

# RECORD MIRROR

FREE  
POSTERS  
DETAILS INSIDE

## POLICE POSTER

In colour

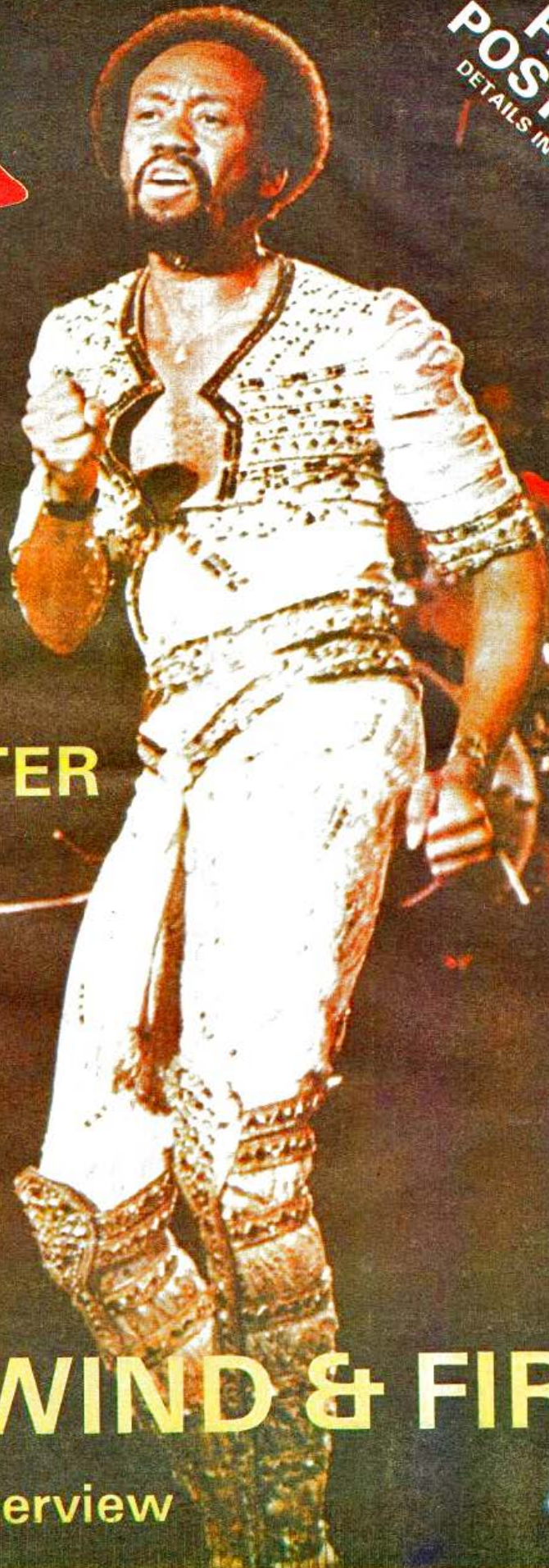
Status Quo

Buzzcocks

Jags

# EARTH, WIND & FIRE

Maurice White Interview



# The Natural Blonde.

## PAULA'S PAGES



**W**HAT a freezing cold week it has been, bringing thoughts of spending boyfriend/daddy/uncles (choose one) hard earned cash on perhaps a little Karl Lagerfeld number with a puce leather dragon across ones mammoth bust, teamed up with galoshes, so one looks suitably nonchalant. Unlike the last two weeks, which have been filled with thrilling parties, fashion shows, rapes and pillages outside the Hammersmith Odeon, this week has been about as exciting as a run over skunk.

**THE OTHER** day I was chattering away to a well known record company executive, who naturally wishes to remain anonymous (as they say in Woman's Own). He was telling me that Chrysalis Records in America are so determined to get **Blondie** to Number One in the States, after the relative lack of success of their last opus, that they're sending out 50 free records to every 50 ordered. This seems like naughty cheating to Scoop Yates in her newest role of investigative journalist.

**WHAT WITH** Bob Dylan and his cross shaped swimming pool, now Dan Peek of the soppy band America has discovered God. His new single, which is called 'All Things Are Possible', is a solo effort.... could his split from the other wimps in the band have anything to do with the fact he insists on the engineers drinking holy water while doing the mix or that he forced the others to genuflect after every take?

**TALKING OF** recording, Toni Visconti, famed record producer, will now probably have to start violently running

around his wife **Mary Hopkin** or the nearest tree, lifting up dumb-bells or eating Flora in an effort to get into trim ready for his rumoured production of the delightful **Wild Horses**, led by the sweet **Jimmy Bain**, whose wedding I survived recently. As fans of Wild Horses will know, everyone associated with this particular band seems forced to wear particularly virulent coloured lycra trousers.

One of the more intriguing sights at the Loch Lomond festival I (and a few hundred roadies) watched with great interest was **Dee Harrington** (well known for lending her knickers to **Rod Stewart**) attempting to unstick herself from her rather clammy, bright blue pants (she'd obviously been watching **Brian Robertson**). So the question remains, is Tony going to seal himself up in a pair?

■ **Elton John** was recently being photographed by David Bailey and was asked what on earth he would like now he had everything he wanted.

The cuddly singer succinctly replied "Aretha Franklin's voice and a sex change."

**I HAD** another wonderful phone call from my chum **Bebe** in America. Bebe, a somewhat porky, I mean, statuesque brunette, who normally has the attention span of a gnat when it comes to her amours but now seems to be truly smitten (maybe bitten would be a better word for it) with **Stiv Bators** of the **Dead Boys** (dead being the operative word). She sadly confided in me (a bad mistake) that in their last photo session Stiv, who is rather petite, had to precariously perch on six Gideon bibles in order to reach the lush pouting lips of Ms Buel.

**I BET** most of you have only been reading this in the hope of hearing some more of the riveting thrills of 'Cold Wind Over Clapham'. In fact, it was only last week a young man wrote asking me if there was any chance of 'Cold Wind' being serialised in pictures. Well, to be honest, luckily for most of you, no there isn't. I'm sure you will agree it would be simply impossible to find a woman beautiful enough to play **Clarissa**, the girl that makes **Scarlett O'Hara** look like **Quasimodo's** cousin. This week as **Roberto** starts to pack his sword sharpener ready for his Swashbuckling tour, for most of which **Clarissa**, the poor lamb, will be palmed off in the capable hands of DJ, **Tristan Pili** and his assistant (and **Swanky Modes** main customer) **Snell**. In his melancholy mood at the thought of the endless nights alone, **Roberto** begins to contemplate the worst things on earth...suicide, tonight's TV...marriage.

**TRAGIC NEWS** reaches me of the hunky looking **Joan Jett** who, while battling her way through learning her lines for the movie 'We're All Crazy Now', was put into hospital with a heart infection. I do hope she gets better quickly. But I did wonder if this could have anything to do with the fact that **Joan's** co-star is **Peter Noone** (remember **Herman?**) and perhaps **Joan's** heart suddenly realised that the script might call for their, urch, lips to meet. To be honest, I don't know who it would be worst for.

**STILL ON** the subject of palpitating hearts, mine recently skipped a beat. Our benevolent editor gave me his copy of the new **Cheap Trick** album, 'Dream Police' and even gave me his **Dream Police** badge (unfortunately it's so heavy, my shoulder started to wilt and I had to remove it too sweet. The album's already been reviewed but the person who did the eulogy forgot to mention the excitement of myopically peering at the sleeve. Before I continue I suppose I'll have to go and rest.

**I HEAR** that **Manhattan Transfer** have recently had a change of personnel and the luscious, tall lady has been replaced by another equally elongated lady. Maybe they don't like her keeping her black leather boots on at ALL times. And I do mean at ALL times.

■ **THOSE THREE** blondes, the **Police**, may have hits and have realised the true joys of peroxide but they still don't value their tummy wummies. While travelling to **Swansea** last week they stopped to eat in an M4 cafe (urch, bile, etc). Gazing through their tinted fringes at the scenery (lorries, anoraks, waste bins) they saw their hired car burst into flames. Sadly, I do not know the ending of this tale of spontaneous combustion, so I suppose they got the bus the rest of the way.

Also in the motoring news is **Roger Taylor**, bass player with **Queen**, whose **Jensen** mysteriously caught fire as he was cruising through **Saint-Tropez** in it. The boy also had another unfortunate incident in the South of France when his speed boat died on him and he was left marooned in some bay or other for over three hours. That'll teach him to go to the beach nudists' Mecca...

**LAST WEEK** I had a flattering photo session with the delightfully charming **Brian Aris**. **Brian** is still recovering from shooting a session with **Bryan Ferry** up a mountain in Switzerland (sounded like the Himalayas). The effect was meant to be **Bryan** suavely standing in the snow, a strategically placed fir tree looking on in wonderment of his good looks. Unfortunately, it was too cold. **Bryan's** face turned a mottled blue and **Mr Aris** couldn't straighten his finger to click the clicker. In the end all was well, **Brian** got a wonderful picture of **Bryan** surrounded by fur. No

doubt looking rosy, rather than embalmed.

After I had finished my three hours of pretending I was a reject from a 1960's **Vogue**, who should arrive but the **Campari Lady**, **Lorraine Chase** and her boyfriend. Yes, she talks like that all the time. Just to make you all thoroughly jealous, I saw her change, though admittedly I didn't get much of a thrill. **Lorraine** was rather pood off as her manager is insisting she doesn't have very glamorous shots released. Instead, she's meant to look like the girl next door. The girl next door to us is about 110 so I wouldn't know. For those of you who'd like to hear someone with that accent sing, she has a scintillating single out called, wait for it, 'Nice here in it'. She talks through that but the B side, she claims, is a masterpiece of vocal acrobatics.

■ On Friday night it was reported that **Miles Copeland**, shrewd manager of **The Police**, stopped by the stall selling various items of **Police** memorabilia with an urgent message. "Stop selling the programmes for £1 — they're 50p for tonight and tomorrow."

"Why?" asked the vendor.

"Because the Press are around..." came the reply.

Assorted liggers included **Gary Tibbs** from **Roxy Music**, **Phil Daniels**, **Nicky Tesco**, plus **Vermillion**, **The Vipers** and **Chelsea**.

**I MET** the lady who had been doing make up for some extremely flattering shots of **English rose**, **Judie Tzuke**. She said that **Judie** looked wonderful at the end of all the ministrations but keeping the lipstick off her chompers was quite a feat.

**A CHUMETTE** of mine has just returned from three weeks of sun, sin and sex at the **Le Parc Hotel** in **LA**. She got the sun, but most of the rest was provided by the covartings of **Hot Gossip** (hussies, whose pursuit of **Phillip Lynott** left him a shaking wreck. He even had to lock the bathroom door in the privacy of his own home). The dancing girls ran around the pool like they were training for **Moscow** with no tops on and rather too much bottom, my eagle eyed friend added nastily. (She weighs in at seven stone, so she's not jealous). Topless bathing isn't really the done thing in **LA**, mainly because people just stick to exposing their teeth. Then one of the **Hots**, apparently badly in need of a lemon verbena face pack,

## HOSEY HAGEN



HERE IS a picture of the normally charming singer **Nina Hagen** who, on this session, will definitely not get into **Crotch Monthly** or even a **Crufts** catalogue. Still, she has obviously been watching those **Platex** can change your love life adverts as that rubber number she has on is definitely a cross your heart type. At least this means that with her chest encased in that and her thighs in those rubber tights absolutely nothing could shake like a jelly as she does on her German version of the dance of the seven hosepipes.



# BOB, BLITZ & BOWIE

It was late at night, one of those cold autumn nights when you realise winter is upon you and you've nothing on. The wind whistled through the back garden, woosh woosh (very atmospheric, eh?) and the back door creaked. Suddenly the small blonde heard the telephone ring, brinnng, brinnng, she gathered up her voluminous mauve negligee, tripped over the cat and answered it. It was her extremely good looking Irish friend, Bob Geldof, who had just finished rehearsing and had a call from D. Bowie asking him to come out for drinkyboots at Blitz.

Could the petite blonde get a brush through her Brillo pad of hair? How long would the pyrotechnics of rolling around on the bedroom floor to get her dress on before she was ready for her entrance? Using the brush she normally used on her suede shoes, the petite blonde soon looked like Jayne Mansfield (before she was decapitated) and leapt into a waiting car. Slam.

Blitz is a club where the motto should be: "The only thing worth living for is style. In the morning I'm sure most of the clientele go off to work at dentists and supermarkets. But on Tuesday night they put their hair up in bouffants, wedge themselves into their lame space suits and set off to wow the dental nurse of their dreams. It's a little

like an extremely decadent hairdresser's convention. Bowie and Bob are wedged in a corner together. Then there's the man who makes the illustrious Rat's videos and also Mr Bowie's epics, the petite blonde and Coco who is personal assistant to Bowie, whom she calls Oscar. Oscar?

For once in her life the petite blonde managed to keep her mouth shut. Mainly because such a communion of souls was going on before her limpid blue eyes that she was unable to get a word in edgeways.

"I've seen a few of Gary Numan's videos, said Bowie. "To be honest, I never meant for cloning to be part of the eighties. He's not only copied me, he's clever and he's got all my influences in too. I guess it's best of luck to him."

Bowie was then talking about his favourite albums: "Diamond Dogs" is my favourite because played almost everything on it. I had to learn to because I didn't have the Spiders any more. The problem was that they were contented to continue as they were and become a sort of Kiss. The Diamond Dogs tour however left me really broke."

The petite blonde then missed quite a lot of the intricate conversation as she'd spotted his boiler suit (darlings everyone's wearing them). It was a very pretty sage greeny colour with prints on the

chest of hieroglyphic-style nude er, um, men.

Bowie likes Blitz because he thinks it's like a Berlin club. The petite blonde is extremely hot and therefore not feeling favourable at all towards Berlin, Covent Garden or even East Grinstead. He also thinks it's a place that Marc Bolan would have loved. As the petite blonde has always said, all these boys think about is new clothes.

A punter manages to press his way past the huge black man guarding over the table.

"Oy David was you on speed when you made Ziggy?"

"No I was completely straight".

He comments he's amazed that Ziggy became such a folk hero.

He wades back to the rest of the crowd who look more and more like rather off the wall birds of paradise as it gets hotter and hotter. The magnificent two are now deeply buried in conversation about their future plans. According to Mr Bowie: "I was really disappointed when 'DJ' wasn't a hit, and I feel dissatisfied with the record company. I'm now writing more tuneful songs. I always compose on the piano."

Then the two went into a huddle for ages and ages. I suspect probably discussing aftershave and trousers.

became chums with one of those tinted fellows and horrors(!) missed a rehearsal.

Not only did the residents have to spectate on all this bacchanalia but they had to watch the Bay City Rollers sweating it out on plastic chaise longue. Apparently Alan Longmuir was looking very porky around the middle, eating numerous club sandwiches. But if this doesn't seem enough around one measly poolette, also swanning around was Todd Rundgren, complete with purple hair. Luckily however, he didn't expose his drawers to the onlookers, he kept all his clothes on to the end.

**THE SAGA** of my feature on rock stars' underpants continues with zest as more and more stars eagerly remove their pantiepoops. The other night Steve and Paul eagerly submitted and did a selection of most odd things. By the way, they wear Marks and Sparks undies. Now I have to spend my spare time, having discovered those rebels wear such mundane pants, thinking maybe there's a character correlation and for sure Robert Palmer will wear those French ones that make even Pete Briquette look like a girl.

**A BAD** week for our motoring stars. The Little Roosters wrote



off their van on Tuesday night — their third in a fortnight, oddly enough, when another driver forced them to swerve into a lamp-post which they proceeded to bend double. The result was the cancellation of the following night's gig at Gloucester since singer Garrie Lammin could not bend his leg.

Why that should be an excuse, I'll never know, but suffice to say a Dingwalls audience comprising ex-Sex Pistols Paul Cook and Glenn Matlock (not seen together) had seen the R&B revivalists.

**THE BOOMTOWN RATS** spent an extraordinarily busy weekend

creating their latest video for their new single. Cecil B de Geldof was naturally dripping with creative ideas and many Rats chums and hundreds of complete strangers arrived for the crowd scene, which looked like an out take from some Roman orgy picture. The video promises to be quite sensational and viewers may be stunned to spot their cleaners, head boys and various relations milling around.

**SO, UNTIL** next week, Yom Kipper and a happy Jewish new year to all my Jewish readers and au revoir to all my Frog readers. Love **PAULA XXXXX**



# THE LONDON BOYS

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# NEWS

News Editor: JOHN SHEARLAW

## Queen tour

QUEEN WILL be back playing live on British stages by the end of the year — and that's official!

The band are currently lining up an extensive tour of medium-sized venues, scheduled to begin some time in November and run through until Christmas.

"The tour will take in the whole country," said a Queen spokesman. "We're not talking about five nights at the Wembley Arena, just a major tour of the usual theatres."

Full dates and ticket application details should be available within the next few weeks. Meanwhile Queen's new single will be 'Crazy Little Thing', recorded recently in Munich, and out this week.

## Cult coming

BLUE OYSTER CULT return to Britain in November for a major tour, their first here for 18 months.

The band, who will be debuting a 'brand new stage show', appear at the following venues: Brighton Centre, November 1, Stafford Bingley Hall 2, Leeds Queens Hall 4, London Hammersmith Odeon 5, 6 and 7 and 8, Southampton Gaumont 9 and 10, Manchester Apollo, Leicester Granby Hall 12, Cardiff Sophia Gardens 13, Manchester Apollo 14, Edinburgh Inglis Royal Highland Exhibition Hall 15.

Tickets are available now for all the concerts, either at the venues or from usual agents.

## Four Straits

DIRE STRAITS are to play four major London dates this Christmas.

The band will be playing Lewisham Odeon December 18/19, and London Rainbow 20/21. Tickets, strictly limited to four per person are priced at £4, £3.50, £3 and £2.50 and will be available by postal application only (enclose SAE) from the Lewisham Odeon and Rainbow box offices. Cheques or postal orders should either be made out to Hammersmith Odeon or Lewisham Odeon.

Dire Straits will soon be returning from an American tour to record a new single for November release. They'll be starting a European tour, slotting in the four London dates at the end. No more British dates are planned as yet but next year the band plan to record their third album in Britain — after they've completed another American tour, followed by their first dates in Australia and Japan.

## 'Starts single

THE ANGELIC Upstarts have a new single out on Warner Brothers, to coincide with the beginning of their first major UK tour. The single is called 'Never ad Nothing' and is out on October 6 — the first day of the tour.

The dates are: Peterborough Werrana Stadium October 6, Plymouth Clones 8, Exeter Routes 9, Carlisle Market Hall 10, Coventry Tiffans 11, Bradford Palm Grove 12, Walsall Civic Hall 13, Scotland 14/15 (venues to be announced), London Nashville 19, High Wycombe Town Hall 21, Farnborough Tumbledown 23, Shrewsbury Music Hall 26, and Manchester The Factory 27.

More dates will be announced later.

## Nuclear Stranglers

THE STRANGLERS, whose new album 'Raven' has already been shipped gold, announce the release of their new single 'Nuclear Device'. It's out on October 5.

The band also announce extra dates to their British tour. They are: Carlisle Market Hall on Oct 8 and Blackburn St Georges Hall, on Oct 10. The Blackburn gig replaces the concert planned for Newcastle City Hall, as local authorities in Newcastle were less than enthusiastic about the band playing there. An extra show has been added at the London Rainbow for November 1.

Following the UK dates, the band leave for Europe, then follow that tour with Japan and Australia.



STRANGLERS: more dates and new single

## Palmer plays

ROBERT PALMER is to play two London dates as part of his European tour. He will be appearing at the Hammersmith Odeon on November 13 and 14 and the ticket office opens this week. Tickets are: £3.75, £3.25 and £2.75.

Palmer appeared at the Hammersmith Odeon last year and sold out both nights. The musicians he is bringing with him are those that appeared on his new album 'Secrets'.

## Harley one-off

STEVE HARLEY makes his first British stage appearance for more than three years with a one-off gig at the Hammersmith Odeon on October 20.

This will coincide with the release of an album 'Candidate', on October 5 and a single, 'Freedom's Prisoner'.

The line-up for the gig includes ex-Cockney Rebel cohorts Lindsey Elliott (drums and percussion) and Jo Patridge (guitar) as well as two of the musicians on 'Candidate', John Giblin (bass) and Nico Arnsden (guitar) also producer Jimmy Horowitz (keyboards) will be appearing.

It is hoped that Rebel sidemen Jim Cregan and Duncan McKay will also perform. The band are currently rehearsing and if the gig is successful, there is the possibility of a tour being lined up. Ticket prices at the Hammersmith Odeon will be £3.50, £3, £2.50 and £2.

## Hackett dates

STEVE HACKETT and his band begin their second British tour next month.

The tour follows the former Genesis members success at Reading Festival and the recent release of his new single 'Clocks' which is available in both 12 inch and 7 inch.

Dates are: Aberdeen Capitol October 22, Glasgow Apollo 23, Manchester Apollo 24, Stoke Victoria Hall 25, Newcastle City Hall 26, Middlesbrough Town Hall 28, Bradford St Georges Hall 30, Birmingham Odeon 31, Bristol Colston Hall November 1, Chelmsford Odeon 3, Ipswich Gaumont 4, Derby Assembly Halls 5, West Runton Pavilion 6, Plymouth Polytechnic 8, Brunel University 9, Poole Arts Centre Wessex Hall 11.

## Venue people

AN UNUSUALLY varied selection of artists have been billed to appear at The Venue, London, during October. They range from Dean Friedman, who will appear on October 2 and October 15 to reggae band Aswad (October 13) and American heavy metal specialists REO Speedwagon (October 30/31) who, according to a spokesman, "should provide The Venue's most hire-suit clientele since Steve Hillage's appearance there last year."

Other artists playing The Venue next month are Ritchie Havens (October 3), Southside Johnny and the Asbury Jukes (4), American Blues Legends (6), Country Joe (7), Chris Farlowe (12), Ohio Players (19), No Dice (20), Judie Tzuke (23), Merton Parkas (24), The Motels (29).

## IN BRIEF

LINDA LEWIS and dancer Grant Santino are to appear in the new BBC TV show called 'Roadshow/Disco', beginning this week. The show will be mobile, broadcasting from 12 different cities in the UK, and the first will be shown on October 1st, from Nottingham.

JOY DIVISION have been added to the Buzzcocks' tour as special guests. They will also headline their own tour at the end of the year. Meanwhile, their album 'Unknown Pleasures' is back in the shops after being out of stock for a few weeks.

ERIC CLAPTON will be embarking on a world tour in October opening in Vienna and closing in Japan. There are no plans however for Clapton to play Britain at the moment. The tour will mean Clapton's first ever appearances behind the Iron Curtain.

HEARTBEAT RECORDS release a compilation album this week, featuring Bristol bands Glaxo Babies, Europeans, Private Dicks, Moskow, Essential Pop, Directors, Various Artists, Sneak Preview, Stingrays, X-Certs, Apartment, Vice Squad, Numbers, Stereo Models and Double Vision (all on one LP!). The LP's called 'Avon Calling'. Some of the bands will do a short tour to promote the album. Dates are: London Dingwalls (Oct 1), Bristol Hope Chapel (Oct 19), Cheltenham Whitcombe Lodge (27), and Cardiff Grass Roots (Nov 3).

JEFF LYNNE is writing material for Olivia Newton-John's new film 'Xanadu' scheduled for release in August 1980.

Lynne is in America writing five songs as part of the soundtrack for the film, described as a 'musical fantasy'. ELO will also be recording the songs, though neither they or Lynne will have parts in the movie.

999 WHO have just signed to Radar Records, are to play five nights at the London Marquee, from October 1 to 5. The band are presently working on their debut album for Radar and a single, titled 'Found Out Too Late' is out on October 5th with a special label and bag. The band go to the States in October to appear at a Halloween gig at the Santa Monica Civic.

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## And now the one you've been waiting for **BEATLES RE-FORM**

**THE BEATLES** to re-form for one performance? Yes, well we've heard it before, but this time the New York Post has come out with a front page story to back up rumours which are flying round thick and fast. Apparently United Nations Secretary General Kurt Waldheim has approached the members of the Fab Four to do a benefit gig for the Indochina boat people — and according to informed sources, Harrison, McCartney and Starr have agreed to perform. Rumour has it that John Lennon has agreed to appear on stage though he won't sing. The NY Post gives the tip that Madison Square Garden will be the venue, but later reports were in favour of Geneva. If/when it does come off, Dirk Summers is the man being named as producer of the resultant film and Elton John is being tipped to host the event. The members of the Beatles have resisted efforts to get them to re-form for 10 years, so it remains to be seen if the plight of the boat people will move them where dollars haven't.

### RELEASES

**DARTS** release a new single, 'Can't Get Enough Of Your Love' b/w 'Don't Say Yes' on October 5. Both are from the band's new album, 'Dart Attack', which has already shipped silver. The group's last single, 'Duke Of Earl', has already gone silver. **LENE LOVICH's** first release since the success of 'Say When' will be 'Bird Song' out this week. The single comes from her forthcoming LP recorded at Holland's Wisselood Studios. **MUSIC FOR PLEASURE** will be releasing the 'Live Stiffs' album this week. The album was originally released by Stiff in early 1978 and features Elvis Costello, Ian Dury and the Blockheads, Nick Lowe, Wreckless Eric and Larry Wallis. **FOLLOWING THE** success of their hit single 'Love Song', **The Damned** will be releasing their first album for Chiswick, 'New World Symphony' on November 2, a single taken from the album, 'Smash It Up' will be released on October 12. The band will also be touring on a Christmas tour, details of which will be announced shortly. **JOE JACKSON's** follow up to 'Is She Really Going Out with Him' will be 'I'm The Man' released this week. It's taken from his forthcoming album, due out on October 5. **THE A'S** release their debut album 'The A's' this Friday. The band have been filmed in America by the BBC and will be featured in a forthcoming

episode of 'The Old Grey Whistle Test'. **LATEST INFINITY** signing **Rupert Holmes** is scheduling his first album 'Partners In Crime' for November release. Holmes has previously worked with Sailor. **SUZI QUATRO** who's just returned from an American tour releases her new album 'Suzi And Other Four Letter Words' this week. She's also releasing her new single 'She's In Love With You' at the same time. **MAJORITY**, a seven-piece soul funk band from Croydon, will be releasing their debut single 'Caroline' next month. They'll also be appearing upstairs at London's Ronnie Scott's on October 5, 6. **EXPOSURE**, a new Scottish band, release their debut single 'Style And Fashion' on the new Angular Music label on October 1. The band will also be playing the Falkirk Maggie on October 8. **THE NIPS** who recently signed a deal with Soho Records, release their first single 'Gabrielle' on October 1. **ONE GANG LOG** release a four-track EP on the Stark Products label this week. Tracks included are 'Alienate' and 'Queue Here'. **ORCHESTRAL MANOEUVRES** who will be supporting Tubeway Army on their forthcoming tour will be releasing a new single 'Electricity' on the DinDisc label and not a new album as previously announced.

**SLADE**  
SLADE: Polytechnic of Wales October 2, Cardiff University 3, Wolverhampton Civic Hall 4, Southampton University 5, Norwich University 6, Birkenhead Hamilton Club 8, Edinburgh Tiffans 9, Leicester Baileys 11, London City University 12, Nottingham University 13, Cleethorpes Bunnies 15/16, Dunstable Civic 21 and Sheffield Top Rank 22. Slade have a new single and album released to coincide. The single is called 'Sign Of The Times' and it's from the 'Return To Base' album.  
**MOODY BLUES**  
THE MOODY BLUES: have added an extra date to their UK tour. It's at Brighton Centre on November 6. Tickets are £6, £5 and £4.  
**BUZZCOCKS**  
THE BUZZCOCKS: have cancelled three dates on their autumn tour. They are: Belfast Ulster Hall October 10, Portrush Kelly's 11 and Cork City Hall 13.

**PUNILUX**  
PUNILUX: have changes to the current tour. They are: Newport September 26 and Norwich October 8 — both cancelled. Additions are: Norwich Cromwells October 16, Birmingham University 25 and Wakefield Unity Hall 26.  
**WHITESNAKE**  
WHITESNAKE: tour changes: Hanley Victoria Hall changed from October 22 to November 8, Sheffield City Hall added for October 23 and Sheffield University on November 2 changed to Coventry Theatre.  
**BILLIE JO SPEARS**  
BILLIE JO SPEARS: Taunton Odeon October 18, Southampton Gaumont 19, Eastbourne Congress Theatre 20, London Hammersmith Odeon 21, Peterborough ABC Theatre 24, Norwich Theatre Royal 25, Ipswich Gaumont 26, Southport Theatre 27, Aberdeen Capitol 29, Belfast Grosvenor Hall 30, Coventry Theatre 31, Chatham Central Hall November 1, Chelmsford Odeon 3 and Nottingham Theatre Royal 4.

**VAPOURS**  
THE VAPOURS: London Nashville September 30, Fulham Greyhound October 1, London Marquee 6, Fulham Greyhound 8, Brunel University 14, London Dingwells 16 and London Music Machine 26.

**IRON MAIDEN**  
IRON MAIDEN: the London heavy metal band will be playing the following dates: Wolverhampton Lafayette September 28, London Camden Music Machine 30, Hammersmith Swan October 3 and 4, Nottingham Boat Club October 6, London Marquee 19.  
**REVILOS**  
REVILOS: added dates: Aberdeen Technical College September 27, Dundee Technical College 28, Dunfermline Kinema Ballroom 30, Northampton County Cricket Ground October 13, Stirling University 20, Glasgow Pavilion 21, Plymouth Clones 26.

**RASSES**  
THE RASSES: Edinburgh Tiffany's September 24, Leicester University 28, Liverpool Eric's 29, Redcar Coatham Bowl 30, Manchester Polytechnic October 2, Birmingham University 4, London Rainbow 5, Colchester Essex University 6.

**DECOYS**  
THE DECOYS: following London dates: West Kensington Nashville October 2, Harrow Road, Windsor Castle 4, Canning Town Bridgehouse 9, Fulham Golden Lion 10, Harrow Road Windsor Castle 18, Camden Music Machine 20, Covent Garden Rock Garden 21, Marquee 23 and 24, Fulham Greyhound 29.



**DECOYS**  
**JOHN McLAUGHLIN**  
JOHN McLAUGHLIN: the celebrated American guitarist will be playing one British concert on November 12 at the London Rainbow. Tickets priced £5, £4.50 and £4 are on sale now available from the box office and all usual agencies.

**ANGLETRAX**  
ANGLETRAX: who will be releasing a new single in October play Middlesex Polytechnic October 5. It will be a warm up gig for their European tour.  
**LEO KOTTKE**  
LEO KOTTKE: London Tottenham Court Road Dominion October 21.  
**GILLAN**  
GILLAN: The band fronted by former Deep Purple vocalist Ian Gillan play the following dates: Preston Guildhall October 2, Carlisle Market Hall 3, Middlesbrough Town Hall 4, Newcastle Mayfair 5, Northampton Cricket Ground 6, Birmingham Odeon 7, Cleethorpes Winter Gardens 8, Manchester Apollo 9, Leicester De Montfort Hall 11, Hanley Victoria Hall 12, Sheffield City Hall 13, St Albans City Hall 15, Scunthorpe Tiffans 16, Aberdeen Capital 18, Edinburgh

# TOURS



**SORE THROAT**  
University 19, Glasgow Strathclyde University 20, Dundee Caird Hall 21, Ayr Pavilion 22, Bradford St Georges Hall 23, London Rainbow 24, West Runtun Pavilion 28.

**SQUIRE**  
SQUIRE: added dates: Retford Porterhouse September 27, London Covent Rock Garden October 3. Their gig at Aberystwyth University has been changed from September 29 to 28 and their Bath College of Education gig scheduled for September 30 has been changed to 29.

**PATRIK FITZGERALD**  
PATRIK FITZGERALD: London Covent Garden Rock Garden October 4, London University College 6, Colne Union Club 11, Brighton Buccaneer 13, Wolverhampton Polytechnic 24, East London Wesssex Street Youth Club 30, Edinburgh Astoria November 8.

**PROTEX**  
PROTEX: the Irish rock band will be supporting the Bootdown Rats on their forthcoming tour, opening at Liverpool Empire September 27.  
**GIRLSCHOOL**  
GIRLSCHOOL: Aberdeen Ruffies September 27, Middlesbrough Rock Garden 28, Liverpool Metro 29, Birmingham Bogarts October 3, Birkenhead Gallery 12, Retford Porterhouse 13, West Runtun Pavilion 19, London Imperial College 20, Southampton University 27.

**FISCHER Z**  
FISCHER Z: added dates: Portsmouth Polytechnic October 6, Bournemouth Town Hall 11, London School of Economics St Clements Building 20, Norwich Cromwells 23, Ashford Stour Centre 24, Ipswich Gaumont 25, Bristol University November 16, Kingston Polytechnic 17, Salford University 23, Shrewsbury Music Hall 27.

**JAGS**  
THE JAGS: Lancaster University September 28, Derby Lansdale College 29, Barnsley Civic Hall 30, Brighton Port Rank October 3, London Queen Elizabeth Hall 5, Slough College 6, London Nashville 9, Uxbridge Brunel University 10, Sheffield Limit Club 11, Manchester The Factory 12, Bristol Poly 13, Exeter Poly 14, Totnes Civic Hall 15, Shrewsbury Cascade Club 17, Port Talbot Troubadour 18, Warwick University 19, Retford Porterhouse 20, Edinburgh Astoria 25, Dundee Technical College 26, Birkenhead Hamilton Club 29 and Scarborough Penhouse 31. More dates will be added. Support band will be Deal Aids. The Jags have a new single out next month.

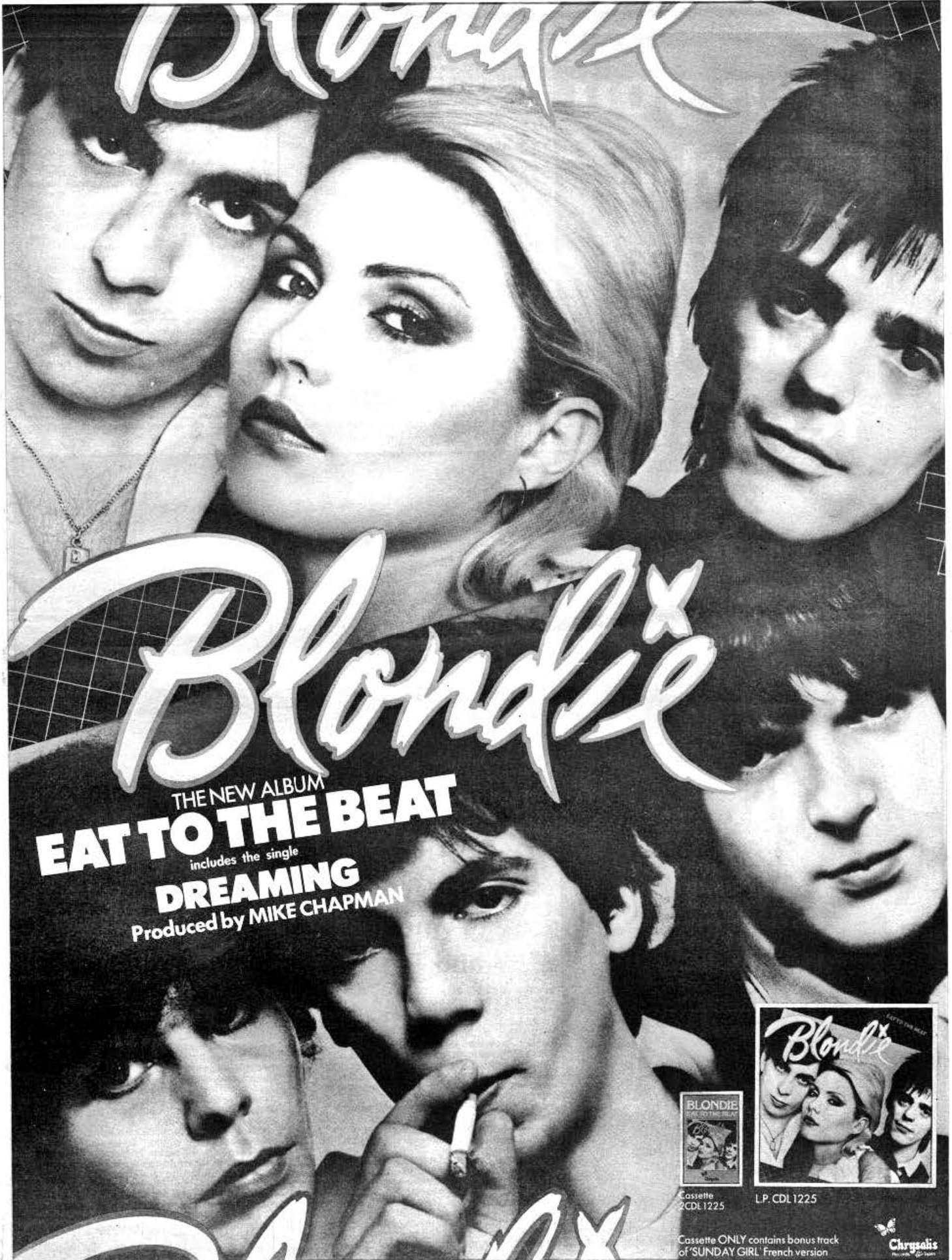
**SINCEROS**  
SINCEROS: Wakefield Breton Hall September 29, London Queen Mary College October 1st, London Kings College 5, UMIST 6, Swansea University 10, Bournemouth Dorset Institute 11, London Goldsmiths College 12 and London Nashville 18. The band leave for the States on October 20 for a promo tour.

**COWBOYS INT**  
COWBOYS INT: Brunel University October 24, Blackburn Lodestar 25, Newcastle University 26, Middlesbrough Rock Garden 27, Leeds Florde Green 28, London Dingwells 30, London Kings College November 1, Stafford Poly 2, Manchester Poly 3, Warwick University 5, Plymouth Clones 7, Bristol Poly 8, Retford Porterhouse 10, Nottingham Trent Poly 13, Shrewsbury Cascade 14, Sheffield Limit Club 15, Barnsley Civic Hall 17 and Birmingham 23. (venue to be arranged).

**RACING CARS**  
RACING CARS: Newport Harper Adams College September 28, London Chelsea College 29, Worcester Hiceway Club October 1, Sheffield Poly 5, West London Institute 6, Loughborough University 12, Liverpool University 13, Wolverhampton Poly 19, Southampton University 24 and Ormskirk Edgehill College 26. The band start work on a new album in November.

**SORE THROAT**  
SORE THROAT: Port Talbot Troubadour September 17, London Music Machine 28, Nottingham Sandpiper 29, Jacksdales Grey Topper 30, Sheffield Limit Club October 2, London Nashville 4, Exeter University 5, Bristol Poly 6, London Dingwells 11, West Runtun Pavilion 13, Swindon Brunel Rooms 16, Wolverhampton Poly 17, Liverpool Eric's 18, Kirk Levington Country Club 19, Derby Bishop Lansdale College 20, Bradford Royal Standard 21, Huddersfield Poly 23, Manchester Poly 24, High Wycombe Town Hall 25, Burton On Trent 26 Club 26, Retford Porterhouse 27 and Leeds Fan Club 30. These dates tie in with the release of a single and an album from the band. The single is called '7th Heaven' and is from the 'Sooner Than You Think' album which is out on October 5.

**BOSTON**  
BOSTON: have added an extra date to their series of London appearances at the Rainbow. They will follow their October 13-16 dates with another on October 17.



# Blondie

THE NEW ALBUM  
**EAT TO THE BEAT**  
includes the single  
**DREAMING**  
Produced by MIKE CHAPMAN



Cassette  
2CDL1225



LP: CDL1225

Cassette ONLY contains bonus track  
of 'SUNDAY GIRL' French version



# When you feel the feeling you're feeling

IT'S THAT feeling you get when you're open window driving — elbow protruding, air shooting through and splattering across the rear glass. You've got an Earth, Wind and Fire tape in the machine and finger unconsciously flicks the switch . . .

*"Gonna tell the story of morning glory  
All about the serpentine fire  
Oh yeah, oh yeah, oh yeah..."*  
Oh yes. The air in your hair feels thicker. You sit up in the seat. Your hand taps the outside of the motor . . .

*"Take a ride in the sky, on our ship fantasii  
All your dreams will come true right away..."*  
Right away you know you can pull any bird. You can be the best on your block. You can fly . . .

*"I am free, yes I'm free  
Now I'm on my way..."*  
On your way to the top, the boozier where you know you'll blag, the club where you know you'll click, the Little House on the Prairie where you know you'll pray . . .

And now the car's overflowing with brass, with soaring voices with the almost pagan pomp of musical glorification. And you're drowning, deliberately, despicably, deliciously.

It's that feeling you get when you see Earth Wind and Fire live swathed in variegation and beads. Even the sound is radiant. A spectrum of ideas and wizardry and diffusion. Intense, compelling, alive.

It's that feeling you don't get when you're driving along Sunset Boulevard amongst the

later Maurice finally appears. Meanwhile I've arrived at the conclusion that Minnesota Fats ain't got nuthin' on me.

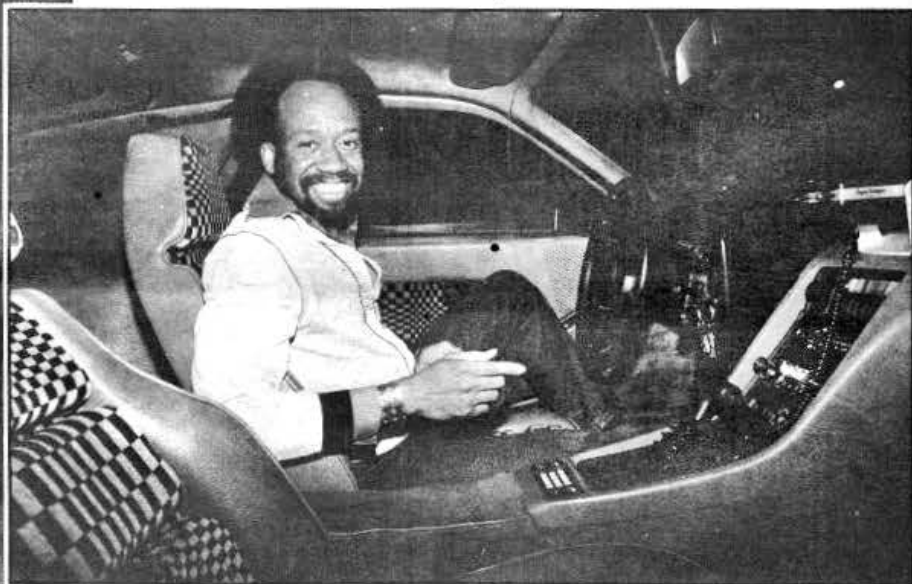
IT'S 2am and "I've been dancing since noon." Seems he'd been rehearsing with the band for their forthcoming US tour before coming to the studio around seven.

"I'm probably one of the busiest people in the world," he smiles. It's a friendly, hydrofoil smile. Floating on the cushion of air whipped up by that last statement.

"I don't know why it's that way with me. I have a lot of energy and it don't phase me out to be confronted by work. I can go on non-stop for weeks at a time. It's been like that for the last seven years. If I'm not in the studio I'm writing or perceiving or preparing for another tour . . .

"I need to be like that. Having a lot of energy is like having a lot of ideas — you have to take it and utilise it and make it into something. Even when I'm not doing anything I sit around looking at myself. That's a habit I got into when I was a kid. I'd sit in the corner watching myself outside of me. I guess that's an observational trip. Something that's rooted into having self importance. And when you do something like I do having that ability is a bonus.

"Man is creative. I don't see what I do as work."  
There's no denying the creativity that exists within this particular individual. In general, musicians, especially those that fall in to that onerous chasm category 'Funk', possess souls which are merely suitcases full of other people's clothes.



## BARRY CAIN gets that feeling when he meets Earth, Wind and Fire's Maurice White

Hollywood hookers (production line jobs — the only thing tight about them is their skirts) who bring a whole new meaning to the term 'laid back'.

It's late, a trait inherent in the LA (id) milieu. Never on time, wait for the leaves to fall. "Hey man, sloooooow down!" For nine days I've hung out, got dried, got wet again, hung out again all for the sake of getting an audience with Maurice White, EWF member extraordinaire.

It's not his fault. He can't help being a workaholic. Once inside a recording studio or rehearsal hall or the inner sanctum of his home he forgets about everything else, like interviews.

But now I've got him cornered. He's ensconced in a West Hollywood studio putting the finishing touches to The Emotions' new album. He's expecting me. "Maurice will be down in a while. Take a chair," says the studio caretaker. I sit. Sit. Sit.

"Why don't you go upstairs and shoot some pool?" I go upstairs and play pool. And some more pool. And some more pool. Three hours

Plagiarism, be it conscious or unconscious, abounds. In Mr White's case, there is no case. Oh, there might be the smallest of hand baggage in there somewhere, but originality is his forte.

Those pyramids of harmonies rise out of a disco desert, pyramids that Maurice has built meticulously stone by stone through eight albums stretching back to 1972 with 'Last Days And Time' which boasted revamps of 'Where Have All The Flowers Gone?' and David Gates' 'Make It With You', to the omnipotence of 'I Am'.

"Each new album, each new song contributes to the whole," he explains his hands moving like piston engines in order to elaborate, to illustrate the mind sequence.

"I'm not out for the fame that many rock stars try and pursue. My whole satisfaction is attained through the provision of the music and being a part of something that's great.

"Then there are those musicians who are involved for purely artistic reasons. I am here for my heart, not art.

"So many groups fly by, fly by. We have







# SINGLES

Reviewed by JAMES PARADE

DUH DUH DUH  
DUH DUH DUH

# Kids CHARADE



THE CARS: duh, duh, duh, duh, duh, duh, duh.

**OFFICE JOBS IN BEAUCRATIC OFFICE SKYSCRAPERS**

**THE CARS** 'Double Life' (Elektra). All Cars records, brand - new sounding and spanking clean straight off their neat running little construction line, feel obliged to begin "doh, duh, duh, duh, duh, duh," then generally seem to lead nowhere. The fact that heavy emphasis is laid upon the drums enforcing conclusion that all concerned - the group, the producer, the record company and the humble reviewer quickly realised that there was nothing else there.

**PATTI SMITH** 'So You Wanna Be In A Rock 'N' Roll Band' (Arista). A shiekng old woman reactivates an age old Byrds riff and bakes it in her own Transylvanian sugar. One thing I do know is that old lady Smith cannot write songs, cannot play guitar, cannot do very much of anything at all but manages to disguise it all in the name of er, art? I've seen more art in the

graffiti in the bogs at the Nashville. As usual Todd Rundgren is brought in to resurrect something out of the deliberately created chaos.

**FLEETWOOD MAC** 'Tusk' (Warners). One of that elite type of band who work when they feel like it. The rest of their ultra busy year is spent growing beards, embroidering T shirts, collecting joss stick packets, that sort of thing. This is exactly what you wouldn't expect. It isn't commercial, it isn't appealing, there are no golden ivories either. It still stinks though...

**THE KNACK** 'Good Girls Don't' (Capitol). There's a sweet little something that the critics just do not like about the sleazy perfumed smell of success (that's not why I didn't like the previous record, by the way). The Knack, rising faster than Teddy Kennedy, (and some of their records are almost as bad) will hit yet another heavenly jackpot with this brief glimpse of Americana '68. For Londona '65 - ahem!

**WHITE COLLAR JOBS**

**THE MERTON PARKAS** 'Plastic Smile' (Beggars Banquet). New mod has crystallised into something called Secret Affair and I'm sorry an' all that but they really have laid off all you other of boys. Impressive and very good fun as the Sneakers lost in a powerpop coloured rainbow the Parkas mod transformation

and their abysmally produced records has turned them into crusty old stale pork pies. The Affairs are killers, everyone else just get out of the way.

**THE WALKIE TALKIES** 'Rich And Nasty' (Sire). These Cocky no-style monotone voices do tend to get on your nerves after about three or four seconds. Tick-tack drums ruin what might have been just another plain terrible record. Disco bass lines won't save it, nor will reggae brass, nor will Sire records.

**SWELL MAPS** 'English Verse' (Rough Trade). On a trip to Boreville the Swell Maps should take with them all their silly little amateurish - sounding friends and everyone who wants to be hip this week. This day, this minute, this second, c'mon, split that atom, oops, missed it again.

**STIFF LITTLE FINGERS** 'Straw Dogs' (Chrysalis). Venomous crunchy vocals and frenzo guitar from a band who now sound just a little bit better than all those things we used to see down the Roxy. You remember that little sweatbox in Neal St don't you? Aw, well, we used to go down there and...

**THOSE WHO WORK IN THE BASEMENT**

**THE LEOPARDS** 'Strange, Rhythmical, Music' (Warped). Not strange, not rhythmical and definitely not music.

**THE ATOMS** 'Max Bygraves Killed My Mother' (Rinky). These are in a bracket of



records which will encourage scientists to forge ahead with new technology and speed up the domestic record player to something like 300 rpm, thus making said record considerably shorter.

**STIV BATORS** 'It's Cold Outside' (London). Rock 'n' Roll rehash. A type of rock 'n' roll spam.

**ART FAILURE** 'Scream Of Pain' (Vague). I did utter a little scream of pain, yes.

**THOSE GOING UP IN A FAST LIFE**

**NICK TURNER** 'Inner City Unit' (Riddle). Nick (ex-Hawkwind) was one of few delights at last year's Roundhouse Love-In. This, surprisingly, is one of this week's best. Bit Talking Heads, bit Bop, bit beat. A little bit me and a little bit you.

**MAGNUM** 'Changes' (JET). A lovely quaint old-fashioned production of a lovely cutesie melody.

**SPIZZ ENERGI** 'Virginia Plain' (Rough Trade). Infinitely more pleasurable than the not-enough-maligned, Spizz live but really what is the point? It'll sell 250 (and Spizz will promptly write me a nasty letter saying it has sold a 1,000 already). For those who were watching television when '76 happened.

**A WALK DOWN FIFTH AVENUE** with **THE SILVER SPOTLIGHT SERIES**

**Various Artists** (UA). Rick Nelson, Bob Vee, John Burnette, Fatsy Domino and all that lot reappear in a specially souped-up series with the terrible omission of my favourite Bob Darin. I've learnt that you can't always have what you want. Never mind, nice packaging.

**S U C C U L E N T SECRETARIES**

**THE B GIRLS** 'Fun At The Beach' (London). They aren't the kind of Girl I could imagine taking to the beach with only the promise of a bucket and spade. Let's imagine that they're not called the B Girls, let's imagine that they don't come from America. Now I can see them more in the light of a pre-packed girl guide type group supporting at the Nashville. Why am I dreaming? No one will ever believe me.

**THE JONES GIRLS** 'You Made Me Love You' (Philly). Diana Ross has allowed herself to undergo extensive disco treatment already. We don't need a surrogate.

**FRANCOISE PASCAL** 'Woman's Free' (RCA). Though Nigel Dempster seems to have shares in Miss Pascal's personal life, she still feels it necessary to display her fat thighs on the cover and to discofy an age-old chord sequence Michel Legrand nicked from some French pool years ago.



**DENIECE WILLIAMS** 'I Found Love' (CBS). There is no point in this little boyd making a record if not to display her unequalled vocal gyrations and impressive range. She doesn't.

**THE EMOTIONS** 'I Should Be Dancing' (CBS). In all true total disco lyrics are totally irrelevant. So I don't really mind if 'dancing' rhymes with 'romancing' yet again.

**DUB HOUSING**  
**OZO** 'Greeting Card' (Cygnus). Our little ac-

commodating reggae single of the week is a Christmas single which will be soothing your souls after all that turkey and silver foil are no longer around. "Jah will send me a greet card." Jah, Jah, yeah, yeah.

**ORCHESTRAL MANOEUVRES** 'Electricity' (Din). Like an eighties 'Juke Box Jury' theme OM takes shots in the dark but I can't see it.

**NEW BOY IN TOWN**  
**FRANK SUMATRA AND THE MOB** 'The Story So

Far' (Small Wonder). In his latest series 'Records To Pull Your Hair Out By' Frank struts along a new avenue and turning a sharp right bend returns to us with this "too much" high-pitched affair. My beloved Innovation doesn't die after all. It lives on in someone called Frank Sumatra and a Scottish band called The Associates. Where are they now?

**B A H A U S** 'Bela Lugosi's Dead' (Small Wonder). Well, y'know, the singer sounds like post-low-period Bowie

(oh, that sounds awfully 'Time Out' doesn't it) and he tells me that Bela and he are dead. Sad really. But I like it.

**NICK SHERIF** 'One Call Too Late' (Carrere) Lot McCartney, bit Bowie so I guess it just has to be one hell of a big hit type thing.

**GERALD MASTERS** 'Falling' (PYE). Lovely tune, lovely production. One of this week's best.

**DEMOLITION**  
**DIANE LANGDON** 'Climbin'' (PYE). After this I can't wait for Beatlemania. Generally speaking, records on PYE don't do very much to me.

**PHIL CORDELL** 'Movie Star' (Virgin). How many more songs in this universe can there be with the same title?  
**DESIRE** 'Boogie Airlines' (Carrere). Tasteless junk.  
**THE MEDIA** 'TV Kids' (Tearaway)  
**THE ROADIES** 'She's No Angel' (TD)  
**JETHRO TULL** 'North Sea Oil' (Chrysalis)  
**THE WEIRD STRINGS** 'Ancient And Square' (Velvet Moon) and **MAJORITY** 'Caroline' (WIV) all gave me a lot of aural trouble this week. All very ancient and square.

**THE LIBERATION DRAIN**  
**LENE LOVICH** 'Bird Song' (Stiff). I've had the privilege to review Miss Lovich's last two 'hits' and once again it has been bestowed

upon my humble persona to criticise this great artist's work. On TV chat shows like 'The Mersey Pirate' Miss Lovich seems quite an affable middle-aged woman though personally I tend to find her a talentless bore. Her voice is perpetually afflicted by the 'golly, gosh' syndrome, and this is an extremely bad song, once again Roger Béchirian's production is superb and even live she comes over as distraught and terribly nervous, which just will not do in one so advanced in years. Apart from that I've never gone home with on Synagogue songs I'm afraid.

**THE THREE DEGREES** 'Jump The Gun' (Ariola). The Prince's favourite girls should really pack up singing now.

**EXECUTIVE SUITE**  
**VAN MORRISON** 'Bright Side Of The Road' (Mercury). Van sings for those of you with blue-tiled indoor heated swimming pools. For my part I'll agree with Tony Blackburn and call it an 'horrendous noise'. As irrelevant to today as Stiff Little Fingers I'm afraid.

**10CC** 'I'm Not In Love' (Mercury). Nct one of my greatest favourites is re-released to inform the world's consciences that 10CC have a 'Greatest Hits' comp album out. There, I've done it!

# THE SELECTER



NEW SINGLE OUT NOW  
**'ON MY RADIO'**  
%w TOO MUCH PRESSURE

CHS  
TT4

**2**  
TONE  
RECORDS

# THE KNACK

**GOOD GIRLS DON'T FOLLOW UP TO THEIR HIT 'My Sharona'**

New Single  
CL16087



ROS RUSSELL in communion with BUZZCOCKS. CHARLES MANSON in communion with the DEVIL.



# 'COCKS OVER AMERICA

**T**HE BUZZCOCKS besieged by hundreds of screaming girls? Eh? Wait a minute, I'll just give the phone a shake. Did I hear right?

Guitarist Steve Diggle sounds as incredulous as I feel, but it's true. It just seems that everything is a bit unreal, he, and the rest of the 'Cocks have been jetting round the States so long they hardly know what day it is or what city they're in. As it happens, they were now in San Francisco, the gay capital of America, and I'm 70 miles away, melting into a sweaty puddle in a town called Vacaville — enforced home of Charles Manson who's thinking God knows what in the medical correction centre only half a mile away. I have the doors locked.

It's 105 degrees outside and I think the heat must have affected the phone lines, but no, Steve is still telling me about the rave receptions they've been having since they arrived in the Americas.

"We did two nights at

this Club 57 in New York and the crowds were ecstatic," he says, sounding surprised and shouting over the top, just like we were the Beatles. The people at the front were sitting with their hands over their ears because the screams were so loud.

"It didn't hit me at the time, because I was involved with just playing. I didn't know what to think."

Well, any country that has drive-in porn movies has to breed an odd race of people, but I'd never have guessed they'd *scream* at the Buzzcocks, no matter how wonderful they are. Specially as the 'Cocks haven't had a record out there and this is their first US tour.

But it turns out that a lot of the kids had been getting the records on import (or maybe they've all been over here for their hols) and they've been waiting two years to actually clap eyes on the band. So it must have been pretty exciting for them, after all.

**S**UPPORT band the Gang Of Four have had very encouraging receptions as well, and considering they're not even that

well known in the UK, it's a promising sign for them. In Minneapolis, The Clash turned up to give moral support, as did the artist David Hockney (posh, eh?). The only places they didn't have a fabby time were Toronto — "full of bright lights and hamburger joints and nothing else, I felt really sorry for the people who had to live there" — and Chicago — "horrible, grim, tough, like a super-Birmingham". But their impressions of the cities had nothing to do with what they thought of the audiences, who seem to have given out a constant stream of adulation.

"We're releasing a compilation album of the singles to bring people up to date here," says Steve. "They've got a lot of catching up to do."

That's why we haven't played any of the songs from our new album on this tour. (The new LP, 'A Different Kind Of Tension' is just out in the UK). But I was amazed by how much people knew about us. Some of them had everything we've recorded, all the European records, pictures, stuff like that. Mind, there's loads of bootlegs out too. But it seems that once an American gets enthusiastic, he really goes for everything. And it's starting to really take off for British groups again here anyway."

Not surprisingly, the 'Cocks found that New York loved them — that city being more receptive to Britain's new wave than those that live on a constant diet

of the Carpenters and Barry Manilow (poor things). But though the wild enthusiasm of the fans has caught them on the hop, they're not getting carried away with the dollar dream.

"I don't think we're here with the intention of making it big," says Steve cautiously. "I wouldn't like to live here, I'm sure you could easily get bored with it. Being here is like stepping into a fairground, or being in the 'Kojak' TV programme. But some of the people are pretty empty. We wouldn't neglect our British fans."

"We just came here to play to the fans who'd been waiting two years to see us. We didn't want to force ourselves on them. We haven't made any money, we'll probably just about break even."

That's good going, when you think of all the bands that have broken their backs (financially) trying to get through to the American record buyers. But apart from coming to the States to play, the 'Cocks have managed to get some time in to look round.

"We're generally having a good time, though we're suffering from vertigo, no sleep and lots of drink," says Steve happily. "We've been sightseeing and walked all over the place. But after 15 beers you don't feel anything. That's the trouble with this American beer, you just don't get drunk on it. At least at home you know where you are with three pints."

And you have a reasonably good idea what town you're in.



**GET INTO THE CRACK**

**GET INTO THE RUTS**

92132

"They're waiting for me  
Looking for me  
Every single night.  
Drivin' me insane  
Those men inside  
my brain"\*



# DREAM POLICE Get them before they get you

The new album from Cheap Trick is "Dream Police."  
**Dont get caught without it!**



**PROTECT YOURSELF**  
Get a FREE Cheap Trick badge. Just add the next two lines that follow the lyrics above and send them with a SAE to: Dream Police, CBS Records, EA Marketing Dept., 3rd Floor, 1739 Soho Square, LONDON, W1U 6HE  
Offer closes 28th October 1979

**Epic**  
EPC 83622  
Also available on cassette

\* Lyrics reproduced by kind permission of Screen Gems/EMI Music Ltd.

# JAGS PASS GO

Punch-ups and duff record labels failed to stop the JAGS. DANIELA SOAVE gets out of their way.



SEVERAL more drummers have come between that one and Alex Baird, "who has been the only one to fit in straight away". To say he has had a wide and varied career would be an understatement. The fact that he was once with the mediaeval folk group, Gryphon, should cause some raised eyebrows. Still, a brief word about his early career won't go amiss. After drumming with the Glasgow band Stumble which also boasted Midge Ure (pre-Salvation, pre-Rich Kids, pre-Thin Lizzy, pre-Ultravox pre-Thin Lizzy), Alex joined Contraband, which won the Melody Maker talent competition, resulting in a contract with Transatlantic Records.

NICK and John Alder form the songwriting part of the group, and of the Costello comparisons, they say that they've been writing together since they were 15 and have always sounded similar to the way they do now, long before they'd even heard Costello. Unlike Alex, who recognises it was the MM competition that turned him pro, Nick and John knew the only job for them was in a band.

and trying to reproduce that on record."

However, now that Andy Summers of the Police has agreed to produce the next EP, that problem will soon be rectified. "Andy understands us perfectly and is constantly coming up with fresh ideas and inspiration."

So. After some 18 months the Jags look as though they're finally going to pass GO, but they weren't joking when they talked about personality clashes. A typical example is a gig way back in February when Chris Blackwell of Island Records flew from his home in Nassau to see the band he'd just signed. You'd think the implications would make any band eager to do their best, but it didn't prevent the drummer pushing over his kit in a fit of rage before biffing Nick and knocking him off stage. An event which made the rest of the band think they'd blown it completely — but luckily it was overlooked and the drummer retired the next day.

"They flew us down to London, found us a flat, and that was that," Alex said, warming up to a good old slag (most of which is deleted as it is rather repetitive). "No promotion, no constructive advice, nothing. A total waste of time."

"Mind you, I'm still in the same flat, which is pretty good at that," he reflected, as an afterthought. "But I'm glad Transatlantic is no more, because they deserved to crumble away — after all, they never did anything did they?"

After that came the aforementioned Gryphon, "who had dropped all the mediaeval bit before I came along. I did one album with them which flopped miserably before doing a stint with the Banned." Needless to say the Banned didn't jump to massive fame either.

"I still went ahead with a diploma in photography for the traditional something to fall back on," says Nick. "and John worked in a local Scarborough ironmongery before arriving in London as soon as I finished college. After that all our energies went into forming a band."

They added Steve Prudence on bass, had a lot of frustration tearing through drummers and producers — "No we don't like that model, send it back" — and now we're back to where you came in.

Whether 'Back Of My Hand' will be a hit remains to be seen. I like it a lot, but think it's too similar to Elvis Costello to get to the top. However, I'll wait till I hear the Andy Summers' produced EP before passing final judgement. They're just starting a British tour and after that they're hoping to get Andy to produce their first LP.

And then they're setting their sights on America in the new year. "We've got to make it over there before Costello does, and then everybody will say he's copying us!"

TAKE AN alarming succession of drummers, an even more frightening line of producers, add the fact that most people dismiss them as another Costello sound-alike, and you probably have the best recipe for failure.

Wrong. The Jags know exactly what they are doing, which has contributed to the many setbacks they've experienced since they formed in early '78.

"Because we've always had this clear idea of what we want to

do, it's led to innumerable clashes," says singer Nick Watkinson. "Most of the producers we've dealt with have had no idea of what we're trying to achieve and instead have tried to force their own ideas on us. They weren't prepared to collaborate. Even the single 'Back Of My Hand' went through several drastic changes as we switched producer. We've got four versions of that on tape and you can barely recognise it as the same song," he added with more than a hint of distaste. "The actual single doesn't even sound the way I wanted it, but it had taken so long already that we just put it out."

"It's a constant problem knowing what we want to sound like

# U.K. SUBS

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#### SEPTEMBER

- 20 Derby — Adjenta Club
- 21 Norfolk — West Runton Pavilion
- 22 Northampton — Cricket Club
- 23 Bristol — Locarno
- 24 Plymouth — Monroe's
- 25 Exeter — Roots
- 27 High Wycombe — Town Hall
- 28 Peterborough — Werrina Stadium
- 29 Bradford — St Georges Hall
- 30 Poole — Arts Centre

#### OCTOBER

- 2 Nuneaton — 77 Town Club
- 5 Carlisle — Market Hall
- 7 Dunfermline — Kinema
- 8 Colne — Union Hotel
- 9 Leeds — Fan Club
- 10 Manchester — University
- 12 Newport — Shropshire Village
- 13 Nottingham — Sandpiper
- 14 Jacksdale — Grey Topper
- 15 Great Yarmouth — Star and Garter
- 16 London — Marquee
- 17 London — Marquee
- 18 London — Marquee
- 19 Scarborough — Penthouse
- 20 Middlesbrough — Rock Garden
- 23 Birmingham — Digbeth Civic Hall
- 25 Port Talbot — Troubadour
- 26 Retford — Porthouse
- 27 Glasgow — Strathclyde University
- 29 Sheffield — Penthouse

#### NOVEMBER

- 1 Hull — Wellington
- 2 Newcastle — Mayfair
- 8 Portsmouth — Locarno
- 9 Guildford — Surrey University

Every time Dave on the singles counter  
at the Virgin Megastore plays a copy of  
"What I Want" by The Donkeys in the shop,  
he sells ten copies. It's a hit. It's on Deram.



# WHO THE HELL IS ELLEN FOLEY?

Don't ask, just listen. Go into your friendly, neighbourhood record store and make them play her album. You won't ask any more, you'll buy it.

**ROSALIND RUSSELL** did the same

**Y**OU'LL ONLY be asking "who the hell is Ellen Foley?" for as long as it takes you to wrap your ears around her first album, 'Nightout'. I guarantee it.

She's got a voice that's permanently locked on "stun" and looks to match — not that it matters to me, but you chauvinist honkers out there always seem to need your talent well packaged.

I line up with Ronnie Gurr, who reviewed the album last week, in agreeing that this woman is a true star. You don't believe us? You want more credentials? Cynical bunch of



bleeders, aren't you? OK: the mighty Meatloaf had the good sense to grab her for his album 'Bat Out Of Hell' — it's her voice you hear weaving around through 'You Took The Words Right Out Of My Mouth' and 'Paradise By The Dashboard Light'.

He wanted her to tour with him, the management begged her to tour, but by this time she'd decided she wanted to go it alone. Well, almost. Her tapes found their way to Ian Hunter and Mick Ronson, currently the Batman and Robin of the New York scene, and they were impressed. So impressed, they played on, produced and arranged Ellen's debut LP. As I've already indicated, it's a cracker.

'We Belong To The Night', the first track on side one, clearly shows Hunter's excellent production, and echoes all the high points of his own last album 'You're Never Alone With A Schizophrenic'. But shining through is Ellen's marvellous voice, haunting, eerie and totally compelling.

'We Belong To The Night' is really all about New York," said Ellen. "I've lived in the city for seven years, it never took any getting used to for me because I felt really comfortable as soon as I arrived here. I've always lived in cities — I come from St Louis — and I'm never afraid in New York. It gives me an edge. I insisted on making the album here, rather than go to one of those studios out in the country. I didn't want to be isolated. I wanted to be able to come out of the studio on 57th Street when we had a break and go shopping, see people."

**I**T'S not the only track that's got the Hunter hallmark, but it is the one that most clearly demonstrates his leaning towards the Phil Spector wall of sound. Ellen's vocals shimmer with many colours, shades of Ronnie Spector, glimpses of all the best female singers you can think of, but always, always the stark economy of Ellen Foley.

"I know I've been compared to the Spector sound, but I don't agree with that," said Ellen firmly (but very nicely). "I think the songs on the album are different to Ian Hunter's, although there's one overall sound on the record."

"More than that comparison, I thought there was going to be this east/west schism: you know, the difference between the female singers in New York like Debbie Harry and the ones from the west coast like Linda Ronstadt. I would have been one of the singers representing the east. But if you're individual and if you're worth something, then competition doesn't enter into it."

The Hunter Ronson team are undoubtedly going to play a big part in building the name of Ellen Foley and she acknowledges their talent.

"I get on real well with Ian,

he's a lot more verbal than Mick who doesn't say much, you can just watch him play and you learn everything you need from that. He doesn't have to say anything, you can just sense his motive by his playing."

Having released this bomb on the public, the next step will be performances, but that seems to be a bit away. So far, Ellen's only done promotion on the album and has still to organise her live gigs.

"I'm just starting to put a band together now," she told me. "The people on my record are in Ian's band now so I can't have them. But I want to sing. Right now I just sit in my room and listen to the radio and twiddle the knobs to see if anyone's playing my record. But I'm a real functional person, so I go swimming, running, anything to stop me going nuts."

"I'd like to go to Europe but I have to saturate the States first and see what happens. I'm real interested in Japan — I know how they feel about blondes! Just now, I just hope to get to New Jersey."

**D**ESPITE the temptation to tour with Meatloaf, it seems Ellen has made the right decision, to stand by her solo career.

"It was a cataclysmic decision, I would go round to Meatloaf's manager's office and they'd ask me to tour and I'd come out shell shocked. But I had my own ideas and I have no regrets now."

If it seems to us as though Ellen has just appeared from nowhere, it's the culmination of years of hard work and ambition for her. Before teaming up with Meatloaf, she was doing TV, films and stage work.

"I was doing 80 different things," she laughed. "I was in a soap opera about a student revolution, I was in the 'Hair' film. I just didn't give myself time to think. Sometimes your life is filled with one thing — like romance — and you do that exclusively. I have to keep going all the time. But even as a kid I sensed I wouldn't do anything else other than what I'm doing."

"I have had other jobs for a short while. I tried to type once and I've sold ice cream off a truck."

"I did a TV series called 'Three Girls Three' which was an American attempt at 'Rock Follies'. They auditioned 300 people for the parts and chose three of us. But I didn't feel too good there. At the same time I was involved with Meatloaf — I met him on a bus when we were in the National Lampoon Show. He was just working on 'Bat Out Of Hell' at the time."

Mighty Meat must have been a hard man to resist. But I'm glad she did, because that solo album is solid gold rock. I hope it's not too long before we're twiddling the knobs to see which radio stations have the good sense to play it.






**ELTON  
JOHN**  
Victim  
of love  
b/w Strangers

From the album  
'Victim of Love'



Single XPRES 21  
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The men behind the hits. Last week JAMES PARADE talked to Tony Visconti and Christopher Neil about their work as producers. This week we look at the work of Mike Vernon, Mike Chapman, Martin Rushent and Chris Rainbow.

### MIKE VERNON

NOT many people could cope with being a full time member and producer of two such diverse bands as Rocky Sharpe and the Replays and the Olympic Runners, but Mike Vernon is a classic case of "doo wop in the morning and disco at night."

Mike Vernon is the producer of such classics as David Bowie's 'Laughing Gnome' and Pete and Dud's epic 'Goodbyeeee' but (just before you spew all over the page) he was also responsible for Fleetwood Mac's 'Albatross' and has worked with such prestigious artists as Edwin Starr, Focus, Cleo Laine, Johnny 'Guitar' Watson and P.P. Arnold. When I spoke to him he was busy chewing a salad roll in the television room at super plush DJM studios where he's currently working on the new Dr Feelgood album.

As the Feelgoods were expected at any moment and as I slugged their last album somewhere in the direction of

Saturn I cowered behind the pinball machine as Mike confidently answered questions 'bout the sixties.

"I started off as a gofer at Decca about 16 years ago where I worked in the art department, copywriting, publishing, promotion, everything, until I asked them to let me produce a visiting Texas blues singer called Curtis Jones. Through that I got in touch with John Mayall who I've produced 10 albums with and then Decca put me in charge of auditioning new bands. I auditioned the Yardbirds and the Spencer Davis Group but though I was knocked out by them they weren't exactly appreciated at higher levels and eventually both got chucked off the label. When I did Bowie's 'Laughing Gnome' (he raises his eyebrows and apologises) I was only on 35 quid a week and I'd actually started on eight a week. That was around '65 when the existence of the record producer was just about acknowledged. If they put your name on the record at all it was in



MIKE VERNON: currently producing the Feelgoods.

the smallest print the printer had in his book."

With his brother Richard, Vernon also founded Blue Horizon Records who had a massive million seller with its first release "Albatross". I asked him how they came to sign Fleetwood Mac?

"I'd worked with Peter (Green) during my time with John Mayall and we knew that he was leaving John and what enormous potential he had so before anyone else had a chance, we got in quick and said we were setting up a new label and would he like to do some recording with us.

"With no pre-conception of what was about to happen we recorded 'Albatross' and were completely stunned with what followed. Fleetwood Mac rapidly became the biggest thing around and although I also produced the follow-up 'Man of the World' we only had them signed for a year and the manager was saying 'Look, you can go anywhere and get a million quid, why stay with Blue Horizon?'. So although we tried to re-negotiate like mad

they went to Warners."

Though Blue Horizon tried to diversify the blues field and though there was a definite upsurge in interest of the blues in Britain, the label folded with another minor hit by Chicken Shack to its credit and the proceeds from it went into setting up Chipping Norton studios in Gloucestershire which has spawned hits by Gerry Rafferty and Chris Rea among many others.

As he had always aimed at being a producer I asked who he'd been influenced by the most?

"I can't really say I've ever copied anyone in particular. I've always really admired Norman Whitfield who did a lot of the Tamla stuff. Sometimes I've said 'Let's do this Norman Whitfield thing' or whatever but in the same way as you might not be able to figure out how Phil Spector did something he might not be able to see how I did 'Albatross' and so it will work both ways. I really used to like a lot of the early Donna Summer stuff which was

done by Moroder, Farian and Bellotte but it's all become so boring. I like it when someone puts down on record something which is a part of their personality, which makes the product much more emotional. People still buy records because of their emotions. That's the same as it was 10 and 50 years ago."

As midday approaches Vernon slowly gets tangled up in habitual bureaucratic phone calls and, thankfully, with still no sign of the Feelgoods (I'd never holiday to Canvey myself) I eventually sink out to the sound of warring fruit machines, the BBC TV news and a drum check emanating from the studio downstairs.

Mike Vernon might look in need of some extensive treatment chained to a guitar with masking tape instead of strings but the fact remains that not many people on this earth can honestly claim to have produced both David Bowie and Kenneth McKellar and lived, or to have escaped the burly wrath of Dr Feelgood.



MIKE CHAPMAN: likes the girls.

### MIKE CHAPMAN

MICHAEL CHAPMAN has a way with women. Girls, girls, girls, Chapman surrounds himself with them and thrives in their presence.

On a recent afternoon, for example, Chapman returns to his office on Sunset Strip after having lunch with Tanya Tucker, who had agreed the previous night to have the 32-year-old Australian (now a Los Angeles resident) produce her next album. The record playing in the office is by Thieves, a seven-member group Chapman put together last year with three women who share lead vocals.

Then his phone rings. It's Suzi Quatro, after talking to her, the workers in his office — all young women, of course — begin screaming: they have just received news that Blon-

die's current single has jumped up the chart. One guess who produces sultry Deborah Harry and gang.

Chapman orders champagne for all and puts a call through to a hotel where Blondie is staying. Debbie's already heard the news and she comes on the line and shouts, "I love you! I love you! I love you!"

Chapman's stable also includes a successful all-male group, Exile, and one of the most sought-after bands, The Knack. However, Chapman leaves no doubt that his heart is with the ladies. "When I go in the studio with an all-guy group it's like a grey day as opposed to a sunny day. Not that I don't like them. I love them all, but when I get up in the morning knowing I'm going in with Suzi or with Blondie or with Thieves, it's like, 'Wow, the sun's shining today!'"

Perhaps the only thing

Chapman appreciates more than women is success, and he's sought its company with similar results. In fact, the sandy-haired Chapman is probably the hottest producer around right now.

His record as both a producer and songwriter stretches back to the early seventies when he and partner Nicky Chinn wrote a string of British hits for such glitter acts as Sweet, Mud and Suzi Quatro. In the summer of 1975, Chapman left that scene and moved to the United States. His reasons: to marry a beautiful American woman named Connie and to find a non-glamorous American band to mould into hitmakers. Exile, who were playing Kentucky bars at the time, fit into his plans. It took him two and a half years to get them into the Top 10, but right after "Kiss You All Over" reached Number One in America last year, another Chapman-produced single, Nick

Gilder's "Hot Child In The City", reached the same peak. Michael Chapman had become a name for the music industry to reckon with, and he hasn't allowed anyone to forget it since.

"I would like to be a legend in this business," he says. "What I must do is have another 10 years of success and then I will be the most successful record producer that ever lived." His more immediate plans: "To have all the Top Five records in one week — all with different artists."

The secret to his talent as a producer, he says, is the brotherly relationship he forms with each of his acts. Asked whether this closeness has ever resulted in a romantic involvement with his female artists, he says, "No, because I'm totally romantically involved with my wife. She also has a close relationship with all the girls I work with. She and

Suzi are like sisters. There's no jealousy."

Besides women, Chapman has his sights pinned on the advancement of what he terms "modern rock 'n' roll" and "teenage rock." "The longhair era of pop music is all over," he says. "The record companies should get rid of a lot of the syrupy-style pop bands, half the heavy-metal bands and a lot of the MoRa acts. They should look much more closely at teenage acts and recognise the enormous hole that exists for an exciting rock 'n' roll band to fill."

If the big change comes, Chapman wants to be right in the middle of it. "I can make teenage records because I understand teenage rock 'n' roll people, and I understand the audience they're selling to. I may not live that much longer, but when they put me in the ground, they're going to be putting a hell of a young brain there."

Orchestral  
Manoeuvres  
in the Dark

"Electricity"

## MARTIN RUSHENT

**F**OR a successful producer any day not spent in the studio is a day wasted. A producer's life is like a strip vogue. Very often he will spend years working hard on artists but with little recognition until he finally discovers a definitive 'sound' which can be trademarked and fitted to each subsequent artist or he'll be lucky enough to be brought together with someone on the threshold of success but lacking that essential 'sound'.

As soon as a producer happens upon his lucky streak he'll be pressurised by A & R men to spending most of his days, and nights, in the studio. It was for this reason that I interviewed Martin Rushent, with Tony Visconti the doyen of British record producers, and a man whose career stretches from work with Shirley Bassey and Yes, up to recent hits by the Stranglers and the Buzzcocks, in a black cab somewhere between Covent Garden and Morgan studios in Willesden where he's currently working with 'Stiff's little girl' Rachel Sweet.

I asked him how difficult it was for an aspiring record producer in the sweltering summer of '67.

"The first thing they used to ask was whether you had a degree in electronics, which meant that you really had to start as tea boy. I hustled around for three years, then after writing to several studios I eventually got in as a tape operator at Advision where I ended up working for most of the next 10 years. The first producer I remember working with was Giorgio Gomelsky, who set up Marmalade Records and had Julie



MARTIN RUSHENT

Driscoll, Brian Auger and Blossom Toes. He was really a 'great' producer and he used to ask for things like "a yellow snare drum sound" but though he was incredibly musical, unfortunately he had no head for business."

How did he make the first move from tape op to engineer?

"That was one day when Eddie Offord didn't turn up for a Yes session on 'Time And A Word', but I think my very first engineering session was with three Russian dancers doing a tape for a live show. The only reason I got that was because no one else would do it."

It was from this point the Rushent started to build up such a reputation as an engineer that eventually he was asked to produce. A job he defines as "being able to display leadership without being dictatorial, learning very quickly the psychology of artists and most important of all, keeping the session moving."

I asked him to what extent he let his artists interfere with their records, especially in the case of the Stranglers and the Buzzcocks who had received immediate success.

"I believe in showing a certain respect for the artist but in the case of the Stranglers I knew from various things they'd said during the recording of the first album that they didn't really understand much about the studio. So, I

didn't allow them in at the mixing stage because with people all throwing in ideas you can spend hours making them happy but never coming to a final conclusion. By the end of the second album it was obvious that they were more au fait with studio technicalities, so we mixed it together and I think it benefited from that.

"I have a lot of respect for Hugh Cornwell because he's a tunesmith. Also for Pete Shelley because he is simply a fabulous pop writer. On the new album, which is a little different to the normal Buzzcocks sound, there are still some great tunes. It's really hard to analyse but I suppose I just like tunesmiths. McCartney was of course once great and his production has always been immaculate. But if you asked me which producers I regard as one cut above the rest there's really only one - Visconti.

Rushent has recently set up his own company, Genetic Productions, having recorded new band Sussex for the label and has also worked on singles by Visage "a Gary Numan type band with Midge Ure and Rusty Egan" and a pop band who always seem to be standing in the shadows, the Yachts, who he describes as "having great songs but lousy production." Apart from this, he is coming up to a three month break in schedules to complete work on a studio he has built himself in his home town of Reading.

The most exciting record for me this year has been M's 'Pop Musik', which I recognise as a really innovating record. Tubeway Army and Joy Division are also a joy of things to come."

## CHRIS RAINBOW

**"M**AKE me something happy. I want something really happy and cheerful," said Tony, so I made him something happy - "Sum-mer radio, On the To-ny Blackburn Show." Chris Rainbow sings Tony's happy jingle with so much verve that grumpy truck drivers turn to what they suppose must be a radio amidst the scrambled eggs and coffee of this Euston backstreet cafe.

Someone told me that nine in the morning isn't the perfect time for an interview but as Chris Rainbow is best known as a perpetrator of insidious breakfast jingles it is at least appropriate.

Though he has had three excellent solo albums released and had innumerable turntable hits for a man whose records could be described as 'ultra commercial' he has never had a hit. If you've heard of him at all in his role of songwriter and singer it would be through Kenny Everett playing his records to death on his weekend Saturday show.

"I went round to a friend's house one day and listened to some of his demo tapes and jokingly he asked if I could sing something for him" - Chris has a pronounced stammer and calls his publishing company 'Stutter Music' - "but surprising us both I found I had a fairly appealing voice. I wrote some songs and took them into Polydor and they signed me up. It was as simple as that. Then one day soon afterwards I was messing around in their studios and Bob Margouleff and Malcolm Cecil came in (Stevie Wonder's producers) and they



CHRIS RAINBOW

said 'How'd you like to go and make an album in the States.' Ten days later I was on the plane, as simple as that."

I was thinking that at this time he must've been about 20 but in fact he was rather a late starter at 26.

"I'd only ever listened to Brian Wilson. I never even noticed the Beatles until 'Sgt Pepper' came along."

With his first single 'Solid State Brain' Kenny Everett caught the Chris Rainbow pop bug

"The head man of Capital Radio phoned me up and asked me to make some jingles for them and I said I didn't know what the hell to do, he just said 'You go away and make us some jingles.' I ended up doing 40 for them and a couple for Radio One

The former commercial artist has just produced albums for his new record company EMI by John Townley and Max Middleton but more importantly has a new single out called 'Ring, Ring'

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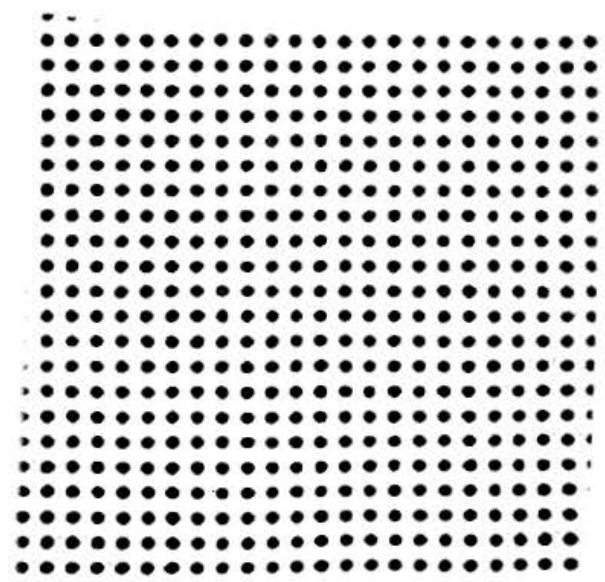


# JUDIE TZUKE

## 'For You'

c/w 'Sukarita'  
(Original version)

The new single  
from her debut album  
"Welcome to the Cruise"



### JUDIE TZUKE ON TOUR

- |                                     |                                 |
|-------------------------------------|---------------------------------|
| <b>SEPTEMBER</b>                    | <b>OCTOBER</b>                  |
| 28th HATFIELD, Polytechnic          | 12th BIRMINGHAM, University     |
| 29th POOLE, Art Centre              | 13th NEWCASTLE, University      |
| 30th LEEDS, Grand Theatre           | 17th MANCHESTER, University     |
| <b>OCTOBER</b>                      | 18th WESTON, Pavilion           |
| 4th PLYMOUTH, Polytechnic           | 19th BRISTOL, University        |
| 5th OXFORD, Polytechnic             | 20th WOLVERHAMPTON, Polytechnic |
| 6th READING, Bulmersh College       | 21st REDCAR, Coalham Bowl       |
| 7th LIVERPOOL, Polytechnic          | 25th The Venue                  |
| 9th COLCHESTER, Inst. of Higher Ed. | 24th BRADFORD, University       |
| 10th SHEFFIELD, Polytechnic         |                                 |
| 11th WARWICK, University            |                                 |

Album TRAIN 7  
Cassette SHUNT 7  
Single XPRES 2

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# HOT CHOCOLATE IN MOTION

## 10th Anniversary Tour

### SEPTEMBER

27th OXFORD  
28th OXFORD  
29th TAUNTON

New Theatre  
New Theatre  
Odeon Theatre

### OCTOBER

2nd BOURNEMOUTH  
3rd BOURNEMOUTH  
4th BRISTOL  
6th WOLVERHAMPTON  
7th NORWICH  
9th LIVERPOOL  
10th DERBY  
11th PRESTON  
12th GLASGOW  
13th ABERDEEN  
14th EDINBURGH  
16th NEWCASTLE  
17th NEWCASTLE  
19th MIDDLESBROUGH  
20th MIDDLESBROUGH  
21st CROYDON  
22nd CROYDON  
23rd BRIGHTON  
28th IPSWICH  
29th IPSWICH  
30th PETERBOROUGH  
31st PETERBOROUGH

Winter Gardens  
Winter Gardens  
Colston Hall  
Civic Hall  
Theatre Royal  
Empire  
Assembly  
Guildhall  
Apollo  
Capitol  
Usher Hall  
City Hall  
City Hall  
Town Hall  
Town Hall  
Fairfield Halls  
Fairfield Halls  
Centre  
Gaumont  
Gaumont  
A.B.C.  
A.B.C.

### NOVEMBER

1st HALIFAX  
2nd BIRMINGHAM  
5th STOKE  
8th SHEFFIELD  
9th MANCHESTER  
10th HAMMERSMITH  
13th EASTBOURNE  
14th PORTSMOUTH  
15th PORTSMOUTH  
16th COVENTRY

Civic  
Odeon  
Victoria Hall  
City Hall  
Apollo Theatre  
Odeon  
Congress Theatre  
Guildhall  
Guildhall  
Theatre

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## GOING THROUGH THE MOTIONS

SRAK 536 Cassette-SRAK 536



THE EAGLES: 'The Long Run' (Asylum K52181)

MY LOVE affair with the Eagles' music has been run in the same cavalier style as most fans' flirtations with various bands. They're an old flame of the early seventies, but were given the elbow when something more exciting came along (as it often did).

It's taken a long time to shake off the notion that once a group / artist gets rich, they stop making good music. But it remains proof, that right from the smooth all-black sleeve inwards, this album has class.

It's taken them about three years to release a follow up album to 'Hotel California' and there's been too much activity for me to notice the gap. In that time they haven't changed their style at all — maybe just a passing nod to the disco explosion with a characteristically underplayed 'In The City'. It gives the impression that disco happened, but it doesn't intrude on the sweet Eagles' sound. Of all the tracks, it's a standout on the album. More mellow than 'Hotel California', it has the same lasting impression.

'King Of Hollywood' has a cutting edge, but it's hidden in the words — the tune doesn't slice the mind at all. Like their other tracks, the overall sound is economical, without seeming thin. The drums are only just there, a fine example of how you can show class without having a

# THIS ONE WILL RUN AND RUN

drum kit the size of a small bungalow.

They very nearly break into boogie on 'Heartache Tonight' which has a thudding drum intro (that reminded me for a second of the Glitterband) before swinging into a vocal focal.

There are a few borrowed ideas here and there, but on the whole, the Eagles are more plundered than plunderers. I can live with their albums for a long time and I don't feel bad about coming back to them, like an old lover, when new loves let me down. + + + ROSALIND RUSSELL



WEATHER REPORT '8.30' (CBS 88455)

ONE side studio — it had to happen — three sides live. That's the latest from Weather Report who, with 'new' drummer Peter Erskine (and an increasingly dominating Zawinul and Pastorius), seem to have got their line-up hang-ups finally settled.

Although I respect the band for keeping arrangements (et al) on the move, I've always found their stages dates ultimately a bit hollow and showy. An impression which carries over here with tunes like 'Black Market', 'Teen Town' and the inevitable 'Birdland'.

Where the studio 'or-

chestral' feel falls short, though, those off-wall electronics do well, notably Jaco Pastorius' 'Slang' solo stuffed with Hendrix quotations, as do the most orthodox pieces led by Wayne Shorter such as 'In A Silent Way'.

There's generally more faith, hope and clarity from the studio side. Title track is a migraine sufferer's joy of an overture with helpfully smothered speech from a vocoder. It's going to be either the smart-cut, boppish 'Sightseeing', or more likely the simultaneously alluring yet threatening incantation of 'The Orphan' that will pull the attention.

Whatever, Weather Report still keep us guessing. + + + 1/2 SUSAN KLUTH

LINDISFARNE: 'The News' (Mercury 9109 626)

UN-HIP music for un-hip people. And what's wrong with that once in a while? Newcastle's sons prove again that they're very much alive and kicking. Unlike the last album which seemed a vain attempt to tune into Newcastle's answer to the Eagles, this captures more of their true spirit.

'Call Of The Wild' begins with a barnyard chorus before deliciously rambling song that sometimes gets lost on its own chaos, but comes up smiling. 'People Say' is as infectious as the plague, with its free flowing chorus. Then there's 'Good News' the token political song about the state of the world (yawn). The least said about this one, the better.

'Easy And Free' is one of those Lindisfarne speciality reedy ballads with a wailing harmonica, and it should go down well at their Christmas concerts. 'Miracles,' a sort of Georgie Bob Marley track, is an engaging interlude before the broom sweep of 'When Friday Comes Along' and 'Dedicated Hound', a particularly nasty poke at press hacks —

not that some of the comments aren't true.

'Good To Be Here' is pure sunset and reflection and another one of those concert tear-jerkers. For me they've done it again, but what the hell does that cover art mean? First reader in with the correct answer wins a bottle of Newcastle Brown + + + ROBIN SMITH



GREGORY ISAACS: 'Best of' (GG 030)  
FREDDY MCKAY: 'Best of' (GG 026)

TWO HANDY (UK release) repackages of unsuppressable goodies from Channel One, in both cases produced by Alvin Ranglin and supported by the familiar gang of Sly Dunbar, Robbie Shakespeare and friends, collectively the Revolutionaries. Apart from anything, they both knock one current popular myth, that everything out of JA except Dennis Brown has to be heavy, heavy dub.

Gregory Isaacs does himself especially proud, hovering on the fringes of lovers' rock but settling on higher ground with a standout set of far-sighted, humane lyrics boosted with cunning images ('No Speech'), nasty tales ('Double Attack') and some really neat melodies. Arrangements are kept reasonably direct and uncluttered, which suits the songs, and overall there's easily enough variety to keep Joe Average punter well amused. Gregory is an excellent singer, incidentally, graceful with just that bit of acidic grip when occasion demands.

Freddy McKay by contrast steps into that other well-trodden world of philosophy and religion, with more mixed success. The slow-swaying 'When The Right Time Come' with its nifty percussion figure, and the majestic, keyboard-laden 'Praising The Father' — a sizeable hit for him a few years back — are both motivated and motivating carriers of message. Elsewhere though Freddy seems to be going through the motions, and his straightforward strategies can turn to awkwardness. It's all relative however. + + + 1/2 + + + SUSAN KLUTH

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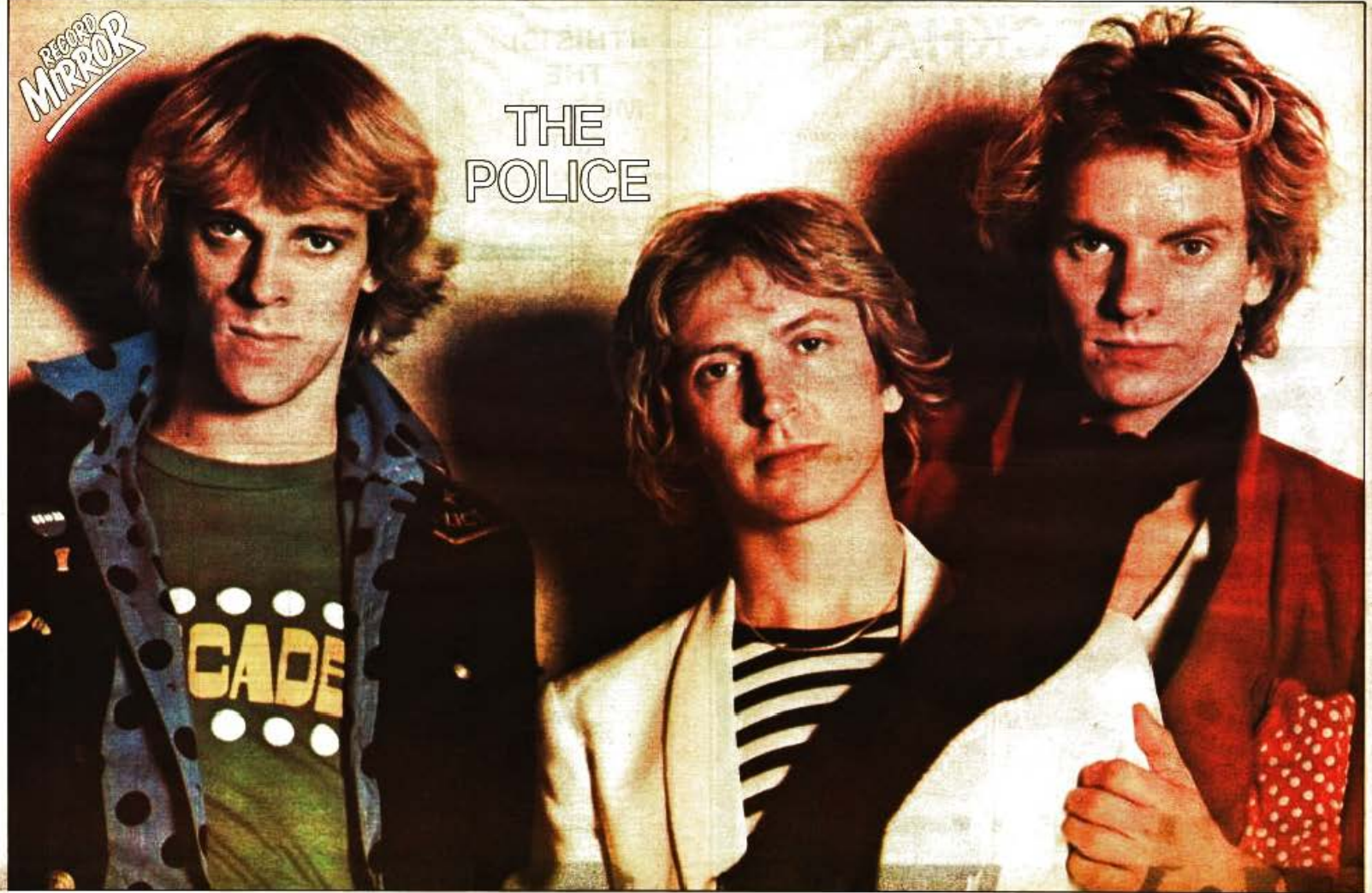
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# THE PECKHAM PENGUIN

**TIM LOTT** seeks answers to the great QUO penguin mystery, **ALAN LANCASTER** keeps his beak shut

**S**EVENTEEN years of blab. A million hairstyles. Eight or nine chords. A hundred mistakes. A thousand pardons. And they all paid homage to the one sound. The one thudding metal burp. Prehistoric punk rock. I love it. I really do.

Alan Lancaster lives more than 10 thousands miles away with a Latin American ballroom dancer in a place where there are kangaroos. Anyone who doesn't

think that Status Quo are wierd should chew on that one.

They also have picture of a penguin with a suspender belt gracing their inevitably successful single 'Whatever You Want'. I call that strange.

Alan has a nice moustache and small red bags under his eyes. He plays the fat strings with 33-year-old fingers. He likes to boogie. Boy, does he like to boogie. And woogie as well.

Alan is terribly rich, but has his Peckham-bred common touch completely intact. He's a nice bloke, is Alan. Bleedin' OK. So what is a

nice South London boy doing in a godforsaken (allegedly) place like Australia.

"Because I like it so much," says Alan, and that's what I call plain talking.

"It isn't just kangaroos hopping about and drunks. It's the most attractive place in the world. Everything you could possibly want is there.

"I live in Sydney, which is a very 24-hour a day place. It's like a slice of old Britain but not commercialised. There are some heavy boozers, but your average Aussie is basically the same as

your average Brit. They just play up to this thick image a lot.

"What's there to see in Britain, anyway. It's a beautiful country, but I don't want to look at it anymore."

Alan has just dropped into London via Hawaii to apply for Australian residency. The trip takes 22 hours, and he visits his home country about four times a year.

With a bit of time on his hands, he decided to do a bit of promotion on the new Quo album, 'Whatever You Want', hitting the stands next month.

Alan has lots of bits of

time on his hands nowadays, and that's how he likes it because, quite frankly, touring is beginning to piss him off somewhat.

"I've had enough of travelling. My career comes second to my family. It must become routine after 17 years. Sometimes it just isn't any different from being a nine to five worker."

"It's a never ending circle — plane, to airport, car to hotel, have a wash, off to gig for soundcheck, back to hotel, back to gig, back to hotel and sit up all night."

"No-one could call that glamorous. It's more sweaty than glamorous."

But this redoubtable rajah of rhythm — who apparently once resembled a small pig, hence the nickname Nuffler — still loves the bright lights, the applause, the sweaty groins, the shimmering strings and all that business. It's just the peripheral poop that has him recoiling.

Toni seems to have grown.

Alan met Dayle eight years ago, adores her and is absolutely crazy about his new daughter, who he thinks is very clever "but I suppose all dads think that."

It's the first time he's had a real home for a long time and it's a situation he revels in. Down, down deeper and Down Under is where he will hang the guitar strap for good. Inevitably 50 years will see him reclining in denim slippers, dribbling among two generations of Lancasterian offspring. —

"Mummy, why does grandad bang his head against the wall like that every time I put the radio on?"

than the last two. We were getting more like musicians than Status Quo."

More like musicians than Status Quo. Beautiful.

"The last one just wasn't a Quo kind of album. These production jobs just don't work for us. It isn't us. We've got back to the roots now, the real bare bones."

"But strangely enough it's the most expensive record yet. Cost a ridiculous amount of money. You have to use very sophisticated techniques to achieve that raw sound."

Quo are Quo and ever more will be so, and everybody knows that, even the boys themselves. Nothing could worry them less. They are in a blissful straitjacket of diddle de dum de dum or variations thereof.

Alan thinks Quo are progressing, doing new things all the time, but he recognises the impossibility of stepping too far away from that little white line leading to their inescapable destiny.

"We've developed our own style, and we can only work within that. However different we tried to get, it would always come out sounding like Status Quo."

"When you've played together as long as we have, it's unavoidable. For instance, I'd love to have made the last Electric Light Orchestra album — but if I had, it would just have come out sounding like Status Quo."

The new album, says Alan, without regret, contains no surprises. I will like it. They will like it. The denimed hordes will like it. This much is immovable, unchangeable and rigidly fixed in kismet.

But what I want to know is: what's all this about penguins?



First we made STATUS QUO then we made the BITCH, JOAN COLLINS meets enough studs to repair a football boot.

**N**OW home is where the wallaby is, or in this case, the Come Dancing cutie, Dayle Thurbon, who he married 18 months ago. Dayle is a native Australian female — or sheila as they are known colloquially — and the couple have since borne fruit vis a vis a daughter called Toni.

Alan already has a 10 year old son from his first ill fated marriage (dissolved in 1976). (The marriage that is, not the son).

"It wasn't like being married the first time. I was just too young when it happened."

"But now I'm completely happy. I have a very good family life. It's very difficult for me to leave Australia now. Every time I come back,

**A**CTUALLY, no-one is less likely to end up a loony old duffer than Alan Lancaster. If he can keep his sanity after shaking his cranium up and down for 17 years, he can survive anything.

And don't worry — he isn't about to give up Quo for the Terry Wogan and sequins circuit. "I had a waltz at my wedding, but that's about as far as I go with ballroom dancing."

Neither is the geographical distance of Lancaster about to damage Quo in any way.

"As tax exiles, I never had a home any way. It doesn't seem that much different being in Australia. It's easy to take up root, simply because I haven't got any roots. It definitely won't affect my work."

Alan is still palpably enthusiastic about the wham bam wizards that Quo still are, and, predictably, more so about 'Whatever You Want' than its predecessors.

"The new album is basically more raunchy

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# THE HEADBOYS



Not-from-south-of-the-border RONNIE GURR staggers, his senses reeling, from the sheer weight of talent in bonny Scotland, THE HEADBOYS included.

ONCE MORE it's time to recognise the fact that the Celts are alright.

The focal point has changed of late with the Irish (Rats, Undertones, Radiators, Protex, Starjets, Stiffs et al) giving way to the flood of Scottish talent.

Already The Skids along with the Simple Minds have made significant inroads to chartland. The Rezillos are now The Revillos, Zones have split and left us with a great album. Then there were The Valves and The Jolt, both now in a state of flux. There's The Berlin Blondes, The Monos, Nightshift (just signed to EMI), The Scars and The Cheetahs, all with varying degrees of talent and with a little for all. Then, of course, there's *les betes noires* of the Scottish scene, The Headboys.

The Headboys are different, or rather, to the casual observer they appear to be. The band surfaced from total anonymity, so it seemed, and, in the twinkling of an eye, they had secured a lucrative deal with the mighty Robert Stigwood Organisation. Jealous murmurs ensued and various backbiters expressed the opinion that, perhaps old Stiggers had made an RSO of himself.

In a Parson's Green pub a holidaying Header Brian 'Lou' Lewis tells of his previous interview with a jaded hack whose sole angle was the band's association with the Saturday Night Grease label. Typically astute Lewis asked the hack if he would ask the Clash why they had signed to the same label as Andy Williams. "When he said no, I told him not to insult my intelligence by asking me why I'd signed to the same label as John Travolta and Olivia Newton John," states the guitarist who bears a stunning resemblance to Jimmy and Cooper Clarke.

"I honestly hated 'Grease', I thought it was a lot of old tosh. If that pair made a good record I'd like them, as yet they haven't," he explains.

RSO are just another record company and the fuss is because The Headboys are the first British band to sign in God knows how many years and because they are one of the few acts on the label to have a semblance of vitality. Lewis makes these points and I concur. "They've been really great to us, straight as a die. They've consulted us on everything and they haven't moved against our will in any way," he adds.

The anonymity of the band is highlighted by the fact that the four, Lew, George Boyter (bass), Calum Malcolm (keyboards) and Dave Ross (drums) — have only played around 50 gigs since the 'Boys inception. Lewis takes up the tale:

"George and I met through a mutual friend and we began writing together. The songs were alright but there was always something, we didn't know what, missing. Anyway we went to Castle Sound Studios in Edinburgh to do some demos and there we met Calum who was the house engineer. He came up with lots of ideas and eventually joined and

introduced us to Davey who had learnt drums in Hong Kong." Ridiculous as this last snippet may sound, it is true. Ross's father was a sea captain and whilst resident in Hong Kong his son learned the skins in the port's cabaret bars.

Lewis goes on to explain that the reason for the lack of live performances was purely financial. "None of us had any gear. We had an SG, an acoustic, a wee Fender bass and the remnants of a drumkit. Whilst we were writing we had to live so we had sold most of our equipment and the thought of taking another load on HP was horrendous. Calum suggested we spend any money we might get on studio time, and because he could get cheap studio time we concentrated on making good demos."

AND those demos were good, excellent in fact. Malcolm's engineering prowess made their tapes as good as some major band's finished products. EMI Publishing snapped up the songs and pointed the boys in the direction of the record moguls and

RSO, with money to spend and with credibility needed, did the big one.

In the earlier days The Headboys wandered around in school uniforms, an image which I find rather desperate. How did Lew feel about the whole image spiel?

"I suppose it was a stab at what The Rezillos were doing and because we weren't playing live we felt we had to be noticed and we really enjoyed all that. It was great 'cos we could get all the blazers and that at the school exchange for next to nothing." Calum Malcolm was still wearing school gear when the band played support on John Otway's last tour, I wondered if he still is.

"Naw," slurs Lewis, "we've grown out of that, but Calum is still not the trendiest guy around. I think that people were always more conscious of our image than we were."

DESPITE taking the back road to success the Headboys have, nonetheless, arrived. Their first single, 'The Shape Of Things To Come' has crept into the chart and is receiving airplay

enough to warrant a chart leap. The song, perfectly produced by Peter Ker, highlights the keyboard wizardry of Calum, his style very reminiscent of Genesis' Tony Banks. That said, the technique is honed down to this side of indulgence and never bores. The vocals are tainted with Dundonian brogue and the overall bluster is simply fabby. One point that I noticed is the fact that the intro and build-up is almost a note for note cop of The Skids' 'Into The Valley' and Stuart Adamson's guitar style. A rip-off, bud?

"Eh, I love 'Into The Valley' and that intro is heavily influenced if you like, but we don't attempt to hide that. In fact when The Skids came to see us in Liverpool on the Otway tour we dedicated it to them. It's played through an H&H amp in D and I used to play the acoustic and use all that drone stuff. I suppose we could have disguised it by not starting with just the guitar, but what's the point? There's no way we'd claim to be original or unique. That's how you get boring music, stuff like the Flying Lizards which after a few listens just gets up your nose."

I opine that so many up and coming bands these days are from Celtic origins and Lew gives his theory as to why. "In London any old crap can get a gig whereas in Scotland, and Ireland too, I suppose you have to have songs before you can get a gig. Then you can do what you want. But if you play well and have good songs you become minor celebrities and people in London ask 'Hey why are Scottish bands so good?'. What they should be asking is why are London bands so bad?"

What makes Scottish bands so good? The answer with the Headboys is in the grooves. Live they are still in their infancy and are a bit rosey. Their record is fine and their album will be a skilfully crafted event.

The Headboys neither wear white three-piece suits nor do they sing in high voices. Give them the chance they deserve.

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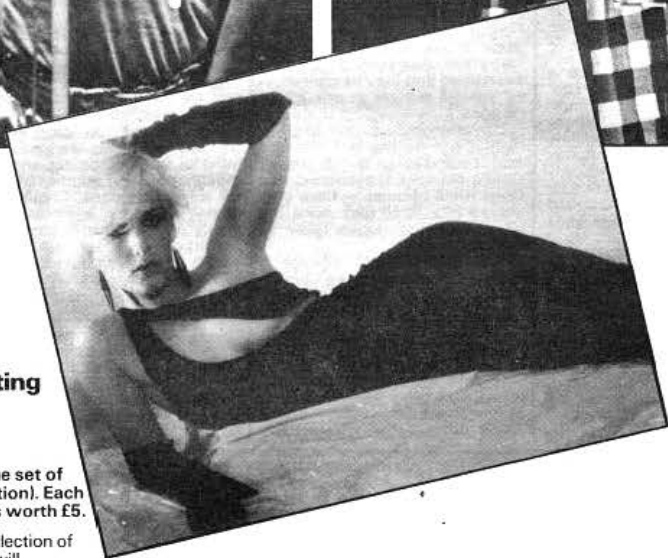
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We're offering Record Mirror readers this unique set of 4 big colour posters (no-one else has this collection). Each poster measures an enormous 40" by 30" and is worth £5.

**WHAT YOU HAVE TO DO** to get this exclusive collection of 4 posters is simply collect 4 special coupons which will appear in Record Mirror each week and send them to us together with a postal order for £1 to cover postage and packaging charges. We'll give you all the details with coupon no. 4. Coupon no. 2 is on this page CUT IT OUT NOW and keep safe. Look out next week for coupon no. 3.

**BONUS COUPON**

Don't worry if you miss one of the coupons, there will be a special bonus coupon after coupon no. 4. This bonus coupon takes the place of any coupon, numbered 1-4, that you have not managed to collect.

**OFFER RULES AND REGULATIONS**

This offer is exclusive to readers of Record Mirror. Employees and their families of Spotlight Publications Ltd., and any subsidiary or associated company are not eligible for this offer. The complete set of four coupons, numbered 1-4, will be published in Record Mirror and will allow the bearer to receive one set of posters. The offer is open to all readers of Record Mirror in the UK and BFPO districts. Postal requests are to be accompanied by £1 per poster collection. The publishers of Record Mirror cannot be held responsible for the non-receipt of orders or guarantee the arrival of postal delivery of posters. Despatching details will be included in Record Mirror issue dated 13th October.

# RECORD MIRROR

Cut out and keep  
**COUPON No.**  
**2**



Edited by SUSANNE GARRETT

# Girl meets girl

I REALLY need some advice. I'm a 20-year-old girl and have fallen in love with another girl. When I first met her a couple of years ago, we became pretty friendly as she worked in the record shop where I bought all my records.

Gradually, I found myself falling in love with her. Being basically shy and nervous, I was afraid I wanted her

badly but was scared to bring up the subject. Anyhow, I decided "out of sight, out of mind" was the best approach, and stopped going there altogether. Yet, now, a year or so later, I'm still deeply in love with her. I haven't seen her around for a few weeks. Even so, that doesn't make it any easier. What can I do? I'm too introverted to approach her.

Depressed gay, Cardiff.

• Don't be so quick to label yourself as gay, just because you're experiencing an honest emotional reaction to another human being. Everyone is capable of forming friendships and becoming emotionally attached to other people, regardless of their sex. Everyone is capable of finding another person, male or female, extremely attractive and admiring certain qualities in them. Some people who later realise that they prefer heterosexual relationships, discover their sexuality first through attachments with their own sex — and vice versa.

If you think this girl is something special, you're probably right. She is to you. Now

analyse why. Falling in love or worshipping someone you don't know too well from afar isn't the same as being involved in a love relationship with positive feedback from the other person. Building-up feelings for a seemingly unattainable object of desire, out of all proportion, is easy.

Try to get to know this girl better, rather than continuing the fantasy indefinitely by avoiding her. There's a slim chance she feels the same way about you. If not, you'll just have to accept it. Whether or not your feelings cool down, establishing a friendship will at least help you put things into perspective.

The spectrum of human relationships is a wide one and

ultimately you're the only person who can decide whether you're homosexual, bisexual or heterosexual after all.

Joining a gay organisation in your area could be a useful way of at least talking about the way you feel right now. If you want details, write again.

Any isolated gay women can seek help, advice and information from Lesbian Line, BM Box 1514, London WC1. (Tel: 01-837 8602 — Monday and Friday (2.00 pm - 10.00 pm), Tuesday, Wednesday, Thursday (7.00 pm - 10.00 pm).

## Horrible hours

FOR ABOUT a year and a half now, horrible black hairs have been growing on my cheeks. I thought this may have been the result of not shaving carefully and going too high with the razor on my face, but am sure this isn't so as some of the hair is just below my eyes. I look like a gorilla and I know people notice.

Facial hair-removing cream just makes me sore. When the hair grows back after a short time, it's just the same as before, or worse.

I know that women

can have excess facial hair removed in salons. I don't know whether it would work for me, and I'd be too embarrassed to go anyway. My doctor says I'm stupid to worry as these hairs are natural, but I'd like them removed, without after-effect or damage to my skin.

Mark, Durham.

Your doctor is right, although he may not be taking your imagination into account. Electrolysis is the only sure-fire method of removing excess hair, facial or otherwise. Other methods such as the use of creams, tweezers, shaving and chemical depilation don't increase the growth of unwanted hair, but it's possible that they may contribute to a thickening of the individual hairs.

As your GP is not sympathetic you would have to pay for cosmetic electrolysis at a private clinic, which won't necessarily be located in a beauty salon. For full details of this process, prices, and information on your nearest practitioners, write, enclosing a stamped addressed envelope to: Institute Of Electrolysis, 251 Seymour Grove, Manchester, M16 (Tel: 061-881 5306).

## Hormones

I AM 15 and want to take male hormone tablets. I've thought out all the pros and cons of this decision. Could you give me an address and details of the cost? John, Cannock.

No. All hormone tablets are strictly controlled drugs, available only under medical prescription and used sparingly in specialist areas of treatment.

If you're concerned because some of your friends may have developed physically more quickly than you, you're worrying without reason.

Reaching puberty, the time when the appearance and shape of our bodies changes through the production of natural chemicals or hormones, does vary considerably from person to person. In boys, the most obvious changes, growth of facial hair, deepening of the voice and growth of the testicles and penis size, can begin as early as 11 or 12 years of age, are more usual at around 14, and may not be completed until 17 or 18.

Your body has its own reserve of all the male hormones you'll ever need, just waiting to be released in their own good time.

# FEEDBACK

## CURB violence

AN IRATE convert to the growing army of punters incensed by the downright anti-social attitude of many bouncers employed by pubs, clubs 'n promoters, John Sanders of Glasgow requests more details of CURB, the Campaign For Registration Of Bouncers.

CURB, which has collected files of letters and personal case histories from people who've either been done over personally or have seen others on the receiving end of super-aggro and has formulated an ever-growing petition of protest, was founded in March this year by Matthew Bowles, following the death of his young brother Henry who died after a beating at the hands of bouncers employed by The Bell pub, Kings Cross, London in October 1978. It aims to pressure the Government to introduce laws outlining the legal limits of bouncer's work activities and barr those with criminal records involving violence from the job.

Ultimately, CURB wants all bouncers to be legally obliged to register with their local councils and come out from behind their traditional screen of relative anonymity. Those with records of assault, GBH or related offences would be refused registration. And, in view of the relatively light sentences imposed on security men who've committed crimes of violence in the course of "duty", it's also felt that a code of conduct stating just how far bouncers can reasonably be allowed to go when sorting out trouble should be introduced.

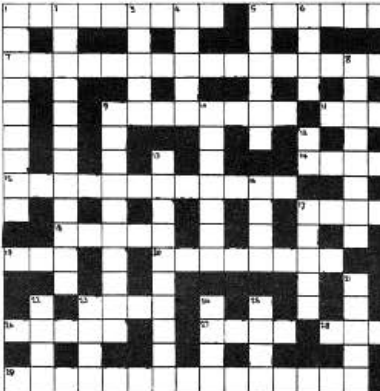
Clearly, security men are not behind every violent incident taking place at concerts, but when they've overstepped the mark in dealing with individuals or have deliberately initiated violence, too few extreme cases come to light. CURB's files include many instances of assault, physical injury and even allegations of rape. Matthew Bowles urges all gig-goers to refuse to accept punch-ups and unwarranted bouncer aggro as commonplace. Why not take positive action instead?

If you agree with the basic aims of CURB and have recent personal experiences to report, (with fullest possible details), or simply want copies of the petition for friends and others to sign, write to CURB, 33 Montague Road, Cambridge CB4 1BU.

\*If you're beaten up by a bouncer, see a doctor as soon as possible, the casualty team at your nearest hospital or your GP. Once your injuries are on record, report the incident to any police station — the sooner the better. Maybe it would help to take someone older or "straighter" along with you if you're worried about the possible reaction. Anyone who has been physically assaulted can make a statement at any police station even a few days after the event. If nothing but silence results, write to the Chief Constable in your area. The police are obliged to take action. Don't just sit around and wait for someone else to be killed in the course of an evening's "entertainment".

THANKS to all entrants in our Sex Pistols competition. The horrible truth winner-wise will be published next week, along with details of the next whizzo comp, open to readers only.

# X WORD



## ACROSS

- 1 Joe Jackson LP (4, 5)
- 5 They've Gotta Go Home (5, 1)
- 7 Vacation for 10CC (9, 7)
- 9 1968, Number One for Tommy James and the Shondells (4, 4)
- 11 The number of years after (3)
- 14 Thin Lizzy's break (4)
- 15 Follow up to New Boots and Panties (2, 2, 8)
- 17 Mr Friedman (4)
- 18 A rap for Amii Stewart (5)
- 19 See 8 Down
- 20 Elton John's debut hit (4, 4)
- 23 The Clash had a White one (4)
- 26 Guitarist you may find in The Skies (5)
- 27 Jarrow songster (4)
- 28 Recent Pretenders hit (3)
- 29 Ziggy Stardust's group (7, 4, 4)
- 5 Young or Diamond (4)
- 8 & 19 Across. Song that told about the day the music died (8, 3)
- 9 Those were the days for her (4, 5)
- 10 Black and Blue Stone's hit (4, 3)
- 12 Bowie single (1, 1)
- 15 A hit for 17 Across (5, 5)
- 16 & 17 Down. Chris Montez hit (4, 5)
- 17 See 16 Down.
- 21 Group that are Scared To Dance (5)
- 22 Stranglers Debut single (4)
- 23 Former member of The Velvet Underground (4)
- 24 Pink Floyd had a Nice... (4)
- 25 Juniors or Maggie's (4)

## DOWN

- 1 Recent Beach Boys hit (4, 5)
- 2 Eruption wont be coming back (3, 3, 6)
- 3 Group that were Back in The New York Groove (5)
- 4 They told us about Some Girls (5)
- 5 The Pretender was Running On Empty (6)
- 6 Korgis. 7 Replicas. 9 I've Been Drinking. 12 Boomtown Rats. 14 Dec. 18 Peaches. 18 Le. 19 Annie. 20 Clair. 21 What A Waste. 22 Ray Thomas.
- DOWN: 1 Morning Dance. 2 September. 3 Alice Cooper. 4 Freak. 5 Simon. 6 Kiki. 8 Sid. 10 Not Fade Away. 11 In The Navy. 13 Rossie. 15 Joe Walsh. 17 Hayes. 18 Lilac. 21 Wow.

# BACK TO ZERO

## YOUR SIDE OF HEAVEN

B/W BACK TO BACK

THEIR FIRST SINGLE

FIRST 20,000 IN FULL COLOUR BAGS

# MAILMAN

Write to Mailman  
Record Mirror,  
40 Long Acre  
London, WC2E9JT

## FED UP

**IMPROVISING** musicians are angry and frustrated with the way the press covers and/or ignores their music. We are fed up with the "liberal" press, because it panders to rock musicians posing as "radicals", but ignores the radical context of improvised music.

We're sick of the music press being manipulated by weapon-making record companies. The music press only takes note of small record companies if they're about to be bought up by majors. Improved music has always been put out on independent/musicians-run record labels.

We're bored by sympathetic critics who haven't the bottle to put in even a paragraph about our music, and by the ignorant and bigoted editors who make it so difficult.

Improved music will be played whether or not it's written about. The people who play it have made POLITICAL decisions not to play commercially attractive music because they understand some of the forces of racism, sexism, exploitation and appropriation that are present in "straight" music.

Our music is non-historical. It's based on the relationships between people. It's not perfect but it's alive, which is more than can be said for the music papers. The music papers present almost identical interviews, almost identical ideas,

identical adverts. They used to have an occasionally interesting article, but recently they've got a lot worse.

Even ignoring the built in racism and sexism of the record industry, which is reflected in the music papers' content, they are grossly reactionary and BORING.

Improved music is a threat to the ideologies the music critics base their writings upon. The critics retreat into left jargon — improvised music is "elitist", it "doesn't relate to society", Bullshit. Anywhere but in Britain, improvised music is listened to by thousands of people. Even within Britain, musicians have worked at building communities of players and listeners, against insults and incomprehension from the press.

How many improvising musicians have left Britain to live abroad? How many live in Britain but work almost exclusively abroad? How many have given up playing altogether through despair of ever gaining any support for their music in this country?

The press is so ignorant of what goes on that it probably has no idea. Presumably, if all the musicians vanished then journalists could self-righteously lament the social conditions/public taste/economic climate etc. that caused such a shameful occurrence.

The press has the power to make or break. Punk had nothing but a grass-roots following until



Can you spot him?

## WE'VE FOUND WALLY

A LONG, long time ago when today's mods and punks were just runny-nosed toddlers there used to be strange tribes of people called the 'hippies'. Hippies were distinguishable from the rest of the populace by their long hair, colourful clothes and anti-social smells. They used to live in dark, dingy rooms and spend their time indulging in obscure Tibetan religious practices, leaving their abodes just once a week to collect their Dole cheque and other important supplies which were needed for the furtherance of their religious customs.

However, one day, a bright (young?) man had the notion of bringing all the tribes of Britain together for a Religious Festival. There would also be some of the hippies' favourite musical entertainers in appearance just in case anybody got bored. This, he thought, would be an excellent idea for the advancement of Spiritual Awareness (it might also make a big profit).

It was arranged, and the Festival attracted tribes from as far away as the land of the Big Mouth. One tribesman had come along with

his expectant spouse heavy with his nearly due offspring. During the proceedings the mother-to-be was rushed off to hospital bursting at the seams. Our hero was this time smack in the middle of a mystical worship session and try as she might the young mum was unable to find him.

By the time the babe had been born the high priests of the festival made repeated requests for daddy to come back to normal consciousness and make an appearance at the local clinic. Such was the delay, that the whole crowd called his name as well. This very same call has now developed into a religious chant and is repeated at all gatherings of the tribes to commemorate the event. His name was, of course, WALLY.

Yours faithfully, Wally Jnr (aged 12), Luton.

\*Hrrmmpfh. Wha? Aw yeah, really (hrrmmpfh) on your psychic sphere there boy. Uh, aw, pass the Charlie, man. This page has been really zzzzzzz... — COSMIC MAILMAN MUFFIN.

# SQUIRE

THE NEW SINGLE

## WALKING DOWN THE KING'S ROAD

SEE 2

I-SPY RECORDS

journalists started to see themselves as ge-i-atics. Then they hyped it into oblivion. Improved music has no wish/intention — and doubtless no chance — of being hyped into oblivion. Nevertheless, to be treated as "non-persons" with zero ability playing a music of no consequence which nobody likes is nothing short of suffering fascism.

As a member of the "Free Press" where do you stand? Anon.

•We fascists at Record Mirror sympathise with your argument, but wince at your paranoia. Presumably, the anonymity of your letter suggests a perverse interest in non-recognition, but one assumes this isn't the want of all Free Music Players.

It is agreed that a major pitfall of The Press is its inability — or lack of ambition — to cover all areas of modern music, borders, included, but the very nature of improvised/free music suggests reclusiveness, a determined self-

isolation from the world of the established and the conventional.

Certainly, free music is important, should be acknowledged both for its creative capacity and for its direct influence upon people like The Pop Group, This Heat, Mark Perry, Throbbing Gristle, all of whom have been covered fairly by the press at some time or another.

But: how many have ever been in a financial position which enables them to live and work abroad? And does this really matter?

Next: your arguments concerning sexism, racism, etc are irrelevant, especially since your charges are aimed specifically at

press/commercial music. These areas are much abused in rock circles, but far more heavily abused by the current culture films, books and Fleet Street Press.

Next: Punk wasn't so much hyped into oblivion as it allowed itself to be sucked up by an establishment which it purportedly opposed at the outset. The prospect of charts and — nudge, nudge — Press coverage became a factor of premier importance. So much for that...

You spend most of your letter putting words into our mouths, concocting arguments around things which are part (and parcel) of your imagination and paranoia: does "Anon" suggest you feel your

arguments to lack substance?

As a member of the "Free Press" I stand somewhere near the middle... — INTELLECTUAL MAILMAN.

## STOP IT

I WISH this Mailman chappie (get on with it — Mailman) would stop butting into people's letters. It's absurd. Jennie, Raynes Park, London.

## BLUUEE WHHOO?

WHILE READING RM. I noticed that in the US charts at Number 73, there was a group called Bluuee Oysterr Cult. Having just left school I was distressed to find that I

have always been spelling Bluuee and Oysterr wrong. I decided to check with the Oxford pocket dictionary and was amazed to find that they were spelling it wrong, too. Steve, Solihull.

•What you trying to suggest, turkeyyy? — REACTIONARY MAILMAN.

## AGAIN

OOPS, SORRY, I'll start this letter again. Jonathan Pigs-will, Southampton. •I should if I were you, chum. This one isn't much cop. — CYNICAL MAILMAN.

## DREADFUL

WHOEVER CAME up with the simply dreadful idea of substituting the wondrous Juicy Luicy page for the horribly precocious Paula Yatieppoo's smally page?

I for one do not want to read two pages of La Boila's self opinionated drivel. Keith Richard's blank cheque should be used to get the aforementioned horror a one way ticket to Heranus.

Come on darlings you must agree her writing is oh so passe and it brings blond roots to my beautiful ebony hair. Pass the Natural Blond column to the simply divine Ronnie Gurr (under 20?) and bring back Juicy Luicy (over 30). Lots of love, Bob Geldof xxx.

•Gasp! You just wait till I get home, Bobsiepoos — then I'll hit you with my reinforced handbagipoos, you Irish git. — A PAULA CLONE.

•I didn't write that. Honest. Really. I mean... — THE REAL MODEST BOB.

•Next. — MAILMANPOOS. Dawn Coates, Waterloo, Liverpool. •I don't wish to know this. — MAILMAN.

## WHY?

WHY ARE the Bee Gees famous? A Perplexed Punk, Warrington. •Who? — CLEVER DICK MAILMAN.



## DIY OLIVIA MORE PARTS

Did you start collecting bits of Olivia Neutron Bomb last week? Here are three more bits of her. Collect the lot and at the end we'll give someone a prize. (Some hope — Ed.)



# Zip-off ... the coupon.

**L01** The original quality leather waistcoat in black or dark grey. Sizes 32-42 chest. **£12.95 inc. p&p**

**L02** Genuine straight black leather jacket. **£4.25 inc. p&p**

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Address \_\_\_\_\_  
City \_\_\_\_\_

PAYMENT ENCLOSED £ \_\_\_\_\_ P \_\_\_\_\_

**TS78** R.A.A. black on pink background.

**TS77** U.K. Subs music on pink background.

**TS79** Sinusoid, black on pink triangles and circles.

**TS80** The Fats, black on white shirt.

**TS81** Duran Duran, white 7 1/2" on black shirt.

**MODS**

**TS82** Lambretta, black on light blue target, white shirt.

**TS83** Target, red and blue on white shirt.

**TS84** The Who, white on black shirt.

**TS85** The Police, black on white shirt.

**TS86** Ramones, black on pink, white shirt.

**TS87** The Clash, black on orange background.

**TS88** The Jam, black on light blue target, white shirt.

**TS89** The Specials, black on white shirt.

**TS90** The Specials, black on white shirt.

**TS91** The Clash, black on orange background.

**TS92** The Jam, black on light blue target, white shirt.

**TS93** The Police, black on white shirt.

**TS94** The Police, black on white shirt.

**TS95** The Police, black on white shirt.

**TS96** The Police, black on white shirt.

**TS97** The Police, black on white shirt.

**TS98** The Police, black on white shirt.

**TS99** The Police, black on white shirt.

**TS00** The Police, black on white shirt.



# ROAD SHOWS

**JAMES BROWN**  
The Venue, London

DOUBTS THAT are fed and watered by a long wait and a tortuous build-up are quickly dispelled when James Brown walks on stage. Even in middle age the Legendary 'Mr Dynamite' is no damp squib.

Just a touch slower these days (accounts of his age vary from 44 to 51) Brown is a short paunchy figure in a silver lurex lapped stage suit. He's a little stiff in the joints when it comes to those neat swirls and drops and the old manic walkabouts but all the fire and the potent energy is still there. And so is that redneck enraging sexual quality, especially when he's grooving with the slinkiest, most writhingly seductive dancer I've ever seen.

The vocal impact is always powerful and moving, whether the singing is soulful and woefully poignant or rhythmic and rasping. In spite of the more funky orientated feel of his latest album 'The Original Disco Man', the show doesn't degenerate into a pile of fossilised sophistication. The mood and the feel, which tend to lose intensity in vast barns like the Hammersmith Odeon, were just right for the more intimate atmosphere of The Venue.

The band provided a carefully controlled and contrived backdrop for the dynamic one, from the sleazy horn intro of the brass section to the slinky backing singers. The main detraction was the typically American Schmaltzy showbiz build-up from a compere who looked and acted like a cross between Sammy Davis Jr and a Butlin Redcoat.

The man overcame all that and confirmed his position as the single most important figure in black

popular music in the last 20 years. SIMON TEBBUTT

**RORY GALLAGHER**  
Venue, London

THE IRISH boy's fan club were crammed at the front a full hour before he appeared. Every time a roadie strayed on stage, they roared like lunatics.

Rory is one of those people with a hard core of dedicated fans, but has never become massively popular, content to make do with the album - tour - album syndrome. He sounded tight and note perfect from the start, backed up by ex-Alex Harvey drummer Ted McKenna (one of mother's finest, ranking alongside Clement Burke of Blondie) and bassist Gerry Macavoy.

The trio's technical ability was faultless, the reception was ecstatic, and the material was totally out of touch.

Everything he played, except the songs from 'Top Priority', sounded drawn-out and cliched. The old crowd-pleasers like 'Honey Pie', 'As The Crow Flies' and the ponderous 'Mississippi' reduced me and the wife to a near coma, although there was some unashamed head-banging going on around us.

It wasn't until he did 'Key Chain', 'Wayward Child' and the single 'Philly', all from his new and best album to date 'Top Priority', that my lady wife started stamping on my feet with excitement.

Full marks to Rory and the boys for effort, but drop all that tired old stuff and let the gap with more 'Top Priority' songs Rory, and you'll find a NOW following. I promise. SIMON LUDGATE



TEDDY PENDERGRASS: Mr Superbad turns 'em on

# COME TO BED TED

**TEDDY PENDERGRASS**  
Greek Theatre, Los Angeles

"HOLD ONTO your ladies!" the guy behind me yelled as the lights dimmed in the open air theatre and the moon in the trees made a dangerously romantic setting. This man had obviously been to a Teddy Pendergrass concert before.

The second Teddy hit the stage, every woman in the place (and that was almost everyone, because the guys just can't take the competition) was on her feet and screaming. They had eyes only for Mr Superbad, in his tight white suit and black vest, but it must be said the man had one hell of a band behind him too. The brass section and three female backup singers provided the punch-while Ted gave the grind.

He opened with 'Only You' and gave full reign to his pneumatic hips as women all around me cast aside their inhibitions. It was an astonishing performance. Such is this man's power and talent, his last album went to Number One in the States after two weeks.

"Look out Bee Gees, I'm talkin' about every night fever," warned Teddy, as he lifted tempo for 'If You Know Like I Know.' I just don't know how he does it: obviously he had to have stamina during his time with Harold Melvin and the BlueNotes (he got uncomfortably popular for Harold Melvin), but his voice never misses key or note —

and he was putting out this energy every night for a while at the Greek.

While his fast songs are appreciated, it's on the slowies that he really gets the goosebumps going. 'All I Ever Need Is You' was a prime example of how he can make love to hundreds of women simultaneously. It's a wonder we weren't all arrested just for what we were thinking.

Just when he'd turned everyone's knees to jelly, he rattled through 'Bad Luck' — a gold hit for the BlueNotes — then slipped into something more comfortable: 'Come On Over To My Place.'

"You get your own woman, Teddy, because you ain't gettin' mine," shouted my friend behind.

"Oh yes he can," squealed his girlfriend.

When Teddy ventured close to the edge of the stage, he bent down to kiss a girl in the front row — and you could feel the envy in the air. When you consider how his lyrics are loaded, it's not surprising how everyone felt all tanked up: "Let me do what I want to you, you do it to me, I do it to you."

There's no mistaking the message in that or in the last two songs — 'Turn Off The Lights' and 'Do Me'.

When he left the stage, there wasn't a dry seat in the house.

ROSALIND RUSSELL

• POSTSCRIPT: one girl abandoned her baby at the end of the show — who knows what she was thinking during the concert?

**THE HEADBOYS**  
Edinburgh, Astoria

THE HEADBOYS are a highly original young Scottish band whose memorable set of tunes already look like pointing them in the direction of commercial success.

Their current single, 'Shape Of Things To Come', is only one example of their penchant for catchy choruses and accessible angles and nothing could be more certain than that the band will not wind up one-hit wonders.

Unfortunately, this was not the impression conveyed from the opening night of the present tour, where their reputation for blowing it on stage was enhanced by poor sound.

Nevertheless, the strength of their songs, some of which I'd previously heard on a demo tape, suggests that Mr Stigwood has made another shrewd investment. 'My Favourite DJ', a racy, light-hearted concoction will get airplay if only for what it's about.

Altogether, a useful band whose live performances should become as strong as their material. Check 'em out if you can, if only to be in a position to say "I told you so" later. MIKE NICHOLLS

**THE 45's**  
Nashville, London

ANOTHER EPISODE in the continuing series of 'The Rise Of Trash Pop'. The latest costars are The 45's. What they lack in dazzling image is made up for by their no holds barred hooklines.

Last week's Nashville gig let us see only fleeting glimpses of The 45's uplifting talent. On stage the band are rather dull-looking Northern lads with a frightening lack of stage presence.

The music brought to mind fresh comparisons with the Yachts' and XTC in their fun days. Songs like 'Can't Take It', 'Action Station', and the band's fab debut single out now on Stiff, 'Couldn't Believe A Word', are all attacking slabs of tuneful pop music. With the imaginative use of three part harmonies the band managed to move into high class melodic trash territory, especially on their sooper versions of 'Fun Fun Fun', and 'Pretty Flamingo'.

The 45's have got all the important tunes all they need to do now is to work on their image, and hey presto, we'll have another group of sun-

ny, smiling pop stars. PHILIP HALL

**JOHN STEWART**  
The Venue, London

WHAT IS it that suddenly makes a 40-year-old AOR American into a name? It's happened in America to John Stewart, and I suppose the answer in this case is the same as anyone else's; he finally hit a commercial record. Shame how that makes all the difference, because it now becomes obvious that Stewart's been making rather nicely-rounded records for a long time. AND you didn't know that he wrote 'Daydream Believer', did you?

I wonder if Stewart has a wind fixation. If so, I feel for his friends; he sang 'On You Like The Wind', the new single 'Midnight Wind', the oldie 'Run Like The Wind', and there's another on the current 'Bombs Away Dream Babies' album called 'Hand Your Heart To The Wind'. It just blows me away. But it's true that Stevie Nicks, who has more than a hand in the new album, wasn't missed.

PAUL SEXTON

**THE FIXATIONS**  
Music Machine, London

BY ALL ACCOUNTS the mod bandwagon is the fastest growing and most populated trend at the moment. But when a movement such as this continually has to look over its shoulder and recreate over a distance of 15 years it's little wonder that failing eyesight and a crick in the neck both distort and stunt any creativity.

Just as many new wave bandwagon jumpers were deservedly sneered at for being "hippies with zips" so this year's model will deserve the label "hippies with suits".

The selection of records before the set and the appearance of four bright lads in assorted suits, straight ties, Carnaby Street military chic, striped shirts and shades left me in no doubt that the Fixations want to be part of this cultural regression.

But their material and its execution was sadly lacking the energy, incisiveness, dynamics and attack that characterises the sounds of either yesterday or today and probably tomorrow.

Perhaps the gap appears larger due to the ill-advised and ill-fitting bandwagon jumping but obviously a more individual approach would bear more dividends. MIKE GARDNER

# SQUIRE

THE NEW SINGLE

## WALKING DOWN THE KING'S ROAD

SEE 2

I-SPY RECORDS

# MAKING PLANS FOR XTC

XTC  
Rainbow, London

IF LIFE for XTC didn't quite begin at the hop, 'Making Plans For Nigel' should at least make some headway for the band and give them the recognition at home, as opposed to in Japan, that they deserve.

The song's inclusion half-way through stamped the seal of excellence on a fabulous show, one which indicated that they are on the point of establishing themselves as one of the finest acts around. Gone is the shambling diffidence which at times seemed an essential part of their quirky style, to be replaced by a professionalism and confidence hitherto unimaginable.

Guitarist Andy Partridge is still a waggish figure indulging in whirling dervishes, but his attitude now is more positive: The mental patient has turned into a very fine Red Army dancer indeed. At the same time, the old songs sound better, the new ones better still.

They opened with 'Beat Town', bassist Colin Moulding assuming a less retiring centre-stage position. Next came the 1984-ish 'Real By Real' from 'Drums & Wires', with all three guitarists contributing vocals. This included new boy Andy Gregory whose alteration between lead lines and rhythmic outbursts appear to have given the sound enough texture to make up for the departure of Barry Andrews' keyboards.

Old favourite 'Science Friction', from the collection which originally got the band off to its heady start, followed 'Roads Girdle The Globe' before the group strode into the set's purple patch. 'Battery Brides', always a haunting, enigmatic tune was introduced with bright spots of green and blue as Terry Chambers struck out oppressive drum patterns.

Like the insistent 'Meccanic Dancing', it is a product of XTC's preoccupation with the production line side-effects of urban life and comes over as a cross between the sound track to a Fritz Lang movie and a protest song for the eighties.

After this climax, the set slipped into something of a decline until 'Radios In Motion' reinvigorated the bopping audience. Their enthusiasm became such that the band were literally dragged back for four encores, including the crackling 'Statue Of Liberty'.

A great song, the latter nevertheless served to show how far the band have come since '77, and more significantly, how lack of luck and record sales haven't prevented these Swindon lads from moving in the right direction — north. MIKE NICHOLLS

## THE MEMBERS

Marquee, London

THE MEMBERS bid a sparkling farewell to London on Thursday and Friday. The audience couldn't have made them feel more optimistic for the future if they'd tried Bedsitter and suburban songs with a finesse is what it was all about — presented with a rhythm and emotion which still holds faithful.

The set opened with the instrumental 'Big Jets', building up to the next song, 'Flying Again', when Nicky Tesco was received with hero-style applause the moment he appeared on stage. 'Flying Again' is a composition by bassist Chris Payne, and as well as fitting the Members bill as another flippant, catchy tune, demonstrates the apprehension the band must feel to be shortly embarking on their first US tour. \*Fasten seat belts.

extinguish cigarettes. Staring out the window...

Both nights saw the old Chelsea Nightclub routine, but this time interspersed with some new goodies — 'Gang War' and 'Romance'. In fact, these two tracks spell out h-i-t more than 'Killing Time' does.

Thursday night was exciting. Stiff Little Finger Jake Burns jamming in the encore, but come Friday night and the audience stormed the stage. It was no use defiantly shouting "Don't push" because they did — and I'm sure everyone was pleased about that — it's a sign of affection these days. GILL PRINGLE

WILD HORSES  
Bingley Hall, Stafford.

SEEING AS three-quarters of the audience would have difficulty telling Xanadu from a McDonald's, Rush have done astoundingly well for themselves drawing



ANDY PARTRIDGE mobile guitarist of XTC

eight thousand people to hear their cosmic rock.

So too have Wild Horses who managed to crack the Rush army with their ever improving heavy sound. Seeing them six months ago I would have doubted their chances, but on Friday night they looked and sounded like stars. They flaunted controlled aggression and unrefined, attack with daunting power. Jimmy Bain and guitarist Brian Robertson ruling the roost magnificently.

Their strength is that they never go through the motions for one minute (unlike the majority of their genre) and with a few more numbers like 'Reservation' and 'Criminal Tendencies' they will be HUGE.

Which is something that Rush know all about. With staggering LP sales and live attendances they are one of the biggest draws around — and without a doubt they do keep their legions of fanatics happy.

Nevertheless, being an outsider is watching 8,000 people going ape and wondering why. The musical ability of Rush can't be denied; instrumentally they know their stuff, and whatever feelings you have overall they are superb.

So too is the stage show — naturally extravagant but (crunch) tasteful with a particularly imaginative and impressive light show. Even so, when it comes down to two hours of fantasy and HM the three Canadians didn't have me drivelling in the aisles. KELLY PIKE

LANDSCAPE Music  
Machine, London

CULT BAND with quite a few one-and-onlys to its credit, Landscape have now at last gone public, meaning that they're about to have a debut album released (by RCA) with all the attention that that carries.

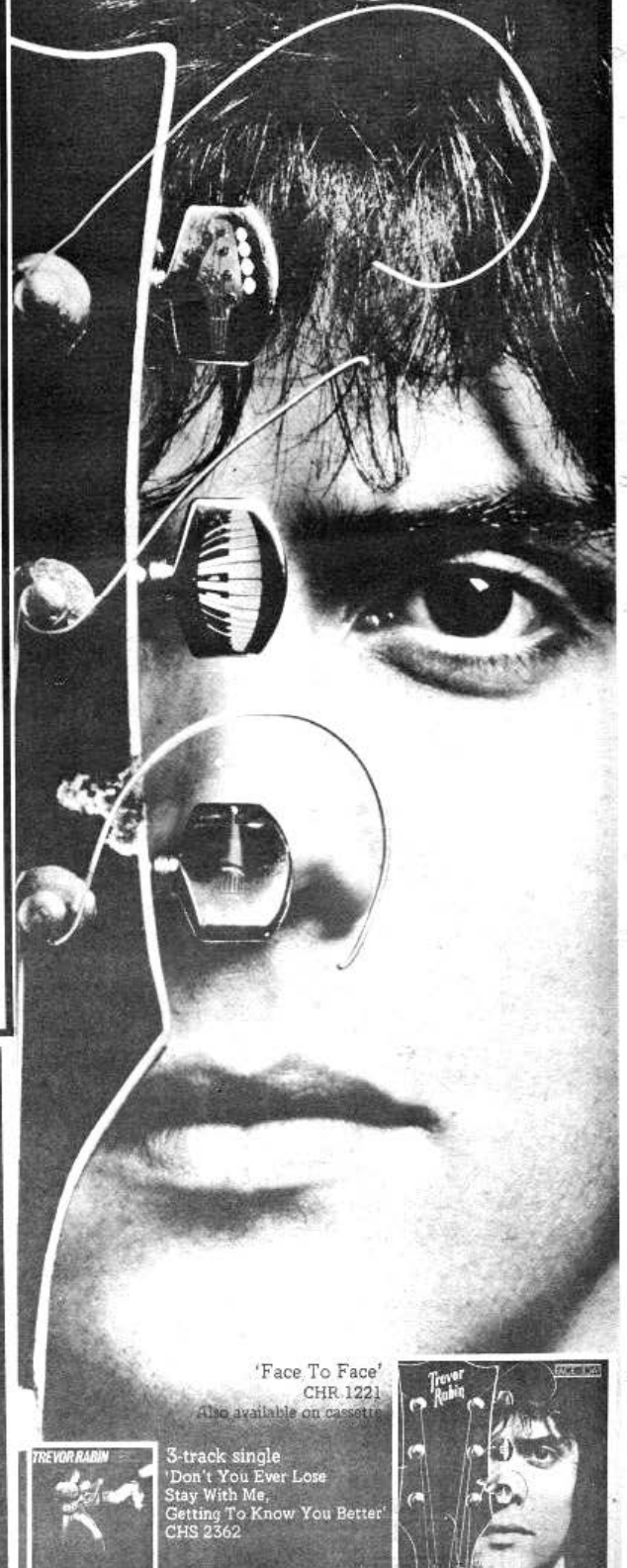
No one could deny the striking edge of their sound: full-blooded, energetically organised, all-electric (down even to the dreaded syndrums these days) and liberated from vocalists. Stylistically they roam fairly free, with even The Reggae One, 'Highly Suspicious', coming over much more mobile and shifty than equivalent ventures from most rock outfits.

A roundly funk / disco / pop rhythm has invaded many of their newer songs: their current single 'Japan' is one of these, and frankly (indeed fortunately) its particular slant of imperialism isn't typical of Landscape's output. A much better reception greeted its flip side, the gloriously sour and oddball 'Gotham City', with similar adulations for the quick-stepping, whimsical 'Lost in the Small Ads' (lonely hearts you understand?) and a very sturdy ballad 'Wandsworth Plain'.

Even these days, Landscape's music is hard to bag up, and just because of that one or two concessions have not ridden altogether easy on the corporate back. But they're nothing if not an ongoing situation. SUSAN KLUTH

# Trevor Rabin. The acceptable face of Heavy Metal.

Come face to face with Trevor Rabin on his new album and 3-track single and see why Geoff Barton wrote in Sounds "... the thinking-man's head banger... beefier than a 18oz sirloin... with Titanic hooklines."



# SQUIRE

THE NEW SINGLE

## WALKING DOWN THE KING'S ROAD

SEE 2

I-SPY  
RECORDS

'Face To Face'  
CHR 1221  
(Also available on cassette)



3-track single  
'Don't You Ever Lose  
Stay With Me,  
Getting To Know You Better'  
CHS 2362



# WENDY'S WU-NDERLAND

## THE PHOTOS THE TEENBEATS London, Rock Garden

AND WHAT have we here apart from two of the best new bands in town? Talent enough to coax a well-jaded journalist into one of the city's most notorious sweat dens. On a good night the Rock Garden can be unbearable, on a humid one ... well, just bring your towel and trunks.

The Teenbeats are undoubtedly one of the best three mod bands around. A five-piece, their charismatic frontman, Huggy Leaver, looks like a hybrid of The Clash's Paul Simonon and Roger Daltrey in his mid-sixties Shepherd's Bush days. He also has voice and style to match — do you think suffocating in a suit worried him? Also suffering for their art were guitarists Ken Copsey and Paul Thomas, whose melodic chords showed that as many evenings have been spent learning scales

as preening in front of mirrors.

Between the lot of them they produce considerable quantities of short, sharp, self-penned songs which indicate they needn't have gone for the hoary old 'Troggs' 'I Can't Control Myself' to seek chart action. Their own 'Wasting My Time' and 'Strength Of The Nation' seemed better and got the varied selection of heads — bleached, shaved and tribbled — bopping

unanimously upfront.

Following a pristine series of Ska and Tamia hits from the DJ, on came The Photos. Considering the baffling amount of talk surrounding their signings to CBS, it's a wonder they weren't headlining the Hammersmith Odeon. Give them 12 months and they will be, for here's another great white pop hope for the eighties. Already they are being compared to Blondie as a result of frontperson Wendy Wu

exuding a similar sort of sensual charm.

She has a remarkably sweet voice, befitting the innocent demeanour with which songs like 'Look At The Band' and 'J T'Aime' are sung. 'Maxine' moves at a more staccato pace, Miss Wu's gentle gestures are offset by the riffola chopping of guitarist Steve Eagles. Also heavy on his instrument is drummer Ollie Harrison, a veritable hard hitter. Although to some extent this detracts from the tunes, it also prevents them from being too sugary sweet and perfect. Hence 'Irene', and 'Guitar Hero' are great little work-outs, yet the real piece de resistance is 'I'm So Attractive', an insistent, catch gem with an irresistible hook-line.

'Is it hip to do something by The Beatles? Is it mod?' wonders Wendy before launching into 'I Saw Her Standing There'. Other standards covered were 'Do You Wanna Dance?' and 'The Lady's A Tramp',



WENDY WU of the PHOTOS

both beginning tentatively before developing into powerchord stomps of the first order.

After one encore, a splendid rendition of Dusty Springfield's 'I Just Don't Know What To Do With Myself', they couldn't come back as Wendy had lost her voice. Never mind. It was still a great Photo finish. MIKE NICHOLLS

## THE ADVERTS Dingwalls, London.

THERE IS nothing like a good Adverts gig, and this was nothing like a good (etc).

The appalling sound-mix was due to no soundcheck, Gaye had a damaged playing hand to go with a broken down amp, whilst TV Smith was forced for once to play a stationary role as the guitar work is in his hands now that Howard Pickup has left the band. Add to that feedback of mysterious origins and you have one almighty letdown looming.

Before the sound totally degenerated the song they called 'The Adverts' came through loud and clear with only an abundance of keyboard work bubbling up to hint at what was to come. Likewise 'I Looked At The Sun' somehow escaped the morass and sounded very healthy indeed. Oldies like 'New

Church', Gary Whatsname' and 'No Time To Be 21' all merged into the Adverts noise with TV talking to the crowd in an attempt to explain the difficulties and alleviate the discomfort of those crushed at the front. Considering what was happening the reaction was very co-operative and there was still loud cries for more at the end, unanswered due to technical and mental hitches.

What is certain is that the Adverts will soon be back in the public eye with records galore, plus a fresh sound, the keyboards certainly make a difference as was heard on the final track 'Cast of Thousands' the only worthwhile tune of the night.

MICK MERCER

## LITTLE NELL Blitz, London.

THE SPOTLIGHT shone on the West End stage and there stood Little Nell. . . . What was she doing there and why this exclusive wine bar, generally the domain of synthesiser freaks and Gary Numan lookalikes, suddenly packed with a mainstream rock audience? The answer is that here we have an actress turned recording artiste deciding to flaunt her talent in a musical context.

Wearing a sequinned black dress and a mane of frothy curls, the former 'Rocky Horror Show' star trips into the open with a squeaky rendition of 'Ca Plan Pour Moi'. Cheap and trashy, this is the epitome of kitsch, a sort of low rent pre-war cabaret.

It was followed, disarmingly, by a couple of Lou Reed songs: 'Vicious' and 'Femme Fatale', obvious parodies directed at the males, guzzling agape and squabbling for key positions down front. Then came a hilarious rap about how she was wild about guys — but so were all the boys she met. Her list of illustrative examples and case histories unnervingly precipitated a ridiculous 'Who Wants To Be A Millionaire?' sung Shirley Temple style.

Throughout, the girl, wearing well despite being beyond the confines of youth, carried it all off perfectly, accompanied by a stylish, unobtrusively hip backing band.

Whether she'll sell any records is open to conjecture, but her appealing stage persona is unquestionable. As the song says, "this good girl's gonna get bad". Only the opposite should be the case for this little Nell who can only get bigger.

MIKE NICHOLLS

# GILLAN

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3rd CARLISLE  
4th MIDDLESBROUGH  
5th NEWCASTLE  
6th NORTHAMPTON  
7th BIRMINGHAM  
8th CLEETHORPES  
9th MANCHESTER  
11th LEICESTER  
12th HANLEY

(Various Dates)

Guild Hall\*\*  
Market Hall\*\*  
Town Hall\*\*  
Mayfair\*\*  
Cricket Ground\*\*  
Odeon\*\*  
Winter Gardens\*\*  
Apollo\*\*  
De Montfort Hall\*\*  
Victoria Hall\*\*

(Various Dates)

13th SHEFFIELD  
15th ST. ALBANS  
16th SCUNTHORPE  
18th ABERDEEN  
19th EDINBURGH  
20th GLASGOW  
21st DUNDEE  
22nd AYR  
23rd BRADFORD  
26th WEST RUNTON

City Hall\*\*  
City Hall\*\*  
Tiffanys\*  
Capitol\*  
University\*  
University\*  
Caird Hall\*  
Pavilion\*  
St. Georges Hall\*  
Pavilion\*

Oct 24th RAINBOW LONDON

\*\*Samson

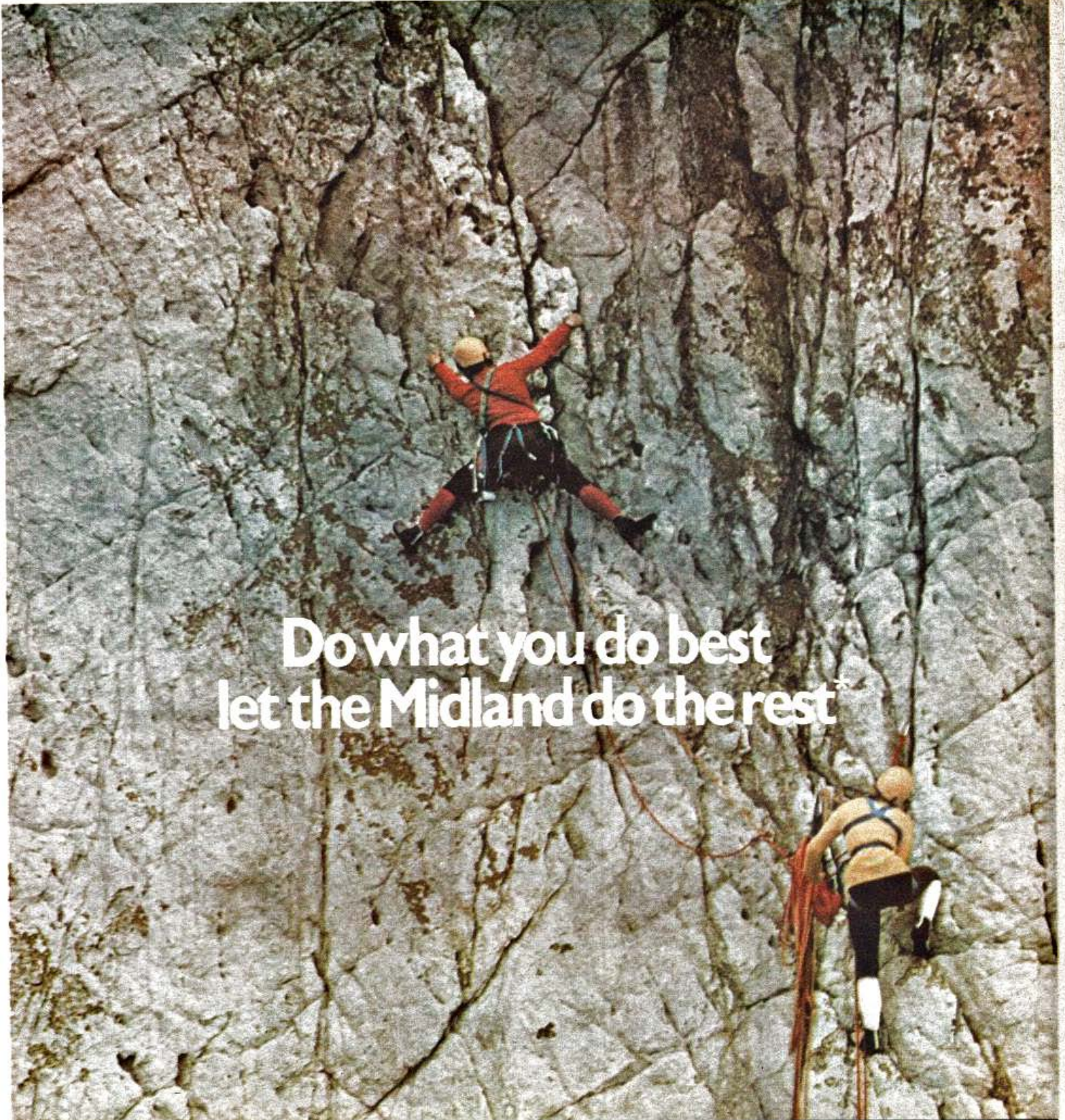
\*Speedometers



Album Released Oct 5th **Mr Universe (ACRO3)**

Single Released Oct 5th **Vengeance/Smoke on the water (BAT 12)**

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# UP FRONT

## THURSDAY SEPTEMBER 27

**ABERDEEN**, Robert Gordon Institute (574239), The Revillos  
**ABERDEEN**, Ruffles (29092), Girlschool  
**BARNSTAPLE**, Chequers (6992), Metro Glider  
**BILLERICAY**, Youth Centre, Basille  
**BIRMINGHAM**, Barbarellas (021 643 9413), Art Failure/Out/Gordon The Moron  
**BIRMINGHAM**, Odeon (021 643 8101), Lindisfarne  
**BLACKPOOL**, The Norbreck Castle (523411), The Teenbeats  
**CHESTERFIELD**, Fusion (32596), The Selector  
**CHIPPENHAM**, R A F Hullington, JALN Band  
**DERBY**, Talk of the Midlands (32543), Yakety Yak  
**DUKINFIELD**, Hiccups, Radio Stars/Private Sector  
**EDINBURGH**, Astora (031 661 1662), Shake/Scars  
**GLASGOW**, Apollo (041 332 9221), Sky  
**GUILDFORD**, Civic Hall (057314), Penetration  
**HIGH WYCOMBE**, Town Hall (26100), UK Subs/Plastic People/Lost Property  
**HULL**, Wellington Club, Destroy All Monsters  
**LEEDS**, Fan Club, Brannigans (653252), Piranhas  
**LEEDS**, Grand Theatre (450891), Rocky Horror Show (stage show)  
**LEEDS**, University (30171), Wilko Johnson's Solid Senders/Lew Lewis' Reformer/The Inmates  
**LONDON**, Acklam Hall, Portobello Road (01 980 4560), The Horrible Nurds/The Sell-Outs/The Instant Automotons/The Hearing-LIVERPOOL, Empire (051 709 1555), Boomtown Rats  
**LIVERPOOL**, Eric's (051 236 8301), The Slits/Don

Cherry/Prince Hammer Aids/The Blues Drongo All Stars  
**LONDON**, Dingwails, Camden Lock (01 267 4967), Sinceros  
**LONDON**, Hammersmith Odeon (01 748 4081), Tubeway Army/Orchestral Manoeuvres in the Dark  
**LONDON**, Hope and Anchor, Islington (01 359 4510), The Photos  
**LONDON**, Marquee, Wardour Street (01 437 6603), Merdon Parks  
**LONDON**, Nashville, Kensington (01 603 6071), Cowboys International/Ralph And The Ponytails  
**LONDON**, The Venue, Victoria (01 834 5500), Black Slate  
**MIDDLESBROUGH**, Teeside Polytechnic (23752), Fischer-7  
**NEWCASTLE**, Polytechnic (28761), Dean Friedman  
**NORWICH**, Theatre Royal (28205), Darts  
**NOTTINGHAM**, Polytechnic (46729), Climax Blues Band  
**OXFORD**, New Theatre (44544), Hot Chocolate  
**SHEFFIELD**, Limil (730940), The Ruts  
**SOUTHAMPTON**, Gaumont (29772), Leo Sayer/Mainland  
**SOUTHEND**, Queens Cabaret Club (32823), The Four Tops  
**TORQUAY**, Civic Centre (26244), The Chords

## FRIDAY SEPTEMBER 28

**ABERAVON**, Nine Volts (Port Talbot 6072), Saxon  
**ABERDEEN**, Capitol (23141), Sky  
**ABERYSTWYTH**, University  
**BARNLEY**, Portcullis Club, Stunt Kites / Ex-Rippers / Deaf Aids  
**BRISTOL**, Colston Hall (291788), Leo Sayer / Mainland  
**BROMLEY**, William Morris



GELDOF and the boys kick off their tour at Liverpool Empire on Thursday.

**BIG BOB G**, (star of stage, screen and RM poster offers), and the rest of the **BOOM-TOWN RATS** embark on their autumn tour this week with a series of double - nites, kicking - off at Liverpool Empire (Thursday and Friday), followed by Manchester Apollo (Saturday and Sunday), Newcastle City Hall (Tuesday and Wednesday), with dates to follow taking them through to the end of October.

Meanwhile, Aeolian punks, **THE UNDERONES** hit the road for a major series of headline dates, starting a campaign of UK domination at Bristol Locarno (Sunday), Oxford New Theatre (Tuesday) and Hemel Hempstead Pavilion (Wednesday). Watch out for **THE PHOTOS**, supporting.

**THE RUTS** have added extra dates to their club 'n college trek, ploughing ahead at Cardiff University (Monday) and Nottingham Hall (Wednesday) with **SILOUSIE** gigs on with band temps Robin Smith, from The Cure (drums), and Budgie (The Slits), bass, as scheduled, although her projected Taunton Odeon Date is now blown-out... and Pauline with **PENETRATION** continue their perilous journey thru' the punter jungle at Guildford Civic Hall (Thursday), Sheffield Top Rank (Sunday).

Hull, The Plugs / The Guitars  
**CARDIFF**, Grassroots, Charles Street (31700), Switch / Razers  
**CARDIFF**, University (396421), Lew Lewis' Reformer  
**COVENTRY**, Lady Godiva (20938), Nostalgic Band  
**DUNDEE**, College of Technology (25106), The Revillos  
**GLENROTHES**, Rothas Arms (753701), The Squibs  
**GOOLE**, Station Hotel (3961), The Accelerators  
**GUILDFORD**, Royal Hotel (75173), Lilletes  
**GUILDFORD**, Star City, Rockin' Shades  
**HATFIELD**, Polytechnic (68343), Judie Tzuke  
**HEMSWORTH**, United Services Club, White Spirit  
**INVERNESS**, Eden Court Theatre (221791), The Soles / The Tools  
**IPSWICH**, Gaumont (53641), Sister Sledge  
**KIDDERMINSTER**, Irish Club, The Parrots  
**KIDDERMINSTER**, Polytechnic, Kidda Band  
**LANCASTER**, University, Bailrigg (65021), The Jags  
**LEICESTER**, Polytechnic (25702), Def Leppard / Wendy Tunes  
**LEYSDOWN** (Isle of Sheppey), Island Hotel, George McCrae  
**LIVERPOOL**, Eric's (051 236 8301), The Passes / King Sounds / The Israelites  
**LONDON**, Acklam Hall, Portobello Road (01 980 4560), D a n n y A n d T h e Dressmakers / The Oz / The Door And The Window / The Living Dead No 5 / Big John's Thunderstorm - Wildchdoctors  
**LONDON**, Dingwails, Camden Lock (01-267 4967), The Dukes / Nerve Centre  
**LONDON**, Electric Ballroom, Camden (01 485 9006), Adam

And The Ants / Classix Nouveaux / A Certain Ratio / Manicured Noise  
**LONDON**, Hammersmith Odeon (01-748 4081), Tubeway Army / Orchestral Manoeuvres in the Dark  
**LONDON**, Hope and Anchor, Islington (01-359 4510), The Carpettes  
**LONDON**, 101 Club, St John's Hill, Clapham (01-223 8399), The Small Hours  
**LONDON**, London School of Economics (Haldane Room) (01-405 1977), Tennis Shoes  
**LONDON**, Marquee, Wardour Street (01-437 6603), John Coggan's Diesel Band  
**LONDON**, Millhill Rugby Club, Page Street, Boliards (Friends Of The Earth Benefit)  
**LONDON**, Music Machine, Camden (01-387 0428), Sore Throat / Paranoids  
**LONDON**, Nashville, Kensington (01-893 6071), Punishment of Luxury  
**LONDON**, New Golden Lion, Fulham Road (01-385 3942), Ex-Directory  
**LONDON**, North London Polytechnic, Holloway Road (01-607 2787, x 2291), The Pirates / The Young Ones  
**LONDON**, Polytechnic of Central London (01-638 6271), Black Slate / The Leopard  
**LONDON**, Rainbow, Finsbury Park (01-263 3140), Slits / Don Cherry / Prince Hammer  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), Ricky Cool And The Icebergs  
**LONDON**, Royal Albert, New Cross Road, Deptford, Rubber Johnny  
**LONDON**, South Bank Polytechnic (01-281 1535), The Sinceros / The Photos  
**LONDON**, T h a m e s Polytechnic, Cellar Bar, Woolwich, Executives  
**MANCHESTER**, Belle Vue (061-223 2927), Don Williams  
**MANCHESTER**, Factory, Royce Road, Hulme (061-226 6821), Joy Division  
**MANCHESTER**, The Funnies, Birch Street, Foreign Press (RAR)  
**MELTON MOWBRAY**, Painted lady (Kirby Bellars 812121), Freddie Fingers Lee  
**MIDDLESBROUGH**, Teeside Polytechnic (245589), Mike Absalom  
**NEWCASTLE**, Mayfair Ballroom (23109), Wilko Johnson's Solid Senders  
**NEWPORT**, Harold Adams Agricultural College (811280,

Racing Cars / Orphans  
**NEWPORT**, Village (811949), The Ruts  
**OXFORD**, Orange and Lemons (42660), The Injections  
**OXFORD**, New Theatre (44544), Hot Chocolate  
**OXFORD**, Polytechnic (68789), Chas And Dave  
**PERTH**, Moncrieff Arms, Scars  
**PETERBOROUGH**, ABC (43504), Lindisfarne  
**PETERBOROUGH**, Wirrina Stadium (64861), UK Subs  
**PRESCOTT**, C F Mott College, Art Failure / The Out / Gordon The Moron  
**PRESTON**, Polytechnic (58382), Writz  
**SALFORD**, Technical College (061-736 3636), Radio Stars / Private Sector  
**SOUTHAMPTON**, Gaumont (29772), Siouxsie And The Banshees / The Cure  
**SOUTHEND**, Cliffs Pavilion (35125), The Shadows  
**SOUTHEND**, Queens Cabaret Club (32823), The Four Tops  
**STOKE ON TRENT**, North Staffs Polytechnic (Stoke on Trent 412416), The Piranhas  
**STOKE HANLEY**, Victoria Hall (24641), Darts  
**WREXHAM**, Arts Centre (29192), Chelsea Girls  
**YORK**, De Gray Rooms (29666), Direct Hits / The Name

## SATURDAY SEPTEMBER 29

**BIRKSGATE**, Kirkaldy Hotel, Mafra  
**BIRMINGHAM**, Bogarts (021 6430172), The Studs  
**BIRMINGHAM**, University (021 472 1841), Lew Lewis' Reformer  
**BISHOPS STORTFORD**, Triad Leisure Centre (58333), The Guvvors  
**BLACKPOOL**, Norbreck Castle (52341), The Pirates  
**BRADFORD**, St Georges Hall (52913), UK Subs  
**BRADFORD**, Vaults Bar, Silver Screen Girls  
**BRIGHTON**, Dome (682127), Loudon Wainwright III  
**BRIGHTON**, University of Sussex (683114), Speedball  
**BRISTOL**, Granary (28272), Quartz  
**BRISTOL**, Polytechnic (297996), Ricky Cool And The Icebergs  
**BRISTOL**, Trinity Hall (684472), The Selector

**CAMBRIDGE**, Alma Brewery (68748), Mad Chateaux  
**CARDIFF**, Grass Roots, Charles Street (31700), Douglas Band  
**CARDIFF**, University (396421), Secret Affair/Squire  
**CHELtenham**, Whitcombe Lodge (3308), Destroy All Monsters  
**CHISLEHURST**, Chislehurst Caves (Tickets 01 464 5652), Splodgenessabounds  
**COVENTRY**, Bottom Bar, Lanchester Polytechnic (24166), The Dial (London band)  
**DERBY**, Bishop Lonsdale College (514911), The Jags  
**EDINBURGH**, Usher Hall (031 228 1155), Sky  
**FOLKESTONE**, Leas Cliff Hall (53193), After The Fire  
**GOSPORT**, John Peel (291893), Zorro  
**HALIFAX**, Good Mood Club, The Teenbeats  
**HEMEL HEMPSTEAD**, Pavilion (84451), Siouxsie And The Banshees / The Cure  
**Huddersfield**, Polytechnic (38156), Wilko Johnson's Solid Senders  
**IPSWICH**, Deady Toys  
**LEEDS**, Victoria Hotel (452884), White Spirit  
**LEICESTER**, Polytechnic (26681), Raseses  
**LEICESTER**, University (26681), Raseses  
**LETHWORTH**, Youth Club, Restricted Hours / Syndicate (F&ARI)  
**LINCOLN**, Brent Road Club (226652), Strange Days  
**LIVERPOOL**, Eric's (051 236 8301), The Ruts  
**LIVERPOOL**, Metro-Grishcock  
**LIVERPOOL**, Oscars (051 709 3930), Art Failure / The Out / Gordon The Moron  
**LIVERPOOL**, St Catherine's (65172), Saxons  
**LONDON**, Battersea Arts Centre (01 223 3556), Ivo Cutler / Phyllis April King / Talker  
**LONDON**, Bridge House, Canning Town (01 476 2889), Jackie Lynton Band  
**LONDON**, Dingwails, Camden Lock (01 267 4967), The Young Ones / The Method  
**LONDON**, Electric Ballroom, Camden (01 485 9006), Adam And The Ants / Classix Nouveaux / A Certain Ratio / Manicured Noise  
**LONDON**, Hammersmith Odeon (01 748 4081), Lindisfarne  
**LONDON**, Hope and Anchor, Islington (01 359 4510), The Untouchables  
**LONDON**, Marquee, Wardour Street (01 437 6603), John Coggan's Diesel Band  
**LONDON**, Mayhem Studios (01 729 2654), Battersea, Subliminal Squad  
**LONDON**, Moonlight, Railway, West Hampstead (01 992 0963), Cuddly Toys / The Trendies  
**LONDON**, Music Machine, Camden (01 387 0428), The Quads / Sta-Prest  
**LONDON**, Nashville, Kensington (01 603 6071), Punishment Of Luxury  
**LONDON**, Old Swan, Notting Hill Gate (01 229 8421), Redlite  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), Rico  
**LONDON**, Royalty, Southgate (01 886 4121), Froggy  
**LONDON**, St Mark's Centre, Deptford, Auparis / South Circular / Cheltenham Cree  
**LONDON**, The Venue, Victoria (01 834 5500), Climax Blues Band  
**LONDON**, Victoria Castle, Harrow Road (01 286 8403), VIPs  
**MANCHESTER**, Apollo, Ardwick (051 273 1112), Boomtown Rats  
**MANCHESTER**, De La Salle College (061 643 5331), Capital Letters  
**MANCHESTER**, Factory, Royce Road, Hulme (061 226 6821), Joy Division / Original Mirrors  
**MELTON MOWBRAY**, Painted Lady (812121), Freddie Fingers Lee

**NOTTINGHAM**, Boat Club (686032), Def Leppard  
**NOTTINGHAM**, Trent Polytechnic (48725), Piranhas  
**OXFORD**, Caribbean Sunrise Social (45139), Cygnus  
**OXFORD**, Orange and Lemons (42660), Poison Girls  
**POOLE**, Arts Centre (70521), Judie Tzuke  
**PORTSMOUTH**, Guildhall (24355), Leo Sayer / Mainland  
**RASTRICK**, Bandsman, Proposition 31  
**SHEFFIELD**, Polytechnic (73894), The Buzzards / Artery  
**SLOUGH**, Slough College (33300 / 42203), Budgie / Sledgehammer  
**SOUTHAMPTON**, Gaumont (29772), The Shadows  
**SOUTHEND**, Queens Cabaret Club (32823), The Four Tops  
**SOUTHELD**, Top Alex, Slash Wildly And The Cutthroats  
**STAFFORD**, Bingley Hall (58660), Don Williams  
**STAVELL**, Riviera Lido (812725), Metro Glider  
**TAUNTON**, Odeon (22833), Hot Chocolate  
**TONYPANDY**, Naval Club (65268), Saxon  
**WATFORD**, Baileys (349848), The Fatback Band  
**WEST RUNTON**, Pavilion (203), One Eyed Jacks  
**WOMBWELL**, Reform Club (Onnysrly 752282), One Adult

## SUNDAY SEPTEMBER 30

**ACCRINGTON**, Lakeland (65285), Saxon  
**BARNLEY**, Civic Hall (203232), The Jags  
**BISHOPS STORTFORD**, Triad Leisure Centre (58333), The Jags  
**BIRMINGHAM**, Odeon (021 643 8101), Tubeway Army/Orchestral Manoeuvres in the Dark  
**BRADFORD**, Royal Standard (27899), Slaughter And The Dogs  
**BRENTFORD**, Six Belis (582804), Zilch  
**BRISTOL**, Locarno (26193), The Underones  
**BRISTOL**, Colston Hall (291788), Don Williams  
**BURNLEY**, Bankhall Club (65172), Stage Frigh  
**CROYDON**, Fairfield Halls (01-688 9291), Lindisfarne  
**DUNFERMLINE**, Kinema, (21902), The Revillos/Trax  
**EDINBURGH**, Harvey's (031-2 9 1 5 2 5), The Squibs/Nightshift  
**GLENROTHES**, Rothas Arms (753701), Monolog  
**GREENSCEND**, Red Lion, (01-298 4081), Stage Frigh  
**GRAVESEND**, Victorian Carriage (25456), The Def Jeks  
**HORSHAM**, Capitol Theatre (69679), After The Fire  
**HULL**, New Theatre (20463), Elkie Brooks  
**LEEDS**, Florde Grene (490984), Writz  
**LEEDS**, Grand Theatre (65191), Judie Tzuke  
**LEEDS**, Polytechnic (30171), Mike Absalom  
**LONDON**, Bridge House, Canning Town (01-476 2889), De Force  
**LONDON**, Dingwails, Camden Lock (01-267 4967), The Blues Band/The OT's  
**LONDON**, Hammersmith Odeon (01-748 4081), Sister Sledge  
**LONDON**, Hope and Anchor, Islington (01-359 4510), The Soft Boys  
**LONDON**, 101 Club, St John's Hill, Clapham (01-223 8399), The Trendies  
**LONDON**, Marquee, Wardour Street, (01-437 6603), Young Onyx  
**LONDON**, Music Machine, Camden (01-387 0428), The Quads/Sta-Prest  
**LONDON**, Nashville, Kensington (01-603 6071), The Vapors  
**LONDON**, Nelsons Wimbledon, Football Club, The Blues Band  
**LONDON**, New Golden Lion, Fulham Road (01-385 3942), Paris

# ODEON THEATRE HAMMERSMITH

## SATURDAY 29th SEPTEMBER

at 8 pm

Susan Fuller and Mike Moore  
present

# LINDISFARNE

### PLUS FULL SUPPORT

Tickets  
£3.75 £3.25 £2.75

### ALL RUTS LEAD TO THE CRACK

Virgin  
V2132

**LONDON**, Rock Garden, Covent Garden (01-240 3961), The Low Numbers/Long Tail Shorty  
**LONDON**, Torrington, North Finchley (01-445 4710), Terra Nova  
**LONDON**, True Blue, Clapham, The Chevrons  
**LONDON**, The Venue, Victoria (01-534 5501), Five Hand Reel  
**LONDON**, The Windmill, Acton (01-992 0234), One Eyed Jacks  
**LUTON**, Unicorn (61313), Executives  
**MANCHESTER**, Apollo, Ardwick (061-273 1112), Boomtown Rats  
**NEWBRIDGE**, Memorial Hall (243019), EF Band  
**PAIGNTON**, Festival Theatre (58641), Leo Sayer/Mainland  
**PETERBOROUGH**, ABC (43504), Darts  
**PLYMOUTH**, Breakwater Inn, Metro Glider  
**POOLE**, Arts Centre (70521), UK Subs  
**REDCAR**, Coatham Bowl (74429), The Russell King Sounds/The Israelites  
**SHEFFIELD**, Top Rank (21927), Penetration  
**SHEFFIELD**, City Hall (22885), Chic (two shows)  
**SOUTHALL**, Red Lion, The Ol Band  
**TAUNTON**, Odeon (2283), Hot Chocolate  
**WATFORD**, Baileys (3948), The Fatback Band  
**WEST BROMWICH**, Coach and Horses, Kidda Band  
**WINDSOR**, Blazers (56222), Four Tops

**MONDAY  
OCTOBER 1**

**BATH**, University, (63228), Climax Blues Band  
**BIRMINGHAM**, Baileys, George McRae  
**BIRMINGHAM**, Digbeth Civic Hall, (021 235 2434), The Buzzards / Sheeny And The Goys / The Negatives (RAR)  
**BRIGHTON**, Athambra, (27874), The Guvvners  
**BRISTOL**, Stonehouse, (behind Bunch of Grapes), Apartment  
**CARDIFF**, University, (36421), The Ruts  
**CARLISLE**, Market Hall,

(23411), Penetration / Local Operator  
**COVENTRY**, University of Warwick (27406), Madness  
**DONCASTER**, Romeo And Juliet, (27858), Little Bob Story  
**EDINBURGH**, Tiffany's, (031 556 6292), The Pirates / Channel 4  
**GLASGOW**, Apollo, (041 332 9221), Chic  
**GRANGEMOUTH**, International Hotel, (72456), Another Pretty Face  
**GUILDFORD**, Civic Hall, (67314), Tubeway Army / Orchestral Manoeuvres In The Dark  
**LANCASTER**, University, (65021), Mike Absalom  
**LEEDS**, Grand Theatre, (450881), Rocky Horror Show (Stage show)  
**LEICESTER**, Baileys, (26482), The Fatback Band  
**LIVERPOOL**, Empire, (051 709 1555), Loudon Wainwright III  
**LONDON**, Brecknock, Camden, (01 485 3073), Squire  
**LONDON**, Bridge House, Canning Town, (01 476 2885), Teenbeats / VIP's  
**LONDON**, Dingwalls, Camden Lock, (01 267 4967), Private Dicks / Stingrays / Sneak Preview  
**LONDON**, Hail Moon, Putney, Cliff Augier / Joanne Kelly / Pete Emery  
**LONDON**, Hope And Anchor, Islington, (01 359 4510), The Diats (London band)  
**LONDON**, Kensington, Russell Gardens, (01 603 3245), Loudon Zoo  
**LONDON**, Kings College, Surrey Street, (01 836 7132), Tigers Eye  
**LONDON**, Marquee, Wardour Street, (01 437 6603), 999  
**LONDON**, Moonlight, Railway, West Hampstead, (01 992 0863), The Mods  
**LONDON**, Music Machine, Camden, (01 387 0428), Dogwatch / Gino And The Sharks  
**LONDON**, Nashville, Kensington, (01 603 6071), The Quads  
**LONDON**, New Golden Lion, Fulham Road, (01 385 3942), Bob Kerr's Whoopee Band  
**LONDON**, Notre Dame Hall, Leicester Square, (01 437 5571), Cygnus  
**LONDON**, Rock Garden, Co-

vent Garden, (01 240 3961), Lip Service / Charlie Bravo  
**LONDON**, Royal Festival Hall, (01 828 3191), Don Williams  
**MANCHESTER**, University, (061 273 5111), Fischer - Z / The Executives  
**NEWCASTLE UPON TYNE**, City Hall, (20007), Sky  
**NEWCASTLE UPON TYNE**, Gosforth Hotel, (85661), Arthur 2 Stroke And The Noise Toys  
**NORWICH**, St Andrews Hall, (27633), Darts  
**LIVERPOOL**, Empire (51-236 7881), Sky  
**LIVERPOOL**, Mountford Hall (051-709 4744), Buzzcocks  
**LONDON**, Brecknock, Camden (01-485 3073), Angel Street  
**LONDON**, Bridge House, Canning Town (01-476 2885), Gnasher  
**LONDON**, Bush Hotel, Shepherd's Bush  
**LONDON**, Dingwalls, Camden Lock (01-267 4967), Tours  
**LONDON**, Greyhound, Fulham Palace Road (01-385 0526), The Rack  
**LONDON**, Hope And Anchor, Islington (01-359 4510), The Small Hours  
**LONDON**, Lewisham Odeon (01-852 1331), Sister Sledge  
**LONDON**, Marquee, Wardour Street (01-437 6603), 999  
**LONDON**, Moonlight, Railway, West Hampstead (01-992 0863), Squire/Sta Prast  
**LONDON**, Music Machine, Camden (01-387 0428), The VIP's/Barracudas/Dolly Mixtures  
**LONDON**, Nashville, Kensington (01-603 6071), Charlie Dore's Back Pocket  
**LONDON**, New Golden Lion, Fulham Road (01-385 3942), Roaring 80's  
**LONDON**, Pegasus, Stoke Newington (01-226 5930), Slash Wildly And The Cut-throats  
**LONDON**, Rock Garden, Covent Garden (01-240 3961), 57 Men/In Between Pictures  
**LONDON**, South Park Polytechnic, Rotary Street (01-261 1535), Cygnus  
**LONDON**, The Venue, Victoria (01-834 5500), Dean Friedman  
**MANCHESTER**, Polytechnic

(061-273 1162), The Rasses  
**MANSFIELD**, Stanton Arms, Xerox  
**NEWCASTLE UPON TYNE**, City Hall (20007), Boomtown Rats  
**NORWICH**, Cromwells (612809), Zorro  
**NOTTINGHAM**, Theatre Royal (42328), Leo Sayer/Mainland  
**OXFORD**, Corn Dolly (44761), One Eyed Jacks  
**OXFORD**, New Theatre (44544), The Undertones/The Photos  
**OXFORD**, Polytechnic (65789), Climax Blues Band  
**PRESTON**, Guildhall (21721), Gilan  
**READING**, Target Club (358387), Er Seven  
**SHEFFIELD**, Limit Club (730940), Madness  
**SHEFFIELD**, Polytechnic, Mike Absalom  
**SOUTHAMPTON**, Gaumont (29772), Tubeway Army/Orchestral Manoeuvres In The Dark  
**STOCKPORT**, Quaffers Club, The Drifters  
**SWANSEA**, West Glamorgan Institute, Lew Lewis' Reformer  
**WINDSOR**, Blazers (56222), Four Tops  
**YORK**, De Grey Room's (28666), The Buzzards

The Sliffs And Friends (musicians collective)  
**COVENTRY**, Lanchester Polytechnic (24166), The Selector  
**COVENTRY**, University of Warwick (27406), Eddie C Campbell / Billy Emerson / Good Rockin' Charles / Lester Davoport / Chico Chism / Little Smokey Smothers (American Blues Legends)  
**EDINBURGH**, Napier College (031 447 7070), Steam  
**FARNWORTH**, Blighy's (79232), The Drifters  
**GALWAY**, Leisure Centre (7687), Loudon Wainwright III  
**GLASGOW**, Technical College, Chas And Dave  
**GREAT YARMOUTH**, Grimaldis, UK Subs  
**HEMEL HEMPSTEAD**, Pavilion (64451), The Undertones / The Cars  
**IPSWICH**, Gaumont (53641), Tubeway Army / Orchestral Manoeuvres In The Dark  
**LEEDS**, Cosmo Club, The Curlew, The Buzzards, Sheeny And The Goys / The Negative (RAR)  
**LEEDS**, Grand Theatre (450881), Rocky Horror Show (Stage show)  
**LEEDS**, The Marquis, Dance Chapter  
**LEEDS**, University (39071), Buzzcocks  
**LEICESTER**, Baileys (26482), The Fatback Band  
**LIVERPOOL**, Empire (051 709 1555), Chic (two shows)  
**LONDON**, Bridge House, Canning Town (01 476 2889), Del Bromham Band  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Black Stars  
**LONDON**, Hope And Anchor, Islington (01 359 4510), Medium Medium  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), The Carottes  
**LONDON**, Marquee, Wardour Street (01 437 6603), 999  
**LONDON**, Moonlight, Railway, West Hampstead (01 992 0863), The Books  
**LONDON**, Music Machine, Camden, (01 387 0428), Little Bo Bitch / Arthur's Dilemma  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), Small Hours / Squire  
**LONDON**, St Helier, Carshalton (01 642 2896), Maltonbox

**LONDON**, The Tramshed, Woolwich (01 855 3371), Soulyard / Spoilsports  
**LONDON**, Upstairs At Ronnie's, Frith Street (01 439 0747), Red Tape  
**MANCHESTER**, Factory, Royce Road, Hulme (061 226 6821), Manchester Mekon / Steve Niro / Features  
**MANCHESTER**, Oak House, Fallowfields, Miami Beast  
**MANCHESTER**, Pembroke Hall (061 790 4584), Rockin' Shades  
**MANCHESTER**, Phoenix University Precinct, Oxford Road, Crispy Ambulance  
**MANCHESTER**, University (061 273 5111), Wilko Johnson's Solid Senders  
**MIDDLESBROUGH**, Feedside Polytechnic (245589), The Teenbeats  
**NEWCASTLE UPON TYNE**, City Hall (20007), Boomtown Rats  
**NEWCASTLE UPON TYNE**, Polytechnic (28761), Siouxie And The Banshees / The Curlew  
**NEWPORT**, Stowaway (50978), Poison Girls / Crass  
**NORWICH**, University of East Anglia (56161), Climax Blues Band  
**NOTTINGHAM**, Theatre Royal (42328), Leo Sayer / Mainland  
**NOTTINGHAM**, University (51311), The Ruts  
**OXFORD**, Polytechnic, Wheatley Site, Mike Absalom  
**POOLE**, Arts Centre (70521), Lindisfarne  
**READING**, Target, Butts Centre (585887), Iron Heart  
**READING**, University (860222), Secret Affair / Squire  
**SHEFFIELD**, Polytechnic (738834), Writz  
**SOUTHAMPTON**, Gaumont (29772), Elkie Brooks  
**UXBRIDGE**, Brunel University (01 891 7188), Little Bob Story / After The Fire  
**WINDSOR**, Blazers (56222), Four Tops  
**WOLVERHAMPTON**, Civic Hall (21359), Darts  
**WOLVERHAMPTON**, Lord Raglan (25863), Delayed Action  
**WOLVERHAMPTON**, Carol Crimes' Sweet FA  
**YORK**, Pop Club, Oval Bowl (24252), Destroy All Monsters

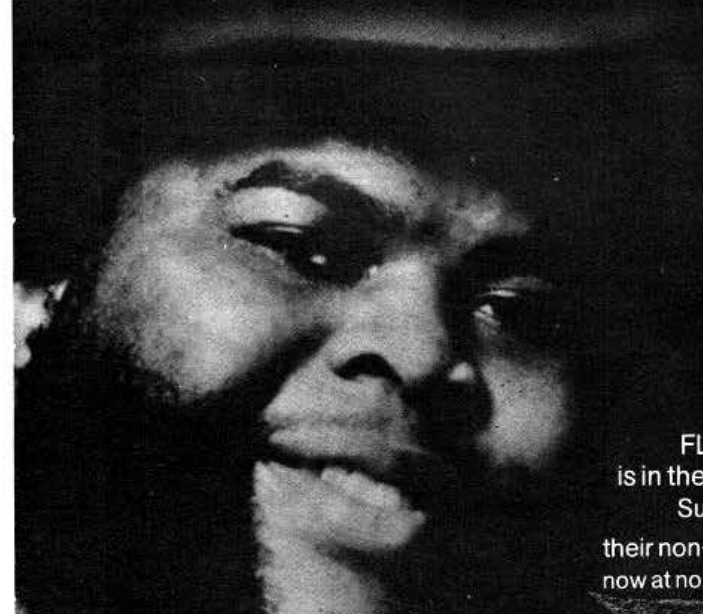
**TUESDAY  
OCTOBER 2**

**ABERDEEN**, Ruffles (29092), Penetration / Local Operator  
**ABERYSTWYTH**, University (4242), The Ruts  
**BIRMINGHAM**, Baileys, George McRae  
**BISHOPS STORTFORD**, Triad Leisure Centre (56333), Scandal  
**BOURNEMOUTH**, Winter Gardens (25446), Hot Chocolate  
**BRISTOL**, Colston Hall (291768), Lindisfarne  
**BRISTOL**, Polytechnic, St Matthias, Capital Letters  
**CARDIFF**, College of Education, After The Fire  
**EDINBURGH**, Aquarius (031-229 6897), The Fakes  
**EDINBURGH**, University (031-667 0214), Chas And Dave  
**GLASGOW**, University of

**WEDNESDAY  
OCTOBER 3**

**BASILDON**, Double Six (20140), Steve Hooker Band  
**BIRMINGHAM**, Baileys, George McRae  
**BIRMINGHAM**, Bogarts (021 643 0172), Girschool  
**BIRMINGHAM**, The Swan, Yardley, Force  
**BOURNEMOUTH**, Winter Gardens (26446), Hot Chocolate  
**BRADFORD**, University (33466), The Pirates  
**BRIGHTON**, Alhambra (27874), Dick Weekend  
**BRISTOL**, Stonehouse (behind Bunch Of Grapes), Scoop  
**CANTERBURY**, University of Kent (64724), Speed Limit  
**CARLISLE**, Market Hall (23411), Gilan  
**CHESTER**, ABC (29331), Sky  
**COLNE**, Union Hotel (883261),

The chances of missing him are pretty slim!



**FAT LARRY'S BAND**

The Biggest Boogie Show of all, is coming to your town...

- OCTOBER**
- 4th **Dunstable** Queensway Hall
  - 5th **Norwich** Cromwells
  - 6th **Southgate** Royalty
  - 8th **Doncaster** Mainline
  - 9th **Leeds** Warehouse
  - 10th **Brighton** Top Rank
  - 12th **Swindon** Brunel Rooms
  - 13th **Leysdown** New Island Hotel
  - Isle of Sheppey
  - 14th **Bournemouth** Village Bowl

FLB's current single **'LOOKING FOR LOVE TONIGHT'** is in the charts NOW! Supporting FLB on all dates are their non-airplay hit **'SEXY CREAM'** now at no. 48 in the national chart.



**Fat and Funky on Fantasy Records.**



# REGGAE

## ALBUMS

**IN KEEPING** with Rasas fever, pride of place must go to their eagerly-awaited follow-up to 'Humanity', the new Ballistic album 'Experience'. Whereas the former contained little previously unreleased material, good though it was, we have here almost wholly new songs. 'True Experience' is the only familiar track, a sought-after deletion from Prince Lincoln Thompson's Studio One solo period.

The packaging makes 'Humanity' look like a garage affair, but more importantly the material inside lives up to expectations admirably. As before, there are no indifferent songs here, although some obviously stand out: 'Babylon Is Falling', 'Slave Driver' and 'Jungle Fever'. But the lightweight numbers are equally precious for their superb vocals. And behind Lincoln is a formidable studio team (Horsemouth, Pablo Black, Earnest Ranglin, McCook, Ellis and Sticky amongst others), all mixed by Sylvan Morris at Harry J's studio. This is the sort of album that will be playing for a long time to come, and I hope a lot of other people will be too.

New labels are as prolific as new artists in reggae, but Plant certainly seem to have made an auspicious start with their choice of LP material licensed from producer Binnie Hibbert. For a start there's 'Gregory Isaacs Meets Ronnie Davis', a sort of singer's equivalent of the sound-system contests, not that there's much competition for Gregory here. His side includes the valued 'The A Man' tune, a long deleted Micron release of four years back, and the recent DEB release 'Mr. Know It All'. Both are first division Isaacs songs - no mean distinction; the others have the customary poignancy, though at times he over-reaches himself in search of the ultimate melody. Ronnie Davis's rhythms are equally appealing but the subtlety of his vocal style bears no comparison.



Freddie McKay's 'Creation', already with several weeks of chart success behind it, and The Uniques 'Give Thanks' both utilise a new development in albums, with instrument versions tacked onto the end of each song rather than on a separate disc. Freddie must be one of the few singers who could tackle a Winston Rodney song, 'Creation Rebel' in this case, and he makes a good job of it, as he does with Dennis Brown's 'Here I Come'. But best of all is his own 'Rock A Bye Woman' with a great rhythm that acts as the perfect foil for the horns. The Uniques' songs have all been written by Jimmy Riley and Cornell Campbell, though both now are following solo careers out of the group. Their emotional vibrato, on the title track especially, always reminds me of the Bee Gees, and they come a cropper on 'Music Maker' when this limp, wristed style gets too wet altogether. But rhythms are well heard and songs like 'I Will Make It' show that their sensitivity and songwriting abilities are of the highest calibre.

Plant plan to release an album by The Blues Busters in the near future, which contains versions of the songs of Sam Cooke, like 'Chain Gang' and 'Tammy', intended as a tribute to the great soul singer who was a source of inspiration for so many Jamaican singers of the early sixties.

To coincide with the release of the film 'Rockers, Island have brought out a compilation album of the same name, and containing songs featured in the movie. With tracks largely by Island artists it also serves as something of a sampler album for the label, which is its weak point. To wit, we could have done without 'We A Rockers' (Inner Circle) and 'Tement Yard' (Jacob Miller). But what is left is a generous handful of the very best in reggae. My personal favourite is the Heptone's 'Book Of Rules', one of their most robust of songs over the years, but undoubtedly one and all will thrill to returns on past favourites like 'Police And Thieves' (Junior Murvin), 'Stepping Razor' (Peter Tosh) and 'Satta Masagana' (Third World). Despite it having relevance largely to the film, it is just about possible to recommend this album as a general purchase for anyone who wants a taste of the cream before exploring further avenues of reggae.

by ALEX SKORECKI



THE RASSES

A LOT of people have been waiting a long time for this — the arrival of the Rasses (formerly Royal, but certainly still regal). And it nearly didn't happen. At the 11th hour Hurricane David threw plans into a whirl, leaving vital members of the entourage (including Prince Jammy, who was to have played dead-at-the-controls for the tour) stranded in Florida.

But Prince Lincoln Thompson is here, and the show goes on. When I arrived at Dingwalls club, singer and stand in backing band The Israelites were running through the numbers for their first show of the tour, hurriedly acquainting themselves with one another. A rush job for sure, so much so that the gig hasn't even been advertised widely for fear that it would have to be called off. But it sounds to me like 'King Sounds' Israelites are filling the gap neatly.

They're working on 'Jungle Fever', a song from the new album 'Experience', which I've just obtained and am clutching greedily in my hands.

Anyone who's had the misfortune to have been backstage at Dingwalls will know how unadvised an interview location it is. In a minute alcove of this cubbyhole Lincoln and I sit eyeball to eyeball. Having just been more than impressed by their rehearsal, I'm not stuck for conversation. But previous notions about conducting a leisurely chat with the man, have to go out the window (not that there was one).

There was no way that I was going to be making notes on all the pearls of wisdom that dropped from Sax's lips. I remember noting in between his impromptu vocal rehearsals Lincoln solemnly informing me that he is mentioned in a prophecy in the bible, thus: "These are the Rasses, I know them well." I'm afraid he couldn't recall the precise chapter and verse, but I guess all you good bible-reading people out there will recognise it instantly. Looks like knowledge of the good book will soon become an essential qualification for all those who aspire to write about music.

Prince Lincoln Thompson is the sort of guy that you just can't help listening to; no question of interrupting the flow of song and narrative with which he expresses himself. From that distance his singing is even more amazing; a voice that seems to come from right back in his throat, as if he were straining to perfect each note. And he's equally absorbing when he speaks, with a look of sincerity so overpowering

you find yourself nodding fervently in assent.

How can you argue with statements like: "The Royal Rasses music is for the moral upliftment of all humanity." Lincoln sings it like he knows it, and what more could you ask for?

He's been singing since he was at school (which was a good few years ago — he's got four incredibly beautiful little daughters now, as you can see from the covers of his records). But his first professional experiences came with the formation of a rocksteady group called The Tartans in 1967. Their biggest hit was 'Dance All Night', released in 1968, but as rocksteady faded, so did The Tartans, and it wasn't until 1975 that the Royal Rasses came together — this time with a different sound altogether as their first releases, 'Love The Way It Should Be' and 'Kingston 11', proved, the former being one of the chart successes of 1976.

With the release of 'Unconventional People' late last year the music began to reach out beyond the reggae fraternity. 'San Salvador', 'Old Time Friends' early this year compounded the success, and after that it was only a matter of time before we saw The Rasses over here.

Which brings me back to Dingwalls's dressing room, where Lincoln is explaining he "use no pen, nor no paper" when he writes his songs. I remember marvelling at how a man can hold so many tunes in his head without losing any. I was also rather impressed by his description of his home, 'Evergreen Farm', where his wife and four daughters live. From this distance it sounds idyllic, a vegetable patch to provide food, and some sold to callers in exchange for a little money for other needs. When I asked him how he felt about having to spend extended periods of time away from home in the future, he described it as "a sacrifice that I have to make to do these works".

Not for Sax the blather about "life on the road"; he talks like a man with a purpose, and he looks well on the way to picking up a lot of converts on this tour too. I think I'd be hard-pressed to explain it, but having met him I understand what makes listening to The Rasses' music such an uplifting experience.

Like Burning Spear, Prince Lincoln Thompson lives his music from the inside, and when he sings, it's the voice of penitence yet awesome conviction that you're listening to. When he finally gets back to his crop of Callaloo plants in Hunts Bay Lane, I hope he finds his garden flourishing.

## SINGLES

**GEORGE FAITH: 'Don't Be Afraid' (Warrior).** No prizes for guessing that Lee Perry is behind this wicked rhythm. A tidy exchange of percussive effects, some horn, subtle phasing and an absolutely razor sharp beat are the ingredients, none of which are so different in themselves, but no one makes a tune move like the Upsetter. All this and George too, singing a fine lovers' lyric over the top.

**PAUL BLACKMAN: 'Earth Wind And Fire' (Daddy Kool).** One of Augustus Pablo's most awesome productions ever: a ponderous and lolally definitive bass and drum foundation, dubbed masterfully, with that touch of piano that takes the whole construction echoing through your brain forever. Not the sort of record for a party, but just try it one evening when you're sitting around licking a chalice. Paul Blackman's lyrics are fittingly mystical, and Pablo's melodica on the flip something else again.

**MATUMBI: 'Point Of View' (MR).** Already unanimously acclaimed, a straight-to-the-top reggae chart success and an undeniably distinctive departure for Dennis Bovell. In case you haven't heard it yet, it features a Glen Miller-type big band brass section intoning an infectious hook with strident impudence. Matumbi have never sounded so sure of themselves and after eight years they well deserve to make a little dunta out of this. 'Pretender' on the reverse is a more conventional, bottom-heavy piece with absurd "I have you under heavy bi-molecular" lyrics, enough to win anyone over.

**CORNEL CAMPBELL: 'Blue Moon' (JB).** A bit of personal indulgence forces me to include as a single-of-the-month this evergreen (everblue?) Presley hit from 23 years ago, as executed by ex-Eternals, ex-Uniques man Cornell Campbell. A simple crown that cuts straight to the heart, and the perfect antidote to an overdose of Pablo's dubnics.

### THE REST

**HORTENSE ELLIS: 'If You Knew' (JB).** Reggae-watchers complain bitterly these days about the disproportionate quantity of do-over jobs on old favourites, and this is the sort of thing they're talking about. Already covered just recently by Sharon Tuckett, we now have yet another version of Phyllis Dillon's 'Don't Stay Away'. For all that, the tune is a sweet one, and Alton's sister takes it in fine style, even though she does sing with a frog in her throat.

**AL CAMPBELL: 'Like You Girl'/'Hit Me With Music' (JB).** JB (and Boffin) reckons that this is a double-A side, but only the first really does Al justice, and that's only car for the course.

**LINAL THOMPSON: 'I Love You' (Strong Like Samson).** Now this is more like it. 'La-La Means I Love You' might not have been a household hit, but it will certainly be remembered with affection by all DeTonics fans (and Alton Ellis fans for that matter).

**FREDDIE MCKAY: 'Some Kinda Wonderful Thing' (GG's Hit).** I wish I could find out more about Freddie McKay. He keeps cropping up with good songs, this one being an old soul tune that I can't put my finger on. It skanks on into an R.Roy loast of classically mellow manner.

**BARBARA JONES AND TRINITY: 'Soul And Devotion' (GG's Hit).** This, on the other hand, I wish to know no more about. From the moment the keyboard player fulfills it with a bum chord in the intro I know that this tune is doomed. It would take more than Trinity to rescue it.

**THE RASSES: 'You Gotta Have Love (Jah Love)' (Ballistic).** May I be the first to say that I don't like the pared-down name. As for the single, it's not my favourite on the 'Experience' album, but it's probably the most commercial, and there can be no doubt as to the authorship. Prince Lincoln Thompson presents a whole new ballgame in uplifting vocal styles, and this is a faultless example.

**ISRAEL VIBRATION: 'Crisis' (Harvest).** Quite honestly Cecil 'Skeleton' Spence's drawn-out, tremolo vocals annoy me no end, and apart from that this song has little to distinguish it, too modestly executed to divert, too fine to be put down. It simply slips by half-acknowledged.

**DENNIS BROWN: 'So Jah Say' (Laser).** Well, what a surprise, another Dennis Brown single (the fourth from the 'Words Of Wisdom' LP, an unjustly mangled album in my opinion). Perhaps this track is a little too Mariey-esque, but an useful, horn-led tune nevertheless. Still can't see it doing a 'Money In My Pocket', however.

**BARRY BROWN: 'Conscious Girl' (D Roy) 'Big Big Politician' (Justice).** Two offerings from one of Sugar Minott's mates, but I'm afraid, he comes over less successfully on either. 'Conscious Girl' has a good rhythm but rather tiresome lyrics. 'Big Big Politician' (which is what he actually sings as opposed to what the label says) isn't unpleasant, just a bit dull.

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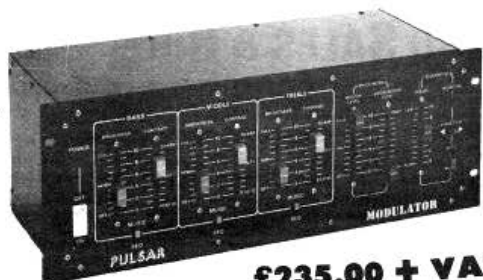
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Fal Stereo Ranger + Amps	£375	£37
Fal Ranger Mono	£189	£19
Fal System 50 + Speakers S/H	£175	£17
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**ABC music**

By JAMES HAMILTON

DISCO SODAS

WEDNESDAY (26): Cool play Mayfair Gullivers... THURSDAY (27): Paul Clark brings the Brighton Riot Squad to Lunk East... FRIDAY (28): Greg Edwards & Ronnie-Lee with Match live funk London Oxford Street 100 Club...

STIX HOOPER: 'Gordon Blue' LP... POSITIVE FORCE: 'We Got The Funk' LP... SUGARHILL GANG: 'Rapper's Delight' LP... SUGARHILL GANG: 'Rapper's Delight' LP...

IMPORTS

ROBIN BECK: 'Sweet Talk' LP... BRUNI PAGAN: 'Fantasy' LP... GAYE EVERS & NITELITE: 'Body Party' LP... FACE-O: 'Breaking The Funk' LP...

MORE MODS

DAVE ELSE (Gulford Bridge) continues our reminiscences of the Soulful Sixties... BRUNI PAGAN: 'Fantasy' LP... GAYE EVERS & NITELITE: 'Body Party' LP...

ODD 'N BODS

FRENCHIES FORUM, or the British Discotheque Convention as most people are not calling it... JUPITER BEYOND: 'The River Drive' LP... DYNASTY: 'I Don't Want To Be A Freak' LP...

STERLING: 'Roll-Hee, Skater' LP... ADRENALIN: 'Feel The Real' LP... VARIOUS: 'ASAM Jazz Funk' EP... STANLEY CLARKE: 'Together Again' LP...

TEENA MARIE: 'Don't Look Back' LP... KING AND QUEEN: 'Reunited' LP... JIMMY LINDSAY: 'Where Is Your Love' LP... CARLOS ROMANOS: 'Are You Ready' LP...

1 I DON'T WANNA FUSS, Sugar Pie DeSanto... 2 SOULFUL DRESS, Sugar Pie DeSanto... 3 SUGAR BABY, Jimmy Powell... 4 I CAN'T STAND IT, Spencer Davis Group...

UK NEWIES

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 47) with increased support are Herbie Mann 'Jisco Dazz' LP... RAY ANTHONY: 'Cosmopolitan' LP... TOM BROWNE: 'Brown Sugar' LP...

BEEFCAKE CORNER (one for the girls this time) - here veteran jocks Fatman & Megamix are dwarfed by Mayfair DJs owners Phil Tibber & Jeffing... TOM BROWNE: 'Brown Sugar' LP...

GOOD NEWS: 'Australia' (Epic EPC 1285) Village People - copying 120pm 12in... CHROISET: 'Under Hypnosis' (AVI AV108) Ian Levine - produced 120pm 12in... JIMMY LINDSAY: 'Where Is Your Love' LP...

Re-Release of a Classic 45! Trade Payne's 'Boogie Woogie' On Inferno Heat 77 First 20,000 in Gold Vinyl B Side a Re-mixed version Marketed & Distributed by Pinnacle Records

# DISCOS

By PAUL SEXTON

## They call 'em ... SECONDHAND SHOWS

**S**O YOU have the ambition of top-line jock — but not the money. Well, money don't get everything it's true, but what it don't get I can't use. So as far as your disco equipment is concerned, a compromise is in order. And buying secondhand might not be the risk business you think. It certainly needn't be dirt cheap, if you're worried about inferior gear.

The biggest drawback about secondhand gear is the obvious one — that it isn't new. But if you aren't an "image" DJ who can't bear the thought of handling equipment that isn't hot from the showroom, then there are some bargains to pick up. There's little point in trying to give you an up-to-date rundown of current offers in the secondhand shops of Britain, simply because by the time you read about them, they just won't be there any more. But I have been talking to a few

shops who can supply you with "slightly soiled" gear, and they definitely think it's worth your while to enter the nearly-new market.

The Help Disco Centre, in Rickmansworth, has been open for some 15-18 months, and specialises in the hire of equipment, but also runs a viable secondhand service. Help's Terry Douris told me: "We try to sell secondhand equipment at the lowest possible price. We don't usually bother with a list for secondhand gear, because by the time it's printed, the stuff's already sold. But there does seem to be quite a demand for the stuff in this area. There's a lot of youngsters starting up."

Prices of used gear vary as much as prices of new hardware. Obviously prices depend on what equipment the shops receive, and

what condition it's in. Terry said: "The prices vary enormously. At the moment I could pick out a secondhand FAL System 50 complete for £100. But then we've got a secondhand Citronic with Squire eliminator bins and horns for £770. We tend to move it around. The equipment ranges from about £50 upwards."

As I said, the Help Disco Centre also hires out gear, and Terry Douris has some advice, particularly for youngsters on a cheap budget, about hiring: "A good way to pick up cheap equipment is to hire stuff that's going secondhand. It's usually the cheapest."

Help's policy on guarantees for used hardware is somewhat nebulous, but they have no intention of ripping you off. They don't normally give a guarantee — apparently it depends on the customer concerned.

There is no set time, but the working period is something like three months. All the equipment is checked out thoroughly before it goes on sale. Help say they've had a couple of items go wrong, which they'd been taken in on, and in those cases they've mended the faults. It's a case of two-way trust; the shop has to trust whoever they're buying from, then in turn sell it in good faith to the new customer.

The ABC Music Discmart in Kingston has only recently started buying and selling disco gear, and now has "a bit of everything," as shop manager Martin Freeman told me. At the two ends of the scale, prices go through the floor and through the roof, from £25 to £600, for such as the Citronic Hawaii. "In an average week, we sell about seven or

eight decks. Most of the people buying are youngsters, or at least up to the age of thirtyish. Then there's a gap, and after that we get a lot of men of about 55 or 60."

Discmart give instant credit up to £500, have a speedy repair service and will part exchange with you.

Branches of Roger Squire's also offer a trade-in service, and sell anything and everything, depending on what people bring

in. They also give a 30-day guarantee, but don't consider this to be a big part of their business. Their Junction Road branch in London told me: "The stuff's pretty well hammered by the time it comes in."

So, some differing opinions about secondhand gear. But you'll probably find a lot of shops prepared to talk about that part of the business, even if they don't have a set policy

on it. As usual it's a case of hunting around for the best deal. Oh, and those addresses: Roger Squire's are well enough known not to need a plug, but they have branches in London, Bristol, Manchester and Glasgow. The Help Disco Centre are at 197 Watford Road, Cokerley Green, Rickmansworth, Herts. Telephone Watford 44822. And Discmart are on 01 546 9877, at 56 Surliton Road, Kingston.

## FRENCHIES TO HOST BRITS

**ROBIN NASH** was getting tired of DJ conventions. So he's organised a professional job at Frenchies next week, for record companies, promoters, club managers and jocks. "I was getting fed up with conventions in London, with the same DJs turning up all the time, and local association meetings where people ask ludicrous questions. I thought it would be a nice idea to have one with a bit of serious chat for a couple of hours, then a buffet with some nice food and a good cabaret," he told me.

Such names as Robbie Vincent, Chris Hill and others will be there. Nash has limited attendance to 275, but limited tickets are still available at £5.50 a time, including that buffet and cabaret. Frenchies is at the Cambridge Hotel in London Road, Camberley. The convention is on Tuesday October 2, between 8 pm and 2 am. Contact Paul Wheeler or Robin Nash, Parham Old Lane Gardens, Cobham, Surrey. The number's East Horsley (04865) 2531.

# SMALL ADS

### Personal

**YOUNG LADY** wishes to meet nice tall fella, 25-30 for fun friendship. Must have car. Photo please. Birmingham area. — Box No. 2110

**PEN FRIENDS WORLDWIDE**, all ages welcome. Stamp to: 60 Ellesmere Road, Benwell, Newcastle upon Tyne, NE4 8TS.

**QUIET MAN**, 20, seeks girl for friendship. Tyne & Wear area — Box No. 2108.

**I AM** not tall, dark, handsome, sophisticated, witty, or charming. I am 20, lonely and want to meet a girl in Hull. — Box No. 2107.

**FLYING SAUCERS**, photos, meetings, skywatchers, newsletter. — Details, SAE, British UFO Society, 47 Belsize Square, London NW3.

**GAY SWITCHBOARD**, 24 hour service for homosexuals, information, advice and entertainments guide on 01-837 7324.

**JANE SCOTT**, genuine friends, introductions, opposite sex, with sincerity and thoughtfulness. — Details free. Stamp to:

Jane Scott, 3/11M, North Street, Quadrant, Brighton, Sussex, BN1 3GS.

**HOW TO GET GIRLFRIENDS**. What to say, how to overcome shyness, how to date any girl you fancy. — SAE for free details: Matchrite Publications, School Road, Frampton, Cotterell, Bristol BS17 2BX.

**LONELY? WANT A new lover every night?** Or something more permanent? You need "Lovers and Friends". Lots of information plus addresses. It's unique! £1.00 postfree: Hamilton Publications, Devon.

**FRIENDS**, you need not be alone. Send stamp for free details and magazine to Friends for Leisure, 120 Church St, Brighton, S1.

**FINNISH AND SWEDISH penfriends**. — Write for free details Pen - Friend Service, PL 27 SF-20801 Turku 80, Finland.

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**SIOUXSIE AND THE BAN-SHEES "FILE"** — regular news. Background information and photos. Send cheque / PO for £3 pp. Siouxsie and the Ban-shees, c/o 1 Cartusian Street, London, EC1M 6EB for special folder, photos, introductory letter and some surprises.

**THE WHO official club**. — Send SAE for details to The Who Club, PO Box 107A, London N6 5TU.

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**BOWIE TOUCHES** dial bootleg. — Phone 01-642 6185.

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**For Hire**

**DISCO EQUIPMENT**, PA systems, sound to light units, reasonable rates. — Newham Audio Services, 01-534 4064.

**Wanted**

**ABBA FAN** female, 20's, able to travel to Swedish concert, 19th October, ticket available. — Reply Sheena, 12 Maryfield Road, Ayr.

**ABBA TICKET** wanted for Wembley or Stafford concerts, state price. S. Barratt, 4 Bridge Street, Chesterfield, Derbyshire.

**GARY NUMAN** two tickets wanted for Sheffield City Hall concert. Please phone Chesterfield 864752 after 6pm.

**GARY NUMAN** two tickets wanted for concert in Midlands area. — 80 Prestwich Avenue, Worcester.

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# CHARTS

## UK SINGLES

1	8 MESSAGE IN A BOTTLE, Police	A&M
2	1 CARS, Gary Numan	Beggars Banquet
3	4 IF I SAID YOU HAD A BEAUTIFUL... Bellamy Brothers	Warner Bros
4	5 LOVE'S GOTTA HOLD ON ME, Dollar	Caroline
5	3 DON'T BRING ME DOWN, Electric Light Orchestra	Jet
6	2 WE DON'T TALK ANYMORE, Cliff Richard	EMI
7	— DREAMING, Blondie	Chrysalis
8	4 SAIL ON, Commodores	Motown
9	6 STREET LIFE, Crusaders	MCA
10	11 STRUT YOUR FUNKY STUFF, Frantique	Phil Int
11	26 SINCE YOU'VE BEEN GONE, Rainbow	Polydor
12	35 WHATEVER YOU WANT, Status Quo	Vertigo
13	21 TIME FOR ACTION, Secret Affair	1 Spy
14	16 CRUEL TO BE KIND, Nick Lowe	Radar
15	12 REGGAE FOR IT NOW, Bill Lowley	Cherry
16	29 DON'T STOP TIL YOU GET ENOUGH, Michael Jackson	Epic
17	9 JUST WHEN I NEEDED YOU MOST, Randy VanWarmer	Island
18	15 GONE GONE GONE, Johnny Mathis	CBS
19	7 BANG BANG, B. A. Robertson	Asylum
20	10 ANGEL EYES, Roxy Music	Polydor
21	23 THE PRINCE, Madness	2 Tone
22	13 GOTTA GO HOME/EL LUTE, Boney M	Atlantic/Hansa
23	27 KATE BUSH LIVE ON STAGE, Kate Bush	EMI
24	57 VIDEO KILLED THE RADIO STAR, Buggles	Island
25	18 DUCHESS, Stranglers	UA
26	22 BOY OH BOY, Hacey	Rak
27	20 LOST IN MUSIC, Sister Sledge	Atlantic
28	25 SLAP AND TICKLE, Squeeze	A&M
29	36 YOU CAN'T DO IT, Al Hudson & The Soul Partners	MCA
30	34 BACK OF MY HAND, Jags	Island
31	52 QUEEN OF HEARTS, Dave Edmunds	Swan Song
32	38 DIM ALL THE LIGHTS, Donna Summer	Casablanca
33	17 MONEY, Flying Lizards	Virgin
34	55 EVERY DAY HURTS, Sad Cafe	RCA
35	32 WHEN YOU ARE YOUNG, Jam	Polydor
36	19 GANGSTERS, Specials	2 Tone
37	30 GET IT RIGHT NEXT TIME, Gerry Rafferty	UA
38	26 TOMORROWS GIRLS, UK Subs	Gem
39	40 NIGHTS IN WHITE SATIN, Dickies	A&M
40	45 THE LONELIEST MAN IN THE WORLD, Tourists	Logo
41	71 THE DEVIL WENT DOWN, Charlie Daniels	Epic
42	31 OOH WHAT A LIFE, Gibson Brothers	Island
43	58 WHEN YOU'RE IN LOVE, Dr Hook	Capitol
44	74 CHOSEN FEW, Dicks	GTO
45	— CHARADE, Soles	Virgin
46	69 DON'T BE A DUMMY, John Du Can	Vertigo
47	48 SEXY CREAM, Slick	Fantasy
48	65 OK FRED, Erroll Dunkley	Scope
49	50 THIS TIME BABY, Jackie Moore	CBS
50	— ONE DAY AT A TIME, Lena Martell	Pye
51	33 SOMETHING THAT I SAID, Ruts	Virgin
52	63 MAKING PLANS FOR NIGEL, XTC	Virgin
53	51 WAR STORIES, Starjets	Epic
54	43 WHEN YOU'RE NUMBER ONE, Gene Chandler	Chi Sound
55	54 I DON'T LIKE MONDAYS, Boomtown Rats	Epic
56	37 AFTER THE LOVE HAS GONE, Earth Wind & Fire	CBS
57	7 MILLIONS LIKE US, Purple Hearts	Fix
58	— MITTAGESSEN (METAL POSTCARD), Suzie & The Banshies	Polydor
59	— STRAW DOGS, Siff Little Fingers	Chrysalis
60	39 IS SHE REALLY GOING OUT WITH HIM, Joe Jackson	A&M
61	62 BREAKFAST IN BED, Shelia Hyton	UA
62	41 DUKE OF EARL, Darts	Magnet
63	58 AMERICAN HEARTS, Billy Ocean	GTO
64	68 SHAPE OF THINGS TO COME, Headboys	RSO
65	44 FEEL THE REAL, David Bendeth	Sidewalk
66	75 THERE MUST BE THOUSANDS, Quads	Big Bear
67	— JUMP THE GUN, Three Degrees	Arista
68	42 IN THE BROWNS, Billy Connolly	Polydor
69	— SING A HAPPY SONG, O Jays	Philadelphia
70	67 DAY THE EARTH CAUGHT FIRE, City Boy	Vertigo
71	49 HERSHAM BOYS, Sham 69	Polydor
72	— SUMAHAMA, Beach Boys	Caribou
73	53 MAKIN' IT, David Naughton	RSO
74	46 SPIRAL SCRATCH, Buzzcocks	New Hormones
75	— POINT OF VIEW, Matumbi	Matumbi

## OTHER CHART

1	YASSASSIN	David Bowie
2	WICKFORD IS SO BORING	Grinder
3	MITTAGESSEN	Siouxsie and the Banshees
4	AL CAPONE	Prince Buster
5	PULSE BEAT	Buzzcocks
6	MOD MEMORY EP	Bowie/Small Faces/Budds/Dobie Gray
7	SAT DRYER	Telephone
8	I CAN'T CONTROL MYSELF	Teenbeats
9	KIDNAPPER/CAUTIONS LIP	Blondie
10	VOULEZ-VOUS	Abba
11	DOIN' THAT CRAZY THING	Jeff Lynne
12	SERGEANT PEPPER/DAY IN THE LIFE	Bee Gees
13	TEENAGE KICKS	Undertones
14	DREAMING	Blondie
15	DEER HUNTER THEME (DON'T CRY FOR ME ARGENTINA)	Shadows

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## UK ALBUMS

1	— OCEANS OF FANTASY, Boney M	Atlantic/Hansa
2	1 THE PLEASURE PRINCIPLE, Gary Numan	Beggars Banquet
3	3 ROCK 'N' ROLL JUVENILE, Cliff Richard	EMI
4	4 DISCOVERY, ELO	Jet
5	2 IN THROUGH THE OUT DOOR, Led Zeppelin	Swan Song
6	6 STRING OF HITS, Shadows	EMI
7	5 SLOW TRAIN COMING, Bob Dylan	CBS
8	— REVOLUTION BLUES, Sham 69	Polydor
9	7 I AM, EWF	CBS
10	8 THE BEST DISCO ALBUM IN THE WORLD	WEA
11	12 BREAKFAST IN AMERICA, Supertramp	A&M
12	10 VOULEZ-VOUS, Abba	Epic
13	15 STREET LIFE, Crusaders	MCA
14	14 OUTLANDS D'AMOUR, Police	A&M
15	8 PARALLEL LINES, Blondie	Chrysalis
16	11 REPLICAS, Tubeway Army	Beggars Banquet
17	16 NIGHT OWL, Gerry Rafferty	United Artists
18	13 JOIN HANDS, Siouxsie & The Banshees	Polydor
19	17 MANIFESTO, Roxy Music	Polydor
20	18 MIDNIGHT MAGIC, Commodores	Motown
21	21 DOWN TO EARTH, Rainbow	Polydor
22	23 WELCOME TO THE CRUISE, Judie Tzuke	Rocket
23	19 HIGHWAY TO HELL, AC/DC	Atlantic
24	25 MANLOW MAGIC, Barry Manilow	Arista
25	— OFF THE WALL, Michael Jackson	Epic
26	29 WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
27	31 BA! OUT OF HELL, Meat Loaf	Epic/Civetland
28	30 BRIDGES, John Williams	Lotus
29	25 TUBEWAY ARMY	Beggars Banquet
30	22 INTO THE MUSIC, Van Morrison	Vertigo
31	20 MORNING DANCE, Spyro Gyra	Inhinity
32	34 SOME PRODUCT CARRI ON SEX PISTOLS, Sex Pistols	Virgin
33	— NIGHT FLIGHT TO VENUS, Boney M	Atlantic/Hansa
34	4 LIVE KILLERS, Queen	EMI
35	27 THE BEST OF THE DOOLEYS, The Dooleys	Epic
36	53 LAST THE WHOLE NIGHT LONG, James Last	Polydor
37	58 CUT, Sids	Island
38	— STREET MACHINE, Sammy Hagar	Capitol
39	32 BAD GIRLS, Donna Summer	Casablanca
40	35 FEAR OF MUSIC, Talking Heads	Sire
41	63 BOP TILL YOU DROP, Ry Cooder	Warner Brothers
42	73 SHOOTING STARS, Dollar	Carrere
43	33 DO IT YOURSELF, Ian Dury	Shill
44	40 LOOK SHARP, Joe Jackson	Shill
45	64 SKY	Arista
46	41 20 GOLDEN GREATS, Beach Boys	Capitol
47	38 OUT OF THE BLUE, ELO	Jet
48	36 WE ARE FAMILY, Sister Sledge	Atlantic
49	65 SEMI-DETACHED SURBURBAN, Manfred Mann	EMI
50	43 COMMUNIQUE, Dire Straits	Vertigo
51	28 EXPOSED, Mike Oldfield	Virgin
52	42 RISQUE, Chic	Atlantic
53	7 THE VERY BEST OF LEO SAYER	Chrysalis
54	45 THE GREAT ROCK AND ROLL SWINDLE, Sex Pistols	Virgin
55	56 MUST NEVER SLEEP, Neil Young/Crazy Horse	Reprise
56	59 TOP PRIORITY, Rory Gallagher	Chrysalis
57	57 BACK TO THE EGGS, Wings	Parlophone
58	4 A NEW WORLD RECORD, ELO	Jet
59	67 LODGER, David Bowie	Epic
60	51 RICKIE LEE JONES	RCA
61	47 B2's, B2's	Warner Brothers
62	44 AT BUDOKAN, Bob Dylan	Island
63	46 DRE STRAITS	Vertigo
64	53 RUMOURS, Fleetwood Mac	Warner Brothers
65	39 DRUMS AND WIRES, XTC	Virgin
66	— CITY TO CITY, Gerry Rafferty	United Artists
67	48 HOT TRACKS, Various	K-Tel
68	49 NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS	Virgin
69	— FACADES, Sad Cafe	HCA
70	61 S, JJ Cale	Shelter
71	55 TEENAGE WARNINGS, Angelic Upstarts	Warner Brothers
72	63 THE BEST OF EARTH WINGS & FIRE VOL 1	CBS
73	50 20 ALL TIME GREATS, Roger Whittaker	Polydor
74	— EVIDE ALAN PARSONS PROJECT	Arista
75	69 SPIRIT HAVING FLOWN, Bee Gees	RSO

## US SINGLES

1	1 MY SHARONA, The Knack	Capitol
2	6 SAD EYES, Robert John	EMI
3	4 RISE, Herb Alpert	A&M
4	12 DON'T STOP TIL YOU GET ENOUGH, Michael Jackson	Epic
5	2 AFTER THE LOVE HAS GONE, Earth, Wind & Fire	Arc
6	7 LONESOME LOSER, Little River Band	Capitol
7	8 I'LL NEVER LOVE THIS WAY AGAIN, Dionne Warwick	Arista
8	9 SAIL ON, Commodores	Motown
9	3 THE DEVIL WENT DOWN TO GEORGIA, Charlie Daniels Band	Epic
10	10 DON'T BRING ME DOWN, Electric Light Orchestra	Jet
11	17 POP MUZIK, M	Sire
12	13 CRUEL TO BE KIND, Nick Lowe	Columbia
13	14 HEAVEN MUST HAVE SENT YOU, Bonnie Pointer	Motown
14	15 BAD CASE OF LOVING YOU, Robert Palmer	A&M
15	16 DRIVERS SEAT, Sniff 'N' The Tears	Atlantic
16	18 BORN TO BE ALIVE, Patrick Hernandez	Columbia
17	5 LEAD ME ON, Maxine Nightingale	Warner/Curb
18	21 DIFFERENT WORLDS, Maureen McGovern	Casablanca
19	27 DIM ALL THE LIGHTS, Donna Summer	Arista
20	10 I DO LOVE YOU, G.G.	Motown
21	22 THE BOSS, Diana Ross	20th Century
22	23 WHAT CHA GONNA DO WITH MY LOVIN', Stephanie Mills	Columbia
23	24 LOVIN', TOUCHIN', SQUEEZIN', Journey	Polydor
24	26 SPOOKY, Atlanta Rhythm Section	Atlantic
25	11 GOOD TIMES, Chic	United Artists
26	28 GET IT RIGHT NEXT TIME, Gerry Rafferty	Atlantic
27	35 DIRTY WHITE BOY, Foreigner	Warner Bros
28	30 PENDIN' ON YOU, The Boobie Brothers	Capitol
29	31 GOOD GIRLS DON'T, The Knack	United Artists
30	37 YOU DECORATED MY LIFE, Kenny Rogers	MCA/Curb
31	32 WHERE WERE YOU WHEN I WAS FALLING IN LOVE, Lobo	Columbia
32	19 MAIN EVENT/FIGHT, Barbra Streisand	Columbia
33	39 ARROW THROUGH ME, Wings	Columbia
34	38 ROLENE, Moon Martin	Capitol
35	36 AIN'T THAT A SHAME, Cheap Trick	Epic
36	40 I KNOW A HEARTACHE WHEN I SEE ONE, Jennifer Warnes	Arista
37	42 THIS NIGHT WON'T LAST FOREVER, Michael Johnson	EMI
38	45 MIDNIGHT WIND, John Stewart	RSO
39	49 PLEASE DON'T GO, K.C. & The Sunshine Band	TK
40	63 COME TO ME, France Joli	Prelude
41	44 GOOD FRIEND, Mary MacGregor	Carrere
42	51 HOLD ON, Ian Gomm	Sire/Epic
43	43 FIRECRACKER, Mass Production	Collins
44	46 REMEMBER WALKING IN THE SAND, Louise Goffin	Asylum
45	47 FOUND A CURE, Ashford & Simpson	Warner Bros
46	50 SO GOOD SO RIGHT, Brenda Russell	Horizon
47	48 GET A MOVE ON, Eddie Money	Lorimar/Columbia
48	54 I'VE NEVER BEEN IN LOVE, Suzi Quatro	RSO
49	25 GOODBYE STRANGER, Supertramp	A&M
50	68 GOTTA SERVE SOMEBODY, Bob Dylan	Columbia
51	54 MAMA CAN'T BUY YOU LOVE, Elton John	MCA
52	57 IF YOU REMEMBER ME, Chris Thompson	Planet
53	38 STREET LIFE, Crusaders	MCA
54	56 GROOVE ME, Fern Kinney	Malaco
55	60 SURE KNOW SOMETHING, Kis	Casablanca
56	61 ROOM 999, Pat Travers	Polydor
57	58 THEN YOU CAN'T TELL ME GOODBYE, Toby Beau	RCA
58	62 YOU'RE ONLY LONELY, J. D. Souther	Columbia
59	64 FINS, Jimmy Buffet	MCA
60	65 REASON TO BE, Kansas	Kirsner/CBS
61	67 KILLER CUT, Charlie	Arista
62	29 LET'S GO, The Cars	Elektra
63	— BROKEN HEARTED ME, Anne Murray	Capitol
64	72 HELL ON WHEELS, Cher	Casablanca
65	66 GIRLS TALK, Dave Edmunds	Swan Song
66	— RAINBOW CONNECTION, The Muppets	Atlantic
67	71 ONE FINE DAY, Rita Coolidge	A&M
68	— STILL, Commodores	Motown
69	70 HELLO HELLO HELLO, New England	Infinity
70	— PLEASE DON'T LEAVE, Lauren Wood	Warner Bros
71	73 STILLSAFE, Carolyn Maz	Mercury
72	— LET ME KNOW IF I HAVE A Right, Gloria Gaynor	Polydor
73	— I'M SO ANXIOUS, Southside Johnny & The Asbury Jukes	Mercury
74	— IN THEE, Blue Oyster Cult	Columbia
75	— ANGEL EYES, Abba	Atlantic

## CHARTFILE

**EARLIER THIS YEAR** Donna Summer scored a massive American hit with 'Heaven Knows' written by Paul Jabara. Since then, Donna has gone from strength to strength. Her last two hits 'Hot Stuff' and 'Bad Girls' have each sold over two million copies in America thus becoming her biggest sellers to date. Meanwhile Jabara has written Barbra Streisand's massive disco / pop smash 'Main Event / Fight' with Bruce Roberts and Bob Esty (writer of Cher's recent hits including 'Take Me Home'). Produced by Esty, the record is a million seller — Barbra's fourth in America.

The 12-inch version clocks in at over 11 minutes long and, unlike nearly all disco tracks of any length, there is no instrumental break. Streisand carries the song for the full 11 minutes — a deliberate policy by Bob Esty. Now Streisand and Summer have combined to record 'Enough is Enough' a raunchy disco song for imminent release. The unlikely pairing of these two diverse artists took place recently under the expert supervision of Gary Klein and Giorgio Moroder, whilst Moroder's usual producing partner Englishman Peter Belotte has been mastering Elton John's forthcoming 'Victim Of Love' LP. Bee Gee Barry Gibb is still scheduled to produce Streisand's next album while Moroder will record Donna Summer in January. Both albums will feature 'Enough is Enough'.

Following last week's news of Abba flipping 'Voulez-Vous' in America in favour of 'Angel Eyes', Olivia Newton-John's 'Totally Hot' has also been usurped in favour of her C&W hit 'Dancing Round & Round'. In Britain, Boney M have done likewise. 'Gotta Go Home' is now relegated to the B-side of 'El Lute' which has been a huge hit on the Continent and is currently Number One in Germany, Number Two in Belgium, Number Nine in Finland, Number Ten in Sweden and bubbling under the Dutch chart. The group hope to repeat the double-pronged success achieved by 'Rivers Of Babylon / Brown Girl In The Ring'. Their 'Oceans Of Fantasy' album makes a sensational chart debut this week — Number One first time on the chart. With Gary Numan

and Led Zeppelin, Bony M are the third act to achieve this feat in only four weeks. With so many first division albums due before Christmas, expect further chart-busting debuts.

Ireland has rarely, if ever, supplied five simultaneous hit albums. Presently Van Morrison leads the way at Number 30, followed by Rory Gallagher (56), Thin Lizzy (88), Undertones (92) and The Boomtown Rats (96). Add to this the success of Starjets' 'War Stories' single and the Emerald Isle is really rocking.

Sister Sledge's 'Lost In Music' has, surprisingly, failed to make the US charts despite being on release for two months. Expect a new Nile Rodgers & Bernard Edwards-produced album from the girls shortly.

Led Zeppelin's 'Houses Of The Holy' and 'Led Zeppelin 4' bullet into the US album chart to increase the band's total to five simultaneous hit LPs. 'In Through The Out Door' remains at Number One having sold nearly two million. A single, 'All My Love' is scheduled for US release and could bring the fifth Top 20 single for the band whose policy is only to release singles in America. 'Whole Lotta Love' was their biggest single peaking at Number Four. 'The Immigrant Song' (16), 'Black Dog' (15) and 'D'Yer Mak'Er' complete Zeppelin's US chart success.

American radio programmers are less than pleased with new Fleetwood Mac single 'Tusk'. 'If it wasn't Fleetwood Mac, we wouldn't be playing it at all' is the comment of one East coast programmer.

Gary Numan's 'Pleasure Principle' album sold over 60,000 copies on first week of release. Frank Zappa has scored a Number One single in Sweden with 'Bobby Brown'. Joe Jackson's upcoming album '7 in The Man' up his image — the cover features Jackson dressed as a 'spiv' displaying a range of goods from inside his overcoat. Police's 'Message In A Bottle' is the highest chart debutant since February when Bee Gees' 'Tragedy' entered at Number Seven. Disc-jockey Steve Dahl is having a US hit with 'Do You Think I'm Disco?' freely adapted from the similarly titled Rod Stewart - Carmen Appice song. Dahl is leading anti-disco campaigner. ALAN JONES

# US ALBUMS

1	1	IN THROUGH THE OUT DOOR	Led Zeppelin	Swan Song
2	2	GET THE KNACK	The Knack	Capitol
3	1	SLOW TRAIN COMING	Bob Dylan	Columbia
4	4	BREAKFAST IN AMERICA	Supertramp	A&M
5	5	RISQUE	Chic	Atlantic
6	6	OFF THE WALL	Michael Jackson	Epic
7	7	MIDNIGHT MAGIC	Commodores	Motown
8	8	I AM, Earth Wind & Fire	Arc	Arc
9	9	CANDY-O	Cars	Elektra
10	12	FIRST UNDER THE WIRE	Little River Band	Capitol
11	11	RUST NEVER SLEEPS	Neil Young & Crazy Horse	Reprise
12	13	MILLION MILE REFLECTIONS	Charlie Danie's Band	Epic
13	14	DISCOVERY	Electric Light Orchestra	Jet
14	15	THE BOSS	Diana Ross	Motown
15	10	REALITY WHAT A CONCEPT	Robin Williams	Casablanca
16	17	DIONNE	Dionne Warwick	Arista
17	16	LOW BUDGET	Kinks	Arista
18	19	BAD GIRLS	Donna Summer	Casablanca
19	—	HEAD GAMES	Foreigner	Atlantic
20	22	SECRETS	Robert Palmer	Island
21	23	CHICAGO 13	Chicago	Columbia
22	24	WHAT CHA GONNA DO WITH MY LOVE	Stephanie Mills	20th Century
23	25	STAY FREE	Ashford & Simpson/Warner Bros	—
24	35	IDENTIFY YOURSELF	O'Jays	PIR
25	28	VOLCANO	Jimmy Buffett	MCA
26	18	STREET LIFE	Crusaders	MCA
27	27	MORNING DANCE	Spyro Gyra	Infinity
28	32	HIGHWAY TO HELL AC/DC	AC/DC	Atlantic
29	30	VOULEZ-VOUS	Abba	Atlantic
30	33	FEAR OF MUSIC	Talking Heads	Sire
31	31	LABOUR OF LUST	Nick Lowe	Columbia
32	38	EVOLUTION	Journey	Columbia
33	34	NINE LIVES	Red Speedwagon	Epic
34	39	EVE	The Alan Parsons Project	Arista
35	20	RICKIE LEE JONES	Rickie Lee Jones	Warner Bros
36	26	TEDDY	Teddy Pendergrass	PIR
37	37	JOE'S GARAGE	Frank Zappa	Zapp
38	21	THE GARS	The Cars	Elektra
39	41	CHILDREN OF THE SUN	Billy Thorpe	Capricorn
40	40	DISCO NIGHT	GO	Arista
41	44	FICKLE HEART	Sweet 'n' The Tears	Atlantic
42	29	GO FOR WHAT YOU KNOW	Pat Travers Band	Polydor
43	45	IN THE PUREST FORM	Mass Production	Cotillion
44	35	STUDIO 54	Various Artist	Casablanca
45	46	LEAD ME ON	Maxine Nightingale	Windson
46	47	SECRET O'MEN	Comet	Chocolate City
47	49	BORN AGAIN	Randy Newman	Warner Bros
48	50	THE JUKES	Southside Johnny & Asbury Jukes	Mercury
49	37	CHEAP TRICK AT BUDDOCK	Cheap Trick	Epic
50	48	VAN HALEN II	Van Halen	Warner Bros
51	42	LUCKY SEVEN	Bob James	Tappan Zee
52	59	INTO THE MUSIC	Van Morrison	Warner Bros
53	63	THE RECORDS	The Records	Virgin
54	54	REPEAT WHEN NECESSARY	Dave Edmunds	Swan Song
55	45	LOVE DRIVE	Scorpions	Mercury
56	54	AN EVENING OF MAGIC	Chuck Mangione	A&M
57	55	THE GAMBLER	Kenny Rogers	United Artists
58	51	BOMBS AWAY DREAM BABIES	John Stewart	RSD
59	60	DYNASTY	Kiss	Casablanca
60	57	MINUTE BY MINUTE	Doobie Brothers	Warner Bros
61	61	BORN TO BE ALIVE	Patrick Hernandez	Columbia
62	71	CURTIS MAYFIELD	Heartbeat	RSD
63	68	BOP TILL YOU DROP	Ry Cooder	Warner Bros
64	66	THE KIDS ARE ALRIGHT	The Who	MCA
65	79	FRANCE JOLI	France Joli	Prelude
66	43	DESOLATION ANGELS	Bad Company	Swan Song
67	69	DOWN TO EARTH	Rainbow	Polydor
68	70	B-52's	B-52's	Warner Bros
69	52	BACK TO THE EGG	Wings	Columbia
70	—	DAVID WERNER	David Werner	Epic
71	—	FIGHT DIRTY	Charlie	Arista
72	53	MINGUS	Joni Mitchell	Asylum
73	—	THE MUPPETS	Soundtrack	Atlantic
74	82	DEVOTION	LTD	A&M
75	56	THE MAIN EVENT	Soundtrack	Columbia

# UK SOUL

1	1	STREET LIFE	Crusaders	MCA
2	2	STRUT YOUR FUNKY STUFF	Frantique	Phil Int
3	15	DON'T STOP TIL YOU GET ENOUGH	Michael Jackson	Epic
4	4	YOU CAN DO IT	Al Hudson	MCA
5	6	GONE GONE GONE	Johnny Mathis	CBS
6	8	PUT YOUR BODY IN IT	Stephanie Mills	20th Century
7	3	AFTER THE FIRE	EWFF	CBS
8	5	OOH WHAT A LIFE	Gibson Bros	Island
9	14	DIM ALL THE LIGHTS	Donna Summer	Casablanca
10	9	STAR GENERATION	James Brown	Polydor
11	16	WHEN WILL YOU BE MINE	AWB	RCA
12	17	SAIL ON	Commodores	Motown
13	—	CAN'T LIVE WITHOUT YOUR LOVE	Tamiko Jones	Polydor
14	7	MORNING DANCE	Spyro Gyra	Infinity
15	11	WHEN YOU'RE NUMBER ONE	Gene Chandler	Chi-Sound
16	—	THIS TIME BABY	Jackie Moore	CBS
17	12	WE ARE FAMILY	Sister Sledge	Atlantic
18	13	GOOD TIMES	Chic	Atlantic
19	10	LOOKIN' FOR LOVE TONIGHT	FLB	MCA

Compiled by BLUES & SOUL, 153 Praed Street, London W2.  
Tel: 01-402 6897

# US SOUL

1	1	DON'T STOP TIL YOU GET ENOUGH	Michael Jackson	Epic
2	2	FOUND A CURE	Ashford & Simpson	Warner Bros
3	3	I JUST WANT TO BE	Cameo	Chocolate City
4	4	FIRECRACKER	Mass Production	Cotillion
5	8	KNEE DEEP	Funkadelic	Warner Bros
6	5	GOOD TIMES	Chic	Atlantic
7	8	I DO LOVE YOU	GO	Arista
8	10	SAIL ON	Commodores	Motown
9	7	SING A HAPPY SONG	O'Jays	P I R
10	14	RISE	Herb Alpert	A&M
11	6	AFTER THE LOVE HAS GONE	Earth, Wind & Fire	Arc
12	11	TURN OFF THE LIGHTS	Teddy Pendergrass	P I R
13	12	THE BOSS	Diana Ross	Motown
14	13	WHY LEAVE US ALONE	Five Special	Elektra
15	15	BAD GIRLS	Donna Summer	Casablanca
16	16	OPEN UP YOUR MIND	Gap Band	Mercury
17	18	STREET LIFE	Crusaders	MCA
18	—	BREAK MY HEART	David Ruffin	Warner Bros
19	17	DO IT GOOD	A Taste of Honey	Capitol
20	—	COME GO WITH ME	Teddy Pendergrass	P I R

# US DISCO

1	1	COME TO ME	all cuts, France Joli	Prelude	
2	7	FOUND A CURE	Ashford & Simpson	Warner	
3	6	MOVE ON UP	UP, UP, Destination	Butterfly	
4	3	THE BREAK	Kai Manua	TK	
5	5	DON'T STOP TIL YOU GET ENOUGH	Michael Jackson	Epic	
6	7	LOVE INSURANCE	Front Page	Panorama/RCA	
7	9	FANTASY	Bruni Pagan	Elektra	
8	8	POW WOW/GREEN LIGHT	Cory Daye	New York Int'l	
9	10	HARMONY/OOH LA LA	Suzi Lane	Elektra	
10	4	THE BOSS	all cuts, Diana Ross	Motown	
11	13	GROOVE ME	Fern Kinney	TK	
12	18	POP MUZIK	M	Sire	
13	12	STAND UP, SIT DOWN	AKB	RSD	
14	11	THIS TIME BABY	Jackie Moore	Columbia	
15	19	MUSIC MAN/REVENGE	Revuncho	Atlantic	
16	15	PUT YOUR BODY IN IT	YOU CAN GET OVER	Stephanie Mills	20th Century
17	14	GET UP AND BOOGIE	Freddie James	Warner	
18	—	PUT YOUR FEET TO THE BEAT	—	The Ritchie Family	Casablanca
19	—	WHEN YOU'RE NO. 1	Gene Chandler	20th Century	Fantasy
20	—	BEAT OF THE NIGHT/PUMP UP	Fever	—	—

# STAR CHOICE



Photo by Dave Siskour

How about printing my top 10 records? It's as good as a lot of other people's choices, and better than most.

- |    |                          |               |
|----|--------------------------|---------------|
| 1  | SWEET THING (Live)       | David Bowie   |
| 2  | (Some of) LOW BUDGET     | The Kinks     |
| 3  | LA VILLE S'ENDORMAIT     | Jacques Brel  |
| 4  | TYPICAL GIRLS            | The Slits     |
| 5  | CIRCUS OF DEATH          | Human League  |
| 6  | IT'S A MAN'S MAN'S WORLD | James Brown   |
| 7  | BLUE VALENTINES          | Tom Waits     |
| 8  | I LOVE THE DEAD          | Alice Cooper  |
| 9  | LOVE IS LIES             | The Buzzcocks |
| 10 | COMPLICATED GAME         | XTC           |

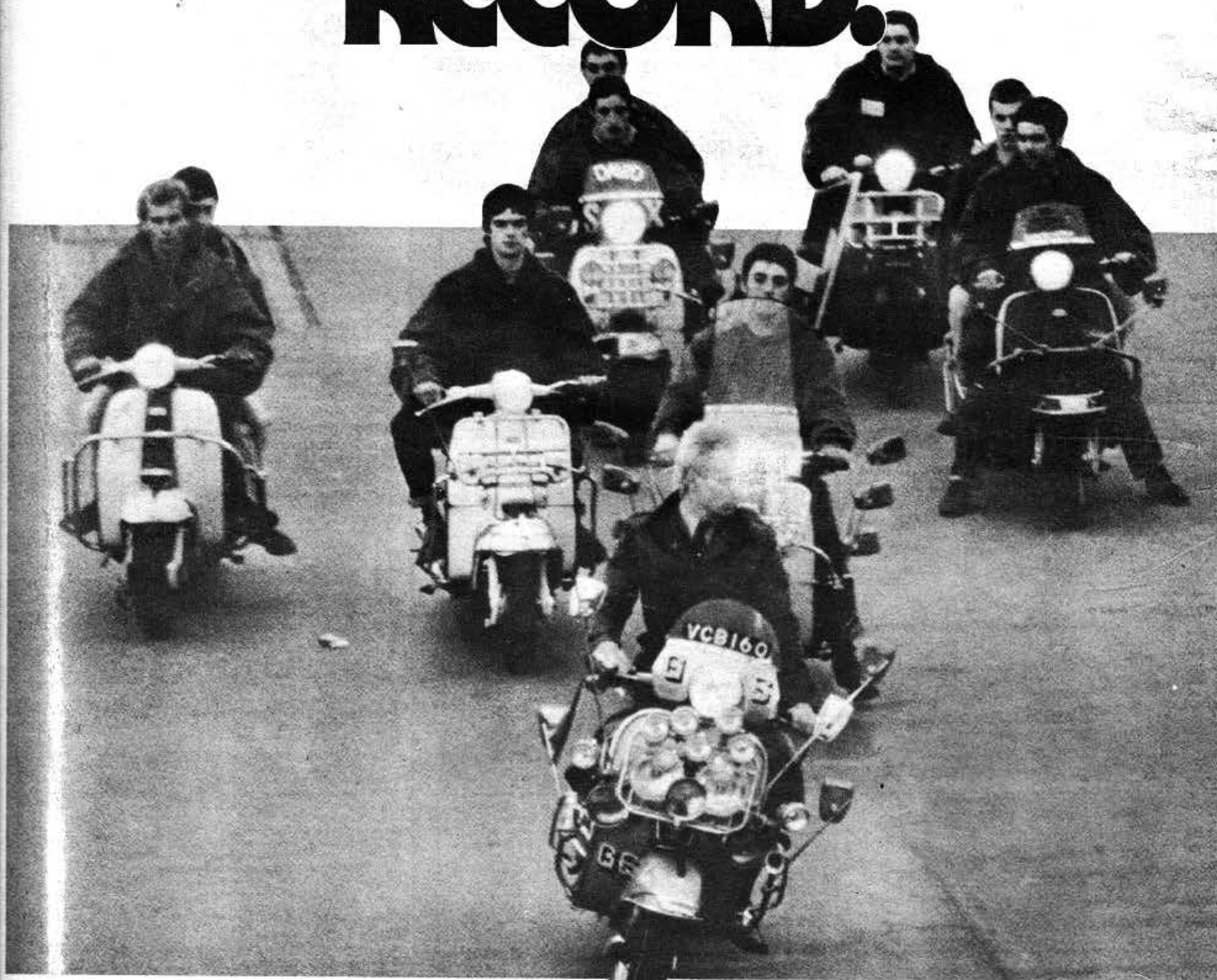
# YESTERYEAR

ONE YEAR AGO (September 23, 1978)	10cc	TEN YEARS AGO (September 27, 1969)	Creedence Clearwater Revival
1 DREADLOCK HOLIDAY	Commodores	1 BAD MOON RISING	Jane Birkin and Sergio Gainsbourg
2 THREE TIMES A LADY	David Essex	2 JET 'AIME	The Bee Gees
3 OH WHAT A CIRCUS	Jillie John	3 DON'T FORGET TO REMEMBER	Bobby Gentry
4 JILTED JOHN	Soney M	4 I'LL NEVER FALL IN LOVE AGAIN	Zager and Evans
5 BROWN GIRL IN THE RING	Exile	5 IN THE YEAR 2025	Humble Pie
6 KISS YOU ALL OVER	Abba	6 NATURAL BORN BOOGIE	Oliver
7 SUMMER NIGHT CITY	Darts	7 GOOD MORNING STARSHINE	Marvin Gaye
8 IT'S RAINING	Frankie Valli	8 TOO BUSY THINKING ABOUT MY BABY	The Equals
9 GREASE	Sinouxie and The Banshees	9 VIVA BOBBY JOE	Johnny Cash
10 HONG KONG GARDEN	—	10 A BOY NAMED SUE	—
FIVE YEARS AGO (September 28, 1974)	—	FIFTEEN YEARS AGO (September 25, 1964)	—
1 KUNG FU FIGHTING	Carl Douglas	1 I'M INTO SOMETHING GOOD	Korner
2 ANNIE S SONG	John Denver	2 RAG DOLL	The Four Seasons
3 HANG ON IN THERE BABY	Johnny Bristol	3 HAVE IT THE RIGHT	The Honeycombs
4 LOVE ME FOR A REASON	The Osmonds	4 WHERE DID OUR LOVE GO	The Supremes
5 VIVA ESPAÑA	Sylvia	5 YOU REALLY GOT ME	The Kinks
6 YOU YOU YOU	Alvin Stardust	6 I WOULD'N'T TRADE YOU FOR THE WORLD	The Backstreet
7 QUEEN OF LUBS	KC and The Sunshine Band	7 IWON'T FORGET YOU	Jim Reeves
8 CAN'T GET ENOUGH OF YOUR LOVE BABE	Barry White	8 OH PRETTY WOMAN	Roy Orbison
9 ROCK ME GENTLY	Andy Kim	9 AS TEARS GO BY	Marianne Faithfull
10 LONG TALL GLASSES	Leo Sayer	10 THE CRYING GAME	Dave Berry

# UK DISCO

1	1	STREET LIFE	Crusaders	MCA 12in
2	2	STRUT YOUR FUNKY STUFF	Frantique	Phil Int 12in
3	4	LOOKIN' FOR LOVE TONIGHT	FLB	Fantasy 12in
4	6	YOU CAN DO IT	Al Hudson	MCA 12in
5	3	OOH WHAT A LIFE	Gibson Brothers	Island 12in
6	20	DON'T STOP TIL YOU GET ENOUGH	Michael Jackson	Epic 12in
7	7	LOST IN MUSIC	Sister Sledge	Atlantic
8	9	FEEL THE REAL	David Berdeth	Sidewalk 12in
9	10	WHEN YOU'RE NUMBER 1	Gene Chandler	Chi-Sound 12in
10	5	THIS TIME BABY	Jackie Moore	CBS 12in
11	5	GOOD TIMES	Chic	Atlantic 12in
12	11	GONE GONE GONE	Johnny Mathis	CBS 12in
13	13	ANGEL EYES	Roxy Music	Polydor 12in
14	14	AFTER THE LOVE IS GONE	Earth Wind & Fire	CBS
15	16	FOUND A CURE	Ashford & Simpson	Warner Bros 12in
16	12	MORNING DANCE	Spyro Gyra	Infinity 12in
17	15	BORN TO BE ALIVE	Patrick Hernandez	Gem 12in
18	18	SWITCH	Beneux & Nancy Dee	Scope 12in
19	25	SAIL ON	Commodores	Motown
20	27	SEXY CREAM	Slick	Fantasy 12in
21	17	BAD GIRLS	Donna Summer	Casablanca 12in
22	21	THE BITCH	Olympic Runners	Polydor 12in
23	23	WE DON'T TALK ANYMORE	Cliff Richard	EMI
24	24	PUT YOUR BODY IN IT/WHAT CHA GONNA DO WITH MY LOVIN'	Stephanie Mills	20th Century-Fox 12in
25	30	DEJA VOU LOVE TILL THE END OF TIME	—	—
26	40	DIM ALL THE LIGHTS	Donna Summer	US Pablo Today 12in
27	45	IT'S CALLED THE ROCK	Edwin Starr	20th Century-Fox 12in
28	62	LADIES' NIGHT/TONIGHT'S THE NIGHT/HANGIN' OUT/IF YOU FEEL LIKE DANCIN'	Kool & The Gang	US De-Lite LP/12in promo
29	29	EARTHQUAKE	Al Wilson	RCA 12in
30	26	YOU NEVER KNOW WHAT YOU'VE GOT	Me and You	Laser 12in
31	39	THIS BAND IS HOT/RUNNIN' TO YOUR LOVE/SUNCHASER/PLEASE YOUR MIND	Edie Hencerson	US Capitol LP
32	19	SPACE BASS	Slick	Fantasy 12in
33	35	STAR/IN THE STONE/CAN'T LET GO/LET YOUR FEELINGS SHOW/ROCK THAT!	Earth Wind & Fire	CBS LP
34	38	MAKIN' IT	David Naughton	RSD 12in
35	43	REACHIN' OUT/FOR YOUR LOVE!	Lee Moore	US Source 12in
36	41	JINGO/DANCIN' & PRANCIN'	Candido	Salsoul 12in
37	44	IS IT LOVE YOU'RE AFTER/LOCK IT DOWN!/WHAT YOU WATIN' FOR!/WONDER WHERE YOU ARE TONIGHT/BAD MOTHER FUNKER/PAZZAZZ!/YOU CAN'T RUN FROM YOURSELF/SHINE YOUR LIGHT	Rose Royce	Whitfield LP
38	47	DANCING LADY/FEEL THE HEAT	Bill Summers	Prestige 12in
39	26	THE BOSS	Diana Ross	Motown 12in
40	22	I'M A SUCKER FOR YOUR LOVE	Teena Marie	Motown 12in
41	65	CAN'T LIVE WITHOUT YOUR LOVE	Tamiko Jones	Polydor 12in
42	37	CHASE ME	ConFunkShun	Mercury 12in
43	57	REGGAE FOR IF NOW	Bill Loveless	Charisma
44	52	IT'S A DISCO NIGHT	Isley Brothers	US TK-Neck 12in
45	55	OFF THE WALL/GET UP ON THE FLOOR/BURN THIS DISCO OUT/WORKING DAY AND NIGHT/ROCK WITH YOU/SHE'S OUT OF MY LIFE	Michael Jackson	Epic LP
46	30	WALKING ON SHINSHINE	Eddy Grant	Ice 12in
47	63	A SONG FOR THE CHILDREN/NIGHTLIFE/FRUIT MUSIC/STREET FESTIVAL	LaVonne Liston Smith	US Columbia LP
48	31	GROOVIN' YOU	Harvey Mason	Arista 12in
49	32	I'VE GOT THE NEXT DANCE	Deniece Williams	CBS 12in
50	86	I DON'T WANT TO BE A FREAK	Dynasty	Solar 12in
51	83	RIGHT IN THE SOCKET/THE RIGHT TIME FOR US/THE SECOND TIME AROUND/LOVE YOU ONE/GIRL	Shalamar	US Solar LP
52	82	BABY BABA BOOGIE	Gao Band	Mercury 12in
53	54	STRATEGY	Archie Bell & The Drells	Phil Int/US 12in
54	78	HOW HIGH	Cognac	US/Salsoul 12in
55	67	IT'S MAGIC/TONIGHT'S THE NIGHT/I LOVE TO DANCE/KEEP YOUR BODY WORKIN'	Kleeer	Atlantic 12in/LP
56	33	BOOGIE WONDERLAND	Earth Wind & Fire/Emotions	CBS 12in
57	79	I WANNA DO THE DO	Bobby Rush	Phil Int 12in
58	61	POINT OF VIEW/PRETTENDER	Malumba	MR 12in
59	51	GET UP AND BOOGIE	Freddie James	US Warner Bros 12in
60	42	GIRLS GIRLS GIRLS	Kandidate	Rak
61	63	TURN OUT THE LIGHTS/LIFE IS A CIRCLE/DO ME	Teddy Pendergrass	Phil Int/LP
62	89	JUST A FEELING/TOGETHER AGAIN	Stanley Clarke	US Epic 12in/LP
63	48	MOTOWN REVIEW	Philly Cream	Fantasy 12in
64	49	SUNNY SIDE OF THE STREET	Savoy	EMI 12in
65	76	GO TO A GD HOME	Boleyn M	Atlantic
66	45	BOOGIE DOWN/GET FUNKY NOW!	Real Thing	Phy 12in
67	34	REASONS TO BE CHEERFUL PT. 2	Jan Dury	Stiff 12in
68	66	CIT DANCIN' / BEST OF FRIENDS/BETTA/PEANUT BUTTER/MORNING SUNRISE	Twenynine/Lenny White	US Elektra LP
69	68	MY FEET KEEP DANCING/MY FORBIDDEN LOVER/CAN'T STAND TO LOVE YOU/A WARM SUMMER NIGHT/WHAT ABOUT ME	Chic	Atlantic LP
70	60	FIRST TIME AROUND/DISCO DANCING	Sky	Salsoul 12in
71	58	GROOVE ME	Fern Kinney	UK 12in
72	56	FOXHUNTING/BOOGIE BOOTS	Idris Muhammad	Fantasy 12in
73	71	LOVING YOU	Jamet Kay	Phy 12in
74	—	THE EVE OF THE WAR	Jeff Wayne	CBS 12in
75	80	UNDERCOVER/COVER/DON'T YOU WANT MY LOVE/HOT HOT	Debbie Jacobs	MCA 12in/US LP
76	59	KNIGHTS OF FANTASY/SPACE DUST/SHERLOCK/BACHMANIA	Eumir Deodato	US Warner Bros LP
77	72	FIND MY WAY/JUST WANT TO BE/NEW YORK/ENERGY SPARKLE	Cameo	US Chocolate City LP 12in
78	—	SAY THE WORD/SWEET 'N LOW/LOVE WHEN I'M IN YOUR ARMS/ THE GOOD LIFE	Bobby Humphrey	US Epic LP
79	—	IN THE BROWNS	Billy Connolly	Polydor (Scotland)
80	75	WOT WE GOT UP'S HOT!	Central Line	Mercury 12in
81	—	PALOS/REASON FOR LIVING	Wille Boto	US Columbia LP
82	84	NEW YORK CITY	Miroslav Vucok	Warner Bros 12in
83	77	STILL/MIDNIGHT MAGIC/GETTIN' IT/SEXY LADY/WONDERLAND	Linnmonts	Motown LP
84	—	AMERICAN HEARTS	Billy Ocean	GTG 12in
85	—	THE HUSTLE (REMIX)	Van McCoy	H&L 12in
86	73	CAUCH ME/CHARISMA/DO DELICIOUS	Pockets	US ARC 12in
87	74	CONSCIOUS MAN	Jolly Brothers	Balthus 12in
88	—	RISE	Herb Alpert	A&M 12in
89	—	HERE COMES THAT SOUND AGAIN</		

# THE MODS. NOW IT'S ALL ON RECORD.



## QUADROPHENIA

**THE MUSIC FROM THE SOUNDTRACK OF THE WHO FILM.**

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