aloud 'Happy Birthday Yes'." Surprisingly, they didn't.

There was a ten-level cake at the birthday party held in a reception room afterwards. Each level bore the name of a Yes album (and 'Yesterdays' was splat wrnog).

The temperature dropped from the humid mid-Eighties and it rained the following day. Rock Hudson was in hiding and masked Iranian students protested against the Shah on Madison Avenue. Our sorely beleaguered chaperone, Mick Houghton, somehow persuaded Yes's charming admin to give us more time with the band, so

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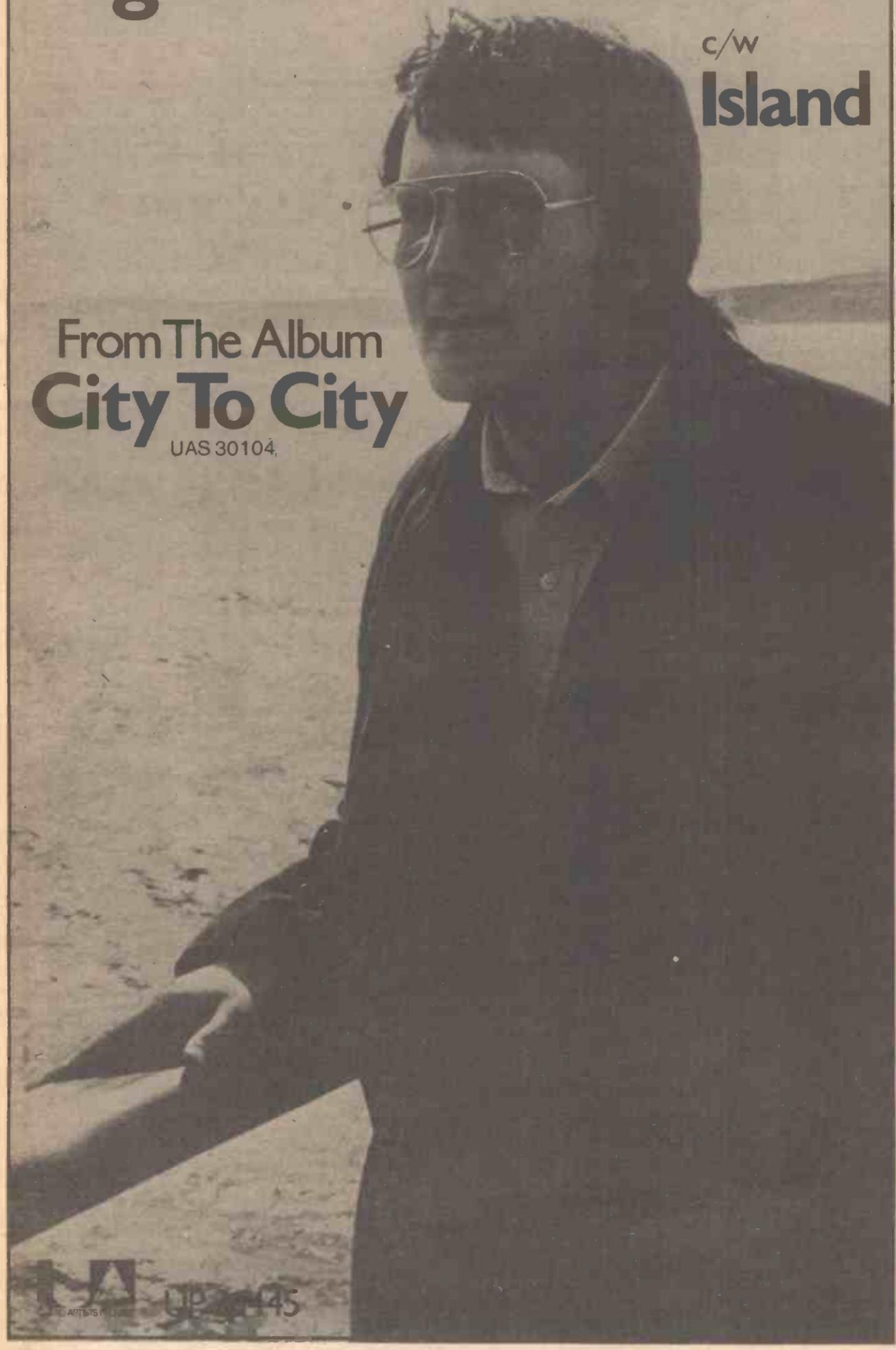
Gerry Rafferty

New Single

Right Down The Line

c/w
Island

From The Album
City To City
UAS 30104.



Y E S

FROM PREVIOUS PAGE

we wound up back in the Carlyle bar awaiting a brief audience with Chris Squire.

As someone later said, Chris looked "out of it". Perhaps, perfectionists that they are, the pressure of touring had already laid them waste. That might explain Jon Anderson's eccentric behaviour. Chris was friendly and voluble, if slightly pre-occupied in a dazed way. I asked his impression of the tour.

"It's still in the process of creation, actually. Because we've changed the whole presentation, we've all got to get accustomed to a new way of working in concert. It's not something you can know about until you do it, and we're still changing the set about into the best order and stuff like that. But it's exciting, possibly because of all the challenges and trying to get something over which is essentially very different."

Apparently, Yes may not reach this peak until next year. Watching precious seconds spinning past, I zoomed into the album. What's it like?

"It's a product of the direction we were moving into with 'Going For The One', which was more of a hard-hitting album, based more on tracks standing up for themselves as opposed to the album being conceptual, a story-and-music thing. 'Tormato' has nine songs on it, which I think is the most that's ever been on a Yes album. From the time that Yes became successful, and you can take that from The Yes Album, we haven't done an album that has so many *different* pieces of music on it."

Indeed. The single 'Don't Kill The Whale' doesn't seem in any way representative compared with the numbers from 'Tormato' they performed in New York.

"That's is, it isn't representative. That's what I like about this album, it's Yes performing pieces of music which are quite different. I mean, there's one track with orchestral strings and stuff like that, which we haven't done since 'Time & A Word'. There's another track with a bit of a reggae feel, another that's very very hard-hitting, and there's the more jazz-influenced side of Yes on another couple of tracks. It's quite a variation of styles."

What about 'Don't Kill The Whale'?

"I wrote it in Switzerland when we were there doing 'Going For The One'. When we came to rehearse the music John said he'd seen a thing on TV about saving the tiger, so he said "I think I'll write a song about saving the whale." So I said "Yeah, that sounds like a good idea." And it is good. Morally, it's not a bad thing to make statements. There's a lot to be preserved, and a lot of people are now realising that. It's not that we have to preach it, but I think gentle reminders are always a good thing."

ANOTE of levity has been creeping into their output ever since Jon's arch "My cosmic mind..." line on 'Going For The One'. An avid fan of the Marx brothers, Chris aligns the silly tomato-throwing gimmick with the Marx's lunacy.

"I thought it was great when Jon wrote that line. Quite a breakthrough. After a while, you begin to realise that you cannot take everything too seriously, especially in this business. I'm really glad we've been able to develop a sense of humour within the band, which is more *right* now than possibly when we were younger and more intensely dedicated to getting it as perfect as possible."

To boost sales of a product, you make it scarce. Look at Elvis, Dylan, the Dead, even. The rarity of live and recorded output by Yes could be seen as purposely-manufactured mystique-making.

"I just hope people understand that it isn't really done that way, that it's not planned to be mystical and hard to get. It's so hard to do it for everyone. There are times when I sit at home in England and think it'd be great just to go out and play a gig. But it's so totally impractical, you just can't do it."

I've already gone over my allotted twenty minutes so quickly; Are you afraid of Yes becoming an institution?

"I know what you're saying. What you're really asking about is success and is one afraid of success. I tend to think sometimes, yes, when I think about it seriously, and at other times no. The fact that it's taken us ten years to work up to doing four nights at Madison Square Gardens is a good thing. I'm glad in a way that that sort of success didn't happen five years ago. It's all related to the amount of adjustment one can put up with to gain success and material wealth to deal with your own changing life and not go over the top, which is easy to do."

"At the end of the day, I would not be afraid of Yes becoming an institution, provided it was something that was always alive, not taken to be something that we could always think, "Oh well, we can do what the fuck we want, it doesn't matter." If it's done for a good purpose and people can get enjoyment out of what we're doing, and we do it honestly, then there's nothing to be afraid of."

He was then whisked out of the bar. There was just enough time for a romantic stroll down Madison Avenue in the rain, so I split.

In my mind, Yes are the most consistently inventive band in their ilk; recording and performing some of the most complex and technically astounding Romantic (big 't' on purpose) rock music around. There must, however, be something amiss if either they or their camp-followers have so low a regard for the press — their *only* verbal links with their fans nowadays. They're not aloof or downright rude if you get past the Fort Knox-like barriers that screen them away, but the sheer hassle of getting to them is ridiculous.

Anyway, whatever amount of bureaucratic machinery they surround themselves with, I will still be blagging my way into as many of their London gigs as possible. That's if the machine lets me.

*****VERY IMPORTANT PLATTER ****GOOD ALBUM, HEAR IT IF YOU CAN ***WORTHWHILE **DULL OR DISAPPOINTING *RE-CYCLE

ALBUMS

...who would dream it was just switched on!



BUZZCOCKS: the thorn beneath the rose?

BUZZCOCKS 'Love Bites' (United Artists UAG 30159)****½

VULNERABILITY MEANS never having to say you're sorry...

The cover, always the mirror of intent if not the soul, gives the lie to this album: of dazzling Barbara Cartland white, the front shows our four boys-next-door looking pouty and peachy within a red circle. This circular motif continues on the back, the tracks neatly organised by a dividing line. Colours: red white and blue. Economical, art-y, and teenage. Except. Normally with these kind of things you expect to have the group's name rammed down your throat in 72-point or whatever, in other words... not subtly. At first glance, this is signally absent here: look closer, or touch up the sleeve, and it appears, embossed. Feel some more, and the circles reveal their hidden secret: 'Love' on the front, 'Bites' on the back. You're either presumed to know who these four boys are or, if not, you have to work at it. Presumption and subtlety. A pop sleeve (and a group) that doesn't pander.

This then is the Buzzcocks' purest pop move and, yes, it works fine. Any approach to this album depends on whether you can take the fact that Pete Shelley enjoys writing and writes catchy and concise love songs. If you can, fine, if you can't, your loss, in the main. This move may disappoint purists and idealists (as it does me, minutely), but can be seen as merely part of a general move towards the charts, by the audience and the hitherto 'ideologically unimpeachable' bands (take Siouxsie and Subway Sect as examples).

To be stained by 11 tracks: two instrumentals, one Steve Diggle comp-and-sing, and eight Shelley originals. No Howard Devoto, no silly electronics, only two previously released cuts — the current single. Love songs to be sure, but still romantic realism: contemporary frankness and obsessions. Sometimes reminiscent of 1964 innocence, with 1966/early 1967 openness, but 1978 treatments.

The Shelley songs first: 'Real World' (no doubt some obscure reference to 'Real Life' and provoking the similar question, i.e. wot is it?) opens snappy, clean and confident, carrying on the mood of 'Fiction Romance' from side two the band's first LP 'Another Music In A Different Kitchen'. The seams are immediately less obvious as the production differentiates the instruments — none of the previous murkiness — and greater experience shows dividends. Very Buzzcocks in its breathlessness and opaque lyrics: 'I'm in love with the real world/It's mutual or so it seems/Because only in the real world/Do things happen like they do in my dreams... In the real world we both win when we play the same game.' Both sides of the 45 gain in stature somewhat in the context of the album: 'Ever Fallen In Love' still appears minor, as has been already pointed out, but 'Just Lust', at first seemingly throwaway, comes into its own as a tart and concise treatment of an age-old theme, with a fine solo and chaos ending. But: stinging slaps on both wrists for

putting out both sides of the 45 again, even more so as the press release bleats about the release of the single being 'in complete contravention of both Buzzcocks policy in particular and New Wave policy in general.' If so, why do it?

'16 Again' at last comes clean about the hankering after the ideal teen-hood that permeates the whole industry (it actually wasn't that fun), while being nothing like its illustrious predecessor, 'Nothing Left' continues the Buzzcocks' flirtation with the heavier side of things, thus avoiding any self-pity. They allow themselves room to relax, wind it down and up again.

The best: 'ESP' uses to brilliant advantage the musical illusion which they hedged around using on the fade of 'Kitchen': a seemingly ever upwardly progressing riff which loops in the same place. After a while it gets to be totally hypnotic, as is no doubt the intention: it's impossible to tell whether it's slowing down or speeding up, and the illusion played on your ears is only strengthened by the extended

fade.

'Nostalgia' and 'Operator's Manual' are two nearly perfectly conceived and executed pop songs: the later sporting a neat conceit ('Operator's manual/Tells me what to do/When emotions blow a fuse...') and a lovely guitar figure, the former an irresistibly yearning tune and perception lyrics: 'A constant feeling of nostalgia for an age yet to come'. The magnum opus 'Late For The Train' surprises by its grandeur and sureness while exposing Shelley's fetish for playing things backwards: it brings the album to an open-ended and forward looking close.

The other instrumental, 'Walking Distance', kicks off side two in bright and breezy fashion: Steve Diggle's song 'Love Is Lies', with its acoustic backing fulfils a similar function to Ringo's songs on the Fab's albums: another kind of tension.

Buzzcocks appeal isn't easy to define: in sensational and thus conventional rock biz terms, they're actually quite boring. How to publicise them has always been a problem. They don't smash hotel rooms (at least

not that we hear about), kill pigeons or get obviously or exotically wasted. In a business which thrives on stereotypes and gross caricatures — supply the names yourself — they avoid facile categorisation, being humanist without being populist, innovative without being didactic. This, depending on your point of view, is either a sign of weakness, a lack of image building on someone's part — indeed live they can be self-effacing to the point of almost not being there — or a sign of strength. In the light of the all-round quality of this album, take it to be the latter.

Niggling doubts remain as to whether the band, and Shelley in particular, will be able to stave off the increasing pressures of commerce and image — in their case already developing as 'cute Northern beat-group' Peter And The Pacemakers — which their continuing success will bring, and whether they'll be able to retain the fragile balance that makes this album a success.

Buzzcocks still the thorn beneath the rose but soon to be the rose on the chocolate box?

JON SAVAGE

THE SAINTS 'Prehistoric Sounds' (EMI SHSP 4094)****

BACK IN '77, when ex-Sounds scribe John Ingham first gave us all the juicy scam on this hot punky little outfit from down under name of The Saints, who in their right minds could have envisaged the drastic musical changes that were soon to occur?

Remember the heart stopping bam-a-lam of '(I'm) Stranded'? Or the knife edge paranoid punkerama of 'Perfect Day'? Remember The Saints first hitting these shores only to be heralded as Australia's answer to the Sex Pistols? Remember the Sex Pistols?

Yeah, just like any other tuned in, blanked out hep cat I remember only too well the days when the Saints were snapping juvenile heads from loose shoulders (mine included) and blasting up on amphetamine drive punk rock. Weep if you like, but those days are finally through. Opening with the most immediately impressive track on the album 'Swing For The Crime', it becomes abundantly clear that The Saints' 'Prehistoric Sounds' is a musical departure on a grand scale.

The signs were there on their last album 'Eternally Yours' which featured at least three numbers that lent themselves easily to the accompaniment of a horn section. Here though, each track explores this new and most times exciting musical possibility to the fullest extent. Sure, it's a big gamble but more often than not I'm pleased to say that it's been a risk well worth taking.

Unlike previous recordings the production here is classy, cleverly planned and (unsurprisingly to me) with a

distinct touch of an archetypal Sixties approach to it. Chris Bailey (vocals) has never made a secret of his admiration for Sixties chart outfits — Christ, last time we were together he was spinning Frank Sinatra discs.

The aforementioned 'Swing For The Crime' kicks off with a full blown orchestrated mutant jazz riff before taking off into just about the closest the band come to rock and roll throughout the remaining 12 tracks.

Sounding like the male equivalent of a mandied out Lulu clone, Bailey snarls his way through the scattered lyrical dialogue: 'Locked in a room full of words/I'm the one-eyed midget with the curse'.

Ivor Hay is dependable and industrious as ever on his drums, sticking close to the rhythm bob and weave tactics of bassist Alasdair Ward. Meanwhile Ed Kuepper is 50 per cent of the inspiration and driving force behind the band. Whether in his role of producer, guitarist or songwriter, the man is never less than professional, if at times a little repetitive.

My one gripe is that by including 13 tracks I fear that the band spread themselves a little too thinly on occasions. For despite enjoying cuts like 'The Prisoner', 'Save Me' and 'All Times Through Paradise', I'm not so keen on such pointlessly contrived inexcursions as 'Church Of Indifference' or 'This Time'.

However, kudos go to these guys for having the spunk to take such a courageous step at such a precariously timed stage in their careers. It's been too long since I last heard anything interesting from The Saints. 'Prehistoric Sounds' goes a long way towards rectifying that situation.

MICK WALKER

Another kind of tension



THE SAINTS: a risk worth taking

**BEACH BOYS
'MIU'
(WEA MSK 2268)******

THE BEACH Boys never grow up. They seem to be a Peter Pan group, with a direct line to some artesian well of youth, not to say sub-adolescence. And I suffer from a sneaking suspicion that while listening to the new Beach Boys album, my body clock performs a somersault, and I'm 12 again (that means 14 years ago, gee whiz) bopping to the Beach Boys at every party. If there weren't some weirdo psychological reason, how could I get so involved with lyrics that one part of my mind is consciously stating: this is moronic drivel?

'Hey little, hey little, hey little tomboy, it's time you turned into a girl... hmmm, I smell perfume, let's try some cut-off jeans, look at all the changes I see...' ('Hey Little Tomboy' by Brian Wilson)

The first time I heard that lyric, I was aghast. I was even more aghast when I found myself singing along to the limp harmonies.

As if to assert the primal qualities on this album, the following song, by Al Jardine and Mike Love, is another bug-eyed innocent, a gawpingly romantic Hawaiian travelogue called 'Konna Coast' which bumbles 'Waikiki' where 'Barbara Ann' used to be, then glides into a party-down version of Buddy Holly's 'Peggy Sue' which actually quotes 'Barbara Ann' near the end.

In Brian Wilson's absence, the Beach Boys changed into something else entirely — the drifting, languorous explorations of 'Surf's Up' and 'Holland' were a seductive and satisfying maturing process that absorbed me totally. Brian came back, and the band trod water with '15 Big Ones', their excellent tribute/retrospective on influences work. Then it was 'Love You', and back to that



BEACH BOYS: perfect for our Bee Gee age?

How can grown men sing stuff like this and mean it?

mystifying gawky charm. How could grown men be singing this delightful kid's stuff and mean it?

But it was magic, and I played it non-stop, even if it seemed a baffling second adolescence.

And so, here we are, 18 months on and not a day wiser. The Beach Boys have a sweet 'Sunday Love' where they read the funnies in a Sunday morning idyll, drift together past the Seine, feed the pigeons by the Eiffel Tower in 'Belles Of Paris', another incandescent honeymoon travelogue with the harmonies chiming as the bells of Notre Dame, unutterably soppy

and so quintessentially romantic it almost hurts to hear it in '78 ('Is this a dream or is it real?' as Tapper Zukie would say).

'Belles Of Paris' is followed by my favourite track 'Pitter Patter', a whole-hearted energising song about how cosy it is to listen to the rain pitter-patter in a room with the one you love, just as slight as it sounds, but an ecstatic paean that exhilarates with every drop drum beat and sudden surge of vocal harmony tinged by the occasional minor surprise twist. I don't know why I love it, but I want to dance round the room

whenever it starts.

They get almost serious next, with Brian Wilson intoning a song to his wife Diane (of American Spring fame) in his new, forced voice, the only sign of the Beach Boys' acne having cleared up. 'Now that you are free, everything is wrong and nothing is right, I want you back with all of my might...' the harmonies soar into fervent counterpoint with the sweeping strings as the band sobs 'I love you, Diane — I'll miss you, Diane' (I didn't even know they'd broken up...)

The album closes on 'Winds Of Change', a sombre, poignant

outro with funereal militant drum tattoo, echoing on the words 'Won't last forever'. The symbolism is obvious — the Beach Boys' current delirious nostalgia with its intense harmonies could prove to be perfect for our Bee Gee age, although it sounds drastically irrelevant to contemporary British reality and music. Wait and see, obviously.

Will the world consent to dream of bygone days with the Beach Boys, or are they actually dealing with eternal realities that the Eighties will respond to as ardently as I do?

VIVIEN GOLDMAN

**ROSE ROYCE
'Strikes Again'
(Whitfield
K56527)***½**

BETCHA DIDN'T know Rose Royce use the same sound engineer as Kraftwerk. You didn't? Chances are you aren't aware Rose Royce are on the verge of going heavy. I think. The last track is like a white horse on a ranch that jumps over the corral fence and runs wild. It's frisky and free and wayward. Then after seven minutes it disappears over the horizon. I kid you not.

But as if that was just a fit of epilepsy the rest is calmer. Much more constant. And there's no reason why it shouldn't add up to another fat cheque for the excellent Gwen Dickey and her fellow funkies.

The hand-clap machine that's in the background of 'Car Wash' and 'Do Your Dance' gets an airing in one short cut here — and to nervous wrecks such as my bad self it's a siren call to get out on the floor and put my anti-perspirant through its paces. So the words are juvenile? Who cares?

It's not important either in a slow song as finely crafted as 'Love Don't Live Here Anymore' —

All the same, 'Angel In The Sky' is terribly twee. Perhaps if a pigeon plopped in the face of a black composer every time he looked upward for inspiration we might get lyrics that reflect everyday life.

Of course it's hard to argue with everyday statistics. They say Rose Royce is the black pop group of the late Seventies. Which leads to the conclusion that millions of workers, dancers and lovers are happy to fork out their hard-gained cash on a boogie, a cuddle and a yawn. In that order.

PAUL McCREA

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URIAH HEEP'S John Lawton: Still needs to learn how to scream

'Uriah Heep are next year's big thing' shock

URIAH HEEP
'Fallen Angel'
(Bronze BRNA 512)****

NEVER THOUGHT I'd see the day when a Uriah Heep album was worthy of a four-star award...but, surprisingly, this new one 'Fallen Angel' is, no kiddin'.

While no revelation it's nonetheless a respectable, entertaining LP, definitely the band's best since the departure of singer David Byron a few albums ago. The familiar Heep failings are still present for all to hear — emasculated, sanitised production, hammy vocals, all too frequent excursions into wimpdom, etc. — but somehow, with this platter, they don't seem to matter so much.

Thing is, on 'Fallen Angel', Heep play with a conviction that's been sorely lacking on their other recent vinyl excursions. Some effort has been made to bring the band out of a rut and give their sound an extra added cutting edge: high-powered vocal harmonising/interchanging/overdubbing lends a Queen-type dynamism to the proceedings; Purplesque guitar riffs are pushed well upfront, not lost in the usual test-your-stereo production sterility; Ken Hensley submits some unusually deft keyboard embellishments; and most of all bassist Trevor Bolder has been allowed to blossom into an Andy Fraser-style figure, unashamedly driving the sound along with drummer Lee Kerslake, giving the rest of the players some much-needed impetus.

Yeah, from 'Woman Of The Night' (taken at a frenetic pace and quite climactic in an unassuming sort of way), through 'Put Your Lovin' In Me' (additional powerchords from guitarist Mick Box could have made this song into something of a minor Heep classic), up to 'I'm Alive' (a statement of intent, if I ever heard one) the band actually manage to keep their head above water and avoid sinking for a whole album.

I was shocked, I can tell you...and the signs are that, when performed onstage, away from the confines of the studio, some of these songs could really be raw and exciting.

So — while the vocalist still has to be taught how to scream and not simply sing as in the Les Humphries Singers and while the sword and sorcery slanted cover is really awful (will the exposed nipple get it banned in W. H. Smith?) and while Heep still need to learn how to rock in its most basic sense on record... 'Fallen Angel' is, like I say, 'a respectable, entertaining LP'.

GEOFF BARTON

CAMEL
'Breathless'
(Decca TXS-R 132)****

CERTAIN FACTORS will elect 'Breathless' as a milestone in Camel's career. They have been in no mean state of flux over the last year, with Doug Ferguson and Pete Bardens departing and four new musicians joining. Pete Bardens severed his professional ties with the band as they were about to go into the studio with 'Breathless' but stayed on to fulfil recording commitments. Although recorded under the stress that seems to accompany every Camel album, it's a strangely positive record, dispell-

ing the melancholy that lurked in 'Rain Dances'.

The softly melodic face of Camel makes quite a few smiling appearances; on the sweet, anthem-like title track, and on the gently-tooting finale, 'Rainbow's End' with its Beatle-ish harmonies, poignant flute and rippling grand piano. They have also turned out some stirring romantic rockers. On 'Echoes' Andy Ward's drums sizzle jazzily along, with the battling duo Latimer and Bardens alternating some fine uplifting lead work on guitar and keyboards. It slips into a misty, shimmering refrain before striding into a righteous storming finale.

In the mid-stream, 'Summer

Lightning' takes an almost git-dahn-and-hustle rhythm and lays some very jazzy echoed electric piano and vocal brushwork over the top. 'You Make Me Smile' takes this a step further, with a synth-bass line loping and bobbing funky under some smooth unison vocals led by Richard. It lulls and returns in a charming, at-the-gallop way.

Now the two oddpersons out. The one solo-written song on the album is from Richard Sinclair (the others being written by twos/threes/fours). His 'Down On The Farm' opens with an exploding HM riff of Queen-like size and excess and immediately transforms into a lunatic bobalong song about the peculiarities of farmyard life (babies farting, farmers leching after milkmaids vicars, rabbits bounding this way and that). A simplistic coupling maybe, but it has echoes of the eccentric 'going up to people and tinkling'-type humour of the Hatfields.

Odd-one number two is 'The Sleeper'. Opening with a jazz-rockish swathe of synthesiser and dreamy electric piano, it changes into a slick, funky piece of jazz-rock with an expert sense of space. Using what sounds like a modification of the 'Lunarsea' bass line, Bardens ranges around in the treble overhead while Andy Ward clicks and rolls along underneath. This punctuated by some very sharp syncopation. Rattles hiss across the stereo, jerky organ notes perform some very sexual toing and froing with Mel Collins honking sax and Richard and Andy (Ward) punch out steamy (but nonetheless complex) rhythm underneath. I've yet to come across so sophisticated and cliché-free jazz-rock from a non-jazz band.

They've found some very strong, pleasant melodies for 'Breathless', melodies which make it seem a very bright and happy album. The smooth almost-jazzrock feel of some of the songs marks something of a new departure and confirms that their creative resources are in fine fettle. Overall, one of the most fulfilling albums they've produced; pleasant, positive and enjoyable, and with some classy writing from Latimer and the others.

JOHN GILL

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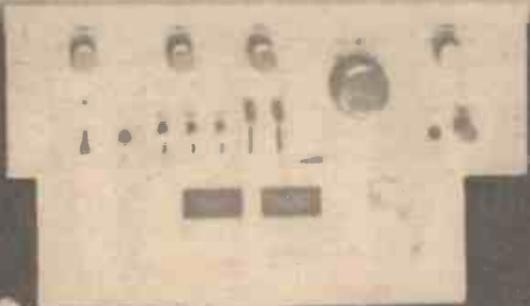
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Tourist trade on the upswing



10CC: a more direct approach

10cc
'Bloody Tourists'
 (Mercury 9102 503)***½

ONCE A BIG name band hits the skids, its decline can be depressing to behold because the chances of recovery are usually slim, but 10cc seem to have reversed the trend and got back to something approaching their former reputation with 'Bloody Tourists'.

With a total of 12 songs on 'Bloody Tourists', you'd be right in surmising that 10cc have opted for a more direct approach with shorter, harder hitting songs. Some of them are pop songs of the kind that Stewart and Goldman were writing back in the days of the Mindbenders but now they're given the benefit of a decade's worth of practical experience both in terms of arrangements and lyrical expertise. 'Take These Chains' and 'Last Night' are revealing in that they display 10cc's roots; not the roots of blues or R&B but the roots of simple, catchy pop tunes on which 10cc was built.

Moving up from here you come to the split-level song — you know, slow beginning and end with a brisk, chirpy middle — at which the band are past masters. The success of these frequently depends on the lyrics but both 'Shock On The Tube' and 'The Anonymous Alcoholic' are clever and

incisive. 'Don't want love/Not looking for tenderness/Don't want love/Just looking for happiness' fits the melody like a glove on 'Shock On The Tube'.

And up at the top you get the odd 10cc gem. 'Dreadlock Holiday' is one of them. It rather passed me by the first couple of times I heard it but now I'm humming it in the street just like half the population aged between four and 40. I don't like 'Dreadlock Holiday' I love it.

The other classic is 'Everything You Wanted To Know About !!!' which is a tough, brittle little rocker concerning a young man's first lay. Not exactly a novel topic but it's handled with genial talent, the words racing the melody line all the way through.

10cc's biggest problem since 'The Big Split' has been the loss of quality control which the original foursome seemed to exert over each other, ensuring a consistently high standard on every album. There's a few duds on 'Bloody Tourists', notably 'Tokyo' a turgid love song to that city, and 'For You And I' which despite the exquisite production (which is a strong feature right through the album) needs more thought to raise it above being a boring ballad.

But the problem is certainly a lot less serious than it was on 'Deceptive Bends' and there are more sparks flying around too.

HUGH FIELDER

MICHAEL HENDERSON
'In The Night Time'
 (Buddah BDLP 4055)****

MICHAEL HENDERSON is now, for most people's money, the toughest guy staying alive on Buddah. A former undercurrent of Norman Connors' (and Miles Davis prior to that!), loved forever for 'You Are My Starship', Henderson combines talents of a very agile and funky bass player, a soft but expressive vocalist and a bitch producer.

For this his (I think) third solo album, MH generally plays his format safe: big, classy ballads with good lyrics and good horn and string arrangements, ranking more or less with (for instance) Lenny Williams' 'Spark of Love' or the O'Jays' 'So Full of Love' in terms of general high-grade acceptability. There's a lot of this kind of material around at present as no-one needs remind-

ing, and it takes a lot to hit the top. MH and his various arrangers equal, but they can't surpass.

Except once: sole instrumental track, 'Happy', has total authority with slabs of pulsing keyboard sliding elusively past one another for eternity, and a very funky beat under that with a teasing riff that more than once threatens to upset the whole show; but doesn't. If there was more of this, there'd really be something to crow about.

LINNET EVANS

THE TEMPTATIONS
'Bareback'
 (Atlantic K50504)**½

MRS WHITEHOUSE would be proud of these five upstanding black men. How considerate of them to bleep out that nasty four-letter word. And they're so concerned for the welfare of children in a tender tune on the trauma of divorce.

Yup, the Temptations are coy

these days. Yet their albums are suffering the same fate of the German mark in the Twenties — disposable. Who's to blame?

Maybe Motown who followed the biggest Temps success ever in '75 with a rag-bag of reject material. At that time the group themselves were promising the press a progressive departure. It appeared eventually but the damage had been done. The rot had set in.

Perhaps the two Temps who've been around since the start caused the decline when they hired and fired star vocalists — now all but the most dedicated couldn't spot a Temptation in an ID parade.

Anyhow, veteran producers Eddie and Brian Holland have been summoned to stop the slide. And this bouncy but unexceptional set of ten has 'Discount Box' sprayed all over it. But then the Hollands have problems of their own. They've lost their spark. To say nothing of their Dozier.

PAUL McCREA

ON THE ROAD

Barefoot in the park

knockers

Stranglers/Peter Gabriel/Skids/Spizz Oil/The Edge
Battersea Park

WHO SAYS festivals have to be soul destroying affairs? Perhaps I've been reading the papers too much... or was The Stranglers' Battersea Park event really a very well organised gig? Being a suspicious chap by nature I chose not to make the pilgrimage to Blackbushe earlier this year, neither did I hike it on up to spend a miserable weekend tramping around like a three legged goat at Reading.

The reports I read dubiously noted lines of people stretching painfully for miles outside toilet and refreshment stands, not to mention the poor quality of music said people were forced to put up with.

So was this the truly pathetic lot of the avid festival goer, I asked myself? If so then the Battersea Park Open Air Festival must have been a rather unique occasion.

A five minute stroll across pastures green beneath the hot and sunny blue sky and I'm through the entrance. In the distance I harken to the rapturous applause of an audience already well into the spirit of the afternoon following a reportedly encouraging set from The Edge who, sadly, I missed thanks to a faulty



THE STRANGLERS: 'Nice 'N' Sleazy' was a definite highlight

alarm clock. A quick shifty on my part around the police patrolled area of greenery reveals that not only are there several clean and instantly accessible toilet facilities but — lo and behold — no problems in obtaining a drink and hamburger or two. By the

time Spizz Oil take to the stage the message is read and understood; there I was kitted out in my army fatigues, ready and willing to fight my way through madding crowds en route to the Gents, only to discover that I was wasting my time. Dammit, this looked like it

was going to be fun. And fun it was too. Spizz Oil looked more than a little out of their depth perched up there in front of so many people. Even so they turned in an interesting enough set and were probably pleased enough with the reception they got.

Next on were The Skids who again didn't really look at home on this big stage, but hell they worked plenty hard and earned themselves a lot of new fans via their uncompromising attitude. No way were they going to let the heckling hordes of impatient Stranglers fans get under their skin.

And then there was Peter Gabriel. Oh yeah, for me definitely the highlight of a splendid afternoon was our Peter. His band, decked out in regulation work shirts and overalls, sounded fresh and alive and very vital.

Moving swiftly through selections from his two solo albums I was greatly impressed by Gabriel's theatrical cavortings. Looking like some hybrid of Terence Stamp crossed with Spider-Man, he athletically bopped around, covering every inch of the stage.

On one number, possibly 'White Shadow' (24 hours on I forget such details) there came a moment of totally hysterical madness where Gabriel was lost,

still singing, in the crowd while the bass player played drums and the drummer, bass.

All too quickly Gabriel gave us 'Solsbury Hill', which reached epic proportions with a hefty section of the crowd singing along with him, then a dynamic 'Modern Love', followed by a quick wave and — end of show. A great set from the man and his band, despite the dodgy sound.

For months now the word has been that the GLC have been pulling strings in order to make life very difficult for the Stranglers in London, not to mention their fans living in the city. A no gig situation has frustrated the band and fans alike for far too long. However, as this event has proved, ultimately (in the band's own word) the GLC is 'pointless and powerless'.

With that thought in mind, The Stranglers played a lengthy set comprised of all their hit 45s plus a selection of numbers from the 'Black And White' set.

Personally I don't think they played all that brilliantly, but they did do well enough to send the majority of kids present home with smiles on their faces.

Definite highlight was 'Nice 'N' Sleazy' where we got treated to a whole parade of nubile shedding clothes the way snakes shed skins. Sexist? No, it was luvrly mate. Ask Hugh Fielder.

The climax came when they encored with 'Five Minutes' and 'Tank'. Smoke bombs exploded into great thick black clouds and people were still bopping while I was reading the classified results.

Who says festivals have to be soul destroying affairs? Not me, nor the Stranglers, nor Peter Gabriel that's for sure.

MICK WALL

Bernie Torme Marquee

SOHO's ONLY rock and roll sauna was the scene of a diverse meeting last Friday night. In the audience de rigeur black leather rubbed shoulders with Judas Priest T-shirts and pony tails, while onstage a similar mixed marriage took place.

Although visually Bernie Torme aren't that different from any other bunch of post punk rip off merchants, their musical influences are so diverse that they represent some sort of massive identity crisis.

For a three piece they generate a lot of noise and energy onstage but fail to infect the audience with any excitement. It's hard to put your finger on what it is that makes some gigs indifferent and others magic but tonight's audience acts like a bunch of spectators instead of actually involving itself. Sure, they applaud each number with something bordering on restrained enthusiasm, but this is the Marquee, not the Royal Festival Hall.

OK, so maybe it was just a bad night, God knows the best of bands suffer from those, but the whole of Bernie Torme's set came across as a confused mish-mash. Several of their own songs started out alright but disappeared in an excess of guitar hero antics. They did a creditable version of the Who's 'Anyway, Anyhow, Anywhere' but ruined it with a dental guitar break; it might have worked wonders for Hendrix but here it came across like a second rate party trick.

If the band had been totally awful I'd felt better because it would at least have been reaction of sorts. As it was I just came out feeling "So what?" They ain't what I call rock and roll.

DOT GARRETT

Patrik Fitzgerald Hope And Anchor

PATRIK FITZGERALD is confusing. I watched him play 25 songs and still didn't quite know what to make. He's an enigma, an oddity, sometimes cute, sometimes dull, sometimes convincing, sometimes downright embarrassing.

Can one man strumming an acoustic guitar move you? It very obviously irritates a large number of people (remember the one sad moment at Carnival). But he sticks it. Bottle among all the broken bottles.

No bottles tonight which was good. I don't find him the sort of person you can actively dislike, because Patrik's an underdog, and we all love the underdog. He stands there with his six-string, short and untidy in his baggy striped trousers and toes sticking out of socks at awkward angles.

"Me mother likes me so I don't care," he grins and everyone else liked him too, even he forgot words or burst a string. Liked him as a human, but as a musician I can't quite make my mind up. Except that a quarter of his songs work really well.

Like 'Safety Pin Stuck In My Heart', his love song for punk, and 'Make It Safe' which is recited without music. It's about how institutions turned punk into a commodity, tried to make it safe.

Some songs work excellently, but many more were awkward, inconsequential, dull even. My inclination is to give him the benefit of the doubt though, because he's got something. And rock's all about indefinable somethings, isn't it?

GARRY BUSHELL



PETER GABRIEL: impressive theatrical cavortings

Pic by Gus Stewart

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Dave Edmunds' Rockpile Roundhouse

AND SO the most cynically motivated musical assault force imaginable in this worst of all possible worlds takes to the stage once more. Notice the name before the band. Now Edmunds has 'product' out, he's the one who gets his John Henry in lights, while former frontman (when he had 'product' to promote) Nick Lowe steps out of the spotlight to major on bass, wacky poses and baggy red shirt.

Infuriatingly, any feelings that, as a member of the audience, you're being used purely as a unit on Jake Riviera's balance sheet, disappear as soon as Rockpile thrash into whatever piece of delightfully plagiaristic rock and roll comes next on the set list.

Last time I saw them — with Nick Lowe hogging the centre mike — I thought they were great, unequalled in their ability to demonstrate how to play live. This time they were better.

What other band could get away with the brazen cheek of playing the source they've borrowed from — as Rockpile did when they followed 'Trouble Boys' with 'Promised Land'? If they'd slung in 'Something Else' the circle really would have been unbroken.

And there's only one way that even Rockpile can manage that — by dint of the sheer quality of their playing which consistently transcends the slightness of some of Lowe's material. Slight, that is, lyrically. Musically, they're as good a set of tunes as you're likely to run across flicking through half a dozen song publishers' catalogues. And, with two Edmunds albums and one Lowe album to draw

from, you got nothing but the cream of the hard rocking side of this pile of old rock.

But despite drawing so heavily on Nick Lowe's way with a few chords, it was Edmunds who emerged with the greatest honours. Where Lowe was often a picture of diffidence when he was under the leader's spotlight, Edmunds looked, played, sang and posed like he meant it all. It was as though he'd decided he'd screwed up twice before on his quest for fame ('I Hear You Knocking' which they played and 'Sabre Dance' which they didn't) so nothing would go wrong this time. In particular, he's overcome his lack of confidence in his voice and discovered that he really can sing. Whether it was with the aid of echo or not, he sounded like he'd stepped right off an original Sun label 45. Tinny, trebly, edgy and squeezed with the memories of a thousand Welsh prairies behind him.

He even gave 'Trouble Boys' to Billy Bremner to sing. Looking as ever like an out of work bad guy wrestler with an ill-fitting toupe, Bremner acquitted himself... adequately. So when do we get BB's Rockpile?

What do you mean, what was Edmunds' guitar playing like? What it's always like, dummy — brilliant, chilling in its sweet and sour intensity. Nick Lowe understood. At the end of a verse, he announced: "And now Dave's gonna tell you how I feel about that girl". And Edmunds explained the emotion perfectly — with a guitar solo, demonstrating succinctly that Rockpile have no peers when it comes to rock and roll which revels in its own simplicity.

They called it rock and the kids did dance to it.

PETE SILVERTON

Piling on the Agony...

Agony Column Leeds

ONLY A MUG could fail to see that Agony Column have what it takes. Far and away the best band to have emerged from this neck of the woods.

The band, only together a matter of weeks, comprise three male ex-actors and one female non-ex-actor, ex-Stiletto Sara Lee. She plays bass — a role which in her case requires no acting ability: she does it right. The other three-quarters of the band have backgrounds in rock/theatre, and it shows. Their contingency features Ian Heywood (guitar), drummer John Rust and vocalist extraordinaire Malcolm Raeburn (Raeburn? Anna Raeburn? Agony Column). Raeburn is the lyricist and occasional droll, dead-pan comedian who, along with Heywood (who devises the arrangements) is the premier architect.

At the Victoria (Heavymetalland, Leeds 9) Agony Column ran the gross gamut of entertainment rather like the way Holland used to play football — total. Probably aware that his is the kind of sand-victim physique that helped Charles Atlas get rich in a hurry, Raeburn jives, Max Walls, lunges and tangos — anything to be comical, but always stopping short of the point where it would become self-derisive. Heywood's fingers are his alter-ego; Sara's not just a face. Some of the laughs are cheap, some of the attitudes a little high-hatted, but wherever the acting pedigree is put to the test, it wins every time.

On his own admission, most of the lyrics reflect Raeburn's neurosis, the expression of which, force-fed into the strings of Heywood's guitar, are returned with highly competitive manicism. And if the product does sound somewhere between XTC and Talking Heads, it's probably 'subconscious plagiarism' George Harrison-style rather than conscious influence. This band is far too intelligent to need to rip off anyone more than is necessary to initially psyche them for a career in the biz.

But Agony Column, with or without a deal, are already on their way. Not likely to forget their collective acting briefs, they're totally on top of the case.

DES MOINES

Squeeze Marquee

FOR ONCE, the audience didn't consist entirely of the usual Marquee die-hard punks and, equally unprecedented in my experience, beer gobbing and glass throwing was restrained. Which only goes to show that this motley gathering was as taken with Squeeze's energy and excitement as I was.

Visually, messrs. Tillbrook, Kakoulli and Difford came on like a bunch of yoyos, hopping about like there was no tomorrow, whilst keyboard player Jools Holland was either keeping a low profile or was simply hidden away from view by the jumping morass at the front.

The first two numbers, 'Wrong Way' and 'Ain't It Sad', were marginally hampered by occasional flashes of feedback but, undeterred, the band were off to an electrifying start, and maintained a relentless pace throughout the set. 'Touching Me Touching You', with its unveiled references to the profane art of self release, admirably displayed the humorously worldly approach this lot have. Followed in my opinion by the best song to date 'Strong In Reason', featuring a strident bass and rhythm section. Next, 'Don't Like You' — not spectacular, but all was immediately forgiven as they launched into a new number called 'Cars And Trucks', which was written by Jools Holland, the master stroke came from his very own stylised piano boogie, which should make the next LP well worth checking out. 'Bang Bang' invited and received a measure of audience participation often associated



AGONY COLUMN: already on their way

Pic by Dave Sivour

with gigs on a much grander scale, and with control like that, these boys could go a long way...

Predictably the encores were 'Get Smart' and 'Take Me, I'm Yours', the latter being the single which not only put Squeeze in the charts, but established the credibility of song writing combo Difford and Tillbrook. Rapturous demands for a third encore were ominously quelled by an announcement that drummer Gilson Lavis needed hospital attention, hope he's alright now.

A short, sharp set — well paced and memorable.

CHARLOTTE WYLIE

Mick Farren And The Good Guys Dingwalls

"HELLO, MY name's Mick Farren...I wanna drink!"

With that two bleary, clouded eyes with bags under them that look like they're holding a clutch of ostrich eggs lurch shakily for the mike. Shortly behind the eyes comes a mess of dark brown honky afro. Finally a body of sorts, an ageing leather jacket and a printed cotton shirt follow. And, with all parts present and correct, Mick Farren takes the More from his dry lips, opens his mouth and leads the ugliest bunch of outcasts you're likely to run across in a month of computer random printouts into the first in their continuing series of Chuck Berry rip-offs.

And they rip off Chuck Berry just the way his grave should be plundered (he might be God he's still dead) — brashly, loudly, irreverently and sloppily. Which is how they treat everything — including their note-by-note copy of Zappa's 'Gloria' re-write, 'Trouble Comin' Every Day'.

If the Good Guys weren't so schooled at their chosen genre of slop and drunken rock, they could have been the garage band to end all garage bands. They've got the right line-up — two guitars, bass and drums plus a harp player. And when you notice one of the crew is Larry Wallis (on big, black Loud guitar), you realise Fairies never change, they just let their hair get longer.

They strutted and preened their way through Farren's raucous tributes to life in the gutter like they'd just been thrown out of Henekey's in Portobello Road at closing time and had decided that it really was about time they did something about that band they'd been telling everyone they were getting together. And, having put themselves on the line like that they were damn sure they were gonna make it work, albeit in their own anarchic fashion.

I suppose you could call it survivors' rock. Music to get drunk to. I got drunk.

PETE SILVERTON

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27 BRISTOL - Brunel Technical College / 28 CARDIFF - Cardiff University / BATH - University SOLD OUT
30 HITCHIN - College of Education
OCT
4 E.ANGLIA University of E.Anglia / 5 ESSEX - Essex University / 6 SHEFFIELD - Sheffield Polytechnic
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From slush to sensuality

Brown Sugar 100 Club

BROWN SUGAR and 15, 16 And 17 are the girl queens of lovers' rock. 15, 16 And 17 have been exposed to the public a fair amount via the extra classic Gregory Isaacs tour, but Brown Sugar are really just beginning to gig in a serious way. Oddly enough, it's Brown Sugar who appear to enjoy being on stage, each girl — Pauline Catlin, Karen Wheeler and Carol Fimms — taking the lead in turns as opposed to 15, 16 And 17, where only 16 belts it out and the others are virtually inaudible. Unfortunately, the girls' voices were mixed too low in the sound, and they tended to be drowned out by Well Packed's surprisingly solid backing. When you could hear them though, it was a joy to anyone who appreciates silken three-part harmony, as lush as Smokey Robinson crooning a ballad, and you can't say more than that.

Brown Sugar's sound is sweet soul with a tough reggae backing. Because they actually succeed in hitting and — more surprising — sustaining the harmonies each time round, they turn slush into sensuality on their hits like 'I'm So Proud', 'Confession Hurts' (their current hit), 'Black Pride' and 'Suddenly Gone' (their next 45 — another hit, I'll bet). All round the 100 Club, couples were getting well smoochy. Romance throbbed as much as was possible considering the crowded conditions — or perhaps the more so because of the crowded conditions. Proximity breeds content? They sound good (when you can hear them) they move good and look good, even though they have yet to develop the art of speaking to an audience without causing embarrassment. The less coy they get, the more fun they'll be, and they're already a delight for the increasing lovers' rock audience. Check them out, and hope they're turned up well full.

VIVIAN GOLDMAN

Monochrome Set Nashville

ONE NUMBER is positively inspiring; its juddering pace conjures velocity yet the tempo is nowhere near the breakneck pace it suggests; the end comes as a heart-stopping surprise all the same. My companion and I share similar enthusiasms: when it's over we each turn to suggest our own combo could explore similar timings with promising results. Another number has what my companion most aptly dubs a 'South American brothel' feel, the Latin rhythms coming as a refreshing oasis. And another number works almost as well through a subtler exploration of a similar vein. The Monochrome Set are a London-based quartet of some nine months lifespan. They're tight, polished, their songs are well made. They look good, the

three front-men dressed in tastefully chosen black. Their drummer is obviously not of the monochrome persuasion; his shirt is undoubtedly *not* black, very definitely blue. He's a good drummer though and his name is John Haney and his previous employers were the Art Attacks. Their guitarist has a sense of humour; his name is said to be — wait for it — Harry Debbie! I like that. The singer is a nice-looking, dark-haired chap who could pass for Simon Boswell in fair light. One of those people whose misfortune at not having been born Italian has been tempered by features that suggest that's what he might be. His factual extraction is apparently Indian and his name is said to be so hard on the Occidental tongue that it has to be replaced by 'Bid', a sound even the most unintelligent Sham 69 fan can make (only joking, chaps. Hate hospitals, simply abhor stitches.

Hi!). 'Bid' also plays rhythm guitar, ably and *con* 'chunk' aplenty. The bass-player is called Tom. Or perhaps Harry Debbie (my informant is vague on this point). The Monochrome Set are, both enjoyable and promising but I would enjoy them much more if: One: The singer stopped sounding so much like Lou Reed. Lou's been done to death, and just as well if not better. There's a Brighton band called Attrib who do a great Lou Reed impersonation but they're not famous either. The Only Ones' Pete Perret recorded a whole album of spotless Reed re-writes and re-sings some years back but did not become any the less obscure until he developed a distinctive style of his own. Two: They changed that Godawful name. It has no ring, no sparkle at all. Worse, it's as clumsy as it's unoriginal. I've even got a cat called



BROWN SUGAR: silken three-part harmony

Pic by Peter Murphy/Claire Hershman

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Monochrome myself, not to mention The Monos. Anything would be better. How about The Train Set?

Three: They made some gesture of recognition towards their audience. The first time I saw The Clash they played a full set without a word, but they're performers. The Set don't move around much, and that's OK because they do a fair amount of slow numbers. All the same, I don't find frozen faces particularly cool. In fact, I find them rather silly. And anyway, if they'd announced their songs I might at least have been able to name those I liked at the start of this review.

They're a good band. I enjoyed them. Three mistakes is nothing; most of the groups I've seen go well into double figures clinker-wise. I'd like to think though that they could be more than just very, very competent. Velvet Underground rehashers and those few times mentioned earlier suggest they can.

GIOVANNI DADOMO

Monos/Charley Browne Edinburgh

GOOD OLD BROWNE! Everybody's favourite support band and destined to remain that way. I refuse to say a word against them because they came on dressed in nice stripy blazers and played competent covers of nice songs by Tom Petty, Wet Willie and nice Mr. Costello. Their own songs like 'Wake You In The Morning' were just as nice as all the others they played.

With the PA turned down so low they sounded like a cheap little cassette blaring away in the corner, and I must admit I took the opportunity to ignore more than I should have done. Most entertaining part of the show for me was when the lead singer was told off (I kid you not) by an extraneous person for standing too far back on the stage. No marks for stage presence. Poor old Charley Browne!

"Do you want 'Pissin' on the Patio?'" screamed Freddie King, singer with The Monos.

"Ye-e-e-e-es," retorted a thousand sybarites.

The Monos then proceeded to play their best-loved song as a well deserved encore to what had been a fine farewell to Monday rock nights at Tiffany's.

At the moment The Monos, with the possible exception of The Valves, are the biggest 'local' band in Edinburgh. In the

past they failed to make much of an impression on me but this was to be the night when everything went right for them and I just couldn't help joining in the excitement.

Bursting on to the stage, they opened with 'Nasty Habit' and 'Freewheeling', both of which highlighted Freddie King's excellent vocals. Freddie simply exudes stage presence as he ravishes the audience with his dirty young man bonhomie and struts about the stage like he's trying to work his beer-belly off before the set ends.

Through songs like 'Movie Queue Romance' and their new Chinese number 'Peking Shuffle' The Monos just got better and better till I thought they'd collapse, but the best was to come. 'Talking Pictures' has by far the strongest melody of any of their songs and a beautiful Sixties feel (without sounding nostalgic) about it that sent shivers down my spine — if this isn't the debut single I want to know why.

Sadly the set lost pace with what seemed like a few token reggae numbers, but picked up again as they stormed through 'Psychic Epic' and finally with 'Totally Computerised' which had a great, driving chorus.

IAN JOHN DEARY

The Jolt Marquee

EPISODE 62 of our popular series on the life of everyday Scottish folk in which our three mod heroes led by Robert The Spruce are joined by additional guitarist Kevin Kay (late of the Subs) and turn again to find the

streets of London paved with appreciation.

In actual fact Kevin's addition could just provide the extra whomph to turn the Jolt from an energetic modern mod combo into a popular energetic modern mod combo.

Tonight was his debut gig, although he played like he'd been there since the beginning, and the difference he made was telling. The sound was thicker, stronger, sharper, it forced grey out... Yeah I thought I was sounding like a Jolt commercial too, but they really are worth checking out.

The DJ never turned up so the group were on a bit early and powered through 17 songs which included most of the album and four new numbers — three Collins compositions in the standard Jolt mould, powerful and convincing, and a song from Kevin 'All The Girls On The Street' which suggests he's going to be a catalyst rather than just another man.

The crowd took the boys to their bosoms (*Enough of that — Ed.*) allegations, that they were 'better than The Jam' flew about, and a group of neo-mods from Romford called the Purple Hearts asserted that mods were back, OK.

To me, the set sounded fine, and apart from there being no real let-up in the barrage of fast numbers, reservations were few and far between. They encored with 'Again And Again' and 'Watcha Gonna Do About It' which served to underline my contention that if success was ever measured in commitment these boys'd be huge.

GARRY BUSHELL



THE MONOS: looseness made all the difference

The Jerks York

ALL ABOARD for funtime: the Barge in York is — what else? — a big barge moored on the Ouse, with a bar upstairs and a concert hall in its belly.

The band, The Jerks, came across pretty much your archetypal raw, unsophisticated high energy outfit. All the numbers they played were originals, mostly simplistic variations on the basic punk rhythm field which the musical personnel — Chas Menotti, bass; Pete Wooding and Paul Gilbert, guitars; and Kely Issue, drums — invested with savage energy and just the right amount of humour.

Arguably the strongest selection they performed was 'Force By Force', a dirge-like vehicle for vocalist/lyricist Simon Snakke's (sic) bleak vision of the impending World War, to which we're all invited. Snakke, his voice hollow and perfectly suited to his wasted pallor and the strung-out wiriness of his physique, sang quite depressingly of the need for 'stopping the Red stranglehold'.

It wasn't the most articulate of songs lyrically, but it conveyed a neat little frisson of unease just the same.

'Self Defence' was another song about Snakke's belief in the necessity of meeting violence with violence; but by and large The Jerks didn't dilute their spirit of attack with messages of any kind. They plugged 'Cool' and 'Cruisin'', both sides of their forthcoming single, and ran through such songs as 'Crossroads' and 'Who's That Girl?', a love song declaimed by Snakke in boneheadedly lascivious tones.

There were a fair few bum notes, and, not unexpectedly, the PA and the acoustics of the long, narrow concert hall resulted in a certain amount of distortion. Still, the group's tough, enthusiastic approach to their music came across unmistakably, and the audience certainly seemed to love it. I must admit that the sight of so many people 'pogoing' induced a warm glow of nostalgia in me, even if I did find the way the floor quaked constantly under their feet just a little ominous.

PETE SCOTT



STATUS QUO: chaotic, shambling primitivism

Pic by Fin Costello

Blame it on the boogie

Status Quo West Germany

SO THERE I was, Dortmund, West Germany and Bobby Charlton, guest star at this pre-gig celebration, is dishing out the gold records like they are going out of fashion. Me? I'm giving all this the obligatory once-over treatment and wondering out loud to no-one in particular exactly how many copies of the Status Quo albums in question ('Rocking All Over The World' and the live artefact) have been flogged to justify all these shiny carats dangling before my eyes.

"Phonogram have shifted over half a million of these albums," says the beaming Kraut with the goatee beard and bad breath, "And this in West Germany alone," he concludes, his eyes nearly popping out of his head in mock disbelief.

Personally, I'm not in the least surprised that the continuing saga of Status Quo's blossoming success stretches far and wide over the western world. Dammit, the only nation to slow on the uptake has been the States. Status Quo have never come anywhere near cracking that vast market and probably never will. But that's Uncle Sam's problem, not Francis Rossi's.

The secret lies of course in the band's live performance. The never ending tours. Dates nailed back to back for close on 15 years have reaped them their own rewards (whatever they might be). Anytime, anywhere, Quo guarantee a good gig. Although seldom great these days, always but always Quo will be good enough on the night.

What I mean is good enough to have 6,000 odd hot blooded representatives of prime German Youth stomping their feet, hanging their heads in time honoured tradition and bleating

sounded as if it was ringing out over the rice paddies, then over an African settlement. The sounds are so refined, subtle, that the entrance of the human voice is lavishly exciting texture, cream oozing from a doughnut that tasted great plain.

An extraordinary, emotional musical experience; music as a mental movie.

VIVIEN GOLDMAN

Renaissance Bristol

KEITH RELF must be splnning in his grave. Mark one Renaissance, way back in the dim days of '69, were an inventive and even innovatory outfit which inevitably folded due to lack of interest after brave attempts to combine classics and rock. This current bunch, having bought up the rights somewhere along the line, are very big in America but didn't mean a light over here until their heavily exposed 'Northern Lights' dragged its way up to the higher regions

of the charts recently. If I hadn't hit my head on the seat in front of me whilst dozing off I'd still have been snoring when the cleaning ladies came in.

My companion, a classically-trained pianist herself, described

unashamedly for more. Not sufficiently satisfied with close on two hours of the archetypal Quo set (titles/namechecks end up as mere irrelevancies where Quo are concerned — don't you already know?) the grossly over-zealous fans refuse to vacate the premises without at least three encores. So three it is they get.

The group play adequately. Strictly non-virtuoso, Quo nevertheless work hard to earn their keep, continually pumping out the basics and keeping their faces straight. Like a blunt instrument to the head, Status Quo live can leave you weak at the knees and muttering gobbledegook for the next 24 hours.

Naw, I know it's just a wrist job putting them down, been done far too many times already. Even though I doubt whether I will ever get off on their music, no matter what, when or where I next see'em you can bet your Devo bootleg that'll always be in a minority of one.

And with or without my scurrilous opinion the gig in Dortmund was splendid for two reasons. Firstly, Rossi and co gave everything they had. Deep down inside I'm sure the biggest, most appreciative Quo fans in the world are indeed the band themselves. They thrive on the chaotic, shambling primitivism of it all. And to watch them up there, legs astride, heads bobbing to and fro and beaming all over their silly faces, is pure magic. For that I respect them greatly.

Secondly, and most importantly, I still get enormous pleasure simply from being part of an audience totally captivated by a rock and roll event. People sweating and bawling at the tops of their voices, arms flailing every which way and not giving a monkey's about anything other than just *Getting Down (Deeper And Down)*.

The new album will come as no surprise to you and neither will the latest running order. Turn your nose up if you like, complain about the quality of the acoustics but never miss out on the whole point of the exercise. Good enough?

MICK WALL

the keyboards thus: 'Five finger exercises and pontificating chromatic shuffles'. And who am I to disagree? The stage was set by a tape of 'Carmina Burana' (getting almost as popular with rock bands as Satie

is with television companies). Then they went straight into it again nine or ten times, sometimes condensed, sometimes stretched a little, but all very much like 'Northern Lights' except most of them didn't have such a good melody.

As for the lyrics, well the titles should clue you: 'Carpet To The Sun', 'The Day Of The Dreamer', 'Midas Man', 'Song For All Seasons'? I mean, look what happened to Thomas More! Better for this ponderous pedantic dirge that the last two years have spent so much energy in trying to eradicate.

Renaissance are about as invigorating as a snail race and about as warm as Pluto. The focal point is Annie Haslam's voice, which is almost as pure as Julie Andrews and with about as much feeling. The bass and guitar are inconsequentially meandering, the drummer marks time with all the spark of a metronome.

However, the near-full house loved it — sometimes I wonder about people.

RAB

Alwoodley Jets Newcastle

JOHN L. RIGBY, singer/writer/guitarist with the Alwoodley Jets, describes himself as a 'cult figure in certain parts of Morley'. It's a heavy claim but I can well believe it on this performance.

In fact the Jets as a whole could well prove to be the *Biggest Thing Ever To Come Out Of Certain Parts Of Morley*.

I'd never heard an Alwoodley note before and had no idea what to expect but they are one of those bands who give you the news in about 10 seconds. The first song was called 'Crash And Burn' and it was as vigorous as its title, Rigby's singing standing out instantly for its fervour and rich tone (the last two years have been rather skimpy on male singers with enough belief and character to shiver your spine, don't you think?).

A few more songs and a clearer picture began to emerge. For guide lines take the Byrds' jangle and Springsteen's no-holds barred cry from the heart of the street. But no copies except on Tom Petty's single 'American Girl' which did come across like the original, as homage to McGuinn. Rigby and guitarist Bob Smith played hard, driving away from Sixties dreaminess so that together their punched chords have you looking for clavinet or organ player who isn't there.

But bassman David Caley is really something special. Feeding off the strict simplicity of Charlie Watts fan Andy Pharaoh, he flexes his music muscles like a stevedore. Loud as in fortissimo. Throws you about like a leaf in a hurricane. If Superman twanged steel girders this is the sound he would get, etc. Yeah, reach for the Heavy Metal Handbook of phrases desperate reviewers will have to get round to some time. But he's not heavy metal, just very strong — witness the way he replaces the guitar riff with a bassline in the Kinks' 'I Need You' and his Howitzer approach to a speeded up and creditable version of 'Hey Joe'.

Many of their own songs show that Rigby is a considerable writer: the ultra-crisp 'New Way', the hot love song 'Long Time Lonely' and the rampant gallop called 'Connections' which closed their set. The Alwoodley Jets are an impressive, exciting band who should appeal to a wide range of tastes. Self-respecting too.

PHIL SUTCLIFFE



RENAISSANCE: as warm as Pluto

Pic by John Michael Cox

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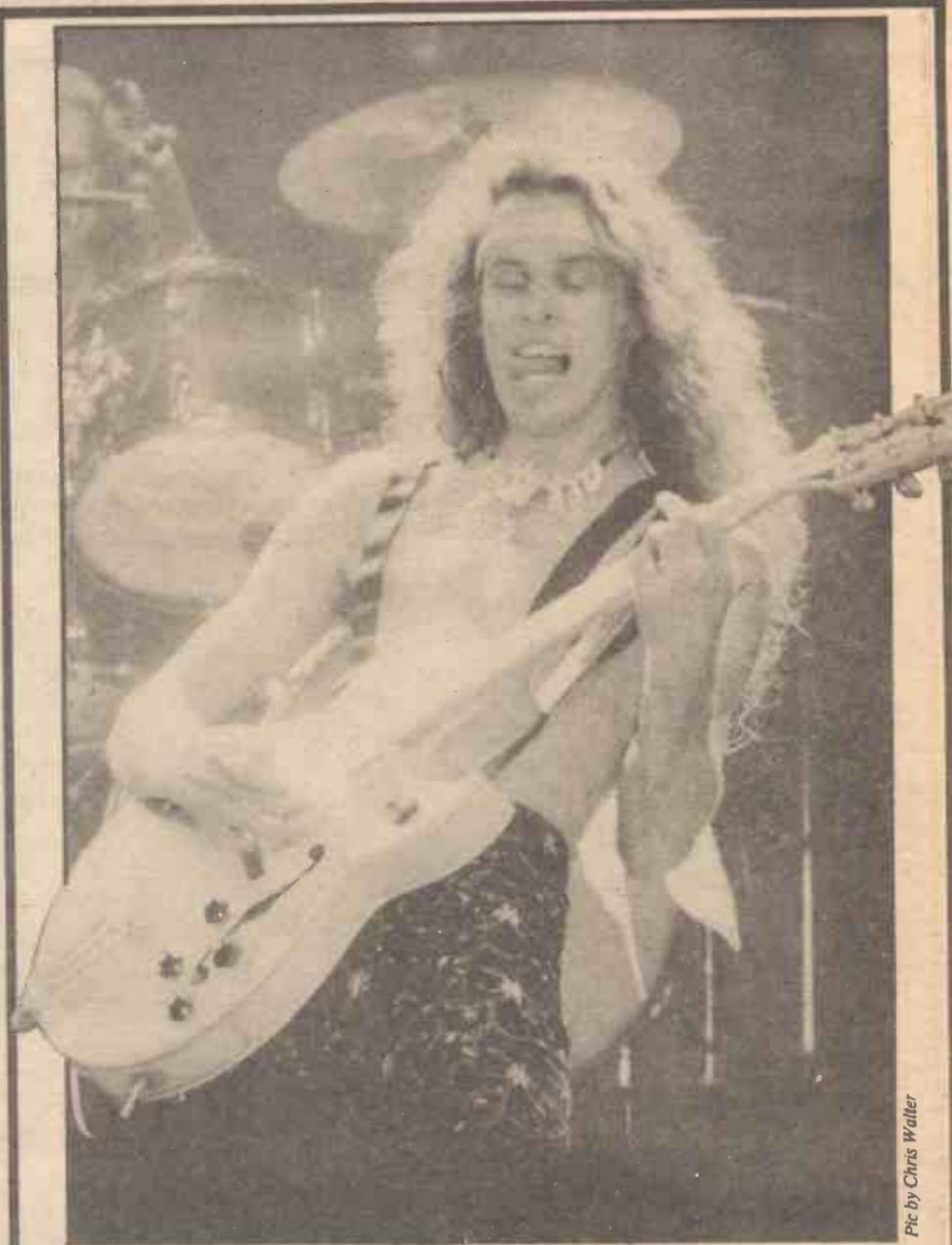


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TED NUGENT: needs more than a shave

Pic by Chris Walter

The Gonz grinds on

Ted Nugent Long Beach

ISN'T IT nice to know that in this ever-changing world there is always something you can rely on to stay the same? Apart from a quick depilatory job, Ted Nugent hasn't changed one bit. His concert as Long Beach Arena was much the same as the one before and the one before that and the...

Not that I have actually seen the Gonz in a long time. I've been to his shows often enough, and at his most recent ones at Anaheim Stadium and California Jam (60,000 and 300,000-seaters respectively) seeing didn't come into it. At least the Long Beach gig was more like a rock concert, even if the audience wasn't sure whether to stand up and boogie or sit down and listen. In the end it was usually the latter, making the onstage gyrations of Mr Nugent seem somewhat incongruous and overplayed.

'Just What The Doctor Ordered' is a strong opening number with new backing band member Charlie Huhn on vocals, who doesn't sound too bad at all. His singing doesn't earn him much of a spotlight however, all eyes being on Ted bashing out the same tried-and-true solos. 'Dog Eat Dog' again features guitarist Huhn behind the mike and some competent bass-picking from the other new person John Sauter (only drummer Cliff Davies remains from the previous band line up). Nugent makes animal noises and indulges in the same verbal insomnia spiel between songs as always. In all, it seems very low-key.

Ted's on vocals for 'Free For All', quite powerful,

reminiscent in some respects of early Zeppelin. Next he retreats into a corner to tantalise the girls while his new sideman sings 'Snaskin Cowboys'. Ted sounds like he's done it all before on 'Cat Scratch Fever', but it still comes over quite well and the crowd go predictably delirious.

Just as I was beginning to think I could quite easily go home and look up an old review instead — it was bound to be the same — the band came up with a couple of new numbers, 'Need You Bad' and 'Name Your Poison' (from the album 'Weekend Warrior', due for release here at the end of October) which will neither alienate old Nugent fans, attract new ones nor change the direction of heavy metal. Whatever, they were definitely up to scratch. The latter was especially fine, rocked along nicely and would make a good single.

But the audience responded more warmly to the oldies that brought the show to a close, notably Ted's long and quite impressive guitar solo, the democratic back-to-back dual guitar bash with Charlie and the exploding bins at the end, signalling the move from the seats to the front. Then came my old favourite, 'Wang Dang Sweet Poontang', with same old intro rap about 'that sweet Los Angeles pussy'.

Except that it's Long Beach dummy, and I'm sure the females here are just as happy as a bunch of Brighton girls instructed by their hero that London genitalia is best. Still it wasn't bad; much the same as ever. Maybe that's why I went home with buzzing ears and the haven't-I-heard-it-all-before feeling.

What Ted Nugent needs is not a new backing band or a shave. It's some interesting new material.

Sylvie Simmons

The Drones Manchester

BET YOU thought you'd seen the last of The Drones. Well, I must admit I certainly had them down as finished — the last time I saw them was some six months ago when they used go-go dancers and an out of date, overworked speed-pop image. Their record deal was about to become defunct and everyone was far too busy discovering Devo to pay any attention.

So after six months spent reorganising and writing new material, The Drones are back, minus guitarist Gus Callender and plus a brighter outlook. They definitely looked a lot happier, with M. J. Drone

assuming the lead guitar and vocals role and bass player Whispa looking oddly similar to Paul Weller in his three piece whistle and mown lawn haircut.

The new songs were played early in the set and proved remarkably strong and, to be perfectly honest, they outshone nearly all of the band's older songs. More paced and melodic, they show a promising new side to The Drones. They are based on the romance theme as opposed to the old Dronish ultra-naive rebellion stance. It seems that the band are at last moving forward and attempting to become a little less limited and as far as I am concerned that is commendable and relieving.

The trouble is I cannot picture the rest of The Drones

audience agreeing with me, most of those present at this gig were there to re-live a night of nostalgic 1977 ecstasy. That point was proven as the band surged into 'Lookalikes', and in one second the crowd was transformed from a politely clapping, half-interested audience to an epileptic dancing mass. From that point onwards The Drones became their former selves, lively, exciting and fun on a good night but with no hope of producing that kind of excitement on record.

The Drones may still be regarded as a very average rock band but thanks to some careful thinking on their behalf there is now more than a ray of hope for the future.

Mick Middles

Compiled by SUSANNE GARRETT and CHRIS DUYT

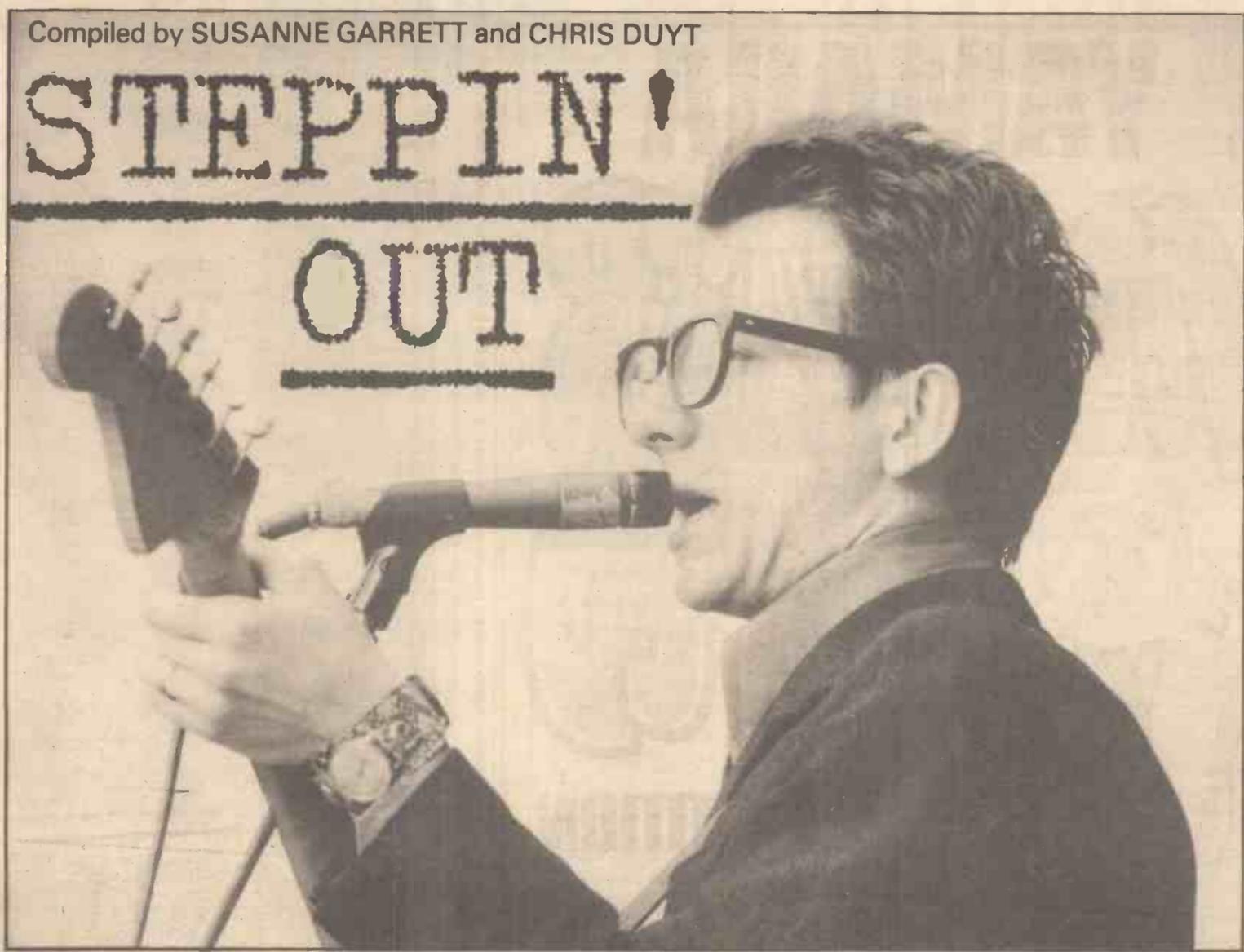
STEPPIN'

OUT

The information here is correct at time of going to press but may be subject to change. Please check with the venue concerned.
A box denotes a gig of special interest or importance (even if it's only good for a laugh or posing).

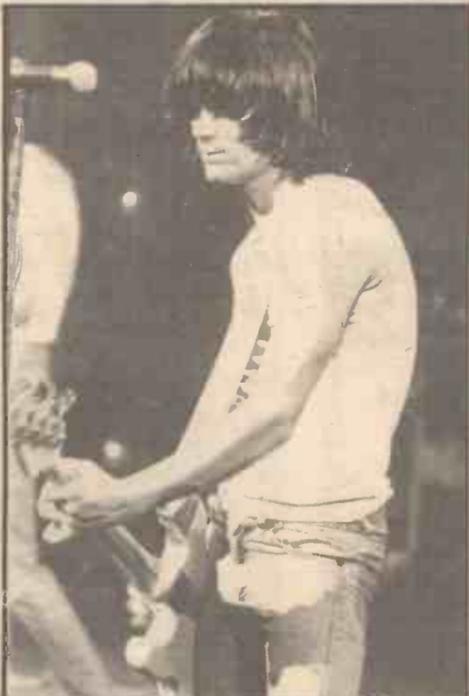
THURSDAY SEPT 21

- BIRMINGHAM, Barbarellas (021-643 9413), Junior Walker and the Allstars
- BIRMINGHAM, Railway (012-359 3491), Orphan
- BLACKBURN, Baileys (662662), JALN Band
- BLACKBURN, King Georges Hall (58424), 999
- BLACKPOOL, Jenkinsons (29203), 29th & Dearborn
- BOURNEMOUTH, Village Bowl (26636), Tom Robinson Band/Stiff Little Fingers
- BRADFORD, Princeville (78845), Rudi and the Zips
- BRIGHTON, Alhambra (27874), The Heat
- BRIGHTON, Richmond (29234), Fan Club/NW10
- BUCKELY, Tivoli (2782), Funky Team
- BURNTWOOD, Troubadour, The Amazing Dark Horse
- CANTERBURY, College Of Art (69371), Matchbox
- CLEETHORPES, Winter Gardens (62925), Motorhead
- CORBRY, Rugby Club, Gaffa
- COVENTRY, Barrass Hotel, The Cruisers
- COVENTRY, Hand and Heart (24284), Neon Hearts
- DUNFERMLINE, Glen Lounge, Dans Band
- GLASGOW, Amphora (041-332 2760), Underhand Jones
- GREAT YARMOUTH, Tiffanys (57018), The Stranglers
- HIGH WYCOMBE, Nags Head (21758), The Late Show
- LEEDS, Florde Grene (623470), Chelsea
- LEEDS, Vivas (456249), The Cheap-side Aces
- LEICESTER, Baileys (26462), The Temptations
- LONDON, Brecknock, Camden (01-485 3073), The Dandies
- LONDON, Dingwalls, Camden (01-267 4967), Landscape
- LONDON, Duke of Lancaster, New Barnet (01-449 0467), Sucker
- LONDON, Hope and Anchor, Islington (01-359 4510), Punishment of Luxury
- LONDON, 100 Club, Oxford Street (01-636 0933), Tribesman
- LONDON, Marquee, Wardour Street (01-437 6603), The Dodgers
- LONDON, Music Machine, Camden (01-387 0428), Hi Tension/Abbraka
- LONDON, Nashville, Kensington (01-603 6071), The Records/The Valves
- LONDON, Palladium (01-437 7373), Bette Midler
- LONDON, Pegasus, Stoke Newington (01-226 5930), Trans Am
- LONDON, Rock Garden, Covent Garden (01-240 3961), Jab Jab
- LONDON, Swan, Hammersmith (01-748 1043), Rebel
- LONDON, Thomas A Beckett, Old Kent Road (01-703 7334), C Gas 5
- LONDON, Trafalgar, Shepherds Bush (01-749 5005), The VIP's
- LONDON, White Lion, Putney Bridge (01-788 1540), The Crack
- MANCHESTER, Russells Club (061-226 6821), Slaughter and the Dogs
- MARGATE, Bowlers Arms (Thanet 28633), Little Bo Bitch
- MELTON MOWBRAY, Painted Lady (812121), Vanity Fair
- NOTTINGHAM, Sandpiper (54381), The Yachts
- NOTTINGHAM, Trent Polytechnic (48248), Fabulous Poodles
- PAISLEY, Three Horse Shoes (041-889 9965), Charley Browne
- PERTH, St. Albans Hotel (21494), Ignatz
- PLYMOUTH, Metro (51326), Tanz Der Youth
- PLYMOUTH, Woods Centre (25136), Spider
- PORTSMOUTH, Cumberland Tavern (731394), Staa Marx
- READING, Target (585887), Dawnweaver
- SHEFFIELD, Limit (730940), Ultravox
- SOUTHAMPTON, Joiners Arms, Double Xposure
- SOUTHAMPTON, Gaumont (22001), 10cc
- SOUTHPORT, Scarisbrick Hotel, Accelerators
- ST. HELENS, Glassbridge Club, The Eddy
- ST. HELENS, Theatre Royal (28467), Mike Harding/Hedgehog Pie
- SUNDERLAND, Fusion (59548), Muscles
- SWANSEA, Circles, Warren Harry
- TELFORD, Town Hall (613131), Flintlock
- UXBRIDGE, Railway, The Injectors
- WISBECH, Ely College, Tony McPhee's Terraplane



Pic by Chris Horler

OL' FOUR eyes is back, who else but the only remaining Elvis flying the flag for Rock Against Racism at a special benefit concert in London's Brockwell Park, Brixton (approximate start 2pm), after a carnival march beginning at Hyde Park Speakers Corner (11am). Sham 69, Aswad and Misty are also on the bill.



Pic by Paul Slattery

THE RAMONES undertake their first British tour with a brand new face Marc Bell in tow this seven days. They begin in the land of booze-heiresses and shamrock, starting at Belfast Ulster Hall (Friday), Dublin State Cinema (Saturday), then Bristol Locarno (Tuesday).



Pic by Paul Graham

THE YACHTS continue to tack along the club circuit, playing Nottingham Sandpiper (Thursday), London Hope & Anchor (Friday), London Nashville (Saturday) and Southend Shrimpers (Sunday).



Pic by Michael Putland

BRAND X, featuring Peter Hammill (above) in his own solo sets, are back on the road again with a mini-tour which opens at Bristol Hippodrome (Friday). Further dates at Newcastle City Hall (Sunday), Edinburgh Odeon (Monday) and Manchester Apollo (Tuesday).

- WORTHING, Balmoral (36232), Nightrider
- YORK, The Barge, The Mekons
- YORK, De Gray Rooms (28660), Zhai

FRIDAY SEPT 22

- AYLESBURY, Oddfellows Arms (24160), Smiffy
- BATH, Pavilion (21894), Radio Stars/Reaction
- BEDWORTH, Civic Hall (315169), Flintlock
- BIRMINGHAM, Barbarellas (021-643 9413), The Late Show
- BLACKBURN, Baileys (662662), JALN Band
- BLACKPOOL, Jenkinsons (29203), 29th & Dearborn
- BLACKPOOL, Norbreck Castle Hotel (52341), Tokyo
- BOGNOR, Sussex Hotel (5426), Nightrider
- BRIGHTON, Alhambra (27874), Paradox
- BRIGHTON, Top Rank (23895), Olympic Runners/Kandidate
- BRISTOL, Colston Hall (291768), Tom Robinson Band/Stiff Little Fingers
- BRISTOL, Hippodrome (299444), Brand X/Peter Hammill

- BROMLEY, Stockwell College, Tennis Shoes
- BROMSGROVE, North Worcester College, Paradox
- BURNT ISLAND, Half Circle (873892), Charley Browne
- CANTERBURY, Odeon (62480), Jasper Carrott
- CASTLE DOUGLAS, Town Hall, The Zones
- CLEETHORPES, Submarine, Raw Deal
- CORSHAM, Bath Academy of Arts (712571), After the Fire
- COVENTRY, New Theatre (23141), The Shadows
- DUDLEY, JB's (53597), Tanz Der Youth
- DYFED, Pantyderi, Tennessee Farm Band
- EASINGTON, Club (270339), Zhai
- FARNWORTH, Old Vets Club (Bolton 20358), Hot Foot Gale
- GLASGOW, Maggie (041-332 4374), Underhand Jones
- HARROW, College of Technology and Art (01-864 4411), Northwick Park, The Only Ones
- IPSWICH, Gaumont (53641), Camel/Michael Chapman
- KINGHORN, Cuinzie Neuk (596), Pallas
- LEEDS, Polytechnic (41101), The Mekons/Flowers
- LEEDS, Vivas (456249), 69 Band
- LEICESTER, Baileys (26462), The Temptations
- LEWES, Landport Youth Club, Southern Ryda

- LINCOLN, AJ's (30874), Planet Showband
- LONDON, Battersea Arts Centre (01-223 5356), UK Subs/Tickets/Security Risk
- LONDON, Bluecoat Boy, Angel (01-348 9547), The Members
- LONDON, Brecknock, Camden (01-485 3073), Urchin
- LONDON, Brixton Oval, Coldharbour Lane, Tribesman/CGAS 5
- LONDON, City Arms, Angel (01-253 2369), The Magnets
- LONDON, Cryptic Club, Bishop Bridge Road (01-969 4329), The Raincoats/The Passions
- LONDON, Dingwalls, Camden (01-267 4967), The Casual Band/The Very Very Nervous
- LONDON, Hope and Anchor, Islington (01-359 4510), The Yachts
- LONDON, John Bull, Chiswick (01-994 0062), Cheap Flights
- LONDON, Marquee, Wardour Street (01-437 6603), Roy Hill Band
- LONDON, Music Machine, Camden (01-387 0428), Sandy and the Backline/Showbiz Kids
- LONDON, Nashville, Kensington (01-603 6071), The Edge/The Valves
- LONDON, Palladium (01-437 7373), Bette Midler
- LONDON, Pegasus, Stoke Newington (01-226 5930), Street Band
- LONDON, Rock Garden, Covent Garden (01-240 3961), Potters Clay
- LONDON, Ruskin Arms, East Ham (01-472 0377), Dog Watch

- LONDON, Three Rabbits, Manor Park (01-478 0660), Jerry The Ferret
- LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), Efiak
- MELTON MOWBRAY, Painted Lady (812121), Vanity Fair
- MILTON KEYNES, Netherfield, Double Xposure
- NEWARK, Palace (71156), Mike Harding/Hedgehog Pie
- NORWICH, Pinebanks, Tony McPhee's Terraplane
- NOTTINGHAM, Sandpiper (54381), Chelsea
- NUNEATON, Pingles, Incredible Kidda Band
- OXFORD, Nowhere Club (Bicester 3641), Dawnweaver
- PERTH, St. Albans Hotel (21494), BBC
- PLYMOUTH, Top Rank (20077), Dr. Feelgood/The Bishops
- RETFORD, Porterhouse (74981), Ultravox
- SALISBURY, College of Technology (23711), Adam and the Ants/Screens
- SHEFFIELD, Limit (730940), The Sneakers
- SHILDON, Shildon Club, Alwoodley Jets
- SOUTHEND, Top Alex, Syrus
- ST. ALBANS, Horn Of Plenty (36820), Sucker
- STEVENAGE, Swan (54721), Scratch
- STIRLING, University (3171), Cado Belle/The Monos

- STRATHPESSER, Pavilion Ballroom, Ignatz
- TORQUAY, Pelican (22842), Spider
- TWICKENHAM, St. Marys College, Push
- TYLDESLEY, Rugby Club, The Accelerators
- USK, Memorial Hall, Rosetta Stone
- UXBRIDGE, Unit One, The Injectors
- WATFORD, Cassio College (24362), Desperate Straits
- YORK, Revolution (26224), The Lads
- YORK, St. John York College of Rippon & York, Muscles

SATURDAY SEPT 23

- ALLOA, Tullibody Social Club, The Cruisers
- ANDOVER, Country Bumpkin (4833), Flintlock
- BALDOCK, Victoria, Scratch
- BANBURY, Winter Gardens (3075), Dawnweaver
- BELFAST, Ulster Hall (21341), The Ramones
- BIRMINGHAM, Mercat Cross (021-622 3281), Orphan
- BIRMINGHAM, Odeon (021-643 6101), The Shadows

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STEPPIN' OUT

FROM PAGE 51

- BISHOPS STORTFORD, Triad (56333), Tribesman
- BLACKBURN, Baileys (662662), JALN Band
- BLACKPOOL, Jenkinsons (29203), 29th & Dearborn
- BLACKPOOL, Norbreck Castle Hotel (52341), The Magnets
- BRENTWOOD, Mountnessing Hall (Ingatstone 2222), Buster James Band
- BRISTOL, Colston Hall (291768), The Crusaders
- BRISTOL, Crookers, Hard Ups Autumn Party
- BRISTOL, Granary (28267), The Records
- BRISTOL, University, (Redland Site) (30990), Corkskrew
- CANTERBURY, Odeon (62480), Jasper Carrott
- CARSHALTON, St. Helier Arms (01-642 2896), Sunstroke
- CHATHAM, Central Halls (Medway 403868), Slade
- CHIDDINGLEY, Six Bells, Nighthrider
- DARLINGTON, Bowes Wine Bar (62579), Zhain
- DIGBETH, Crown, Neon Hearts
- DURHAM, Bede College (65929), Muscles
- EASTBOURNE, Kings Country Club (21466), Co Co
- EDINBURGH, Clouds (031-229 5353), Scotch
- FARNHAM, Art College (22441), The Members
- FELTHAM, Rock Club, Matchbox
- GALASHIELS, Privateer, Charley Browne
- GRAVESEND, Prince of Wales, Iceberg
- GRAVESEND, Red Lion (66127), The Night
- HAILSHAM, Crown Hotel, Southern Ryda
- HAMILTON, Acies Club, Cado Belle
- HARROGATE, Cock and Castle, The Vye
- HARTLEPOOL, Gemini Club (73286), Funky Team
- HASTINGS, Pier Pavilion (421210), Eyes
- HOUNSLOW, Borough College, The Young Ones
- ILFORD, Cranbrook (01-554 8659), Jerry The Ferret
- KINGHORN, Cuinzie Neuk (596), Underhand Jones
- LEEDS, Florde Grene (623470), Cheap Flights
- LEEDS, Staging Post (645625), Liar
- LEEDS, Vivas (456249), Black Dogs
- LEICESTER, Baileys (26462), The Temptations
- LINCOLN, AJ's (30874), Those Naughty Lumps
- LIVERPOOL, Erics (051-236 7881), Ultravox
- LIVERPOOL, Moonstone (051-709 5886), The Eddy
- LONDON, Alexandra Palace, Wood Green (01-444 7203), Matumbi/Cimarons/Aswad/15, 16, 17, Dennis Brown
- LONDON, Bluecoat Boy, Angel (01-348 9547), VIP's
- LONDON, Brecknock, Camden (01-485 3073), Zaine Griff
- LONDON, Dingwalls, Camden (01-267 4967), The New/The Sinceros
- LONDON, Duke of Lancaster, New Barnet (01-449 0467), Teresa D'Abreu
- LONDON, Electric Ballroom, Camden (01-485 9006), Tana Der Youth
- LONDON, Empire Pool, Wembley (01-902 1234), 10cc
- LONDON, Hope and Anchor, Islington (01-359 4510), The Edge
- LONDON, John Bull, Chiswick (01-994 0062), Interlektuals
- LONDON, Marquee, Wardour Street (01-437 6603), Showbiz Kidz
- LONDON, Moonlight, West Hampstead (01-677 1473), Lightning Raiders
- LONDON, Music Machine, Camden (01-387 0428), Gonzalez
- LONDON, Nashville, Kensington (01-603 6071), The Yachts/Warm Jets
- LONDON, Palladium (01-437 7373), Bette Midler
- LONDON, Pegasus, Stoke Newington (01-226 5930), Big Chief
- LONDON, Rock Garden, Covent Garden (01-240 3961), Innates
- LONDON, Swan, Hammersmith (01-748 1043), Straight 8
- LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), Efiak
- LONDON, Western Counties, Paddington (01-723 0685), Rednite
- MANCHESTER, Mayfair (061-834 3987), The Lurkers
- MARGATE, Dreamland (27011), Chelsea/The Police
- MELTON MOWBRAY, Painted Lady (812121), Vanity Fair
- MIDDLESBROUGH, Rock Garden (241995), Girlschool
- NOTTINGHAM, Trent Polytechnic (48248), Gaffa
- OXFORD, New Theatre (44544), Tom Robinson Band/Stiff Little Fingers
- OXFORD, Polytechnic (68789), The Movies/After The Fire/Warren Harry
- READING, Bones, Double Exposure
- RETTFORD, Porterhouse (74981), T. Ford and the Boneshakers
- SCARBOROUGH, Floral Hall (2185), Mike Harding/Hedgehog Pie
- SLOUGH, Technical College (33300), Radio Stars/Reaction
- SNODLAND, Bull, Raw Deal
- SOUTHAMPTON, Guildhall (32601), Camel/Michael Chapman



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- ST. ALBANS, City Hall (64511), Motorhead/The Winders
- STOKE ON TRENT, Biddulph Band Club, Night Creeper
- SUNDERLAND, Old. 29 (58625), Alwoodley Jets
- TAIN, Royal Hotel, Ignatz
- TAMWORTH, Mile Oak, Armpit Jug Band
- TORQUAY, Pelican (22842), Spider
- TORQUAY, Town Hall (26244), Dr. Feelgood
- WEST RUNTON, Pavilion (203), Hi Tension
- WEYMOUTH, Pavilion, Riot Rockers/The Shades
- YORK, De Grey Rooms (28660), The Sneakers
- YORK, Revolution (26224), Sore Throat

- LONDON, Rock Garden, Covent Garden (01-240 3961), Straight 8/The Stickers
- LONDON, Ruskin Arms, East Ham (01-472 0377), Dog Watch
- LONDON, Torrington, Finchley (01-445 4710), Sore Throat
- LONDON, Two Brewers, Clapham (01-874 4128), Live Wire
- MANCHESTER, Ritz, (061-236 4355), Olympic Runners/Kandidat
- MIDDLESBROUGH, Loftus Club, Cheap Flights
- MILTON KEYNES, Peartree, Scratch
- NEWBRIDGE, Institute (243079), Warren Harry
- NEWCASTLE, City Hall (20007), Brand X/Peter Hammill
- NORWICH, Theatre Royal (28205), Jasper Carrott

- BIRMINGHAM, Odeon (021-643 6101), Tom Robinson Band/Stiff Little Fingers
- BRIGHTON, Conference Centre (203131), 10cc
- BRISTOL, Colston Hall (291768), Camel/Michael Chapman
- BURLEY, White Buck, The Deep Freeze
- EDINBURGH, Odeon (031 667 3805), Brand X/Peter Hammill
- EXETER, Routes (58615), The Stranglers
- GLASGOW, Doune Castle (041-649 2745), Underhand Jones
- HULL, Tiffanys (28250), Radio Stars/Reaction
- LEEDS, Brannigans (451240), The Eddy
- LEEDS, Marquis, The Sneakers
- LEEDS, Victoria Hotel (452884), Zhain

- LONDON, Music Machine, Camden (01-387 0428), Chelsea/The Fall/Snivelling Shits
- LONDON, Nashville, Kensington (01-603 6071), Champion/Mickey Jones Band
- LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Vye
- LONDON, Rock Garden, Covent Garden (01-240 3961), Little Bo Bitch
- LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), 64 Spoons
- MALVERN, Winter Gardens (2700), Dr. Feelgood/The Bishops
- MANCHESTER, Band on the Wall (061-832 6625), The Distractions
- NOTTINGHAM, Sandpiper (54381), Whizz Kids
- OXFORD, Corn Dolly (44761), Cheap Flights
- OXFORD, New Theatre (44544), The Shadows
- PAISLEY, Three Horseshoes (041 889 9965), Charley Browne
- PORT TALBOT, Troubadour, Warren Harry
- SLOUGH, Dolphin Hotel, Cadillac
- SOLIHULL, Civic Hall (021-705 0011), Flintlock
- STAFFORD, Top Of The World (42444), T. Ford and the Boneshakers
- ST. ALBANS, Horn of Plenty (36820), Joker
- SWANSEA, Circles, Ultravox
- WATFORD, Baileys (39848), Slade

SUNDAY SEPT 24

- ASHINGTON, Central Club (818183), Zhain
- BISHOPS STORTFORD, Triad (56333), Gina's Rockin' Rebels
- BLACKBURN, King Georges Hall (58424), Motorhead
- BLACKPOOL, Imperial Ballroom (23971), Radio Stars/Reaction
- BLACKPOOL, Jenkinsons (29203), 29th & Dearborn
- BRACKNELL, Arts Centre (27272), After The Fire
- BRADFORD, Princeville (78845), Angletax
- BRISTOL, Locarno (26193), Corlins/Europeans/The Media
- BROMLEY, Churchill Theatre (01-460 6677), George Melly
- BURNLEY, Bank Hall Miners Club, The Eddy
- CARDIFF, Top Rank (26538), Tom Robinson Band/Stiff Little Fingers
- CHELMSFORD, Chancellor Hall (65848), The Lurkers
- CREWE, Grand Junction, Accelerators
- DUBLIN, State Cinema (307355), The Ramones
- DUMFRIES, Stagecoach, Cado Belle
- ELGIN, Eight Acres Hotel (3077), Ignatz
- GUILDFORD, Civic Hall (67314), Camel/Michael Chapman
- HULL, New Theatre (20463), Mike Harding/Hedgehog Pie
- HULL, Telstar Club, Funky Team
- ILFORD, Cranbrook (01-554 8659), Jerry The Ferret
- KENILWORTH, Working Mens Club, Paradox
- LARGGS, Royal Hotel (674653), Charley Browne
- LEEDS, Florde Grene (623470), Landscape
- LEEDS, Staging Post (645625), Limelight
- LEEDS, Vivas (456249), Idiot Rouge
- LONDON, Brecknock, Camden (01-485 3073), The Vipers
- LONDON, Brockwell Park, Brixton, Elvis Costello/Sham 69/Aswad/Misty (RAR)
- LONDON, Empire Pool, Wembley (01-902 1234), 10cc
- LONDON, Hope and Anchor, Islington (01-359 4510), The Innates
- LONDON, 100 Club, Oxford Street (01-636 0933), Chas & Dave
- LONDON, Marquee, Wardour Street (01-437 6603), The Tourists
- LONDON, Nashville, Kensington (01-603 6071), Star Jets/Street Band
- LONDON, Palladium (01-437 7373), Bette Midler
- LONDON, Pegasus, Stoke Newington (01-226 5930), Betty Bright and the Illuminations
- LONDON, Rainbow, Finsbury Park (01-263 3140), Tennessee Farm Band



TOM ROBINSON Band come out of the darkness with an extensive 27-date tour, taking 'em through till the end of October, supported by Belfast band Stiff Little Fingers. Catch 'em at Bournemouth Village Bowl (Thursday), Bristol Colston Hall (Friday), Oxford New Theatre (Saturday), Cardiff Top Rank (Sunday), Birmingham Odeon (Monday), Leicester De Montfort Hall (Tuesday), and Newcastle City Hall (Wednesday).

- NOTTINGHAM, Commodore (71746), The Shadows
- PLYMOUTH, Metro (51326), The Pirates
- PORTSMOUTH, Locarno (25491), The Stranglers
- SOUTHEND, Shrimpers, The Yachts
- SHEFFIELD, Top Rank (21927), The Blue Max
- TAUNTON, Odeon (2285), Dr. Feelgood/The Bishops
- WALSALL, Dirty Duck, The Amazing Dark Horse (lunchtime)
- WATFORD, Baileys (39848), Slade

- LEEDS, Vivas (456249), GPO
- LEICESTER, Baileys (26462), Co Co
- LEICESTER, De Montfort Hall (22850), Mike Harding/Hedgehog Pie
- LONDON, Brecknock, Camden (01-485 3073), Survivor
- LONDON, Castle, Tooting (01-672 7018), Diamond Lil
- LONDON, City of London Polytechnic (01-247 1441), 90° Inclusive/China Street
- LONDON, Dingwalls, Camden (01-267 4967), Heroes/Skunks/Simon Townshend Band
- LONDON, Half Moon, Putney (01-480 6465), John James
- LONDON, Hammersmith Odeon (01-748 4081), The Crusaders
- LONDON, Hope and Anchor, Islington (01-359 4510), Patrik Fitzgerald
- LONDON, Marquee, Wardour Street (01-437 6603), Hi Fi
- LONDON, Moonlight, West Hampstead (01-677 1473), Black Superstition Mountain/ Band of Gypsies

TUESDAY SEPT 26

- BIRMINGHAM, Barbarellas (021-643 9413), The Pirates
- BISHOPS STORTFORD, Triad (56333), Tou Planx
- BLACKBURN, King Georges Hall (58424), Mike Harding/Hedgehog Pie
- BOURNEMOUTH, Village Bowl (26636), The Stranglers
- BRADFORD, Chicago Express, Dawnweaver
- BRIGHTON, Alhambra (27874), Tiger Ashby
- BRISTOL, Locarno (26193), The Ramones
- DERBY, Assembly Rooms (3111 x2255), Dr. Feelgood/The Bishops
- DERBY, Olde Bell Hotel (43701), Spider
- EDINBURGH, Heriot Watt University (031-229 3574), The Cruisers
- FOLKESTONE, Leas Cliff Hall (53193), The Record Players
- GLASGOW, Doune Castle (041-649 2745), Underhand Jones
- LEEDS, Vivas (456249), Just Frank
- LEICESTER, Baileys (26462), Co Co
- LEICESTER, De Montfort Hall (22850), Tom Robinson Band/Stiff Little Fingers
- LIVERPOOL, Empire (051-709 1555), Camel/Michael Chapman
- LIVERPOOL, Moonstone (051-709 5886), The Eddy
- LONDON, Acklam Hall, Portobello Road (01-960 4590), The Slits
- LONDON, Bluecoat Boy, Angel (01-348 9547), The Mekons (RAR)
- LONDON, Brecknock, Camden (01-485 3073), Panties
- LONDON, City Polytechnic (01-247 1441), Whirlwind/Wild Wax Show
- LONDON, Dingwalls, Camden (01-267 4967), The Edge
- LONDON, Golden Lion, Fulham (01-385 3942), Scene Stealer
- LONDON, Hammersmith Odcon (01-748 4081), The Crusaders
- LONDON, Hope and Anchor, Islington (01-539 4510), Doll By Doll
- LONDON, 100 Club, Oxford Street (01-636 0933), Revelation
- LONDON, Marquee, Wardour Street (01-437 6603), Champion

MONDAY SEPT 25

- BIRKENHEAD, Charing Cross Club, Spider
- BIRMINGHAM, Drakes Drum (021-360 2224), Paradox
- BIRMINGHAM, Mercat Cross (021-622 3281), Orphan

- LONDON, Moonlight, Railway, West Hampstead (01-677 1473), Teresa D'Abreu/Steve Linton
- LONDON, Music Machine, Camden (01-387 0428), The Jolt/Hollywood Killers
- LONDON, Nashville, Kensington (01-603 6071), The Late Show/Beggar
- LONDON, Pegasus, Stoke Newington (01-226 5930), Straight 8/The Heroes
- LONDON, Rock Garden, Covent Garden (01-240 3961), Resistance
- LONDON, Tramshed, Woolwich (01-885 3371), Sucker
- LONDON, Troubadour, Old Brompton Road, Steve Tilston
- LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), The
- MANCHESTER, Apollo, Ardwick (061-273 1112), Brand X/Peter Hammill
- NEWPORT, Stowaway (50978), Rosetta Stone
- NOTTINGHAM, Imperial Hotel (42884), Gaffa
- NUNEATON, 77 Club, 999
- OXFORD, Corn Dolly (44761), Quasar
- SHEFFIELD, Limit (730940), Landscape
- SOLIHULL, Reservoir Hotel, Armpit Jug Band
- WALSALL, Dirty Duck, The Amazing Dark Horse
- WATFORD, Baileys (39848), Slade
- WOLVERHAMPTON, Lord Raglan, Neon Hearts

WEDNESDAY SEPT 27

- ABERDEEN, Gordan Institute of Technology, Landscape
- ASHTON UNDER LYME, Thameside Theatre (061-330 2095), Mike Harding/Hedgehog Pie
- BRISTOL, Brunel Technical College, Wilko Johnson's Band Senders
- CARDIFF, The University (396421), Radio Stars/Reaction
- CARSHALTON, St. Heliers Arms (01-642 2896), Flight 56
- CASTLEFORD, Town Hall, JALN Band
- DERBY, Linsdale College, Fish Co
- DUBLIN, State Cinema (307355), Buzzcocks
- EXETER, New Victoria (72736), The Fall
- EXETER, Routes (58615), The End
- KIRKALDY, Birksgate Hotel (69219), Scars
- LEEDS, Vivas (456249), Agony Column
- LEICESTER, Baileys (26462), Co Co
- LIVERPOOL, Havanna (051-709 4145), Spider
- LONDON, Brecknock, Camden (01-485 3073), Tennis Shoes
- LONDON, Castle, Tooting (01-672 7018), Iceberg
- LONDON, Dingwalls, Camden (01-267 4967), Whirlwind
- LONDON, Golden Lion, Fulham (01-385 3942), Music Business
- LONDON, Hope and Anchor, Islington (01-359 4510), Potters Clay
- LONDON, Kensington, Russell Gardens (01-603 3245), Cheap Flights
- LONDON, Marquee, Wardour Street (01-437 6603), Racing Cars
- LONDON, Moonlight, Railway, West Hampstead (01-677 1473), Warm Jets/The Night
- LONDON, Music Machine, Camden (01-387 0428), Sore Throat/The Vye
- LONDON, Pegasus, Stoke Newington (01-226 5930), The Monos
- LONDON, Rock Garden, Covent Garden (01-240 3961), Strangeways/Hollywood Killers
- LONDON, Thomas A Beckett, Old Kent Road (01-703 7334), Straight 8
- LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), Boudicca
- LONDON, Western Counties, Paddington (01-723 0685), Rednite
- LONDON, White Hart, Acton, Tribesman
- LONDON, Wimbledon Football Club (01-946 6311), Jona Lewie/Lene Lovich
- MANCHESTER, Apollo (061-273 1112), The Crusaders
- MANCHESTER, Phoenix (061-273 1791), Aqua
- MANCHESTER, Great Northern Hotel (Shirebrook 3653), Dawnweaver
- MIDDLESBROUGH, Teesdale Polytechnic (244174), The Pirates
- NEWCASTLE, City Hall (20007), Tom Robinson Band/Stiff Little Fingers
- NEWPORT, Stowaway, (Gwent 50978), Ultravox
- NORWICH, St Andrews Hall (28477), Dr. Feelgood/The Bishops
- NOTTINGHAM, Sandpiper (54381), After The Fire
- OXFORD, Corn Dolly (44761), Sucker
- OXFORD, New Theatre (44544), The Shadows
- PRESTON, Guildhall, (21721) Barclay James Harvest
- SHEFFIELD, Limit (730940), China Street
- SHEFFIELD, Polytechnic (21290), Warren Harry
- TROWBRIDGE, Europa Club, Rascal
- WATFORD, Baileys (39848), Slade

BLOWN!

The page for musicians by TONY MITCHELL

A world exclusive review of the Roland Jupiter 4 polyphonic synthesiser by JULIAN COLBECK



Who's a pretty Poly?

DON'T really like starting a review with an apology, but I feel that I must qualify what might otherwise be construed as a rather glossy judgement on this very exciting piece of equipment. Due to its rarity value (I believe it to be the ONLY Jupiter 4

being ferried around the world — not counting any NASA may have up its sleeve), I only managed to have this prototype for a couple of days; time only to explore the basic range of the instrument, and not

to fully test its and my capabilities as I would have wished. However . . .

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The Jupiter 4 is billed as being a computer controlled polyphonic synthesiser, which does sound pretty daunting or exciting, depending on how far one's knowledge of synthesisers goes. The "polyphonic" in this case means that it is capable of having a maximum of four notes played at one time, and the "computer controlled" is in reference to the fact that there are memory banks for sounds you create yourself. For those not sufficiently knowledgeable or inclined, they are on preset buttons, which, being the most easily obtainable noises on the instrument, is where I shall start.

I played each preset for a few minutes, using all the various effects with which to enhance or in some cases mutilate the sound, and here are my brief and immediate reactions:
Bass: Rather rubbery but acceptable.
Funky Clavi: Good sound. Plenty of depth of character.
Piano: OK, but rather metallic. Reminiscent of the cheaper range of electric piano now flooding

the market.
String: Fine for solo string line, but for orchestral representation had rather too much 'attack'.
Voice: God help the person Roland modelled this sound on. Sounds like someone playing a saw.

Trombone: Not a bad sound at all, though quite how like a trombone it is, I'm not too sure.

Trumpet: Plastic.
Synth: Well it's alright I suppose, but dubiously worthwhile considering what you can do on the instrument elsewhere.

The Force: This murky, undulating noise is definitely fun, but the same comment applies to this as to the one above.

Basically, some of the sounds are fine, I did like the trombone and funky clavi, but I think really the presets are only going to be used by the novice, and only then for a short time, as with the instrument's vast range of possibilities almost all the sounds could be improved upon, and safely stored away via the memory banks.

However, they are good to have, to fall back on, and for someone inexperienced will no doubt be instant relief as they frantically scratch on the main control panel trying to find a way to stop the wretched thing going 'whoop whoop feeeeeshoooooeeeshooooo...

On to more serious things. The main control panel is situated above the four octave keyboard and is excellently laid out and very comprehensive. The VCO (voltage controlled oscillator), according to the pamphlet, was "almost exactly the same components and circuitry as used in the professional system 700 for increased pitch stability".

Judging by its flight case, this synth has TRAVELLED and I must say did remain perfectly stable, though I would have liked to test it under stage lighting. On the VCO panel are: Sub switch to bring in an additional note one octave below that varied; Transpose control varying the pitch from 2' to 16'; Modulation control, linked to the LFO, a three positioned wave form selector for square, triangular and sawtooth waves, plus an auxiliary wave form selector for breaking down the square wave.

The sub switch, used on its own, I found produced a great clarinet sound on 16', and a beautiful pipe sound on 2'.

The LFO (low frequency oscillator), controlling various forms of vibrato, has a band control used in conjunction with the modulation control, on the VCO, speed control, and four wave forms which effect the type of vibrato or movement in the actual sound. These are: Smooth i.e. normal vibrato sound; Square — like a trill; Ascending

slide — like the 'action stations' noise on a submarine; Descending slide — like hearing cars whizz by on some futuristic motorway.

The VCF (voltage controlled filter) panel, for basic tone colouring consists of high pass filter, low pass filter, with cut-off frequency and resonance slider controls, keyboard follow and two envelope modifiers. Also the VCF has its own ADSR (attack — delay — sustain — release) for normal or inverted control of the cut-off frequency. The VCA (... amplifier) has level control and ADSR.

Now, here is the Jupiter 4's best feature. All the controls mentioned so far are programmable and can be retained via the eight channel memory bank adjacent to the presets, on the front edge of the instrument. This is a very simple operation. First you create your sound then select your memory channel, and finally just push 'Memory write' and there your sound will remain until the battery fades, which in normal use will be in 5 years.

The battery is there specifically to retain sounds once the instrument has been switched off, just in case anyone was wondering! A memory protect switch prevents accidental erasing of your sounds.

So now you have your eight memories bristling with amazing sounds, what else can you do with them? Well a fair amount is the short answer. There are four types of arpeggio facilities available: Up, Down, Up and down, and random. Pressing one key produces arpeggios in octaves, a triad produces an arpeggio built on that triad. Also a foot switch, or the 'hold' button can be used to keep the instrument playing, leaving you free to play another instrument have a cup of coffee, do the shopping. . .

There is a speed control on the main panel. On the far left of the keyboard itself is the multi-rolled Bender control. Basically this is used for pitch bending, tone colour bending, level bending (accents) and has three positioned switches to determine exactly what one is bending!

There is a bend sensitivity control, governing the degree of bend. Also on this panel is the portamento, and overall tuning control, which varies the pitch one tone either way.

Finally on the control side there is an ensemble switch which "lets the sound out and is especially effective when stereo output is used. Although I didn't manage to get one, there is a pedal available for the synth which can be used as a damper or sustain. Also a foot volume pedal for ordinary loudness, and one for controlling the filters.

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Personal

17 YEAR old intelligent coloured guy into reggae, soul wishes to meet beautiful girlfriend of any nationality for concerts, outings, fun. Please send photo, all letters answered, London area. Box no. 6970.

KEITH MOON the body dies the healthy lives forever.

TWO UNEMPLOYED bored Sabbath guys 20, seek two girls to write. West Herts area. Box no. 6959.

GIRL NORMAL, seeks others for friendship. I'm into reggae but my friends are racist, Liverpool. Box no. 6956.

GLASGOW GUY (20) seeks sincere girl for close friendship, nationality immaterial, Glasgow area. Box no. 6958.

POETIC HIPPIE into eating siddle9tore slow. Cummon girls blow! Scotland. Box no. 6954.

PUNK PISSEHEAD, 8 months left to push of sentence in awful army, seeks like minded nutters in Middlesboro area, view to gigs, drinking, general screwing about. Box no. 6955.

THE WHO — all fanatics please write Holly, 75 South Street, Epsom, Surrey.

TOM ROBINSON fan Upton Dorset female who advertised in this paper please contact Lane, 2, Hincliffe Road, Hamworthy, Poole BH15 4ED.

GIRL WANTED for boy 19 any nationality must be good looking and like travelling. Box no. 6950.

READING '78 confused and dazed me! Anyone wanna write and let me know rock is still alive 'n' kicking?? Ref on summer of '79! Phil. Box no. 6943.

GUY (24) rather quiet but easy going seeks girlfriend. 101 Elgar Ave, Surbiton, Surrey KT5 9JS S/E England.

HIPPY MALE (21) seeks similar kind girlfriend for happy steady relationship in London area. Love and affection urgently needed. Box no. 6951.

I'M INTO beautiful blonde Teds. I love you. Neil.

LONELY GUY 20 would like to meet girl any nationality, who is lonely and wants to meet someone for friendship. Manchester area. Box no. 6948.

GUY (25) average looks, quiet easy going, into rock and new wave seeks girl similar for sincere lasting relationship. Manchester area. Box no: 6946.

TWO GUYS into Quo, heavy metal seek nice girls for gigs good-times friendship love? London area: Use of car. Box no. 6945.

JANE NEWCASTLE met Paul Southampton summer holidays Colonel Bogey's I.O.W. Please write. Box no. 6944.

BIG ARTHUR says "Thanks for the jam Frank, (Knebworth). Hear'd the bum note, don't worry, nobody seemed to notice. Love Arthur".

TWO GUYS (21) seek lonely, attractive females for drinks, gigs and good times. North London. Box no. 6939.

MALE (23) desires gentle sincere female to love. Box no. 6938.

GUY 26 bored and loney needs young lady friend for good days. Box no. 6947.

GOOD LOOKING Swiss guy 32 being on easy street and fluent in three languages, seeks attractive slim young English girls for sincere relationship with regard to marriage and life in Switzerland. Please address your appreciated lines with recent photograph to Box no. 6949.

GUY, 24 (soldier) lonely, bored into Dylan, Springsteen, Rock, would like to write to intelligent sincere female 21-26 preferably attractive, pets, all reply answered. Box no. 6969.

NORTH LONDON. Disgusting German (20) seeks vacant punkette. No pictures please. Thank you. C/O Sounds. Box no. 6974.

YOUNG MAN 20, shy, car owner seeks young lady 18-22 for friendship

and companionship. Essex area. Box no. 6910.

THE HEAVY metal man (18) seeks female penfriends everywhere photo appreciated. All letters answered. Post Haste Amigo's! Box No. 6911.

FLYING SAUCERS? Meetings, Skywatches, Investigation, Research Photos etc. s.a.e. details British UFO Society, 47 Belsize Square, London NW3.

GLAD to be Gay? Isolated? Phone FRIEND Men and Women and evening between 7.30 and 10.00 pm 01-359 7371.

AMERICAN CANADIAN penfriends wants yourfriendship correspondence, some marriage rush age ease for free details to Soulmates, 11 Rushcroft Road, London SW2.

ARE YOU SEEKING occultists, witches circles etc? S.a.e. or stamp to: Baraka Secretary, The Golden Wheel, Liverpool L15 3HT.

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E8, Roogalator EP £5. Leads S/H records, posters, magazines. SAE lists first. Gordon, 16 Bowness Road, Preston, Lancs. Telephone 795713.

SPIRAL SCRATCH (pic) swap for Times Up, swap orange dayglo for green nasty. 0705 691666.

RARE COSTELLO, Bowie, Stones, Parker, Beatles, ELP, Floyd, Petty, Lofgren, Streetwalkers, Free, Buzzcocks, Rezillos, Vibrators. SAE Alex, 41 Garvally Crescent, Alloa.

NEW ROSE Hell Stiff Spiral Scratch Bishops promo Stiff Freebie No. 2 offers? Welwyn Garden City 29949.

SPIRAL SCRATCH Rezillos Baby, rare stiffs, + many more. SAE for lists to Mark Heathcote, 7 Magdalen Gate, Hedon, North Humberside.

PRETTY THINGS 1ST. Worn but PVW Troggs Cellophane mint. Electric Prunes 1st Mint original Vanilla Fudge 1st mint offers to Alan Selby, 28 Churchill Terrace, Barry, Glamorgan.

SPIRAL SCRATCH offers. 01 942 1869 evenings.

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CAPITOL RADIO — Clash, Anarchy, Dury — S.D. & R'n'R. 12" rarities, Denis, Sheena, Rods promo, + many more. Mark 01-935 4779.

"SO IT GOES", Feelgoods "Riot, R. Kids Red, Pink Parker, 12", "Sheena", Yes Blue, Rats No. 1, "Prove It", "Green, Motorhead, Also Petty "Live", Tubes promo. Offers. SAE. Box no. 6940.

PISTOLS SUBMISSION one sided. Holidays (pic). Offers. Or swap both for Anarchy (EMI) or Spiral Scratch. 0259 213601.

THROBBER GRISTLE autographed gismo's 1st EP, Bowie drummer boy, Romeo wet dream, two holidays, strangeloves candy 1965, television red. 13 Carisbrooke Road, Brentwood, Essex.

RICH KIDS (red): Stars 'Pictures', Costello Freebie, Buy 2, 11, 13, 16. (all pic): Genesis EP (blue); Motors (blue); Stones (pink); Who LP (red); offers box no. 6973.

OLDIES, DELETIONS. New wave, rock and pop included in our list of new and secondhand records. SAE to, May Lorda Records, 41 Thornhill Road, Littleover, Derby.

AUTOGRAPHED RADIO Stars — stop it, Klark Kent — (Kryptone), Bang — (Green), Vibrate — (RAK), Identity — (Pink), Hillage, Aerosmith freebies, 0296 25576 after 7pm.

SUBMISSION/PISTOLS one sided freebie. £4.00 each. Chris, 8 Alwen Drive Bagilt, Cluyd.

'OTWAY, BARRET Live' very rare promo album. Offers. Box no. 6972.

NEW LP's £2.80 each. Bowie, Marley, Floyd, Sabbath, Queen, many others s.a.e. for lists, callers welcome: 27 St John's Rd, Ryde, I.O.W.

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3,000 RECORDS 1952-78 Rock, Beat, Soul, Large s.a.e. 20, Brownsbridge Road, Southam, Leamington, Warwickshire.

CAPITOL RADIO — Clash, Pistols — Anarchy (misprint), Submission, Holidays Dammed — new Rose, rezillos — Stand My Baby, Clash — complete Control (pic), Clash — Remote Control (pic), damned — Cry Wold (pink), Suzi — Gatefold, Ultravox — Young Savage 12". Tom Petty — Rock n Roll, American Girl, X-Ray Bondage, Television — Foxhole (Red), Marquee — Prove It (green), Adventure (red) Ultravox (clear) more 7" Rezillos Sculptures (pic). Ofgren Back It Up (A&M). Offers? (04215) 3447.

LENNON ONO's two Virgins Wedding album. Life With The Lions — Harrisons' electronic sound. Wonderwall. Offers to Robert, Rainbird, 104 Fletcher Road, Ipswich IP3 0LD.

BLUEBIRD RECORDS New Wave/New Wave Impossible/Reggae. List No. 3 is ready if we know you already you'll get one, if not you'd better send a 9p s.a.e. to 155 Church Street, London W2 1NA.

OLDIES 56-78 send s.a.e. plus 20p for our bumper size lists. J&J Records Ltd, 24 Upperhall Park, Berhamstead, Herts.

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S.76

L E T T

Spell it out

NOW, FOR Wilber the Walley is the presentation of the intelligent PUNK v. HM argument part 1 (written while my mother was changing my nappy).

1. It is not *Sounds* fault that there are more punk features than HM features: If HM bands would actually tour regularly, or even visit one festival as Quo did, they'd get a spread. You don't see Black Sabbath or Judas Priest in the gig guide. No, it's more likely to be the Buzzcocks, Lurkers or any number of other bands who contribute regularly to this country's cultural scene. Conclusions?

2. The HM chart is not the "final nail in the coffin of punk". Closer inspection of the chart shows how old most of the records are (eg 'Burn', 'Child In Time', 'Snakeskin Cowboys', etc) back to '74 and further. On this basis, the Alternative Chart should be full of 'God Save The Queen' and 'Neat Neat Neat', 'White Riot' etc. Conclusions?

3. It is no good calling HM musicians "Mandrax Rock Turkeys" and it is no good thinking punks (still) wear bog-chains or spew haphazardly. While punks seem to be slightly guilty, HM fans definitely do not convey the slightest sense of humour, in line with their bands, I suppose. The "mean heavy-metal guitarist" is in need of a lobotomy, not a manager. "Mean" sounds a bit egotistical, n'est ce pas? If HM is better than punk, then the way to find out is to race them side to side, not at each other? Conclusions? — Yours coherently, Dudley Nightshade, (Care of Johnsons).

Ever forward

I FIND it disheartening that many 'old' Alternative TV followers seem to be confused with our policy of not doing our old songs. We are not a pop band!

We believe live performances should be used for organising new material. We do not believe in playing songs that have been on record for some time, we feel that audiences should be intelligent enough to listen to new material.

We always seem to have trouble with people wanting to hear 'How Much Longer', 'Love Lies Limp', 'Action Time Vision', (yes we do consider 'ATV' as old trash), etc. when it seems obvious to me that with our many line-up changes the music must change. I mean, how do you expect Dennis Burns (ATV's bassist) to play 'How Much Longer' when he wasn't even in the band when it was conceived? It's an insult to Dennis' musical integrity.

ATV put out records, do a few gigs and will probably be around for a few years. If you like us, you like us, if you don't it's your fault. It's our duty as artists (terrible word) to progress! Thank you. — Mark Perry (Alternative TV).

Paranoid

I AM disgusted with *Sounds* because over the past few weeks the paper has been invaded by Blacks. Nobody likes this rubbish which is pigeon English sung over the same reggae beat. All my fellow rock fans feel the same way about this and if you do not print this it proves you love blacks. Why don't you fill *Sounds* with



OZZY OSBOURNE

WHAT OR who is this nude nurd as wot keeps popping up (?) in this letters page? I mean, it ain't even a decent bod, an' my dinner's having a bit of trouble staying down like! Last time I saw legs like that they were on special offer in a butcher's window.

So, to keep all your female readers happy, couldn't you just get a nice cuddly guy in the nude? Someone like Ozzy Osbourne. Please, PLEASE!! — Black Sabbath Liberation Society, Glasgow.

decent groups such as Rainbow, Lizzy, Sabbath, Purple, Floyd, Rush, Priest, etc etc. — Rob (Iron Man) Blackmore, Wolverhampton (Rock capital of the world).

Silvertongued

WHY IS everyone slagging off Pete Silvertongue, when he's the best writer in *Sounds*? (although sweet Jane Suck used to be the best; why did you ever sack her?) After all Steve Harley is a 'right little twerp'! Pete is also a Clash fan so he must be good! — Anon.

From the wood

I AGREE almost entirely with anon who wrote to you in August 26th edition about not doing reviews outside London. I am particularly concerned with the first review of China Street in which the reporter stated that he thought we were all 'dewey eyed folkies' in Lancaster.

I doubt very much if this reporter (I have so little regard for him I cannot even be messed to find his name) even known where Lancaster is, let alone what sort of people inhabit the place.

For his information and

anyone else who is reading this letter, there is a thriving folk community in and around Lancaster, but what is just as important is the fact that there are several good rock bands as well (gasp, gasp). For instance Blackmail, Renegade, Anniversary, Banana, Groundstar and the most important of all, Juno's Claw. This particular band write all their own music which is original and good and everyone who has seen and heard them agrees with me. They have built up quite a following around the area and one day they are going to make it with, or without

your help, but more than likely without seeing as how you've got this thing in your heads about London being England ok and civilization stops above Reading.

If any of you *Sounds* people bothered to get up off your backsides and come and find out what it is really like "up north" all you have to do is follow the M6 or are those too difficult instructions for you to follow? — With love, A Juno's Claw Freak.

JC crucified

A LITTLE bit short, a bit of a fart, Seventy nine pence at the exchange mart. Post war glamour girl sounds like soul; Kung Fu international is very drole. What has happened to our New Wave Poet? The record is shit and don't we know it. — Rob, St Bees School, Cumbria.

Woof woof

IN THAT BOF Pete Silvertongue's reviews he puts down two of our favourite bands when none of them even have singles out. Imagine saying Status Quo aren't as repetitive as Sham 69. For one thing Sham ain't repetitive and it would not be possible (in the field of human endeavour) to be as downright boring and repetitive as Status Quo. Slaughter And the Dogs were one of the best bands in the world, so don't come it, Silvertongue you BOF (I know we've called you that before but it so aptly describes you!) And another thing Silvertongue, when

JILL FURMANOVSKY

the ELECTRIC HOAX

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LISTEN..... I AM DELIRIOUS..... I AM QUAKING AT THE EDGE..... THIS IS THE LAST DISPATCH. THE TRUTH. THE WHOLE TRUTH, NOTHING BUT THE WHOLE HYPERDERMIC TRUTH. — A NONSTOP TRANSMISSION FROM THE LAST SURVIVING INMATE OF THE POLITICAL ASYLUM. LISTEN. LISTEN TO A MAN WHO HAS LIGGED WITH THE GODS. — LISTEN TO A MYSTERIOUS PINBALL FANATIC. — LISTEN YOU BASTARDS... LISTEN. I GOT SOMETHING TO SAY.....



MORE OF THIS STUFF NEXT WEEK!



EMPIRE NEWS, SUNDAY, APRIL 20, 1930.

JOHN PEEL
AN EPIC OF THE CHASE

1326 **JOHN PEEL** An Old Story
Parts 1 and 2 re-told with
A Descriptive Fantasy Amazing Realism
(Revised Edition)

GUESS HOW old John Peel is! — Pete Masters, Clacton (someone has to live there) on-Sea, Essex.



WHILE LOOKING through my old Beano's, and listening to my Pure Mania Album I found this in one of the stories. — Anon, Corby, Northants.

reviewing a single, why not keep to the band whose single it is in the first place — instead of pathetically trying to slag other bands at the same time? — Dave, Jeff and Greg Maguire, Edinburgh.

Live, etc.

GOOD MORNING, I could not help contrasting two letters published in *Sounds* recently. I'm now looking at 'Miss Haps' letter of the 9th Sept. It occurs to me that it is just such intolerant attitudes to other people that causes scenes like those that Andy of Adam & the Ants was apologising for in the 2nd Sept edition. People these days don't seem to tolerate other types of music and others' points of view.

Perhaps the music press should take some of the blame for the attitudes you take — punk is hip, technoflash is crass, soul is crass, heavy metal's crass, reggae's hip. Why can't we all acknowledge each other's music passively without resorting to violence? I'm not a heavy fan or punk but I don't despise them or fight them. Otherwise Andy's dream of combining different styles will never succeed.

If you want to give a snappy title to this letter, please put 'Live & Let Live'. — Nemo, Nottingham.

We blush...

JUST THOUGHT I'd write and let you know I read every axe review Tony Mitchell and Gary Cooper wrote last week. Want to know why? No, I'm not a guitar freak, all I know is a bass has six strings and a lead four (or is it the other way round?). I read them 'cos every word was objective and strove to supply us readers with the best value for money on the market. Whenever the review became subjective they stated that it was purely a case of personal taste. As Uncle John would say, "well done boys, you'll go far!" — Dave Maddock, Maldstone Road, London N11.

In memoriam

I THINK I am going to be sick, has *Sounds* really sunk this low? Is one paragraph too much to ask for the greatest band ever? God, you're ignorant, I am referring, of course, to the sad demise for the fourth (probably) final time of Van der Graaf.

Get your finger out, stop writing about the bleeding Stranglers for 5 minutes, and do something useful. Please (grovel) print a pic of the great Peter Hammill. — The Gungey Crud P.h.D., V.D.G.

It's for real

I THINK Miss Haps from Fulham has got things slightly wrong.

I have played imaginary guitars for years... but I also would like to point out that I have two Fender Strats at home to practise on! Yeah, I play real guitars: and I play imaginary guitars to Punk or whatever. Oh! and just to dispel the other bit of crap she put in her letter I like Punk as well and I've played in numerous bands. I won't bother to sign this as I know you wouldn't print a letter from a real star. And besides I'm the best imaginary guitar hero in the business, O.K.? — Anon.

Good clean fun

I AM writing in to reply to a certain Miss Haps who seemed to have some ridiculous things to say about your excellent Bandwagon article. I don't usually waste my time answering idiots but I felt so sorry for her, I just had to. I mean Christ man, she must have such a chip on her shoulder it's not true.

My dear Miss Haps; go back to that article and just take one more good look at all those pictures. Yes. Now what do you see? Well, I'll tell you. You see a whole load of people having a great laugh; lots of fun y'know; plenty of 'get dahn 'n' boogie'; no pseudos whatsoever and 3 big, bare arseholes thrown in for good measure man. But

above all — lots and lots of fun.

Now I can assure you, babe, that none of us at the 'Wagon' are 'frustrated musos' as you stupidly put it. When we pretend to play instruments, we do that because the music has feeling and it's the feeling that goes right on through your body. When Ritchie hits those sense-shattering chords and those mindblasting solos you've just gotta 'play alonga Ritchie!' That ain't frustration — that's beautiful, and after all, isn't that what music is all about?

Also, many of the people who go to the 'Wagon' do actually play instruments (including myself). Sure we don't like punk or new wave but that's because it is totally void of subtlety and feeling. We've got nothing against people who enjoy new wave music; after all, it's your own opinion that counts. But if we all did what you thought, there would be everyone playing and no one fuckin' listening. At least we leave the real playing to the guys who can actually do it. The reason for why most new wave is total crap is because amateurs are getting up on the stage and blowin' out utter bullshit. — Mike with the hat.

Sniff, sob

AS WILD as the wind, and yet there is

A calm after the storm. The wind has blown it's final breath.

Hurricane hit clubs, the wrecked hotels, long since have been repaired.

The submerged Rolls-Royce has dried out.

The smoking drum kits, those filled with fish...

Memories of 'My Generation' but not fitting a memorial.

The sun sinks low as it slowly sets.

But no Moon rises tonight, brilliance in rock and life... gone. — S. Beddard, Birmingham.

I WOULD like to express my sadness at the loss of a great character and a great drummer, Keith Moon. A loss not only to me a Who fan, but a loss to the whole rock world. The band's latest album proves the band were still a major force and Keith was a drummer to be reckoned with. It seems ironic that the cover pictures Keith sitting astride a chair with the words 'Not to be taken away' printed on it. We will not forget him or the music he's left behind. — A Who fan (speaking for all Who fans).

Backing Britain

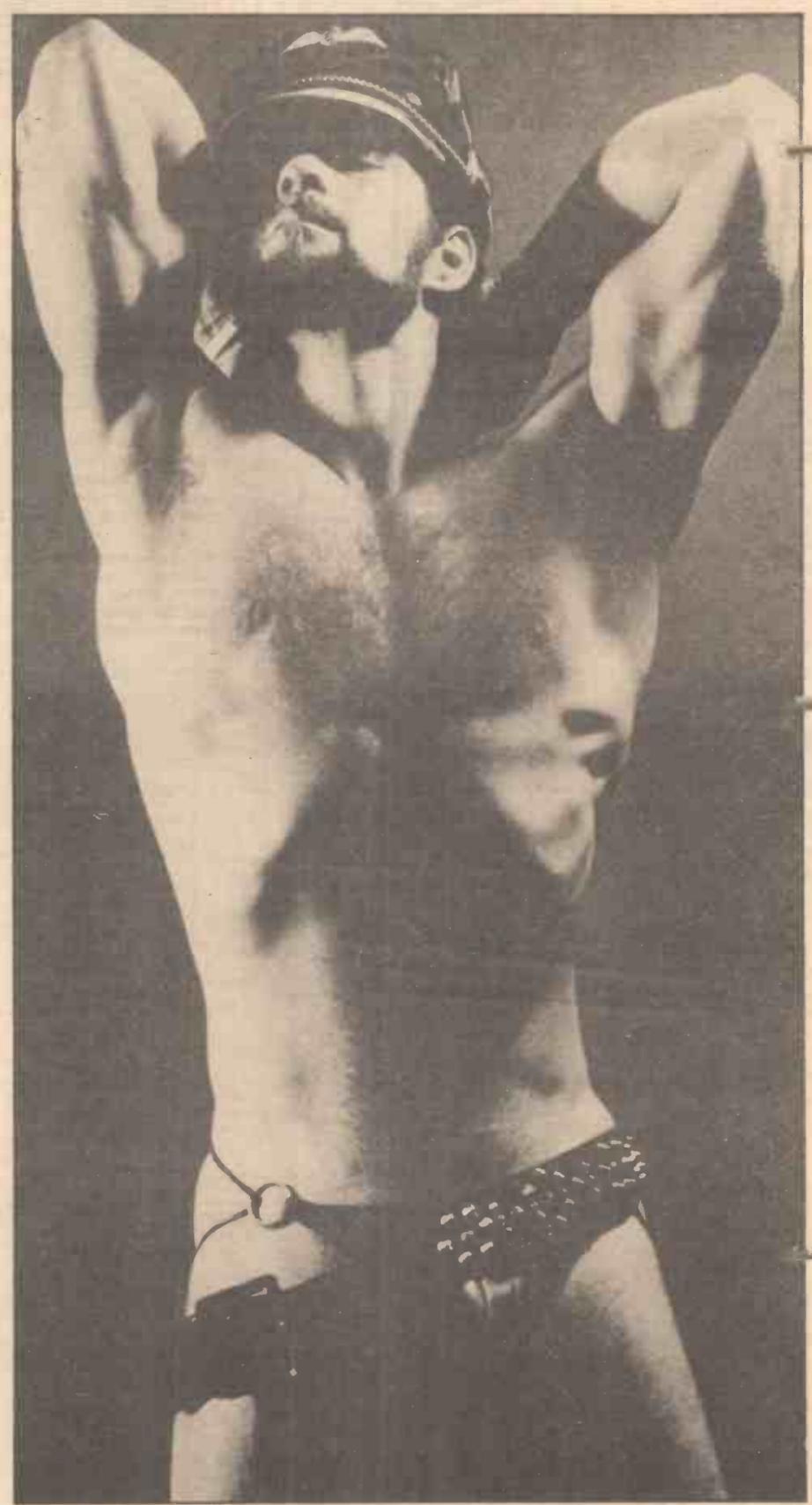
IS GEOFF Barton ill or something? How can he suggest that Zep 4 is overrated or hardly worthwhile, if the 2 1/2 star rating is anything to go by. 'The Song Remains The Same', dull or disappointing? The man's a fool. Zepp aren't perfect and five gigs in Britain since 1973 isn't anything to boast about but Zepp have never been dull, they could blow the arses off Kiss, Boston and other crap U.S. groups, apart from Ted of course.

Come on Geoff, give British groups credit and don't join the other so-called music reporters, who take pleasure in slagging the Zeppelins and Sabbaths of this world. — Boring old Zeppelin fan.

Fag ends

DEAR JEREMY B. unfortunately you are not in a minority with the views you hold on homosexuality, other people think like you do, Longford Whitehouse, Webster, Bryant, Hitler, Stalin the list is quite big. You say homosexuality is a threat to civilised society. I'm

GB GALORE



GARRY BUSHELL photographed in the Sounds office.

I QUITE agree with Sue and Tracey, I saw Garry Bushell at a Member's gig and thought he was rather tasty so please stop printing pin-up's of Jimmy Pursey and let's have some of lovely GB. — Julie Lucy.

I AM the person mentioned in your silly newspaper last week and I don't think it was very funny nor did my man and it made me a laughing stock at work. I am not the sort of person to go with anyone, you know, and I certainly don't want to speak to you ever again, Garry. — Yours, Julie Green, Elephant & Castle.

WHAT A load of bullshit about Gary Bullshit. If you want to know the truth I met him two months ago in Bournemouth and if you want to know the truth in terms of size and speed he's definitely singles material. — Disillusioned Punkette, Bournemouth.

pleased you can call a society which allows police harrasment, invasion of privacy and the use of 'agents provocateurs' as civilised, I'm afraid I can't.

You then say "Homosexuality and other perversions," what other perversions, you don't say, my pet perversions are the NF, Mary Whitehouse and Margaret Thatcher, what are yours? Just to end on a bright note, medical

evidence has been put forward to suggest that people like yourself who have a deeply rooted often violent tendency towards Gays actually suffer from the trauma of having a latent homosexual or bisexual side to their character, that they are afraid of and can't come to terms with (see Freud, Hirsch etc) Personally I think you're just frustrated. — Alan Wall.

Bad news

WE'RE JUST writing to say thanks to the lads from Menace for visiting our mate Tom who is in hospital after three of us got knifed by soul cats in Upper St on Friday 9th after seeing Menace at The Blue Coat Boy — J. O'Connor, Spanner, D. O'Connell and the rest of the Hoxton Skins.

WRITE TO: SOUNDS, 40 LONG ACRE, LONDON WC2

NO CHOICE

love



• BUZZCOCKS •

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