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* HOHNER

FIVE YEARS AGO

Week unding Orinher 2, 1973
Last This
West
5 EYE LEVEL Same Park Contacting (Columbia)
1 2 BALLROOM SLETZThe Sweet (RCA)
2 3 MONETER MASH. Bobby Barle' Pichatt & The Crypt Elchert (Louden)
3 MONSTER MASH. Butter Parks Pickett & The Coppl Mickey (London) 4 NUT BUSH CITY LINGTS
4 S ANGEL PINGERS
6 JOYBEDIGER
3 7 ROCK ON David Ener (CBS)
IT 8-LAUGHENG GNOME David Sewie (Duran)
9 OH NO, NOT MY BABY Red Servert (Newwy)
IN IN CAROLINE

TEN YEARS AGO

10 To 10 To 10	DE WATER	
3.12 V . 57	Week swiling October 2, 196	
Last This	TENOTE .	CONTRACTOR OF THE PARTY OF THE
1 THOSE WEAR 1	THE DAYS	
3 JESAMINE	arter	Beatles (Parlophose)
4 LETTLE ARROY		Lengy Lee (MCA)
5 NOLD ME TIGH	ET A MESSAGE TO YOU	Nash (Rogal-Zonophone)
7 LADY WILLPO	WEIL Gary Pocks	et & the Union Gap (CBS)
DOT AGAIN.	PRAYER	Aretha Franklin (Atlantic) Fersch Born (Cambol)
15 10 CLASSICAL GA		on William (Warner Brus)

15 YEARS AGO

	Week rading	October 4, 1963	
Last T	This ek		
and an	SHE COVES YOU	Brian Probe &	the Tremeloos (Decca) Bestles (Parlophone)
1	THEN HE KINED ME	No.	Crysish (London) Trini Lopez (Reprise)
10	NICODO	Sieve Lawres	Shadows (Colombia)
		Andrew A	Toron Marchael (Dates)
NAME AND ADDRESS.	The state of the s	Indiahaladhalada way	NAME OF TAXABLE PARTY.

SINGLES ALBUMS

		Week ending October 7, 1978			
TM	a Last		2 2	る王	
V	fook		22	25	
- 1	(2)	SUMMER NIGHTS	至意	0.8	
		John Travolta & Olivia Newton-John	4-	3 "	
		(RSO)	3	1	
2	(9)	LOVE DON'T LIVE HERE ANYMORE			
		Rose Royce (Whitfield)	3	2	
3	(41	GREASE Frenkie Valil (RSO)	6	3	
4	(ii)	DREADLOCK HOLIDAY 10cc (Mercury)		1	
5	(19)	S CAN'T STOP LOVIN' YOU	-		
	(19)	Leo Saver (Chrysalis)	2	5	
- 6	(5)	KISS YOU ALL OVER Exile (Rek)	5	4	
7	(3)	THREE TIMES A LADY		-	
	(3)	Commodores (Motown)	10	1	
_	101		10		
8	(6)	OH WHAT A CIRCUS	-	4	
_	dan abou	David Essex (Mercury)	7	4	
9	(12)	LUCKY STARS	-		
		Dean Friedman (Lifesorig)	3	9	
10	(7)	JILTEO JOHNJilted John (EM) Int)	. 9	5	
-11	(8)	SUMMER NIGHT CITY Abba (Epic)	4	8	
-11	(21)	RASPUTIN Boney M (Atlantic Hansa)	2	11	
13	(13)	YOU MAKE ME FEEL			
		Sylvester (Fantasy)	7	13	
14	(10)	PICTURE THIS Blondie (Chryselis)	7	10	
15	(14)	HONG KONG GARDEN			
		Siouxeie & The Banshees (Polydor)	6	8	
16	(26)	A ROSE HAS TO DIE Dooleys (GTO)	4	16	
17	(16)	NOW THAT WE FOUND LOVE	-		
	1 - 43	Third World (Island)	- 3	16	
18	(25)	BLAME IT ON THE BOOGIE	-		
140	14.41	Jacksons (Epic)	2	18	
19	(17)	AGAIN AND AGAIN	100	100	
10	11//	Status Quo (Vertigo)	5	9	
20	(23)	HAVE YOU EVER FALLEN IN LOVE	-	-	
20	123)	Buzzcocks (UA)	2	20	
	10.45			20	
21	(24)	THE WINKERS SONG	- 0	24	
		Ivor Biggun (Beggars Banquet)	3	21	
22	(28)	TALKING IN YOUR SLEEP	-		
		Crystal Gayle (UA)	3	22	
23	(15)	RIVERS OF BABYLON/BROWN			
		GIRL IN THE RING		-	
		Boney M (Atlantic)	24	1	
24	{11}	BRITISH HUSTLE HI Tension (Island)	8	7	
25	(-)	SANDYJohn Travolts (RSO)	1	25	
26	(-)	BAMA BOOGIE WOOGIE			
		Cleveland Eaton (Gull)	-1	26	
27	(-)				
		Rainbow (Polydor)	1	27	
28	(-)	DOWN AT THE DOCTORS			
	B. 18	Dr. Feelgood (United Artists)	1	28	
29	(-)	DIPPERY DAY			
		Father Abraham (Decca)	1	29	
38	(22)	EVERLASTING LOVE			
		Andy Gibb (RSO)	7	11	
		DIADRA INCO AMARCO			

Andy Gibb (RSQ) 7 11

BUBBLING UNDER ... 7

RESPECTABLE — Rowing Stones (Emil); DAYLIGHT KATY
— Gordon Lightfoot (Warner Bros); MOLLYWOOD
NIGHTS — Bob Seger (Capitol); SWEEY TALKIN'
WOMAN — E.L.O. (Jet).

U.S. SINGLES

Week ending October 7, 1978

This			
	pek		
1	(2)	KISS YOU ALL OVERExile	
2	(1)	BOOGIE OOGIE OOGIE Taste Of Honey	
3	(3)	SUMMER NIGHTS	
		John Travolte/Olivia Newton-John	
4	(5)	REMINISCING Little River Band	
5	(6)	HOT CHILD IN THE CITY Nick Gilder	
- 6	(4)	HOPELESSLY DEVOTED TO YOU	
		Olivia Newton-John	
7	(7)	DON'T LOOK BACKBoston	
8 ([10]	YOU NEEDED MEAnne Murray	
	(11)	WHENEVER (CALL YOU "FRIEND"	
		Kenny Loggins	
10	(8)	THREE TIMES A LADYCommodores	
	(13)	RIGHT DOWN THE LINE Gerry Rafferty	
	[17]	WHO ARE YOU	
	[14]	HOLLYWOOD NIGHTS Bob Seger	
	[16]	LOVE IS IN THE AIR John Paul Young	
	[19]	BACK IN THE USA Linds Ronstadt	
	(9)	HOT BLOODEDForeigner	
	(2)	MAC ARTHUR PARK	
	(23)	YOU NEVER DONE IT LIKE THAT	
16 1	(23)	Captain & Tennille	
19	(27)	Captain at Tennine	
		DEAST OF BURDEN Roding Stones	
	(21)	BEAST OF BURDEN Rolling Stones COME TOGETHER Aerosmith SHE'S ALWAYS A WOMAN Billy Joel	
	(26)	SHE'S ALWAYS A WOMAN BIRY JOH	
	(30)	HOW MUCH I FEEL Ambrosia	
	(26)	GET OFFFoxy TAUGIN YOUR SLEEP Crystal Gayle	
	(20)	TALIUNG IN YOUR SLEEP Crystal Gayle	
	(29)	JOSIESteely Den	
	(15)	YOU AND IRick James	
27	(-)	I LOVE THE NIGHT LIFE (DISCO ROUND)	
		Alicia Bridges AN EVERLASTING LOVEAndy Gibb	
	(12)	AN EVERLASTING LOVEAndy Gibb	
29	H	IT'S A LAUGHDaryl Half & John Oates READY TO TAKE A CHANCE AGAIN	
200	100	Barry Manilow	
		Courtesy "CASH BOX"	
		Courtery CASH BUX	

Thi	s Last	Week ending October 7, 1978	288	7
	fook		300	2
1	(1)	GREASE, Original Soundtrack (RSO)	13	1
2	(2)	MGHT FLIGHT TO VENUS Boney M (Int/Hansa)	12	1
3	(9)	BLOODY TOURISTS 10 c.c. (Mercury)	3	3
4	(3)	IMAGES. Don Williams (K-Tel)	10	2
5	(5)	SATURDAY NIGHT FEVER		13
		Various (RSO)	24	1
5	(4)	WAR OF THE WORLDS	14	2
7	(7)	PARALLEL LINES Blondie (Chrysalis)	3	7
	(6)	CLASSIC ROCK		
		London Symphony Orchestra (K-Tel)	9	13
9	[10]	DON'T LOOK BACK Boston (Epic)	4	9
10	(8)	WHO ARE YOU The Who (Polydor)	6	5
11	()	ROSE ROYCE STRIKES AGAIN Rose Royce (Whitfield)	1	11
12	(17)	BIG WHEELS OF MOTOWN . (Motown)	2	12
13	[12]	STREET LEGAL Bob Dylan (CBS)	16	2
14	(19)	LEO SAYER Leo Saver (Chrysalis)	4	14
15	[24]	TORMATOYes (Atlantic)	2	15
16	[16]	ARE WE NOT MENDevo (Virgin)	4	16
17	(13)	JAMES GALWAY PLAYS		
		SONGS FOR ANNIE James Galway (Red Seal)	5	8
18	[11]	NATURAL HIGH		
		Commodores (Motown)	12	7
19	(26)	THE BRIDE STRIPPED BARE Bryan Ferry (Polydor)	3	19
20	120)	STAR PARTY Various Artists (K-Tel)	8	10
21	[14]	OUT OF THE BLUE	~	
	V	Electric Light Orchestra (Jet)	42	3
22	()	ROAD TO RUINRemones (Sire)	1	22
23	[25]	BAT OUT OF HELL Most Losf (Epic)	29	6
24	(-)	STAGE David Bowie (RCA)	1	24
25 26	(-)	BREATHLESS Carnel (Selecta)	1.	25
20	(15)	LIVE & DANGEROUS Thin Lizzy (Vertigo)	18	2
27	[21]	RUMOURS		
-		Fleetwood Mac (Warner Bros)	81	1
28	()	LIVING IN THE U.S.A. Linda Ronstadt (WEA)	1	28
29	(-)	GHOSTS OF PRINCES IN TOWERS		
		Rich Kids (EMI)	1	29
30		OCTAVE Moody Blues (Threshold)	15	4
GR	EEN O	BUBBLING UNDER LIGHT — Cliff Richard (EMI); NEVER SA bbath (Phonogram); LOVE BITES — 8	AY DIE	_
Bla	ch Sa	bbeth (Phonogram); LOVE BITES - 8	ULICO	clus
(U)	u: 81	STEMS OF HUMANCE - URTHOOK [IN	and).	
		U.S. ALBUMS		

O'S' WIPROMS

		Week ending October 7, 1978
Thi	a Lant	ereal anding october 2, 1970
	Vook	
1	(5)	GREASE Various Artists
2	(2)	DON'T LOOK BACKBoston
3	(3)	WHO ARE YOU The Who
4	(4)	DOUBLE VISION Foreigner
5	(5)	SOME GIRLS
6	(6)	NIGHTWATCHKenny Longins
7	(15)	TEN SONS OF DIFFERENT MOTHERS
		Den Fogelberg & Tim Wiseberg SGT PEPPER'S LONELY HEARTS
	(7)	SGT PEPPER'S LONELY HEARTS
		CLUB BANDVarious Artists
- 9	(0)	NATURAL HIGHCommodores
10	(10)	WORLDS AWAYPable Cruise
11	(12)	STRANGER IN TOWN
	440.440	Bob Seger & The Silver Bullet Band
12	(26)	LIVE AND MORE Donna Summer
13	(13)	THE STRANGER
14	(14)	Bee Gees and Various Artists
15	(19)	MIXED EMOTIONSExile
16	(11)	A TASTE OF HONEY Teste of Honey
17	(17)	CITY TO CITY
10	(20)	SLEEPER CATCHERLittle River Band
19	(9)	BLAM The Brothers Johnson
20	(21)	BAT OUT OF HELL Meat Loaf
21	(16)	SHADOW DANCINGAndy Gibb
22	(23)	GET OFF Foxy
23	1-1	PIECES OF EIGHT Styx
24	()	IS IT STILL GOOD TO YA Ashford & Simpson
25	(18)	COME GET IF
26	(30)	ROSE ROYCE STRIKES AGAIN Rose Royce
27	(22)	LIFE IS A SONG WORTH SINGING Teddy Pendergrass
28	(29)	AJASteely Dan
	1231	DOG AND BUTTERFLY. Heart
30	(24)	TOGETHERMESS
30	14-41	Courtesy "CASH BOX"
_		444,444 0-411,000



SHAM 69 undertake a major concert tour throughout November, running into early December. So far 21 dates have been announced, with a big London show still to be confirmed. The

have been announced, with a big London show still to be confirmed. The tout, which goes out under the hanner of "Guy Fawkes Memory", ties in with the late October release of their new Polydor album "That's Life".

Gigs set are at Edioburgh Odeon (Novamber 2), Abendeen Capitel (2), Glasgow Apollo (3), Newcaste Polyacchaic (4), Hansley Victoria Hall (3), Sheffield Top Rank (6), Leicester De Monitort Hall (7), Birminghum Tap Rank (8), Tymouth Metro (10), Tunaton Odeon (11), British Colsten Hall (22), Cardiff Top Rank (14), Swansea Tap Rank (15), Manchester Apollo (21), Exadiord Se George's Hall (22), Derby Kings Hall (23), Hastings Pier Pavillon (25), Bournessouth Village Bowl (27), Portsmooth Guldhall (26) and Canterbury Odeon (December 2 and 3).

Although R contains several familiar soaps, including their new single, the upcoming LP has a concept thence—in that it follows the trials and tribulations of one man's day. Tracks are Leave Me Alone, Eccrybody's Right Eccrybody's Wrong, Who Give A Dumm, That's Life, Win Or Lese, Harry Up Harry, Ecil Way, Reggae Pick Up — Farzi I and 2, Sunday Morning Night-



THE CLASH olcowed last week in New York

SHAM,

mare, Angels With Dirty Faces and is This Me Or Is This You.

THE CLASH have now finally re-arranged their concert at Leadon's Roay Theatre in Harlesden for Saturday, October 14 at 7.30 pm. This is the gig, originally planned for September 9, which had to be called off because they were still working in America

on their new album.

The show is abrenty sold out, and existing tickers for the postponed date are still valid. Two support acts will be added as the hill, mad it's possible The Chash will be fülming their new single at the gig.

Prior to the Runy date, the band fly to Irehand to play Belfast Ulster Hall and Dublin Top Hat west Wednesday and Thursday (II and 12 respectively). Then, after their London commitment, they headline a short European tone — violing France, Holland, Erijam and Germany.

On their return, they headline a stajor British tour, starting on November 9 and Insting about five weeks. It's the longest tour they've aver played in this country, and includes no less than five big London dates. Details are currently being finalised and will be amounced shortly. And following the recent Runy mly-up, it's streased that these gigs are being arranged with the full knowledge and consent of The Chash, whose new albam will be inseed by CBS on November 10 to coincide with the tour.

• Following last week's report of a shew-down between The Clash and their manager Bernard Rhodes, latest ramour in rock circles is that they are about to be taken over by Yes manager Brian Lane, though it was impossible to obtain confirmation at pressure.

HOST OF BIG NAMES FOR

Festival week at Wembley

THE JAM, David Essex, Lindistarne, Generation X and John Miles are among attractions already set for a week-long pre-Christmas festival being staged at the giant Wembley Arena in North London London.

London.

It is, in fact, promoter Mel Bush's second Great British Music Festival, the first having been staged at London Olympia over Christmas and New Yora 1976-77— when stars included Status Quo, Bad Compeny, Thin Lizzy, Be-Bop Dehuxe and Barclay James Harvest.

There will be a different bill every might from Monday, November 27, too Saturday, December 2, inclusive. Bush says that merchandise will be on sale at the festival, and be's expecting record company participation, so

record company participation, so giving the event an enhibition flavour. Each show runs from 5 to

11pm.

Among the acts set for November 29 are The Jam, Stade, The Pirates, Generation X and Partik Fitzgerald. The fine-up to date for November 30 is Lindisfarre, John Miles, the Frankie Miller Band and Chris Rea. And closing the featival on December 2 are David Essex, The Rich Kids and The Real Thing, among others.

and The Real lang, among others,
Further acts for the above three bills have still to be confirmed, as well as headliners for the other three nights. Tickets priced £5, £4

Pre-Christmas Wembley event

NME July 15, 1978

and £3 are available now from the Great British Music Festival Box-Office, Wembley Arena, Wembley, Middlesex — enclose s.a.e., makes cheques and POs payable to "Weenbley Stadium Ltd.", and ensure the date you require is clearly stated. The box-office opens to personal callers in two weeks' time.



DAVID ESSEX

● David Essex, who leaves the cast of the London aussical "Evita" on November 4, will be touring Britain prior to the Wembley show. Details are expected shortly, but meanwhile he has a new single out this weekend—titled "Brave New World", it's taken from the hit album "War Of The Worlds".

Ubu, Vibrators

TRIRTEEN DATES have now been confirmed for the mid-autumn tour by Pere Ubu, plans for which were exclusively revealed by NME two weeks ago. The avant-parde new-wavers from Ohlo first came to British early this year and played a few gigs here, but this time their our will be more extensive — in fact several more vermen (including London) have still to be finalized.

Those set so far are Newcastle University (November 18), High Wycombe Town Half (19), Leicester University (21), Nottingham University (23), Manchester The Factory (24), Liverpool Eric's (25), Birmingham The Gig (27), Fynnouth Metro (29), Norwick Eart Anglia University (November 2), Unbridge Branel University (8) and Glosgew Queen Margaret Union (9).

The bund's new album "Dub Housing" is scheduled for release the first weet of November, and it will be their first to appose on Chrysalio. Acnong tracks featured are "On The Surface", "Thriffer", "Navvy" and "I Will Walt".

THE VIBRATORS have listed up their first tour since their recent personnel upbravals, which saw newcomers Ben Brierley (lead gultar) and Greg Van Cook (beas) coming into the line-up to join founder members Knox (lead vocals and guitar) and Eddie (drumss). It colincides with the mid-Detober release by CBS of their new single "Pumbing" Too Hand", the first with the new line-up. Another week of dates has utilit to be finalised, columinating in a major London concert appearance, but those confirmed so far are:

London Marquee Club (October 21 and 22), Leeds Fan Club (24), Dumfries Stagecoch (15), Aberdeen Ruiffes (26), Dundee University (27), Glasgow Queen Margaret Union (28), Dundermaine Kinema (29), Wolverhamptou Polytechnic (31), Shelfield Polytechnic (November 1), Hell College (2), Nottingham University (3), Bolton Technical College (4), Donester Outlook (6), Middlerheuugh Rock Garden (9), Newcastle University (10), Binsingham Barbarella's (11), Exeter Routes (13), Newport Stawaway Club (15) and two shows at Liverpool Eric's (18).



THE VIBRATORS

PERE UBU

Siouxsie in London

SIOUXSIE & The Benshees have now arranged the major Loodon concert which climates their 23-date major tour, reported by NME last week. It's at the Hammersmith Odeon on Thursday, November 9, with support act Spizz OH and special guest Nico. And Nico, the former Vehres Underground singer, will now be guesting on seven dates on the Siouxsie tour. As reported last week, she is already set for the

opening night at Hernel Hemp-stead Pavilion on October 11, but she now also plays Cardiff Top Rank (15), Plymowth Fiesta (16), Bristol Locarno (17), Bour-nemouth Village Bowl (19) and Hastings Fier Pavilion (20), as well as the Hammersmith concert.

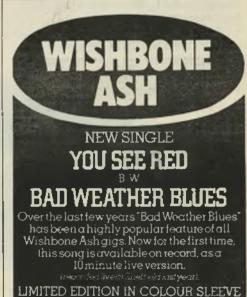
She'll also be taking part in The Pop Group's benefit show at London Camden Electric Ballroom on October 12, on behalf of Amnesty International's princers of Conscience campaign. Others appearing in the show are Lynton Kwesi Johnson and Cabaret Voltaire, and the concert is being filmed for TV and for use by Amnesty.

Jam to headline Scottish event

THE JAM are one of headline acts appearing in a ten-day rock festival being staged next month by St. Andrews's University in Scotland. The students' entertainments committee say they are "risking bankruptcy" by promoting the event, which is costing more than they usually spend on gigs in a whole year! With many more names still being finalised, those confirmed are: Son Seals Band (November 2), Whirlwind (3), Wilko Johnson's Solid Senders (6), The Jam (7), Crazy Cavan 'n' The Rhythm Rockers (10) and Sonja Kristina's Escape (11). The St. Audrews show is one of a series of dates which The Jam will be playing in early November, and full destals are survected to be anougued next mesh. and full details are expected to be announced next week. (They also play Wembley on November 29 — see above right).

ITS NOW OFFICIALLY confirmed that Johnny Lydon (a.k.a Rossen) and his new band, Public Image Ltd, are to play a special Christmas Day concert at London's Rainbow Theater. NME reported in T-Zers last week that application was made to the GLC for permission to stage the event, and this has now been granted by the council's Public Services to the on the bill. But it's brieved there will be a comedian and a magician, besides other musical acts.

It's understood that, by removing most of the stalls and restricting seated accommodation mainly to the circle, the Rainhow plans to increase its capacity to over 3,000 for the Christmas show — but tickets are not expected to go on sale for another two or three weeks. Meanwhile the Lydon band's single "Public limage" is now set for October 20 release by a Vigin.



MCA 392 15.000 copies of this record are

available on 12," which includes the full-length album version of You See Red.' 12MCA 392

MCA RECORDS

Yes extra in London

YES have added yet another London show to their apcoming schedule — it's a matunes performance at 3 pm on Saturday, October 2B, at the Wembley Arena, Tickets for the evening concert that day, and for the Friday night (27), are now sold out — though a few still remain for the gig on Thursday, October 2B. And tickets for the extra matinee show, are now on sale (£5 and £4).

BETHNAL have switched the date and venue of their major London concert, which is part of their nationwide tour. Previously announced as November 26 at the Rainbow, it now becomes November 25 at Hammersmith

Spirit off

THE PROJECTED seven-date autumn tour by Spirit, announced in News Desk last week, was called off literally as NME went to called off hierally as NME went to press — in fact, eagle-eyed readers will have spotted a Stop Press item in T-Zers, stating that it had been postponed. Readon for the last-minute hitch is that drummer and founder member Ed Cassidy has racked his back severely, and will be unable to play for some weeks. Promoters Straight Music are now hoping to re-arrange the Spirit tour for the New Year.



DOLLY PARTON files into Britain in the end of this month to film a guest spot in Brice Forsyth's new ITV series, for Fourpth's new ITV neries, for probable screening on November 4. She then undertakes a string of concerts in Europe, before returning here in the middle of next month to beadline six major dates. They are at fleighton Conterence Centre (November 15), Ipovich Gammont (16), Coventry Thetre (17), Oxford New Theatre (18), Liverpool Empire (19) and London Hammerswith Odeou (20).

Bronze Records release three albume temorrow (Friday) — "Resolving Comredictions" by Andy Mackay. "Fellor Angel" by Utaki Heep end "Water Bearer" by Selly not only produced her album, but sings and plays most of the instruments on it. Oright side have a single coming out on October 13 called "Come Beck To Me".

"Come Back To Me".

Release of Rod Stewart's new elbum "Blondes Have More Fun" has been stigntly delayed and Riva Records are new siming at either October 27 or November 3. This hold-up means that the opening of Stewart's European tour is put back until October 29, but if a unitialy to affect his British dates in December, and detelle are expected in the next week of two.

Included within the shapes of the

week of two.

Included within the steeve of the accord 1899 album "Separaries", insued by United Artists this week, is a leaflet telling purchasers how to obtain a free 12-unch single by the band. The single, featuring "Action" and "Welting", is on 999's own Labritain Records table — and if the first time a free disc on an independent label has been made available. Through a major company's release.

**Emmerty band Eville follow their Comments of the service of the s

Kentucky band Edle follow their hit single "Kisa You All Over" with their debut album. Titled "Mixed Emptions", it's released by Rak Records on November 10.

6 "Slade Alrve Vol 2" is the band's new album, issued by Bern Records on October 20. As already reported, their new single "Rock'n'Roll Belere" is out this weekend.

Doese Summer's new sing "MacArthur" comes out tomorn (Friday) on Ceabblence, while of Variguard Tom Paxton sings "Ti Death Of Stephen Bito". Both labor are distributed by Pye.

Boye Of The Lough are putting the firishing touches to their live album "Wish You Were Here", for fate October release by Logo Records, it was recorded during their recent our of the Scottlet Highlands.

The Jamaican regges hit "Baby five Been Missing You" by Bunny Melonsy, until now available on the Moodisc label, has been picted up by Gulf Records who issue it on October 20.

Outch bend Gruppo Sportive, who began their second British toor this week, have a new single Itiled "Hey Gir" Issued by Epic on October 13.

October 13.

• Zama Records, the Covernry
• Sama Resords, the Covernry
• Based labet responsible for leurching The Frys. this wreet, put out a
four-fract length by their letest eignfract labet and the covernment of the cover

tent for the mortide must tent rock group" (I), have been ned by the Independent Dyna-e Records label and ere now ting their first tracks.

ipel writes with Metchbox sees his first solo album this lend, titled "Rockeblity Origi". Although on the Dutch-besse house label, it will be generally able in Britain. It's a complete set, with Bloomfield feature guitar, bass, mandolinonica, percussion and vocals.

harmonica, percussion and vocate.

**Move it On Over", the accord album by George Thorogood & The Destroyers, is easied by Sonet Records on October 13. But they've hed to postpone their proposed U.K. tour in left semitum, which wes to have promoted the LP, because Thorogood has distocated his shoulder playing baseball lefts out of action for two months, and the Bratish visit is being se-erranged for the New Year.

Sire compilation and re-releases

and re-releases
WEA, whose distribution deal
with the Sire tabel came into effect
in Juse, have now made evailable
the full Sire back catalogue of ten
albums — including three by The
Ramones, two by The Plamin'
Groovies and one each by The
Talking Heads and Richard Hell.
And they've brought out a compilation sampler album called "The
Sire Machine Turns You On",
teaturing tracks by The Ramones,
Dead Boys, The Rezallos, Tuff
Darts and Radio Birdman, among
others. The sampler includes two
previously unissued items — "You
Gotta Lose" by Richard Hell and
"Magic Love" by The Squares —
plus Patti Smith's version of "Hey
Joe" taken from a Sire sangle.

Ms County back again on the road

WAYNE COUNTY a The Elec-nic Chairs return to the gig circuit this week, and have so far confirmed 16 dates over a five-week period, with more still to be announced. The band remains unchanged and features Wayne (vocals). Val Haller (bass), J J Johnson (drums), Eliot Michaels (leed guiter) and Henri Padovani (thythm guitar). The current stage show includes some old favouries, but the majority is new material but the majority is new material prepared during their enforced absence.

prepared during their enforced absence.

They play London Canaden Music Machine (tonight, Thursday), Northampton County Ground (Saturday), Nuneaton 77 Club (October 10), York Pop Club (11), Manchester Russell Club (12), Liverpool Eric's (13), Birmingham The Gig (19), Blackpool Norbeck Castle (21), Swansea Circles (21b), Newcastle University (25), Leeds Fan Club (26), Nottingham Sandpiper (27), Plymouth Woods Centre (30), Penzanzz The Garden (31), Exeter Routes (November 1) and Bristol Granary (9).

For more on Ms. County, see

• For more on Ms. County, see pages 28-29.

PERSONNEL CHANGES

Lambert quits Strawbs; ex-Kokomo men in Cado



DAVE LAMBERT
THE STRAWBS have been forced to postpone their projected autumn tour, because their long-standing lead guitarist and vocahist Dave Lambert has left the group. His immediate plans involve a solo album, which he'll be making in Los Angeles, where he's been writing with Gary Osborne and ex-Holbes front man Allan Clarke. Although The Strawbs have not yet named a replacement, they are currently recording an album called "Heartbreak Hill" for release in the New Year, when they also intend to undertake their delayed tour.

CADO BELLE, now on tour

delayed tour.

CADO BELLE, now on tour following a summer personal uphenval, have revealed that their re-shaped line-up features two former Kokomo members — Jingmy Mullins (guitar) and Glen Lefteur (drams). They'll be seen in action when the band its show-cased in BBeC2's "Rock Goos To College" tomorrow (Friday), when another cx-Kokomo man Neil Hubbard makes a guest appearance with them.

DOWNLINERS SECT are back in action with a revised line-up which includes three founder members — Don Craine (guitar). Keith Grant (bass and wocals) and Terry (ijbkon (lead guitar) — plus newcomers Paul Tiller (harmonica and wocals) and Paul Holm (drums). They've just fineshed recording their first single for eight years — titled "Blue Night", it's scheduled for mid-November release by Raw Records, with an album to follow soon afterwards. They're also laning up an extensive club and college four. DOWNLINERS SECT are back

CAFE JACQUES have slimmed to trio size following the departure of bassist Colin Nelson. But the nucleus of Chris Thomson (guitar and lead wocals), Peter Veitch (keyboards) and Mike 'O' (drums) will be joined for live work by bassist Keith Wilkinson and multi-instrumentalist Geoff Richardson. They expect to go back on the road at the end of this month.

SPITERI, who were Britain's only authentic saks band, have broken up — but a new band has already risen from the ashes of the old. They are Menyana, formed around two key members of Spiteri — Steve Alpert and Charles Spiteri. Initially they're concentrating on London gigs, including a Sunday residency at The Kensington, W.14. They're also recording a debut album and single.

SUBWAY SECT have now emerged with a revised line-up and a new approach, announces leader Vic Goddard. This follows the recent report that two original members had been ousted from the band. After completing all existing commitments, including supporting Patti Snuth in her London. Rainbow concerts, Goddard decided to re-shape Sect to reflect his new ideas in writing. He says the new band nomprises "a jazz funk hessist, a rock" roll guitarist, a cabaret pinnist and a guirarist, a caburet prinnist and a Bethnal Green docker on drums"! Their new single "Ambition" is due for October 13 release.



CHARLIE TUMAHAI

CHARLIE TUMAPAI

CHARLIE TUMAPAI

bass player with B-Bop Deluxe

until they disbanded just over a

month ago, has now joined The

Hollywood Killers. The band have

just started recording new material which, when completed, they

plan to hawk around the record

companies

MUSCLES have undergone a couple of line-up changes, but they haven't — as reported elsewhere — broken up. The Birmingham band have added John Rowley as lead singer, and brought back their original drummer Steve James. Big Bear Records have pust issued as EP by the band, pressed in orange varyl and featuring three previous Assides plus one new track. Their upcomning gigs are listed on page 5.

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OTWAY'S TOUR SET

MOST OF THE dates and venues have been confirmed for the first major tour by John Otway and his new band, plans for which were exclusively revealed by NME last week. It aids promotion of his new single "Baby's In The Club", and the

uss week. It aids promotion of his new single "Baby's In The Club", and the timerary so far is:

Chelienham Town Hall (Jomorow, Friday), Swindon Oasis (Sanudaly), Bradford Royal Standard (Oxtober 8), Middlesbrough Rock Garden (9), Aberdeen Fasion Ballsoom (10), Glasgow City Hall (11), Edinburgh University (13), Hamilton Football Club (14), Dumfires Stagecoach (15), Jordanstown Belfast Polytechnic (17), Portinish Chester Club (18), Belfast Onen's University (19), Dublin Trinity College (20), Cork University (21), Dublin Trinity College (20), Cork University (21), Dublin Trinity College (20), Cork University (21), Mobienhampion Lafayene (27), Halifax Good Mood Club (28), Newport Stowaway Club (30), Cambridge University (31), Norwich Boogit House (November 1), Bailey Crampets (2) and Preston Charter Theate (4),

London does not figure in the above schedule but, after they've completed these gigs, Otway and the band go into the studios to record a new altimate. to record a new album - and it's expected that London dates will be stotted in during this

COVERDALE, LORD TOGETHER AGAIN Whitesnake



ION LORD

WHITESNAKE, the band launched early this year by former Deep Purple vocalist David Coverdale, headline their first major concert our in mid-autumn. They'll be playing at 19 leading venues around the country, climaxing at London Hammersmith Odeon. The band were recently reinforced by the addition of another cx-Purple man, keyboards maestro Jon Lord, and the tour marks his first live dates with them. Their new single "Lie Down (A Modern Love Song)" is issued this week by EMI, with their album "Trouble" to follow later in the month, and their tour timerary is: Newcastle City Hall (October 26), Edinburgh Odeon (27), Glasgow Apollo (29), Brighton Dome (November I), Birmaingham Odeon (2), Derby Kings Hall (3), Bournemouth Winter Gardens (6), Hanley Victoria Hall (7), Manchester Apollo (9), Ipswich Gaumoni (10), Porismouth Guidhall (11), Cardiff University (13), Bristol Colston Hall (14), Oxford New Theatire (15), Bath Pavilion (17), Redcar Coatham Bowl (19), Liverpool Empire (20), Leicester De Montfort Hall (21) and London Hammersmith Odeon (23). WHITESNAKE, the band launched early

Max Boyce

MAX BOYCE plays a string of major concerts in November, visiting Hanley Victoria Hall (9 and 10), Ipswich Gaumont (14), Notlingham Theatre Royal (15), Bradiord Alhambra (16), Birmingham Hippodrome (17 and 18), Wolverhampton Civic Hall (19 and 20), Stockport Davenport (23), Middlesbrouph Town Hall (24), Brdilington Spa Royal Hall (25), Harrogate Royal Hall (26) and Manchester Apollo (27). December dates, including a big London show, will be announced shortly. Ticket prices range from 41 to £2. Boyce's new single "There Were Many Babies Born" is issued by EMI on October 27.

RICHARD DIGANCE begins a 13-concert tour this week, including three London dates—one of them in his home district of East Ham, his first appearance there for some years. Support is Spredthick, and the dates are Manchester University (tonight, Thursday), Bath Brillig Arts Centre (Friday), Cambridge College of Art (October 9), Cowentry Lanchester Polytechnic (15), Portsmouth Polytechnic (19), Leeds University (23), Manchester UMIST (27), Sheffield Polytechnic (29), London East Ham Town Hall (November 2), Urbridge Brunel University (3), Cheltenham Plough Inn (12), London Alexandra Palace (16) and London City University (17).



Dire Straits

DIRE STRAITS tour Britain again in November, after spending most of this month gigging in Europe. Supported by Lee Fardon's Legionaires they play Bradford University (November 1). Nottingham Trent Polytechnic (2), Newcastle Polytechnic (3), Dunham University (4), Dunstable Civic Hall (5), London Strand King's College (7), Keele University (8). Hull University (9), York University (10), Sheffield University (11), Birmingham Town Hall (13), Leicester University (14), Manchester University (15), Lecks Polytechnic (16). Bristol Polytechnic (17) and Hitchin College of Education (18). They then leave for Nassau to record their second album and, as a result of recently being signed by Warner Brothers in America, they'll be working with noted producer Jerry Wexler.

Andy Desmond

Andy Desmond

ANDY DESMOND — probably Britain's best-known and most-sought-after support foct, who's guested on at least a dozen major tours — breaks new ground this month when he sets out on his own headhining four. Backing him on the road will be Ron Lawrence (bass), Nick Trevisick (drums). Stewart Whitcomb (keyboards), Nicky Payn (saxes) and Tom King (guitar). The itinerary, which ties in with the release this weckend of his new single "Goin" Down", comprises:

Dundee Technical College (October 18). Edinburgh Heriott Watt University (20), Fife St. Andrew's University (21), Sheffield Limit Club (22), Mansileld Civic Centre (23), Nottingham Trent Polytechnic (24), Keele University (26), London Collegiate Theatre (November 1), Blackpool Technical College (2), Liverpool Polytechnic (3), Bath Brillig Arts Centre (4), Swanses University (16), Bristol Polytechnic (18), Egham Royal Holloway College (20), Newcastle Polytechnic (22). Stoke North Staffs Polytechnic (24) and London Chelsea College (25).

Son Seals

SON SEALS BAND — already set to support B.B. King at London Hammersmith Odeon (October 14 and 15) and for a date at London Camden Dingwalts (25) — are now confirmed for several more gigs in their own right. They play Newcastle University (October 24), Norwich Arts Centre (26), Dundee University (28), Dublin McGronnagal's (30), Belfast Ouera's University (31), Portsmouth Arcadium (November 1) and Fife St. Andrew's University (2), At least four more dates have still to be confirmed. The five-piece Chicago blues band have their new album "Live & Burning" issued by Sonet Records on October 13, and they are also touring Holland and France.

THE HAWKLORDS have added another major London concert to their extensive 39-date tour, which opens tomorrow (Friday). The re-vamped and new-look Hawkwind have virtually sold out their first show at Hammersmith Odeon on October 13, so they're now rehurning to the same wenue on Wednesday, November 1. And their provisional date at Glasgow Apollo on November 15 is now confirmed.

NANCY WILSON, the international singing star who this year celebrates her Silver Jubilee in the business, plays a one-off London concert next month as part of whitriwing European tout. Supported by her own trio, she's at the Wembley Conference Centre on Wednesday, November 8. Tickets are available now from the box-office or by post, priced £5, £4, £3 and £7.

BILLY COBHAM and his band return to Britain next month to headline an eight-concert tour, promoted by the MAM Organisation. Full details of provincial dates and venues are being announced next week, but it's already been confirmed that they are to appear at London Hammersmith Odeon on Tuesday, November 14 (8 pm)— teckets are on sale now priced £3, £2.50, £2 and £1.50.

On The Road

SUPERCHARGE, just back from a six-week Austra-lian trak, play London Marqueel (tonight, Thursday), Manchester De La Salle Clob (Fridey), Kingston Polytechnic (Saturday), Birmlagham The Gig (October 9), London Norn-East Polytechnic (13) Dudley J.B.'s (14), Jackadale Grey Topper (15), London Certral Polytechcic (20) and London Camden Certral Polytechcic (20) and London Camden Music Machine (27), More dates are being

OFANCH, the Livernool-based soul group, are to support. The Four Tops in their British concert saites opening later this month. Newly signed by RCA Records, their single "Their" The Way (Now Love Grows)" has just been issued.

MATUNES have gigs at Dencester Outlook (tonight, Thursday). Covertry: Lanchester: Polytechnic (Friday), Preston Polytechnic (Ssturday), Brighton Sussex University (Drobert 13, Batley Crumpete (14), Urserpeol Fride (20), Bristol Locarno (24), Cardill' Top Rank (25). Phymouth Metro; (25), Marchester Russell Club (28), Glasgow Trifany's (November 9) and Edinburgh Odeon (18). The first 10,000 copies of their new Harvest single "Empire Road", out fits weekend, are pressed in green vinyl—and a 12-inch version is also available.

CHAMPION, the bend formed from the sales of Rough Diamond, will not be playing the October gigs listed from weeks ago. This is because CBS Records dropped a clanger by issuing their September dates as their October timerary! They are however doing two gigs with Crawler — at Bournemouth Village Bowl (tonight, Thursday) and Swansaa Nutz Club (October 12) — as well as a show in their own right at London Central Polytechnic this Friday (8).

BRAM TCHAIKOVSKY's Battleaxe have added four more dates to their sutumn tour, reported a fornight ago. They are supporting Vat Halan at London Rainbow (Ocother 22), Leads Florde Green Hotel (November 3), West London Institute (4) and supporting Radio Stare at London Chalit Farm Roundhouse (5).

JENNY DARREN and her band have added Liver-pool Eric's (October 18), Bengor University (21), Glesgow Strathchyde University (26), Milford Haven Torch Theatre (November 31 and Berisot) Polytechnic (14) to their current rour, which prom-otes her new DJM album "Queen Of Fools". On October 20 the band now play Birmingham Aston University Instead of Liverpool Polytechnic.

MUSCLES are on tour at Middlesbrough Madison (currently until Saturday), Backley Tholi (October 10), Newcestie Madison 111-14), Wokingham King of Cluba (21), Neddensfield Polytechnic (24), Kettering Freewheeler (25), Sheffield Josephine's (26-28), Bristof Polytechnic (November 4), Ormskiek Edgehill College (10), Retford Porterhouse (18), Newford Porterhouse (18), Newford Porterhouse (18), Haverfordwest Masonic Hall (25), Lampeter University (December 1), Sheffield Polytechnic (8), Reading Bulmershe College (9), Bradford College (15), Thatcham Hamilton's (16), Uttoxater Recepture (20), Regby Emmaline's (22) and Middlesbrough Madison (26-31).

SPEED-O-METORS support Dutch band Gruppo Sportho on their U.K. tour, opening this week and reported in our last issue. And gigs in their own right include London Fullham Goldon Lion (October 11) and Bishops Stortford Tried Leisure Centre (17). Their debut single "Liverpool-Ladies" is scheduled for early November release.

LEEDS FAN CLUB has now found a new venue, after being turfed out of fits previous premises. It's now operating at Brannigan's, Lover Briggate, Leeds 1. Among upcoming bookings are The Only Ones (October 12), Vibrators (24), Wayne County (26) and 999 (31).

AFTER THE FIRE have added London Camden Music Machine (Dotober 17), Leeds Trinity College (19) and Northampton Nane College (28) to their current two-month one-nighter series.

THE CHIEFTAINS have interchanged three of the dates in their extensive concert tour, reported fast week. They now play Southport Theatre (November 19), Glasgow Pavillon (20) and Edinburgh Odeon (21), all having been switched round within that three-day period.

SAMSON, recent signings to Lightning Records, have gigs this month at Oxford Corn Dolly (this Thursday, 12 and 21), Wetford Red Lion (this Saturday), Greveseed Prince of Welses (13), London Nethbarston (14), Yeovil Dulte of York (15), London Wethbarston North-Est Polytechnin (13), Wolverhampton Queen's Hotel (23), Dewnsbury Turks Head (24), Derby Bell Hotel (25) and Snedland The Bull (26).

FIVE HAND REEL play four dates this weekend before leaving for tours of Denmark and Holland— they are Bleckburn Old Blackburnians F.C. Knuight, Thursday), Dundeer Schnical College (Friday), Lekester University (Saturday) and Neewich East Anglia University (Sunday). On their raturn, they have a big London concert at the Young Vic Theatre at Assemblate. 12



TOWIGHT play a couple of Rock Against Racism gigs at London halvegron Hope & Anchor today (Thursday) and October 12. They also visit Newton Abbot Saale Heyne College (this Friday) and Southend Shrimper (Sunday), and further gigs are being set to tie in with the October 20 release of their new single "Jealousy Kills — Beware" on the TDS (abel.







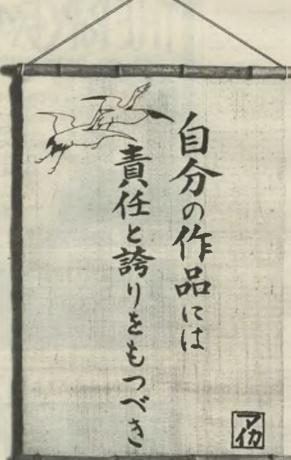




MUSIC BY POST

This week's best		BOOKS	
selling SONGBOOKS		SEX PISTOKS Films.	- 61:
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DEEP PURPLE Machine Head	-61.30	Orders £2/£3 edd 35p p+p	-
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AKAI

'Have responsibility for and pride in what you make.'

WANNA FEELGOOD?

Some bands have brown rice and gurus, others just have . . .

ORWICH is a fine city. It says so on the outskirts' welcoming

board, so it must be true. There are rows of old gabled houses, ornate public loos daubed with witty NF graffiti, cobblestone streets to make your cobblestone streets to make your feet ache and Tolly Cobbold ale to make your guts ache. And 32 medieval churches. A shame that Dr Feetgood — practitioners of R&B aural hygiene per excellence — had to play in one

St Andrews Hall it's called, and St Andrews Hall it's called, and it doubles as a flea market on Saturdays. It's a proper church alright, with a crypt and cloisters, plaster filigrees and real wood beams, stained glass windows and big paintings of old blokes in white wigs. And a pay and display as market or course. car park, or course

white wigs. And a pay and display car park, or course.

The only rock gig giveaway is the bar. That, and the presence of roadies in Pink Floyd T-shirts saying "Mike, can we have barriers to keep the punters off our super-hit, please?"

Them, and the dodgy acoustics. Dodgy? They're appalling. The ancient portraits look on, mutely mocking, as each song is rendered uph unrecognisable, an intimidatingly uniform din which bounces off the cavernous walls and just hangs there heavy in the air like sacreligious fauts. It's possible, though, to discern that Gypie Mayo mores like a good rock guitarist, pulling early morning seat-gripper faces as he motorvates stage left. And that Mr Lee Brilleaux still looks lean and hungry as he cockily eggs on imaginary opponents. Bassist Sparkedness his sourced.

still looks lean and hungry as he cockoly eggs on imaginary opponents Bassist Sparke does his stunted Twizzle hit, swanning this way and that, head hung loose and The Big Figure bends right over his drum kit, like he's about to kiss the back beat Yup, they sure took like a great band, even if the ironic use of dry ice during "Ruot In Cell Block Number 9" is more like a couple of Woodbines being Blown through a funnel. The crowd, which has been duifully jumping up and down and side to side, chants "Feelgoods!" Feelgoods! Feelgoods!" but even they sound like they're at Carrow Road, half a mite away. "Its the sound always this bad?"

away. "Is the sound always this bad?" I ask a young lone groover. "Yest" he shouts, looking at me as if my floes were undone.

ACKSTAGE, Lee blames it all on the soundcheck. "You're better off reading a book, or having a shi," he says, swygging on a can of Heineken and pulling on a fag. "The stupid thing is that you have a soundcheck in the afternoon, but by the time you do the gig the punters are in and the support group have been on — all the knobs have been twiddled and the acoustics are different.

been on — all the knobs have been twiddled and the acoustics are different.

"The secret with these big barn-like gaffs is to play quietly — well, as quietly as possible. But then you lose a bit of edge. It's a question of getting the compromise right, between volume and feeling. There's not much you can do about it really—the sound is just shit. What a way to earn a pound note."

Sparko looks in the dressing-room mirror, pulling his eyes down Lon Chancy-style. "Akooholic's complexion," he says, resignedly. Sparko went on the wagon once, for a day, but it made hum unhappy. Since he gave up snooking 60 fags a day, he's put on two stone, but he doesn't seem to mind.

Lee is vaguely indignant when asked if he worries about the debihtating constitutional effects that drinking on the road invariably

drinking on the road invariancy induces.

"I don't know what it is, this group's got the reputation we're all bleechin' piss artists. We like a drink and everything, but we're like anybody else — if we go over the top one day, we take it easy the next.

"I've gone over the top many a time, as we all have, and the next day



MONTY SMITH sinks a few with Oil City Mafia TOM SHEEHAN snaps a few on the side

you swear blind you're never having another drink. I mean, I don't live to drink, you know."

Everyone troops off for an Indian meal, Lee ordering Phal sauce (the hottest and frequently fatal) and the first of two bottles of Chabbis he downs himself. The conversation is abrasive and obscene, and very funny. Lee and Sparko appear to have Derek and Chive off pat and not even the

unappetisingly undercooked Seekh Kebabs can dampen their spirits. "I think this place has got a deal with Norwich General Hospital," says

Notwich Clean are trapped.

Lee.
A string of ludicrously embellished jokes slow down the meal and Sparko keeps handing PR Pete Frame empty Liebfraumikh bottles with a "Go and the strength of that." get the threepence back on that. The monstrous acousties in St

Andrews Hall are forgotten and the Feelgoods are happy. Maybe because — after being given up for dead this past year — their "Private Practice" past year — Their "Private Practice" album is going up the charts, but more likely because after tomosrow's Chelmstord gig they're returning home to their beloved Canvey for a one-night mid-tour stop-over. "I'm quite pissed, as it happens," says Lee as he staggers off into the

night, jerking spasmodically as if being tugged at by invisible strings. It's the way be always walks, as it happens.

THE year's silence from the Feelgoods was quite deliberate. They we worked 14 countries in that time, including yugoslavia and, near-disastrously, America. Continues over page

OIL CITY BLUES

From previous page

"We were supporting Gentle Giant," says Lee. "That speaks for itself, bleedin' ridiculous. Who ever dreamed up that one should be shot —'cos we nearly was," He indicates his punch lines with a curious little cross between a "hannimble and a stiffed tonels."

curious little cross between a 'harumph' and a stifled laugh, "I liked the States enough. It's a really over the top place, you know, they're all mad. I'm the sort of bloke. I'm interested in going anywhere. There's talk of us going to Poland, and I'm interested in having a look at

and I'm interested in having a look at it.

"A year ago we said 'Well, sod it, we'll work in Europe, work everywhere else, just leave England alone". It was a risk and I don'l know whether it'll pay off. With all the punk thing going on, we thought 'Let it be almost like a clean start. There's no doubt about it, a sot of good bands got a good hiding out of that punk thing. That was the whole idea, wasn't it?

"But it didn't latch on like everybody said it would — but everybody knew it wouldn't, it was obvious. What it did do was give the music business a good kirk up the arris, it done its job. But the successful groups, you know, the survival of the fittest — which is what rock 'n roll is, the biggest capitalist industry in the whole fucking world—the groups with the most money, or the luckeest, survive to this day."
Brifleaux would place the Feelgoods in the 'lucky' category.

Brilleaux would place the Feelgoods in the 'hucky' category. Lucky to have escaped the drodgery of mundane jobs — Lee was a lawyer's clerk, Sparko a brick-layer, Figure a car-valeter — and lucky to have found so able a replacement for W + lk + J + hns + a in John Mayor (eschoistened Gowie herause).

W+lk+ll+hns+a in John Mayo (re-christened Gypire because something's always wrong with him first thing in the morning). "Hook back at it now and we were hopelessly grasping for something. The only thing was, we were all determined to carry on, even if we didn't know how. Just by luck Gypie fell into our hands. We didn't study form or ampliane he we introduced. form or anything, he was just one of those outsiders who came home. Every now and then you pick the winner, don't you?"



Then this bird says to me the Docs relay in the Admiral Int.

Lee professes not to have heard Wilko's album, and hasn't seen him for some time. "I've only met the man once since our split with him. A year, must be a year. We shook hands. Obviously, there's going to be a degree of animosity with him."

degree of animosity with him."

Gypie Mayo, an easy smile often breaking his puffy countenance, seems to have aged four years since Nick Kent wrote of him as a 'polite 23-year old' a year ago. That's because he has aged four years. Gypie has been playing professionally in all kinds of tin-pot outfits (including mandolin in an Irish folk band called Concrete Mick — really) since he was 17, ten years ago. He always looks like he's just got out of bed. I hate the daytime — if I was a carpet salesman, I'd be a complete failure") and is disarmingly well aware of his guitar provees.

"To be blunt, I don't think Wilko

'To be blunt, I don't think Wilko "To be blunt, I don't think Wilko was a great guitarist, not what I'd call a great guitarist. But he had a very individual style — a very good rhythm guitarist, very choppy, very speedy. But I'm not of that ilk. There's no point in me trying to initiate.

"So it's a challenge, right? And it's worked out well, right?"

HELMSFORD is as ugly as Norwich is attractive. But its Odeon could've been custom-built for rock-in'roll, and the Essex audience take their Orl City heroes to heart.

heroes to heart.

The heavyweight rhythm section never lets up its thundering skull-thuddery, Mayo rifles riffs with a canny abandon and Lee's raucously unturited vocals and aggressive harp blowing accentuate the good Doctors' basic appeal — raw as those hornble Seckh Kebabs but twice as tasty.

By a nelligible in two cast.

Seekh Kebabs but twice as tasty. It's a rollicking, ragged set, confirming that their ame-honoured name is no idle boost. When I supped in the bogs during "Rocette", I realised how filthy the Norwich sound was — the sinisterly muffled boom caught-short patrons here exactly duplicated the St Andrews acoustics. It's down-hore P.P.B. p. B. B. B. P. B. It's down-home R&B and

It's down-home R&B and no-holds-hord all the way, no frills, no pretention, no message — feels good, doesn't it?

"I am't got no politics," says Lee later, safely easonoed in the admirable Admiral Bellioce, his local on Canvey Island, open for afters, as it hanners.

it happens.
"I hate it. I take people as they are. I don't care what bleedin' colour they are or what politics they've got. I

remember I voted for a bloke when I was 18, on the Labour ticket. Do you know what he is now? Bleedin' Conservative, isn't he? And he don't live on Canvey Island no more. He was the one who sold all that land to those oil refinery people — shit all up our backs.

those oil refinery people — shit all up our backs.

"I don't vote for no one no more — hate 'em, all of 'em. The only ones I'm strongly against is Nazis, because they're weak people who want to fuck everybody else's hie up. I quite admire Tom Robinson's gots, as it happens. I'd rather agree with him than some bloke who got up and said 'Kill all the nagers' or something.
"Personable, I don't want to get

"Personally, I don't want to get involved in politics. You can call n an marchist, with a small 'a'." He makes that choked laugh sound.

To outsiders, the best thing about Canvey is the road to Southend, yet none of Dr Feelgood entertain thoughts about ever leaving the thoughts about ever leaving the place and Gype, who hais from Harlow, has moved in to Sporko's house. "Canvey's a bit of a shell thing, really," admits Lee. "I've seen so many people fucked up in this industry — and I use that word industry advisedly, there's no two ways about it, whether we like it or

not — good people, great musicions, completely fucked up in the end.

"But coming back here — using this as a base, away from London, away from all that nonsense — and I walk into that bas next door. I know no one gives a monkey's toss who I am. In a way, it's a frightening feeling, 'oos you're so used to being Lee Brilleaux, you know. But in another way, it's a safe feeling — stops you getting too big for your books. I know if I walk in here of a Friday night and get a bit flash, someone "If fift my face in." Some coople have their gruns, other people have their don't way I can explain it." Sparko puls il less romantically: "You just live where you live, don't you. And you can get a late drink here most night."

Lee, like the others, seems genuinely determined never to lose touch with his roots. Even if he can't get insurance on his house. "It's my profession, being a chanter — they won't give me any. Seems daft, though — I'm hardly likely to get pissed and start driving my house around. "Trouble is with a lot of groups —

pissed and start driving my house arround.

"Trouble is with a lot of groups—and I pride myself we're not one of them—when they get successful, they get divorced from the people. These people, the people who live here, the people who live here, the people who live here, the people who live here your bread and butter. Everyone assumes they're idiots and they aim'r. "It really annoys me —people aren't as stupid as everybody makes out. Maybe collectively they are, but individually they're sharp, they aim't daft. I'm not quite so cymical about it as a lot of people are.

"That's the trouble with this industry—you get so wound up, thinking it's so important, you know, when it's only a game." Then what is important, Lee?

"Earming a pound note, living my ife, heign on this idnaes! X amount of

important, Lée? "Earning a pound note, living my life, being on this plane! X amount of years. I see people having a good time, I want a good time. There's always some poor sod worse off than you. There's a lot of better musicians than me out of work, isn't there?"

And a lot of worse ones in gainful employment, don't worker. But

And a lot of worse ones in gainful employment, don't worry. But nothing's permanent anymore — they even have to pick a new Pope once a month nowadays. Take any pardons as begged.



SEGERSENSATIONAL



SEGER'S HIT THE CHARTS
Long deserved success
for this great rock'n roller
has come
with his new single.....
Hollywood Nights





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3rd – CARDIFF, University

4th – LEEDS, University

5th – COVENTRY, Warwick University

6th – EDINBURGH, University

7th – GLASGOW, University, Queen Margaret's
Union

Minster.

ALBUM AVAILABLE NOW! LIMITED EDITION PRESSED IN **BLUE VINYL JET LP 212 AVAILABLE ON CASSETTE**

BRUTALISE

7 X-WAILER Peter Tosh was arrested and held overnight by Jamaican police last Tuesday. In the process he sustained a broken arm and severe head wounds which later received over twenty stitches.

Despite his injuries. Tosh—now emerging as one of the leading international figures of Januaican music—will still be visiting the UK in late October for a series of dates to coincide with the release of his

mew athum and single on Rolling Stones Records.

The arrest came last Tuesday outside the Kingston studios where he was rehearing with his band, Sound And Power. Tosh — who is a karate expert — had stepped outside for a break when he was apprehended by a policeman for allegedly smoking a soliff.

This is not Tosh has bru vindictive Jia rolling a soliff.

break when he was apprehended by a policeman for allegedly smoking a splift.

During the arrest the policeman drew his gun. A struggle apparently ensued, during which the policeman's gun was knocked to the ground. More police arrived and Tosh was taken into custody.

At this point he was not apparently suffering from any injuries.

Despite the intervention of his old friend and former associate Bob Marley, who lurned up at the prison where Tosh was being hield and made an impassioned plea for his release, the 33-year-old musician remained in the police cells overnight. The following morning, handcuffed and under heavy guard. Tosh was taken to the prison bospital, where he received treatment for his arm and bead injuries. He was later released on bail after being charged with possessing ganja and resisting artest.

A leading Jamaican lawyer has now been appointed to defend Tosh agamst the charges, and be has

been appointed to defend Tosh against the charges, and he has already made several counter-charges against the police.



TOSH displays stitches

This is not the first time that Peter Total has brushed with the notoriously vindictive Jamaiean police. In early '75, shortly after his split with The Waiters (Iormed in the early '60s by Marley. Tosh and Bunny 'Waiter' Livingstone). Tosh was arrested outside his home — again on a ganja rap — and later received hospital treatment for rib and internal injuries. Tosh later told Black Music scribe Carl Gayle that he had been beaten with rifte butts and handcuffed to a stretcher for several hours before being allowed medical care.

Shortly afterwards he released "Mark Of The Beast", an anti-police song.

"Mark Of The Beast", an anti-police song.

Tosh's dispute with the Jamaican police is not confined to these two arrests. He had long been a critic of the force, and in particular of its apparently selective and often vicious appleation of the island's ganja laws (despite the widespread and much publicised practice of smoking the 'erb it is still illegal). From the outset his songs have been passionate, vitrolic and militant, as titles like "I'm The Toughest" (his first sold disc from '66), and "Get Up Stand Up" (co-written with Marley), readily from %6), and "Get Up Stand Up" (co-written with Markey), readily testidy. His 19% ganja paean "Legabise It" became a rallying cry-both in Jamaica and elsewhere, and also saw Tosh's elevation as self-styled 'Minister Of Herb', since when he has often defied arrest by emoking 'Cricopenly A.

when he has often defied arrest by smoking 'crb openly. As a Rastafarian, Tosh regards the weed as a God-given sacrament. Besside his skill in Aurate, he often carties a bolas — a weapon resembling two black jacks joined by a short length of rope. But undoubtedly the uneasy relations between the police and the international stin were stretched tauter than ever after his appearance at the Kingston 'Peace Festival' in April this year. Attended by 200 international press, and several April this year. Attended by 200 international press, and several thousand Jamaicans, the concert was held to celebrate the 'peace' between rival pobleal gangs in the ghettos of Kingston, and to raise funds for the emergent Peace Movement. Bob Martey topped the bill; both Prime Minister Michael Manley and opposition leader Edward Seaga were present and later joined hands onstage with Marley. Peter Tosh had his own ideas on what the peace concert was about, however, and besides playing the



dreadlocks snipped off for stitches.

night's outstanding set, delivered an obscenity-studded denouncement of the ganja laws and the way the police and army "brutalise the poor people for an ickle draw of 'erb". A dread smoking a blazing chalice appeared below the stage, while Tosh himself lis up a giant spliff before the Prince Minister and the delighted crowd, and senior notice and army officials. senior police and army officials glowered powerless.

Whatever else, last week's incident is unlikely to subdue the righteous fire of Peter Tosh, who is said to be more intent than ever on making a sizeable impression during his forthcoming European tour.

BENYON

NEIL SPENCER

THROCUS

Th' Lone Groover





THE FIRST SPACE GUITAR TAKES OFF

OME MONTHS back Thritts reported on the special long-playing records installed abourd the Voyager spacecraft on their way to Saturn and stops beyond. Now a new advance in interstellar music has carved another notch in musical bistory.

on September 15, a robot supply capsule docked with the Salyur-6 space station to bring supplies to the Soviet commonants Vladlaniz Kovalenok and Alexander Ivanchenlov. A mong those supplies was the flast ever space guitar, which the cosmonants will use to sevenade each other during their long space mission.

The duo linve now established a new space endurance record. beenking the previous time of 96 days and 10 hours set up by cosmonnus Geory Grachto and Yuri Romaneako carly in 1971. At time of writing they are still up there — muking music to orbit by. orbit by.

DICK TRACY

WELLER, WELLER, WELLER. LITTLE THINGS-A YOU SAY AND DO . . .

HO SAID you could never trust a rock and roll star? Just a couple of months buck, fresh-faced, gum-chewing, mohair-clad Paul Weiler of The Jam publicly promised (in the hallowed promised (in ree manower columns of Gasbag, no less) to schlep the tapes of the third Jam album round to NME's cosy sleaze-pit in Caranby Street and submit same to the aural scrutiny of a bunch of our paid sneezers.

or a nuncto of our paid sneezers.

Le'in behold — lost Thursday, as good as his word, Weller arrives in our effores — a symphony in green mohair jucket, subdued patilety button-down shirt and biach and white shoes — carrying a holdall proudly emblazoned with the name "VOX" and a cassette of "All Mod Cons."

The fore wer duly about the property of the part of the part of the property of the part of t

Cons."

The tape was duly played to an imprompta panel (Phil McNell), Steve Clarke and Charles Shaar Marray) all of whom declared themselves very impressed with it. Three songs in particular — "Mr Clean", "Fly," "In The Crowd" — along with the new single "Down In The Tube Station At Nidmight" met with particular approval, and the

Paul Weller's Bookshop

Dollar Street, Cirencester, Gloucestershire BL7 2AJ Booksellers By Appointment to The Royal Agricultural College Authorises School Suppliers

... And the Jam's secret is out too. Seen in the Yellow Pages by Rob and Helen of Wiltshire.

general concensus was that the album represented a considerable broadcaing of both the depth and breadth of the Fam's music (though, contrary bastards that we are, we'll probably sice it to pieces when it actually gets released).

Weller still harm?

actually gets released).

Weller still hasn't managed to set up a meeting with Pete Townshead, though "I got a very nice letter from him inviting me down to come and see him sometime. He's one of those guys from the '60s who really didn't shif out, just like Leunon really didn't shif out."

out, just like Leunon really didn't shir out."

Other topics discussed included the version of The 'Oo's "So Sad About Us", which appears alongside "The Night" on the B-side of the "Down In The Tube Starton At Midnight". "It's a pretty rough version," admits Weller, mad the draum sound's a bit tatty, but we really wanted it out as a tribute."

On the subject of tributes, Weller sent a couple of copies of "David Writt" to Ray Davies (who he'd met briefly and declared to be a good bloke) of The Kinka's office. He was later informed by one of The Kinka's secretaries that "be'd really title it, but I bet she just gave 'em to her kids."

Other recent meetlags with

Other recent meetings with Well-Known People had not gone as pleasantly though. "We played the Bilzen Festival with The Boomtown Rats, and Tel had a few drinks and was feeling, a bit out of It. Bob Geldof came and really started taking the piss out of me, takin' advantage because of the state I was in ..."

A foller ressume of the Thoughts Of Chairman Paul will have to wait antil the next time we set up a Proper Interview and run a Proper Feature on The Jam, but in the meantime we'll leave you with an advance natice



P.W. - Pic: PENNIE SMITH

to the effect that "All Mod Cone" will surprise the bell out of a lot of people: pleasantly in the case of surphody who felt that The Juan's sursic was getting too one-dimensional, and unpleasantly in the case of any N. Wave purists who feel betrayed when a band attempts to broaden its

munical and emotional range.

In any case, we say it's the one the real modern world. Backward
guitar solos and all.

KHARMA B. STREET

THRUDES

SHAM GO SECRET

HAM 69 have gone underground. The group played a secret gig at Canning Town's Bridge House last Wednesday.

Billed as Harry All Stars (named after their new single "Hurry Up Harry"), Sham played to about 200 people at the pub. It was their lists gig since the appearance at the Reading Pestival in August.

There could be more of these low-profile chub dates in the pipe-line for the band and lead singer Jimmy Pursey is hopeful that they will be able to arrange a string of similar gigs. He said: "We prefer the small club atmosphere. We have tried to arrange secret gigs in the post but they fell through. This time it went smoothly and we managed to keep it all quiet. It was all fixed up only about two weeks ago."

Although a lot of the audience was

ago."

Although a lot of the audience was made up of skinheads, there was no trouble — which pleased Pursey no

trouse—end.
"We like to have fun, not a riot,"
he said. "We just wanted to play and
enjoy ourselves and for the kids to
have a good time."

STEVE HOLLAND THRIDES



J.P. - Pic: PAUL SLATTERY

A special full length 12"single version of 'Don't Look Back' from the album of the same name



The only distortion you'll get when you turn up a Sony cassette radio.

Turn up the volume on most cassette radios and you'll learn all about sound distortion

Twist the volume knob on either of the Sony cassette radios pictured here and it's a different kettle of fish entirely.

For beneath their stylish exteriors, lurk two impressively powerful sound systems.

So that should you want Beethoven's Fifth to separate your roof from your house, the sound will stay as sweet and pure as if you were playing it sweet and low.

On the stereo CF570L for instance, you get two watts per channel punching the sound through a pair of two way speaker units.

And unlike your run-of-the-mill cassette

the significant containing the secretary in the design of the secretary of the second of the significant of the second of the se

SEE THE OF570LAND OF 1270L PLUS THE FULL RANGE OF CASSETTE

radios, you won't find a rattling speaker joining an internal electret condenser microphone in with the music.

These two chaps are built tough. Indeed, robust would not be too strong a word.

Not that they're unsophisticated. The CF570L features an air-damped eject system you usually find on more expensive cassette decks

And apart from VHF, MW and LW it also has SW.

The mono CF370L has three Light Emitting Diode indicators to help you tune, record and check the batteries aren't running out.

There's an interference suppressor switch for clear radio recording, pause button, and a host of other features.

in fact, the only thing you don't get is the thing we know you won't miss: distortion.





DON'T OWN a television. Not because it's been repossessed or because I can't afford one, but simply because choose not to.

TV is a medium full of potential, some of it frightening, and I don't have to tell you that it swerty seldom that any of its more dangerous' options are taken up. Only occasionally— Inly occasionally — ocumentaries, Dennis Potter

documentaries, Dennis Potter.

Selwyn Froggen — does it manage
to provide anything whose
residual effects will linger on after
the lishingers, Mitchelin X, and
undinght Godspot have faded.

Most people use TV as a
sedative. (You can debate the
subliminal, moral, ethical,
sociological, political, and
phenomenological implications of
that statement after News At Ten).

What about radio?

Oh dear, if TV is a sedative,
then it takes but a hafficarted

hen it takes but a halfhearted abble with a week's radio one with a week's radio ogrammes and programmes (sic) is rolly a stimulant. As far as Radio ne, Two, and the commercial nitons are concerned, it's a sitive irritant.

Well, I guess you know that Radio I has a habit of picking bad Same I has a habit of picking bad.
Dis and keeping them, and no matter how much tiddhwinks they hay with schedules, there's still not enough static to charm an ampit hair amongs! Blackburn, Burnott, Edmunds, Travis, Stewart (MOURNING!), Jensen, Sawilla face teroally ones.

swart (MOURNES), Jensen, Saville (as eternally yours as anta Claus and Status Ouo). Paul Gembaccint with his ammoth Saturday afternoon merican Charts run-down adiospeak, radiospeak) has one in for a lot of praise recently come in for a fot of praise recently to his relaxed manner, easy grace and wil, and adept programming (I don't know what it means either). Well, a mellifluous few hours is certainly yours for the axing, but his purring West Coast manner helped my digestion not a bill—and swerby that's its sort of bil — and surely that's the sort of thing, the only thing in fact, that American FMutak is good for? I doodled through Ronstadt, werigner, and Eaile, and the next hing I knew I was stirring from a

8121



deep, placid sleep, aggravated by monstrous hallucinations of the man mountain Meatloaf. Bloody frightening stuff. Even that razzamataz teen

Even that razzamataz teen journalist's chat show Rock On does little in its sixty minutes to sober the brain. Last week's "review section' took in Eric Carmen, Gentle Giant, Burelago; James Harvest, and Chicago; Chicago were as innovative as always ("Lutle miss' lovin "Sweet sixteev/In her light thue jeans") in what Detek Jewell of Radio 3's Soonds Interesting wough.

what Derek Jewell of Radio 3's Soonds Interesting would doubtless call "a popular music trimph of nostalgia." Sounds Interesting is Radio Three's concession to rock music, presented with cool, commanding hyperbole by "The Sunday Times Popular Music Critic" Derek Jewell.

You can usually count on at least one member of Yes, two sterile jazz-rock bands, and a Stomu Yamashta stomach ache from Sounds Interesting.

Weekday evenings 9 to 11 on Capital Radio feature Nicky Horne's rock boogieloo, the euphimistically tried Your Mother Wouldn's Like It, Nicky's not a bad sort, better than the stands in presenter for Mother's Chart (Capital Visco). Chart (Capital listeners telephone-vote their laverave spins of the mo': participatory

entertainment) who two weeks ago cued up "We are NOT Men — HAHA — We are ... DEEVO!" There's a message there somewhere, and Mark Mothersbaugh is grinning. Nicky Horne does, however, lend to say things like "As the rabbi sold to the acress, 'Have I got a mother for you!" and "... ii really is a bit of a birch". Which bit wasn't specified.

really is a bit of a birch." Which bit wasn't specified.

Soul fans seem to be the people who benefit most from radio today. Of especial mention is Grog Edwards (Capital, Saturday evening) — if you want to get on up, stay there, and be generally outsight — here's yo' mainman. It was but a short way across the dial (and decades of cultural decline, whoah ho) from Edwards and his funking play list to a Radio Three presentation of the National Opera production of Weill/Brecht's modern-is opera. Seven Deadly Sins which didn't Weil/Birecht's modern-is opera, Seven Deadly Sins which didn't exactly shake it around and do it, but did include a line which is everlasting in its wisdom and so very apt where current radio (and TC) in concerned. The main character in SDS is a young actress on the up and up, who has to face seven temptations before she can become a wealthy member of the middle classes. Anna, the actress, is played by two people, so that half-way through we have Anna I

(practical), played by Julie Covington, giving Anna 2 (idealistic), played by Soibhan Davies, the following advice: "Show the people what they want/Not what you think they cutch to lone for!"

ought to long for"
R-I-G-H-T On!!!

R—I—G—H—T On!!!
Soul people should find the sporadic broadcasts of Radio Invicta (92.4 VHF, Sunday afternoon) rewarding—and nobody should neglect Charite Giller's Honky Tonk (Radio Critical Strongs 1 one (Radio London, Sundays 12 to 7, 30) — from Otis Redding to X-Ray Spex, and everything plain, simple boozy and bluesy in between, with frequent studio guests and no sycophaney at all.

Stick with Radio London when Hanks Tank lades, for The BAR

Stick with Radio London when Honky Tonk Iades, for The B&B Show, 90 minutes of reggae — perfect lazy Sunday afternoon fare. Perfect late night Sunday fare is provided courtesy Radio LT's mainstream jazz programme Sounds Of Jazz: sessions, news, interviews and nice sides.

interviews, and nice sides.

Juzz In Britain — live sessions Tazz in Orman — live sessions from the very best in Britannica's left-of-centre, and the excellent Jazz Today are shuffled about a bit, but the former seems to be Manday nights on Three, and the latter Tuesday appendix on Three. latter Tuesday evening on Three also. Jazz Today is the hippest half hour outside a Brain Case interview, and should not be

missed. But Charles Fox deserves more than to be clipped away at teatime with thirty minutes, when more often than not what's to be played wouldn't fit into two hours here we go again. 'Jazz' music is still not respectable, and whilst the guynors (Western Classical composers) are allotted the time span which suits the length of their particular work, modern jazz composers have to be faded and cut, and broadcast out of context. The commercial stations still

composers have to be faded and cut, and broadcast out of context. The commercial stations still have that cruel, boring, frightening, untouchable situation comedy — the radio phone-in. Julie's a liready deal ir more than adequately with this little sociological scenario, but a trandom scrap, complete with inevitable, surreal advertising spot, CLICK, and forly-ish, slightly hysterical housewife type:

"Well: I'd just like to say that I think these Social whotsity—Left wingers? Are much more dangerous. So the last caller won't like me, will he?" (nervous giggle) to Announce: "I don't suppose he will" to Advert: "I'D LIKE AN ESTIMATE FOR DOUBLE GLAZING!

O't if you really want surrealism out of your radiogram, the police communications wavelength notwithstanding, all your have to do is turn the VHF dial across a packed evening's competitive music's sport / drama' / problems/ adverts
"I'don't think you're a premature."

muser's pour adverts
"I don't think you're a premature ejaculator. I think you're just a very amed sentleman . . . In this Taon times you re a premature ejaculator. I think you in e just a pery worned gentleman. In this week's 'Loving' magazine, romance, love, and drama— stories so real they could happen to you!. Abase rules imposed upon women and those.

Rangers Two Juventus Nil."
All modern life is here. And the John Peel show is still the only full, rounded, estectic show on radio, certainly the only one I ever expect surprises from (play the Temple City Kazzoo Orchestra one more time. John).

We seem to have been saying that about him for years. Draw your own conclusions. I give up I'm going out to see a movie.

IAN PENMAN

IAN PENMAN

THRODGE

DANGEROUS VISIONS IN TUNE WITH NOTHING



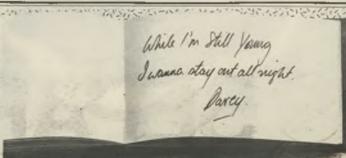


Buraham Young Conser-tines were last week enter-ined at The Red Lion pub by a fulk group Beroard and the

FOUR POINT PLAN TO SAVE SINGER PLANT



Media japes (L-R): Siouxsie plays a secret gig — ell the rage, y'know. ... Led Zep finally admit they've got problems. ... and some optimistic soul attempts to flog a cheap pair of Yankee guitar-stranglers (our guess is Steve Miller and Box Seagas). From the Windsor Express, some other rag and Lancashire Evening Post, sent by Mystery Girls All Over The World, Horrice Halitosis and G. Johnson (What kind of name is that? — Ed.)



Page 16

NEW MUSICAL EXPRESS

October 7th, 1978

THUMBES

CTONE 18400001. SIAMO PLAGIANNOS OPROSIC

PAUL COOK-DRUMS STEVE JONES-LEAD GUITAR MIKE KELLIE DRUM

PHILLYNOTT BASS PETER PERRETT GUITAR/VOCALS PAUL GRAY BASS BILLY RATH BASS WALTER LURE GUITAR PAT FALLADIN VOCALS STEVE NICOL DRUMS



So alone mi

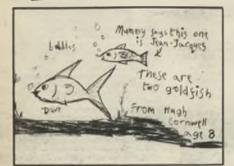
JOHNNY THUNDERS ALL STARS
AT THE LYCEUM
OCTOBER 12TH 8.00PM
SUPPORT STRANGEWAYS
TICKETS: £2.25 ADV. £2.50 DOOR

THE SINGLE . YOU CAN'T PUT









PICTURE

OVE AND kisses to readerettes Maria Cox and Tina Anon and all the other people who have recently sent us the "Bulkeye Gallery" pages of their local free press the Oxford Star, editions August 24 to September 29.

September 29.

The "Bultseye Gallery" is where budding Oxford Michelangelos tout their artistic talent, scribbling pups and planes and so on. Lately, however, portraits by a slightly different breed of children have been gracing the pages — an abino hamster called Sid and a blue budgie called Roger by Howard Devoto, aged 6; a bee and a bird (a buzz and cock — Geddit? GEDDIT?) by Peter Sheltey, aged 5— or how? do so a soldfish

Devotto, aged 6; a bee and a bird (a buzz and cock — Geddit? GEDDIT?) by Peter Shelley, aged 5 — or how does a goldfish called Jean-Jacques, courtesy Hugh Cornwell aged 8, grab you nuble kittens? There were also drawings by Jimmy Pursey aged ten, Patrik Fitzgerald aged 8¼ — and a complimentary scrawl of "My friend John Beverley from John Lydon."

A good-natured spokesperson for the Oxford Star laughed heartily when we rang them for comment, chortling: "Oh yes, we were aware of whal's been going on! It was a good leg-pull! At first we thought that the names were merely coincidental, but by the third week we'd realised that someone was having a good leg-pull. I'll warrant that the young New Musical Express readers from the Oxford area who've written to you about the matter have got something to do with it!"
Maria and Tina, consider your wrists slapped.

JULIE BURCHILL

THROUGS

Bu Smill

Z 1412003

PUSH AGAINST IE STONES

HE ROLLING Stones may seem tame in these Pretty Paedophile days, but the release of their new album Stateside has once again

uare tube. trap" by Agatha rse Robert Mark put a this sort of thing. . . . or 8.00, Tue 2.45, Sat tuns 24 hrs) £1.25, £2. Oops! Spotted two weeks running in Time Out by Sir R Mark, aged 18. of Acton.

NME? OUT NME?

(Clipping from Tuesday's

MHRIDUS

embroiled the band in controversy.

The track that's causing all the problems is "Some Girls", which has offended many members of the black community and has already been banned by a large number of black radio stations. The line they object to

radio stations. The fine they object to is: "Black girls just warma get fucked all night."
Now PUSH, a mationwide Whitehouse-style organisation, has got onto the case after a tip-of from black singer Bill Withers. PUSH were already involved earlier this year in a campaign against records with sexually suggestive or drug-orientated pytics, but they are now concentrating their efforts on the Stones' album. Their national coordinator, the Reverend Jesse Jackson, has telegrammed Atlantic Records head Ahmet Efregun asking him to stop

telegrammed Atlantic Records head Ahmet Erzegun asking him to stop further production and sale of the album. Jackson claims: "It's an insult to our race and degrading to our women. Music is the medium through which most of our messages are delivered. We must begin showing some social responsibility about the messages we're delivering to our children."

children."
Mick Jagger has repeatedly told
interviewers that the song was
intended as a humorous parcody on the
subject. Hal Jackson, programme
director of an influential black station
in New York which has banned the record, and a personal friend of Jagger's, commented: "I know Mick very well — the guy's not a bigot, but it was a stupid thing for him to do." **DICK TRACY**

MARILLIS

Anyone for Rock'n' Rail?

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BLACKMAIL THE BOZO REVISITED COMPETITION RESULTS

HESE ROCK 'N' ROLL superbozos really are tighter than a nun's knees at Pope John Paul's

man's kinees at Pope John Paul's funeral.

As we go to press there's still no word that any idolised rock celebrity with a shady past has donasted the required thirty quid to the charity of his or our choice in order to keep our scurridous lips shtum, no we are reductantly forced to reveal the identity of the wretched curs depicted in our Blackmail rans who suggested Jefferson Airptane, David Bowle, Stade, Genesis, Micky Mouse, The Rezillos, Frankle Miller, Traffic and Van Morrison were way off target. Those who suggested Jon Lord were getting warmer but still not quite there...

No less than 72 engle-eyed hep-outs truly got it together and spotted that the postruing beathilks in question were Episode Six, who used to be on Pye (among other things), back in the Summer of Love in 1967 when this picture was taken. None of their time singles ever "made it".

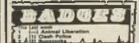
No of their time singles ever "made it".

No of their time singles ever "made it".

The line-up of Episode Six when this shot was taken was Shiela Carter, John Kerrison, Tony Lander, Graham Carter-Dimmock (smirk) and the two hozas who later moved on to more lucrative, browner pastures — Roger Glover (alli-eyes, oriental mini-skiri, Deep Purple and his very own Bottertify Balf) and Ian Gillan (Nurseys precaing, hairy armpits, chiffon seart, Deep Purple and luter The Ian Gillan Bund). Incidentally, trivia Inan, Kerrison was later replaced by Mick Underwood of The Herd and, previously, The Duthws — our last victims. Unfortunately, the office petry cash only ran to three £3.50 record tokens and these go to the first correct entries opened. Winners are Julke Smith of Blackpool, Lancs, Stmon Robinson of the Deep Purple Appreciation Society, 8
Herhert Street, Nether Edge, Shellield and Keith W Carter of Tileburst, Reading, Berks, All you Blackmailers who submitted the correct entry but failed to grab the goodies —don't despute. Another Blackmail the Bozo except for the Blackmailers in Blackmailer above the Blackmailer of the Blackmailers in Blackmailers (1998).

THRUCUS

Below: from NME T-Zers page, two weeks ago — Dick Tracy's Animal Liberation badge shoots to the top of Better Badges Chart on first week of release.



HE PLAN by the Scottish office to cult 2,000 seals in the Orkneys using Norwegian hunters has become the focus of a determined Animal

Liberation campaign.

A number of organisations are involved. Between them, with growing local support, they have formed The Save Orkneys' Seals group. Money and equipment are urgently needed.

The three main pressure groups are: 1) Ferne Animal Sanctuary, James Mason House, 24 Salisbury Street, Pordingbridge, Hants: Tel. 0425 5431 (for equipment), 2) Captain Audry Allsop. Koonawara, Heathery Loan, St. Ola, Orkney (local co-ordinator for volunteers to guard the island), 3) Greengeace, 47 Whitehall, Landon, 5W1A 282. Tel. 01 839 2033 (money to fund their boat, Rainbow Warrisor), 4) Hunt Saboteurs, PO Box 19, Tonbridge, Kent, TN9 1AA (sending up two mini-buses on Oct., 21, need money, equipment and people who speak Norwegian).

DICK TRACY

THRILLS

USA — ROCK'S GERIATRIC WARD

YOU'VE ever thought that the records in American charts were created for geriatrics, then it turns out that you were

probably right.

Some 40 per cent of the U.S. market is accounted for by sales to people over 30,

sates to people over 30, according to a report in the right-wing British weekly magazine. The Economist.
Another 36 per cent is down to "young adults" in their 20s, And as for teenagers, they are simply not the force they once were.

were.
The kids buy less than a quarter of the total product.
What this means, is that the record companies have never had it so good, simply because young adults and ageing adults have more money to spend than teenacers. than teenagers.

Last year. Americans spent 3½ billion dollars on records

and tapes. That's a billion dollars more that on movies. It represented an increase over the previous year of almost 30

represented an increase over the previous year of almost 30 per cent.

That's the biggest rise in sales for more than 20 years. So what's the explanation? If The Economist, industry moguls argue that the modern ageing raver grew up on music, constantly "blaring in the background". As a result, it's "engrained in their psyches." All of which is good news for the likes of Paul Simon, Paul McCartney, Bob Dylan, The Bee Gees, and all of their ill who've been stars on and off for 15 years or so.

On The Bee Gees, The Economist offers this choice piece of info: The Brothers Gibb got between one and two dollars for every copy of the "Saturday Night Fever" album sold. At a total of 15 million or more sales in the States alone, that's no a bad return on a few disso licks.

BOB EDMANDS

BOB EDMANDS

THE END



RESOLVING CONTRADICTIONS

THE NEW ALBUM FROM

ANDY MACKAY



THE FUTURE LOOKS DIFFERENT THIS WEEK ...

... because the future is different this week. THE NME BOOK OF MODERN MUSIC makes its debut with this issue, and for the next two months you'll be finding four-page sections in the middle of your NME which collect into the finished project — a 32-page book of insights, opinions and assorted craziness concorted by NME's menagerie of resident crazies.

Beg the question: Is **THE NME BOOK OF MODERN MUSIC** a sequel to the highly successful **NME BOOK OF ROCK** of a few years back? Well, sort of, but in fact no. The rock and roll landscape has changed so much in the last three years that a simple update of the **NME BOOK OF ROCK** would have been inadequate. What was needed was an entirely new project formed and shaped by the spirit of the age.

The roll-call for THE NME BOOK OF MODERN MUSIC consists of those people who've made their mark since '75, or those whose roles in The Modern World have altered significantly since then, which is why it's quite possible that maybe your own fave rave isn't listed herein, and also why various social issues which we believe are inextricably linked with rock and roll have raised their ugly heads. The whole thing adds up to a comprehensive, disturing and thoroughly inconsistent look at The Big Rock And The Big Roll — for '78 and beyond.

Slices of THE NME BOOK OF MODERN MUSIC will be dropping out of the next seven issues of NME, but the whole is infinitely greater than the sum of the parts and to make sure of getting your hands on the entire project, NME Leisure Services (a division of Global Things Ltd) recommend that you utilise the dinky little coupon on this page to reserve a copy of NME from your local newsagent each week. It's the only way you can be sure of collecting the entire NME BOOK OF MODERN MUSIC and putting it all together in two months' time.

We think it'll be incredible (but then we're biased) — and we're looking forward to seeing the whole thing assembled ourselves.

And if we're going to be surprised, think what it'll do for you.

The future is here - are you ready?

TO MY NEWSAGENT

Please reserve/deliver me a copy of the new-look NEW MUSICAL EXPRESS every week until further notice.

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HOW TO BUILD

YOUR NME
BOOK OF MODERN MUSIC

1 PULL OUT
2 TEAR
3 FOLD
4 ASSEMBLE

Please note — all discographies are selective. In many cases, this also means they are complete. Comprende?

Goodmans odmans answer to the power game the new **High Efficiency** HE Range The favourably reviewed Power Range loudspeaker units and the DB50 cabinet systems are used wherever you hear disco music – the driving force behind Rock. They are extensively used in stage amplifiers and monitors by top groups like City Boy – make sure You needn't buy a more powerful amp - just hook-up a pair of you ask if Goodmans HEI's or HE2's - with a sensitivity of 1.8 Watts to produce Goodmans loudspeakers are 96dB and music power handling to 120 Watts (90 Watts for the HE2) they are real foundation shakers. Goodmans have fitted to Goodmans Loudspeakers Ltd Downley Road Havans, Hampshire incorporated a nine element multiple crossover and a novel your 'ferro-fluid' feature on the high frequency unit - all wrapped gear. up in a cabinet system that's tall, dark and handsome.



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VERTIGO

SOMETIME PHILADELE

... And it's a big welcome to you from Fun Tours Inc. as we set off on our scenic tour of skidrow bums, terminal TV and (in New York, actually) a loathsome flying pig which appears to urinate on THIN LİZZY's Phil Lynott. Your courier is TONY PARSONS.

LL THESE flowers are diseased or something. dozens of anaemic white buds on wilting blue stalks all around . . . drooping defeated and dying away from the heavens and life, their shoots sagging sadly in the minute of the same sadly in the miasma of stony ground, split food, fag ash.

yesterday's papers and brat puke. These flowers are sick fataf. I close my eyes and count to ten and when I open them the flowers are still there.

are still there...
And Phil Lyantt sits in the Madison Square Garden arena puffing on a Stephen's Green special while gazing at P. Floyd's excessive Animals extravaganza. He looks away from the Bashing light-show and special dry jee and up at the massive inflated pig floating aimlessly through the atmosphere high above him. Suddenly the impertinent pile of pork empties its bowels and a stream of pils rains from the sky soaking Phil Lynot!

Lynott ... Ah, the hallucinogenic engineering powers of jet lag, culture shock and

others.
Whaddaya sny, Phil?
"I was getting wer and I thought
this fooking pig was pissing all over
me. It turned out some kid in the

balcony had thrown his beer at the

balcony had thrown his beer at the fooking thing."

And the smug, cracking Big Daddy voice of our Captain speaking over the intercom brought me back to reality, or rather 35,000 feet and total value of the control of

British Airways would like to

"British Airways would like to apologise —"
Hey, there's no need for that, Pops. A seven-hour delay stationary in the great silver bird at Heathrow (old ladies bold enough to venture beyond the immigration lines in search of bread and water beater back by obese stewardesses tetchy because they don't resemble the uniformed fantasies depicted in odverts), then seven bours in the air plus a five-hour time difference thrown into psychosomatic stew ... it works

psychosomatic stew . . . it works better than acid, Pops-man. It really had me believing those two-quid-a-shot blue rubber headsets with their dinky white plastic earplugs for your flight movie soundtrack were really and truly the Chelsea Flower Show after they'd dropped THE BIG

But the florid flightmaces are nearly ver. The chariot of fire is practically

Richard (ten) and his brother Simon (seven) who kept asking me, "Would you be surprised if your editor asked you to be in the Space





Pix: CHALKIE **DAVIES**

Shuttle?" and "When are the Monkees reforming and coming to our town?" (y know, just your average American middle-class kiddies) got off with their Mom in Boston hours ago along with everybody else... oh, it's been a real neat flight, Pops... "We will be landing in Philadelphia in 15 minutes. Please fasten your seat belis."

belts."

Be right with ya, Pops, just lemme get this headset outa my buttonhole, okay?

Bumpy touch-down (at last), toothy beam bye-bye (false gits), passport control (asspicion about the Polish vias, the Smokes story obviously just a cover), customs, and out to a tant. The news on the radio ofmwls thas Keith Moon just died. Industrial fairy-lights and high-rise boredom-blocks drift by (oh, sorry, Welcome To America).

UT FRONT of the Holiday Ian Phil Lynott is hanging out on the street. Moon's death has shaken him badly.
"We're a dying breed," he reflects. "All we've got is rock'n'roll and the road, we got no wives, no family, no homes... just this."
We make our way over to the hotel lobby and it transpires that the habitual tuck of the Lizzy (if decimates the band's ranks prior to naminar rock of the Lizzy (w decimates the band's ranks prior to Stateside fours) has struck again. Brian Downey is back home, illness in his family preventing him from going on the road. His place on drums is taken by a young American called Mark Nasseef.

Demoney's restoured absence brings:

Mark Nasseer.

Divency's enforced absence brings to mind Lynott's bepatitis and Brian

Continues over page

☐ From previous page Robertson's slashed tendons that have disrupted previous

that have distupted previous New World sojourns.
"It's Scott's turn next,"
Lynott smiles grimly, the lift whisking us up to our rooms.
"Or Gary's ... "Gary Moore, late of Colosseum II, is a permanent member of Litzy for the first time since 1974. He stood in the Prival Post time since 1974 and the stood in the Prival Post stronger that I for Hirias Post stronger that I time since 1974. He stood in for Brian Robertson on the US tour last year and his inclusion in the new Lizzy line-up came as no surprise.

"Brian wants to form his own band," says Lynott. "He couldn't have come on this.

the geezer's mates were all

We check into my room but We check into my room but, unfortunately there are already two middle-aged black women living there, so it's down the corridor to Phil's room until the Lizzy management can come up with alternative odation

accommodation.
With the overwhelming trash of the Yanker TV Eye as a backdrop we sit smoking while Phil mourns Moon and thinks aloud about the dying bread.

Not having second thoughts bout rock'n'roll, are you.

He shakes his head and He shakes his head and grins, "Nah, not me, never! I'm sick of hearing about what a fooking drag it is on the road. You choose this life and it's the best life in the world for the unattached male. I wouldn't have it any other way..."

After I've dumped my Addiss has it my own originals.

After I've dumped my Addas bag in my own private dorm I stumble out into the hot summer mght (84 degrees at midnight) in search of sustemance to satiate my famine, physical and mental exhaustion and munchies.

Room service closed down at 10.30. Who said all Holiday

Inns were the same?

MAYOR RIZZO
WELCOMES YOU TO
PHILADELPHIA.

Ah, sweet soul city Philly, ome of Philadelphia home of Philadelphia International Records, Kenny Gamble, Leon Huff, Thom Bell, O'Jays, Stylistics. Dellonics, Three Degrees, MFSB, Harold Melvin and the Blue Notes et al. Home of Italian Mayor Sirve, Dereather each series.

Home of Italian Mayor Rizzo, currently seeking to change the constitution that prevents the city's Mayor from serving more than two terms in office (Mayor Rizzo has currently served two consecutive terms in office.).



The Black Panthers tried to win over Philadelphia in the early '70s and failed to create a favourable impression with either Mayor Rizzo or the city's massive indigenous black

city's massive indigenous black population.
Rizzo stripped the Panthers naked and lined them up against the wall for a national press photographic session while white journalists and photographers down from the liberal New York City press

with the Panthers discovered that their affiliations with the "revolutionaries" didn't mean a thing to the "sticksmen" operative in black Philly

operative in black Philly street-gangs.
"But we're with the Pantherst" protested one native New Yorker as he handed over his wallet.
"This ain't a Panther neighbourhood," he was informed. "The Youngblood Falcons rule the roost round

here, man."

Recalling the anecdote, I wander through crews of shirt-sieeved hoods. They seem to be admiring my jacket. a little too much for comfort. and I am deterred from

and I am deterred from wandering more than a few miles in search of food.

I bread back towards the Holiday Inn. At traffic lights burns are approaching stationary cars for a few coins. In the fall, after the first snow, I hear that a truck comes

I hear that a fruck comes around to pick up the ones who have frozen to death. Philly bums look the same as New York bums. In the Bowery a bum with no legs and a wheelchairs shifs in the gutter and spends most of his time screaming at the other bums to and spends most of his time screaming at the other bums to keep their hands off his wheelchair. Some of them don't wait for the cold weather, they stab themselves to death and get thrown in the back of the morgue-bound ambulance while across the street the CBGB punks telf the clientele how angry they are.

EFRESHED AFTER a REFRESHED And a good night's sleep and a breakfast of two steaks, our eggs and a pint of milk, I indulge in America's favourite pastime until it's time to join Lizzy on their interview tour of Philly radio startions.

Lizzy on their interview tour of Philly radio stations.
Watching Yankee telly is a fair Drinking Class approximation of the physical and mental numbing properties induced by the expensive white powders taken wherever The Ugly People go; a cosy little mind cocoon, so much more palatable than, the distasteful smells of Real Life, so much innocuous brain candy that you can almost believe you'll never have to think for yourself again.
With an unhealthy repletion of stations transmitting around the 24-hour clock, you can switch stations until your unpaid bills touch the ceiling

unpaid bills touch the ceiling

unpaid bills touch the ceiling and your landlord is hammering on the door for a fortune in rent money. Baseball, the commission investigation the assassination of JFK, carnoons, quiz shows, chat shows, soaps and adverts, adverts, ADVERTS. advers, ADVERTS, ADVERTS until they're coming to take you away to the funny-farm, those nice young men in their clean white costs (ha ha). But right now it's still early processing and mostly it's list.

But right now it's still early morning and mostly it's just programmes on which celebrities are being interviewed about how they used to be into hard drugs, it coult, sexual perversion, alcoholism, etc. I watched maybe six of these shows and they all followed the same former. However, in the same former. they all followed the same forms; discussion of juicy sensationalism issues for nearly 30 minutes and suddenly... "But then you discovered the Lord, didn't you, Jim?" "I sure did, John! Praise the Lord!"

"Let us all get on our knees to pray and give thanks to the

Lord. Everyone than spends the last entrute of the show on the bended knees. Religious shows, don't ya just love 'em? Despite popular opinion there is absolutely no live

television in America. The nearest it gets to live is when shows are recorded and viewed

by the network censorship board a few hours before actual screening. There are two reasons for this insulation. The first was the trine when a chat-show host's provocative audience interrogation caused one member of the audience to pull a gun on him. The host himself had pulled his own fire-arm before the show was taken off the air.

On this occasion nobody was

On this occasion nobody was hurt — unlike the second reason for the total absence of live television in the States. This time a female newareader announced that she intended to commit suicide. Then she pulled a Saturday Night Special out of her handbag and splattered her brains all over studio's ceiling.

And if that sounds familiar, it should do: it's the actual cocurence that, uh, inspired the movie Network. hurt - unlike the second

S COTT GORHAM.
Gary Moore, Phil Lynott and myself are driven around the Philly radio stations by a record company representative — a lady from Warner Brothers, the band's American label these days now that they've split from

that they we spit from Mercury.

"It's the only tabel I know," says Lynout, "who give their acts a manual of where to go after a gig, nightclubs, bars and the local venereal disease

Ah, the glamour of being a Ah, the glamour of being a wandering minstrel. The boredom of interminable radio interviews with all their crass questioning is alleviated slightly as your humble hero, so far from

home, sits in and passes himself off as Thin Lizzy's

home, sits in and passes himself off as Thin Lizzy's drummer.

It's the personable vocalist/bassist, of course, on whom attention is focused as he astucily handles the same old Lizzy questions with blamey-blessed charm.

... the 'Live And Dangerous 'album marks the end of a near. .. Thin Lizzy's appeal to girls is the same as what I feel when I listen to Joni Mitchell. .. Soott once stopped me during a rehearsal and asked me if the lyrics I was singing were the same ones I sang on slage; he'd never noticed them before. .. Bachman Turner before. .. Bachman Turner Overdrive are the only band who have a three-course meal

Overdrive are the only band who have a three-course meal before a gig. . we were supporting Bob Seger and couldn't get him to do 'Rosalie' so we did it ourselves. . . Philly's always a good date for us. . . "

ND IT is a good one, this night at Philly's The Tower hall, the author's enjoyment and Lynott's enjoyment and Lynott's performance certainly not hampered at all by partaking in a cheap, speedy local delicacy known as Monater, which tends to make one's snout feel like a flame-thrower. Nasseef on drums is no Brian Downey but, that aside, it's Thin Lizzy, still the same...giants back home, big in the states and hammering away on the long hard slog to becoming massive. Can they do it? Can they break through to the crass,

break through to the crass opulent league of Styn, Starz, Godz, Kansas, Boston, Godz, Kansas, Boston, Foreigner, Kiss. . . all these hamfisted HM practitioners who posture for packed arenas of qualluded American Kidz, all these bands who mean less than zilch in the UK and are bigger than The Beatles ever were Stateside?

Brothers manuals at the ready
An challifent young Yankee
ligger bursts into the dressing
room, rubbing his hands
lasciviously.
"Okay, guys," he gushes,
"now for the real gig!!"
Phil Lynott didn't bust the
geeter's face.
I would have felt a lot

happier if he had

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ROCKERS TIME

MY Saturday morning reggae buying expeditions to Clapham Junction have been a particular pleasure the last couple of weeks, what with the generally high standard of new music

high standard of new music on display.

Better yet has been the chance to select from an enormous shipment (about 70 titles) of Clement Dodd's Studio One music, most of which I hadn't seen before. Some people think that too much fuss is made of Dodd, but the sheer quality of these records (and 70 is a minute fraction of Studio One's output) make in clear he's output) make it clear he's

output) make it clear he's something special.

There aren't many new ones in the selection; nevertheless, records like Horace Andy's "Got To Be Sure" (Coxsone label), and Winston Francis's "Fools Fall In Love" (Coxson even Dodd spells it wrong sometimes) are good enough for any regage collection. Now, as Rockers Time aims to be a guide to new music, I thought I'd link recent releases with these Studio One records, which are just too important to ignore.

ignore.

Demis Brown's "How Can I Leave?" (Lighteing), for example, lies in in two ways: not only is the song one of Dodd's, which he cut with The Sharts, but also Brown made some of his earliest and best records at Cossone's Brentford Road studio. Dennis "Make It Easy On Yourself" (Studio One), which isn't the hated Jerry Butler / Walker Bros. tune, is a typical Cossone production, with easy walking bass and tuneful frills on the organ.

ons and tunering trais on the organ.

Brown was a mere lad in his Brentford Road days, but "Make It Easy" shows how quickly he matured: the lyric is an appeal to his brethren to do "something constructive" or "something constructive", or clse "when you think it's peace and safety, it's sudden destruction." Not particularly deep, it's sincerely handled by Dennis, in marked contrast with "How Can I Leave?", which is too fussily produced by Joe Gibbs. Dennis does his best, but he doesn't stand much chance against the best, but he doesn't stand much chance against the Mickey Mouse synthesiser, and the infamous strings machine, presumably added to provide depth. That said, the record has been of the most popular of the year, though for my money Denais's best recent record is "Tribulation" (Three In One) abread services of the Control of the year. In One), already reviewed

In One), already reviewed here.

British reggae doesn't usually amount to much, and Errol Dunkley isn't one of my favourite singers, so I'm surprised how much I hike "A Lietle Way Different" (Arswak, 12"). The lyric is a little on the repetitive side, and I don't like the girl chorus, but Errol's vocal is more sensitive than we're used to from him. The dub section indicates that producers over here may at last be learning how to do it. On the other side we have "Differentiah" by Dreadfad fallo, whose long harmonica solo suggests how he got his name; watch out for "King Tubbys Meets Larry Adler At The House Of Dreads", if can't be fair off. At Brentford can't be far off. At Brentford can the tar off. All Brentford Road, Dunkley cut "feet Up Now" (Coxsone), an earnest plea to "get up, get up, get up now, it's dancing time"; again the rhythm is in the classic Dodd style, bass and organ carming the tupe. On the other Dodd style, bass and organ carrying the tune. On the other side you'll find Jackie Mittoo's "Hot Milk", one of Pablo's favourite tunes. Mittoo's organ sounds close to Reginald Dixon's, but he's still a vital figure in JA musical history, and this is one of his best records.

Freddie Macgregor is a typical Studio One 'ster'. typical Studio One 'ster', someone who rarely comes to mind when you're talking about great reggae singers, who nevertheless has made plenty of good records. In the



DENNIS BROWN: "How Can I Leave" released at last.

Reggae Singles by NICK KIMBERLEY

recent batch, there are three, including his toneful version of Johnny Ace's "Pledging My Love" (Iron Side, and notice the organ, yet again). Then we have his own tune, "Go Away Pretty Girl" (Money Disc), where Freddie's nicely echoed vocal is matched by an Impressions-style wocal group; Macgregor tells his girlfinend she can clear off if she's not satisfied with the big car he's bought her: perhaps Freddie is one of the few who has no complaints about the Studio One royalties system.

The third record is his masterpiece, "I Man A Rasta", an authentic classic: "I'm a revolutionist, I-man nad heal with no capitalist" sings Freddie over a dense backing track with a joilting bass-line. It's this record which provides the link with 1978, in the form of a new version, retitled "Guwey From Deh" by Soel Syndicate (Soul Syndicate label, too). Of all the new records reviewed here, this is ny favourite; the sound is

label, too). Of all the new records reviewed here, this is my favourite; the sound is fuller than the original, with horns and organ keeping things busy. It doesn't quite match the slightly menaning flavour of the original, but it does show us the good side of recent

show us the good side of recent reggae.

The Abysslaines' links with Studio One have long been severed: 1969 saw them at Brentford Road, cutting, under their own steam "Satta Massa Gara", and a couple of months later Coxsone had them hark to record! them beck to record
them beck to record
"Declaration Of Rights"
(Coxsone); these two tracks
are reggae landmarks, and
must rank as some of the best
JA music.
That out of "Satta" inclease

That cut of "Satta" isn't easy That cut of "Satta" isn't easy to find, so we'll make do instead with a 12" discomix of the version they did in 1976, with Clive Hunt producing (Different label). Again, doesn't improve on the original, but in its own right it's a fine record, with the harmonics as close and crisp as

The Abyssinians are now The Abyssinians are now with Virgin, of course, a situation which didn't look very promising. When I beard the first single, my worst fears seemed comfirmed, because

"Hey You"/"This Land Is For Everyone" (it's a double A-side) sounded tuneless and A-side) sounded tuneless and bimp, the very antithesis of Abyssinians' music. A few more listens, however, and I've come to like it, especially "This Land", which features Bernard Collins, susually seen as the leader of the group. Apart from the superfluous flute, it's a good enough record, so perhaps I shouldn't be so sceptical.

flute, it's a good enough record, so perhaps I shouldn't be so sceptical.

Studio One has been a training ground for a lot of reggae's most important figures, including Lerroy Sibbles, who worked as arranger and bassist as well as cutting plenty of good records singing lead with The Peptanes. He's left the group now, and Barry Lbewellyn has stepped forward from harmony singing to take over the lead. The new hine-up performs well on their version of "Crystal Blue Persuasion" (Third World, 12"), the Tommy James song whose gospet overtones suit the group very well.

Ninely's assembled a fair dub, too, and this one's a value-for-money discomix. alue-for-money discomix The other side offers a new version of "Book Of Rules",

version of "Book of Rolles" which int' included on the recent "Better Days" album. Looking through the Studio One records, Jalmost skipped over "Sad Songs" by Barriagion Liewellyn (Coxsone), but it is our Barry, (Cossone), but it is our Barry singing very well on his own tune, which bears a passing resemblance to Joe Simon's hit, "No Sad Songs". Barry voice is much lighter than Joe's, but the soul/country influence is definitely there: acorbine seemal irem another essential item

There we are then, some good old records, and some good new ones. I nearly bankrupted myself trying to buy all the records I wanted, and I in 10ld there's more Studio One stulf on the way. Studio One stuff on the way, Don't Sisten to anyone who says otherwise; this music is the essence of JA music, from skn through rocksteady to reggae, and if you like reggue, you have to as least listen to what Coxsone Dodd has been up to in nearly 20 years as a producer. producer

SINGLE OF THE WEEK: THE JAM: Down in The Tube Station At Midnight (Polydor). Handsome! At last some rock singles after last week's pitiful turnout against the ever-present.

effervescent spears of Disco. Hardly any of the 'soldiers' of '77 now have anything near a 100 per cent vinyl record of success but this band is the

incisive and tear-arse

whirling around, taking the song to exhilarating peaks and never letting up on the terror of the lurio.

OUR WORTHY RUNNER

TALKING HEADS: Take Me

To The River (Sire). Canine, mongrel, prowling — as Tom Waits said — the bass line should be chained up some place. Now who'd have thought that Talking Heads

(who appear as smooth as a tombola ticket) could sound so

tombots teases, wheezy drum beat, lazy bass and cold organ tone lead the way on this high point from the seriously buyable "More Songs" album.

The first (yawn) 10,000 of these come with an additional.

The first (yawn) 10,000 of these come with an additional. Iree single — "Psycho Killer" and "Love Goes To A Budding On Fire") so get to it. Still, sales gimmicks of this Still, sales gimmicks of this to green records and besides, this 45 would stand its ground sold in a heym name that and

sold in a brown paper bag and backed with the theme from

3-2-1.
It's better by far than the Reverend Al Green's original (I refrain from jokes about Greener Pastors), and David Byrne's vocal keeps from its traditional

traditional
shooting-off-up-in-the-air
more than usual. An all-round
triumph that comes in
substantial gatefold sieeve
displaying two views of old
Al's tabernacle.
Mercy be!

CAROL DOUGLAS: Barrain (Middsong).
ROY AYERS: Get On Up.
Get on Down (Polydoc).
The poor old Olympic
Runners make great records—
"Do Whatever It Takes" is carred with pride in my collection — yet have never had a sniff at a major hit. I think we can put this down to low visual profile or, as we doctors call it.
'Christwortanugly

'Christwotanugly bunchobastards'. I mean Pete Wingfield's in there and, let's face it, manias are not made of

Still, the Olympics pick up heavy pub/disco play and this is the best in the, admittedly

DISCO TO GO **OLYMPIC RUNNERS: Get** It While You Can (Polydor). CAROL DOUGLAS: Burnin

UP (for every Tom, Dens Harry).

SINCLE



weak, bunch of Iwist city merchants this week, "Get It" is to be recommended. Infectious and high spirited, maybe too eager, it certainly whacks what a lot

high spirited, maybe too eager, it centainly whacks what a lot of U.S. zongsters throw out (yes YOU. Crown Heights Affair, Pockets etc).

The Olympics have just left RCA, which was also Carol Douglas's home when she had her 15 minutes a couple of years back ("member" "Doctors Orders" or "Hurricane"? Thought you would...).

"Burnin" "is a tad on the ordinary side but is nevertheless a respectable stab. The fault bes in the production, which, like Karen Young's "Hotshot", is all top and brittle sounding; sadly, not one to search for Roy Ayers" "Get On Up.

Get On Down" (a phrase I thought had perished along with the Pasaaarty down Macco syndrome is a chunky little filler groin prowter but the fasaaarty down Macco syndrome is a chunky little filler groin prowter but ittle filler groin growter in the groin growter in the groin growter but ittle filler groin growter groin growter but ittle groin growter growte

Macco syndrome) is a chunky Macco syndrome) is a chunky little filler going nowhere but with a great deal of exuberance. Had I but had the ackers to visit the fine Groove Records in Soho I dare say I'd have had better news for you from the Discofront, but as I hadn't I'm at the mercy of company handouts like ...

THE TEMPLE COTS EAZOO ORCHESTRA:
Some Kazoos (27 Disco EP)
(Rhimo-import), An 11-piece
faction of men playing
unacompanied kazoo wailings.
They play "Whole Lotta
Love", "Miss You", "Staying
Alive" and "2001", Sometimes
in tune, sometimes out, but not
in an endearing way at all.
Curiosity dies after the first 15
seconds of each track and
you're left with a
multi-coloured plastic, KAZOO ORCHESTRA multi-coloured plastic reactive import student prank. Working your way through college, boys? Disco EP? Hell. I wouldn't expect to see you healthly bearded L. A. lads taken in by all this Bee Gee nomense. Oh it's a joke! For muney.

For money! Suck of them, idiots.

BLIGHTY INDEPENDENTS

THE NIPS: All The Time In The World (Sobo). EUROPEANS: Europeans (Heartbest).

Reviewed this week by DANNY BAKER

GYPP: Yash (Shy Talk).
FAN CLUB: A venue (M&S).
The independent labels have been really ropey of late, but here's enough to keep the game going.
The Nips knocked me cold the one time I saw them, and I can urge you to try and get with them without lear of steepless nights. They're a natty combo indeed, with more great songs than you could shake a PR man at — yet still on vinyl they let me down.
Like their previous 45,
"Nervous Wreek," this is a tragedy of their stage selves.
The song has a suggestion of

tragedy of their stage selves. The song has a suggestion of their greatness on the chorus, but lousy words and an over heavy sound are frustrating when you can hear what it's supposed to resemble. An Eater-type live EP must be in order, but until then I have my Marquier memones. Marquee memones

Marquee memones ...
The Europeans have a synthesizer but don't shout about it. From Bristol, this four-piece may take the mselves a little too seriously (check the huge list of credits —concept designers.

co-ordinators ...) but they have a good record in a hunks

co-ordinators...) but they have a good record in a hunky-niff way. It would certainly be a for more offensive had it not been a small affair (after all let's leave the Moogs to Emerson and Rick R. U. A. Wakeman).

When the dust has settled, it's your duty to hunt out a copy out or be regarded as a rock dweller (in every sense). Coming out of Ipswich are the appropriately named Gypp, who have a synthesizer and do shout about it. Their singer sounds like the rwit out of Flinilock and their songs are drippy and false. If bands like this think being on an independent and recording themselves in anyway entitles them to claim ascendency from the regime spearheaded by the Sex Pistols, or in any way connects them with the resurgence of rock, they are well round the Dartford Loop and should bring their bottle into 78.

Fan Club sound like they

into 78.
Fan Club sound like they have an infinitely better time. Even though their Bobby Vee-type back ups don't work entirely, "Avenue" deserves







its release out of Brighton - which is what this breed of disc

which is what this breed of disc is all about. It's fairly poppy stuff with an unproduced sound and all round amateur dynamite. But like Popes, Hailfax PC and the Liberal Party, I feel independents, sadly, are not long for this world...

THE BOOMTOWN RATS: Rat Trup (Ensign).

RADIO STARS: Redio Stars (Chiswick). FABULOUS POODLES: Mirror Star

TRANSMITTERS: Nowbere

TRANSMITTERS: Nowhere Train (£Boury).

Up front, I might as well declare that The Boomtown Rats have another top ten hit, because this record's safe enough ground even for them and it's just a matter of time and Top Of The Pops. But I woulde's him this, one would it. and it's just a matter of time and Top Of The Pops. But I wouldn't buy this, nor would I touch the dial if it came trissing across the airwaves on 194 metres. The Rats and their fans keep each other satisfied and that's what this sort of thing is all about I guess. A rasping sax beat serves as anchor, and there's more 'Joey's On The Street' words about gangs and rumbles. It think The Jam know about gangs and rumbles dot better. Like clockwork-a hit. Radio Starts sound exactly like 10cc did when they used to record things like, 'Stilly Love' or 'Life Is A Minestrone', and try as I might it can't think of a single word more to say about it. Clockwork creep—a miss. Meanwhile, The Fabulous Poodles (I refuse to say Fab Poo's; before you know it, it's woddy and tons or waffing about quick games of smookola! say but seriously

voddy and tons or waffling about quick games of snookola) say but seriously folks' and turn in a non-song that's a flat threat to the sprightliness of all long-distance drivers should it float over the transmers. I had high hopes of The Transmitters, but then I heard them described as 'interesting' and you know what that generally means. Their three tracks just don't get to me at all. Acoustics and half spoken, half hearted vocals may make RECORDS but never achieve SINGLE status. SINGLE status

DONNA SUMMER: DONNA SUMMER:
MacArthur Park
(Casublanca). Well,
granted, this SHOULD have
been where I could sprout off
about dancing in the street,
meaningless fun, love being a many splendoured thing etc, but Donna, what is THIS thing

but Donna, what is THIS thin called, love?
This record is lousy, and being fushionable won't help. The intro is Palm Court orchestras and solomn foundations laid for an epic about to unfold. Yes, we are deep held in those porty words. drenched in those pary words about rain, cakes and recipes.

THE TIM NOT SAYING WE'RE STRUGGLING BUT THE FISHERMAN IN THE FRONT ROW HAS JUST FIRED OFF A FLARE' SECTION.

JOE COCKER: Fan Time (Asylum). JOHN PRINE: There She

(Asylum).
JOHN PRINE: There She
Goes (Asylum).
WARREN ZEVON:
Excitable Boy (Asylum).
EDDIE RABBITT: You
Don't Love Me Anymore
(Elektra).
(A quick message: singles in
"8 are booming. There truly
are stacks of gems about,
mainly Disco 12" (see past
columns). But this week there
must be some kind of schmost;
convention. A fitting full to
eatch up on those you have
missed, maybe? Anyway,
there's no reason not be be
optimistic these days.)
Now that lackson Browne
appears to have gone under
and Joni Mitchell is a sombre
artist, Asylum truly seems a
twilight home for aged
gentlefolk. Creaking away in
LA, we receive these four
opistles of somnolent worship.
Mr Cocker, whose voice
seems doomed to be wasted on
these ersatt goope! / soul discs,
is once again sold short by a
sleepy backing band who do to
this type of music what
Ronstadt does for rock'n'roll.
I'm assured Prine isn't
always as heehaw, straw

Ronsiadt does for rock n'roll. I'm assured Prine isn't always as heebaw, straw chewin fast akip as this cut leads me to think. Warren Zevon's title is almost as funny as Cocker's, though at least he seems to be trying But dear me, look at Eddie Rabbitt (you sure pal'), dribbling and getting soppily stroppy in front of his ex. "You don't love me anymore." he miserably crooms. High point of all four wretched platters is when

reign point or all four wretched platters is when Eddie feels fit enough to try for an 'loooh' with some soul in it, and ends up sounding as though he's tifting a piano onto his back.

Heard from your embalmers recently, boys?

AN APOLOGY

MICK JACKSON: Blame II On The Boogle (Atlantic). Last week I said this record was OK and that Michael was OK and that Michael Jackson probably had a better version out. Now, I'd like to do Mick justice and say his version is far, far superior, and after repeated playing I now know his true value. Swinging brass, great melody and I wish I had something comparable, disco-wise, this week. And Michael Jackson can put that in his sock and beat it. in his sock and beat it

DEAD BOYS: Tell Me (Sire)-METAL URBAIN: Hysterie

METAL URBAIN: Hysterie Connective (Radar). With a tasteless stab at surrealism on the skeeve (if such a thing is possible). The Dead Boys make you appreciate Bob Geldol's crew While because 'MU' are French and have a drum machine they can get away. French and have a drum machine they can get away with murder. I recall the right they played the 100 Club and all the pseudost assumed that merely coming from the Continent meant they had some divine overview and superior suss to us poor blankered Brits. Well it don't. The drum machine is cheap and fails to ignute even this most laboured of riffs. Besides the French language sounds jumbled and ugly at the best of times with out chocking over this bore.

2



By GRAHAM LOCK

AYNE COUNTY had this unique rock'n'roll show — he'd come out on stage, stick his head in a toilet, throw dog-food at the audience, squirt dildo water pistols at people, pretend to masturbate, take off his clothes, sing . . . Sounds like fun, Wayne?

"Yeah," says Wayne in a quiet Southern drawl. "It was based on outrage and shock, on taking sexual outrage to the limit — saturating the audience to the point where they weren't uptight about it any more. That was the point. I wasn't doing it just to shock

wesn't during it just to shock people. I was doing it to make clear how ridiculous it is to be uptight about such a natural body function."

function." Wayne's new album, "Storm The Gates Of Heaven", has been seen as a change of direction, a step away from deliberate provocation, but really it's no more than a shift of emphasis. The title track, for example, attacks religious repression with typical County vigour. There's little doubt many people will find it as offensive as any of his carlier work.

More shock tactics?

work.
More shock tactics?
"Well, I've always felt
organised religions were just a
plot to exploit people's
ignorance and supersition,
giving us guilt complexes about
everything. There's too many
entry occord soins round using crazy people going round using God as an excuse for personal

gain.
"If there is a Jesus coming back Edunoo, may be fell send down an angel to me in the night. OK let him do it, but I wanna see it first. Unliken, nobody's gonua tell me what to do."

what to do."
You will see by now, I hope, that the griffe is blown. Wayne County is not just an old queen. He's not a joke, or a weirdo; be's not sick, gross, or even very camp. Wayne County is a Serious Person. "That album ("Storm The Gates") is a protest album. All my stuff is protest, really There's so much bullshit, I just have to scream about it, 10 show people I ain't failing for it."

BRIEF Aside on comedy: Serious People write the best comedy. "Fuck Off", "Mean", "Trying To Get On The Radio" — these are all very funny songs, even though each is "about" something (a critique of sexual exploitation, a passistic of machismo, a send-up of commercialism — 1 know cos 1 asked, though anyone with two good cars and a working brain

(0)

could have reached the same

could have reached the same conclusion). Wayne County's humour is diametrically opposed to the kind evoked by the Stones, Stranglers etc., when they try to shring aside their sexist trades with the lame access

to shring aside their sexist trades with the lame accuse that "it's just a joke". Wayne uses shock factics to liberate, to break down prejudice (whether he succeeds or not is another question); they use them to titillate, to reinforce prejudice—a reactionary.

stitillate, to reinforce prejudice—a reactionary
beatawife alongamax tradition
which, taken to its logical
extreme, would applaud Jack
The Ripper for indding the
world of some prospective
mothers-in-law.
End of aside.

AYNE COUNTY
grew up in the deep
South, amidst
exuberant Holy Rollees and
suffen rednecks, gospel and
rock in roll. His first step into
Showbiz was impersonating
the likes of Cher, Janss Jophin
and Marianne Faithfult. His
penchant for wearing what is
know as "women's ctothing"
off, as well as on, stage led to
various aggravations which
culminated one aftermoon
when a carload or rednecks
show at him with, like, a real
guin.

gun. The next week Wayne

The next week Wayne caught a Greyhound bus to New York, and he's never been back. In NYC he met Andy Warbol, was DI at Max's Kansas City, worked for Bowie's MainMan organisation, and developed his unusual brand of modern rock'n'roll — first with Queen Elizabeth then with The Backstreet Boys, who back him on the first "Max's Kansas City" album.

Sadly, that unique stage act described above meant that most record companies.

described above meant unit most record companies wouldn't touch Wayne with a ten-foot dildo. However, The Backstreet Boys did record an album for ESP, who then went bankrupt before it could be



Back in 1975.

WHAT MADE A NICE GIRL LIKE THIS STICK HER HEAD DOWN **TOILET BOWLS?**



WAYNE, Pic: PENNIE SMITH

WAYNE COUNTY (for it is in fact he) gives the real reasons for those gross on-stage sexual antics, and tells how and why he is undergoing hormone treatment to become a woman.

eleased. (Step Forward nov released. (Step Forward now have these recordings and plen to issue an LP — "The Lost Wayne County Tapes" — before Christmas).

Tired of reaching only a cult following, Wayne came to

Britain in 1976 to check out the New Wave here. A group was scrambled together for a gig at the Roxy, and a brief European tour followed.

The gigs went well. Wayne

decided to stay. And the Electric Chairs became a fixture. With their second album just released to favourable reviews, and a tour upcoming in October, maybe Wayne is about to reach the



mass audience he craves.
Incidentally, prospective
punters may like to know that,
though the new stage show
differs completely from the old
one, there may be one of two
summises.

one, there is a superior of the continues to illustrate the thoughts behing the songs better," says Wayne. "Like, for "Trying To Get On The Radio" I'll use a plastic ass, which I'll like, and I'll poll money out of the ass and the it to the people."

Well, it beats dog-food anwday.

NOUGH FACTS, back to the Issues. Wayne has let slip that most of his songs are rooted in personal experience, so I have to ask him — how about "Toilet Love"?

Love"?
He nods emphatically.
"Personal experience. In New York City, there're a lot of bars that cater to S&M whims, and there's a club — I don't know if it still exists now, but I went a couple of times, and it was considered very chic for a while — called The Toilet.
They had showers and people would go and lie in the tubs and showers, and other people

They had showers and people would go and lie in the tubs and showers, and other people would come and pee on them. "And they had human slaves, people walking around on all fours, and people would spit on 'em and kick 'em around. That's what the club was, and that's it, that's where the song comes from — Toilet Love'. Though whether it's love or not, that's debatable." Hrmmm. But what was the point of the song, Wayne? Wayne laughs. "Well, I found it amusing. I guess some people might say I have a warped sense of humour, but I find it amusing. And interesting."

warped sense on number, we wanted the different and interesting.

"I find all such modes of, th, tove interesting because there are certain people who are living out those fantasies. They're doing them, and in my view it should be reported. Human beings are actually doing those things, and other people should know. And I'm taking the piss too. Oops, bad pur! But it is a piss-take, a parody. It's saire."

So is there anything you wouldn't write humorously about? Any form of sadism, for example?

Pause. "I can't think of any....th, yes, I wouldn't write humorously about crippled people. There are certain conditions I wouldn't make tund. It's OK with Toles Love.

conditions I wouldn't make fun of. It's OK with 'Toilet Love'

of. It's Ofk with Totter Love because those people make fun of themselves."

But surely crippled people can do that too. What is it that makes sadists funny, and

cripples not?
"I dunno. I guess maybe a lot of sadistic people — you could say they couldn't help themselves — but a lot of sadistic people really have a lot

of control over how far they go. Crippled people don't have any control over their any control over their situation. They don't jump up one day and say, well I've got cripple tendencies, I'm gonna be a cripple tendencies, I'm gonna be a cripple. "But I have sadistic and masochistic tendencies, I, think everybody does, and it's up to the individual how far they let these tendencies so."

these tendencies go.

PART FROM his "outrageous" songs, Wayne's transexuality basn't exacety made him a Family Favourite. Our culture tends to polarise sexuality into strictly defined "masculine" and "feminime" roles, and anyone who tries to explore the middle ground is playing with fire. A listen to "Man Enough To Be A Woman" on the new alloum will give you a glimpse of the pain and courage to be found in that area.

ways, as has been well publicised, is now undergoing a course of hormone treatment as part of a sex change process that probably won't be completed for another two years. I ask him what exactly the hormones do, and how much control he has over his final engerators.

insuch control ne has over an initial appearance.

"The hormones redistribute the weight, from a male shape to a female shape, and they soften the skin. And give you what is traditionally termed a female annearance. And you feminine appearance. And you have full control — well, not

fall control, but pretty much.
"See, the hormones work
differently on different people.
Some people develop a large
bust, others don't. And sometimes people who wanted a large bust have to get it

sometimes people who wanted a large bust have to get it cosmetically enlarged by silicone or whatever.

"But I'm not gonna get that done. Whatever the hormones give me, that's gonna be it. I'm gonna he very slim, just nicely shaped, a boyish look even, like the boyish look, you know. I find that, ah, satisfactory."

I inquire if there have been any negative or unforeseen consequences.

"None whatsoever — well, the libido is down. You don't get sexually turned on while you're taking the hormones. Which is good, cos that way you judge what the person is instead of judging them by a sexual standard. I find it better, I like it."

But for two years?

"Supposedby, after a while the sex urge comes back, but never as strong as it was. But I'd rather have companiouship than sexual partners really aren't that important to me. It's not a must in my life."

The obvious question is why have a sex change anyway. So I ask.

have a sex change anyway. So I

"It's no big thing for me. I mean, to give up the male side that's a real relief."

What was so bad about

What was so bed about being a man?
"The thing that made me most unconfortable was that I never felt like a man anywey, and ... it's hard to explain ... one thing would be in my relationships with the males I'm romantically inclined towards, because I have a romantic side which is pretty much in the fernale role, but if the person I'm with is treating me as a male it's very upsetting and confusing for me. Is that clear? I'd rather males related towards me in the female role."

role."
Well, what's so good about

Well, what's so good about being a woman?

"It's an inner... yearning... which I can't explain. I'we never heard anyone, any transexual, describe it. I can't explain why, but it hurts. I feel pain—it hurts me to have a male body, to be treated like a male. I'd rather have a female body. All I know is, I feel more comfortable if I'm physically a female.

Since early childhood I've "Since early childhood I've had a feeling of being cheated, I've always leaned towards the female role. It would have been easier if I'd been bown a woman, much simpler, but I wasn't so I've had to do all these things myself. Which is unfortunate, but then I might not have treed out to be see

unfortunate, but then I might not have turned out to be an enternainer. I might have use ended up a housewife married to some slob in Georgia."

So how important is rock in roll to you?
"Oh, making music is the most important thing for me. Basically, I guess my stance is freedom for the individual—people remaining open to change and being aware, you know, that kind of individualism is our most precious right, even if we sometimes have to organise to sometimes have to organise to defend it — and for me rock'n'roll is a way of
expessing it, keeping that spirit

SUSPECT that Wayne County could be the most revolutionary figure in the mainstream of modern rock in roll (but then, as you must have guessed by now. I'm also a Serious Person). There are contradictions — working in a capitalist industry, refusing to reveal his age — but every time Wayne County walks out on stage, it's a political act. The challenge he presents, the promise he offers, is that you too can take control over your too can take control over your own life. In the words of the song, you too can tell society to "Fuck Off".

"Fuck Off".

There are just two things.
Wayne should do to protect his credibility — stop wearing silly hats, and steer well clear of Daniken-esque theories (he has a weakness for both). The last thing the word needs is someone in Erica Jong headgers singing about people from outer space.

Long may be rock o'rolt.

HE SLITS may well have the most disorientatingly bedazzling collective visual of any group going right now. Yet having seen the group live some seven or eight times in

their two years existence, the full sense-swerping visual

impact was only truly forced home to me when one day last

spring I chanced to witness the foursome walking down

other pedestrians to sten back

Oxford Street, causing all

in a heated display of awe. diagust and fear. I stond unabserved extranced

by the spectacle, as the four of

and heavy duty duds — made their majestic promenade down London's main shopping centre, parting the transless straights

toward their path under well A delva rate the memory bank

firsty proceedswaters, the definitive last gang in Mondo-land specials -

last gaing in Monato-Land appectacle— cheer/clocked africant perfectly. But sometime when that Dolls comparison didn't quite suffice because, intered of glammed up Manhatan reproducts, we're these girls, for Christocker— nor just another bunch of Mondo-boys in full

another swint or Mondo-boys in tall malitary walform scopping out. No, the jolt was more able to a much diameter, for more abrusive similar accounter when I found myself, at an impressionable \$2 years.

styrate, at an impressionable t2 years of age, backstage and in close proazinity to The Rolling Stones, whose couldn't-give-a-shit atorside econised in the provertial tolket of a dressing room was secondary only to their outportset fook.

Before this 1'd mostly been used to eath enough of the milk mostly to the country of the country

Before this 1'd mostly been used to mills council dark with greated-back hade and an armstole wide-boy demeasour. How, all of a sudden, here were these degenerate yolu soil at allowed matuderful foot. I'd sever windmated likelore. I from the thick emblary logs of Jagger to Keick Bethactin come monthe botton.

Richard's resus mosticy bone structure. And all that unkempt han? Yosh, this was more like it: total sensory districtation. . . The Sites— with their colours aloft.—

impersonally blazing a treal of choosis

Indoed, my feetings about the group have greeny accurately paralleled the reviews of other NME

In an early Slets review, Paner Rect

them - all wild bedraggled hair

A deba case the memory bank brought forth an insans parallel flash-back of my first encounter with the flew York Doll's feety entrance into the bockstage perimeter of Weenbley Stoderm, when original dewinner Billy Misrcia was well in the Land of the living (two days he not, has darth would be duly associated). The brusher outputs Dolls — they offective pitringle of flexity photocolousters, the defaultier

gave the band a good varied rouning for their pourile tendencies, and further salt was rubbed into the wound by the use of an unflattering photo of Assem (sho known as An-Up at the time) with the question

The easurer was in the most terms affirmative.
There followed, spuradically.

There fellowed, sportacically, sighting commons on the band, as fame went on, with the odd sovietw—a couple by yours study—a couple by yours study—a coung that the playing of gatanist Viv Albertine and drammer Poincolive had progressed sufficiently to provide some quotient of a 'adund' that exaid

noise quotisent of a "salawed" shak engold blomatin into Intra jernigence, livet films le and merger Arizaño weir veill jaming personedings wirst live genechant for enex-lipstenizad over-jern jorcuna. Primitiry sha paper cammed an ad-oost rave ceráw a couplie of enos film back aller dure sebenwed eletter hel and couplies and ad-oost aller dure sebenwed eletter helm component and the back of the sebenwed eletter helm component and the helm of coupling and the helm of the coupling and the sebenwed eletter helm of the coupling and the sebenwed eletter helm of the coupling the first helm of the coupling and the sebenwed eletter helm of the sebenwed eletter

Maddise, supporting the Pich Bilds, and woote and woote and woote and woote of the program of the workers of this program of the program of the workers of this program of the program of

emprovershy telescent a seaso of consonic collective robotive—emmendacity bedraggied in the territory of Lipskich Vagne & gogo, Lessyn, secretaries, checke-clock lideoues, and simpering feminantly in full facility bloam the contrary — classing that the group still hadn't progressed sitisfactority and were irrated vaniting still distry, slightly desporate Girls, you won sty beart that sky but then I was still something of a hate come to all throws page idented

This hady of openion was to be This body of opiation was to be upearhwided by comments. From the Somutive Benahee, for example, who told me that he per opinion in the Sine —once a close funded a piera to the Banshaere and stoong office no book, hewing concerned and exacuted their view memors of commencing a band from the house of commencing a band from the house of commencing about business. WAS my pirtiriend, in fact, who I was my perior on, in tace, was first new the potential and made prigrimages out to places like Brighton alongside other early Miss faut to see her dew-found five tower She haved their look, their actionle, the britile, often anarchic performances (that so this day still with a fearmouse commitment to recent), even when the sound would self-suprovement — now seemed lost and climer, if anything, to the spirit of permal), even when the sound would often degenerate ento versual aural sortiers with general welfs) on of time and leaf singer. A rieman, howing, and yewing in a style that could be labelled merely people were it not so unbearable to behold.

The Rutaways
Even my griffriend thought they
were lower that night ton. And so it goes.

A NACTUAL interview with The Sim has send now not been published to AME — face and of distinctors and then secondly

because of Slits on neserial

NEW MUSICAL EXPRESS

nerveolon

During the relatively short sum when the group we're texts lively involved with Malerolin McLaren's igreeried with induceing Net., area is Gitteerhees gestupe no jublicity was desired whatsower, although Net., area, becarist heatedly working mays at the conjunture destricts of his No. I priority The Sat. Pasolo, would necessionally meters on forth some hair-brained mass-rplan for the glats which subsequently would be

rejectant. There, after McLaren and The Shis Turit, after McLaren and The Siris-parad compacy, their management was taken up by one Magento DeVine and her boyletend Allon — the former a nerrogate "Verido Doquit" for an Aylothoury route, pager wido was taked a protegre of PR must Tony Briminthy. The douple plument in get The Sites a second dust (their Lintmus Period.

depote the performance had prety-more separated at A. & R ree. a although five parend a surprise thair of creditivity due to the same thair of creditivity due to the same thair can be a surprise to the same thair than Feet show).

John Teer Story, John T

mid Allen's service required
Thereig The Stor.
The Stor. had good to receive the Stor.
The Stor. had good to receive the service to a receive to a r

Princh Selver in a 23-yes

Princh Selver in a 23-yes

Distances has a whole price

work, "Feating the boys

Romolibrant", who would be

when are life triend. Cline then the parame with Dear offered too the job of general trading legislar group's offers. He energed Dear School years, during which turn commissions.

Slace then a surrouten solded Yacres meet rotation slotted former Deal School Yeune's Bette Bright, both having accured appealed the dub with Andrew Lander's Redar Records

Séver is full of optionness obset the future of The Sits, securing that

extravagance is virtually non-estimate. The short but memorable occurson sidned I was confronted by all four members in-baleful disaster some of non-committed republications of the disastered on the part of the aforementated Taxas who remajated make its state of the source of the state of the source of the so mute in the entire dislayer)

Fortunitiely my original plan to energy or the jum separately was advocable to and Pallabrady been doing the oldene to our wirbs) with Amaza with fairly agreeable dander.

RIANA, or No the prefers when called, sielle youngest Ser and Called, sielle youngest Ser and Called, sielle youngest Ser and Called Services by the property of the called the one-parent family or pre- ab proceable thrombs-up. She speaks quite constally about

in partie of all airs, the disagraph of the airs of disagraph and attorbate the disagraph of the airs occasion Che however with northing

and nonever sees nothing particularly inflammatory of even extraordinary in this statement. "It was just like the asympto the a tohiof a black oncept for fermale," the says diffidently, with only a trace of,

both parents, "I like my father a lot as-long as I don't live with buts. He's still

very, ukm, good-bearsed "Her_ considers herself living "a bit too

close to" — on obvious exference to the fact that Plorah keeps work the

having her dann't these angely with many of the York waster buy Lifetin better all the time to be Lifetin

inpute of attains, the

woyaces "We are easily this appoint though I do have barre of her That I have barre of her That I have been a the I have been a have been

the wildest walfs in town

re-enophamies the gulf that ca between thirth when she dispo-plenty of rebessual fame will, a so the secheded shortcowings (he same time A 'nondiscive') deat is bring looked for its con-gan Sanacial support. The Dave Hist Reat Records' offer has been stood by

ne man forman ibn sife a und concepts the group us the group cruis other than one of the group cruis other plant of the group cruis other plant of the group cruis other plant of the group cruis of the suppose us the subsect — when we group cruis of the subsect — when we group cruis of the group of the group of the group of the group cruis of the group cruis of the group of the group cruis o Mood and, virtually dropping of oup tracked prevamably by me and drang! of atouts which made up offi a's contexps of pulsventive

The rest of the group refuse to sale

Sites roost and whose vite/solic condensations goth the forms of he bosing as againered viction of the group's desire to go legal. "and choose south brief choice for long as the proper for the group's desire to go legal." and choose south brief choice go legal; "and choose south brief choice for the group's chair for long as the long against solice of authorion with or leafly have been desired with a first part of both of the choice of the long and the long against the long and the

away from providing or with exactly

HE conversation tures to note of the suasy creision trans to tone of the suasy creision ins hevelind against The Sists and against Arsons in particular. Her expuration for being a trouble-staker was fontered during the White Rios tone though the refuses to solely take the blame: "It was all of us, and more tha blame: "It was all of us, and more the way we looked than anything clies." Art herself chose to don Nebelos business over her shelps, causing the Whete Rivel cour states wheat e-cops shedder. Opening unswarmathe spotta-house beauting cancellations and the like.

lacking for the lacking for th

"Anyway," the continues, "see can't efford to be naughty them days eart growing money. At The only time the really seems to

injurying in when I ask her if -- at effective shall a virgo. "Ab shar's a good question," sha besons, seemaly reliability the reply. "No. I'm on longer a virgin. The first time was enjoyable but the second cally, really bad

in ally, really load.

A production of washing above chine groups as hashed question false on productions are as a superior of the production of the product

comes from Poul Signonos's igability comes from Poul Simonom's sindbillay for pronounced by read carine. Pallomaly got feet Arist's Dapoisin when she was complayed by 364 freedows in their makes makes of Flowers of Romanore makes, thought is above got round to playing upill, while forthwested in the read from many is come Bauthewest devicement of Commission and Commissio unterentablely boated out by Afternine and Venture, although the former mis, who wond to suffer the

inter spontation fate
Paltioles recalls for first meeting mattonivi recalls for first disesting with Ariana at an unspectivelying where the idea of a group was discussed, even though the drammer committeed Ari's look to be Goconcertingly 'srright' as the time Reminiscences of that first Harlesdon Remanacences of that first Harlandon grg, claums Palmolore, are tanged not with the stage fright of a thrit than but

performance stadii
It was after Harlenden that Verior joined the group, proving an infinitely nione publicage cleaned than the previous player. Knie, Perhaps the most accomplished player. Ver Afterine a gusta interlocking with Palmolve's dervoir thresh provides the band with its musels, while each member of attributes her own songs

History Albertas's "Love and Romance" of one extreme — a sty-part-down of the phony idyll of participant on the printing supplies and memorial frame lover distincts, therefore to the grady "Hern Towar" — u collective extrempts — where the deadcharry third of the percuision chines out this boredom and peat-up frantisms of orbin building projects.

THE SLITS right now have the grand total of therees soon . When approached rogether they act fevrily about the supposed seed for this article. "We didn't all you to write shoul up you know," (6 their recurrent attack — and states beyond the typical beyond the rypical we-don't ejec - white pure udopted by an usuary. To theirn like past us broring and the present or tentable, the analytic of the control of the property of

new new bonds have had an often bighted haden; this last year of too. Poly Syreen in only just hash from a been and too. Poly Syreen in only just hash from a been in the object of montal calculations and a nervous head flows a larger particular the Stanch field apart as soon as the toward reading part and soon as the toward reading particular of the calculation of the cal

although the ence overgals presents of Ken Fowley in their past will

of Kern Fowtey in their past will always stand on one foo many shelp story in the chinet for any conflicts. But their there's Saturatie with her granter-hard fenolve, beating a path up the charte with "Hong Kong Gurden", and the latter's restants. mide I'm a believer in The Sits. Talking to Silver about Fbr Sits, he constantly restarates that he nees the group as on Gasta on the group as on Glab-an-tha-pen-whane-bush syon-ma-ant furl agroup with electrical furl fasting power. "It's agroyour we're varaning in fasting years," be says — and I believe him, because The Stat need each offer, belong together and for logether since we're like Prisals dat

So there's only theneve songs. But History're good songs
Finally I asked Ariana how close the band were socially and in forms of sheer commitment to the job of reff-improvement "On — close," she said, "Very,

Very close " The Shanger-Las noudd be proud of



The Slits

trinaris that "She latery around with leaven and I don't! She goes to ligger all ligger clubs and generally consets with people I wouldn't ge

**

Where Plant North dom commun her doughth's respect to its the fact that "Sic 's illuved me to do what it want, excouraged on to pursue this

In fact Nojoh last been quite a helpful factore in The Sites' straggle than fac, filling an herwens the plethorn of atjanagens the girls tuve ound the mother working with "Oh God, the fore Feant Silver, we

"On Cod, byfore Feast Laiver, spectrum in a point fair is well to the control of
Rory DF and an historica of the videous and hook on the receivement and hook on the receivement their support also in The Clash * White Root Your. Then McLarme entered upon the screen we be followed in due mourse by Mr. Dendan and the course of the class of of the Derine who I encountered the day after abe'd been efforwed from The and when found all together, their penchant for verbal

NICK KENT on

the SLITS thompelves needs to steem with Schier's manageries accurate, possibly because he's need into foreign this sides and concepts

was 't up to scribtch.

The rest of the gloup return to sum observe the Medianes episable, climining that northing much of any consequence securited nayway, made from the Big My paying for desummantly-remeded retreated.

Endeed the group seem pretty servadiling to salk about the past at all

ESSA is no altogether different clarkers. Mondy looking, mere en noingboy, ut miercton ufter the necond youngest and if a possibly the necond youngest and the possible of the point. After all, her first ever nursil with the heefst claims grable file. as one pressure and early service every reason and early service service service from the service of the World, who, as were searching out the versator-challed single, dringged reporter duvice all part peaks become service dary. The State and peaks have been serviced to the State and peaks become serviced the service and part peaks become serviced to the service peaks become service and Cantar supple "They notly service services" "They notly service services "State State services and services and Except it's not reality eyes case that Terms account on a collection serviced service.

userpa in a non consultant that Terms seems on oblimant about trings as a shield — more a mitrace of difficience and simpaticace. Mer goal history is that of convent allocots and public achieves (who left or 16 — the exchesip primitive opportunity) having lines to rought up-in the Custodic faith. "Il should we fer to were an insured Chaladist lines."

so was Limitation into 3.7 in most a year in to you in lapted Catchillic then 3.7 I enquete middly. She took her he ad tritle all the debt of the case into the last with all the debt followed whe class near the same misses. Be inden the above rated McLaren Hanna enipper (which it wirvually had no drag out of love) and har toforming to deng out of leve) and har informing set of the songs sho'd instigated —
"Varietize" had a new item enroted.
"The Face Place" — which she may a altors all the phomey thang girl go through when making up there loos: — ahe airly lapten; from techniqy when I mention that I've felt that The Site!

installation with the product of the control of the behalf, approing in part with my ceitiens. He revealed that Arians will in future probably be playing a form of furphone's mestage, adding track model extra their probably to their their probable and their probable to their thei

PALACOLIVE makes is referabling change from Cena's lors uncooperature stance. A gentraling like able 23-year-old can age both she and gurrants live. Allowand stance, grawing them a more workly sometime and ne-consence entiality) she's of Segment disease. (though born and Africa) and only several to London upda the make spourt as fice. Striummer's NPI en. So fact, it was 10% on John Striummer's NPI en. So fact, it was 10% on John Striummer's NPI en. So fact, it was got her excited about pluying the trape.

trape Like Viv, Palmolive (her aschname



newood lot. (Inset) CHRISTOPHER REEVE dresses up as Superman.

YOUR NME Silver Screen scribes were recently afforded the pleasure of a guided tout around Pinewood Studios largest and best film lot in Britain — a golden opportunity to peer behind the celluloid fantasy and look at the works.

A fascinating experience it was, too. Pinewood is a 100-acre estate comprising a whole selection of sound stages, cutting rooms, projection theatres, special effects laboratories, craft workshops and numerable other facilities which make it a negariest workshops may make in a meaning to the property of the property o premier workplace for movie people at all levels of the industry.

The studio's nucleus is a stately mansion, Heatherden Hall, bought around the turn of the century by a Canadian financier who turned it into a baronial retreat for politicians and diplomats. On his demise Charles Boot, a builder with a dream of establishing a film studio, bought the property and, with a fat bankroll from Lord Rank, succeeded in making dreams into reality—a function the studio continues to this day.

Our four guide was Tommy,

Our tour guide was Tommy, a veteran of the establishment a verran of the establishment with some 40 years experience, who conducted us through the twisting innards of this self-contained world. Passing through a long, sunbt corridor, seen in many a Carry On movie,

we find ourselves in one of the large sound stages filled with a set for the new Walt Disney movic A Spaceman In The Cours of King Arthur.

From behind it's just a mass of woodwork but turn the comer and suddenly you're standing in a perfect replica of a medieval banqueting hall. The crattsmanship is staggering, the solid realistic stone walls being merely painted hessian mounted on a wooden Iranework — and all constructed in under six weeks. On the next sound stage, suddenly we're in a world of craggy rock faces, being sculptured by a team of crattsmen for Arabian Adventure, Plasterers are

Adventure. Plasterers are busily contouring the large set

It's murder

having the Odd Job

A

man around!

while a sculptor moulds styrofoarn blocks into an ancieni statue

we pass through endless workshops until the brain begins to numb. In one corner are the rock workers, in another the fibreglass men, in another the fibreglass men, it the carpentry shop there are antique chairs, a wooden mock-up of the nose of a 747, an Edwardian train carriage destined for TV's Sexton Blake, while on the drawing board are detailed blueprints for the inside of a De mon's Head.

Out in the fresh air again, we Out in the treets air again, we pass by a rotting statue of Jules Verne from some long-lost production, a now-abandoned torso of the Statue of Liberty and the detritus of a rhousand past productions. Memories are abort here when there's about a nor president by always a new project to be working on. We see the vast outdoor water tank where a million movie vessels have floundered — by which time feet are aching, stomachs are rumbling and throats are dry.

During lunch you can't help but natice that Sean Connery's three tables down while behind us "Superman" Christopher Reeve — a beely Valentino in black track suil — chats with his disease. orace tracts suit — chats with his director. Omen-man Richard Donner. (Trivia buffs might note that Reeve are two belpings of veal escallope but had difficulty moving the table)

had difficulty moving the table).
Lunch over, we have a brief chance to watch a scene from Arabian Adventure being filmed. While star Oliver timed. While star Oliver Tobias mooches sround in the background, two Byzantine villains perch precariously on a carpet mounted on a moving hydraulic hoias — while large fans front and back create the illusion of gale force winds. The buse crew adjust

illusion of gale force winds. The huge crew adjust camera angles, bellow lighting instructions, adjust lose threads, tone up makeup and generally scarry around for twenty minutes before all is ready. The hoist judders, the fants blow, the actors wave their scimiliars menacingly as the Divise catter correct, here

their seimiturs menacingly as the flying catpet curries them over the city walls — and another ten seconds of film are in the can. God, it's a long, hard grind.
You'd need a month at Pinewood to see it all. While we were there Superman Part II was being short, as was the new 007 adventure, but both on closed sets. You can be sure will be coincip back for further we'll be going back for further looksees in the year to come. Dick Trac

GOULD: 'Why donche come up and shoot me sometime



The Silent Partner

Directed by Daryl Duk

Starring Elliott Gould, Christopher Plummer and Susannah York (Enterprise Pictures)

ANYONE WHO relishes the rare thriller where the cast aim brains rather than guns at each other will find The Silent Panner right up his alley. Concerned neither with ice bullets nor getaway cars that fit like a nest of tables in a pantechnicon, the plotting is nonetheless the work of a flendish brainiac — screenplay Curtis Hanson — whose toe I shall assiduously avoid stepping on.

— whose toe I shall assiduously avoid stepping on. The opening will do an an example. Bank seller Elitott Goeld suspects that the innocent seeming Father Christman (Christopher Plummer) dispensing toys and tousles outside, is fixing to knock over the bank. He transfers fitty graind to his briefense, and walts for Sunta's stick-up to cover his crime. Counting his perty hank, the Yule Yegg discovers that he has the credit, though not the substance, for a major heist — and being a psychopathic sadist, decides that Gould's etling days are numbered.

are numbered.

From here on it's cross and double-cross, parry and feint, as
the two try to outsmart each other. Closes are neatly planted
and duly activated so that the mind is forever travelling
backwards and forwards in time — aha, so that's why they
were talking about eement!

were talking about coment!

The only weak link to this Swim watch of a movie is the performance of Efficie Goold. Starting old arousily — his bobby is tropical fish — he is required to grow in confidence and desirability as the context intensifies. Unfortunately, his style is so mansered that he seems to act between quotes, like a man srying to deay his involvement. Altunan can use him, Godard probably could, but there's no room for gangling loutishness on this right ship.

Plummer is fine, and his menace doesn't need the mucky bit of hostseting where he saws a girl's head off against the broken glam of an equarium; come to think of it, I didn't need it either. That upart, compulaive viewing.

Brian Gana

Brian Cass



CHRISTOPHER PLUMMER: "My pleasure, sunshine."

"A BRILLIANT WALK ON THE WILD SIDE" William Hall - Evening News

"WARM, TENDER AND OFTEN HILARIOUS" Arthur Thirkell - Daily Mirror

CRAIG RUSSELL, AN ARTIST WHOSE IMPERSONATIONS HAVE SOMETHING LIKE GENIUS ABOUT THEM"

David Robinson - The Times



NOW SHOWING Screen-on-the-ODEON

Green stington

NOW COLUMBIA PRINCIPLE STATE OF THE STATE OF

NORTH LONDON FROM SUNDAY OCTOBER 8

SOUTH LONDON FROM SUNDAY OCTOBER 15

AT PRINCIPAL ODEON AND OTHER IMPORTANT THEATRES

THE ODD JOB GRAHAM CHAPMAN DAVID JASON SIMON WILLIAMS

and DIANA QUICK Co storing EDWARD HARDWICKE BILL PATERSON MICHAEL ELPHICK STEWART HARWOOD and CAROLYN SEYMOUR

> THE BOB DYLAN FILM renaldo & Clara..

"Probably the most important film of the year"

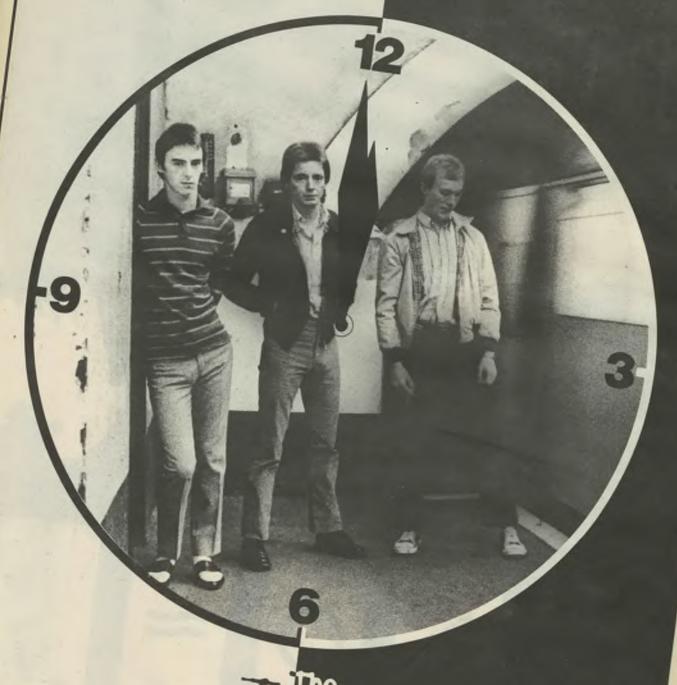
The concert footage is rivetting CAMDEN

'Excellent music' observer n 4-track stereo & Colour



Lacord Commission Comm

DOWN IN THE TUBE STATIONAT MIDNIGHT



New Single

ALTBUNS

RACHEL SWEET Fool Around (Stiff)

I LIKE GIRLS who sing songs for girls because boys don't bother. One pair who care are

one pair who care are songwriter Liam Sternberg and Rachel Sweet. 16-year-old Akron girl. Born of religious parents, that singular American hypocrisy found Rachel onstage at five, in

onstage at five, in commercials at eight and in Reno by 10. In 1977, she got to number 94 in the U.S. country charts. In 1977, young people other than rock stars' kid brothers were going into rock'n'roll for the first time in years, and little, out-of-the-way places—Manchester, even Great Britain itself — were being paged in a big way. Liam Sternberg, king-pin of Akrock, asked his neighbour Rachel Sweet over to his studio where he wrote, produced and Sweet over to his studio where he write, produced and delivered two of her tracks — "Truckstop Queen" and "Tourist Boys" — to Stiff Records, Akron, Ohio, rubbet centre of the USA had by this time — what with Devo and Pere Ubu and all — become the toast of Trendsvaal. Stiff Records, short of ideas, went along with

Trendsvani, Still Records, short of ideas, went along with Sternberg's brain-child "The Akron Compilation", half the tracks of which were written and produced by him.

Released in 1978, it was branch of insurance and produced by him.

and produced by him.
Released in 1978, it was
largely dismissed by public and
press — exceptions being Jane
Aire and Rachel Sweet, both
total vehicles to Sternberg's
ambition and fair Intle
slices/voices in their own right
This album, cut in August by
Sternberg's studio, produced,
two thirds written and bassed,
guitared and keyboarded by
him, sounds rushed — i.e.
Stiff's desperation is showing.
Sternberg writes elusive,
sinister, brash rather than
commercial songs — a great
writer in the modern way, ideal
for Sweet's old-fashioned
pretitiest baby warble

for Sweet's old-fashioned prettiest baby warble Four tracks are covers: Wift Birch's "Pin A Meda! On Mary" and Costello's "Stranger In The House" are deadly weak fillers, but the two old soul cuts — "B. A. B. Y." and "Stay Awhile" — are great stuff, strained Spectoresque fine-art, Rachel sounding like a small black Ronette. The remaining outs vary from the mediocre ("Cuckoo Clock" and "Girl With A Synthesizer", madcap psychedelia hopefully more abberation than experimentation on abberation han experimentation on Sternberg's part) to the rest, where Rachel Sweet's rosy future lies — gritty, languid, country-swing-torch songs, "It's So Different Here" is incre soft "Mernback".

"It's So Different Here" is jazzy, soft "Marrakesh Eaprest" scenery explored in slow-motion; "Wildwood Saloon" is a plaintive, sleazy, falling-off-a-barstool-into-the-arms-of-a-cowboy haliad; "Just My Style", "Who Does Liss Like?" and "Suspended Animation" are sweepen bow, and teneral swoony bny-mad teenage schemes, dates and swoony pny-mai reenage schemes, dates and daydreams, harsh high-school bitching. The last three really swing in a Sparksesque kind of way. Rachel and Sternberg utilising Roxy Music, country music and '5bs-Ettes in a way that makes Debbie Harry look like the hopelessly dated hippie hilla-boop she is.

A tiny girl with a tousled, tecnage beauty, Rachel Sweet can sound twenty-seven or twelve — she's the actress Sternberg wrote about for Jane Aire. She sings tarnished songs in a seen-it-all woce and looks like she's just discovered

in a scen-it-all voice and look like she's just discovered there's another gender on earth and is mapping out her every step from now on — she sings like a girl re-incarnated



STIFF'S HALL OF INFAMY — SHORT AND NOT SO SWEET

From her name to her height to her age to her face to her voice, everything is working for Rachel Sweet. Her only enemy seems to be Siiff, who are using her career as a wheelchair-ramp for the benefit of their eternal cotene of old pub-rock drinking-buddles losses careers.

Julie Burchill

WRECKLESS ERIC The Wonderful World Of Wreckless Eric (Stiff)

YOU COULD say Wreckless Eric was a reheated Stiff. A veteran of the last package tour, his amiable, shambling nis amable, shambling presentation was eclipsed then by the bug-eyed intensity of E. Costello and the leering showmanship of I. Dury. He didn't have so many good songs, either.

good songs, either.
The new album will relieve that problem. It's one of those collections which inexplicably has one side (this time, the second) far superior to the other. The magnificent saxophone of Davy Payne, which stole the glory on Wreckless' first

album, has gone now and the dirty R&B feel it imparted is replaced by a more commercial, rough-edged pop - lots of jangling

pop—lots of jangling, crashing guitars and bubblegum organ, which work extremely well on the reggae and pop numbers, but flag slightly on the tougher rock in roll tracks.

Side one starts promisingly with "Walking On The Surface Of The Moon", but the rest is downhill. "Take The Cash" and "Veronica" are unexceptional. Tommy Roe's "Dizzy" doesn't deserve the time lavished on it here, and "Roll Over Rock-old" is a re-write of Rock-ola" is a re-write of "Roll Over Beethoven" that merely suffers by

Flip the disc, though, and all is suddenly sweetness and light. "I Wish It Would Ran" beautifully conjures up the tension before a thunderstorm, and comes complete with cymbal-crashing thunderclaps. "The Final Taxi" has Eric chorting on about hearses to a catchy reggae tune and amusing regae tune and amusing backing vocals from the choir of the Latter Day Church of Non-Believers. And "Let's Go To The Pictures" celebrates bad films with an enthusiasm and clarity which

puts Time Out to shame "Girlfrend" is just glorious. A muted reggae rhythm again, while Wreckless cajoles and threatens a mate to reveal all about his girlfriend, "cos he wants to steal her away. The allbum closes with

The album closes with Buddy Holly's "Crying, Waiting, Hoping", spoiled by a fussy, self-conscious arrangement which throws in a bass voice "choir", hand-claps, echo, and a Spanish guttar soto.

Wreckless Eric reminds me of a Billy Liar who has The album closes with

wreckies Ene reminds me of a Billy Liar who has actually come to London and made it. Shrewd, funny, a bit of a dreamer — he excels in black comedy and in celebrating the everyday, but there's little emotional commitment in his copes. commitment in his songs.

Graham Lock

MICKEY JUPP Juppanese (Stiff)

MICKEY JUPP has always been nearly famous, and even then it's been by default.

A native of Southend, Jupp is something of a local folk hero, leastways with them of

Kursaal Flyers and Dr

Kursaal Flyers and Dr Feelgood Legend was Jupp's turn of the 70s vehicle on which he, and many admirers, hoped he'd hitch a ride to the big lights. With one bona fide lights. With one bona fide English rock goodie ticked off, Jupp paved the way for a second generation of aspirant pub rockers. History took its inevitable course and it seemed like everyone had a slice of the action except Mickey. "Juppanese" maintains the man's studie general cuts.

man's studio appeal quire nicely though I don't think he's been seen to advantage in a five setting, yet. Side one utilises the production of Nick Lowe and the instrumental assistance of

the instrumental assistance of Rockpile. As with all Jupp's best stuff, the songs are

oest statt, the songs are whitmisted, withy, sad, blunt, dependable like an English Sunday afternoon.

The songs keep to a healthy formula — sex and rock in roll (drugs open to interpretation). Jupp has a well tuned sardonic exam of the fautasy and the grasp of the fantasy and the grasp of the fantasy and the reality, whether it be a lodestone relationship ("Making Friends") or the perils of showbiz promise ("If Only Mother," "Old Rock in"

Side two is not as consistlently attractive. Production shifts to Gary (Why not cut out and keep this silly picture, trivia fans, and show it to the participants in a year's time?)

Brooker (of vestal virgins problem (of vestal virgins fame) and a band comprising Chris Spedding, Bruce Lynch, Dave Mattacks and Brooker on keyboards. No doubt that it's a fine combination but the it's a fine combination but the material is slightly weaker. "Pilot" and "Partir C'Est Mourir Un Peu' come over like outakes from an Etton John / Paul McCartney bash, rather feeble, impersonal slices of schmaltz. Much better are the subtempor "S P Y " where of schmaliz. Much better are the uptering "S.P.Y.", where Jupp takes on Bob Seger and the international secret services with aptomb, and "The Ballad Of Billy Bonney"; here his facility with the emotive power of language is clean and untrammeted by minutes constitute. pointless moralising.

Mas Bell

LENE LOVICH

THE COLD POLE, And you'll never get over how the opening "Lucky Number" makes it impossible to see "Stateless" as anything other than a cold unfriendly elpee. So why has such a warm, swinging person as your reviewer played it (well most of it)

played it (well most of it) four times in one morning? Why do Popes keep stopping stone dead?

Ms Lovich's voice an' is only in the most of female Geldof with more hiccups shan a pint of Andrews, but thankfully it's neither whacky nor foul with over-contrived phrasing or vocel posing. She plays adequate sax, too, "Lucky Number" had me reacing to the amp to see who had been turning down the bass while I was out. But no, that is how the goitar's

bass while I was out. But no, that is how the guitar's supposed to be and the production lies flat on its back for the cest of the set. Still, with repeated playing, the good tracks become great, the fair go good, and the bad unplayable.

"One In A Million" is firmly

'One In A Million" is firmly "One In A Million" is firmly in the kooky showbig field — as practiced by the loathsome Little Nell, with a bassline like when the clowns leave a circus ring, and her single — The Rubinoos" il Think We're Alone Now" — remains a prointlest come of an accordance of the control pointless re-run of an

Alone Now" — remains a pointless re-run of an overworked song. It's unfortunate that these two fillers should close side two because the rest of the side is unreservedly recommended. Starting with "Tonight," we get three pure jny winned. The hook on "Telepathy" had me in one, and fur now it stands as runner-up best track. Winner is "Home": "Home is so remote / Home is "Home is "Home is shere the heart it / Home is so remote / Home is joo remote / Home is good clean fixing Home is ... I Jorget, Let yo to YOUR place..."

An excellent cut and the best time to introduce Lene's song writer, long-time companion and, I suspect, the album's co-stoker — Les Chappel (he of the cue-halbonce).

Without cutting any throats, 'Stateles' it for referable in

of the cue-half bonce). Without cutting any throats, 'Stateless' is far preferable to, say, Blundic's last two thirty-threes (no comparison intended). Despite some gaping flaws and the not insubstantial effort required from the listener, you can't help but give Lene the benefit of the doubt on this debut. of the death on this debut What with her widow's black lace shawl chic and all

Danny Baker

Stiffs continue page 37

BOB GELDOF/THE BOOMTOWN RATS



RAT TRAP





RAT TRAP



GERRY COTT/THE BOOMTOWN RATS



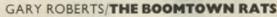
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- D

• Last of Stiffs, from page 35.

JONA LEWIE On The Other Hand There's A Fist (Stiff)

JONA LEWIE started in JONA LEWIE started in revivalist, quaint cabaret rockaboogie, went through a solo period of suspended cult' animation (two obscure singles plugged by Gillett on Honky Tonk), to arrive at — what else?

A very stiff, yellow album, with twelve of those kind of songs you always wish you could hear on the radio during the summer months. Plastic, buzzy, busy songs, whose langly, jumbly jokes and books catch in our nerves without fail

Most of them launch off that R & B shuffle beloved of Roogalator, early Mungo Jerry and Terry Dactyl and the Dinosaurs, not to mention Brett Marvin and The Thunderbolts ("cos I've never heard them).

They're all very short, cuddly, packed with surprising noises, and Lewie sings in a collapsed, snuffling drunken R. & B whine which sounds rather like Randy Newman underwater.

water.

But put them all on an album? What a pointless procedure, how boring and adult. An ornament for your mantlepiece. Just oodles of doodles. I've got a single I got given as a kiddle for Christmas 1964. It's called "I'm Gonna Spend My Christmas Wish A Dalek" and it's by The Go Go (the Oriole labet, probably deleted), and it sounds just like Jona Lewie (and Rache) Sweet) — except, in its innocent way, it's a lot funnier.

Crackeriack! Jong Lewie,

Crackerjack! Jona Lewie, Jonothan King, The Residents, Todd Rundgren, Godley & Crene, Nick Lowe — whal's the difference? At this rate Sylvia and Gerry Anderson will be leading us into the 21st Century (a. joke, haba). Century (a joke, haha).

XTC Go 2 (Virgin)

IT WOULD take more words than I've got available to put across the full scope of XTC's current campaign. Not only are ey releasing this 12-track album as well as a single not ncluded on the LP, but bere is also a five-track EP of LP track dubs which comes free with the first 150,000 copies of "Go 2" and then goes on sale in its own right.

own right.

If you can get the EP "Go Plus" free with the album, grab it — it is far more than just a rerun of five tracks with instruments finded in and out. The difference between originals and dubs is emphasized by retitling — "The Rhythm" becomes "Kill The Beast", for instance — and some of the tracks are so transformed that it's an entertainment in itself just working out which I won't spoil it.

In fact, working out what's going on is a major part of

in ract, working our wants going on is a major part of XTC's appeal — from sussing the lyrics to discovering how to fit the sleeve and insert together. It's not lavish; simply painstaking. Everything has to count.

count.

At Brat sight, "Go 2" is so camoullaged beneath XTC's patent mask of internal jokes, clinking and clanking riffs, discordant effects, slurred vocals and so on, that it appears positively pretentious, the welfdaesa' granuitous.

First impressions are often wrone.

First impressions are often wrong.
"Go 2" is a gem. It establishes XTC firmly among the hest groups in the country, yet it bears no relation to unything abe stroand. In particular, Andy Partridge emerges as a truly brillinat writer and performer. His were by far the best songs on "White Musk" — "Radios is Motion", "This is Pop", "Statue Of Liberty", "Atom Age", "New Town Animal" —

and he repeats that standard

The first cut, in fact, is the The lirst cot, in toct, is the deepest. The very still element of the most standard is inapired, binding together the two strangely contradictory sides of disco — Mecca representing the Justy, botal wifely in the stranger of the most stranger of the most stranger of the most stranger of the most stranger of the stran pick-up spot aspert, mechanik representing European technology: the one highly personalised, the other equally

The vong reflects this dichotomy — archetypal squeakly metallic XTC riffs supporting Partridge's tale of how he goes to the disco at the weekend to get some booze down him and pluck up the courage to pick up a bird. Musically it's an astoniching performance too — those robot riffs followed totally naturally by driving, yearning chord there ("Can't wait until the weekend comes. .."), the whole datazing tour de force rounded off at the very end by a time of "La la la la" harmonies which add the final dash of exclusive out the lasting and tension that's come before.

belore.
Unreservedly, a masterpiece
in 155 seconds flat.
Pariridge's concern with
alienation, prevlously
witnessed in "A tom Age" and
"New Town Animal", is also
to the fore in the second (and
second best) track, "Battery
Bridge", 16 he wanted to prove second best) track, "Battery Brides", if he wanted to prove his vernatility, he couldn't have done better than to follow the sichy escitability of "Mecconik Dancing" with this bizarre, soft, messmeric cut which winds up from a slowed down bast-line furn a whinered bass-line into a whispered account of dead-end life.

account of cead-end the.

"She left school with a
million others/Worked in a store
part-time/She dreams of a
husband and a lover/Doesn't
realise she's on a production
lime/Of havery brides.

"These two tracks are so good
if a realib what to ston pushing

it's really hard to stop playing them over and get onto the rest of the album. But we must

AGONY AND XTC



Man of the Week ANDY PARTRIDGE, Pic PENNIE SMITH

band's performance never slips from a level of sophistication, assurance and sheer gleeful assurance and sheer gleeful intelligence that's a joy to behold. The rhythm section of Colin Moulding's bass and Terry Chambers' dazzling drumming, alked to Barry Andews' withy keyboards and Partridge's superfative scrawny guitarwork, puts NTC light-years ahead of all rivab.

ugai-years anean of all rivan.
Unfortunately, the songo
don't always match up.
The next three tracks are all
Colin Moudling sunes.
"Buzzcity Talking" is everyday
XTC — clever, but not terribly

likeable. "Crowded Room" falls into the same category.

But "The Rhythm" is But "The Rhythm" is something the entirely. Imagine "The Name Of The Game" turned on its head and performed by androids and you're getting there. It's another awesome display of versatility, each part superfictally detached but solded towerher like machanik tted together like mechanik Meccapo - brilliant.

The side finishes powerfully on Partridge's frantic, abundly exhibitating "Red", whose subject cludes me.

"Beatown" opens the other side with Chambers and Moulding playing backwards, as almost punk rock verse, sneaky guitar from Partridge, hints of the dub fixation in the phased fack-driven. phased fode-down.

That's followed by Partridge's strangest song, "Life is Good in The Greenhouse", a surreal incantation of defiance and retreat which works despite the bizarre church-like atmosphere and even odder lyrics.

The side linishes halfway through for me with Partnidge's hell-for-leather lokey indictment of religion, "Jumping in Gomorah"—"J-U-M-P-IN-G, jumping in Gomorah, I'm religion-free. Another interesting in the second of the secon

Gororah, I'm religion-free.
Another superb guitar break,
but nothing on this side
matches the best of side one.
I'd prefer to forget the finat
three tracks. "My Weapon"
sees Barry Andrews make his
composing debut, and if the
childish, woman-hating spite of
"She titles to justify the people
who despice met he push her
finger on the things she knows
will hurt And I can't defend
myself fill we turn out the
lights Then I take it out on her
with my weapon" is the best he with my weapon" is the best he can do, I'd rather he hadn't disaster area compared to the rest of the album. So much for democracy, It's a pathetic

democracy, It's a parnetic track.

My record player jumps in several key places on Andrews'

several key places on Andrews' other offering, s reggae called "Super-Tuff" which deals with either a light or a rape scene. I trust the anchine's discretion. Maybe it's hard tuck for Cofin Moulding to have "I Am The Audience" stock at the end after that, but I distribut the title and can't make out the words answer.

vords anyway. Still, I wouldn't tike those Still, I wouldn't like those reservations to obscure the surprise and enjoyment the test of the album holds in store. It's an extraordinary record.

Andy Pertridge is hereby effected rection of the mark

Phil McNeill

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TIM CURRY Read My Lips (A&M)
VINCE CADILLAC Modern Boy (Satril)

DEAR BLOSSOMS, I know the price albums are and I would never advise you, gross and often irresponsible though I often am, to buy an album for just one track no matter how nerve-racking, but if you lurk near one of those record stores near one of those record stores where they let you hear records on headphones after you've told the necessary lib—that it's all Lombard Street to a liquorice stick and you'll buy the thing—then po along and ask to hear side two of Vince Cadillac's "Modern Boy", and specifically the first track. "She's A Model". "I'm just a modern boy liging.

She's A Model",
"I'm just a modern boy lioing in the modern world / She's a model of a typically modern girl And I love her!"
Written by Tony Todd, who

yeahyeahyeah Roxy Music first has a drink with the REAL

has a orner with the REAL pubrick crowd, the over 40s. That's good. The rest of the album don't stink like the Tim Curry horro, but it is miscrably mediocre, an album of possible 8-sides to album of possible B-sides to the two great tracks (I hope). So, Ultravox and Vibrators stick all your little artificial 'dehumanised' neuroses, because "She's A Model" is a much better sketch of the Modernance as if should hum out. Yall made if should turn out. Y'all made the pattern up the wrong way, tools, just like Alison did in Alan Garner's The Owl

DR. ALIMANTADO Best Dressed Chicken In Town (Greensleeves).

INTRODUCING THE august surgeon of ital august surgeon of ital august surgeon of ital august surgeon of ital august surgeon of selected singles dating from 1973-6.

duting from 1973-6. Two years ago, myself and a few friends used to have hysterical aff night Alianactade sessions, pooling our collections of the good doctor's JA 45s for the occusion, while the intern himself peered beautifically at our collective instantance from no malestical peninatamy as our consecutive that duess from an enlarged portrait of his extra classic pose (now housed in the NME Ministry of Truth archives). These times rate among the highspots of my involvement with convers mucle.

These times rate among the tightpott of any lavor bement with reggae music.

Since then Tudo has suffered his fateful encounter with an onashus, settled in the Ulk, and the surgeon general has determined that exposure to Winston Thompson can be hazmful to youe health (flook what if did to John Lydoon). The only advice I can ofter is get damaged; and here's as good a place to begin as any.

The set opens with the electronic skengo title track, a reprise of which occurs on "Plend I Coune" — both titles bused on the "Aint" No Sanshine" therae. A third version, "Olf Cariais", is sadly one included here. Featuring speeded up tapes and an array of the most stande experiences ever committed to wax, "Best Dressed Chickeo in Town" still rates as Tado's classic performance and night be performance and might be

Service!
Phewitt! Don't worry, just throw the Tim Corry at me and

throw the Tim Corry at me and I'll sober up quicker than you can count Bob Marley's braincells. It's horribly '60s (just like 'Tim Corry himsell), and someone obviously reckons the way to sound cool and trendy is to cut the heaviest of HM versions of everything. Curry makes Bright

everything. Curry makes Rush sound like Barhara Dickson,

Should be shot, etc.
Under the heavy hand of

'Ere's looking at 'im



Pic: DAVE HENDLEY

SMART SUITS . .

Away", transposed into the topical 1975 "Poison Flour"

Hornce Andy's version of John Holt's "I've Got To Get

tike him. Nils "Has Been And Even Then Not Very Much" Lofgren plays accordion, so he can stand him. Curry simply sounds fike any dumb shyster first time in a studio, bothered and bewildered but appallingly unbewitches.

lament, plus its original B-side "I Shall Fear No Evil".

"I Shall Fear No E-U".

"Pelson Flour" rates with

"Chart To Jah", "Soll Alive"
and "Glume Mi Gon" as
containing the fumilest of
spoken introductions in the
whole entalogue of DJ teasts.

"Glumer MG Gm" is of
course included. In spite of its

course included. In spite of it questionable subject matter-dealt with more fully in Julie Burchill's recent Reichilan analysis of Bitch Derringer's I.P— the tune is powerful, feeling and very amasing, based on Gregory Issae's "Thief A Mann". Tudo's plea-

for self-defeace can almost be excused in ben of the outrageous lyric. Certainly, US new wave group Son Of Sam think no; apparently, they locinde it in their stage

repertoire. Stylistically Dr. Alimantado

Stylistically Dv. Alimantado-resembles the early work of Big Youth, but in spirit he is much closer to Capitala Beeffmant. The rare Upactier track "Ride Ou" included here invariably guts me in mind of "Moonlight in Versmoul" from Beeffneart's "Trout Mask"

Omissions include "Oil Orists", "Cho", "Retwon Of Mohamad All", "Ride On Brother", "Choart To Jah" and "Jah Jah Gret". Even so, I must nominate "Best Dressed Chicken in Town" one of the great toast albums in view of the pleanure the majority of its material has given me in the past, Amf I don't check for lafty daily, dility daily, I used I and I and I and I.,.

for self-defence can also

unbewitched.

Bob Ezrin, though, is blind to his boy's faults: "He has instant charisma . . . raw.

instant charges, sinister power,"
He should have set Tim up in a love nest and saved vinyl.

Julie Burchill

THE PARASITES OF THE WESTERN WORLD The Parasites Of The Western World (Criminal

WHAT IS this strange noise in my headphones? It's American, of course, and naturally, I can't dance to it.

naturally, I can't dance to it. So lake your stegnant nation to die somewhere eke, don't leach me. I want a soundtrack which completely circumvents the notion of 'image'. I want nusse which does blewisse with statement'. I want to be able to dance to both of them. Here come The Parasites Of The Western World (yes, I know Devo and The Bee Gees are one and the same, but this isn't they).

isn't they).
The Parasites are from

The Parasites are from Oregon. They are what I would call Valid Rubbish. They employ the same formulae as The Residents: they sound like Cliff Richard and The Shadows recorded between radio transmitter and radio

Terry Censky, Patrick Burke and Mark Wentherford "are" The Parasites, and they make pointless, poignant, pointillistic Pop.

pointillistic Pop.
Alternately tinny and booyant, shredded, murky, even acoustic — who can resist the slow, mangled, subconscious frook of "You Must Be Joe King" ("I watch the cheap gut's as they watch the cheap gut's as they watch the cheap gut's free dancing to the Dooble's heathfard pressed for hard rock they retreat too soon/Their moodle minds are incomplete") or the subdued mayhem of "God Or Just A Slow Breeze" ("Was it snow or just the last day/Of the first day of tain/I met you in the wrong appartment yesterday")?

of tain! met you in the wrong appartment yesterday")?
They juggle with jagged, jurnbly instrumentals, including a humid, processed reading of The Fat Four's "Flying" and originals such as the shuffling "Funeral For A Mouse" and the shiffling, prickly "Alienending".
Get down get down get down get down get down.

Lan Penmes

Inn Penman

chimed as being worth the price of the LF by fixelf. Another chythm that crops up twice on this afbum is

Bob "Lou, Kiss and Alice"
Earin, Curry (so good in City
Sugar and so bad in The Rocky
Horror Show and Will
Shakespeare, proving
conclusively that an actor is conclusively that an actor is only as good as his script) slays. Joni Mitchell's "All I want". The Beatles "I Will," The Move's "Brontosaurus" and the Scottish follisong "Walte Nicodemis" — not that I care about any of those.

But when it comes to Irvine.

n it comes to Irving Berlin's "Harlem On My

Mind" and, bot darm!!,
Bacharach and David's
"Anyone Who Had A Heart",
I get to feel like Jack Ruby
pretended he felt. I honestly
believe there should be some
kind of minor law which
prevents people from covering
Sammy Kahn, Tim Buckley
and Bacharach/David songs. I
think it's time we realised there
ARE certain things that are
sacred—I reckon it's time for
a resurgence of RESPECT.
So sod Tim for a lark, I don't Mind" and, but damn

THE RECORDING SESSION.





STRANGENESS

VIVIAN STANSHALL Sir Henry at Rawlinson End (Charisma)

FANCY A drink? How about a quick one or five in The Fool and Bladder? But have a care who you choose as your drinking

It could be bluff, bucotic old It could be built, become on Sir Heary defineing Readers Digest with his still sharp boar's tusto or Baron Tossedoff the ruined Pole or boring Reg Sanceton ("do you know there is no proper word for the bards of the kneen?") or Secontam the enarted family Scrotum the gnaried family retainer or Hubert Rawlinson (Family motto "Omnes blotto") in his mid-40s and still

unl. Or indeed it could be any one of the myriad characters Viv Stanshall has taken pains to create for your pleasure.

Finally, after a five year full and for the benefit of posterity, Stanshall has managed to gather the inhabitants of Rawlinson End (up till now confined to bit said and the occasional radio session courters of the violance. courtesy of the visionary benevolence of John Peel) onto record and created a world, dear reader, for you to

Our elder readers may recall a memorable bunch called The Boano Dog Band and it was on the Boano' last album, "Let's Make Up and Be Friendly" that Stanshall's

English-as-tuppence world first filtered through, by way of a 10 minute rags introducing sundry Rawlinsons and unspeakable Maynards. And now, at last, Charisma have the faste to release an hour's worth of Rawlinsonia as a festimony to Stanshall's estimony to Stanshall's wayward genius.

ft's not a 'concept' album as such, it's not a 'concept' album either, it's Stanshall threading a unreafter together with just the apposite phrase and a bost of one-liners that would get even NME sub-editors chuckling.

Stanshall acts as the demented pupper master, pulling the strings on a gallery of characters; every voice you hear as his, complete with songs ranging from cod Wurzels to archetypal Noel Coward.

Coward.

Writing about an album steeped in humour is a thankless faak, particularly in this case, as so much of the humour less in Stanshall's intonation. The temptation is to devore the review to quoting whole sections of dialogue, but I'll restrict myself to a couple of genis like "the shock of founding a raw sawsage bhindfold at a gay party" or "I say, how dare you belch in front of my wite' — "Sorry old man, I didn't realise it was her turu"."

Perhaps Viv Stanshall will get some of the credit he has deserved for years, and large amounts of money too. "Sir Henry at Rawlinson End" is an ultum which reveals more und more with each repeated olavine, an eccentric unyor playing, an eccentric augget and an ourivalled delight.

There's the possibility of a Rawlincon book due in the that unique, dynastic family — the Forsystes out of Spike Milligan, but stamped with Stamshall's bravars as indetibly as a watermark.

So give Viv Stanshall — the 1970s Evelyn Waugh — a

Patrick Humphries

RICHARD AND LINDA THOMPSON First Light (Chrysolis) I'VE BEEN a fan of Richard and Linda Thompson for years. Their
"I Want To See The Bright
Lights Tonight" is one of
my all-time favourite albums. This is the Thompsons' new record — their first for three years and it's distressing to report that I'm not at all sure just how much I like it.

how much I like it.
First, there's the fresh sound to consider. The introduction of strings and synthesiser, the use of American rhythm section Andy Newark and Willie Weeks, the weighty chorus of background vocals—they give both a boomy and a softer feel to the music, more resonance but also an occasional stolidity.
I miss the restrained harshness of earlier records—

I miss the restrained harshness of earlier records — this is almost too mellow. And Richard Thompson still doesn't play enough guitar. The strings, though, are intriguing, lending a Chieftainesque ambience, colouring the music with a Cellic tinge that is very refreshing. The lyrics, too, have altered. The mood is more detached, almost intonolusive. The attention to detail, the social realism have been replaced by a disconcerting abstraction. Richard Thompson has always been fatalistic, but before he used to care about it. Now he seems to shrug it off. The album begins with "Restless Highway", a typical Thompson opener along the fines of "When I Get To The Border" or "Streets Of Paradise", except in this song there's no goal. Is this ac che? "The Choice Wife" is folk heritage time, a brief jig which leads into "Died For Love", an attempt at recreating the raditional folk ballad. harshness of earlier records

leads into "Died For Love", at attempt at recreating the traditional folk ballad. Side two opens with another fine ballad. "Strange Affair", brief, enigmatic look at

and at him again



AND CHARM

isolation. "Layla" (not the Clapton song) is the one occasion Richard truly musters occasion receives the suggest of the suggest of the suggest of an encounter with a mysterious woman who apparently destroys, and then restores, him.

"Pavanne" is about a

"Pavanne" is about a woman terrorist, a fascinating choice given the socialist leanings of the Thompsons previous work. But it doesn't work, despite a haunting tuno. It's as if the image caught their fancy, but they never thought through the implications. "First Light" closes, another stunning enforcemence, but

rivisi Light Cross, another stunning performance by Linda, another enigmatic lyric, beautiful strings. The press release claims this track, "Layla" and "Sweet Surrender" are really about

Richard's conversion to the Moslem faith, though cunningly disguised as love songs. This could explain their strange passivity and

vagueness.
I feel terrible giving Richard

I feel terrible giving Richard and Linda Thompson a bad review. I want them to be popular more than anyone else I can think of.

The passion that was at the heart of their work seems to have vanished, and the stark precision with which they expressed it has gone too. Their fires have been dimmed. I hope they come back soon. I want to see the bright light again. "First Light" is too distanced, too subdued. A cold, heavy elegance.

Graham Lock

Graham Lock More albums on page 44



After years of thrilling live performances. Jethro Tull have finally released their first ever live album.

It's a double too, tenderly entitled 'Bursting Out'.

Four sides of Tull favourites. including 'Aqualung', 'Locomotive Breath', 'Minstrel in the Gallery', and 'Songs from the Wood' to name just a few.

And if that isn't enough, the album's only £5.99.

Ignore this and you must be as thick as a brick.

JETHRO TULL 'LIVE' BURSTING OUT

CTF4. Also available on cassette.

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THE DRONES 7 111. COL. (DIO CIN CIN

THE SMIRKS

Three 12th Oct (Adm ¢1 25) WE WELCOME FROM HOLLAND **GRUPPO SPORTIVO**

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FRIDAY 27th OCTOBER at 7.30

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MARSEILLES CADO BELLE + United + Paranoids MARIANNE FAITHFULL + The Straits **WAYNE COUNTY &** THE ELECTRIC CHAIRS + Skunks JAB JAB Benny & The Jets REGGAE REGULAR LANDSCAPE + Fame + Support THE FABULOUS POODLES + Screens THE PIRATES + Blaser Blaser RICH KIDS SLADE - LIVE MUSIC - DANCING MONDAY TO SATURDAY

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JACKIE LYNTON'S HAPPY DAYS

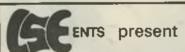
UNITED (Ex Kinks)

REMUS DOWN BOULEVARD got "A WEEK AT THE BRIDGE" Live Album, have you?

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Saturday October 7th, Doors open 7.30pm 1978 FRESHERS EXTRAVAGANZA with

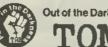
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lammersmith SUN/MON 8/9th OCTOBER 7:30 p.m.

MOTORHEAD

JOHNNY MOPED

HAMMERSMITH ODEON

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TRIARS AYLESBURY

NON THAT WAS A

AT THE MAXWELL HALL

Thursday October 12th et 7.30p

OM ROBINSON BAND

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AC Sound & Vision COMPLETELY SOLD OUT

Unfortunately no tickets will be available at door on night. To stand aside is to take sides.

THE PORTERHOUSE 20 Carolgata, Retford, Norte. Tel. 704981 Friday, October 6th

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SUSSEX UNIVERSITY S.U.

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"This ain't no Freshers bop"

and The Good Guys

cking out the Jams, London's ow LIGHTNING RAIDERS

The Mandalla Hall (Old Refec), Sussex University
Falmer, Sussex S.U. only
Tickets £1 advance from Union shop or Virgin
Records, £1.20 on door.

Thursday

ASERDEEN Capitol Theatre, DR. FEELGOOD/THE BISHOPS
ABERDEEN Fusion Ballmon: YACHTS
AYLESBURY Print: THE RAMONES
BATH PAVION: MARSHALL HAIN
BATLEY Crumpets: MARSEILIE
BELFAST Found Cub: XTC
BIRMINCHAM Barbarella's: BEACON RADIO
ROAD SHOW
BIRMINGHAM Barbarella's: BEACON RADIO
ROAD SHOW
BIRMINGHAM Barrel Organ: RICKY COOL & THE
KCEBERGS

PIRMINGPARY THE GIE: THE DOOMED BIRMINGRAM THE GIE: THE DOOMED BIRMINGRAM Hippodrome: JOHNNY MATHIS BIRMINGRAM Odeos: BARCLAY JAMES

HARVEST ALIGN FOR STATE OF THE ANALYS BEIGHTON SERVICE OF THE BOOK STATE OF THE BEIGHTON SERVICE OF TH

BRISTOL Polytechnic: WHIRLIWIND
URNTWOOD Troubadous: THE AMAZING DARK
HORSE
CANTERBURY Kent University: WIRE
CLEETHORPES Winter Gardens: ULTRAVOX
COLCHESTREEmen University: WILKO JOHNSON'S
SOLID SENDERS
COVENTRY Wyten Pippin: RENO
CROYDON Fairfield Hall: MIKE HARDING
DRRBY Assembly Rooms: STEEL PULSE
DONCASTER Outlook Club: MATUMBI
DUDLEY Ellower Hall School: AFTER THE FIRE
DURHAM University: CLIMAX BLUES BAND/
DAVE LEWIS BAND/
DAVE LEWIS BAND/
DAVE LEWIS BAND/
DEBINBURGH Autons: THE DIRATES
PROME Merin Theater: REDBRASS
GLASGOW City Hult: THE MCCALMAN'S
GRIZEDALE Thoster in the Forest: GEORGE
MIGHT HAND HAND HAND CONDENS
LEEDS POlytechnic. PABULIOUS POODLES
LEEDS VIVE Wine Bas: J.A. L. N. BAND
LICEPTED ATD Centre: NEIL LEWIS/STEVE
BAYES
LINCOLN A.J.'S CIUb. ALWOODLEY JETS

BAYES LINCOLN A.J.'S Club. ALWOODLEY JETS LIVERPOOL Moomtoor: THE EDDY/LYNX/HY-

LIVERPOOL Moomton: THE EDUVALTNAMIVAY STAR
LONDON ANGEL City Arms: BENNY & THE FETS
LONDON CAMDEN Brecknock: TENNIS SHOES
LONDON CAMDEN Dingwalls: BRAM
TCHAIRCOVSKY'S BATTILEAXE
LONDON CAMDEN Music Machine: WAYNE
COUNTY & THE ELECTRIC CHAIRS
LONDON CANNING TOWN Bridge House: ZAINE
GRIEFS

COUNTY OF THE ELECTRON Bridge House: ZAINE GRIFF
LONDON COVENT GARDEN Rock Garden: THE MEMBERS
LONDON HAMMERSMITH Odeon: CROWN HEIGHTS AFFAIR
ENDON HAMMERSMITH The Retiand: FRED RICKSHAW'S HOT GOOLIES
RICKSHAW'S HOT GOOLIES
RECKSHAW'S HOT GOOLIES
RECKS

LONDON MILE END Queen Mary College: GRUPPO SPORTIYO 1.0NDON NEW BARNET Duke of Lancaster. THE CROOKS LONDON OLD KENT RD. Thomas A'Beckett: TIGER ASHBY LONDON PUTNEY White Lios: THE CRACK LONDON SHEPHERDS BUSH Tealolgar: THE

LONDON SOUTHGATE Royalty Ballroom: MATCHBOX

MATCHBOX
LONDON STOCKWELL The Plough: SWIFT
LONDON STOKE NEWINGTON PEGESUS: THE
MONOS
LONDON STRATFORD North-East Polytechnic:
YOUNG BUCKS
MANCHESTER Apollo Theatre: TOM ROBINSON
BAND

BAND MANCHESTER Kelly'I: THE FALL/THE DISTRAC-TIONS/MILITANT FRANK MANCHESTER Middleton Civic Hall: THE BUZZ-

MANCHESTER Ook House Baltroom: THE ACCI-

DENTS
MANCHESTER RUSSED Club: JENNY DARREN

BAND
MANCHESTER University: RICHARD DIGANCE
MARGATE The Bowlers: STEVE BOYCE BAND
MELTON MOWRRAY Painted Lady: THE CASUALS

(for three days)

NEWCASTLE The Canteen: JUNCO PARTNERSSABREJETS/THE 45's
NEWCASTLE The Coperage: SPIDER
NORWICH Cromwells: FUNKY TEAM
NOTTINGHAM Hearty Good Fellow: TEST TUBE
BABIES

NOTTINGHAM Heary Good Fellow: TEST TUBE BABIES
NOTTINGHAM Imperial Hotel: LAP REGION
NOTTINGHAM Maible Club: WENDY TUNES/THE
R.T.R. 1
NOTTINGHAM Sandpiper: 999
NOTTINGHAM Town Arms: THE TURBINES
NOTTINGHAM Town Arms: THE TURBINES
NOTTINGHAM Town Jopitechais: LANDSCAPE
NOTTINGHAM Town Jopitechais: LANDSCAPE
NOTTINGHAM Town Jopitechais: LANDSCAPE
NOTTINGHAM University: CAMEL/PARADOX
PLYMOUTH Order Club: SCRE TEROAT
PORTSMOUTH Genidabal: JACK JONES
READING Bones (Tab): DOUBLE XPOSURE
READING Target Club: N.W.10.
READING Target Club: N.W.10.
READING UNIVERSITY APOSTROPHE
SOUTHAMFION GRUNDOM Theatre: JASPER
CARROTT
UXBRADGE Printers Devil: THE INJECTIONS
WELLINGBOROUGH British Rul Club
THE
CRUISERSONYSTIERY THE INJECTIONS
WELLINGBOROUGH BRITISH INJE

Friday

ABERDEEN Capital Theore: THE McCALMANS
ABERDEEN University: THE PIRATES
AYESSURY Oddfcllows Areas: BABY JANE
BASILDON Double Sai: BENNY & THE FITS
BATH Brillig Music Theatre: RICHARD DIGANCE
BELFAST HAPP BRI: THE NIPS
BICESTER Nowhere Club: DOUBLE XPOSURE
BIRMINGHAM Aston University. FABULOUS
POODLES
BIRMINGHAM Barbarella :: GRLAN
BIRMINGHAM Barbarella :: GRLAN
BIRMINGHAM Barbarella :: GRLAN
BIRMINGHAM Barbarella :: THE LATE SHOW
BIRMINGHAM Barbarella :: STITFIRE
AIRMINGHAM Paivay Hotel: SPITFIRE
AIRMINGHAM Raidway Hotel: SPITFIRE
AIRMINGHAM The Sheldon: ORPHAN
BIRMINGHAM The Sheldon: ORPHAN
BIRMINGHAM Wastbourse College: CARTOONS



WISHBUNE ASH are back in Britain, and this weekend they set out on a major concert tour opening at Ipswich (Friday), Birmingham (Saturday), Lancaster (Sunday), Glasgow (Monday), Edinburgh (Tuesday) and Newcastle (Wednesday). Pictured above are the band's Andy Powell (left) and Laurie Wisefield.



RACHEL SWEET is one of the stars of the new Stiff Records package "Be Stiff". She's seen here with Will Birch's band The Records, who are backing her on tour as well as playing their own set. Also appearing are Wreckless Eric, Lene Lovich, Jona Lewie and Mickey Jupp. First dates are Bristol (Tuesday) and Liverpool (Wednesday).



WEATHER REPORT bring their own distinctive brand of juzz rock to the U.K. concert circuit again, and you'll find them this week at Newcastle (Friday), Glasgow (Saturday), Manchester (Sunday), Oxford (Tuesday) and London Hammersmith (Wednesday).

BLACKPOOL Norbeck Hotel: GIRLSCHOOL
BOGNOR Susses Hotel: NIGHTRIDER
BOURNEMOUTH Winter Gardees: SMOKIE
BRADFORD Star Hotel: THE WATERSONS
BRENTWOOD Hermai Chib: AUTOORAPHS
BRIGHTON Buscaneer: NICKY & THE DOTS/THE
DODGEMS
BRIGHTON Sussex University: MICK FARREN &
LARRY WALLIS/LIGHTNING RAIDERS
BRISTOJ. Cobson Hall: ACON'N HEIGHTS AFFAIR
CHELTENHAM TOWN Hall: JOHN OTWAYN WI IO
COVENTRY Hand & Heart: THE ACCELERATORS
COVENTRY Hand & Hear: THE ACCELERATORS
COVENTRY Lanchester Polytechnic: MATUMBI
CROYDON Fastical Miss. SEGOVIA
DARLINGTON Bowes Hotel: ALWOODLEY JETS
DERBY Bishop Lonsolac College: GRUPPO
SPORTIVO
DOUGLASS J. D.M. WILL Manna: GEORGE MELLY &

DARLINGTON Bowes Hotel: ALWOODLEY JETS
DPRBY Bishop Loundale College: GRUPPO
SPORTIVO
DOUGLAS I.o.M. Villa Manna: GEORGE MELLY &
THE FEETWARNERS
DUNDEE Caird Hall: DR FEELGOODTHE
BISHOPS
DUNDEE University: RADIO STARS/REACTION
DURHAM Neville's Cross College: SABREJETS
DUNDEE University: RADIO STARS/REACTION
DURHAM Neville's Cross College: SABREJETS
DURHAM Neville's Cross College: SABREJETS
DURHAM SC. Osabberty College: THE SQUAD
EASTBOURNE THE CANADRES
EXETER University: RACING CARS/SORE
THROAT
GLASGOW Strutchyde University: AFTER THE FIRE
HALESOWEN Heydon Hills: T-FORD & THE
HONESHAKERS
HARROW Technical College: RAY KING BAND
LEEDS Viva Wide BR: THE LIMITS
LETCHWORTHS CENSURE: SPYDER BLUES BAND
LEEDS Viva Wide BR: THE LIMITS
LETCHWORTHS CENSURE: SPRING OFFENSIVE
LINCOLN A.J's Colle; NEON HEARTS
LIVERPOOL Cortacrew Colle; CARL TERRY & THE
CRUISERS

LIVERPOOL Empire Theatre: TOM ROBINSON

LIVERPOOL Empire Theatre: TOM ROBINSON BAND
LONDON BRDITON A Little Bit Rizzy: THE MEMBERS
LONDON CAMBEN Brockwock: THE VIPERS
LONDON CAMBEN Dongwalls: DOZY, BEAKY, MICK & TICH
LONDON CAMBEN Southampton Arms: JELLYROLL BLUES BAND
LONDON CEMPTA Polytechnic: CHAMPION
LONDON CHISWICK John Buil: OVERSEAS
LONDON CITY Polytechnic: WIRE
LONDON CLAPHAM The Lark Hall: THE V.I.P.'S
LONDON CLAPHAM The Lark Hall: THE V.I.P.'S
LONDON CLAPHAM THE LARK HAIL: THE V.I.P.'S
LONDON BLEPHAMT & CASTLE Southbank
LONDON HAMMERSMITH Odeon: BARCLAY
JAMES HARVEST

LONDON HAMMERSMITH Odeon: BARCLAY
JAMES HARVEST
LONDON SENDEN Middlesex Polytechnic: THE
MOVIES
LONDON KENSINGTON The Nashvike: JAB-JAB
LONDON KENSINGTON Owen Elizabeth College:
EXHIBITIOR
LONDON North Polytechnic: WHIRLWHIND/
YAKETY YAK
LONDON PUTNEY Star & Garter: GREIG &
NIGEL'S FOLK AND BLUES NIGHT
LONDON REGENTS PARK Bedford College:
ANGLETRAX
LONDON SORTHAALL, Hamber Tavern. THE INJECTIONS
LONDON STOKE NEWINGTON Peganas: THE
YOUNG BUCKS
LONDON STRAND Kings College: THE PLEASERS

YOUNG BUCKS
LONBON STRAND Kings College: THE PLEASERS
LONDON TOTTENHAM White Hart: MATCHBOX
LONDON Untersity College: DOLL BY DOLL
LONDON Upstair; at Ronnie Sout's: RAAW
LONDON W.C.I. School of Pharmecy:
EARTHBOUND
MANCHESTER Agollo Theater: STEEL PULSE
MANCHESTER De La Sale Club. SUPERCHARGE

MANCHESTER The Factory, ULTRAVOX
MANCHESTER The Squm: THE ACCIDENTS
MIDDLESSROUGH Rock Garden: 999
MIDDLESSROUGH Rock Garden: 999
MIDDLESSROUGH Rock Garden: 999
MIDDLESSROUGH TOWN Hall: BARBARA
DICKSON
MIDDLEWICH Alhali Club: VINTACE
NEWCASTLE Bridge Hotel. GIANTKILLER
NEWCASTLE THE CASIOEN: PUNISHMENT OF
LEVELY CONTROLLING THE REPORT
NEWCASTLE CIP HAR! Studio: THE 45'
NEWCASTLE GIBERIAN Studio: THE 45'
NEWCASTLE GIBERIAN STUDIO: THE AST
NEWCASTLE Fullershim: WARREN HARRY
NEWCASTLE Fullershim: WARREN HARRY
NEWCASTLE Fullershim: WARREN HARRY
NEWCASTLE Fullershim: WARREN HARRY
NEW MILLS Fire Station Club. FOUCH OF CLASS
NEWPORT Village Club: ERIC BELL BAND
NOTITINGHAM Hearty Good Fellow: LAST CALL
NOTITINGHAM Hearty Good Fellow: LAST CALL
NOTITINGHAM House SPIDER
OXFORD Corp. Dolly: STARGAZER
OXFORD HEARTS
NETFORD Protections: THE BOOMED
SALESUARY Cric Has; STONEY/GENGHIS KHAN
SALTBURN Fellow Club: J.A. L. N. BAND
SCARBOROUGH Penthous: THE ONLY ONES
SHEFFIELD Limis Club: JA. L. N. BAND
SCARBOROUGH PENTHOUS: THE UNIX PONLY
SOLID SENDERS
STAFFORD North Staffs Polytechnic: REGGAE
REGULARBRAM
BATTLEAKEPRESSURE SHOCKS
STEVENAGE The Swan: STRAIGHT 3
STOURPORT CIVIC CERTE: BAND OF JOY/DEAD
RINGERTHE CLONGS
STREET BEAD HAU: SCENE STEALER
SUTTON COLDFIELD Materishit Chib; THE
UTENSILS
TIFTON Brewer & Baker: MIDDLE EARTH
TRURO King Wilkiam 19: THE FANS
UJBRIDGE BROME University: CADO BELLE
WARRINGTON Pragnar College: JENNY DARREN
BAND
WASTERGED RE GLION: SCRATCH
WINCHESTER Riverside Inst: THILEVES LIKE US
WOLVERRAMPTON ROCK & Grow: WATERFALL
VORK THE REVOILTION: NAMESAKE

ACCRENCTON Albioa Hotel: ALWOODLEY JETS.
BALBOCK The Victoris SCRATCH.
BARROW Crove Hall: OEORGE MELLY & THE
FEETWARMERS: WHIRL WIND
BELFAST Hamp plan: THE MIPS
BELFAST HAMP PLAN: THE MIPS
BERMINGHAM Berbarello's: GRUPPO SPORTIVO
BIBMINGHAM Barrel Organ: BRENT FORD & THE
NYLONS

BELFAST Horp BIP: THE MIPS
BURMINGHAM BERDELDS: GRUPPO SPORTITYO
BURMINGHAM BERDELDS: GRUPPO SPORTITYO
BURMINGHAM BARYEL OTHERS: BRENT FORD & THE
NYLONS
BURMINGHAM Kings: Menth Hure & Hounds: ALEX
CAMPBELL
BURMINGHAM Mings: Menth Hure & Hounds: ALEX
CAMPBELL
BURMINGHAM Moreat Cross: CARTOONS
BURMINGHAM HORSENGO: WISHBONE ASH
BURMINGHAM TO SHEPPOOD: RENO
BURMINGHAM TO HORSENGO: MOTORHEAD
BURMINGHAM TO HE FABS / WOODY & THE
SPLINTERS / THE PURANHAS
BUSTOL CROWN Cellar Bar: THE WILD BEASTS
BURSTOL UNIVERSITY: PRESSURE SHOCKS
BURTON PYOR'S OCIOLOGIC TO FELDAS
CAMBRIDGE The Alm: SPIDER
COVENTRY THENDE: JACK JONES
CREWE MANGLEY COLGE OF ÉGUATION: PARADOX
CROMBER West RUNSON FAVILION: PARADOX
CROMBER WEST RUNSON FAVILION: SOCIAL CASS VINTAGE
BURLOT AFFAIR
DURLY J. B. S. CILIS NORTHERN GAS
DUNSTABLE CAIGOTIS BARCONS
EDINBURCH Assectedly ROOMS. CIMARONS
EDINBURCH Assectedly ROOMS. CIMARONS
EDINBURCH Assectedly ROOMS. CIMARONS
EASTBOURNER CONGRESS THE BURGES SHOWN
ELGITTS AFFAIR

DURLY J. B. S. CILIS NORTHERN GAS
DUNSTABLE CAIGOTIS THE BELGOOD / THE
BISHORY MOREAUTIST. THE PIRATES

AND THE PROPERSON CONGRESSION CONSTABLES

FAREBURH ROUNDAMENTS. THE PIRATES

BURMINGHAM ROUNDAMENTS. THE PIRATES

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BURTON TO THE PIRAMENTS THE PIRATES

THE COLOR

EASI BOUGHNE Congress Theader: SMOKIE
EDINBURGH Astewably Rooms: CIMARONS
EDINBURGH Odeon: DR. FEELGOOD / THE
BISHOPS
FARRHAM Roundabout Club: DOZY, BEAKY,
MICK & TICH
GLASGOW Apollo Theaser: WEATHER REPORT
GLASGOW OBENIE THE RAMONES
GLASGOW Surpishcyle University: CLIMAX BLUES
BAND / DAVE LEWIS BAND
HANLEY ROSE & Crown: ANY TROUBLE
HUDDERSPIELD Coach Mouse: BAD NEWS
HUDDERSPIELD Polyrechnic: 599 / ASWAD
IFSWICH Tracy: F.A.L.N. BAND
KINGSTON Polyrechnic: SUPERCHARGE
LEDS University: STEEL PULSE
LECSTER F. U.L. Chib. STRANGE DAYS
LECGTER F. U.L. Chib. STRANGE DAYS
LECGTER F. U.L. Chib. STRANGE DAYS
LECGTER F. U. Chib. STRANGE DAYS
LECGTER F. U. Chib. STRANGE DAYS
LECGTER F. U.B. Chib. STRANGE DAYS
LYERPOOL. E. MORT COBLEGE: MARSEILLE
LIVERPOOL. E. MORT COBLEGE
LIVERPOOL. E.

LONDON EALING Polytechnic. DOWNLINERS SECT LONDON FULHAM Old Swan: THE INJECTIONS LONDON HAMMERSMITH Odeon: BARCLAY JAMES HARVEST LONDON HAMMESTEAD Weitfield College: THE MOVIES LONDON Marquec Club: AUTOGRAPHS / THE CROOKS LONDON Middlesex Polytechnic: THE YOUNG BUCKS SHEPHERIDS BUSH Testalgar: JOUNDON SHEPHERIDS BUSH TESTALGAR:

BUCKS
LONDON SHEPHERDS BUSH Tradagar: JO
BROADBERY & THE LOCAL OPERATOR
LONDON STOKE NEWTHOGON PRESSUR: BIG
CHIEF with DICK HECKSTALL-SMITH
LONDON TOOTING St. George's Medical School:
EXHIBITOR

EXPUBITOR
LONDON Upstairs at Roddie Scott's: RAAW
LONDON WALTHAM FOREST North-East Polytechuic: THE MONOS
LONDON WEST HAMPSTEAD Railway Hotel:
ANGLETRAX / LOGIC BAND
MALYERN Winter Gardens: WIRE

CONTINUES OVER . . .

GIG GUID

COMPILED BY DEREK JOHNSON

MANCHESTER Apollo Theatre: THE HAWKLORDS
MANCHESTER Changages Charle's MATCHBOX
MANCHESTER Changages Charle's MATCHBOX
MANCHESTER Choylecthae SYRTE STEALER
MARCHESTER Lovy Letter Charles
MARGATE Dramsland' EATER
MIDDLESBROUGH Rock Genden: YACHTS
MEDILESBROUGH FOOR Hall: THE DUBLINERS
NEWCASTLE University: WILKO JOHNSON'S
SOLID SENDERS
NORTHAMPTON COMBY GROUND: WAYNE
COUNTY & THE ELECTRIC CHAIRS
NORWICH BOODS HOUSE: DOLL BY DOLL
NORWICH EAST Angle University: DAVE
EDMUNDS' ROCKPILE
NOTTINGHAM BOOT LOBS STRIFE
NOTTINGHAM BOOT LOBS STRIFE
NOTTINGHAM BOOT LOBS STRIFE
NOTINGHAM BOOT LOBS STRIFE
NOTHER BOOT LOBS STRIFE
NOTINGHAM BOOT LOBS S NOTTINGHAM BOOL UND STRIFE
NOTTINGHAM BOOL UND STRIFE
NOTTINGHAM Sandpiper: JOHN GRIMALDI'S
CHEAP FLIGHTS
OXFORD Corn Dolly: DOG WATCH
OXFORD Corn Dolly: DOG WATCH
OXFORD FLIGHTS
OXFORD FLIGHTS
OXFORD HOLLY: DOG WATCH
OXFORD POHYDEADER: GUASNAY
RAIGHTON FESTIVAL TESTEE: JOHNNY MATHIS
FLYMOUTH Polytechus: CRAWLER
PRESTON Polytechus: CRAWLER
PRESTON Polytechus: THE SMIRKS
SALPORD University: THE SMIRKS
SALPORD University: GILAN
SCARBOROUGH Fendrouse: THE ONLY ONES
SMEFFIELD Broadfield Hotel: THE VYE
SMEPFIELD University: THE ENID
SOUTHAMPTON Gausnoth Theatre: ROSE ROYCE
ST. ALBANS City Hill: MARSHALL HAIN
STRILING University: RADIO STARS
SWINDON Ossis Centre: JOHN OTWAY / N.W.30
WAREFELD Usity Hall: ULTRAYON
WAREFELD Usity Hall: ULTRAYON
WAREFELD Usity Hall: ULTRAYON
WAS COVEN HOTEL (Insachune): THE PESTS
WOLVERHAMPTON FOLICIONE: RACTING CARS
YORK THE Revolution: JAB-JAB

Sunday

ABERDEEN RATIES: RADIO STARS / REACTION BIRMINGHAM Barbarella'S: NORTHERN GAS BIRMINGHAM Odoos: THE BUZZCOCKS BIRMINGHAM OGOS. THE BUZZCOCKS BIRMINGHAM OGOS. THE BUZZCOCKS BIRMINGHAM RASIWBY MOSE! VIDEO BISHOPS STORTFORD TIMD LEGIT CONTR. MATCHBOX BLACKBURN LINE GEORGE MELLY A JOHN CHILLON'S FEETWARMERS BLACKPOOL OF THE WAS A JOHN CHILLON'S BLACKBURN LINE WAS A STANGE BLACKPOOL TRIBUTY. HE MELE HARDINFAIR BISTOL COMOON HIS DENNING MATHIS BRISTOL COMOON HIS DENNING MATHIS BRISTOL COMOON HIS DENNING MATHIS BRISTOL COMOON FISHER LINE FAIR HARDING FEAR BRISTOL COMOON FISHER HARDINFAIR COMOON FISHER LINE FAIR HARDING TO BE STRONG COMOON FISHER LINE FAIR HARDING COMOON FISHER LINE THE WAS AND HARDING FENSIVE EDINBURGH USER THE HIS CAMEL HARDING WAS BUTTON BUTTON FISHER LINE FASADENA ROOF ORCHESTRA HARDING HAS BUTTON HAS BUTTON HARDING HAS BUTTON HAS BU

VEIN
LONDON CANNING TOWN Bridge House, REMUS
DOWN BOULEVARY)
DOWN BOULEVARY)
ORDON COVENT GARDEN
RENNY & THE JETS
RONDON EAST HAM RUSLIN Arms: DOG WATCH
LONDON EAST HAM RUSLIN Arms: DOG WATCH
LONDON HAMMERSMITH Odeos: TOM ROBIN.

SON BAND
LONDON ISLINGTON King's Head: THE YOUNG
BUCKS

LONDON PECKHAM Montpelier (lunchtime): 8LUE

MOON
LONBON STOKE NEWINGTON Pegalus: AUTOGRAPHS

GRAPHS
LONDON WALTHAMSTOW The Chestowns.
ARCHIE BISHER
LONDON W.M. The Kensington: MANYANA
LONDON W.C.I. Pindar of Waterleid: SWIST
LONDON W.C.I. Pindar of Waterleid: SWIST
LONDON WOOLWHOH Trumbed. JEREMY
TAYLOR, SHEP WOOLEY
LOUGHBOROUGH Town Hall: THE ADVERTS
LUTON Cesar's: ALVIN STARDUST (for three days)
MACCLESTEILD Bear's Head: SPIGER
MANCHESTER
MANCHESTER
MANCHESTER
WEATHER
REPORT

REFORT
MANCHESTER The Factory: THE POP GROUP
MIDDLESBROUGH Town Hall: OSC AR PETERSON
MOLD Theater Cloyd: REDBRASS
NEWCASTLE City Hall: DR. FEELGOOD / THE
BISHOPS

BISHOPS
NOTTINGHAM Boat Club: KYRO
NOTTINGHAM Hearty Good Fellow: THE PRESS
NOTTINGHAM Theatir Royal: THE DUILINERS
OXFORD New Theatre: JACK JONES
PORTHCAWI, Surfught Club: JA L.N. BAND
PRESTON Guidhal: BARBARA DICKSON
PURPLEET Circus Tovern: THE FOUR TOPS (for two
works)

weeks)
REDCAR Coathum Bowl: THE PRACES
SOUTHEND Shimpers: TONIGHT
SOUTHEND Shimpers: TONIGHT
SOUTHFORT New Theate: SLADE
UXBRIDGE Brunel Unswensity: THE LATE; SHOW
WALSALL, Dirty Duck (bunchinge): THE AMAZING
DARK HORSE

Monday

BLACKBURN Bulley's: SEADE (for a week)
BOURNEMOUTH Winter Gardens: JOHNNY

BOLRNEWOUTH Winer Gardens: JOHNNY MATHIS SRENTWOOD Hermit Club: AFTER THE FIRE BRISTOIL. Stonchouse: BRENT FORD & THE NYLONS.
BURLEY White Buck: STAA MARX CAMBRIDGE College of An & Technology: BITTLAND DIGANCE.
CARDUT Sophis Gardens: ASWAD CHESTER Stansty: CGASS
CROYDON Red Doce: N.W.10
DONCASTER Outlook Club: THE ADVERTS
FININGURGH THRON'S RADIO STARS/BACTION EDINBURGH Under Hall. THE HAWKLORDS
EXETER ROUTES SPLIT ENZ.
PAREHAM John Peel Hotel: NIGHTREDER
GLASGOW Apollo Centre: WISHBONE ASH
GLASGOW OICH HIST BARBARA DICKSON
GRANGEMOUTH TOWN HAE: DOLL. BY DOLL.







Rest of the week's highlights

SIOUXSIE (pictured above right) and The flanshees arrive in the hig lengue, thanhs to the saccess of their single "Hong The Munchester. THE HAWKLORDS is a new uname for the re-vamped and on their first major heading tour, opening at Hemel Hempstend on Wednesday. Support seets are Spizz Oli and a tarying guest hand.

LEO SAYER (top left) hegins a massive ton at Boursemouth on Wednesday. He's working pretty solidly on the concert circuit the first single (Monday), Newcassellar of the single of the singl

brough (Wednesday).

Also this week: SMOKIE begin a concert series at Bournemouth (Friday). Eastbourne

nemonth (Friday). Easthourne (Santurday). Croydon (Sunday) and Wolverhampton (Monday)... the great RAY CHARLES kicks oil a mid-tour in Birmingham on Wednesday... and JOHN OTWAY goes on the road with his new band, visiting Cheltenham (Friday), Swindon (Saturday). Aberdeen (Tinesan) (Saturday), Aberdeen (Tues-day) and Glasgow (Wednesday).

HULL University: THE PIRATES
ILPORD Cauliflower Hotel: ORIGINAL EAST SIDE
STOMPERS
LANCASTER University: WIRE
LEEDS Marquis of Grandee: HARLOW
LEEDS Royal Park Hotel: SPYDER BLUES BAND
LEEDS Viva Wine Bar: DEAN RAVEDO
LECESTER DE MONITORI HAB! JASPER CARROTT
LIVERPOOI, Empire Theatre: DR FEELGOOD/THE
BISHOPS Philharmonic Hall': OSCAR

DISHOPS LIVERPOOL PETERSON PETERSON
LONDON CANNING TOWN Bridge House: THE
YOUNG ONES
LONDON HAMMERSMITH Odeon: TOM ROBINSON BAND

SON BAND LONDON ISLINGTON Hope & Anchor: HI-FI LONDON OLD KENT RD. Thomas A Becket: THE YOUNG BUCKS LONDON Fallsdinen: BARRY MANILOW (for a

LONDON Palladinen: BARRY MANILOW (for a week)
LONDON PLAISTOW North-East Polytechnie: HOT VULTURES
LONDON PUTNEY Half Moon: JOHNNY COPPIN/ NIGEL MAZELYN JONES
LONDON PUTNEY Siak & Garler: PENNY ROYAL LONDON Ronnie Soot's Club: JOE PASS (for two weeks)
LONDON STOKE NEWINGTON PEgasses: SOUL. YARD

LONDON STOKE NEWINGTON PERMANE SQUI-YARD
LONDON WEST HAMPSTEAD Rulway Hotel:
EXHIBITOR/THE NOBODIES
MANCHESTER Band On The Wall: GAFFA
NEWCASTLE The Coopering: SABREIETS
NOTTINGHAM Heart of the Mediands. LABL SIFFRE
NOTTINGHAM Heart door Fellow: THE PARTY
NOTTINGHAM Imperial Hotel. GWAIHIR
OXFORD New Theatre: THE DUBLINERS
PLYMOUTH Woods Centre: 999
PORTSMOUTH Goods Inchie: 949
PORTSMOUTH Goods Inchie: 949
PORTSMOUTH Goods Can. PORTSMUUTE
HARVEST
REDDITCH Tracey's SPIDER
SHEFFIELD University: HUMAN LEAGUE
STAFFORD Top of the World: CLIMAX BLUES

BAND STIRLING McRobert Centre: THE McCALMANS

STOCKTON Fiests Club: THE DRIFTERS
SWADLINGTE Royals Theare Club: STRANGE
DAYS
SWANSEA Circles Club: THE LURKERS
SWANSEA Top Rank: THE BUZZCOCKS
UCKPIELD Youth Centre: TIGER ASHBY
WATPORD Badey's: JR WALKER & THE ALL
STARS (for a wreth)
WOLVERHAMPTON Club: SMOKIE

Tuesday

ABERDEEN Fusion Bullroom JOHN OTWAY BAND / DOLL BY DOLL BASILDON Woodlands Centre: STEVE HOOKER

/ DOLL BY DOLL

ASSLDON Woodlands CENTE: STEVE HOOKER
GROUP

BIRMINCHAM AIT Gallery: GEORGE MELLY &
JOHN CHILTON'S FEETWARMERS

BIRMINCHAM BUDDELS: WIKE

BIRMINCHAM BUDDELS: WIKE

BIRMINCHAM BUDDELS: WIKE

BIRMINCHAM BUDDELS: WIKE

BIRMINCHAM FIghing Codes: BRUIO

BY BIRMINCHAM FIGHING CODE: BRUIO

BY BIRMINCHAM TOWN HILL SPECIAL CLINIC / THE
WINNERS: RED LADY

BISHOPS STORTFORD Trud Leisure Centre: DOG
WATCH

BRISHOPS STORTFORD Trud Leisure Centre: DOG
WATCH

BRISHOP CONTON HAI! BARCLAY JAMES
HARVEST

BRISTOL CONTON HAI! BARCLAY JAMES
HARVEST
BRISTOL UDIVERSITY BE STIFF" WITH WRECKLESS
ERIC / JONA LEWIE / LENE LOYICH / RACHEL
SWEET / MICKEY JUPP

BUCKLEY TWOLD BRISTOD: WISCLES
CARDIFF TOP ROBE: THE BUZZCOCKS

CHELTENHAM PLOUGH IN: N.W. IO
COYENTRY LADY GOOW: TIME MACHINE

EDNAURGH ASHORIS. ULTRAYOX

EDNAURGH CHOON: WISHBONE ASH

EDNAURGH USDER HAI! BARBARA DICKSON

GLASGOW DONG CENTE: STEEL PULSE

GLASGOW DONG CENTE: THE ELECTRIX

GLASGOW STREBCHOR UNIVERSITY: RADIO STARS /

REACTION

ORDANSTOWN BEHAN POLYCCHAIC: CIMARONS REACTION

IORDANSTOWN Bellast Polytechnic: CIMARONS

LEERS Brannigan's: THE DCOMED
LEERS Viva's Wige Bar: ANNIVERSARY
LONDON CAMBER Music Meshine: JAB-JAB
LONDON NEW BARRNET Duke of Lancaser:
YOUNG BUCKS
LONDON PADDINGTON Western Councies:
SOUTHERN RYDA
LONDON PUTNEY Hall Moon: SONJA KRISTINA'S
ESCAPE
LONDON SHEPHERD BUSH Trafalgar: SHOPPING
PRECINCT PRECINCT
LONDON STOKE NEWINGTON PEGAND: TENNIS
SHOES
LONDON STOKE NEWINGTON TOWN Hall.
REDBRASS
LONDON WEST HAMPSTEAD RAIDWY HotelHELICOPTERS / THE ALMOST BROTHERS
LONDON WOOLWHCH TRANSHOE STAA MARX
MANCHESTER Polytechase: GRUPPO SPORTIVO
NEWARK POLICO THOSE THAN MARX
MANCHESTER Polytechase: GRUPPO SPORTIVO
NEWARK POLICO THOSE THAN NEWCASTLE City Hall: THE HAWKLORDS
NEWCASTLE THE COOPENIE: THE 45'S
NEW MILLS BECS KACCS: IDIOT ROUGE
NOTITISCHAM HEART OF the Midlade! LABI SIFFRE
NUNEATON 77 Cab: WAYNE COUNTY & THE
ELECTRIC CHAIRS
OXFORD New Theatre: WEATHER REPORT
PEVIAANCE THE GLACOM: PEY
PEVIAANCE THE GLACOM: PEY
PERSTON Guidhalt: OCA REPTERSON
READING TARRET TOM ROBINSON BAND
SALPORD University: WILKO JOHNSON'S SOLID
SENDERS.
SCUNTHORPE TARMY'S: THE PIRATES
SCUNTHORPE TARMY'S: THE PIRATES
SHEFFRELD CITY HAIS DR. FEELGOOD / THE
BISHOPS PRECIPET

<u>Wednesday</u>

BISHOPS
SMETHWAY BOE Gates KILLER
STOCKTON Feeta Club. THE DRIFFERS
SWINDON Brunel Rooms. AFTER THE FIRE
WALSALL Dirty Duck: THE AMAZING DARK
HORSE

WORCESTER The Retrent. OLD SCHOOL SKY

ABERDEEN Capitol Theatre: BARBARA DICKSON BASILDON Double Siz: THE YOUNG BUCKS BIRMINGRAM Barrel Organ: BRUJO BIRMINGRAM Bogarts: WAILING COCKS BIRMINGRAM Golden Eagle: KILLING TIME BIRMINGRAM Golden Eagle: KILLING TIME BIRMINGRAM BOD Green The Sherwood:

BIRMINGRAM Golden Eagle: KILLING TIME
BIRMINGRAM ISBB Green The Sberwood:
CARTOONS
BIRMINGRAM Odeon: RAY CHARLES. HIS
ORCHESTRA & THE RABLETS
BIRMINGRAM Railway Hotch: RAINMAKER
BIRMINGRAM Railway Hotch: RAINMAKER
BIRMINGRAM Railway Hotch: RAINMAKER
BIRMINGRAM Railway Bufis Head: ROSES
BISHOPS STORTFORD Triad Leinure Centre: THE
VIBRATORSTHE SKIDS
BLACKBURN Windor Hall (R.A.R.): L.G.
ZEROTHE ACTIVATORSTHE STIFFS
BOURNE END Fuelly Hotel: SWIFF
BOURNEMOUTH Winder Garden: LEO SAYER
BRADFORD St. George's Hall: DR. FEELGOOD
BRADFORD St. George's Hall: DR. FEELGOOD
BRADFORD St. George's Hall: DR. FEELGOOD
BRADFORD University: WIRE
CARDIFF University: CAMEL
CARDIFF University: CAMEL
CARDIFF University: CAMEL
CARDIFF University: CAMEL
CARDIFF University: TOM ROBINSON
BAND
COLCHESTER ESSEX University: TOM ROBINSON
BAND
COLCHESTER ESSEX University: TOM ROBINSON
BAND
COLERAINE Ulster University: RADIO STARS/
CIMARONS

CIMARONS
EDINBURGH Odoon: STEEL PULSE
EDINBURGH Stewart's: DELINATHE DELETED
EXETER Routes: 999
EXETER The Mini: THE FANS
FARNBOROUGH Tumbledown Dick: THE SHADES
FARNBOROUGH Tumbledown Dick: THE SHADES
CLASGOW City Hall: JOHN OTWAY BAND/DOLL
BY DOLL

FARNOROUGH Tumbledown Dirk: THE SHADES GLASGOW City Hall: JOHN OTWAY BAND/DOLL BY DOLL
BY DOLL
HEMEL HEMPSTFAD PAVIDOR: SIOUXSIE & THE BANSHEES/NICO/SPIZZ. OIL
LEEDS Unversity: THE CRUISERS
LEEDS Viva Wine Bar. R.B.O.
HYERPOOL Masonic Hall SPIDER
HYERPOOL Masonic Hall SPIDER
HYERPOOL University: "BE STIFF" with WRECK.
LESS ERIC/JONA LEWIF/LENE LOVICH/
RACHEL SWEET/MECKEY JUPP
LONDON ACTON WAITE Hait: THE MEMBERS/
U.K. SUBS
LONDON BATTERSEA Arts CEDITE: WARM JETS
LONDON CAMDEN Dubin Custle. O.R.
LONDON CAMDEN Dubin Custle. O.R.
LONDON TULHAM Golden Liou: SPEED-OMETORS
LONDON HAMMERSMITH Odeon: WEATHER
ROOR
ROOR MAGINE CLAB JUTRAVOX
LONDON PLANMERSMITH ODEON: WEATHER
ROOR
ROOR MAGINE CLAB JUTRAVOX
LONDON PLANMER Montpelier: BLUE MOON
LONDON PLACETOW North-East Polysechair: SORE
THROAT
LONDON PLATESTOW North-East Polysechair: SORE
LONDON SET Hole in the Wall: GENGHIS KHAN

LONDON PUTINEY Star & Girter: DANA SIMMONDS & GREIGS FOLK AND BLUES SHOWCASE
LONDON SET Hole in the Wall: GENGHIS KHAN LONDON SET HOLE IN the Wall: GENGHIS KHAN LONDON STOKE NEWTHOLTON PERSONS COUSIN JOE FROM NEW ORLEANS
LONDON WINBLEDON F.C. Nelton's Club: COUSIN JOE FROM NEW ORLEANS
LONDON WOOD GREEN Queen's Head: THE INNA TES
LUTON Cesar's: THE DRIFTERS (for four days)
MANCHESTER ADOIS The and: MARSHALL HALIN MEDITER OF GREEN AND THE AWAY LONDON
MANCHESTER ADOIS THE WALL THE AWAY LONDON
MENORATE OF THE WALL THE AWAY LONDON
NEWCASTLE COME WALL THE SH
NOTTINGHAM HEATY GOOD FELION: GWAINTR
NOTTINGHAM Inspecial Hoose: SOME CHICKEN
OXFORD New Theatre: BARCLAY JAMES HARVEST
NEWFORT SOME THEATHER FIRE
OXFORD New Theatre: BARCLAY JAMES HARVEST

SOUTHAMPTON University: FABULOUS POODLES
SOUTH WOODFORD Raifway Bell: ORIGINAL EAST SIDE STOMPERS
STOCKPORT Davesport Thesine: OSCAR PETERSON
TAUNTON Odeon: THE BUZZCOCKS
WINSFORD Moutton Verdis Chib: VUNTAGE
WOLVERHAMPTON Polytechner: WHIRLWIND WORTHING Cances Chib: FUNKY TEAM
VORK Derivent Codlege: BRAM TCHAIKCVSKY'S BATTLEAKE
YORK FOR Chab: WAYNE COUNTY & THE ELECTRIC CHAIRS
YORK FOR Chairs
YORK FOR Revolution: AGONY COLUMN
YORK University: THE PIRATES



OUTLAW CONCERTS PRESENT

PLUS SPECIAL GUESTS

£2.50 £2.00 £1.50

€2.00 £1.50

£2-50

€2.00 £1-50

£1.70 advance £1.90 atdoor

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RAR Benefit

THE SOFT BOYS

THE INVADERS

MIRAGE

HI-FI

JOE JACKSON

LIVE WIRE

TONIGHT

AT THE LYCEUM

ALL STARS
Featuring Paul Cook, Steve Jones,
Peter Perret and others (New Album — So Alone)
+ special guests Stangeways

Thursday 12th October £2.25 in advance £2.50 on dog

WILKO JOHNSON'S SOLID SENDERS

+ Fischer Z • The Physicals
Sunday 15th October 62.75 in advance 62.50 on door
Doors open 7.15pm

Harvey Goldsmith Entertainments pre

*Champion Sunday 22nd October £2.00 in advance £2.25 on door

Tickets available from the Box Office. The Lyceum Ballroom The Strand, London WC2 01-836 3715 and the Harvey Goldsmith Box Office at Chappells, 50 Newl Bond Sc. London W1 01-627 3453 (20p booking fee).

BUZZCOCKS

SUBWAY SECT

HAMMERSMITH ODEON

SATURDAY 4th NOVEMBER at 7.30

THOMAS A BECKET

SHOOTER

TIGER ASHBY

YOUNG **BUCKS**

SISTER LOUISE

MONOS

BENNIE AND THE JETS

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18/10 Chetses Collegé Manress Road SW3

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DONCASTER

ROCK FESTIVAL SAT 7th OCT AT THE FIRST AID THE CORNER OF BROXHOLIME LANE AND NETHERHALL RD1 8-28 pm - 12:80 pm

ARMITIGE SHANKS THE VIOD. THE PRAMS **JOHN KAY**

KEVIN FITZPATRICK

AVAILABLE FOR ALL LONDON CONCERTS

TICKETS

Oct 9 TOM ROBINSON BAND Oct 9/14 BARRY MANILOW Oct 11/12 WEATHER REPORT

Oct 11/12 WEATHER
REPORT
Oct 12 JOHNNY THUNDER'S ALL STARS
Oct 12 TOM PAXTON
Oct 13 RAY CHARLES
Oct 13 HAWKWIND
Oct 14/15 B.B. KING
Oct 15 WARSHALL HAIN
Oct 16/21 JACK JOHNSON
Oct 15 MARSHALL HAIN
Oct 16/21 JACK JOHNSON
Oct 16 PRATES
Oct 10 PRATES
Oct 12 SMOKIE
Oct 21 SMOKIE
Oct 21 SMOKIE
Oct 22/25 WISHBONE ASH
Oct 24/25 WISHBONE ASH
Oct 24/25 WISHBONE ASH
Oct 24/25 DOHNMY MATHIS
Oct 27 JUDAS PRIEST
Oct 28/29 DR FEELGOOD
Oct 29 PENETRATION
Oct 30 STEVE HACKETT
Oct 30/Nov 1 SANTANA
Nov 2 SUZI QUATRIO
Nov 3 FOUR TOPS
Nov 4 BUZZCOCKS
Nov 5 RADIO STARS
Nov 5 SMOTORHEAD
Nov 6 SMIRT
Nov 7 BUDGIE

Nov 5 MOTORHEAD
Nov 6 SPIRIT
Nov 7 BUDGIE
Nov 13 ALBERT KING
BLUES BAND
Nov 15 AC/DC
Nov 14/18 MARY O'HARA
Nov 19 WRECKLESS ERIC &
MICKEY JUPP
Nov 19 GEME PITINEY
Nov 20/25 CLEO LAINE
Nov 24 JAMES BROWN
Nov 26 GORDON GILTRAP
Nov 28/Dec 3 DEMIS
ROUSSOUS
Nov 30/Dec 1 BONEY M

Nov 30/Dec 1 BONEY M Dec 2 MIKE HARDING Dec 15/16 AL STEWART

For further into send a.e.e

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W.1. General enguiries: 01-439 3371

Telephone Credit Bookings: 0681

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day, October 19th 75p

U.K. SUBS Muyvers Pride A.J.'s CLUB

Alwoodley Jets **Neon Hearts** JENNY DARREN LANDSCAPE
MUSIC FROM THE WORY CONTROL
TOWER

FOXES GREYHOUND

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Licensed bars.

Membership
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and P.O. Or from Virgin, Croydon and Bonasarte, Craydon and Bramley.

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PEGASUS

THE MONOS YOUNG BUCKS

BIG CHIEF

AUTOGRAPHS

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+ Yakety Yak Licensed Ber volucion £1 N.U.S £1.10 others

NORTH LONDON POLYTECHNIC

Holloway Road, N7 (Molloway Road tube)

Friday, October 6th at Son

ELECTION SHOCK! FROME ENVEATION EXPERT "A COMPLETE DOPE" STAA MARX TEL: 02433-4899

Thurs. 5th Oct.
WORTHING Balmoral
Mon. 9th Oct.
BURLEY White Buch
Tues. 16th Oct.
LONDON (Woolwich) TrainWed. 11th Oct.
READING Targett

Herrys been the Sunday Jaims, confesses Dr. High Reads Formes.

ESSEX S.U. PRESENTS

TOM ROBINSON BAND

+ STIFF LITTLE FINGERS

Wednesday 11th October 8,30 pm S.U. DANCE HALL

Tickets £1.50 from S.U. and Parrot Records Enquiries Col. 63211

SOUTHBANK POLY S.U. Friday October 6th Rotary St., S.E.1

N.U.S. E1, others £1.00 Meanest tube. Eisphant & Certi

THE CRUISERS
+ Support & Disco

THIEVES LIKE US

Riverside Inn, Winchester Jumpers.

Christchurch ingetr's place Fa.m., (6) (Bring a Yustin)

Strickly horticultural ting mon with

SMBSRS

ROCK GARDEN THURSDAY 5th WHITE HART THURSDAY 11th ACKLAM HALL FRIDAY 13th (WITH MISTY) Membertarians unitel

URCA

CHRIS L.

ords (Barry Clarks) Words Words Vords Words Words Words Words W CITY HALL ST. ALBANS

MARSHALL HAIN

ROGER SCOTT

HAWKLORDS

+ Roger Ruskin Spear's Giant Kinetic Wardrobe Mary Jane Disco

Food Dunstable Civic: Monday (Ictober 30th Judge Priest. da Worde Words Words Words Words Words Words

NUECTIONS

Thursday October Sth. PRINTERS DEVIL, UXBRIDGE Friday October 9th, NAMERO TAVERN, SOUTHALL Saturday October 7th, OLD SWAN, FULHAM State Bar. State Rock KWs The Gremo

CITY POLY ENTS PRESENT
Friday October 6th

HEMEL HEMPSTEAD PAVILION

SIOUXSIE & The BANSHEES

+ Spizz Oil & Human League

Tickets E2 in advance from box office _____

THE PHONE NUMBER OF THE LIVE PAGE IS 01-261 6153



184 Camden High Street.

Seturday October 7th

PHIL MAY & THE FALLEN ANGELS

the Physicals + the Night



184 Carndon High Street.

Thursday Detober 12th

THE POP GROUP Nico

Linton Kwesi Johnson Cabaret Voltaire

Tickets £1.50 in advance of Virgin, Rough Trade, Lon Theatre Bookings, £2 at do

QUEEN MARY COLLEGE ENTS

present
Thurs October 5th. Doors open 7.30 pm

GRUPPO SPORTIVO

+ THE SPEEDOMETERS Admission £1.20

Friday October 8th. Doors open 7.30

FAIRPORT CONVENTION

+ KEY WEST (at 10 30 pm)

Admission £1 70

Forther attractions
October 12th PANTIES. October 19th BETHNAL, October 24th
EXZIBITOR, November 7th DOLL BY DOLL. November 14th PUNISHMENT OF LUXURY, November 17th CRYER, December 1st 5 MAND
REEL, INTERLEKTUALS, DEADRINGER, December 9th JOHN
MARTYN

LATE BARS

QUEEN MARY COLLEGE GREAT HALL, MILE END ROAD, E1 Telephona 01-980 1240

Nearest Tubes Mile End. and Stepney Green

CONTINUED

BLUE OYSTER CULT Some Enchanted Evening (CBS)

NOW THAT Blue Oyster NOW THAT Blue Oyster Cart have a patented studio style of their own, neatly quashing any lingering doubts that they had softened up in the process, their second live set establishes them once and for all an America's premier metal act.

metal act.
But "Some Enchanted
Evening" is more than a
retread of the glorious riffing
that made "Ou Your Feet Or
On Your Knees" such a
devastating souvenir of old
neesns.

devastating souventr of old paeaus. With their career then at saturation point they adopted a more fleet of tool image after "On Your Feet".

By some skeight of hand attributable to destiny's clanmy grasp, BOC found an ascape roate via the "Reaper" bit. The Ageats of Fortune reported — and lived. "Spectres" found them behind a diaphonous veil, spelling out the talents in nice clear letters. Not heavy threat, any little Not heavy metal, my little diz-busters, but precious

Even so their seventh Even so their seventh album, as any decent cabalist will tell you, has to be important. Any secondary live set needs to satisfy the twin objectives that there be new readings of familiar material readings of familiar material and a traceable progression from previous departure zones. There are no new criginals here. But "Some Enchanted Evening" is such a fine document of the band on form that its major fault lies in not being a double.

not being a double.

A more general criticism of
the Calt centres around their
unwillingness to toosen up and
tachie some of their own, more
obscure numbers.

"Some Enchanted Evening"
is better of Cale

is last post for a anmber of Cult is last post for a namber of Cub ser-pieces though there is no suggestion that its delivery coincides with a label move. The band are on hot form, as they claim they were not during the recording of "On Your Feet". Allen Lanier and Buck Dharma assist the interfationity. indefatigable Pearlman/Krugman axis on the mixing board and ensure a cleaner sound for the



DEATH IN THE FRONT STALLS

Bouchard brothers rhythm section. Joe Bouchard's bass tones are especially sweet.

tones are especially sweet.

Side one showcases three
Pearlman bytein, all graced by
Eric Bloom's superb vocals.

Bloom, the chief ham in BOC,
in also a mightly underrated
singer, powerful escough to
propal "R.U. Rendy To Rock"
with a force missing on
"Spactree". Echoes from the
Deedanous and Inseglion cycle
are dotted around "E.T.I.
(Extra Terrestrial
Intelligence"); even kints of (Extra Terrestrial Intelligence)"; even kints of Stalk Forrest Group's "A Fact About Steakers" (rop up in the final chorded extravaganza, But the real plus is an "Astronomy" equally as emphatic as the version on "Live in The West" (a maughty postilea) where Bluom workers.

"Live to the west In naugary bootleg) where Bloom evokes all the atmosphere of Memphis Sam's finest bulled and Lunier and Dharma detail the nexus of the crisis through souring

was probably a drunken mutake I will make no great mention of sixth form philosophy, platitudes and idealism. The musicianship is not uncommonly high, but it is acceptably competent and as these people are all relatively young (average age 17) we must presume that they will grow into fine young musicians — either that or Oxford Dons.

This isn't an offensive album, but it isn't an exceptionally good one either. It is merely a very reasonable record, which in a way is unfortune as there are already so many of them about, you see.

John Hambless

counter point and crescendo. The MC5's "Kick Out The

James' is a natural for the rhythm marks, making a mockery of claims that it locks the intensity of the original. Obviously, Blue Oyster Cult would nink Rob Typer and pulsion are constituted to the natural technique. in any ou-the-boards confrontation and this is no controlation and this is no exception, "Godzilla" comes replete with Bloom? thoughtful Japanese but without the best solo and final bridge which energies the full live treatment. Still, Roeser's insace high tension wire guitar cascades in trails like a smake scattering eliver scales in the

BOC fall down infinity's BOC fall down infinity's statrcase for real with a toughered "(Don't Fear) The Reaper", where the fead guitarist and drummer arrive at the final 90 seconds primed for their all time classic resolution, an improved assault on the "GU Blanco County" dream

"Gil Blanco County" dream melody.

The Cult's implish wit means that they close with "We've Gotta Get Out Of This Place", The Animala's anger aptly recorded in Newcastle. A possible single, reference points include loe Boschard's bass loop and an cerie points include Joe Bouchard's bass loop and an cerle transition from Dharma's breezy San Francisco swing into some genuine East Count meaner

meance.

As "Some Enchanted
Evening" has all the hallwarks
of BOC's continuing grasp of
fastasy, their concepts and
instrumental executions lose instrumental exceptions lose none of their magic. A refugee from the flights of black horsemen adorss the cover and the album was recorded five in the band's principal American and English strongholds.

Atheris Committee Atlanta, Georgia und Newcastle, Seven from seven Newcastle, Seven from
for the saucer news boys,
Max Bell

THE CORTINAS True Romance (CBS)

I REMEMBER watching the I REMEMBER watching the Corlinas sometime ago in the common room at Leeds Poly, I think. I didn't like them very much then, but though they'd probably improve, and they have. I still don't like them very much, but they'we delinitely improved.
"True Romance" was recorded prior to the band's decision to call a balt to their musical career in February "78 in order to concentrate on their academic endeavours. Now the

in order to concentrate on their academic endeavours. Now the album is on general release the band are ready, or so we are told, to make another run at the fence. But which came first—the chicken or the egg?

"Young music for young people", reads the From hand-out. I don't exactly know if that's true: I was born in '56 and I'm fairly sure some of this stuff could give me a few years. Overall it could probably be best described as average and hummable hybrid pop music, based on and around related topics (love, sex and money). topics (love, sex and money)

topics (love, sex and money).
Only when the boys stray off
the pavement do they ever
come near to getting knocked
down. Such occasions, which
are thankfully few and far
between, as this band are
simply not equipped to do
halle with major issues. In battle with major issues. In fact, as "Tribe Of The City"

GENTLE GIANT Day

Giant For A (Chrysalis) LISTEN and look. Are Gentle Giant for people who're still trying to figure

"Yessongs"?

Gentle Giant have a better hold than most on the subtle, conventional devices of rock construction.

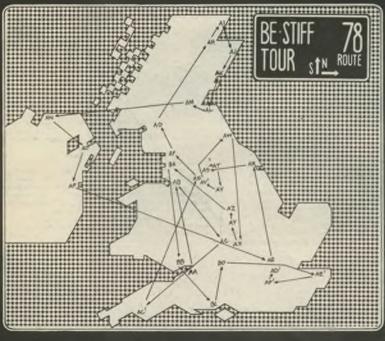
Unfortunately, their musical Unfortunately, their musical technique is matched to lyrics which are sørely impressive enough to qualify as eliched. And the trouble is, they make perfect sense. They even tell us things, like on "Giant For A Day", which is about the illustry or nature of power, the comparative nature of obscurity and impotency as a digit in contemporary society

contemporary society
You are not lost. You can be
Kierkagaard. Or Cheddar.
Look at the sky. No, stop it
— the light is inside you?
Spooky. Turn it on You can't sleep. The question is troubling you: why have Gentle
Giant included a "Giant For A
Day" mask (cut out and wear,
be something different for a
day)?
Look into the vacuum
cleaner. What are GG about?
Musically crisp and fleetingly
affecting, they don't possess
the keast shape or projection of
identity (alt), a factor which
elevates the dreariest of bands
(Supertramp, etc).
I can hear the name but I can't hear their laughter.
Iso Perman

While I'm Still Young I'm gama do it to teath

YOU'RE EITHER ON THE TRAIN, OR YOU'RE OFF THE TRAIN. THE BE-STIFF TOUR'78





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THE TOUR FEATURES WRECKLESS ERIC, MICKEY JUPP IONALEWIE LENELDVICH & RACHEL SWEET AND THEIR FIVE SIMULTANEOUSLY RELEASED ALBUMS

SEE THE ROCK N'RAILTOUR



GET THE ALBUM SET

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

Quite a passage of time!

Now he's back, with another beautiful collection of songs. And a tour in December. Until then, at least there's the album you've been waiting for.



Record: PL 25173. Cassette: PK 25173.

Produced by Alan Parsons for Kinetic Productions Ltd.

NTHETOWN

Rose Royce Stargard

BIRMINGHAM ODEON ROLL UP, roll up, Stash your blues away, don you glad rags in bave you tackets ready as you reach the sloot. The autumn fun test is under way and starting right here.

oppored that they are set

by the American oy the American
"multi-platinum sales in all
major markets or else you're our
on your ear "Record Biz, but
nevertheless, as at this moment

conceptually-speaking, career-wise, they're still hot to

trot.
Most of their lengthy set was drawn from the two Whitfield albums, "In Full Bloom" and "Strikes Again", although of course they had to donate "Car Wash" and "I Wanna Get Next To You" to the insistent audience. And very generously donated they were too. As was all of their act.
That's the thine about Rose.

That's the thing about Rose

IT SURE WUZ A GREAT PAAAARTY...

ROSE ROYCE'S Gwen Dickey

Royce. They're all pro entertainers, no dosbt about it, and whether it's Gwen Dickey, Kenny Copeland or Kenji Brown that's leading the wocals, or whether you're runed into their overall bandsmanship, you could hardly accuse them of being stoopy.

hardly accuse them of Dering sloppy.

If you wann't hear "Wishing On A Star" or "Love Don't Live Here Anymore" or "First Come, First Serve" or whatever, it's all there, expertly delivered and a delight to receive. We all had a great time, not least of all sne. Only thing is — and I know I

shouldn't mention it in this context but still, you gotta say what you gotta say — I seldom felt the cerebral contact of any kind of personality behind the music. Shame that, 'cause I've met the group twice now so I can testify that they're genuine characters, not cardboard cut-outs. It must be the Californian sunshine and the current All-American obsession with homogenised inoffensiveness that bleaches obsession with homogenised inoffensiveness that bleaches

perspective.

What the helf. As parties go, it went. And that was the whole point of the exercise

Cliff White

GETTING INTO COMBINATION **LOCK ROCK**

XTC

GLASGOW

A BRIEF flirtation with their engaging "Statue Of Liberty" single excepted, circumstances have so far conspired to deny me any close acquaintance with the music of XTC.

crose acquaintance with the music of XTC.

This consequently being my first full-frontal exposure to the band and their music you'll have to look elsewhere for those compensative value judgements as to whether XTC have got better or worse, or whether levy've 'progressed' or whatever it is new wave bands are expected to do between albums.

All I can tell you is that what I saw was samply very good.

To a novice accustomed to the idea of a well balanced, finished product sound, XTC's stop-go rhythms are at first quite disorientating. Almost robotic in their choppiness, yet with tantalising snatches of melody concealed about their persons, these see-saw songs that refuse to settle are performed in a full till pace that contilies a constituters.

that refuse to settle are performed at a full till puce that positively accentuates their sirregularity. It's not until you come to appreciate the separate contributions of individual hand members that the coin drops at to bow of severe. **T

contributions of individual hand members that the coin drops as to how cleverly XTC's music is part together. Four very disciplined yet flexible contributions — melodic lines mostly from the keyboards — are welded into a very distinctive style with waterlight precision. [If there were any first night nerves they certainly weren't visible). It's as if the band had taken apart a 'normal' song then reassembled their component parts shightly out of synch with the expected their component parts shightly out of synch with the cypected their component cannot not be seen to battle against they seem to battle against they seem to battle against they seem to battle against each other instead of pulling together. Add to this wiltuit learning a relentless energy and a wild-eyed humour in performing and in XTC you have the Marx Brothers of pop. pop.

Adventurous without being affected, intelligent and fun, XTC's combination-lock music XTC's combination-lock music is both provocative and pleasing. It's very clever yet hard to take seriously, and simultaneously easy to relax and dance to but a challenge to appreciate fully all the time. It's a combination that could prove highly addictive.

Most of the material was from the new "Go Two" album ("so if you don't recognise it don't panic" was the quip, underlining the idea of presenting the audience with the unexpected).

of presenting the audience with unexpected).

Song titles were generally shouted at great speed in the split second pauses between songs and thus hard to catch—as were most of the lyrics—but their material was all of a consistently high standard expecially high standard expecially high standard. especially the closer "Ser

Yourself On Fire".

An intriguing introduction to interesting music that is certainly well worth further investigation, XTC can put me

investigation. XTC can put me on the guest list anytime. Supporting were The Jolt who get better and better. Their refusal lo compromise with a frantic pace worries me but the addition of guitarist Kevin Key to case the burden on main-man Robbie Collins sugurs well for the future. Once they get their roles together they should prove a very potent combination. There were some good newsongs in the set—Collins' "What I Want", and Key's "All The Girls In The Street" outstanding, and Jim Doak

outstanding, and Jim Doak played a great bass all sel. Keep going lads, you'll get there.

ten Cranna



Pic: KEVIN CUMMINS

Rachel Sweet NASHVILLE, KENSINGTON I TRIED not to get carried

nway.

Because of a ticker limit the place wasn't packed, but it was full enough — especially in those rotten rows of seats stage.

THE SWEET SOUND OF **SUCCESS**

night-clubbing into ardent

odmiration.

On the strength of her contribution to the Still Akeon compilation alone, this ticket holder was gonns bother her

nother was gonns street me, on, She gave us "Pin A Medal On Mary", "Alison" and a striking, steaming version of Carls Thomas' "B.A.B.Y.", seither feeling the need to acrew up her face and get gifty nor smile nicely and cross. No great gesticulating, the occasional punch into the ab., yet meer, never was there any suggestion of homely artic-on-the-stool country for the front row.

artic-on-the-stool country for the front rown.

The Records must know they'll never get the chance to function so effectively without ber, and they performed as though they wanted to see the venue analy deep in sweat.

Rackel's voice is emough to

make Bounie Raitt shake, Emmylou quake, and when her outrageously short drew to a close the cheers and chapping were not the kind that waks till the last blam of the opus. The audience stood and applunded when she was only two steps twent the wings and the hand were till running through another chocus.

But then Rachel Sweet has

But then Rachel Sweet has been singing since she was six, and knows when to walk off. It is starting and fairly emotional to be in the midst of a crowd who area! whooping Parlovian praise because they feel they ought to be, but just aiming it at someone who deserves.

Her moor was behind me, bouncing about and sectting excitement and after the gig Rachel was obliged to shoot hack and complete some homework. It would be cheap to angle points like that as trushy endearing specifices. Rachel Sweet is out like a top of bricks, and trendy or net, is a winner. I hope the album is the same.

Reading this back, I don't believe I did get curried away. No, that's exactly how I felt. Oanny Baise







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WORLD MUSIC WORKSHOP LIMITED

Management, Publishing, Production, Promotion

Wreckless Eric Lene Lovich NASHVILLE, LONDON

THE GIRLS are going to clean up on the Stiffs tour if this Nashville warm-up was

this Nashville warm-up was anything to go by. (See also-Rachol Sweet, P.47). Stavic and southly. distainfully houghty and well-mannered in her natty hennaed plaillocks and Spenish darreer red dress, Lene Lovich tenses the audience: but her mischevous eyen and the cutesy-cute come-ons aren't just more of the old jerk fodder.

fodder.
In time-honoured
ho-ho-aren't-Stiff-juxt-souou-w
tradition, there's an element of
tongue in cheek ubout Lene,
her melodramatic aver-acting

her melodramatic over-acting and her four-piece male hand. But the voice is mature and melodic and the band—even if they started the set like a cluster of light and turgid pub-rock retards—are hard and funky. In their worst moments (they

In their worst moments the came across like just another modern cobuted act, but in their best . . . even Nick Lowe's bloaded ballad "Tonight" is given a tender and moody credition while "Home is Wheer The Heart 8" and the spike; "Hack's 8" and the spike; "Hack's Number" have the band Namber" have the band slipping into a satislying Talking Reads groove, with Lene's occasional susophone lending a sleazy touch to the jumpy Stax rhythms of Koiak on guitar.
My soul shoes tell me they'd

My soul shoes tell me fley'd be great with a solld, strident horn section. As it is they are already good. Which, sadly, is more than can be said for Wreckless Eric. The Nervous Wreckl. problem used to be the booke: to en antine as a lei-wed as be

to go onstage as ple-eyed as be did the last time 0 saw him at the Roundhouse is just a gross

ine Kounanouse is just a gro-insult to your paying fans. Now the drawback is his band: his old group The New Rockets — an appealing if



HENE LOVICH, Pict DENIS O'REGAN

Girls make the best Stiffs

somewhat modey combo — have been ditched in layour of a bunch named Last Orders, a bunch named Last Grelers, who think they want to be The Faces. For the more stellborn amongst us, things really do seem to have come full circle. With Jona Lewie guesting on keyboards, these merchants of the new boogle (same as the

old boogie, suckers!) played a half-hour vet of songs from the new album, none of which matched up to the charm and lamediacy of "Waxworks" or "Reconnez Cherie" from The Nasal One's debot platter. What was that you once sang about "Brain Thieves". Erie? Adrian Thritts

Bass, drums, guitar, keyboards with extra percussion or

Rip. zip, hortle, zoom, dash. Compact, unvertilated instrumentals. Such alignment and spring! Such care and craft?

ard spring: 30th care and craft!
But there seems to be limited compositional insagination. Brand X hurste in a straight line, with no space, no breathing space. 'Jazz' is a faint influence. Rock' is a faint influence. And impact, speed and electricity are crucial. Their outsides are varnished, their insides are rarnished, their insides are foxen. They are right down there with the tidy Mahavishnu Orchestra. They were better with Billy Idol.

Idol.

From hectic musical Prom hectic musical plagiarists to that cheerful personal plagiarist Peter Hammill, who opened as solo as he's ever been, with no Van Der Graaf Generator. Another fragment in a different auditorium.

different auditorium.

The man is not necessarily pessimistic, but he is certainly realistic in acknowledging the disorder of human existence—and telling us about it, saucy sod. And my oh my he is so guilty! He's deep inside the gap between the self he is and the

between the self he is and the self he projects.
And, of course, it's a small slip from guilt to alienation. As far as my pocket (and south is concerned, Hammill can sin on all he wants, as in alienation from God of himself.
I mean, who is there...?.. Devoto? Wyatt?
Bowief! Don't make be blink. He is on stace with violinist.

He is on stage with violinist Graham Smith, ex-Bournemouth Sinfonia. ex-String Driven Thing, and saxophonist Dave Jackson, ex-Van Der Granf Generator. ear-van Der Granf Generator. The three are performing an extensive disjointed song. "Time Pleafs" — a rather naive view, but then he doesn't really believe it. After all, what is time? An essence of existence? Hammill loves to play with the fundamental rhythms of life. Hammill roams merrity

along the route from Camus; "I proclaim that I believe in nothing and that everything is absurd, but I cannot doubt the absurd, but I cannot doubt the validity of my own proclamation, and I must at least believe in my procest": Sartre's view that man starts from nothing and invents his value and images for himself; and the beavy weight of

He is hare, obsessive

He is hare, obsessive, melodramatic, embarrassing, contradictory, muddled. Because, gosh, be thinks! And it's good to see him discarding the Van Der Graaf format. He is always at his most effective when the music is stark, uncertain, less candians.

grantouse.

Smith, Jackson, Hammill combined for a perfect expressionist noise, more extreme certainly than The Banshees' present unsure formulations: it's intensified bannaces present unsure formulations: it's intensified romanticism, avoiding the superficially pretty. Drutal, purposely distorted in fine and texture, full of nervous tension, dissonant with jagged melodic leaps, the best music Hammill has made.

As if free, the musicians rummage, accentuate, flow around each other, scratching and rubbing.

They played two cuts off the latest Hammill record, "Future Now": "If I Could" and "The Second Hand" — only two because, he informed us, "The rest are totally unimaginable in this context."

this context."
How odd to see these three musicians perform such 'heavy' music looking so smart, in such a silly venue, in front of the converted. How ever did Hammill keep a straight face? He must have a healthy attitude to death

ree must have a nearing attitude to death.
Peter Hammill is one of the most important 'rock' people of the decade. This performance was astonishing. If you feel he's naive, well, for what it's worth Bowie's certainty. 'naiver'.

certainly 'nniver'.
Fall in with Hammill's Fall in with Hammill's bewilderment and you will never lapse into a blunt complacent optimism dominated by a materialistic scheme of values. Peter Hammill: popular philosophy — singalongaparodox.

Paul Morley

Chelsea The Fall **Snivelling Shits** MUSIC MACHINE

HERE WE go again, pretending to be out of school and out of control. I don't mind postures, but I enjoy jumping on Lego all the same: Chelsea (Gene October) same: Checken (Uper October)
bellow about the injustices of
Authority (power) when it's
blatantly obvious that
someone, somewhere, has
pumped an atrocious arrount
of money (power) into them

Be intimidated by their outfiss. They are Modern Gruerillas. Be hypnotised by their flat, Modern lightshow. Be deafened by their excellent P.A. Have your fite altered by it all . . . hear the platitudes (can't you just?). Your rebellion waits in a yogurt carnon: objectivity's good but TOTP is cleaner. Do The Fall exist? If they exist, do they do so to support

Do The Fall exist? If they exist, do they do so to support Chelsee? Is it a measure of our confidence that they do so? Or do complacency and perhaps Capitalism come into it?

Despetation and agression, depression and stimulation—a door opens and shusts—"fun' is relative in your (stinking) 'Modern world'.

Why have your 'intelligence' insulted by greedy American non-nostalgia exploitation, when The Fall can insult you, and make you use your.

and make you use your

'intelligence'?
I danced all night. Mark

I danced all night. Mark Smith dances better (but Mark Perry is King). I missed The Snivelling Shits, whose name suggests I missed... not much. I could be wrong. They could be the sound of the '80s.

ten Penmen

Brand X Peter Hammill LONDON RAINBOW

ODD COUPLE, the advertisements gloated. Indeed, a strange matching. The primitive and the sophisticated? The harrowing and the comforting? The chilling and the lukewarm? Two Charisma acts?

Chartsma acts:

Brand X are possessive and
gluttonous. Once Genesis
drummer Phil Collins' hobby,
they've now expanded
horrifically to become a spolit
and spoliting aspiring super
group, with Collins just a
memory.

memory.
They play complex, swift, boggling electronic jazz rock muzak. Whizz, swoop, swish, rush, dash. Fiddle and fuss.

IOHN

Autographs



GRIMÁLDI'S CHEAP FLIGHTS CHEAP FLIGHTS CHEAP FLIGHTS CHEAP FLIGHTS NEW **NEW NEW** SINGLE M SORRY IM SORRY IM SORRY SCARED SCARED SCARED CHEAP TO NOTES THAMPSTEAD 3463

Striding forward into the past



ONLY ONES' Peter Perrett, Pic: PAUL SLATTERY

Only Ones Bram Tchaikovsky's Battleaxe Business

LYCEUM, LONDON

AN EVENING of puppetry and gloss for those with hard-boiled heads and a taste for stunted evolution; why give people something you think they should reach for when you can pull hankies from your sleeve (and watch the idiots gape)?

idiots gape)?

An evening of pain and process, wherein the same old pre-1976 devices of manipulation and illusion were trotted out, their fatters eleverly sewn. Business are an atrocious, young, youth-club Heavy Metal band They've been in a cave since 1973. They come out and club us . . . they expect thanks?

But NOBODY BOOED

But NOBODY BOOED
OR THREW THINGS!!! I
despair—how far have we
really come.
Fortunately there was
an interval between Business
and Battleane, or otherwise I
might have treated them as one
band—and a lot of people
would be very angry about
that.

If Batrleane cut a record I'm sure it'll retainte. With a super lightshow. Super.

The Only Ones are all knocking on a bit, nobody's denying that. How silly and tresponsible, therefore, that they should be matched, to their benefit, with the younger new British bands, whose approach and attitudes are naturally more primordial and less professional. I though that was the 'point'. Question

mark?
Their Lyceum performance was depressing (and this despite the fact that by the time they arrived I was ready to appliand even a troupe of performing midgets). It was a slick, fast, insulated performance not even performance to ever arrogant. They were just adept entertainers, like Battleane, who drag us back while at the same time offering assurance of evolution.

of evolution.
They fore through a set divided equally between old and new material, ignored textures and tension, and textures and tension, and relicd solely upon blunt, decapitating rhythm — an insulated, junkie's power of reasoning. The powerful, subtle element of rhyme and subble element of rhyme and romance, whists and temperament inherent in Perrett's songs was lost in the alogsing, straight rush. That Perrett's singing and presence lock tangible expression is attributable to the subject matter of Only Ones somes but there was no

Ones songs, but there you go, here it comes, it's up my nose. Richard Lloyd, freshly free from the justifiable disciplines of his Television role, came on to 'jam' for the last three.

to Jam' for the last three songs, though whether he actually plugged in his guitar or not is a matter for debate.

The jam (sac) ended in pure noise, in time honoured fashion, for those who like to honour time. I left completely namb, If they cut a record I'm sare it'll loor years made in sare it'll loor years made. sure it'll love every minute.

Kokomo Matumbi ROUNDHOUSE.

IT ISN'T nostalgia that's brought the erstwhile London funkster combo, soul supremos Kokomo together for this Class of '76 reunion. It's money, and necessity of raising same to repay a dirty great VAT demand. Ho-hum.

Which isn't to say we can't have a fittle fun at the same time, and hordes of veteran time, and hordes of veteran Kokomo-ites turn up to turn the affair into a just-like-old image colebration (old times being pre-early "77 when the band's four-year career closed), rosning recognition for songs like "I'm Sorry Babe", "I'l Ain't Cool (To Be Cool No More)" and "Rise And Shine"

Shine".

Well into the spirit of the event are Kokomo themselves, up to full complement with a line-up of eight plut a few guests for good measure. The group's antecedents include King Crimson and The Grease Band and to this day its individual members seem to crop up everywhere.

Forming the front-line is the

Funky music for the Vatman

formidable vocal team of Dyan Birch. Paddy McHugh and Frank Collins (who scores with a powerful version of Aretha Franklin's "With Everything I Feel") white "Use Your Imagination" acts as a showcase for the

Imagination" acts as a showcase for the instrumentalists, solos courtesy of Mel Collins on sax and Neit Hubbard on guitar.

Secondary vocal deties fall to avuncular bassman Alan Spenner ("feeling 30, dirty and pinno-man Tony O'Malley, the latter heading "Any Time" and "Good To Be Alive".

It's comfortable funk, site to perfection, sweaty but immaculate. Not my cup of Horlicks, 1'll admit, but given the nature of the occasion any criticiams would be pointless, not to say churlish.

It was certainly Kokomo's night but support bend

Motumbs brought us dangerously close to forgetting it. If you caught the 'Blockheuds' tour earlier this year then you'll no doubt recall the outfit that's acquiring the 'best regate band in Britain' label with indecent ease.

Through "Music In The Air" and, of course, "Rock", they weave and bounce along; each instrument leads you a different way yet takes you in a single direction — higher.

sangle derection — higher.
Fronting are Glaister Venn
and Bevin Føgan, meticulous
and sharp. Flowing around and
in between are the band: the
big, rambling Blackbeard on
guilar, Blake and Donaldson,
Johnson and Jones, Tonight
they're augmented by a
two-man brass section.

"Empire Road" is the new 45 and closes the set. If the "Seven Seals" album proves

equal to the promise of shows like this then it will be worth

Paul Du Noyer

The Yachts HOPE AND ANCHOR,

THE YACHTS play smooth, catchy and very safe music. Nostalgia freaks and teenyboppers may like 'em, but they make me resiless.

This was one of the early gips on their present tour, and they suffered from their songs being too similar to each other, and the strange decision to release "Look Back In Love (Not In Anger)" as the single since it's definitely not one of the few songs which stand out.

"Yachting Types" and "On And On", but it's nothing new. The 60's did it better, and the 70s have more original and entertaining versions on offer.

Graham Lock

MORE LIVE **REVIEWS ON** PAGE 57

ARE YOU MAN ENOUGH TO BE A WOMAN?



WAYNE COUNTY IS.

The proof is a track on the Electric Chairs new album STORM THE GATES OF HEAVEN

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LONDON: Music Machine Oct. 5th Oct. 7th Oct. 10th Oct. 11th NORTHAMPTON: Cricket Club NUNEATON: 77 Club YORK: Pop Club MANCHESTER: Russell Club Oct 12th Oct 13th LIVERPOOL: Eric's DONCASTER Oct 16th Oct. 19th Oct. 21st BIRMINGHAM: The Gig BLACKPOOL: Norbreck Hotel

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Safan Records, 42 Menchester Street, London W1

THERE'S A five-hour feedval of jazz at the Round House, Chalk Farm on 8th October by Monaic recording artists under the analysics of ICS. Appearing on the bill will be the Graham Collier Twelve, Lysis, Triton, the Stan Subramann Quartet and Howard Riley, in all 20 top jazz musicians.

Monaic Recards, unu by Graham Collier, luns now established its own-booking agency for label artists. The Interest releme, Collier's "The Day Of The Dead". Inseed on the writings of Malcolm Lawry, is well worth checking out.

The University College fazz Society at 25 Gordon Street, London, is presenting a charity concert in aid of the Sauth African Scholarship Appeal, which is to raise money to provide a black South African student with the opportunity to study for a degree at University College.

The concert features George Meily with John Chilton's Feetwarmera, Humphrey Lyttleton with his new seven-plece hand, Neville Dickie and Alexik Korner: 20th October, and Art Themen with the Kenny Fraser Trio on 24th at the Third Eye Centre, Cinderen, Partick Crose, has the Bill Kiyle Qulaistet and Eberhard Wehez's Colours on 17th October, and Barbara Thompson's Parapherantia on 31st.

South Hill Park, Bracknell, Berkshire, has Kuthy Stoburt on 16th, New Orleans Jazz plos Grits and Molasses on 17th, Dick Montiney on 24th and 1066 And Al. That on 31st October. St Georges Theurer, Tafted Park Road, London, has a new Sweding, Decek Swell's book Duke, a portrait of Elizgton, has now been gualished in Sphere books, while Granada have published The Making Of Jazz by James Lincols Collier.

Brion Cathe The Colling Cather Cather Colling Cather Cathe

Page 50 NEW MUSICAL EXPRESS October 7th, 1978 eddeddddddd y y i i polydor

The Kinks

AMMERSMITH ODEON, LONDON THEY DIDN'T play it on

the night, but Dead End Street is where The Kinks seem to be now --- a second-rate Heavy Metal band living on past glories. If this sounds extreme, well, I've rarely felt so angry at, and insulted by, a concert performance as I was by The Kinks last Sunday night

For a start the sound was dreadful. Recurrent feedback. The piane mixed too low, the drums too loud (doubly unfortunate as Mick Avory has unfortunate as Mick Avory has always been rather heavy-handed). Secondly, the playing was dreadful—all noise, no sublety. The way they simply transhed classics like "Lola" and "Waterloo Sunset" was criminal.
Ray Davies was worst of all. I couldn't decide whether to be broad unshorterasted for

I couldn't decide whether to be borred, emberrassed or disgusted. Dressed in blue velvet and a red bowine (the ageing rocker as Latin waiter syndrome strikes again), he milked the audience for every last iou of adulation he could not 1 the newer seen include.

igst tota of adulation be could get. I've never seen anybody play the old fart quite so blatantly. Sad, sad, sad. From the first song, he was urging everyone to clap, and he spoiled several subsequent numbers with incresses. numbers with incessant demands that people should demands that people should clap and sing along. Throughout, his enthusiasm seemed horribly forced and phoney, as if he really hated the audience for not cheering his every move. By the end, he was pushing the "I'm a big star" routine to the limit, star" routine to the limit, waving and yetling at the crowd, shaking hands, blowing kisses, the whole nauseous razamatus.

The music was a mixture of old hits and selections from the recent "Misfirs" and "Sleepwalker" albums. The



PIC: MATTHEW TAYLOR

KINKS SHOCK HORROR

new songs seemed characterless or trivial, the old were wrecked by the sloppy

characteriess or thivial, the old were wrecked by the sloppy performance. There was just one moment of real excitement. After a particularly horneradous version of "Trust Your Heart" by Dave Davies, Ray bounded back on stage, spoilights swirked around the audience, and the opening chords to "All Day And All Of The Night" blasted out. The perfect second-string HM song, it suited The Kinks in their present mood, and the fans went wild with nostalgia. Things went a little better after Ray had got the acclaim he seemed to crave, though hwas still able to destroy "Demon Alcohol" with a silly, arch-camp interpretation. And it's rather depressing that The

it's rather depressing that The Kinks had to rely on a hit that's nearly 15 years old to carry their act. But carry the act it did—they even repeated it at the end of the set (just to make sure of an encore?), which is taking the idea of playing safe way past toleration point

On the other hand, looking at the quality of their recent song, maybe it's not so surprising. "Hay Fever" and "Permanent Wave" are just throwaway, "Juke Box Music" and "Rock in' Roll Fantasy" rework a threadbare theme, while "Live Life" and "Misfilis" celebraic a sontimentalised idea of songs, maybe it's not so sentimentalised idea of individuality which is actually selfish, insular and thoroughly reactionary.

Ray Davies has always been an erratic songwriter, the occasional gem emerging from a welter of lightweight social

nostalgia for an imaginary nostagua for an imaginary past, and a shallow rumanticism that barely gilds a hard core of chauvinist fantasy. Tonight, he was erratic as a performer too, failing to provide the sensitivity his best songs demand.

The fans loved it, of course
— at least from "All Day"
onwards. But since The Kinks don't play in England very on t play in England very much, I suppose they're grateful for whatever crumbs they're thrown. They were predominantly a late 20s, "respectable" audience.

I should say somewhere that Dave Davies tossed in some pretty good HM guitar every now and again, but the rest of the night was a travesty of rock

Graham Lock

The Crusaders HAMMERSMITH

ODEON. ON STAGE, as on record. The Crusaders un clusive

synthesis of assorted musical elements which, although generally bonded in a cohesive sound that is unmistakeably Crusaders, is never forthright enough to establish whether they've arrived at any special destination or are simply lost en route to

Take this business of funk, for instance. They've recorded several strong, rhythmically dominant tracks that are within dominant tracks that are within bumping distance of the real thing. But they performed them like they were almost embarrassed about stooping so low as to actually Gir Dahn 'n'.
Boogie, especially "Keep That Same Old Feeling", which was perfunctorily dismissed during their energy when the audience when the audience.

perfunctority diamissed during their encore when the sudience was already up and uncaring. Instead of receiving the lawvitable chores at this point it might have done The Crussders a bit of good if we'd have all blown a raspberry. It was O. K. an' all that but not creatly a receiver. was O. K. an 'atl that but not exactly a powerful demonstration of group commitment. I guess it's far too mundane a piece for their questing souls — their minds seemed to be elsewhere.

Darring their Individual check-out-the-size-of-my-tale

During their Individual check-out-the-size-of-my-talent routines, bassist Pops Popwell and drummer Sitz Hooper demonstrated beyond doubt that they're Musicians with a capital enarm, Sitz performing a minor concerto in the key of wham-bam-alacaasn and Pops shade in the size of the s whater-our success and rops plucking and thwacking a thanderous barrage that undoobtedly left damp sents all round the auditorium. Even so, both of them could learn a thing or two about funky stuff from many less renowned musicins. musicians

Similarly, Wilton Felder (efectric and acoustic saxes).

Joe Sample (electric and acoustic planes) and newest-recruit, guitarist Billy Rogers, all know thair way around their respective instruments as well as NME stuffers know their way round to the local, but they're not to use social, but they're not always so hot as straight-ahead communication. They're the musical equivalent of a debating society. Erudite wattlers.

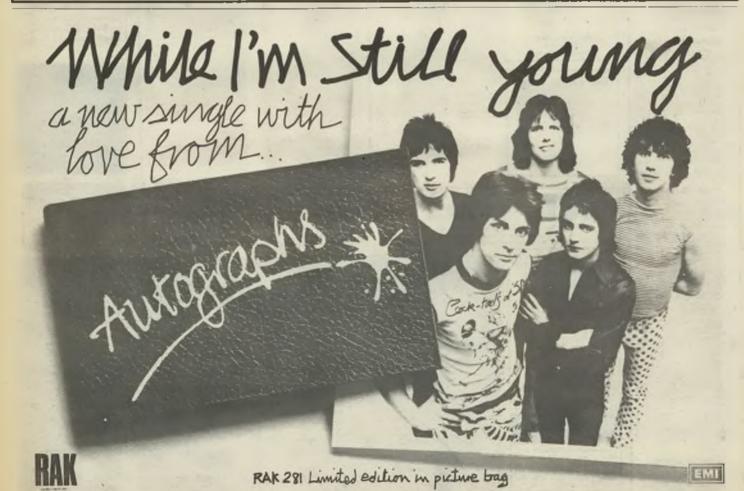
wafflers.
Sample is the prime
exponent/culprit concerned.
During his opening, solo
acoustic set — "Rainbow
Seeker" and so forth — and Seeker' and so forth — and throughout the main show, he unveiled a repertoire of keyboard vitrouity that encompassed moods and styles from sources an diverse as Gerswhie G. and Hancuck H. Most of it was entertaining in an academic kind of way yet he seemed to me to be doodling in a vacuum.

seemed to me to be dooding in a vacuum. Felder, when he wasu't standing around, looking unnecessary, played his part with cool efficiency, supplying with cool efficiency, supplying what is perhaps the most could be added to the control of the Crusaders. His short bit of electronic tomfootery was little more than a novelly interlude but generally he was the most persuasive musician on display. Pity he wasn't more fulls employed. fully employed.

Rogers was more difficult to assess, but then he's in a tricky assess, our there we is an a riceay position. At face value he often seemed clumsy and uncomfortably set amongst his partners when compared to his famous predecessor, Larry Carlton, On the other hand, forget the past and he jumps into more realistic focus as a into more centistic focus as sakifut guitarist in his own right. It's just that he's a rudically different stylist to Cariton — far more bises-based; rugged rather than fluid.

Whether that means be's the whether that means he's the right man for this particular job is something else again. It all depends on where The Crusaders are heading. I'm not so sure that any of them know.

Clift White





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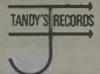
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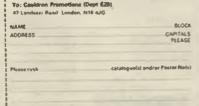


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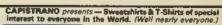
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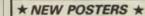
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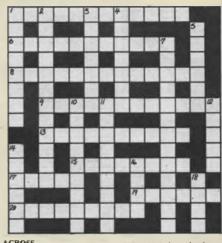
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ACROSS

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1 From which comes the much-quoted (and phrophetic) line "Hope I die before I get old". (2, 10)

6 Jazz singer, writer, critic, humounts and all-round middle-aged roue of the parish. (6, 5)

8 The Thin White Duke was a subsequent persona. — both

The Thin White Duke was a subsequent persona — both are now in mothballs. (5, 8) Left The Eagles sigh for a solo career yawn as a singer-yak-songwriter bleecuturgh/(6, 6). Bob Seger LP — a concept album about a course of evening classes at the Arthur Murray Dance Academy?! (5, 5)

Murray Dance Academy?! (5, 5) The TV repairmen's favourite U.S. group?! (3, 5) One for Silver Screen butfs: tirst name of the character played by Dianc Keaton in Oscar-winning movie of

same name. & 12 Macperson with kleptomaniac tendencies! Mott's ex-mainman — or

sameone who's put a price on the head of the fethro Tull leader (think about it)?! (3,6)

DOWN

1 Here's a Modern Music riddle: What loads a gun, is found on a bookstall, and plays new-fangled music for the modern age?

2 Yet another of those U.S. inview diabblan is discovered.

retainment of those 0.5.
juzzers dabbling in disco and
soul; this one penned music
for Ali's "The Greatest"
movie. (6, 6)

3 One third of turgid turkey power-trio such as liateners to A. Freeman were wont to drone on about! ("The management applogizes for this granulously insulting clue"— Succeiling Ed.)
4 Grudging praise for Scottish soul combo!
5 Rat Quo combination!
7 Isn't it confusing all these songs that (suddenly) go into (brackers)? Like this (modern day) disoo classic by (Sylvester) ferinstance! (3, 4, 2, 4 [6, 4])!
10 Older than the Gibb and Isley ones, not quite so ancient as the Everlys!
11 The Jam'a debut album. (2, 3, 4)
12 See 19.
14 Low-canking, trod-upon member of artists' entourage.
15 "Bark in The —" was The

member of strikes entourage. "Back in The —" was The Beatles response to Chuck Berry. A 1968 No. 1 for The Craxy World of Arthur Brown.

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ANSWERS BELOW.
ACROSS: 1 "Picture This"; 6
"Oh What A Circus"; 10
Supremes; 11 Exile; 12
Shadows; 14 Jim (Cregan);
17 "At The Hop"; 19 Dear;
20 "David Watts"; 21 Sha Na
Na; 22 Dub; 24 Peter Wolf;
25 Bill Bruford. DOWN: 2 "I
Thought Il Was You"; 3 Rat;
4 "Israelites"; 5 Jolie; 7
"Hard Day's Night"; 8
Ayers; 9 (Bob) Seger; 13
"What A Waste"; 15
"Stratosfear"; 16 Roger
Taylor; 18 (Jim) Cregan; 23
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Dead Fingers Talk **Out Of Nowhere**

MARQUEE, LONDON DFT'S PROMISE is about to be delivered.

to be delivered.

Although they share with the New Wave an affection for Lou Reed, their roots are in a more mainstream hard each tradision, epitomised by the choice of Mick Ronson to produce their first album. A patchy affair, it has its moments but does scant justice to the sound and the lury of DFT live.

DET live.

At the Marquee they open with a beautifully sleazy
"Storm The Reality Studios"

Bobo Phoenix prowls the stage, exuding a menace which belies his name while stark, intelligent lighting complements the atmosphere perfectly. Guitarist Jeff Parsons plays with newfound exuberance and ferocity and the rhythm section confound their weedy presence on the album with full-blooded conviction.

augar well — especially the bluesy "Play It Cool", the long, theatrical "Harry" and a rousing "Mad Boys" which had Bobo balancing a glass of water on his forebead and Jeff sourine his quitar majors the

water on his forchead and Jef-sawing his guitar against the mike stand and then beating himself over the head with it. Primitive, but fue. Support band Out Of Nowhere are really out of 1972, like a bunch of Art and Drama students trapped in a time-warp. A line-up that features keyboards and sax, jerky rhythm changes and till. jerky rhythm changes and titles like "In Love With Yesterday" and "Suicide At The End Of The World" induces comparison with Roxy Music, but Out Of Nowhere have neither the weary romanticism nor the avant-garde

nor the avant-garde affectations to carry it off. Their visual appeal curries them through their early numbers — a guitarist who sways madly like a sapling in a

hurricane, a lady bassist in a mauve leotard, a singer trying to perfect his sub-Bowie mime act—but then the masic seeps through and boredom sets in. I thought this form of music went obsolete with Ultravox. It seems I was being unduly onlimitate.

The Showbiz Kids

CANNING TOWN,

LONDON GRANDS FROMAGES in

the top-right corner of the country, The Showbix Kids have hit the well-worn track from Sunderland — where the nection isn't—to London with hopes of consolidating a reputation that's grown in the wake of a Revolver slot and a not-uncomplimentary NME write-up a few weeks back. Barely are they out of the transit van when they're faunching the offensive with an impassioned assault upon the collective ear-hole of maybe two dozen apathetic imbibers here in the unlovely environs of Canaing Town dockland. Unfortunately, the joint declines to jump.

Well, that's their problem. As for The Showbix Kids, they turn in the best, most satisfying and enjoyable set I've encountered from a young, unknown band in a long time. It was the chancing of natty front-chap Robert Coyle that struck me first (I'll stand well clear in future). He's a lovely mover who stalks the stage with a crazed panache, screaming his words with an awesome intensity. Most startling of all is the hortific Frimal Scream which closes their only cover version, "Cold Turkey", a choice that conveys some idea of the group's ambitious aspirations.

The oppener, "Young Man's World", is perhaps their most immediate song and, file many of the nest ("Dollars In The Basement", "Passion Trade" and "Sticide") is immeasurably enhanced by the thoughtful guitar of Pat McMahon, Meanwhile the rhythm section, Phil Hystop on bass and drummer Bob Kent.

bass and orunner Boo Kent, busics itself supplying not just support but positive propulsion. Lyrically, Coyle's no bozo, Lacking an impressive diversity of themes in a way that's never hackneyed and without anneading overthy. appearing overthy fashion-conscious. (In fact he Institution-conscious. (In fact he almost dropped a fine song, an ami-Nazi number, through fear of appearing to ride a bandwagon.)

Musically, it's "Maybe" that

shows them at their strongest — medium-fast, hard and

— menum-mast, hard and accessible pop with some intelligent bass/lead interplay. Yeab, the Kids are alright (or 'canny' as they say in their Geordie way). Be there when their boat comes in. Paul Du Noyer

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Letters Edited by CHARLES SHAAR MURRAY

Write to GASBAG, NME, 5-7 Carnaby St., London W1.

ART OF the idea of a music paper is to assess the true worth of new albums, using the collective intelligence and experience of its reviewers. Some numoured, even let ence their decision of ly an album. So it's a n "Julie Burchill" is he bottom orner of one of your now that the piece viue as to the quality under discussion. At lascinating glimpse of Burchill herself. ample, some of the irrually a full page new one or is one of the comments like.

Slike Napoleon XIV.

The Playd's lead had he be

the Napoleon XIV.

Be made live and the live

only suggest that you me Me Burchill to find more owner. Oh, we make the could be nice if you could it out every of the new ones of the new on

Burchia, thanks for tantante review of the new sie live album. Oaste how you to the so many great artists in little short of amazing; ittle short of amazing.
It be a record even by your
unks for showing me
all these rock stars.
Bob Dylan's songs have
record for northing has beens (to think
I foolishly enjoyed "Street Hassle"),
Joni Mitchell's mawkish, Jonathan
Richman hates all his fam, Bob
Marley makes "bland black" album
products (what a quatern phrase), but
worst of all that dreadful Mr. Bowie
fellow.
I never realised how useless,

dead reckers in living colour by RAY LOWRY

Graphics present

fellow.

I never realised how useless, irrelevant, what a roothless piece of meat and a bas-been he is, how much he hates his dars, how wrethed, bland, depressing, archaiche is and what gibbenish his lyriss are.

To think I used to reckon he was smeat!

great!
Perhaps next week as a special treat you could write a review of the new Ferry LP or something, including

insults to the Stones. Patti Smith, The Clash, Elvis Costello and any other good, popular musicians you could think of.

think of.

Also, perhaps if you have a spare 10 seconds—or does it take you longer to write "The Runaways", you could incorporate a list of groups who it is OK to like.

OK to like. Having melted down three-quarters of my record collection after your enlightening review I seem at a loss to know what to listen to now. Really looking forward to your next review, Julie. Thanks for the last one. MARK, Brighton.

I SAW Julie getting sloppy — this ain't the way to do things, honey. Self-aggrandizement deadens the reality of the outer world, personality distorts history. Re: Julie Burchill-Parsons' typical review of David Bowie's "Stage", especially the extract: "Junnet Dean was a bad, harmon extra and Kennedy way."

David Bowie's "Stage", especially the extract: "James Dean was a bad, hammy actor and Kennedy was a corrupt, sloppy politician . . . "
In her eagerness to convey the idea that appearance/image swamps reality (and to boost herself as NME's sociological individualist) she writes off James Dean and Kennedy in an unnecessary and unnecessarily birchy aside. James Dean wasn't "bad, hammy" — this is typical JB ego controversy — and we all know anyway that Kennedy was no Mr. American Pie and Smile but "corrupt, sloppy" is overdoing it.

Julie, it surely won't hurt to concede that a few things in life necessarily have to pass without the stamp of your personality-aspirations on them. How about giving us all a break and limiting your reviews and articles to the subjects in hand and not bounding off in all directions in a vain (the right word) attempt to impress the minions.

GROOVEY JOE DOOVEY. GROOVEY JOE DOOVEY. Huntingdon.
My God, who'd's thought that all you not there in readerland world find JB's review so controversial? (suickers, attempts to keep straight free, finls). The general concensus around here among the leas rigorous thinkers in their "Stage" in a triffer suff (DB never had much linch with lite allowant) but that the next Bawie-Eno collaboration is awaited with keen interest. As for Julie, you know you can't stop the girl . . . CSM.

IF YOU just thuck this away no-one will ever know.

SMUG RUGBY.

Ke a list early for Smart Ass One livers, insist?—NS.

Yesh, but you know hard it is keeping the listle bleeders at hay — CSM.

Hey NME, if you lot are the great lefties you keep telling us that you are (keep it up Julie, but tell hubby to stop being so hip: Kend; somered that pose since at least '73) why isn't

that pose since at least '73) why tan't here more space in your comic for some genuine readership participation?

Okay, there is Gasbag and the occusional piece from some "Star" life Courte Star of the Court of the star of

some nurd to go on and on about any minor slight directed at his/her fave band will result in bloodshed if they ever meet the writer in question, then surely a space can be found for articles of say 1,000-1,500 words from us on topics about the general direction of the editorial policy? I mean it's a bit much you lot criticising the national dailies for being out of touch and bissed when dealing with things a lot of kids care about like, say, Punk or the A.N.L. if you don't give us a chance to influence your own paper.

paper.

It may well turn out that we don't
actually want half the garbage you
serve up to us every week but that's
your tough shit. Of course nothing
will come of this idea even if you print

your tough shit. Of course nothing swill come of this idea even if you print it 'cos at rock bottom, you hip London scurn are just like the equality hip (1967 model) young capitalists over at Virgin Records:

HEDONISTIC POSERS!

A BORN TROUBLE-MAKER IF EVER I SA WONE, Aldershot.

The part the readers play in determining the contents of NME is decided stargely by you, the renders; our real editors. True, Gasbag has only a page — but the letters in the bug represent only a small proportion of the letters we actually receive, all of wideh are read. There's nothing to stop any of you submitting for publication anything you feel like writing — how do yo that NME's writing to come of this idea because you unship Addershot troublemakape would rather think the worst of us than gracionally accept an offer like this. Wouldn't va? — N.S.

TELL DAVE Edmunds he can have my el crappo Jappo Les Paul copy if he gives me one of his multitudinous Gigson 335's that seem to crop up

Organia 332's that seem to crop up every time his picture is taken. What could be fairer?

A JAPANESE COPY OF A REAL ENGLISH GUITARIST PLAYING AN AMERICAN GUITAR, Leigh,

If you send a cheque for seven million quid to Juke Riviera be'll send you a Japanese copy of Duve Edmunds to play your guitar for you. — CSM.

Perhaps a straight compliment is too straight to make your letters column, but who is this bloke Danity Baker? It refer to his particularly piercing piece of exporting over that Gress' reception indulgence thing on page 11 of NME (23.9.78) "Genuinely moving!", "too bloody right" and "I'm glad somebody's finally hit the rail on the head! are cliches that intracdiately spring to mind.

Show business kids making movies of hemselvers,

© Show business kiels making movies of themselves,

Ø You know they don't give a fuck about onybody else say Steely Dan.
Well done sit!

D. H. LONGTON. Pertion, Lones.
Want is this thing called Danny?
Berry Bakne's boy in a parfanlogically sity individual who perfers to verman a mans?! of anymery. We can, however, reveal that he can say "Apples and peters, guy non" — ring the NME any

equal to men why don't they have some male strippers for the benefit of any women stupid enough to go and see them. Or maybe for their own

benefit.
PEARL HARBOUR, Wimbledon. It'll never stand up in court. -- CSM.

I HATE people who write "Status Quo Rool O.K." in the back of school hyran books. Does that make roe "hip" or anti-social? BILL TOLAST, Teignmouth,

Decon.

Decon.

It seeks you a person who goes to school with a hunch of blockbasels CSM.

MAY I suggest that you change the title of your letter page from Gashag, to GASBAG as I think this will encourage more people to read your

paper.
CLIVE KENNEDY, Chairman Of
The Committee For Non-Radical
Reform, Stanley.
Us oh . . . — CSM.

DON'T think Paul Morley likes

anything. Am I an optimist?

IAN NORMAL, Exetet.

1 think the S.A.O.L.'s are petting trisky again. — CSM.

WITH REGARDS to Paul Morley's WITH REGARDS to Paul Mocley's so-called review: it takes aix long boring sentences to slag off Sore Throat. The first is mildly interesting (about who the producer is) but of course we must have a brief bitch and show everyone we know who's who. The second tells us who they are, the third actually reveals to us that Paul Morley doesn't like them, the fourth, fifth and sixth is back to the bitching about his budge. Well, if he listens and follows the advice of his budge is on much perhaps he should let it write the reviews. .. or perhaps it does, and he just does the dictation.

YOUNG NICK MYRE, Overhill Road, London.

Hotel, Control to cop out on any of these 'ere Gashag answern, but who is this Paul Morley person anyway? — CSM.

I AM surprised at you. You have some fine authorities of old films on your staff and you make a blunder like this!! I am, of oourse, referring to last weel? Grasbag For You. The picture you show is Pat O'Brien and James Capey as Fairer Connelly and Rocky Sullivan in the gas chamber some from Angels With Dirry Faces. As any "Cagneyphile" knows—

Cody Jarrell ended his days on top of an exploiding assometer in White Heat.

KLIF, London.

Heat.

KLIF, London.

It was a pun. Anyway, Cody Jurrett is a bettee mape alson Rocky Sullivan. —

RAOUL WALSH.

And Rood Walsh is a bettee name thou Hugh Cornwell. — CSM.

LOOK YOU LOT I'm sick to death LOOK YOU LOT I'm sick to deeth of the criticism of one of the best band ever. Chelse a, and of Gene October. He and his band have come in tor a lot of its from the press on for solicity to the control of the control bulkhit" bands like Menace and Chelsea. Look mate, no way are Chelsea a "bulkhit band". 1. Gene October was born in the

East End. an oephan, his life was a

1. Gene October was born in the East End, an orphan, his life was a pile of shift — why the hell shouldn't be complain?

2. "Right To Work" is a straight attack on the unions. Kids can't get jobs so, like Gene, they groups to veat their ann you'll see if you read M. P. I wanted the complaint of
Fitzgerald. JIMMY SUEDEHEAD JIMMY SUEDEHEAU
Fan.
As is happenn, Mr Octob
O'Hara, as he is hown to his triends—
was born in Birmingham, noLondon, He wand't an on—
his childhood home, we are
assured by one who knows him well,
was "construction". The failth's
Clar instruction. The failth's
Clar instruction in Claration
put-up job: Mank P was
record company boss on viry
Forward, wasn't he?
As for his political comone Blackmail Corner ei
doubts apon that — the
wonder why Gene (at T
is known to his even better intell)
reied to launch his Love
hand for a couple of man the
batton fell out of the
explosion.

Technologies of the printers

To change the subject a letter nobody wrote — we lette apologise for a slight lap incipient Larry Grayson was Blackmail Corner caption Blackmail Corner captic
Definitely none was interded. If
anyone wants to pose for
mag, that's okay by us. As
paranoid pop star will to
Blackmail Corner has a
Intended to bring a brig
temporary
victims' faces and nothing anorserious than that. Not y

—THRILLS E.D.

TO NME Staff writers: Estragon: That's the ide each other, fikey turn

other) Visdimir: Moron! Estragon: Vermin! Visdimir: Abortion! Estragon: Marpion! Estragon: Newer rat!
Estragon: Curate!
Vladimir: Cectin!
Estragon: (with finality) Critic!
Vladimir: Chi

I RFAD the NAIE every week, but don't even own a record player. Does this make me a pseud, or am I very 900t? LIZ JONES, Penydamen, Menthyr

Just plain literacy, I guess. -- CSM.

BLITHELY we wander once more in to the forest of reckless rumour and worthless gossip. Fearlessly, T-zers separates the wood from the trees and the men from the boys. But no matter how hard it tries, it can't

avoid . . . This week's Clash management diseffection scenario development: With Bernie Rhodes unequivocally on the way out, The Clash's menagement contract is up for grabs to the highest bidder. And well ranked amongst the high bidders is one Brian Lune former manager of Anita Harris, currently career overseer for Yes and Rick Wakeman. Ancient cosmic symbolism meets urban graffiti? A riot in the topographic ocean? Digital clocks for Christmas (well, that's what Yes got last year)?

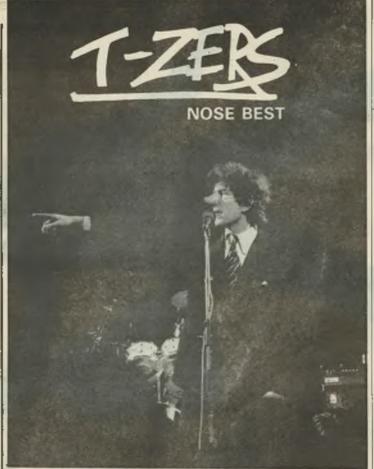
F-zers doesn't really care. All It wants to know is: when will the new Clash album hit the streets? Pearlman,

the streets? Pearlman,
Strummer and co are making
Nell Young and Pink Floyd
took like fast breeders.
Wilko's Solid Senders
seemingly walked off in a hulf
during their hitchin gig on
Sturday night. Ten minutes
later they returned on stage,
but with Dave Greham and
Stave Little of Support band
Fischer'Z depping for the
Senders rhythm section. Said
Wilko to the audience when
the set was over: "I'd rather
play with these guys enyway.

Yet according to Wilko's office, Wilko walked offstage before the end of a song and the rest of the Sanders. In inshed the song and went off to get him. Fischer-Z also want to look for him (hitchin College is a big place) and since they found him first and the Sanders were still looking, they went on stage with him. The Sanders, however, were reunited for the encore. Accustomed as T-zers is to exotic behaviour, this all seems highly suspect...

exotic behaviour, this all seems highly suspect.
Higackers in North Hollywood made off with a semi-truck comissining \$100,000 worth of merchandise. They were probably less than pleased to discover their flaist was in fact eight tons of Kies albums and 2,600 pounds of vitamins. A medical correspondent notes that this amount still falls short of the fortification required to listen to that many Kiss albums. Meanwhile the Kiss Army will be Kiss Army will be disappointed to hear that they've been deprived of yet another item of Kiss enother item of Kiss consumption as Kiss' Gene Simmons has scotched manager Bill Aucoin's plans to market Cher and Gene kissing dolls

John Entwistle and Roger Daitry have chosen the lucky winners of the NME/Mho Needs You competition. After auditioning ten finalists at



As ever, TOM ROBINSON points an accusatory linger. This time, it's from the Birminghem Odeon stage and the target appears to be RAY LOWRY's DeLuxe colour Bag (Tom favours the plain cenves type, slung off the shoulder). Feerlessly, Robinson poo-poos peinful and embartessing cosmetic surgery — unlike New York housewife WAYNE COUNTY (see below) — and retains his appealing low profile. Pic by AL JOHNSON

Camden's Electric Ballroom Camben's Electric Sallroom last week, they finally picked Cross Section, from Rainham, Kent. Full story next week, but here's one snippet: a bend they didn't pick who did enter was The Jam. They forgot to servious a demot then osa a demo tape

Tem Peton, manager of sem restor, manager of one-time weenie wonders Bay City Rollers, is planning to spend up to £2 million on a 1,500-car Orive-In cinema near the MB motorway between Glasgow and Edinburgh. Peton reckoral it could "revolutionise" cinema-spina. "revolutionise" cinema-going in Central Scotland, and if his plans come off, others are projected in London and Birmingham

projected in London and Birmingham. An unearmployed Travelta fan was in an Essex magistrates court recently charged with darmaging people's clothes. This disco kid was aniffing a port of glue disting Seturday Night Fever when he slumped unconscious, apilling the glue over two people next to him. He later toth police: "I've seen the film five or six times, the glue makes it look kide 3-D." His defence argued that he could not be blamed because

he was unconscious. T-zers argues that is probably the best way to take Travota... The BBC's new Ornalibus series kicks off on October 12 with a programme called The Record Machine — the Beeb say it'll "take the lid off the music biz" and it includes say it is take the lid on the music biz", and it includes factage of the dread 'play-list meeting' at Radio One, which is one lid they'll have trouble prising off — since it having rusted into place eons 690

Former Beach Boy Sruce Former Basch Boy Bruce Johnston has been called in to supervise the new Beach Boys LP on CBS — which will be released after their final Reprise album, "M.I.U." He's been throwing out tracks left and right, including what was the title track, "California Festing" Feeting'

Feeling".

Television's Richard Lloyd turned up in London on Sunday to jarn with The Only Ones at the Lyceum, ... Jean Jecques Burnel comewhat miffed at the lyrical content of The Edge's new single, "Macho Man" — especially since he financed the original demo tapes.

The short-list for bass playing spot in the reformed Roxy Music includes ex-Small

playing spot in the reformed Roxy Music includes ex-Small Fee Rick Wills and former Vibrator Gary Tibbs. Ferry himself was playing bass for a white but decided to concentrate on his wardrobe, sorry, vocas instead.

Real records apparently highly nervous about their signing Johnny Thunders' upcoming Lyceum gig. They've hired two bodyguards to chaperone the ash, wayward Thunders from the moment he steps off the plane to the moment he steps on steps. This is no guarantee that he'll play any better, but at least he'll remember what he's playing.

a's playing. . . Elvis Costello recently seen in the company of Todd Rundgren's wife Bebe, former companion of Red Stewart,

Ron Wood and — wall, you name 'em. According to Guitar Player magazine, he of the humourless the humourtess visage holds the fretboard style of one Jerry Garcia in high eataern. "Oh yeah? Too srusch, thow flottering," responded the bearded tripater. And while we're at it El, what is so funny about peace (thwackth), love (cruncht) and understanding fremswells."

his school studies (sweet sixteen and never been kissed).

kissed)...
And while the world was waiting for The Certinas or CBS to come clear. Etten John went shopping at London's Flyover records. It took him a mere two-and-a-half hours to drop 1,100 aud.

The freshly chiselled bone The freshly chiselled bone structure of Wayne County had a beer glass thown at it during the Electric Chairs benefit gig for the Rochester Castle. The projectile-launching heckler then fried to get on stage and





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ettack the band, wher Wayne and bassist Val Haller defended themselves with defended themselves with flailing mike-stands. Wayne, suitable clad in fadies underwaar, told the cheering crowd: "Don't let this drass foolys, I can take care of

myself". . . A generous and A generous and appreciative Firers appliands Virgin's subliminally succinct press kit for the new XTC album "GO 2" The kit includes a tee-shirt and a poster which persussively states that "This campaign is aimed at YOU... Defines more of you. you...perhaps more of you will go out and buy it. This makes more money for them and for XTC and their

Certain people already frothing with either rage or embusiesm after reading the CSM/MacKinnoo broadside on the state of rock in the first part of our unbearably lab full colour Book Of Modern Music pull out. pull out. pull out. Yet another media plug for NME, this time from the frequently boring Clive James on LWTV's Saturday Night People show last Saturday. During an all-round oning at the Legalise Cannabia. Campaign James Casepht up a Campaign James Casepht up a the Legalise Cannabia Campaign, James caught up a week late with the story that week late with the story that the campaign tried to place an ad in NME and had it turned down — not by the editorial, we add, but by MPC Magazines. Tizers also noticed how quickly James and Russell Harty agreed with Jamet Cleaner's description of her co-presenters as "middle aged."

And anyway, whatever happened to Power Pone?

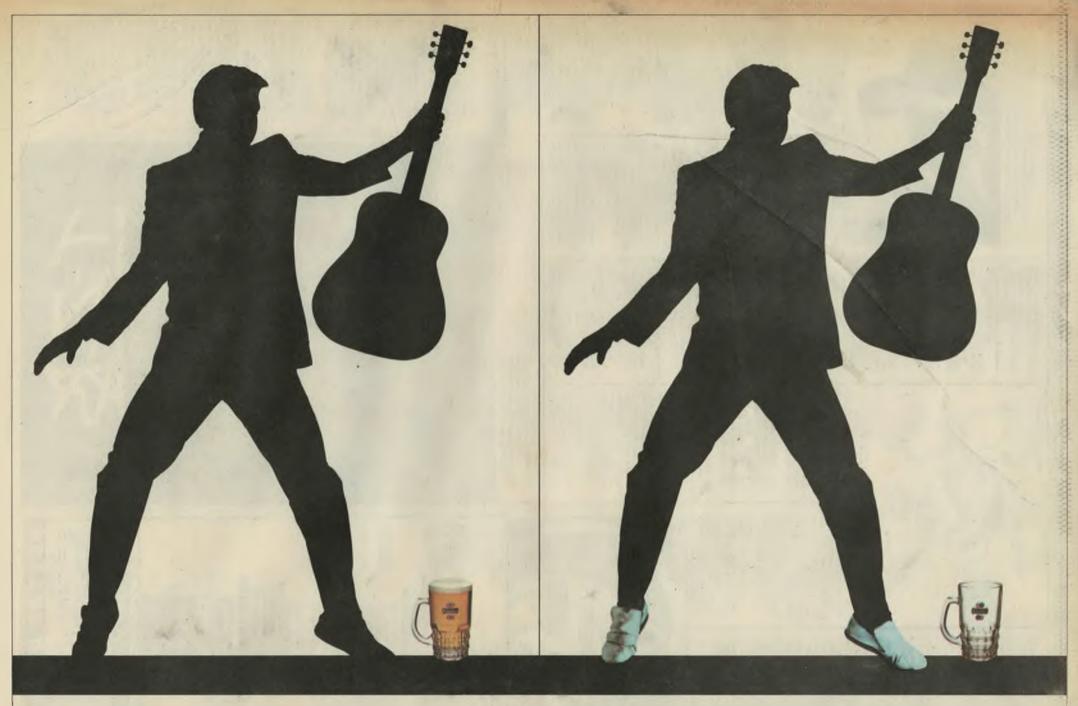
And anyway, whate happened to Power Pope?



Runeway JOAN JETT shows the world that PATTI SMITH ain't the only punkette with heiry legs. STEVE JONES (cradling a bottle of plont — whatever next) fencies them both, and their mums. Pic by DONNA SANTISI



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Heineken refreshes the parts other beers cannot reach.