

GARY  
NUMAN  
UNDERTONES  
in colour

# SMASH HITS

FORTNIGHTLY

August 23-September 5 1979 25p

THE  
POLICE

Words to the  
TOP SINGLES  
including

When You're Young

Angel Eyes

Teenage Warning

Lost In Music

BS2's plus  
EDDIE COCHRAN  
albums to be won

CARS  
By Gary Numan

Here in my car  
I feel safe of all  
I can lock all my doors  
It's the only way to live  
in cars  
(All the words inside)



## SALSATION!

YOU WOULDN'T honestly expect three geezers with names like Patrick, Chris and Alex to speak with French accents so thick you could slice 'em up and flog them as pate, now would ya? Well, that's the way it is with The Gibson Brothers, the hottest, sharpest and most refreshing thing to hit the disco scene all year.

The three of them were born and brought up on the West Indian island of Martinique, a French speaking country of some 300,000 sun drenched souls. Their father being a musician, it wasn't surprising that from the age of ten they were playing the local dance music, a persuasive blend of Latin rhythm and soul strut known as "salsa".

Ten years ago they moved their base of operations to Paris in order to pursue their higher education while looking for a break in the European scene. After playing everything from rhythm and blues to folk in the local clubs, they graduated to session work and finally set about making their own tracks, under the watchful eye of top French producer Daniel Vangarde.

Success was not slow in coming. A single called "Come

To America" hit big across the continent and was swiftly followed by "Non Stop Dancing" and "Heaven", the three of them catching on quick in discos from Marseilles to Memphis.

Britain has been slow to catch on. "Cuba", a dance record of unparalleled magnificence, brushed the bottom end of the charts a few months back though the follow up, "Oooh What A Life", is doing a lot better.

What's great about The Gibsons is the simple infectious happiness of their records, a welcome break from the automation and predictability of so much American disco. As Patrick, the brother on the drums, explains it, "It's because we come from The West Indies. The music doesn't sound American or British or French—it's just West Indian disco music, like the music we used to hear at the carnivals back in Martinique."

Along with Alex, the keyboard man, and Chris, the lead vocalist, Patrick hopes to be back on these shores in October for a short stint of live dates, eight place band and all!

Should be good for a **aaaaay!**

## DART BEAT

ALREADY chalking up their umpteenth success with "Duke Of Earl", Darts are currently embarking on a forty five date nationwide tour to mark the release of "Dart Attack", their third album proper.

We asked Rita about the choice of Roy Wood (former mastermind behind The Move, Wizard and the original ELO) as producer.

"We thought that with two people leaving the band it was best to close the chapter with the compilation album and start afresh. So, why not get a new producer and we'll all be nervous together? John Dummer, our drummer, suggested Roy Wood and he was very keen and happily it worked out well."

After the departure of Den Hegarty it wasn't quite as easy as the band had anticipated to come up with a replacement bass singer and it was some months before they discovered Kenny Andrews in New York.

"You should have been there at the English auctions," recalls Rita, laughing at the memory.

"You should have seen all those loonies that turned up; people in funny hats who thought all they had to do was jump off stage. And when we said 'Can you sing bass?' they'd all say no. One bloke said "We thought you wanted somebody enigmatic like Den". Den? Enigmatic? In the end we just had to go to the States."

Darts being a nine piece outfit, we asked Rita if this made it easier or harder to put up with each others company during long stints of boring travelling and hanging around between gigs.

"I think it's probably better than a small group because you tend to get on everybody's nerves a lot less. If you want to go out and party there's always somebody who'll join you and if you just want to play cards there'll be somebody who'll do that. We make our own fun.

"We've very nearly got our own football team!"

LATEST of the mod bands to sign up are Secret Affair. After recording three live tracks for the mod compilation album (put out by London's Bridge House pub on their own label), Secret Affair have now signed their own "I-Spy Records" label to Arista.

## JOE JACKSON'S TOP TEN

1. BRUCE SPRINGSTEEN: Born To Run (CBS)
1. THE CLASH: London's Burning (CBS)
1. PRINCE BUSTER: Al Capone (Blue Beat)
1. DAVID BOWIE: Drive-In Saturday (RCA)
1. GREGORY ISAACS: Mr Know It All (Trojan)
1. PUBLIC IMAGE LTD: Public Image (Virgin)
1. TAPER ZUKIE: M.P.L.A. (Mar)
1. BIG YOUTH: Hit The Road Jack (Trojan)
1. RAY CAMPI AND HIS ROCKABILLY REBELS: Teenage Boogie (Rollin Rock)
10. THE LEGENDARY STARDUST COWBOY: Paralysed (Yuk/K-Tel)

a) "Choosing ten favourites is hard enough; putting them in order is impossible. Anyone who can name their favourite record ever must have narrow musical tastes. Therefore I've chosen nine number ones.

b) Number ten is probably the worst record ever made; therefore the most fascinating?

c) Reggae is my favourite music so I've chosen four reggae tracks. Next time I do a top ten it'll be four different ones.

d) I didn't choose anything more than two or three years old except Prince Buster — the old favourites are everyone's old favourites."

SIouxSIE and The Banshees embark on their latest tour when they set out on a twenty-three date trek starting September 5 in Belfast. Support act on all dates will be The Cure while on some occasions there will be an additional guest band. Dates in next issue's Gigs.

## JAM TOMORROW

THE JAM's new album, as yet untitled, is now scheduled by Polydor for an October release and a tour will follow around the end of the year. More on The Jam in our next issue!

# Albums

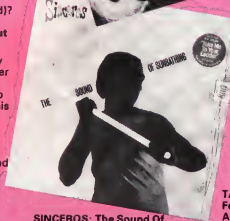
## By RED STARR

**WHAT IS** the magazine coming to, one asks one's self, when they let a designer (nice chap and all that, but let's be honest — he has trouble chewing gum and walking at the same time) review the singles? What next — the milkmen doing the disco pages? Never mind, at least you get a better class of reviewer over here — witty, knowledgeable, completely impartial, modest, handsome (Oh get on with it! Ed)

**THE COMMODORES:** *Midnight Magic* (Tama Motown). I say, I say, I say — what's big in America, solid professional funk, but still faceless and only moderately entertaining — mainly because of a distinct threadbareness in the melody department (excepting, of course, the traditional strong point of the smooth soul ballad)? Oh — you guessed. Best track: "Wonderland", "Sail On". (5 out of 10).

**PARLET:** *Invasion Of The Booty Snatchers* (Casablanca). Another spin-off from the Parliament/Funkadelic thing so beloved of Cliff White (late of this parish). Three long tracks per side, with the three girls wandering through the background of this lazy, spacey funk with their simple chants and refrains. I prefer a good tune myself, but this is still oddly captivating. Best track: "Booty Snatchers", "No Rump To Bump". (5 out of 10).

**STARJETS:** *Starjets* (Epic). Halfway between Stiff Little Fingers' urgency and The Undertones' simple poppiness come Ulster's Starjets. Potentially nifty tunes, but let down by directionless energy and toothless arrangements. Starjets really shine best when most adventurous, witness "Smart Boys", which certainly deserves to be No. 1. Useful start. Best track: "Smart Boys", "I'm So Glad". (6 out of 10).



**SINCEROS:** *The Sound Of Sunbathing* (Epic). Lene Lovich's former backing group strike out on their own with this collection of toe-tapping pop songs. Fun to listen to, but the playing and arrangements are actually better than the songs themselves which tend to the forgettable, lacking punch and any real meat. Still, potential hit single merchants. Best track: "Worlds Apart", "Good Luck To You". (5 out of 10).

**CHAS 'N' DAVE:** *Don't Give A Monkeys* (Rockney/EMI). The gravel-throated thrushes spin their matey but monotonous cockney pub-rock out to an album, but how many re-writes of "Gertcha" (new version included here) do you need? One side is studio tracks, the other side live, and early copies include a free 4 track live EP of r'n'b standards. Best track: "Rabbit", "Sideboard Song". (5 out of 10).

**QUESTION:** What is wrong with the following statement? "With the possible exception of Kiss, AC/DC are the worst group currently walking the face of the earth."

**ANSWER:** Not a lot.

**TARNEY-SPENCER BAND:** *Run For Your Life* (A&M). Australian Alan Tarney wrote Cliff Richard's current hit (thrills, excitement) and this is pretty much in that vein. Mainstream pop-ballads with lots of oohs, aahs and a suspicion of country rock — quite nice but going nowhere slow. Disappointing after last year's punchy debut, but Olivia Neutron Bomb fans will love. Best track: "Live Again", "Lies". (5 out of 10).

**MIKE OLDFIELD:** *Exposed* (Virgin). Generously timed, a live orchestral double for the price of one. Contains "Incantations", "Tubular Bells" (largely revamped) and "Guilty". Not a lot else to say, except good bass from Pekka Pohjola (honest) on "Guilty" and nice singing from Maddy Prior on "Incantations". Oldfield par excellence — nice music to do something else by. Best track: "Guilty", "Incantations (Part 2)". (6 out of 10).

**AC/DC:** *Highway To Hell* (Atlantic). Is it Concorde? Is it a corporation dustcart? No, it's AC/DC — the headbanging horrors with all the listening appeal of a pneumatic road drill. Since their frenzied screaming and crude scraping of stolen riffs is unlikely ever to replace talent or originality, leave this truly dreadful artefact severely alone. Least awful track: "Touch Too Much", "Walk All Over You". (3 out of 10).

**GIBSON BROTHERS:** *Cuba* (Island). By contrast, a definite goodie here. Three long tracks per side — each a potential hit single — it's a hot blend of salsa, disco and reggae. Kind to the ears (highly tuneful and sung in that great quavery soulful voice), it's also fun, energetic and extremely danceable (nifty playing and natty arrangements). Check it out. Best track: "Cuba", "Ooh What A Life". (7½ out of 10).

**XTC:** *Drums And Wires* (Virgin). This record is so-o-o-o good — a small classic from Britain's most underrated band. As clever as ever and just as tuneful, humorous and powerful, but slower and more subdued in mood. Two guitarist/no keyboard XTC are also more sophisticated and experimental so this may take longer to penetrate but it is wonderful. Packaging also contains all XTC's vinyl lyrics ever, and early copies also get a free unreleased single. Nuff said — get it. Best track: "Making Plans For Nigel", "Helicopter" and most of the rest. (9 out of 10).

