

RECORD MIRROR

NICK LOWE

Interview and the lusts of Rockpile

SECRET AFFAIR

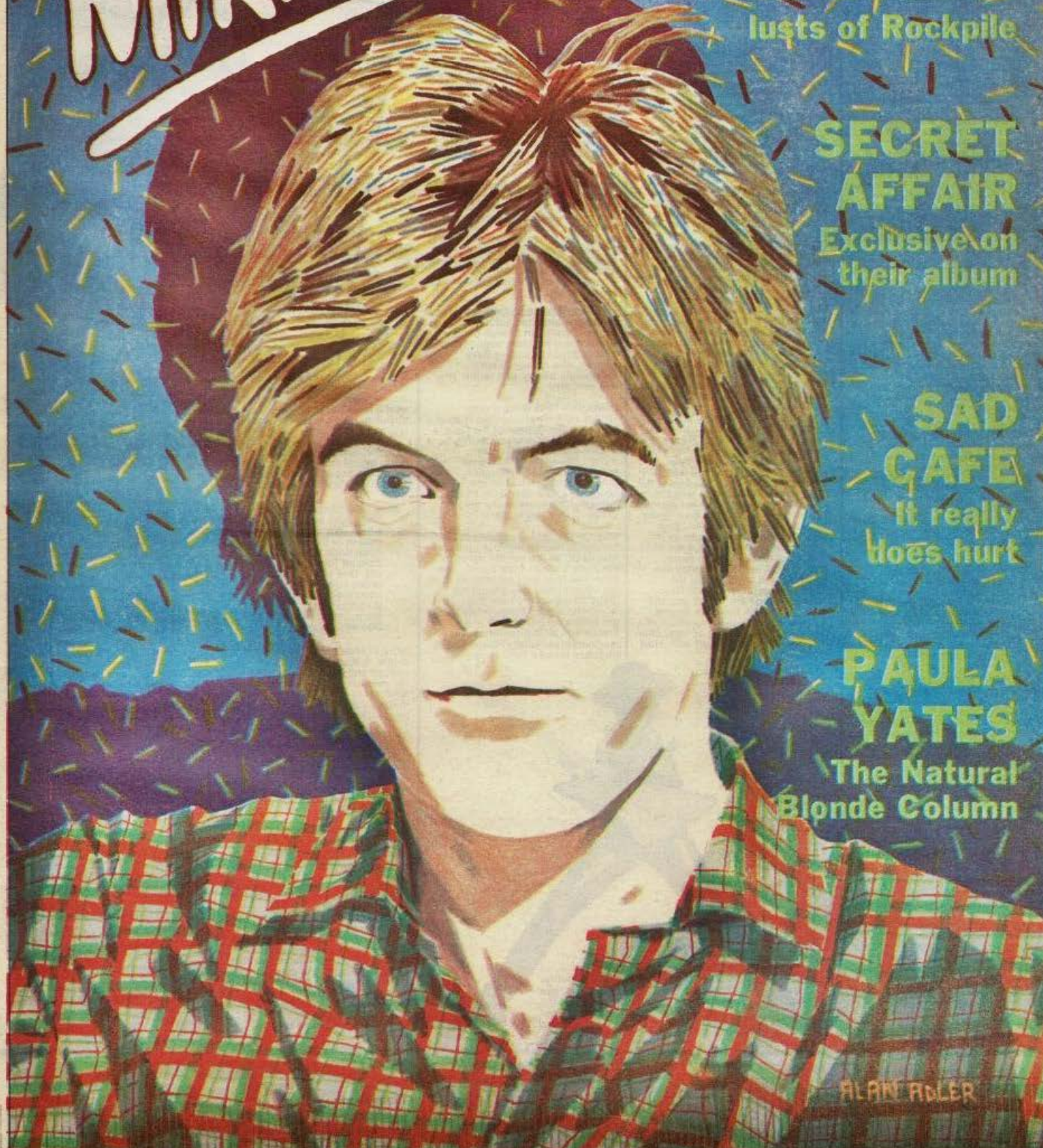
Exclusive on their album

SAD GAZE

It really does hurt

PAULA YATES

The Natural Blonde Column



ALAN ADLER

THRILLS AND SPILLS

WELL WHAT a rivettingly exciting week it has been, first there was the thrills of being fitted for a new dress by the devastatingly attractive Anthony Price. Then there was the thrill of seeing his chum Bryan Ferry arriving with a young black lady for the sixties revival party that Dai Llewelyn threw (actually he chucked it if you ask me).

Poor Bryan certainly had to battle to keep his quiff in shape, and the young lady was a little like one of those police horses that get frightened at demonstrations and started waving her arms around madly as soon as a camera flashed in their direction. (Didn't she realise it was Bryan's hairdo they were glued to?) Anyway as she did a sort of modified dance of the seven veils on the way in everyone else there looked as though they'd had their prime in the fifties.

I HEAR that the delightful John Reid threw a huge wobbler last week as Elton's record slipped a little in the charts. John, well known for his devastating attire and suave manner literally banged his fists against the venetian blinds and then sent everyone home from the record company. Unfortunately I would have thought that several of them thought this was some kind of celebratory half day holiday they were getting, not a dire and terrible punishment.

NOBODY IS safe in Stepney. The terrifying lonely streets of Stepney closed in on Henry Badowski who has just made a record called 'Making Love To My Wife' which is what probably got them hot around the collars — "them!" being his band of attackers who were apparently mods. I'm surprised that they wanted to get their jackets wrinkled.

BLONDIE ARE bringing out a single this Friday on the London label and it's called 'Little GTO' for this epic, the band will be working under the name "New York Blondes" and I'm sure it's another outing in hair shaking.

A MILLION condolences go out this week to that brave trouper Garry Roberts, who went onstage a couple of days ago despite having had six agonising stitches put into his head after he gashed it. The terrible injury (it reminded several other Rats of the Crimean War) was sustained when Garry was practising his six foot leaps during a quiet bit of 'Mondays'. Garry was obviously deeply moved and promptly fell into the corner of his amp which sank itself into the side of his delicately permed head. Still the show must go on and so Garry continued that night despite the ominous throbblings from his loaf.

THE BEATLEMANIA party was, to put it mildly, low key. According to the organisers, this was a party just for the cast and a few friends and certainly no stars. However don't think that this means they were having to fight Paul and Linda at the door to get them to go home to St Johns Wood pronto. Probably quite a few people were scared that if they succumbed to the charms of that Little Soho Italian restaurant where the party was held, they might get sued for ordering an expensive first course.

The Natural Blonde.

CERTAINLY ONE sees the oddest people in Tramps nowadays. In the olden days one was guaranteed a few incognito popstars (they were usually the people with neon strips attached to their clothes) and very wealthy old men with teenage girls but now who does one see? Joe Jackson (?!) and Shirley Bassey (luckily I don't think she was with Joe Jackson or else this piece could have filled at least half a page). Propping the bar up with a look of desperation was Pete Townshend and Kenny Jones. What I want to know is, don't these boys have a home to go to in these long winter nights?

ON FRIDAY I beaked in on a thrilling dinner that Rosalind Russell (well known journalist and part time film star) went to with the delightful Ellen Foley (you can tell she said something nice about the column). Ellen now joins the ranks of stars such as Phil Lynott, Nick Lowe and Allen Jones (who gets all his jokes from it) who never ever miss a copy of the Natural Blonde (mainly because they might be in it). Ellen was wearing a super duper little black number with white squiggles on it and brought her chum Phil Rambow along.

I wonder to myself why all these New York boys seem to want to be called after 18th Century French opium addicts?

However, Ellen is extremely friendly and charming and was amazed to have been mobbed at her appearance at the Virgin Megastore (so was I — she hasn't even had to resort to peroxide). She was saying how surprised she was that poor Meatloaf-poo hadn't caught on in Japan, but then the slant eyed sons and daughters of Nippon much prefer small ravishing blonds like Robin Zander (small being the operative word there). She also thinks her legs are too fat and she likes Patti Smith but I can forgive her two errors of judgement out of a whole evening. Talking of legs, Ellen had frogs legs to start off with. How brave.

TALKING OF blondes the Police are preparing themselves for their Disneyland gig... just in case they're attacked by Droopy or Mickey or one of those types.

MANY OF you who have written to me (asking me to shoot myself), whoops no, enquiring after my pussycat Porky's recent growth, will be sad to hear that tomorrow Porkero is off to the dentist. The other day Porky was happily chewing the corner of the bath while I threw lime and lemon bubbles at him and he slipped, knocking out his bottom front fang. A howl such as has never been heard in South London before rose up and Porky is now going to be the first cat in our street with a false tooth. Dear me, what a diary of accidents this week is proving to be.

THE YELLOW Magic Orchestra at the Venue attracted such luminaires as the Sunsilik girl of rock Scott Graham and his team mate Phillip Lynott. Also the elusive Gary Numan, who apparently isn't stiffeningly boring, just terribly shy and sensitive.

HOWEVER THIS week's prize winner on the awful quotes league has to be Ric Ocacek of the Cars, a man many stick insects have been in love with for yonks: "My motto...the angle of incidence equals the angle of reflection." As girls don't know half as much as boys do I found later from one of the brilliant young men in our office (snigger) that this is about mirrors.

ONE OF the record companies in London is feeling rightlified pleased with itself, as it's got the rights to the Pope's album from Knock. The other day they sent out telexes to all the other companies around the globe taking orders from this wonderful album. Immediately they got orders from Germany and France and all the countries imaginable (especially Poland where the album is like a TV licence



— if you don't have one your friends disown you). The only country that wasn't too keen was Cyprus who sent a telex back saying "Artist unknown here please forward demo tapes."

CONTINUING THE saga of backstage at the record companies chaos reigned at the Stiff camp when EMI refused to press any

■ **A NEW** band called the Flirts have a single out which I am informed is a rehash of the wonderful open drum sound of Phil Spector (highly technical eh). One of the young ladies is married (which I hope means she feels no longings to flirt at all) to the manager of the Darts. Doo wopple poos.

more of Miss Lene Lovich's triff new single. A mad race to the CBS plant ensued and adverts have been taken out everywhere to tell record shops where they can now get the single in case this delay should possibly cause the hitette to stiffenooey.

SYLVESTER STALLONE, the huge muscle man who starred in Rocky (him and his 17 inch neck which I think should have got separate billing), is being tipped to play Elvis Presley in the authorised version of his life story that Col Tom Parker is planning to make.

It's probably to stop Elvis rolling around in his copper casket in anguish at the dreadful lumps that seem to play him.

I WAS sad to hear that Debbie-pooos and Chris Stein have had to come face to face with one of the problems of success. They've had to give away their two charming bunny rabbits as they are away so much now they can't get bunny sitters. I'm so lucky to have a cat hotel just around the corner from me so I certainly sympathised with them. Living in New York, it's not as though one can trust the neighbours with your precious pets... they'd probably return home as a pair of moccasins.

WHILE WE are on this emotive high point, I suppose it is time to touch on the topic of a woman's duties. I've been told by the handsome editor to give advance warning when I'm going to start forth on these militant bits of the column so that women's libbers can get their in-flight sick bags out.

I was horrified, as I ploughed through an American copy of Cosmopolitan that the Rubenesque Bebe Buell had sent me (we always like to swap knitting patterns), to see at least 15 articles on orgasms. Orgasms, my God! At St Cares we all thought they were something that floated in the air on summer days and gave people hayfever. It's just nifty, girls — a poor boy comes home after a torturous hard day earning the money to pay for your dresses and all he gets is moaned at for extra athletic smuties.

As Pete Briqueotte remarked to me the other day, it's about time girls realised they weren't meant to like it. It was just another of those little things that God put girls on earth to endure... referably in a Janet Reger nightie.

NEXT MONTH the wrinkled Hugh Cornwell is going to be opening a pub for a couple of chums. It's probably going to be called the Brain Surgery. This is because the brewer's name is Brain so it's not really that witty. The opening party is going to be doctors and nurses and the various rooms in the pub will be called things like the Pharmacy Bar and other medicinal names. Let's hope that Hughiepoo doesn't take the frog member of the Strangers as he'll probably get the urge to kick a few walls in with his bare feet.

Until next week au revoir amour Love Paula + + +

PS: To continue all the accidents happening this week Tammy Wynette (who wrote one of my fave tunes 'Stand By Your Man') is in hospital with exhaustion and — wait for it — "internal troubles." But she's expected to tour England during November, all you fans of a woman's duties will be glad to hear.



HERE'S AN interesting shot of Gary Moore limbering up for another attack on Phillip Lynott or a practise with Olga Korbut, or more to the point, a couple of weeks at weight watchers so he too can get a figure like Steve Jones.

Stevie's Secret is almost out.



A couple of twisters



THIS IS an educational set of photos of Annie Lennox of the Tourists and Peet Coombes demonstrating how to do The Twist. Actually I just tried it while making brekkiepoos and it didn't look at all like The Twist, but I'm sure you will have fun practising.



It's so tough at the top



HERE ARE some thrilling pictures of the delightful Debbie Harry (who, it must be remembered suffers for her art — she plucks the hairs out of her legs one by one) and the sweet boys from Blondie. I only hope that Nigel Harrison has recovered from the death of his girlfriend earlier this year — a saga he told me about after giving me a blow by blow account of the problems of being naughty in a jaccuzzi. As you will see, life on the road is made to look like it's all hairdryers and potted palms but really it is an exhausting trip from one suite to another suite, to another restaurant.

Despite all these pressures, between shots Debbie keeps her hair in order, Chris Stein keeps his tongue hanging out and the rest of the band imitate Italian waiters and various other things too numerous to mention, especially when I'm in a hurry to finish and get back to the oven cleaning.

Not only are all these exciting things going on, like being mobbed on an aeroplane (certainly not good for the pressure) and recording TV shows, Frank Infante also once confided to me that he goes totally deaf if he gets too drunk.



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| Nov. 7 Manchester University | Nov. 16 The <i>Verue</i> |
| Nov. 8 Rock Garden Middlesbrough | |

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WHO — WHAT AND WHERE

THE WHO have now announced the dates for a short series of "thank you" concerts for their British fans next month.

They will be playing two dates at the Brighton Centre — in the town where 'Quadrophenia' was filmed — on November 10 and 11, followed by a concert at Stafford Binsley Hall on November 16 and 17.

There is also a slight possibility that two further "secret" gigs — with information about them released to local press and radio only — will take place as well.

Originally The Who had planned no more British live dates this year, but the gigs will be a warm-up for an American tour in December, and, said a Who spokesman: "The band want to play for the people who haven't been able to see them recently, hence the local dates."

Tickets for gigs go on sale on Nov 4. Prices for Stafford — all tickets £4. Brighton — £4.50; £4; £3.50.

And, just in case you're unlucky, 'Quadrophenia' opens in Brighton at the end of November!

NEW LIZZY

THIN LIZZY will be ready to debut their new line-up at a special pre-Christmas concert in Manchester.

That's the official news from the band this week, after several months of auditioning for new musicians. Phil Lynott is currently completing a new solo album in the studio, before beginning rehearsals for the one-off show — likely to be at "a major Manchester venue" several weeks before Christmas.

It's still being kept secret just who the new musician / musicians in the band are, but a Thin Lizzy spokesman told RECORD MIRROR: "The line-up which will make its first appearance in December will be the new Thin Lizzy — the same band that will be touring Britain extensively next year."

Full details of the concert should be available by next week.

HEADS BACK

AFTER A great success at the Edinburgh Rock Festival in September Talking Heads are to return to the UK for their first full tour for nearly two years.

The band, whose third album 'Fear Of Music' was released last month, will be playing nine dates in all, including a 'stand-up' London gig at Hammersmith Palais.

Full dates are: Leicester De Montfort Hall November 26, Newcastle City Hall 27, Aberdeen Capitol 28, Edinburgh Odeon 29, Manchester Free Trade Hall December 1, Birmingham Odeon 2, Hemel Hempstead Pavilion 3, London Hammersmith Palais 4, Portsmouth Locarno 6.

Tickets for all gigs are available now at local box offices.

TV AD RACE

ITV WILL be back soon... and with it comes a massive spate of pre-Christmas TV-advertised albums!

For record companies, who've missed the commercial channel as much as everybody else, are ready to invest huge sums on a series of 'Greatest Hits' compilations and albums by major artists.

Something in the region of 20 albums are already hooked in for TV promotion in the eight weeks up until Christmas including:

- Rod Stewart's 'Greatest Hits', a 10-track compilation released on November 2, with all tracks selected by Rod himself. £300,000 worth of advertising has been booked for the album, which will be held at the special price of £4.99 at Stewart's request.

- An Abba album — 'Abba's Greatest Hits Volume 2' — released this week.

- A Diana Ross '20 Golden Greats' compilation, also set for a £300,000 promotion.

- A series of K-Tel TV albums, including Don Williams' 'New Horizons', The Moody Blues' 'Out Of This World', Elvis Presley's 'Love Songs' and a pop, Motown and disco series of compilations.

- A Ronco compilation entitled 'Rock 'n' Roller Disco', ready for release as soon as ITV returns.

LENNY SIBERIA TOUR

FRESH from a name change, and a tour of Europe, Manxman poet John Cooper Clark will be back in front of British audiences next month.

Clark, whose new single will be a 'double groove' A-side featuring 'Splai' and 'Twat' — both taken from an upcoming LP entitled 'Sleepwalk' — was recently requested to change his name by actors' union Equity.

They already had a John Cooper Clark on their books, and JCC is now known throughout the acting profession as Lenny Siberia! However the records will still carry his own (?) name, as will the posters for the tour, which runs as follows: Warwick University November 15, Sheffield Polytechnic 16, York University 17, Newcastle University 21, Hull, Wellington Club 22, Kent University 24, London Venue 25, Southampton University 28, Richmond College, Twickenham 29, Oxford Polytechnic 30, Nottingham University December 1, Kings College, London 3, Liverpool Polytechnic 5, Manchester Polytechnic 6, Birmingham Polytechnic 7, Wolverhampton Polytechnic 8.

Further dates will be added to the tour.

News Editor: JOHN SHEARLAW



Pic by Chris Hanter

LOOKS FAMILIAR?

BLONDIE TOUR

IT NOW seems increasingly likely that Blondie will be visiting Britain for a short series of pre-Christmas concerts — partly as a prelude to a major tour next year, and partly as a compensation for their postponed autumn tour.

But, as rumours began to mount last week, it was emphasised by Blondie's London office that they would try to keep the gigs "as much of a surprise as possible."

This is likely to mean that venue and ticket details won't be announced until the last minute; but as we went to press the visit hadn't yet been finalised by Blondie's American management, or by British promoter Harvey Goldsmith.

Venues as diverse as the Hammersmith Odeon, the Electric Ballroom and the Glasgow Apollo have been rumoured for the band, but the best we can do for the moment is to say: "As soon as we know anything definite we'll tell you!"

STONES LP SOON

THE ROLLING STONES' new album — as yet untitle and still being completed in Paris — won't now be out until January at the earliest... and the band have refused to commit themselves to any touring plans for next year until the album is finished and released.

Speculation elsewhere that a UK tour, followed by a world tour, was being lined up to promote the album has now been proved unfounded, and it's unlikely that any decisions will be made until February at the earliest.

However it has now been confirmed that the Stones are looking into the possibility of playing live in China, following an invitation from the People's Republic. Similar approaches have been made in the past to the Bee Gees, and, more recently, to the Commodores, although the organisation involved would be both complex and prolonged.

"Mick Jagger will be visiting China to check things out as soon as recording commitments allow him to," a Stones' spokesman told RECORD MIRROR this week.

SICK SIOUX

SIOUXSIE SIOUX of the Banshees was last week admitted to a London hospital suffering from "hepatitis and ancillary ailments."

The illness was only diagnosed after the Banshees' concert at the London Hammersmith Odeon last Monday, and followed an earlier visit to hospital in Newcastle with what was thought to be laryngitis.

However, Siouxsie discharged herself against doctor's orders, and has been playing for the last two weeks with severe stomach and throat pains. She has now been ordered to rest completely for a minimum of two months.

This means that all plans for re-scheduling of dates on the much-interrupted tour have now been postponed until the new year, while Siouxsie recovers.

The only appearance by the group for the remainder of this year will be a pre-recorded slot on BBC's 'Something Else' in November.

JAM SET

THE JAM'S fourth album will definitely be out to coincide with their November British tour, it was confirmed this week.

'Settling Sons' will be out on November 16 — a 10-track album featuring eight Paul Weller originals, one song by Bruce Fenton, and the Holland / Dozier / Holland classic 'Heatwave'.

Full track listing is: Side 1: 'Girl On The Phone', 'Thick As Thieves', 'Private Hell', 'Little Boy Soldiers', 'Wasteland', Side 2: 'Burning Sky', 'Smithers - Jones', 'Saturday Kids', 'The Elton Rilles', 'Heat Wave'.

XMAS GARY

THIS YEAR'S most phenomenal success, Gary Numan, should be back in the charts before Christmas, with the release of his new single 'Complex' on November 16.

'Complex' is taken from the number one album 'The Pleasure Principle', but does have the additional bonus of a live version of 'Bombers' — recorded recently at the Hammersmith Odeon — as the B-side.

The original version of 'Bombers', released earlier this year, has now been re-issued in a gatefold package backed with Numan's first single 'That's Too Bad'.

What chance the number one and number two positions in the same week?

LET IT ROCK

DR FEELGOOD, one of Britain's best-known rock institutions, roll back into action next month with a new album and a month-long British tour.

The album, fittingly entitled 'Let It Roll', will be in the shops on November 9, preceded by a single, 'Put Him Out Of Your Mind' this Friday.

The 26-date tour kicks off at Cardiff University on November 20 and runs virtually through until Christmas with dates at: Dublin Olympic Stadium November 22, Belfast Queens University 23, Manchester Apollo Theatre 25, Edinburgh Tiffany's 26, Glasgow Apollo Theatre 27, Newcastle City Hall 28, Hull City Hall 29, Aberystwyth Pavilion 30, Birmingham Odeon Theatre December 1, Leicester De Montfort Hall 2, Oxford New Theatre 3, Sheffield University 4, Bradford University 5, Southampton University 6, Norwich University of East Anglia 7, Nottingham University 8, Redcar Coatham Bowl 9, Lancaster University 10, Colchester University of Essex 12, West Runton Pavilion 15, Dunstable Civic Hall 16, London Hammersmith Odeon 19, Canvey Island Paddocks 20, Cambridge Corn Exchange 21, Malvern Winter Gardens 22.

COHEN BACK

LEONARD COHEN has been set for a nine-date British in December — the first time he's played here for over three years.

The singer will be touring with a full band, and three backing singers, at the following venues: London Hammersmith Odeon December 4, 5, and 6, Birmingham Odeon 8, Manchester Apollo 9, Glasgow Apollo 10, Edinburgh Odeon 11, Aberdeen Capitol 12, Brighton Dome 15.

Tickets for all gigs are on sale now.

IN BRIEF

MAN-OF-many talents Jimmy Pursey this week signed a sole contract with Polydor Records and, at the same time, has extended his Sham 69 contract with the company. Polydor's A&R department expressed themselves as "delighted" with the deal, adding: "We could see Jimmy emerging as one of the biggest stars of the 80's."

RADAR BAND the Inmates headline an R&B extravaganza at Camden's Electric Ballroom on October 27. It's the final date on their tour and other bands include Lew Lewis Reformer, Red Beans And Rice and the Little Roosters.

WARSAW PAK are releasing a mail order cassette 'See You In Court' on November 6. The cassette will be available from Stiff Central, 64 Notting Hill Gate, W11 at £1.75 plus 20p postage and packing. Cheques should be made out to Stiff Central.

THE SPECIALS former manager has opened a new club in Birmingham — behind Digbeth Civic Hall. The club caters for Birmingham's thriving music scene and future attractions include The Denizens on October 26.

CUDDLY TOYS perform two special dates for kids at the Fulham Palace Road Greyhound on October 27 from noon to 3 o'clock. They'll also be appearing with Patrik Fitzgerald on October 30 from 7 to 9.30 pm at the Wessex Community Centre.

TWO Brighton Bands Laughing Gass and Fan Club will be appearing once a month at the London Acklam Hall. Their first gig there is October 25.

RELEASES

MOST AMBITIOUS new release this week appears to be Houslow band **Jeep's** version of 'The Wild Rover' — a punk / Gary Glitter version of the old folk song! The single has already been played by Anne Nightingale and John Peel on Radio 1, and is available from Jeep, 92 Devonshire Road, London, W4, for the cost of a £1 postal order.

HUGH CORNWELL has put back the release of his solo album 'Nosferatu' to November 16. A single from the album 'White Room' will still be released on October 26.

PINNACLE have signed York-based band 'Cyanide' and will be releasing their double A-sided single 'Your Old Man' and 'Fireball' shortly.

FIRST SIGNING to the new Monza label is **Edwina Rigby** who will be bringing out a disco version of the 10CC hit 'I'm Not In Love' this week.

KEVIN GODLEY and **Lol Creme** have signed to Polydor and will soon be bringing out a new single 'An Englishman in New York'. It's taken from their forthcoming album 'Freeze Frame'.

DENNIS BROWN'S new single released next month will be 'Slave Driver'. It's a version of the old Bob Marley song.

VISAGE, a new band fronted by Steve Strange released a single 'Tar' on the Radar/Genetic label on November 2.

GEORGE THOROGOOD'S new single released this week is 'My Way'. It's taken from his 1974 album 'Better Than The Rest'.

BB KING releases the title track of his 'Take It Home' album as a single this week. The track is a vocal version of the Crusaders' 'Way Back Home'.

EDDIE HOWELL'S self-penned and produced single 'Six White Horses' is released by Gem records this week.

PETE TOWNSHEND has produced the Motions' debut single 'The Craze' released this week. The band were recently signed to the new Cobra label and they're lining up a tour.

DELEGATION release their new single 'Put A Little Love On Me' this week. It's taken from their new album 'Eau De Vie'.

AMONG THE new releases on the Old Gold label are 'Black Skinned Blue Eyed Boy' by the Equals, Don Fardon's 'Indian Reservation', 'Melting Pot' by Blue Mink and 'Standing In The Road' by Blackfoot Sue.

WIRE'S new single 'Map Reference' is released this week. Wire are currently setting up a series of major London dates.

KIT HAIN'S first single since her split with Julian Marshall will be 'The Joke's On You' released this week. It's taken from her 'Uninvited Guests' album which will be out before the end of the year.

THE PIRANHAS debut single for Virgin will be 'Space Invader' released on November 30. It was inspired by the space invader game machine, that adorns Virgin Records plus flyer.

THE CHOSEN FEW'S new single is 'Boogie Army' released this week. The band is fronted by Errol and Bunny Brown and was founded in 1974.

ACTION FOR AFFAIR



SECRET AFFAIR

SECRET AFFAIR are to follow the success of their single 'Time For Action' with their biggest British tour to date.

The band, joined by their I-Spy stablemates Squire, will be playing dates throughout November and December in the 'I-Spy Dancing In The Street' tour.

The first gig is at Coventry Tiffanys on November 15 and the tour continues at: Cambridge Corn Exchange 16, Reading University 17, Birmingham Top Rank 18, Wakefield Unity Hall 19, Bradford University 21, Lincoln Drill Hall 22, Newcastle Polytechnic 23, Manchester University 24, Wolverhampton Civic Hall 26, Leicester University 27, Liverpool University 28, Aberdeen University 30, Dundee University December 1, Glasgow Tiffanys 2, Edinburgh Tiffanys 3, Ayr Pavilion 4, Colchester Essex University 6, Canterbury Odeon 7, London Rainbow 8, Bristol Locarno 9, Bournemouth Village Bowl 10, Exeter Routes 11, Shrewsbury Music Hall 12, Guildford Civic Hall 13, Cromer West Runton Pavilion 14.

And even after this massive string of dates there is a possibility that more will be added! Secret Affair's new single — 'Let Your Heart Dance' — is out this week, and it's hoped that their debut album will be released during the latter part of the tour.

SINCE THEY'VE BEEN GONE

RAINBOW, currently touring America, will not be playing Britain before next February at the earliest.

But there is some consolation for Rainbow fans with the release this week of a solo album and single from the band's drummer Cozy Powell. Cozy's debut solo album is entitled 'Over The Top', with 'Theme 1' taken from the album released as a single.

And as for the tour? It's still 'definite', although postponed, and most likely to be in the region of a 20-date plus tour of concert halls as soon into the New Year as Rainbow's American commitments allow.

• See Rainbow feature page 14.

STEVIE'S BIG DAY

IT'S ONLY taken two years but... November 2 is the BIG DAY!

For at last a definite release date has been set for Stevie Wonder's new double album — 'Stevie Wonder's Journey Through The Secret Life Of Plants', for which the track listing was given exclusively in RECORD MIRROR a month ago.

The completed tapes were flown into Britain last week, and production of the album was begun within three hours.

Now Motown promise a "huge marketing campaign" for the album — presumably every bit as "huge" as the fuss that has surrounded its delayed arrival!

BLOOD BY DOLL

DOLL BY DOLL'S second album, 'Gypsy Blood', will be released next month — coinciding with the band's lengthy support slot with Hawkwind.

The gigs with Hawkwind will be the first with new bassist Tony Waite, who replaced Nick Whiffen shortly before the album was recorded, and they begin on November 15.

'Gypsy Blood' will be in the shops a day later, along with a single taken from the album, as yet untitled.

The band also make several headlining appearances before joining the Hawkwind tour at: High Wycombe Nags Head October 31, Cardiff University November 9, London Music Machine 10 and Portsmouth Polytechnic 13.

HORSEPLAY

WILD HORSES, featuring well-known renegades Brian Robertson and Jimmy Bain, have at last signed a recording deal — and they'll be celebrating with a major tour in November.

The deal, with EMI International, is said to be "substantial", and a debut single, entitled 'Criminal Tendencies', will be out on November 2, followed by an album some time in the New Year.

Meanwhile the 'Criminal Tendencies Four' gets under way as follows: Peterborough Wyrina Stadium November 2, Manchester University 3, Redcar Coatham Bowl 4, Cleethorpes Wirtler Gardens 5, Nottingham Boat Club 10, Hanley Victoria Hall 12, Dundee University 16, Lincoln Drill Hall 29, London Uxbridge Brunel University 23, Bedford Corn Exchange 30.

Further dates, including a major London date, will be added to the schedule, and it's expected the tour will run until the middle of December.

TOURS

JOHN MILES

JOHN MILES, who releases his new single 'Don't Give Me Your Sympathy', on November 9 embarks on lengthy nationwide tour next month. Dates are: Aston University November 14, Newcastle Mayfair 15, Manchester Maxwell Hall 16, Leicester Polytechnic 17, Hemel Hempstead Pavilion 18, London Imperial College 19, Norwich University of East Anglia 20, Oxford Polytechnic 21, Plymouth Polytechnic 22, Bristol University 23, Coventry Theatre 24, Redcar Coatham Bowl 25, Hull City Hall 26, York University 27, Bradford University 28, Birkenhead Hamilton Club 29, Sheffield University 30.

RANDY NEWMAN

RANDY NEWMAN will be playing two shows at London's Dominion Theatre, Tottenham Court Road on November 25. The concerts, at 6 and 9 pm, will be Newman's only British appearances and part of a European tour. Tickets are £5, £4 and £3 and at present only postal applications are being accepted. Newman recently released his new album 'Born Again'.



AFTER THE FIRE

AFTER THE FIRE

AFTER THE FIRE will be closing their 45-date tour with a special show at the London Rainbow on November 17. The band who recently released their 'Laser Love' album and single will also be playing the following additional dates: Belfast Queens University October 25, Dublin Trinity College 26, Cork University College 27, Newcastle University November 1, Birmingham Top Rank 11, Reading University 16. Their gig at Pontypriid will now take place on November 5 instead of November 8, as originally planned.

RANDY EDELMAN

RANDY EDELMAN who releases the 'Uptown Tempo / The Best Of Randy Edelman' album next month plays one concert at the London Palladium on November 16.

GANG OF FOUR

GANG OF FOUR added dates: Reading Town Hall November 13, Manchester Polytechnic 20.

THE ENID

THE ENID: Manchester Free Trade Hall November 9, Birmingham Digbeth Civic Hall 10, London Rainbow 11, Hemel Hempstead Pavilion 15, Oakenates Town Hall 16, Poole Wessex Hall 25, High Wycombe Town Hall 26, Keele University 28, Folkestone Leas Cliff Hall December 1.

THE LURKERS

THE LURKERS who are currently recording their new single, will be playing the London Marquee on November 7, 14 and 21.

THE FALL

THE FALL: Scarborough Penthouse October 26, Doncaster Bircotes Leisure Centre 27, Bradford Palm Grove Club November 1, Newport Village 2, Dudley JB's 3, Middlesbrough Rock Garden 4, London School Of Economics 7, Liverpool Eric's 8, Blackpool Norbreck Castle 10, Preston Polytechnic 12, Norwich Cromwells 13, Shrewsbury Cascade 14, East Retford Porterhouse 16, Brighton Polytechnic 17, London Marquee 20.

SQUIRE

SQUIRE: London Marquee October 27, Wolverhampton Polytechnic 31, Portsmouth Polytechnic November 1, Dudley JB's 2, Bradford Palm Cove 3, Huddersfield Coach House 4, Dundee Teezers 5, Aberdeen Ruffles 6, Glasgow Technical College 7, Hull Wellington Club 8, Nottingham Sandpiper 9, Rhyd Town Hall 10, Loncon Camden Music Machine 13.

LANDSCAPE

LANDSCAPE who release their debut album 'Landscape' this week, play the following dates: Bristol Polytechnic October 27, Newbridge Gwent Memorial Hall 28, Norwich Arts Centre Samson and Hercules Dance Hall November 1, Leeds Florde Green Hote 3, Leicester Phoenix Theatre 4, London School of African and Oriental Studies 9, Wolverhampton Polytechnic 10, Dudley JB's 17, Liverpool Eric's 22, City of Loncon Polytechnic 23, Battersea Arts Centre 24, Teeside Polytechnic 27, Edinburgh Astoria 28, 29.

NIGHTMARE

NIGHTMARE: Linton Raleigh Club October 27, Leeds Victoria Hotel 28, Heddith Book and Candle Club 29, Nantwich Roosters 30, Rhyd Talardy Hotel 31, RAF Hullavington November 1, Walford Mercury Motel 2, Mid Suffolk Sports Club 3, Jacksdale Grey Topper 4, Minsterly Drum and Monkey 5, Newbury Cadet School of Military Survey 6, Petersfield HMS Mercury 7, Gosport HMS Sultan 8, Southampton Technical College 9, RAF West Raynham 10, Bentley Yarborough Club 11, Thron Whitehart Hotel 12, RAF Wroughton-Barbury Club 13, Hereford Club 14, Abergavenny Prince Of Wales Army Club 15, RAF Locking 16, RAF St Athan 17, Hucknall Miners Club 18, Wolverhampton Lafayette Club 19, Nottingham Isabellas Langley Mill Club 22, RAF Newton Fosse Club 23, Gloucester Rugby Club 24.

VIPS

VIPS: London dates: Southbank Polytechnic October 26, Hammersmith Swan 27, Clapham 101 Club 28, Wellington Waterloo November 2, Fulham Greyhound 3, Crystal Palace Hotel 9, Islington Hope 'n' Anchor 11, Windsor Castle 16.

WARM JETS

WARM JETS who were recently signed to RSO Records play the following dates: Peckham 101 Club November 2, Fulham Greyhound 8, West Hampstead Moonlight Club 10, Clapham 101 Club 16, Canning Town Bridgehouse 20, 21, Camden Music Machine 28, Clapham 101 Club 2.

STEVE HACKETT

STEVE HACKETT, the former Genesis guitarist, will now be playing London's Theatre Royal on November 11 and not Poole Arts Centre as previously announced. He'll also be playing Ipswich Gaumont on November 3 and Chelmsford Odeon on November 4.

THE METEORS

THE METEORS who recently released their new single 'My Balls Ache' will be playing the following dates: Glasgow Apollo October 26, Aberdeen Capitol 27, St Andrews University 28, Edinburgh Tiffany's 29, Newcastle Polytechnic 31, Carlisle Market Hall November 1, Salford University 2, Leeds University 3, Dunstable Queensway Hall 4, Guildford Civic Hall 5, London Hammersmith Palais 6.

BETHNAL

BETHNAL who have been joined by guitarist Steve Linton, will be playing two nights at the London Marquee on November 25, 26. The band will also be touring shortly and they plan to release a new single in the New Year.

NEIL INNES

NEIL INNES: Newcastle Polytechnic November 14, Edinburgh Heriot Watt University 16, Strathclyde University 17, Leicester University 20, Southampton University 21, Bath University 22, Manchester UMIST 23, Sheffield University 24, Cambridge Lady Mitchell Hall 26, London Venue 27, 28, Guildford University of Surrey Rag Ball 29, Bradford University December 1, London Queen Elizabeth College 7.



IRON MAIDEN

IRON MAIDEN

IRON MAIDEN who release an EP 'The Soundhouse Tapes' on their own Rock Hard label on November 9, embark on their first headlining tour next month. Dates are: Aberdeen Ruffles November 1, Blackpool Norbreck Castle 2, London Music Machine Heavy Metal Bonfire Night Explosion 5, Aberavon Nine Volts 9, Stroud Marshall Rooms 10, Birmingham date to be announced 12, Burton - on - Trent 76 Club 16, Liverpool Metro 17, Birkenhead Gallery 23, Warrington Lion 24, Middlesbrough Rock Garden 30, East Retford Porterhouse December 1. More dates are still being arranged.

MERTON PARKAS AND CROOKS

MERTON PARKAS AND CROOKS play at the London West Kensington Nashville November 6.

TOYS

TOYS, a mod band from Wales, play the following dates: Weston Super Mare Sloopy's October 25, Swansea Circles November 5.



NICK LOWE



DAVE EDMUNDS



BILLY BREMNER



TERRY WILLIAMS

FOUR WITS WHO JUST WON'T QUIT

The labours and lusts of Rockpile

"VE GOT it, Dave," Billy Bremner ambles over to Dave Edmunds and puts his arm around his shoulders. "You ogle Debbie Harry, and we'll all stand here and ogle you ogling."

Edmunds and Bremner are both guitarists in Rockpile — a British band whose parts are probably better known than the whole — and they're loitering backstage at the Merriweather Post Pavilion with Rockpile bassist Nick Lowe and drummer Terry Williams. The four have just finished their opening set in front of a fanatic crowd at the Pavilion, an outdoor summer theatre in Columbia, Maryland, and now they are, in fact, ogling Blondie's lead singer.

"You should have seen it last night," Lowe says, pulling me aside. "We were partying with Blondie, and Edmunds here — you could hardly pull him away from her." Lowe turns and points to the stage, where Harry is warbling away.

"Not only that," Edmunds gushes, "but she actually kissed me!"

But before either can get to the real meat of the story, they are distracted by a buxom brunette in hot pants and boots. As she parades past, Edmunds and Lowe simultaneously break into mock orgasmic frenzies. "A goddess," Lowe proclaims, his hands shaking so hard he nearly spills his screwdriver. "A creature simply too lovely to be allowed to walk the face of the earth on her hind legs."

The patter continues throughout most of

Blondie's set, with Lowe punctuating the end of each song by maniacally clapping his hands and saying, "I thoroughly enjoyed that one! I thoroughly enjoyed it!"

Though this is the band's fourth US tour in three years, the name Rockpile is still largely unknown here. That's mainly because the group has never recorded an album under its moniker. Instead, Edmunds and Lowe each have solo contracts; Edmunds recently released his fifth LP, 'Repeat When Necessary', on Swan Song, and Lowe just put out his second, 'Labour Of Lust', on Columbia.

Both albums were recorded with the members of Rockpile and have been garnering the high critical acclaim the pair is used to, plus some solid commercial success.

"It's ass-backward with us," Edmunds says as Blondie's set nears its end. "Most groups get together, sign a record deal, then split up to do solo albums. We made the solo albums first, and now we want to make a Rockpile album."

A few days after the Merriweather show, Edmunds, Lowe and I are sitting in a bar in Virginia Beach dissecting Rockpile's past. The pair had first discussed forming a band in 1975 and 1976 ("We would tell each other how we were definitely not going to get a group together," Lowe jokes, "but if we were to . . ."). Lowe had just left Brinsley Schwarz, that he helped form seven years earlier, and Edmunds had moved to London from his country home in Wales.

Edmunds, now 36, initially gained attention in 1967 as the leader of Love Sculpture,

a Welsh group that has a Number One British hit with an instrumental version of Khatchaturian's 'Sabre Dance'.

"I recorded it because it was a very 'catchy-turian,'" Edmunds says, taking a sip from his Jack Daniel's and ginger ale.

"Ha. Ha. Ha. Dave's very funny, don't you think?" Lowe says dryly.

"Anyway," Edmunds continues, "all of a sudden we (Love Sculpture) were doing gigs in places like the Lyceum with Joe Cocker supporting, and my bottle . . ."

"His nerves," Lowe explains. "My bottle went. It went quite completely. So I just thought I'd bury my head in a recording studio and do it that way, which worked."

His first LP, released in 1971 and prophetically titled Rockpile, yielded him another hit single — a remake of Smiley Lewis' "I Hear You Knocking" that went to Number One in both Britain and America. Another album, 'Subtle As A Flying Mallet', followed, but so did a divorce, and life in rural Monmouth began to lose its appeal.

"I was just sitting around watching the cows eat grass," Edmunds recalls.

A few months later, in February 1975, Lowe found himself to be similarly disenchanted. "I just realised that the Brinsleys weren't getting anywhere." Lowe, 30, pushes his chair a little closer to the table, lights a Senior Service and takes a sip from one of the two screwdrivers in front of him. "Everyone said how fantastic we were, but no one was buying the records. It was time to quit."

Edmunds had relocated to London by this time, and Lowe was one of the few people he knew there. Though the two spent most of their waking hours in pubs talking about forming a group, the actual impetus came from Jake Riviera, Rockpile's current manager, who was then running the fledgling Stiff Records with Dave Robinson.

"One day I woke up with my usual hangover," Edmunds begins to explain, "and I went into Stiff."

"He was sleeving Lew Lewis records," Lowe interjects.

"Yeah, Nick, me, Elvis (Costello), Graham Parker all used to hang around Stiff. So one day Jake calls me into his office and says, 'There's a benefit for the Hope & Anchor. The Feelgoods are doing it. Wilko Johnson's doing it. You've been talking about getting back onstage every night when you get pissed up, so you do it!' That was my first taste of Jake 'May the Force Be with You' Riviera."

Edmunds and Lowe put together a pickup band for the show, which, much to Edmunds' surprise, went smoothly. A short time later, says Edmunds, "I got a phone call from Terry, who said his band (Man) had split up and did I want to do something. Then, two days after that, Billy, who I'd only met once before, phoned and said he was leaving his group (Falso)."

This was in mid-1976, by which time Edmunds had signed his solo contract with Led Zeppelin's Swan Song label and

CONTINUED PAGE 8

Come FACE TO FACE with Trevor Rabin on the Steve Hillage tour



TOUR DATES

OCTOBER

- 29 HANLEY VICTORIA HALL
- 30 LEICESTER DE MONTFORD HALL
- 31 SHEFFIELD CITY HALL

NOVEMBER

- 1 EDINBURGH ODEON
- 2 GLASGOW APOLLO
- 3 ABERDEEN CAPITAL THEATRE
- 5 BRISTOL COLSTON HALL
- 6 MANCHESTER FREE TRADE HALL
- 7 DERBY ASSEMBLY ROOMS
- 8 COVENTRY NEW THEATRE
- 9 LANCASTER UNIVERSITY
- 10 LEEDS UNIVERSITY
- 11 NEWCASTLE CITY HALL
- 12 LIVERPOOL EMPIRE HALL
- 13 WOLVERHAMPTON CIVIC HALL
- 14 BIRMINGHAM ODEON
- 15 BRIGHTON DOME
- 16 SOUTHAMPTON GAUMONT
- 17 LONDON HAMMERSMITH ODEON



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ROCKPILE FROM PAGE 6

recorded his third LP, 'Get It'. Shortly after the album's release, Edmunds was offered a gig opening for label-mate Bad Company in the US. He assembled Lowe, Bremner and Williams as his backup band, but the tour turned out to be a disaster, and Rockpile was sent back to Britain after only a few weeks. The musicians' future as a group looked bleak until early last year, when Lowe, who had just released his first solo album, 'Pure Pop For Now People', was offered an American tour supporting Elvis Costello, whom he'd been producing.

"So I thought, 'who am I going to get for a touring group?'" Lowe says. "And there wasn't any question."

"There were 3000 other people out there, you know. You could have focused just a little of your attention on them."

It's a Friday night in Philadelphia, and Jake Riviera is chiding the members of Rockpile, who have just finished a set at the Tower Theatre. Under normal circumstances, Rockpile is one of the most energetic live bands around. On this tour, the group has been hammering out 14 songs in a quick 45 minutes (the time limit imposed by headliner Blondie). Tonight, however, the circumstances were anything but normal. About 10 rows from the stage, smack-dab in the centre section, a member of the audience kept opening a khaki shirt and baring a humongous pair of breasts.

"Is that what it was?" drummer Terry Williams asks almost innocently. "I could tell something was going on by the way the other three were standing up there grinning at each other."

"Of course, you know it was a guy," a roadie interjects.

"What do you mean, a guy?" Lowe asks incredulously.

"It was a transvestite," the roadie says.

"Oh, come on," Edmunds says. The argument comes to a sudden halt as a middle-aged, bespectacled man is led into the dressing room.

"Nick," the stranger says. "I'm Kal Rudman. I don't know if you know who I am, but I run the most influential tip sheet in the country. Friday Morning Quarterback it's called, and I have some very important news for you."

Rudman, dressed in matching baby-blue polyester shirt and pants, pulls up a chair and squeezes in toward Lowe like a coach about to give his star player some valuable tips.

"This is the most important news of your life," Rudman continues, inching even closer to Lowe. "By next Tuesday, 'Cruel To Be Kind' will be on every major AM station in the country, and by Thursday you'll be rolling in money."

Lowe, who has already downed a couple of screwdrivers, lights up a Senior Service and stares intently at this bearer of good

tidings. "I have made the judgement to put your new single on the top of the front page of my next issue," Rudman says. "By doing that I have virtually guaranteed that it will be a Top 40 smash. Your career will begin to grow geometrically, and you personally will be responsible for helping CBS recover from its current slump."

Lowe clearly does not know what to make of the situation. "I don't mean to be cynical," he begins, "but I've put out so many records that have bombed..."

"I know," Rudman interrupts. "I know you don't believe it and it's not an accomplished fact yet. But if Columbia Records does its job, you'll be in line for some elephant dollars."

"Elephant dollars?" Lowe asks. The conversation comes to a close as Andy Cheeseman, Rockpile's tour manager, announced that it's time to head back to the hotel.

"I just want to tell you one thing Jim," Billy Bremner slides into the seat across from me on the bus as we head out of Philadelphia. "There'll be no drinking tonight — none at all. Just because it's a night off does not mean that we'll go directly to the bar. And I also want you to know that the first question out of my mouth will not be, 'How late are you open?' Nope, you won't hear me say that. So just remember — no drinking!"

Bremner and Terry Williams are the neglected half of Rockpile. Because of the band's recording situation, virtually all of Rockpile's press concentrates on Nick Lowe or Dave Edmunds, or on Nick Lowe and Dave Edmunds.

"Billy and I have a laugh about it," says Williams. "We joke that we actually are Rockpile, featuring Nick Lowe or Dave Edmunds. It really doesn't bother me at all. I just want to play drums and have a good time."

Like Edmunds, Williams tends to be a bit reserved and not nearly as bolsterous as Lowe and Bremner. "Terry and I don't have to worry about entertainment when we're on the road," Edmunds had told me the first night I was with Rockpile. "Billy and Nick are like our own personal cabaret show. Billy's the only guy I know who can tell the same joke over and over again and it'll always be funny."

"To be honest with you," Bremner says, "when I joined Rockpile, I had no idea who Nick was. I'd never heard of him or Brinsley Schwarz. I don't think Nick and I were exactly big buddies at the start because I used to tell him, 'Uh, Nick, I'm sure things will go great with this band because of Dave's reputation.' Then one day he gave me some of his records. The first one I listened to was 'So It Goes,' and I thought, 'My God, this is a steal off of Steely Dan's 'Reeling In The Years.' What am I letting myself in for? I'm in a group with a thief."

It's that night off that Bremner was talking about on the bus, and sure enough, he and Williams are seated over at the hotel bar, while Edmunds, Lowe and I are nestled at a corner table talking about Lowe's reputation as a thief.

"It's my own 'ault, really," Lowe says. "It's gotten to be like a rock critics' sport: find out where Basher nicked this lick from. (Basher, Lowe's nickname, is derived from his studio motto: bash it out now, tart it up later.) I mean, everybody does it. The thing is, I'm the only one who admits it."

After we've been talking for a couple of hours, Edmunds excuses himself to go out and take a look at the new tour bus, which has just arrived, in Edmunds' absence, and after a number of drinks, Lowe begins to expound on the state of the art.

"You've probably noticed it in the past few days," he begins, "but we're a bit cynical. Maybe it's because we've been at it for quite a long time. I mean, we don't really work much. We don't hardly rehearse at all. That's almost an advantage, really, because the show never gets too slick or tight."

"I'm not really impressed by someone who can play a million miles an hour, 'cause it's all been done. The only thing left in the music business now is people with ideas. That's why when I listen to a Billy Joel album, or someone else who sells an elephant dollars' worth of albums, I realise that most of it is just shit. I want to continually agitate people. If I can't annoy people, then I'll just stop doing it."

How does 'Labour Of Lust' fit into that philosophy?

"Well, I figured that people would be agitated by the fact that I'd done such a straight record, with no hidden meanings, or no songs about people getting eaten by their dog. But I think maybe I was overestimating the intelligence of the average... I mean, the bulk of the human race is so giganically stupid."

So who do you make records for?

"For myself, Christ, who else? People say, 'But those people have put you where you are.' Christ, they haven't put me where I am, in fact I'm actually anywhere. I've put me where I am, I've just put records out. Most of them have flopped dismally. I'm sure that will happen in the future as well. I'm continually thinking of ideas and things that I know aren't going to appeal to people."

By this time, Edmunds has returned from his inspection of the new bus. We sit in silence for a few minutes, then he looks over at Lowe. "Nick, was that really a sex-change job, that girl in the audience in Philadelphia?"

"I don't think it could have been," Lowe says.

"Magnificent pair of tits," Edmunds marvels.

"I think it was just jealousy on a few people's parts," Lowe says. "I think it was a bit of sour grapes."

"Who were they feeling jealous of?"

"The fact that she was flashing them at us," Lowe explains.

"She was flashing them at Blondie, as well."

"Really?"

"Yeah."

"Oh."

By JAMES HENKE

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- Sat Nov 24 BIRMINGHAM NEC
- Mon Nov 26 MANCHESTER APOLLO
- Tues Nov 27 MANCHESTER APOLLO
- Fri Nov 30 GLASGOW APOLLO
- Sat Dec 1 GLASGOW APOLLO
- Mon Dec 3 NEWCASTLE CITY HALL
- Tues Dec 4 NEWCASTLE CITY HALL
- Thur Dec 6 LIVERPOOL EMPIRE
- Fri Dec 7 LIVERPOOL EMPIRE
- Sun Dec 9 BRISTOL HIPPODROME
- Mon Dec 10 BRIGHTON CENTRE
- Tues Dec 11 BRIGHTON CENTRE



* FROM THE ALBUM *QUEEN LIVE KILLERS*



SINGLE GUESSES

A MOMENT OF MADNESS

GARY MOORE 'Spanish Gator' (MCA) Another in the series of albums that Moore has put out in the last few years. This one is a collection of songs that he has written and recorded in the last few years. It's a good collection of songs that he has written and recorded in the last few years.

SECRET AFFAIR 'Let Your Heart Dance' (Soy) A collection of songs that Secret Affair has written and recorded in the last few years. It's a good collection of songs that Secret Affair has written and recorded in the last few years.

ROY ORBISON 'Lay It Down' (Asylum) Another in the series of albums that Orbison has put out in the last few years. This one is a collection of songs that he has written and recorded in the last few years.

LINDISFARNE 'Call Of The Wild' (Mercury) Another in the series of albums that Lindisfarne has put out in the last few years. This one is a collection of songs that they have written and recorded in the last few years.

QUEEN 'Crazy Little Thing Called Love' (EMI) Another in the series of albums that Queen has put out in the last few years. This one is a collection of songs that they have written and recorded in the last few years.

THIN LIZZY 'Sarah' (Pictogram) Another in the series of albums that Thin Lizzy has put out in the last few years. This one is a collection of songs that they have written and recorded in the last few years.

JONATHAN KING 'Clona' (Anicla) Another in the series of albums that Jonathan King has put out in the last few years. This one is a collection of songs that he has written and recorded in the last few years.

DONNA SUMMER/BARBRA STREISAND 'No More Tears' (Casablanca) Another in the series of albums that Donna Summer and Barbra Streisand have put out in the last few years. This one is a collection of songs that they have written and recorded in the last few years.

COWBOYS INTERNATIONAL 'Thrash' (Virgin) Another in the series of albums that Cowboys International has put out in the last few years. This one is a collection of songs that they have written and recorded in the last few years.

EXPELAIRES 'To See You (Zoo)' (Soy) Another in the series of albums that Expelaires has put out in the last few years. This one is a collection of songs that they have written and recorded in the last few years.

START 'SINGLE OF THE WEEK MADNESS' 'One Step Beyond' (Swift) A collection of songs that Madness has written and recorded in the last few years. It's a good collection of songs that Madness has written and recorded in the last few years.

RIKKI LEE JONES 'Danny's All-Star Joint' (WEA) In a slightly different vein, Rikki Lee Jones continues to put out albums that are as good as the last. This one is a collection of songs that she has written and recorded in the last few years.

THE SEARCHERS 'Hearts In Their Eyes' (Sire) Back after a long absence, The Searchers have put out a new album. It's a good collection of songs that they have written and recorded in the last few years.

CULT HERO 'I'm A Cult Hero' (Fiction) Another in the series of albums that Cult Hero has put out in the last few years. This one is a collection of songs that they have written and recorded in the last few years.

THE MONKS 'Johnny B. Rotten' (EMI) Another in the series of albums that The Monks has put out in the last few years. This one is a collection of songs that they have written and recorded in the last few years.

PURE PRODUCT 'Reflection' (Streets Ahead) Another in the series of albums that Pure Product has put out in the last few years. This one is a collection of songs that they have written and recorded in the last few years.

THEY'RE FAMOUS THE JAM 'The Eton Rifles' (Polydor) Still on their jamming form, The Jam continue to put out albums that are as good as the last. This one is a collection of songs that they have written and recorded in the last few years.

SLADE 'Sign Of The Times' (Bam) On a recent trip to a Buzzcocks gig, Slade was inspired to put out a new album. It's a good collection of songs that they have written and recorded in the last few years.

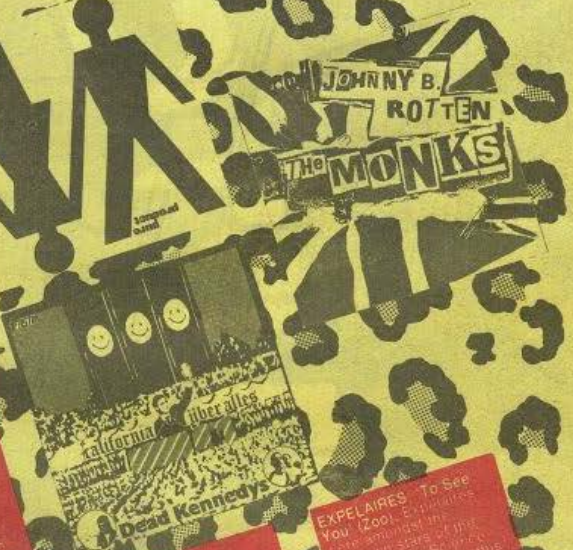
MOODY BLUES 'Nights In White Satin' (Deram) Coming after The Dickies' album, this is the most obvious release since Judd Collins' 'Amazing Grace' after The Royal Guards' hit version.

CHEAP TRICK 'Dream Police' (Epic) Not up to the standard of 'Surrender', but then nothing is these days. A useful taste for the album of the same name which you should have investigated by now. It's a hook should get it on the airwaves.

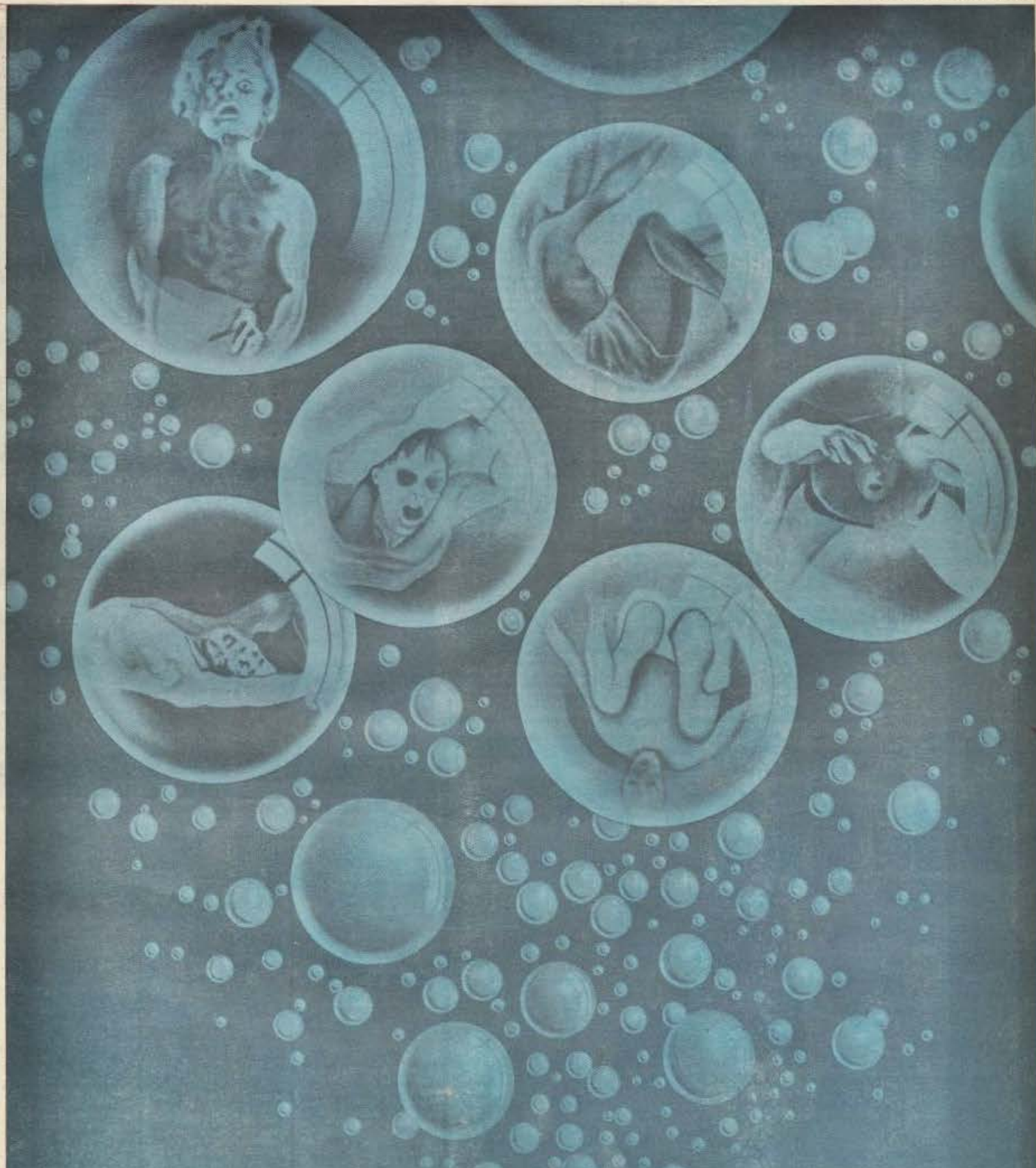
THEY'RE ALMOST FAMOUS DEAD KENNEDYS 'California Über Alles' (Fast) Surprisingly humorous piece of black humour from America's token punk band. What was that about? The Dickies' 'Instrumental' but I's largely redundant. The words of a certain trendiness of a certain Jerry Brown, long-standing consort of Linda Ronstadt, apparently derim clad police will round up the uncultured them off to camps and turn them into draw string lamps. One of the band is called Batra, another Valium. Null said.

JENNIFER WARNES 'I Know A Heartache When I See One' (Arista) I know a wimp when I hear one.

JUDE 'Mirror Mirror' (Electric) Oooooo! Raah-hurr! A good voice, stylishly synthesised backing and a lovely and an unsightly instant heat. This transcends all former structures by an avant garde artifice by being instantaneously immediate.



END



The Boomtown Rats
the fine art of Surfacing



George

Produced by Robert John Lange

Album ENR03A 11
Cassette ENC03A 11

Every little hurts? We're not surprised

JAMES PARADE doesn't turn a hair

THERE ARE few events in my week. 'Film Matinee', Top Of The Pops and my weekly trip to the Daisy May 'hair food clinique' in quiet respectable Muswell Hill.

Two TV events out of three? Yeah, not bad is it? Anyway, my life has been disturbed. Yes, it has. Very violently too y'know.

I have seen a haircut on TOTP a few weeks back which niggled me all the way through the subsequent weeks. 'Film Matinee' and the weekly visits to Daisy's. I asked Daisy about it but she said she never watches TOTP.

Y'see, a couple of weeks back this group were on with a geezer singing with one hell of a strange coiffure. It was kinda short from the full frontal angle, strangely irregular on profile and bloody fascinating from behind. What the hell was he trying to do? He wasn't going bald or

anything so what was the game?

My mum couldn't make head nor tail out of it and referred to the band as Sad Cafe. My sister was at the same odds and assuredly called them Sad Kaftan and even the man at RCA was at a loss though he did try hard with 'Sad Caff'. I found out they were actually Sad Cafe and on the pretext of finding out about their music and stuff I arranged an interview with them for natty Rosalind Russell of fashion-conscious RM (petite bouffant of chameleon-like colouring characteristics).

Personal

I found Mancunian Paul Young — singer with the Kaff to be a thoroughly nice chap and all too willing to talk about his very personal hair thing but first (to catch him off his guard) I had to ask him some stuff about his group. (y'know, musical direction, influences,

history, all the usual stuff). Lo and behold, did he turn up some info which I relate to you lot forthwith, (the hair bit comes at the end, to save you having to read all this next bit).

Apparently Paul — a thoroughly nice geezer as I say — is no spring chicken. Did you know that he was in a band that used to warm up the Top Of The Pops audience in 1965? Did you know he was in a cabaret duo with a bloke who's still in Herman's Hermits? Did you know he was once part of a band who went on to become Bloodwyn Pig and then Jethro Tull? Paul Young is really John Paul Young who had a big hit last year with 'Love Is In The Air'? No, that's a lie, but I bet it got you foxed, hey? Anyway here's the interview.

"Well, Sad Cafe was formed from two Manchester bands called Mandala Band and Gyro," said Paul. "Mandala Band came to see us play one night and asked me to join

them. It took me six months to persuade them that they also needed Ian, who's a close friend and my co-writer. I liked the sound of them mostly because they were all good players and they had some good material so Sad Cafe began around four years ago. Prior to that I'd been playing around Manchester since the time of Wayne Fontana and the Mindbenders and that was when I first met Eric (Stewart, of 10cc and also the producer of the band's hit 'Every Little Hurts' and album 'Facades')."

Warm up

"Before that I was in something called the Toggery Five which was the basis of what was to become Jethro Tull and came from the same stable as the Hollies. Actually the Toggery was a shop in Manchester where the Beatles used to buy some of their clothes (y'know 'togs' etc) and we used to



PAUL YOUNG showing admirable restraint considering his obvious physical discomfort.

warm up for the bands who came on TOTP in the mid-sixties and I never got on in my own right till this year."

Was he pleased with the production on the album and how quickly did they take to record it?

"It only took six weeks to record 'Facades', which I think has a much fuller sound than the others, but before we were taking something like six months to record. On the next one I want to go in and do it in about three weeks and there is some talk of Eric Stewart producing that though at the moment I know he's real busy and has had countless offers of production from other people."

Sad Cafe are big in America — well, bigger than in the UK.

"I wouldn't exactly say we were 'big' but prior to this hit single we'd had much more success over there than here especially with album sales. I mean, we've been together about four years and we've had months on end being laid off with not having had a hit which is what you need in Britain to keep you going. But we

did a 70 date, 14 week tour of the States which was a bit like hell 'cos we were travelling around on this

Greyhound bus doing about a thousand miles a day and that's not much fun."

Did they expect the single to be a hit?

Chance

"I dunno. I never used to take much notice of the charts but since we've been climbing I've been walking around the house with radios on in every room and trying not to miss us if we're on. We all thought the song had a good chance simply because it's got a great tune. So I suppose we were half expecting it to chart but if it hadn't we would've just gone ahead and put another one out though Eric always looked upon it as a hit single, I know."

Er, I couldn't help noticing that on your various TOTP appearances your hair seemed to er, change a little bit each week (cough, choke) er, was someone saying to get your haircut all the time? "No, not at all," he laughed. "What it was

was that the first time we did it I sort of combed it back and it looked short from the front but it was all there and there wasn't anything I could really do with it. It just looked like a beavers tail. I couldn't have it trailing there like that so I cut a bit off. The next week it was a bit better so I cut another little bit off and so it's just got shorter and shorter. Our clothes have got better too. It seems the band change style every two or three months. I think we always come into line with the times, eventually."

Well, there it was. The answer to the problem. No Ricci Burns or Leonard space creation, no Vidal lurking behind the drum kit and no stories or fricological innovations to tell Daisy next time I go down the clinic. Paul Young's a nice geezer, he's just had trouble with his hair that's all. Screaming Lord Sutch had the same problem and so did Split Enz.

Paul Young is a decent chap. Sad Kaftan are a nice group. Vidal Sassoon wasn't available for comment as we went to press.

"I've been walking round the house with radios on in every room, trying not to miss us if we're on"

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NOT to put too fine a point on it, I've always felt Rainbow to be a crock of shit.

Insults like that bounce headlessly off their leaden back. Ritchie must be used to it, with a reputation somewhere between Ian Brady and a Brussels sprout; nasty and brainless.

But I have this theory. Very controversial, it is.

I think Ritchie Blackmore is an intelligent man.

Calm down. I have proof. The proof is 'Since You Been Gone', one of the singles of '79, heavy like it should be, a steamhammer with a target.

It isn't what you might call the work of an intellectual, per se. The thought is the politics behind it: the return of Roger Glover.

Glover co-wrote 'Since You Been Gone', and in fact, helped pen all of the excellent new Rainbow album, 'Down To Earth'.

Blackmore's acumen lies not in composing, but appointment. The return of Glover has been one fact. The introduction of vocal suprema — with the extra special charisma of machismo — Graham Bonnet, is the other.

As Glover puts it: "Rainbow have changed into a second echelon band into a first echelon band."

Agreed, with 'tenth' substituted for 'second'. Rainbow are transformed. They are no longer, in my mind,

synonymous with the brown stuff, Ritchie, who I still think must be a very surly man, shys away from interviews, probably in the interests of journalistic safety.

Instead, Roger Glover does the talking, a dubious pleasure he hasn't enjoyed for six years since, in fact, he was booted out of Deep Purple partially at the behest of his present boss, Ritchie the B.

Since then, Glover has concentrated on producing, and very successfully. He's enjoyed hits with the likes of Nazareth, Rory Gallagher, Judas Priest and Ian Gillan.

It was as a producer he was invited to team up with Blackmore again, and in a matter of months he was helping out the old grouch on the fat strings once again.

The rift between them, if ever there was one, had been sealed. But tensions are not always a million miles from the surface.

"There was no personal vendetta when I left Purple," says Glover. "It was more the other members of the band siding with Ritchie I resented. I did leave, but if I hadn't I would have been pushed out."

"But Ritchie is a difficult person to get along with. I've known him for ten years, and there are still things he does that I simply can't comprehend. I wouldn't do them. To a logical, reasonable person like myself, they simply make no sense."

"Then, I'm not a genius like Ritchie. He's brilliant, a freak. You have to allow him artistic licence I suppose. He's much happier being in charge now. We were both unhappy in Purple. But he likes running the show. And I've learnt an awful lot from him. He has an uncanny way of being right which I could never understand."

This knack of 'being right' has certainly paid off this time, but Glover can hardly consider himself in a stable position. Once bitten twice shy definitely applies. And it has to be borne in mind that not one single member of Rainbow remains from the original line-up, all of them having fallen under the great one's ruthless axe.

Glover realises that if he falls out of sorts, the same fate could await him. He treats the problem philosophically.

"It would be easy for me to have a more stable life and a lot less problems. But where would it be getting me? You have to have a professional outlook and face whatever challenges come along."

"I've made a lot of money out of this business, always knowing that I might get hurt. This little venture could well end in disaster, but I have to take that risk."

"I believe in 'balance'. It's an adventure. You only get out of life what you put into it."

Glover is overjoyed to be appearing on stage again after six years as a backroom boffin, but he is already paying hefty prices for his new fix. The cost counted is suspicion, and boredom, and unease.

"I despise the backstage syndrome. It doesn't agree with me at all — getting to gigs, doing soundchecks, wandering around empty corridors

THE UPS AND DOWNS OF RAINBOW

TIM LOTT talks to ROGER GLOVER



killing time. Playing is great but everything else is very boring. Doing nothing is an obnoxious activity. "I get very restless, because I'm a creative person. There's so little to do with your time. It simply isn't conducive to creativity."

So much for the treadmill of isolation. The other side of the coin is the human flotsam and jetsam that waits in the wings for every rock 'n' roll band.

"I've learnt what a lot of people there are to avoid. And I don't just mean groupies. There are so many guys who would just love to be your friend."

"But you've got to find out who they are and what they are because they can be dangerous. It's such a jungle. I've made a lot of money out of it, but there are a lot of the lower elements of society populating it."

"Like recently an American truckdriver who was wearing a Deep Purple T-shirt got offered a joint by some guys hanging around backstage."

"He accepted it — but they turned out to be policemen, who were overjoyed at catching a 'member' of 'Rainbow'. You know, 'last week we got Jefferson Airplane and now we got you.' That sort of mentality."

"Rainbow are a pretty clean band, see, so it's not easy to catch us like that. We had to bail the guy out, though. It cost us 500 bucks as well."

Roger lives an almost lilywhite life on the road, eschewing groupies and drugs for the more innocent delights of portable computers games — "I love games of all sorts."

At home a £500,000 house in the heart of the English countryside — Roger has a collection of about 40 board games, though on tour he confines himself to the basic old faves like backgammon and chess. He is married with a young daughter — and touring doesn't help his personal life on that front too much — but spends more time at the moment trapped within the four walls of the Rainbow coach currently negotiating the lanes and highways of North America.

There, amid the inter-group tensions — "stick a bunch of quantity surveyors on a bus for as long as us and there'd be friction" — he plots out the world by playing his games and watching porn movies on the built-in video.

Rainbow are riding the crest of a new wave of popularity, as is heavy metal generally. The reasons for the renaissance, epitomised in the likes of Rainbow, Judas Priest and even Gram Parsons, are ill defined but Glover has his own theories. I do not personally subscribe to them, but they will do in lieu of a better explanation.

"I could get very sociological here. The political climate has something to do with it. We're in the doldrums. Kids don't seem to feel passionate about much any more in the way they did about, say, Vietnam."

"There's a void to be filled. Kids need something passionate and angry. There is a feeling of frustration in the air."

"People are sick to death with disco. They are actually beginning to see through its superficiality and lack of depth."

"And Rainbow are very good at filling that gap. I would never have bought a Deep Purple record, but I would buy one by Rainbow."

Glover is at pains to point out that he should not be pigeonholed as a headbanger.

"I am a music fan. I don't like heavy metal music more than any other. I love classical. I'd much rather buy something by Bach or Vivaldi than Black Sabbath. I am very eclectic." Glover now sees himself mainly as a songwriter, and his reversion to that role has come with something like a sigh of relief.

"I have to write songs, but I couldn't write them with nowhere to put them. And I'm not out for Tin Pan Alley. Songwriting is the most fulfilling thing to me."

The veteran bass player is, take it for read, fulfilled, for as long as it lasts. Things, he insists, are different this time round.

"With Purple, the music died, stagnated. With Rainbow it's very much alive. And that gives you strength."

It may be presumptuous to say it but — he's going to need it.

ALBUMS

FINGERPRINTZ: 'The Very Dab' (Virgin V2119)

I WONDER if Stiff are on commission. Every time they find a female talent, another label (usually Virgin) steams in and signs the band, if not the artist herself. Take a bow Jane Aire, likewise The Records and Lene Lovich who respectively backed Rachel Sweet and Lene Lovich at various points along the route of last year's most-publicised train ride.

Now there's Fingerprintz, now former Sweet sidesmen who have recently been cutting it on the local club circuit. It's interesting that they're supporting The Skids on their upcoming tour, since although their musical directions could hardly be more different, certain similarities do exist.

Lyricaly, Jimmie O'Neill, who has written all the songs, shows the same strengths and weaknesses as Richard Jobson. Both produce prose, which, although on the one hand is interesting and ambitious, also borders on the obscure and pretentious.

A case in point here is the cosmetic nightmare of



FINGERPRINTZ: (L to R) Kenny, Bob, Jimmie, Cha.

'Invisible Seams', where O'Neill squeezes the initial idea as dry as the make-up tubes belonging to the girl he's singing about. Then there's 'Beam Me Up Scotty', strictly a poor man's XTC and 'Hey Mr Smith', which falters in its very mundane territory.

But then let's not be too hard on the guy. Elsewhere he shows an ability to write about an abundance of subjects, sometimes with startling precision. 'Fingerprintz' is a cracking little gem, the insidious rhythms and Cha Burnz' Moonage Daydream-style guitars evoking an atmosphere as suitably tense as Gelfond's 'Diamond Smiles'.

Musically, the band adopt a rocksteady rather than a rock 'n' roll approach with plenty of bass well to the fore and drums throbbing with sultry omnipresence. If there was more stuff with the immediacy of the opening 'Close Circuit Connection' or 'Tough Luck', the fine single that deserved to be a hit, this record would probably find itself in more homes.

Altogether, a more than proficient first album, with enough activity going on to appease the most restless of souls. Maybe too much, the result of the band sacrificing inspiration for effort in creating

their multiple layers of sound. Whatever, I bet they'll be around for a while yet and their future is to be charted with interest. + + + 1/2 MILE NICHOLLS

STEVE HARLEY: 'The Candidate' (EMI EMC 3311)

MORE THAN anything else, this album is testimony to the fact that time is the great healer. After enjoying an appreciable amount of stardom with Cockney Rebel during the mid seventies and the punk maestro caused Steve Harley to limp

right out of the limelight.

A combination of confusion and hurt pride led to a lengthy and unproductive stay in LA yielding the poor 'Hobo With A Grin'. Then suddenly the man's bio-rhythms restore their equilibrium as creativity comes surging back. For 'The Candidate' shows Harley once again writing interesting and intelligent songs in a musical setting both contemporary and proficient.

Back in the fold are former rebels Stuart Elliot (drums) and Jo Partridge (guitar) while Bryn Haworth — the acceptable face of folk — is also around, strumming some

great mandolin on 'Audience With The Man'. An unusual song, with words reflecting some of the confusion and uncertainty Steve seems to have felt during the past two years, it is also the object of a fine instrumental arrangement.

The fact that he has learned his lesson is borne out on the single, 'Freedom's Prisoner'. A deserved chart-bound sound, this is not, as might be expected, a self-indulgent summary of his own situation, but rather just his description of how a girl makes him feel.

The quiet 'Love On The Rocks' is a more melodic,

introspective piece, showing the psychomodo still quilt-ridden, while 'Who's Afraid?' is a return to more vibrant hippancy.

On side two Harley blots his copy-book by attempting to play Dylan. The Godawful 'One More Time' sounds like a Zimpe 'Planet Waves' parody while the metre of 'How Good It Feels' is directly lifted from 'Sad-eyed Lady Of The Lowlands'. Still, the lyrics are direct and he shows a fine sense of rhyme.

The self-effacing 'From Here To Eternity' is reminiscent of 'Maggie's Farm'. Before the album concludes with its most haunting, atmospheric piece, 'Young Hearts (The Candidate)' is a touching tale, totally different to anything else on the record and another indication of Harley's versatility.

In the past his arrogance has led to widespread abuse and dismissal of this idiosyncratic talent, but the honesty and unpretentious ingenuity of 'The Candidate' should re-establish Steve Harley accordingly as an artist working independently of current trends with a style and craftsmanship that easily transcends this or any other year's models. + + + + MIKE NICHOLLS

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HEAVY MONSTER MUSIC

MADNESS: 'One Step Beyond' (Stiff SEEZ 17)
SPECIALS: 'Specials' (2 Tone CDLTT5001)

"DON'T WATCH that, watch this!" as Chas Smash, lead dancer and rabble-rouser of Madness, would say. You may have read one or two primary school essays elsewhere in the music press recently, clumsily slagging the Specials in particular. Take no heed of these nauseating little toadies, boys (rude or not) - they're just showing symptoms of critical paranoia, which is where The Hack scabbles desperately to be the first to put down a success story - any success story, to maintain his own dodgy credibility. It makes you sick. Enough about the problems that plague the pen though, let's talk about two bands who spell ACCESSIBLE in 15 foot letters.

'The Prince' and 'Gangsters' respectively drew Madness and the Specials into the limelight, with the requisite appearance on TOTP easing them into the mass-popularity

market. We are now presented with debut albums from two bands who have built up a following through consistently playing the most enjoyable gigs around. None of yer arty-farty nonsense with all that beating off and around the bush, but straight ska/bluebeat with careful attention to fashion applied. (And there's nothing wrong with that, you stinking elitists.)

'One Step Beyond' is the opener on Madness' LP of a like name, and immediately lets you know what to expect: heavy, nutty monster music. Entirely instrumental, apart from Chas' intermittent interruptions, with fat sax contributions from Lee Thompson. It's a brillo dancing record - no party will be complete without this, as it's the current single as well.

Vocalist Suggs likes to spin a tale or two in the course of a song. For instance, 'Night Boat To Cairo' is a song for chuffing across foreign seas to middle-eastern shores with some rising and falling sax almost bringing on seasickness. 'Land Of Hope And Glory' isn't

the same unless performed before a live audience, even Suggs' fine growling vocals can't do themselves justice. 'The Prince' you all know about. A classic in honour of the original father of bluebeat, Prince Buster.

Mike Barson and Dan Woodgate should get a mention for their fine contributions on keyboard and drums respectively on 'Bed And Breakfast'. Barson's piano on 'Razor Blade Alley' gives it the hazy, run-down feel of a backstreet club. 'Swan lake' is the only mistake on the LP. Yes, it is the original tune by the Big T and I never could stand it - reminds me of hours of piano practice by other kids at school. 'Rockin' In A Flat', 'Mummy's Boy' and 'Chipmunks Are Go' rectify the situation. But sitting on your bum and trying to listen to a dance band is next to impossible, so if you'll excuse me... ('Chipmunks Are Go'? Wot a stupid title)... madness, they call it madness...

Coventry's other rude boys are like Madness' older, more responsible brother.

They've got a social conscience, see. They worry about kids getting into a 'Stupid Marriage', and heavies like 'Gangsters' and even living in a 'Concrete Jungle'. The Specials rely heavily on the trumpet and those distinctive post-punk vocals by Terry. The competition is hot - Selector are breathing down their necks with 'On My Radio'.

Where they score over Madness is the greater vocal flexibility they have in their power. Terry shares the vocal work with Neville ("Don't call me scarface") resulting in their own special (whoops) sound.

Elvis Costello plonked himself smartly behind the mixer for this one. Not surprising really: this lot display the reggae / ska / bluebeat / rock blend that he's been chasing through numerous albums and here it is in black and white. The production, mercifully, is faithful to their live sound.

'Nite Klub' is an anthem to the essence of the band - sweaty, cramped, good-time music. Whether or not the Costello control is

responsible for it, no one can really say, but this is a consistently taut effort and for a debut, to use the vernacular, shit hot.

Whereas Madness are plagiarists, this lot are purists. This is really how bluebeat should be played, if it's going to be played at all, and what a perfect alternative to John Travolta! ('Dawning Of A) New Era' has Terry singing through a rolled-up newspaper. The boy would make a wonderful pixie with looks like that.

The Specials don't take everything seriously though: they laugh at themselves, at their race (whatever that may be) and things in general. 'Too Much Too Young' contains a wistful invitation to a pert young married, who could be having fun as a Special instead.

Specials keep a hold on your interest, Madness let it slip. They are both prime cuts live, but when they come in a black, flat round shape, the Specials take the prize. S o + + + a n d + + + + respectively. SIMON LUDGATE

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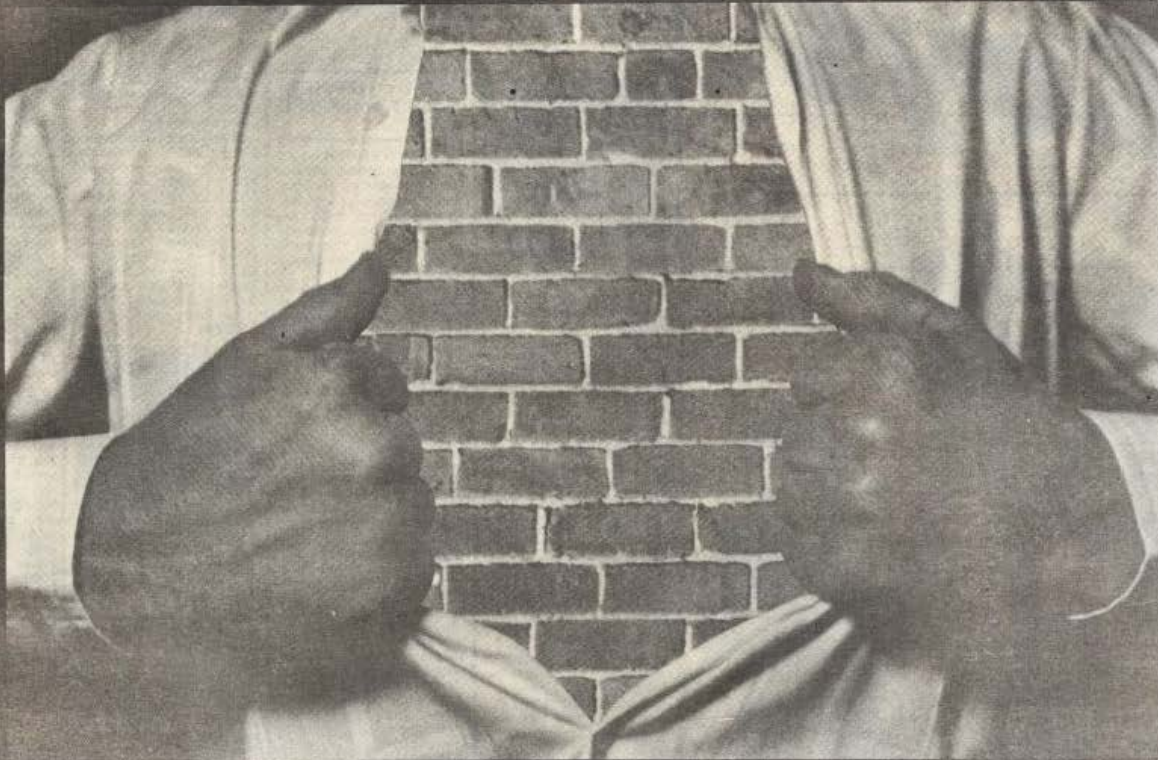
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DAVID WERNER: 'David Werner' (EPC 83862).

DAVID WERNER has already recorded two virtually unnoticed albums and thus stands, with the release of his third, on the brink of rock obscurity. It is within this third album that salvation lies.

SANTANA: 'Marathon' (CBS 86098)

IN WHICH Carlos and the boys show a marked return to form after five years of disappointment and nafferama. Perhaps of more significance is the fact that several of the tracks would make suitable singles. For example, the muscle-bound 'You Know That I Love You', even if it could be mistaken for Chicago or any other facelessly efficient American AOR outfit if it wasn't for the infiltration of one of Santana's effortlessly fluid runs about half-way through.

'All I Ever Wanted' is another number that enthusiastically rocks out with plenty of pearling percussion and drums, though the real ace in the pack is 'Summer Lady'. Apart from its boasting an irresistible hook-line, quite a rarity with this band, it's one song where the words, which are secondary to the music anyway, don't appear over-trite.

On the detrit side, the contrived excitement of 'Stand Up' is strictly dullsville, although the tempo change into the succeeding instrumental works a treat and gets side two back on course.

The turgid 'Love' is a reminder that his Holiness, the very honourable Sri Chimnoy is still uncle Devadip's spiritual mentor. His guff on the sleeve notes about the inner marathon to eternity being 'millions & billions' times longer than the 26-mile job is paralleled by the words of the song which waffle on about us all reaching perfection with more love etc.

What is interesting, however, is the use of the concept of the marathon as a working theme throughout the album, right down to the ancient Greek sleeve design. Santana have successfully operated this idea of basing each LP on a country in the past.

An indefinable quality, extending beyond the artwork seemed to connect the first album with Latin America, 'Abraxas' with Spain, 'Caravanserai' with Arabia and 'Welcome' with India.

This record is hardly in the same class as any of those illustrious predecessors, but after largely dispensable items like 'Festival' and 'Moonflower' it optimistically bodes well for the future. +++ MIKE NICHOLLS

It's a collection of styles including Bowie, Lofgren and Townshend but in places Werner himself comes through with clarity. The album begins with one of the strongest tracks 'Can't imagine' with a line in subtlety I've been humming all day.

'What's Right' and 'What Do You Need To Love' show solidity, the latter illustrating the skilful production with some clever bass work. Then comes the one error 'Melanie Cries' a well put together but drivelly song out of context on this album. 'Eye to Eye' sticks to the roof of your head like an average earful of cloying vinyl.

Side two continues to display Werner's skills with Ian Hunter vocalising on 'High Class Blues' and apparently mixing 'Every New Romance' which noticeably profits from the experience! +++ 1/2 GRAHAM STEVENS.



ELKIE BROOKS: 'Live And Learn' (A&M AMLH 68509)

THE FACT that this album has beaten the review into the charts only fuels the notion that Elkie Brooks has, over the last couple of years, manoeuvred a whole new audience for herself, who now stick by her irrespective of hit singles. She does a roaring trade every time she plays live, and works hard for it.

Elkie is principally an interpreter of songs. She gets a couple of co-credits here, but usually picks and chooses other people's material to sing. Makes careful choices, too; usually nothing too well-known, and then only if she thinks she can make it worthwhile, as on 'Only Love Can Break Your Heart' and 'The Runaway', among others in the past.

Here as usual the emphasis is one of easy listening, in its several forms; the marching, beating single 'He Could Have Been An Army', co-written by the unlikely combination of Micky Jupp, Jerry Leiber and Mike Stoller, the lightrock 'roll of 'If You Can Beat Me Rockin' You Can Have My Chair', ballads like 'The Heartache Is On'; even some soul on 'The Rising Cost of Love' and

'Who's Making Love'. With the help of Jerry Leiber, clearly a member of Elkie's fan club.

When she gets her voice around the right melody, she has the ability to sound quite haunting. That was certainly true of 'Lilac Wine', and here 'On The Horizon' and 'Dreamdealer' are quite shivery. So Elkie Brooks can claim to be an "albums artist", and the one-off singles matter rather less. +++ 1/2 PAUL SEXTON



KEITH HUDSON: 'Rasta Communication' (Greensleeves GREL 5)

THERE ARE those who consider Keith Hudson to be of the same calibre as Burning Spear, and not without good reason. In this age of ten-a-penny prophets of rasta, he manages to come over as truly a man with a mission.

His 'Too Expensive' LP was a sorely disappointing affair, but 'Rasta Communication' is a very different pipe of callie. It's not new - having appeared on his own Joint label in March of last year - but Greensleeves have done a colourful repackaging job on it and given it a deserved relaunch, hopefully to a wider public this time.

The rhythms are those slow burning fuses that Sly and Robbie light for men like Hudson, though not as heavyweight as Spear's. 'Rasta Communication' and 'Felt We Felt The Strain' are prime examples.

At times he tinkers irritatingly with the Tosh type of conspicuous militancy, but more often he simply sings about what he believes in. He makes rasta less of a sales gimmick than most, it makes all the difference. +++ ALEX SKORECKI



JASPER CARROTT: 'The (Un)recorded Jasper Carrott' (DJM DJF20560)

THE ALBUM is actually "Unrecorded" with the "un" crossed out, but I didn't want to make a mess of your brand new RM. Either way you'll guess that this is the soundtrack - yes, the original soundtrack folks - from the Carrott's 'An

Audience With' TV show at the Theatre Royal, Drury Lane, with a few of the more succulent bits included.

Tough to reflect any sort of useful review of a comedy album, because taste in humour is probably even more subjective than taste in music. But some of his tried and trusted hits are here, like 'Zits'. In case you don't know that's JC's word for "spots", and he says that on the South coast, it's really caught on. They put the ball on the penalty zil, play zil the ball and eat zitted dick.

The finale, after the TV filming had finished, is 'Explosive Gases', a rather windy tale. There's no 'Magic Roundabout', but the audience sounds well happy anyway. Carrott has a disarmingly natural, unpretentious style and often hits upon those things that everyone else has noticed, but never mentioned before ("Why do I always get the nutter on the bus?").

If you think JC's funny, you'll think this is funny. And he does mention music - punk rock, in fact, and a friend of his who has a warehouse of Cindy dolls that vomit. +++ 1/2 PAUL SEXTON



THE BELLAMY BROTHERS: 'The Two And Only' (Warner Bros BSK 3347).

WHEN THE Bellamy Brothers hit the top 10 three years ago with 'Let Your Love Flow', and then followed up with 'Satin Sheets', they seemed to be announcing a style of light pop-rock. But now as they re-emerge, courtesy of the 'Beautiful Body' hit, it's clear that the country's their home, and they've softened their sound, right down to the steel guitars which punctuate most of these tracks.

'Beautiful Body' was a US country chart topper and most of its bedfellows have a similar gentle, mosey-on-down feeling, including their American follow-up, 'You Ain't Just Whistlin' Dixie'. I've a feeling there might be a bit more humour and flair about the Bellamys than they're letting on; we could do with some more songs like 'Wet T-Shirt', and more of the rock 'n' roll approach of 'Miss Misunderstood'. Meanwhile I guess they need another catchphrase for another hit. How about 'How Can I Say I Miss You If You Won't Go Away?' +++ PAUL SEXTON.

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MALMAN

ARE WE NOT MEN? NO, WE ARE RABBITS

I THINK you are a load of lazy sods. I bet there were tons of great letters the other week and you couldn't be bothered to get off your fat bums and read them.

Thumper The Rabbit, Bristol.
 *As a rabbit, you might not know this... but we humans can read while sitting down. Clever stuff eh?

THE BIG ONE

DO YOU really retire your employees at 30?
 Steve, Reading.

*No — Alf Martin (32 going on 17). Certainly not — John Shearlaw (OAP). I hope so — Ronnie Gurr (exhausted).

WHERE IS HE?

PLEASE COULD you tell me where to contact Les McKeown?
 Denise Pywell, Sutton, Surrey.

*You're probably not the only one that's looking for him.

GET 'EM DOWN

YOUR COVER the other week plainly said 'Blondie Supertramp'. My mum read it and made me take all my Debbie Harry pictures down.
 Olaf, San Francisco.

*Your mother is obviously a woman of high moral principles, so specially for her next week we'll begin the serialisation of 'What Lot's wife did with the Saxa tin on the road to Sodom'.

WHAT?

WHAT KIND of a name is Kimberley anyway? What's wrong with Big Nose Junior?
 Clive, Bromley.
 *What kind of a name is Clive anyway? Who are



ONE OF showbiz's most enduring comedy duos: Martin and Shearlaw

you and how dare you write to this page?

DYING TO MEET YOU

DEAD? Arthur Sodgen, the fastest funeral service in North Wales. We'll get the deceased out of the house and down the chute within the hour. Free set of wine glasses with every certified stiff. Ring now and we'll be at your door within the hour.

MORE BIG ONES

PLEASE SAY a big hello to the Ruts, especially Malcolm who was really great at Hemel Hempstead on Sunday October 7. See ya in the near future.

MERRY

IF THAT old tart Paula Yates is going to persist in insulting me, she could at least spell my name right.
 Freddie Mercury.
 *How's the tutu Fred?

MORE BIG ONES

PLEASE SAY a big hello to the Ruts, especially Malcolm who was really great at Hemel Hempstead on Sunday October 7. See ya in the near future.

MORE BIG ONES

PLEASE SAY a big hello to the Ruts, especially Malcolm who was really great at Hemel Hempstead on Sunday October 7. See ya in the near future.

WET ONES

I WOULD like to thank Bob Geldof and the Boomtown Rats for a great concert in Liverpool and also allowing me backstage. Thank you Bob for the lovely kiss you gave me (eat your heart out Paulapoo).
 Jane Buchanan, Liverpool.
 *She's more likely to eat YOUR heart out Janeypoo. Don't turn your back.

ROGET'S CORNER

WHAT'S THIS 'paradoxical, allegorical, synthetic, implicative, perception amalgam'? A lesson in English Lit perhaps? No, it's just a few words from a singles review by Robin Smith. Does he think we RM readers don't know what all these words mean? Synthetic implicative perception are everyday words my dear chap. But I think it would be better if you just said 'this record is bleedin' gear' or 'a load of crap' y'know.
 Andy Shaw, Liverpool.
 *Don't fret, Robin was just feelin' a bit odd because he was gettin' married. Now he's back home to the Hoovering and cat litter he should be a bit more coherent.

GARYFORNIAN DREAMIN'

I'VE NEVER seen Gary Numan, so I don't believe that he exists and in fact a large part of the population is suffering from a mass hallucination.
 John Paul Satre.
 *I'll let you be in my dream if you'll let me be in yours — Bob Dylan.

YOU'RE BAEZED

DON'T YOU think the Boat People have suffered enough without Joan Baez going out there and singing to them?

A Man With A Social Conscience, Birmingham.
 *Pity the poor immigrants — John Lennon (or was it Neil Sedaka?)

WHO'S-A-FOR-MIKE-A?

I HEARD a rumour that Mike Nicholls comes from Manchester. Is this true? Mayor of Manchester.
 *Mike who? Where's Manchester?

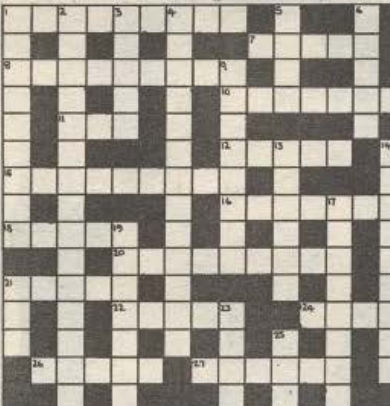
HAT MAIL

I WON your LP token two weeks ago and still ain't seen it. Pay up you bastards or you don't get your Steve Hillage feature.
 Chris Westwood, first typewriter to the left of the coffee machine (depending on which way you're facing), London WC2.
 *Get that woolly hat on Westwood or you're a dead man — Alf Martin.

DEATH THREAT

I WAS in the bathroom all night throwing up after seeing Lena Martell on Top Of The Pops. Tell me you clever-dicks, what the hell is a decrepit old boiler like her doing on a sometimes reasonable TV programme? When I rang the BBC to complain, they said I could always turn the sound down. But she is even WORSE than the song. And to add insult to injury, at the rate she's going, she may even reach Number One. If that's the case, I'm going to kill myself. Goodbye.
 Steve, Torquay

X WORD



ACROSS

- 1 She may Welcome You To The Cruise (4,5)
- 7 & 12 Across PIL planning John Travolta's murder (5,5)
- 8 An All American Alien Boy (3,6)
- 10 & 3 Down Stones song that was released as a single by The Who in 1967 (5,2,5)
- 11 Marley or Seger (3)
- 12 See 7 Across
- 15 He wants to prevent Rust from spreading (4,5)
- 16 Multi-coloured group (7)
- 18 Sweet substance in Archies NO 1 single (5)
- 20 A Victim Of Love (5,4)
- 21 Julie Covington informed us that Only Woman ... (5)
- 22 Riders Of The Storm (5)
- 24 Instruments (4)
- 26 The Sultans Of ... (5)
- 27 Recent Commodores hit (4,2)

DOWN

- 1 The Scream's follow up (4,5)
- 2 Recent ELO hit (4,5,2,4)
- 3 See 10 Across
- 4 Squeeze hit (2,3,6)
- 5 Group that came From The Underworld in 1967 (4)
- 6 1/2 Shirley and Company hit (5)
- 9 The Runt (8)
- 13 Nautical champagne drinkers (6)
- 14 Queen hit (3,2,4)
- 17 The mighty fall at the sound of these words (4,4)
- 19 You won't find him Sittin on The Dock Of The Bay Any More (7)
- 21 Mick Ralphs Company (3)
- 23 EWF single (4)
- 25 Family Stone leader (3)

LAST WEEK'S SOLUTION

- ACROSS
 1 Reggae For It Now 6 Natural 7 Parkers 8 Birginea 11 Aint Love A Bitch 12 Waterloo 15 Ha Ha 18 Milk And Alcohol 19 Rickie Lee Jones.
- DOWN
 1 Randy Vanwarmer 2 Get It On 3 Arrival 4 Replicas 5 War Of The Worlds 9 Rave On 10 Althia 13 Tail 14 Marc 16 Taxi 17 Fame.

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SECRET AFFAIR
 THE SECOND SINGLE
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 SEE 3
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SPY RECORDS

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ON SALE NOW

UP TOWN

The information here is current at time of going to press but may be subject to change. Please check with the venue concerned.

THURS OCTOBER 25

BASILDON, Double Six (20140), Romantix
BICESTER, Kings Head, Sledgehammer
BIGGLESWADE, Shuttleworth Agricultural College, Funboy Five
BIRMINGHAM, Odeon (021-643 6101), The Skids/Fingerpritz
BIRMINGHAM, Tiffany's, Halesowen (021-422 0761), Venon
BIRMINGHAM, Underworld (021-477 7885), The Denizens
BIRMINGHAM, University (021-472 1841), Punishment Of Luxury
BLACKBURN, Ledestar (Ribchester 400), Cowboys International
BRADFORD, St George's Hall (32513), The Buzzcocks
BRIGHTON, Alhambra (27874), Airport
BRISTOL, Polytechnic, Bower Ashton Site (862178), The Inmates
CAMBERLEY, Lakeside Theatre (Deeput 5939), Johnnie Ray
COLNE, Union Hotel (862759), Lies All Lies/Red Stripe
COVENTRY, Robin Hood (21878), Rockin Shades
COVENTRY, Tiffany's (24570), Paris/The Editors/DS Band / Sneak Preview/Nostalgic/Gypsy (Year Of The Child Benefit)
COVENTRY, Warwick University (274065), The Tourists/The Monos

DERBY, Talk Of The Midlands (32543), Flying Saucers
EASTBOURNE, Lottbridge Arms (53310), The Dials
EDINBURGH, Astoria (031-661 1662), The Jags/Deaf Aids
EPSOM, Ebbisham Hall, Rosetta Stone
FAREHAM, HMS Dryad, Clem Curtis And The Foundations
GLENROTHES, Rothes Arms (753701), The Solos
GRAVESEND, Civic Hall (54422), Dogwatch
GREENOCK, Victoria Carnegie (25456), Deft Jerks
HIGH WYCOMBE, Town Hall (26100), Sore Throat
HULL, Wellington, Wellington Lane, Little Bo Bitch
IPSWICH, Gaumont (53641), Fischer Z/Angletrax
LEEDS, Fan Club, Brannigans (563252), The Fall/Performance Anxiety
LEEDS, Polytechnic (30171), Vienna
LEEDS, University, Lipman Building (39071), Statics
LEICESTER, De Montfort Hall (2776332), Whitesnake/Marseille
LEYSWOWN (Isle of Sheppey), New Island Hotel, The 58 Rock N Roll Band featuring Heinz/Lord Sutch/Ricky Valence/Little Tina/Earl Sheridan
LONDON, Acliam Hall, Portobello Road (01-960 4590), Laughing Gas/Fan Club
LONDON, Albany Empire, Deptford (01-692 0765), Red Lights/Stan's Blues Band
LONDON, Bedford College (01-486 4400), June Tabor/Martin Simpson
LONDON, Bridgehouse, Canning Town (01-478 2889), Never Never Band/Zorky Twins
LONDON, Cock Tavern, Fulham (01-385 6021), Johnny G

LONDON, Dingwalls, Camden Lock (01-267 4967), Straight Eight
LONDON, Dominion Theatre, Tottenham Court Road (01-580 9562), Gladys Knight
LONDON, Duke Of Lancaster, New Barnet (01-449 0465), One Hand Clapping
LONDON, Greyhound, Fulham (01-368 0526), Borch
LONDON, Hamborough Tavern, Southall, The Attendants
LONDON, Hammersmith Odeon (01-748 4081), Boomtown Rats/ProteX
LONDON, Hope And Anchor, Islington (01-359 4516), Tours
LONDON, 100 Club, Oxford Street (01-638 0933), Matumbi
LONDON, 101 Club, Clapham (01-223 8309), Kevin Armstrong's Local Heroes/Holly and the Italians
LONDON, Kings College, Surrey Street (01-636 7132), The Freshies
LONDON, Marquee, Wardour Street (01-437 6603), Climax Blues Band
LONDON, Music Machine, Camden (01-387 0428), The Pirates
LONDON, Nashville, Kensington (01-603 6071), Angelic Upstarts/The Wall
LONDON, Newlands Tavern, Peckam, Spare Parts
LONDON, Notre Dame Hall, Leicester Square (01-437 5271), The Smirks
LONDON, Pied Bull, Angel, Islington, Embryo
LONDON, Royalty, Southgate (01-886 4112), The Cruisers/Rebound
LONDON, The Swan, Hammersmith (01-748 1043), The Chevrons
LONDON, The Tramshed, Woolwich (01-855 3371), Mighty Honky Band

LONDON, The Venue, Victoria (01-834 5500), The Motels
LONDON, Windsor Castle, Harrow Road (01-286 8403), Zorro
MACCLESFIELD, Krumbles (23762), Dick Smith Band
MANCHESTER, Apollo, Ardwick (061-273 1112), The Stranglers
MANCHESTER, Squal Theatre, Devas Street, Alberto Y Lost Trios Paranoias
MIDDLESBROUGH, Town Hall (245432), Richard And Linda Thompson
NEWCASTLE UPON TYNE, Mayfair (23109), AC/DC/Dei Leppard
NORWICH, Theatre Royal (28205), Billie Jo Spears/Bobby Bare
NORWICH, University of East Anglia (58161), The Quads/Dangerous Girls
NOTTINGHAM, Kimberley, Recreation Hall, The Specials/Madness/The Selector
NOTTINGHAM, Sandpiper (44544), Camel
OXFORD, Corn Dolly (44761), Urchin
OXFORD, New Theatre (44544), Camel
PETERBOROUGH, Bull And Dolphin The Now
PLYMOUTH, HMS Drake, Yaketak
PORTSMOUTH, Locarno (25491), The Undertones/Terpole Tudor
PORTSMOUTH, Polytechnic (819141), The Piranhas
RETFORD, Porterhouse (704981), Psychedelic Fur
ROTHERHAM, The Windmill (72986), Scarborough Antelopes
SCARBOROUGH, Penthouse (63204), The Vye
SHEFFIELD, City Hall (22885), Elkie Brooks

SHEFFIELD, Fiesta (70101), Mary Wilson
SHEFFIELD, Limit (730940), Chas And Dave/Trimmer And Jenkins
SLOUGH, Fulcrum Theatre (35659), Leo Sayer/Mainland
STOKE, Harley Victoria Hall (24641), Steve Hackett
THORNABY, Thornaby Conservative Club, Brooklyn
TONBRIDGE, The Harvester, In Route
WALLASEY, The Dale, English National Sport
YEOWITON, RNAS Yeovilton, Souled Out

FRI OCTOBER 26

ABERAVON, Nine Volts (Port Talbot 6072), Iron Maiden
ABERDEEN, University (572751), The Enid
BARNESLEY, Londoner Club, The Name / Killermasters
BIRMINGHAM, Odeon (021-643 6101), Southside Johnny And The Asbury Jukes
BIRMINGHAM, University (021-472 1841), Orphan
BISHOPS STORTFORD, Triad (56333), Mad Chateaux
BOURNEMOUTH, Dorset Institute Of Higher Education / Ricky Cool And The Icebergs
BOURNEMOUTH, Winter Gardens (26446), The Undertones / Tenpole
BRADFORD, Bradford College, Queens Hall (392712), Shadowfax / Silver Screen Girls
BRADFORD, St Georges Hall (32513), Elkie Brooks
BRIGHTON, Newhaven Boys Club, Dirty Weekend
BRIGHTON, University Of Sussex (698114), The Freshies
BRISTOL, University (35035), The Tourists / The Monos
BROMLEY, Stockwell College, The Monitors
BURTON ON TRENT, 76 Club (61037), Sore Throat
CAMBERLEY, Lakeside Club (Deeput 5939), Johnnie Ray
CAMBRIDGE, College Of Art And Technology (63271), Mike Absalom
CAMBRIDGE, Corn Exchange (68761), The Skids / Fingerpritz
CANVEY ISLAND, Goldmine (62353), Central Line
CARDIFF, Grassroots (31700), Normal Service / The Sections
CARLSLE, Twisted Wheel (20335), Zykron 9
CHATHAM, Tam O' Shanter (400187), The Plugs
CHELMSFORD, Chancellor Hall (65848), Matchbox
COLCHESTER, University Of Essex (72462), Caroline Roadshow
COVENTRY, New Theatre (2141), Darts
DUDLEY, JB's, (53597), Little Bo Bitch
EDINBURGH, Royal Highland Exhibition Hall, Ingliston (031-228 1155), Boston
EXETER, Routes (58615), The Piranhas
FAREHAM, Knowle Hospital, The Dials
GLASGOW, Apollo (041-332 9221), Lene Lovich / Jane Aire And The Belvederes / The Meteors
GLENROTHES, Rothes Arms (753701), Switch
GOSPORT, John Peel (261893), Zorro
GUILDFORD, University Of Surrey (71281), The Ruts / The Flies
HEMEL HEMPSTEAD, Arts Centre, Funboy Five
HUDDERSFIELD, Technical College, Souled Out
IPSWICH, Gaumont (53641), Billie Jo Spears / Bobby Bare
ILKESTON, Festival Inn (322891), Strange Days
KIRKALDY, Birksgate Hotel (69129), Snapshots / Johnny And The Roccos / Joe Lethal / Monolog / Cuban Heels / Black Market (All dayer - 12 midday to midnight)
KIRKLEVINGTON, Country Club (Egglecliffe 780093), Orchestral Mirrors
LIVERPOOL, Erics (051-236 7881), The Motels

LIVERPOOL, The Moonstone (051-709 5886), Englands National Sport
LONDON, Bandwagon Tingsbury Circle, Iron Maiden
LONDON, Bridge House, Canning Town (01-478 2889), Special Branch
LONDON, Central London Polytechnic, New Cavendish Street (01-636 6271), The Quads / Eddy Steady Go / SWI / Romantix
LONDON, Chippenham, Westbourne Park, Sanity
LONDON, Cock Tavern, Fulham (01-385 6021), Big Chief
LONDON, Conway Hall, Camden (01-242 8032), Prisoners / Evil Roman
LONDON, County Cavern, Kings Road (01-352 7161), Ricky Wales Band
LONDON, Crystal Palace Hotel, Crystal Palace, Squire
LONDON, Cubics, Paddington, Eclipse
LONDON, Dingwalls, Camden Lock (01-267 4967), Whirlwind / The Limos
LONDON, Dominion Theatre, Tottenham Court Road (01-580 9562), Gladys Knight
LONDON, Ealing Town Hall, Misty / The Decorators / Burning Blockade (RAR)
LONDON, Electric Ballroom, Camden (01-485 9006), The Teenbeats
LONDON, Goldsmiths College, New Cross, Prag Vec / Poison Girls / Aupairs / Lepards (Lambeth Against Creche)
LONDON, Greyhound, Fulham (01-385 0526), Robert And The Remouids
LONDON, Half Moon, Putney (01-847 7656), Johnny Mars Blues Show
LONDON, Hammersmith, Odeon (01-748 4081), Boomtown Rats / ProteX
LONDON, Hope And Anchor, Islington (01-359 4510), Live Wire
LONDON, Jubilee Club, Morden, Flying Saucers
LONDON, Marquee, Wardour Street (01-437 6603), Climax Blues Band
LONDON, Middlesex Polytechnic (01-368 9841), Sta-prest
LONDON, Music Machine, Camden (01-387 0428), The Vapors / The Nipids
LONDON, Nashville, Kensington (01-603 6071), Bob A Lewie / Jimmy Edwards / Long Tall Shorty / Kids Next Door / Low Numbers
LONDON, Notre Dame, Hall, Leicester Square (01-437 5571), The Tea Set
LONDON, Porchester Hall, Porchester Road (01-278 0151), Carol Grimes / Los Tropicanos / Tony Allen
LONDON, Portobello Basement Club, Kensington, The Details
LONDON, Rock Garden, Covent Garden (01-240 3861), Black Slate
LONDON, Royal Albany, Deptford, Rubber Johnny
LONDON, Royalty, Southgate (01-886 4112), Chris Hill / Sean French
LONDON, Southbank Polytechnic (01-261 1525), The Tours / VIPS
LONDON, Star And Garter, Putney Pier, Johnny G
LONDON, Thomas Polytechnic, Woolwich (01-855 0618), First Brothers of Funk / Splodgegenessabounds
LONDON, Three Rabbits, Manor Park, Camden, The Vapors
LONDON, The Venue, Victoria (01-834 5500), Gonzales / Kokomo (Cancer Benefit)
LONDON, Windsor Castle, Harrow Road (01-286 8403), English Tiles
LONDON, Zoomer, Chelsea, Switch / James Lizard (Starts 2.30 Free)
Malden, Labour Hall, Grinder / Basille
MANCHESTER, Apollo, Ardwick (061-273 1112), Whitesnake/Marseille
MANCHESTER, South Trafford College, The Smirks
MANCHESTER, Squal Theatre, Devas Street, Alberto Y Lost Trios Paranoias
MANCHESTER, University (061-281 320), Richard And Linda Thompson

MATLOCK, Pavilion (3848), Borlch
MELTON MOWBRAY, Painted Lady (812121), Del Shannon
MIDDLESBROUGH, Madison (240121), High Flames
NEW BRIGHTON, Riverside, Dick Smith Band
NEWCASTLE UPON TYNE, City Hall (20007), Steve Hackett
NEWCASTLE UPON TYNE, Mayfair (23109), AC/DC/Dei Leppard
NEWCASTLE UPON TYNE, Fischer Z/Angletrax
NEWCASTLE UPON TYNE, University (27184), Cowboys International
NEWPORT, Village Club (811949), The Pirates
NORWICH, University of East Anglia (58161), The Specials / Selector / Madness
NOTTINGHAM, Hotway Club, Rockin Shades
NUNEATON, Hilltop, Kidda Band
ORMSKIRK, Edgell College (75171), Racing Cars
PERTH, Moncrieff Arms, Trax
OXFORD, Corn Dolly (44761), Angel Street
POOLE, Brewers Arms (4930), Program
PLYMOUTH, Clones (65136), Revillos
PRESTON, Polytechnic (58382), La Mortgage
RAMSGATE, Van Gogh (Thanet 55766), Mick Muff And The Divers
REDFORD, Porterhouse (704 861), UK Subs / Cyanide
ROCHDALE, Technical College (40421), Stress / Allen Tint / Zanathus
ROTHERHAM, Hermit Urchin (2121), The Diks
RUGBY, Emmalines (76450), Nightmare
ST ALBANS, Horn Of Plenty, Victoria Street (36820), Zilch
SALFORD, University (061 736 7811), Merton Parkas / The Crooks
SHEFFIELD, Fiesta Club (70101), Mary Wilson
SHEFFIELD, Limit Club (730940), Gods Toys
SHREWSBURY, Music Hall (52519), Angelic Upstarts
SLOUGH, Fulcrum Theatre (35659), Leo Sayer / Mainland
STAFFORD, North Staffs Polytechnic (52311), Writz
STOCKPORT, Stockport College, Inazor
STOKE, North Staffs Polytechnic (412416), The Inmates
STRATFORD UPON AVON, Green Dragon (3894), Relay
STROUD, Subscription Rooms (4687), Johnny Coppin Band / Nigel Mazlyn - Jones
SUNDERLAND, Mecca (57586), Brooklyn
SWANSEA, Haford Inn (53617), The Bears
TRURO, William IV, Metro Glider
WAKEFIELD, Unity Hall (6555), Punishment Of Luxury
WALLASEY, Dale Inn (051-639 9847), Spider
WEST RUNTON, Pavilion (203), Gillan Randy California And Friends
WORTHING, Lancing Youth Centre, Rosetta Stone

Noosha Fox

NEW SINGLE

Skin Tight

CHR 2383

Chrysalis

SAT OCTOBER 27

ABERDEEN, Capitol (23141), Lene Lovich / Jane Aire and the Belvederes / The Meteors
BASINGSTOKE, Magnum (57575), Lip Moves
BATH, University (63228), The Pirates
BIRMINGHAM, Bogarts (021 643 0172), Diamond Head (2.30 pm)
BIRMINGHAM, Hopwood Caravan Club, Quartz
BIRMINGHAM, Underworld (021 477 7885), Merton Parkas / The Crooks
BIRMINGHAM, Westhill College (021 472 7245), Speed Limit
BISHOPS STORTFORD, Triad Leisure Centre (56333), Return Ticket
BOLTON, Goldthorpe Club, Zorro
BRACKWELL, Sports Centre (54203), The Undertones / Tenpole Tudor

BRIGHTON, Polytechnic (681286), Black Slate
BRIDLINGTON, Royal Spa (725258), Gallagher and Lyle / Judie Tzuke
BRIGHTON, The Centre (202818), Leo Sayer / Mainland
BRISTOL, Polytechnic, Red and (30990), Landscape / Roger Ruskin Spear
BURY, Derby Hall, Reducers / Wilful Damag
CAMBERLEY, Lakeside Club (05007 5539), Johnnie Ray
CARDIFF, Grassroots (31700), The Bears
CARLISLE, Twisted Wheel (20335), Brooklyn
CHATHAM, Tam O'Shanter (400187), Biscuit Band
CHIDDINGLEY, Six Belles (227), Dirty Weekend
COVENTRY, Lanchester Polytechnic (214568), Scissor Fits / The Details
COVENTRY, New Theatre (231414), The Strangers
DOVER, Town Hall (206941), Caroline Road Show
DUBLIN, University (751752), Gillian / Randy California and Friends
EDINBURGH, Herriot Watt University (31 229 3547), The End
GAINSBOROUGH, Casablanca Club, Rosetta Stone
GLASGOW, Apollo (041 332 9221), AC/DC / Def Leppard
GRAVESEND, Prince of Wales, Speedy Bears
HALIFAX, Goo Mood Club, Borch
HATFIELD, Polytechnic (65343), The Specials / Selector / Madness
HORNCHURCH, The Bull (142720), One Eyed Jacks
IPSWICH, Gaumont (53641), Elkie Brooks
KEELE, University (625411), Original Mirrors
KINGSTON, Polytechnic (01 549 1366), Small Hours
LEEDS, Royal Park (785976), Agony Column
LEEDS, Staging Post (735541), One Adult
LEICESTER, Ratby WMC, Strange Days
LEICESTER, University (556282), Penetration / Local Operator
LEYSWOLD, Isle of Sheppey, New Island Hotel, Candidate
LINTON ON OUSE, RAF Station (261), Yateky Yak
LIVERPOOL, Eric's (051 236 7881), Pink Military
LONDON, Bridge House, Canning Town (1 476 4051), Dave Edwards / Lou Martin / Rod D'ath / Chris Glen
LONDON, Country Tavern Kings Road (01 352 7161), Ricky Wales Band
LONDON, Dingwalls, Camden Lock (01 267 4967), The Cleaners / Iorus
LONDON, Dominion Theatre Tottenham Court Road (01 580 9562), Glady's Knight
LONDON, Duks of Lancaster New Barnet (01 449 0465), Shadr
LONDON, Electric Ballroom Camden (01 485 9008), The inmates / Lew Lewis Reformer / Little Roosters / Red Beans And Rice / The Bogey Boys
LONDON, Greyhound, Fulham (01 385 0526), Darling / Supergrass
LONDON, Hammersmith Odeon (01 748 4051), Bottomtown Rats / Protex
LONDON, Hope and Anchor Islington (01 359 4510), Ricky Cool And The Icebergs
LONDON, Imperial College, South Kensington (01 589 8258), 64 Spoons / World Service
LONDON, 100 Club, Oxford Street (01 639 0833), Johnny Shines / Robert Junior Lockwood
LONDON, John Bull, Chiswick (01 994 0062), Miscellaneous
LONDON, Kings Head, Dept. Rd, The Afflicted
LONDON, Lewisham, Odeon (01 852 1331), Darts
LONDON, Marquee, Wardour Street (01 437 6603), Squire
LONDON, Moonlight Club West Hampstead (01 992 0863), The Trendies / Cuddly Toys
LONDON, Music Machine Camden (01 387 0428), Pinpoint / No Dice
LONDON, Nashville, Kensington (01 603 6071), Mike Edwards / Bob A. Lowie / Long Tall Shorty, Kids Next Door / Low Numbers
LONDON, Roundhouse, Chalk Farm (01 267 2591), Eddie C Campbell / Good Rockin' Charles / Lester Davenport / Chico Chism / Little Smokey Smothers
LONDON, Staple Inn, Crouch End (01 272 2108), Spare Parts

LONDON, Star and Garter Putney Pier (01 788 0345), Sam Mitchell Blues Band
LONDON, Swan, Hammersmith (01 748 1034), VIPS
LONDON, The Thomas Polytechnic, Woolwich (01 955 0618), Teardrop Explosives / Echo And The Rhythymen / Expelaires
LONDON, The Venue, Victoria (01 634 5500), Randy California
LONDON, YMCA, Tottenham Court Road (01 637 1333), Cabaret Voltaire / Passage
LOUGHBOROUGH, Town Hall (63151), Psychedelic Furs
MANCHESTER, Apollo (081 273 1112), Buzzcocks
MANCHESTER, University (061 273 5111), Oneas And Dave Trimmer and Jenkins
MELTON MOWBRAY, Painted Lady (812721), The Tymies
MIDDLESBROUGH, Madison (240121), High Flames
MIDDLESBROUGH, Rock Garden (241995), Cowboys International
NEWARK, Palace Theatre (71156), Richard And Linda Thompson
NORTHAMPTON, Cricket Club (32917), The Skids / Fingerprints
NORTHAMPTON, Red Lion, Urchin
NOTTINGHAM, Boat Club (669032), Freeze
NOTTINGHAM, The Sandpiper (54381), The Smirks
OLDHAM, Grange Arts Centre, IQ Zoro / Sephira / The Units
ORFITH, Plough Inn, Another Pre-Face
PETERBOROUGH, Cresset, The Now
PETERBOROUGH, Forum, Modern English
PORTSMOUTH, Polytechnic (819141), The Chords
READING, Bulmershe College (663387), Between Pictures
REIGHAM, St Martins Hall, Platform
RETFORD, Porter House (704981), Sore Throat
SHEFFIELD, Fiesta Club (7101), Mary Wilson
SHEFFIELD, University (24076), The Motels
SOUTHAMPTON, University (556291), Girlschool
SOUTHPORT, Theatre (40404), Billie Jo Spears / Bobby Bare
ST ALBANS, Civic Hall (64511), Heathcliffe (Tribute to Eric)
ST AUUSTEL, New Cornish Riviera Lido (812723), Steve Hillage
STOCKTON, Teesider, Carl Green and The Seagulls
SWANSEA, University (25678), Vienna
TORQUAY, Pelican Inn (22842), The Monitors
WALSLEY, Methodist Mission Hall, Dangerous Girls
WARRINGTON, The Lion (30047), The Dick Smith Band
WATFORD, Ovaltine Hall, Matchbox
WEST RUNTON, Pavilion (203), The Ruts / The Flys
WOLVERHAMPTON, The Transmitters / The Tourists / The Monos



GANG OF FOUR: More gigs accidents permitting!

BACK IN Britain for the first time in more than a year, SUPERTRAMP return this week on a flying visit for a series of shows, including four nights at Wembley Stadium, (kicking-off Tuesday and Wednesday). And, coinciding with the re-release of their nostalgia-packed one-time smash single 'Nights In White Satin', THE MOODY BLUES, who last hit the British gig circuit back in 1973, have re-formed for a handful of concerts, re-emerging into the public eye at Glasgow Apollo, Monday, and Stafford Bingley Hall (Wednesday). Meanwhile, the new faces section this week promises plenty from Los Angeles hotband THE MOTELS, fronted by lead singer / guitarist MARTHA DAVID continuing their first - ever trek this side of the Atlantic at London Venue (Thursday), Liverpool Eric's (Friday), Sheffield University (Saturday), Manchester Polytechnic (Sunday), Birmingham Digbeth Civic Hall (Monday) and Newcastle University (Tuesday). Much much more from GANG OF FOUR too - dates include Birmingham Digbeth Civic Hall (Tuesday), and Bradford University (Wednesday).

FIFE, St Andrews University (73145), Lene Lovich / Jane Aire and the Belvederes / The Meteors
GLASGOW, Apollo (041 332 9221), AC/DC / Def Leppard
GLENROTHES, Rothes Arms (753781), Johnny And The Roccas
HIGH WYCOMBE, Town Hall (26100), Merton Parkas / The Crooks
LEEDS, Victoria Green Hotel (490884), Cowboys International
LEEDS, Town Hall (31301), Mike Absalom
LEEDS, Victoria Hotel (452884), (Midday - 2 pm), Best Friends
LEEDS, Victoria Hotel (452884), Nightmare
LONDON, Greyhound, Fulham (01 385 0526), Suprocharge
LONDON, Hammersmith Odeon (01 748 4081), Whitesnake / Marseille
LONDON, Hope And Anchor, Islington (01 359 4510), The Transmitters / Camden Against Corrie
LONDON, 100 Club, Oxford Street (01 636 0933), Johnny Shines, Robert Junior Lockwood
LONDON, 101 Club, Clapham (01 223 8309), VIPS
LONDON, Marquee, Wardour Street (01 437 6603), Random Hold
LONDON, Nashville, Kensington (01 603 6071), Original Mirrors
LONDON, Rock Garden, Covent Garden (01 240 3961), The Teenbeats
LONDON, Theatre Royal, Stratford East (01 534 7374/5/6), Rubella Ballet / Poison Girls (Benefit Gig)
LONDON, The Transhed, Woolwich (01 855 3371), Hefty Jazz / Clinton Ford
LONDON, The Venue, Victoria (01 384 5500), Southside Johnny And The Asbury Jukes
LONDON, Walmer Castle, Pockam, Spare Parts (Midday)
LONDON, Wembley Conference Centre (01 902 1234), Gladys Knight
MACCLESFIELD, Boars Head (610349), Spider
MANCHESTER, Apollo (061 273 1112), Buzzcocks
MANCHESTER, Polytechnic (061 273 1162), The Motels
MANCHESTER, Squat Theatre, Devas Street (061 445 147), Alberto Y Lost Trios Paranoias
MIDDLESBROUGH, Town Hall (245432), Steve Hackett
NOTTINGHAM, Hearty Goodfellow (42257), The Mortals
POOLE, Arts Centre (70521), Penetration / Local Operator
SHEFFIELD, University (24076), Borch

STOKE, Victoria Halls (2464), Gallagher and Lyle / Judie Tzuke
UXBRIDGE, University Brunel (01 893 7188), The Teenbeats
WOLLASTON, Nags Head (664204), Lies All Lies
WOLVERHAMPTON, Civic Centre (21359), The Specials / Selector / Madness
MON
OCTOBER 29
ABERDEEN, Capitol (23141), The Stranglers
BIRKENHEAD, Hamilton Club (051-647 8093), The Jags
BIRMINGHAM, Digbeth Civic Hall (021-235 2434), The Jags
BIRMINGHAM, Top Rank (021-236 3226), Selector / The Specials / Madness
BLACKBURN, Regent Hotel (52629), The Flye
BLACKPOOL, Tiffany's (21572), The Tourists
BRIGHTON, Conference Centre (202821), Gladys Knight
BRIGHTON, Dome (682127), Southside Johnny and the Asbury Jukes
BRISTOL, Colston Hall (291768), Elkie Brooks
EDINBURGH, Tiffany's (031-556 6292), Lene Lovich / Jane Aire And The Belvederes / The Meteors
GLASGOW, Apollo (041-332 9221), Moody Blues
G R A N G E M O U T H, International Hotel (72456), Trax
IPSWICH, Traceys (214991), Little Bo Bitch
LEICESTER, Adam and Eve (51305), Brooklyn
LEICESTER, De Montfort Hall (27632), Buzzcocks
LIVERPOOL, Eric's (051-236 7881), Eddie C Campbell / God Rockin' Charles / Bill The Kid / Emerson / Lester Davenport / Chico Chism / Little Smokey Smothers
LONDON, Bridgehouse, Canning Town (01-476 2889), Small Hours
LONDON, Hammersmith Odeon (01-748 4081), Whitesnake / Marseille
LONDON, Hope and Anchor, Islington (01-359 4510), Tenpole Tutor
LONDON, 101 Club, Clapham (01-223 8309), The Infections
LONDON, Marquee, Wardour Street (01-437 6603), The Pretenders / The Mice
LONDON, Music Machine, Camden (01-387 0428), Cuddly Toys / Survivors / Anorexia
LONDON, Nashville, Kensington (01-603 6071), Pinpoint
LONDON, Notre Dame Hall, Leicester Square (01-437 5571), Modern English

LONDON, The Orange Tree, Friern Barret Lane (01-368 3000), Caroline Roadshow
LONDON, Upstairs at Ronnie Scotts, Frith Street (51-439 0747), Network
MANCHESTER, Apollo (01-273 1112), AC/DC / Def Leppard
NOTTINGHAM, Heart of the Midlands (49282), Mary Wilson
NOTTINGHAM, Trent Polytechnic (46725), Gonzales
NORTHAMPTON, Fanciers WMC, Gina 'n' The Rockin' Rebels
OXFORD, New Theatre (44544), Buzzcocks
PETERBOROUGH, Gladstone Arms, The Name (24255), Darts
PORTSMOUTH, Guildhall (24255), Darts
READING, University (860222), The Tourists / The Monos
STAFFORD, Top of the World (42444), The Psychedelic Furs
STONE HANLEY, Civic Hall (24641), Penetration / Local Operator
SWINDON, Brunel Rooms (31384), Original Mirrors
WOLVERHAMPTON, Civic Hall (21359), The Skids / Fingerprints
WED
OCTOBER 31
BIRMINGHAM, Odeon (021 643 6101), Steve Hackett
BIRMINGHAM, Polytechnic (01 236 3969), The Tourists / The Monos

LONDON, Greyhound, Fulham (01 385 0526), On The Air
LONDON, Hope and Anchor, Islington (01 359 4510), The Rumba Brothers
LONDON, Marquee, Wardour Street (01 437 6603), The Piranhas
LONDON, Music Machine, Camden (01 387 0428), The Vips / Dolly Mixtures
LONDON, Naxos, Kensington (01 603 6071), Gloria Mundi
LONDON, Notre Dame Hall, Leicester Square (01 437 5571), Little Bo Bitch
LONDON, Rainbow, Finsbury Park (01 262 3140), The Undertones / Ten Pole Tudor
LONDON, Rock Garden, Covent Garden (01 240 3961), The Barracudas
LONDON, Two Brewers, Clapham (01 622 3621), D Notice
LONDON, The Venue, Victoria (01 634 5500), REO Speedwagon / Sussex
LONDON, East London, Wexsex Street Youth Club, Patrick Fitzgerald
LONDON, Windsor Castle, Harrow Road (01 286 8403), The Valentines
MALVERN, Nags Head, Deadly Toys
MANCHESTER, Apollo (061 273 1112), AC/DC / Def Leppard
NANTWICH, Roosters Club, Nightmare
NEWCASTLE UPON TYNE, University (28402), The Units
NOPTON, Cromwells (612909), After The Fire
NOTTINGHAM, Heart of the Midlands (49282), Mary Wilson
NOTTINGHAM, Trent Polytechnic (46725), Gonzales
NORTHAMPTON, Fanciers WMC, Gina 'n' The Rockin' Rebels
OXFORD, New Theatre (44544), Buzzcocks
PETERBOROUGH, Gladstone Arms, The Name (24255), Darts
READING, University (860222), The Tourists / The Monos
STAFFORD, Top of the World (42444), The Psychedelic Furs
STONE HANLEY, Civic Hall (24641), Penetration / Local Operator
SWINDON, Brunel Rooms (31384), Original Mirrors
WOLVERHAMPTON, Civic Hall (21359), The Skids / Fingerprints
WED
OCTOBER 31
BIRMINGHAM, Odeon (021 643 6101), Steve Hackett
BIRMINGHAM, Polytechnic (01 236 3969), The Tourists / The Monos

BIRMINGHAM, The Swan, Yardley, The Force
BIRMINGHAM, University (021 472 1841), Dangerous Girls
BRADFORD, University, Gang of Four / Au Pairs / Delta Five / Red Crayola
CARDIFF, Solfia Gardens (20181), Boomtown Rats / Protex
CARDIFF, Top Rank (26538), The Strangers
CHATHAM, Tam O'Shanter (400187), Cracked Mirror
COVENTRY, New Theatre (23141), Billy Jo Spears / Bobby Bare
GLASGOW, Apollo (041 332 9221), Leo Sayer / Mainland
GLASGOW, Tiffany's, Madhatters Ball (041 332 0992), The Waxers / RA Bears
HIGH WYCOMBE, Nags Head, London Road (21758), Doll by Doll
LEAMINGTON SPA, Crown Hotel (26421), The Accelerators
LEEDS, Warehouse, Gonzales
LONDON, Dingwalls, Camden Lock (01 267 4967), Tradition
LONDON, Hope and Anchor, Islington (01 359 4510), The Dark
LONDON, Marquee, Wardour Street (01 437 6603), Punishment Of Luxury / Resistance
LONDON, The Venue, Victoria (01-334 5500), Rod Speedwagon / Sussex
LONDON, Upstairs at Ronnie Scotts, Frith Street (01 439 0747), The Tea Set
LONDON, Wembley Stadium (01 902 1234), Supertramp
MANCHESTER, Civic Hall, Middleton (061 643 2389), Penetration / Local Operator
MANCHESTER, Squat Theatre, Devas Street, Alberto Y Lost Trios Paranoias
NEWCASTLE-ON-TYNE, Polytechnic (28551), Lene Lovich / Jane Aire and the Belvederes / The Meteors
PORTSMOUTH, Guildhall (24355), Darts
SCARBOROUGH, Penthouse (63204), The Jags
SHEFFIELD, City Hall (22885), Steve Hillage
SHEFFIELD, Polytechnic (738934), The Ruts / The Flys
SOUTHAMPTON, University (556291), Caravan
STAFFORD, Bingley Hall (58060), The Moody Blues
STAFFORD, North Staffs Polytechnic (52331), Sore Throat
STOKE HANLEY, Victoria Halls (24641), The Specials / Selector / Madness
SHEWSDURF, Cascade Club (58441), Ricky Cool and the Icebergs
SOUTHALL, White Hart, Yateky Yak
WOLVERHAMPTON, Polytechnic (28521), Squire
YORK, College of Ripon and St John (29861), After the Fire
YORK, Pop Club, Oval Bowl (24252), UK Subs / Cyanide

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ROAD SHOWS

BLACK MAGIC LOUIS

LOU REED, Odeon, Hammersmith

THEY DON'T come much tougher than Louis. An artist constantly forced to live both up to the credentials of his definitive background and in the shadow of arguably the most influential rock 'n' roll band of all time.

This, along with the bizarre image that has always been built around him and the obsession with all manner of dirt ranging from death to simply bad taste, has made the man one of the most maligned performers of our generation.

Sometimes the flak has been justified, any 15 year career will produce its fair share of duff albums and worn-out shows, but he has often been too easily dismissed. Like any genius, Reed is erratic, but in his extreme case this makes the gulf twist the pits and pure brilliance particularly wide. At the first of his London shows he enjoyed a euphoric run at the latter end of the scale. It was as clear cut as that.

Looking much healthier and happier than I've ever seen him, at first he still appeared disarmingly vulnerable. It seemed touch and go whether he'd actually get through the opening 'Sweet Jane', but a steady grin from 'neath his street-corner boy cap told all.

Of course he still plays his 'greatest hits' and 'Waiting For The Man', 'Perfect Day' and 'Heroin' all followed, each benefiting from a thorough re-working which has transformed their basic energy into a slow-burning power. Judging by its amusingly innocent delivery, 'Heroin' might have been a nursery rhyme. Its tense melodies were accompanied by a significant word change. Now it's the blood which begins to flow, suggesting that the whole smack fixation was just a bit of a sick joke after all.

PHOTO: JILL FURMANOVSKY



LOU REED rock's Prince of Darkness

Or maybe he's just stopped using it. Whatever, it was certainly adrenalin that fuelled the rest of the two and one half hour show, which reached one of its many peaks during a hefty segment of 'Berlin'. Still his favourite album, the passionate gestures showed the his real pitch is not the two minute tune but rather the stiletto-sharp mini-drama of violence, decadence and death.

During scenes like 'They're Taking The Children Away', the audience froze, enthralled by its intensity. Lou, in turn, laconically defused the situation by telling an Irish joke.

A raw, punchy version of 'Vicious', embellished with Michael Fonfara's excellent keyboards and three incomparable rhythm guitars was the breather before Berlin's sequel, the superbly gruesome and coolly off-hand 'Street Hassle'; it's detached stance heightened by the notoriously brutal bit of moralising at the end:

"You know some people got no choice/ And they can never find a voice that they can call their own/ So the first thing they see/ That allows them to be, Why, they follow it/ You know what it's called? Bad Luck."

This would have been the ultimate finale had it not been for the fact that he was only half way through the set. Endless waits (maybe 5 minutes) preceded the ethereal 'I'll Be Your Mirror', 'Pale Blue Eyes' and the tragically ignored 'The Bells', all beautiful numbers revealing the somewhat more tender complexities of this modern day Prince of Darkness.

Then, as a bonus, typically deadpan expressions for a frenzied 'Star Spangled Banner' and 'God Bless America'. Weird black humour with the odd touch of pain. On a good night there's no-one in the world that can touch Lou Reed. But merely to call this good would be as rough as the justice generally reserved for the victims in his own tortured anthems. MIKE NICHOLLS.

THE MEKONS Marquee, London

THE MEKONS have been practising. Since I last saw them in April's (sic) 'Gig of the Century' at the Lyceum (with Stiff Little Fingers, Gang of Four, Human League, Uncle Tom Cobbley, etc) the band have certainly become more musically adept. Whether or not this is an improvement is arguable, as any band whose attraction is based on being primitive is in a difficult position.

If they become proficient, the initial appeal of amateurism could fade into boredom. If they don't, they'll stay primitive — they'll also be totally forgotten in the rush of new bands and 'movements'. So what is a poor minimalist to do? In The Mekons' case, not much. They've become proficient bores. With an album to fill, their recently-acquired status of 'Virgin Recording Artists' meant the band performed the new songs (titles unannounced).

A high level discussion was taking place outside the Marquee after the gig. Three genfs, dressed as circa 1976 punks, were debating the merits or otherwise of The Mekons. After much to-ing and fro-ing of ideas, a general opinion was passed that 'The Mekons are a bunch of boring old hippies'. On tonight's performance, I voted in favour of the motion. JANE GARCIA



FISCHER Z

FISCHER Z: London School of Economics

COMING TO the end of a month-long UK gad, Fischer Z are finally (without the benefit of either press or hype) finding some positive vibrations in the home country. A healthy turnout at the LSE, plus a healthy knowledge of the band's current catalogue and a sound ear for the several new songs that were unveiled, suggests that the season of mellow fruitfulness may now not be far away.

On stage, Fischer Z take the refreshing step of putting keyboards (Steve

Skolnik, bass (David Graham) and drums (Steve Liddle) all at the front while guitarist John Watts occupies his own private platform behind. An unusually low stage meant limitless intimacy between the three, the audience and the solitary 'Legalise Cannabis' balloon. Unfortunately it also put over-emphasis on Watts as both lead vocalist and inter-song rapper: more sharing of duties might not have been amiss.

The band's music, on the other hand, is both intimate and emphatic. Staunchly topical, with hardrock energy and crushed velvet chords, they're oblique enough to be remembered and flexi-

ble enough to survive. Watts' time in psychiatric hospital (on the white coat side) surfaces only in 'Lies', 'Whereas' and the brilliant if sadly curtailed 'Spiders' (all on their debut LP 'Word Salad') the lyrics come from more subtle collages. A welcome musical insert beyond the official album version crept into 'Pretty Paracetamol', while new material such as 'Room Service' with its reggae-drop rhythm and the stately, sniping 'Pressgang', auger well.

To be honest, the gig wasn't 100 per cent magic. But does that matter now? SUSAN KLUTH

SHAM 69 Birmingham Bingley Hall

MOST of the people here, whether skinheads, punks or otherwise, came to witness the re-vamped Sham. Maybe it was for inspiration or some form of guiding light, who knows. One thing for sure though, nothing less than Sham will suffice, a fact the support group 'The Drones' had to contend with. Like King Aegus sitting on the cliff, the crowd waited to see if the returning sails would be black or white, whether, despite Pursey's almost perfect affinity with his audience, Utopia would ever arrive.

What other band can hold so many people spellbound? From the first note played, right to the last, Sham 69 were the people and the people were Sham 69. No complicated word games here — just plain, honest and unrefined rock; rough and driving with enough punch to knock even the meanest critic off his high stool.

The opening 2001 theme was by no means the only classic anthem here tonight, and there were also a few unfamiliar numbers such as the new single 'Mister, You're A Better Man Than I' — a remake of the original Yardbirds song.

Like the story of Jonah and the whale it seemed that Sham held the destiny of every single person in their hands. The audience sang along too, 'Hersham Boys', 'Questions and Answers' and many others, thrilled to witness the unexpected return of their heroes.

One of their newer tracks 'Money' came across as a stark and yet crashing stomper of a creation (look out — Incredible Hulk!) with its anti-commercial lyrics. Co-written with Dave Parsons, a ray of hope for life without Sham, for, who knows how long they will continue playing, reforming and re-reforming? Happily this performance was devoid of unpleasant incidents, with Pursey's calming influence on stage, peace always seemed assured.

Finally as 'If the Kids are United' faded away an understandably joyful Pursey thanked his audience with violent thumbs up signs. Thus demonstrating tonight's utter triumph for those who never lost faith.

SUE SHEWRING



JIMMY PURSEY triumphant

Stevie's Secret is almost out.





SIOUXSIE

SIOUXSIE FINISHES UP HIGH AND DRY

SIOUXSIE AND THE BAN SHEES / THE CURE / THE MO-DETTES

Ham m e r s m i t h Odeon, London

The Mo-dettes took the stage with half the green mac'd Siouxsie clones (the place was full of 'em) still roaming the streets in search of booze, the GLC having decreed the Odeon 'dry' for the night. The absentees missed an impressive set, sandwiching sixties flavoured originals between quirky covers of "My Favourite Things" (?) and "Twist and Shout". It was all very twee, and jolly fun.

The Mo-dettes made way for The Cure, with

Robert Smith filling his dual role as lead guitarist in headline and support bands for the final time. The Cure are a technically excellent band, Smith's Knopfleresque guitar style perfectly complemented by dominant bass lines and tricky drum patterns. The songs are well-constructed though annoyingly derivative and lacking any obvious inventiveness.

Having weathered their recent troubles, The Ban-shees ended their tour on an appropriately high note. Any impression the band ever makes is totally at the mercy of Siouxsie's changeable moods.

The swirling, stifling effect of "Playground Twist" was accentuated

as she swooped and dived, backlit, and enveloped in a yellow haze. "Switch" found her perched atop the speakers, where she returned throughout the set when she wasn't careering across the stage of flopping ragdoll-like on the catwalks. Familiar songs snapped along at a refreshingly furious pace, inspired by Budgie's ferocious drumming and Smith's effective paring of John McKay's flanged guitar to a more clearly defined sound. "Icon" was pure ecclesiastical kitsch, with candles on the amps and a pseudo stained-glass window illuminated above, Siouxsie cross-stepping through the beams projected around her.

But "Suburban Relapse" was the most effective. Always spine-chilling it took on a fresh menace as Sioux, dangling and swinging from the PA screamed and channelled feedback across the jarring opening chords before it transformed into a "Lord's Prayer" incorporating "Knocking On Heaven's Door", "Wild Thing" and "Hello, Hello, I'm Back Again" (sic).

"Helter Skelter" was the obvious choice for the encore, the lyrics appetizing most to The Ban-shees' situation over the past few weeks. Finishing this tour at all would have been praiseworthy. To have finished it in such style was an achievement. **JANE GARCIA**

DEAN FRIEDMAN— Bath University

A LOT of people are really impressed by Dean Friedman, and most of them were absent from this gig. At the risk of sounding chauvinistic, I bet that most of them are also female, his major appeal lies in his, uh, charm, which takes the form of music to wash up to, a supposedly sympathetic look at the burdens of very ordinary urban domestic life. The trouble with sympathy is that it's like snow: if it's around too long, it turns to slush.

The, uh, charm is compounded on stage by having no other musicians to distract from the charisma, and looking boyish in striped dungarees, when he gets into a song and starts foot-stomping, it's like nothing

less than Andy Pandý throwing a tantrum.

Nevertheless, his voice has range and power—it loses out on the material, which has about as much impact as a bus-ticket- soap-opera lyrics, backed by an acoustic guitar or piano, don't make for extensive communication with an audience who hardly need someone that normal. This was borne out by the continuous buzz of conversation, it must have been like singing in a beehive.

It's possible that Dean Friedman will one day be the biggest name in showbiz, come that day, I'll buy some bongos and head for the Amazon, where a hype is still a syringe.

FRED WILLIAMS

BEATLEMANIA Astoria Theatre, London

I MUST admit, it's not what I expected. Come on, own up, to most people around the age of 30 the Beatles are Sacred. If this didn't match up to them, then Beatlemania was out in my books.

But it did. Alright, so you could pick a few holes in some of the inflections of the songs but most of the time, Michael Paloukas (John), Tony Kishman (Paul), James Poe (George) and Louis Colucci (Ringo) sounded exactly like the real thing. And, from where I was sitting, they certainly resembled them.

When I said it wasn't what I expected, I thought it was going to be a play, with other people telling the story of the group with the songs of the Beatles to highlight it. There are about a dozen words spoken in total. The show is made up of 29 Beatles

songs and costume changes. To enhance this, there's continual back projection of newsreels, slides and an electronic print out giving you major news items of the period of each song.

It got better as it went along and at times you could almost believe it was the Fab Four up there. Except there was no screaming.

The thing I found wrong with Beatlemania was there was no humour, apart from an announcement at the beginning: "We would like to remind you that you may not smoke... anything." Surely we weren't that serious?

I'm gonna go again in a few weeks. Next time I won't be as apprehensive and I'll sing along.

I bet this sacred cow will have a long and healthy run. **ALF MARTIN.**

TENNIS SHOES Brecknock, Camden

AND SO we resume this fascinating little tale; nine months have gone by since I last reviewed Tennis Shoes, nine months which ought to have been time enough for them to move on to slightly more capacious venues.

The Brecknock faithful are by now familiar and friendly towards songs like "Star Trek" — one of many songs to get ac-

companied of slide projection, this time with Kirk, Spock, the whole motley crew. It's hardly another dimension; but it cranks up the interest.

The musical capabilities of the band are occasionally tremulous, but usually you'll be too busy perfecting your wry smile to notice. You can do anything but lay offa my... **PAUL SEXTON**

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Jackson 5
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and 'Ben'. STML12121



THE SOUTH COAST SPECIALS

SPECIALS MADNESS & SELECTER

Stateside Centre, Bournemouth

THE TWO-TONE package hit Bournemouth and seemingly the whole population of Dorset and Hampshire crammed into a tropical sewer. It takes two hours to negotiate the front door and the reward is heat and humidity of a fierce intensity.

The Selector are on stage and they are suffering from the appalling sound. The low ceiling has made all their subtlety and grace disappear into a shrill piercing blare, that unfortunately succeeds only in accentuating the spirited but painfully inaccurate harmonies.

Their overall sound owes much to a nice synthesis of "Tighten Up Vol 2" animated with new wave punch. Their effect

on the audience was total and best exemplified during the excellent 'On My Radio' where the seething mass of bobbing heads gradually turned to an energetic orgy of pogo.

Madness are the astonishing band of the night. No longer are they the enthusiastic but technically efficient amateurs of four months ago. Now they are a superb outfit playing a brand of music that owes as much to real rock and roll as to bluebeat.

'Bed and Breakfast', 'Tarzan's Nuts' and 'The Excellent Madness', all made the physical discomforts of saturated clothes, respiratory difficulties and overheating seem a mere trifle.

The Specials are a delicious fusion of infantile accusatory new wave, hard and steady, with huge slabs of ska and rhythms. The material is robust, containing the requisite



SPECIALS: Terry and Lynval

melody, power, intensity, and the class of execution to end all thought of letting your attention wander.

Even the slight loss of momentum due to keyboard failure was quickly forgotten when Rico and Dick Cottall on trombone and flugelhorn played a heavenly 'Guns of Navarone', adding a well-appreciated dimension to the enthusiastic but sturdy chaos of the band.

Three bands of nice quality for £2.50 in these inflationary times is lunacy in the extreme. Suffering the extreme heat and humidity is equally ridiculous. To say that it's worth it is the understatement of the year. MIKE GARDNER

THE OUT Manchester Polytechnic

OLD MUSIC, new music, pop music, rock music. They come and they go, only one thing that remains permanent. Can they cook ice on a live gig? Anybody who attended The Out's performance at the Manchester Poly should have come away after the show humming any one of The Out's many varied tunes.

The Out are a Manchester band with a fast growing reputation for the kind of catchy rhythmic pop songs, that used to be called 'Power pop', 'mod revival', or whatever happens to be in the thing of the moment. In short, they're a straight rock band with no pretence towards being anything other than that.

With their first single 'Who Is Innocent?' swinging up the local radio charts and the release on the Virgin label, Saturday was their chance to say thanks to their old fans, hello to new ones.

Opening straight off with the B-side of the single, they played to their home crowd like their was no tomorrow. 'Extras From The Conti', 'You're No Lady', all done with a verve and zest reserved for special occasions like Saturdays. There are moments when the composition seems broken, but by the time they reached 'Who Is Innocent?' everyone was dancing. After an encore called 'Magazine Girls' they left the stage and the crowd went away exhausted but happy. C P LEE

SLADE Music Machine, London

SLADE WERE left stranded when the tide of the new wave ran through the music business.

The fact that Slade made their reputation as one of the best nights out in the country has been obscured by the glitter of yesterday.

This conditioning has detracted from the fact that they are impeccable musicians. Sure, Dave Hill still wiggles his bum while teetering dangerously on

his high heels, but his guitar playing is always fresh, assured and entertaining — even without the lunatic visuals.

Jimmy Lea provides a standard of bass guitar virtuosity that merges perfectly with the relentless pounding of Don Powell's drums.

Noddy Holder still displays that legendary fog horn voice, that's hard, gritty and raspy, a classic rock 'n' roll blunt instrument.

The oldies like 'Take Me Back Home', 'Look What You've Done', 'Gud Bye

'T'Jane' 'Mamma We're All Crazy Now' all sounded even fresher than my memory lead me to expect. The tracks they played from their new album 'Returning To Base' sounded equally interesting.

Slade are as good a slice of text book loud, raucous, rowdy, rock 'n' roll spirit as you are likely to see.

It's time for a reevaluation of Slade and it might as well start with you. I advise you to come and feel the noise soon. MIKE GARDNER



LEW LEWIS

LEW LEWIS REFORMER THE COMMUTERS Loughborough University, Essex

LIKE LEW Lewis, support band 'The Commuters' hail from Southend and there are no prizes for guessing where their influences come from. In fact, they first came into contact with Lew Lewis in the capacity of early fans. Owing to the illness of their lead singer, the bassist took over on vocals and this was an added weakness to what already appeared to be a band that lacks true coordination and tightness.

Despite the odds, however, they played a set which managed to get one or two feet tapping (their best number was probably 'Revolver') and one's impression of their might

well have risen if we had not been led to compare them with one of the best performers on the circuit today.

Lew Lewis' performance tonight was fully appreciated by this student dominated audience, who revelled in such classic numbers as 'High Temperature' and 'Lucky Seven' as well as some of the bands newer numbers such as 'Nite Talk'. Although the quality of the set rarely dropped, the outstanding number of the night has to have been 'Louie, Louie', which saw the return of 'The Commuters' harmonical player, lending an extra rich tone to the performance.

Yet Lew Lewis remains a member of that unfortunate group of musicians, who despite large cult followings and obvious talent, seem unable

to produce commercial hit material. Although he appears to be content on his endless round of tours, one cannot help wondering if he limits himself too strictly within the confines of R & B! We can only hope that the support he is receiving from his recent alliance with Stiff Records might lead to a breakthrough and subsequent gigs in the top venues he deserves. He had a one off single with Stiff in '76—'Boogie On The Street'.

Despite a rather small stage Lew managed to squeeze in a few acrobatic tumbles—one of the distinguishing features of his performance. It is extra touches such as these, together with sizeable doses of charisma and talent that make Lew Lewis' Reformer a band well worth seeing!

SUE SHEWRING



“I've just recorded my latest single, 'Closer to you' as my follow up to Silly Games. Hope you like it.”

Janet Kay's latest single 'Closer to you'

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ward to this, I had hoped that we would have a decent audience" said in no humour, had them drilling into their boots. You'd have thought that failure to comply with this condescending manipulation was 40 lashes as a summer season of the show.

The most embarrassing moment in a continually flushed show was his long flap on Dino "the poor kid who just wanted to be a star for the day..."

Good moments were as common as a Venetian gondola on a cornflake packet during the near cabaret act. 'Love Is a Prima Donna' and possibly 'Here Comes The Sun' were reasonable, while 'Freedom's Prisoner' scored points for being the only song where any conceivable enthusiasm was shown. 'Judyteen' and 'Come Up And See Me' were noticeable by their absence, but then you have to score an encore some way don't you? A statement which may have crossed Harley's mind when the pretty flashing lights were rigged up to say THANKX at the end. Two more signs saying CLAP and ENCORE would have complemented it perfectly.

I'm not, surprisingly, a Harley hater — a stack of records, posters and memorabilia testify that he was once my hero — but after this cynical and desperate debacle, with little emotion or merit, never again. KELLY PIKE

REGGAE

by ALEX SKORECKI

SINGLES

BLACK UHURO: 'Shine Eye' (D Roy). It seems to have been a thinner month than usual for outstanding singles, but you can't go far wrong with a Black Uhuro song. Delroy Witter sagely avoids putting all his eggs into the 'lovers rock' basket by releasing this outfit's seventh (count 'em) single of the year. The combination of emotive singing and strictly serious rhythms conspire to lofty breeding, and although this doesn't quite have the power of 'General Penitentiary', it stands head and shoulders above current competition. A D Roy compilation album is on its way — watch out!

THE MARVELS: 'Sh-Boom (Life Could Be A Dream)' (UA). And at the other end of the emotional spectrum, thank God for singles like this, that make all the sarcharine roared drives more bearable. Just listen to the bass going sh-boom, sh-boom, the sublime swing, the sensuous sax break. I'm reliably informed that the original fifties version was by the Crew Cuts, but who were the other 15 versions by?

THE REST

ALTON ELLIS: 'La-La Means Love You' (DEB). As with John Holt's re-release of his 'OK Fred' to pick up on some of Errol Dunkley's sales here we see Alton being nudged into action by Linval Thompson's recent cover — both of them indebted to the Deionics of course. I've heard this man sing a lot better than this, but it's still a good song.

ROBBIE AND MAO: 'Hold Me Tight / Brand New Day' (D Roy). Robbie as in Shakespeare, but Mao as in...? Whoever, there's no mystery about the J Nash label credit — Johnnie's first hit from 1966. But the B side is more interesting — really awful singing that seems to work all the same, and a far more imaginative tune.

JANET KAY: 'Closer To You' (Arawak). With several ethnic labels squabbling over the rights to the next single, EMI are pushing this as the "Official" follow-up to "Silly Games" — no doubt filled by Pye winning the tug of war over 'Loving You'. Not that it matters — I fear neither will do much to consolidate Janet's career. Here she makes the most of her main ability straight away with some phenomenally high notes as intro — little else follows.

SONIA: 'Ooh Baby Baby' (D Roy). **CASSANDRA:** 'Sitting In The Park' (D Roy). These two are much better, and the reggae charts reflect it, but Sonia's croon is still on the wrong side of sweet — like having a jar of honey poured down your throat. Cassandra shows a little more maturity, and she has the advantage of a better tune to work on. For committed romantics only.

EARL ZERO: 'Please Officer' (Sufferers Heights). 'City Of The Wicked' / 'Righteous Works' (Greensleeves). This man was a cult five years ago, but whether there are any of his dedicated fans still meeting in shady dives to discuss the finer details of these old songs is very much doubtful. Both releases tuff enuff, with the former having the edge on things. No doubt the Earl Zero debut tour of Britain a la Rastees-style will make the situation clearer, assuming that the forthcoming album makes the splash it ought to.

BLOOD RELATIVES AND IDREN: 'Ethiopian Iration' (Dubmaster). Greensleeves other offering this month launches their new label with a four-track dub session from a mixed bag of musicians that include Augustus Pablo on piano and Albert Malawi on drums. Despite the impressive credits they manage to reach merely respectable standards, with no real fireworks.

PABLO GAD: 'Riddie I Dis' / 'Iration' (Burning Rockers) 'Trafalgar Square' (Burning Rockers). There's a huge crop from the Burning Sounds label this month, and Pablo's works are definitely the pick of 'em. He combines the arts of toasting and singing to tasteful effect, and he's funny with it. 'Trafalgar Square' is my favourite, in which he has this conversation with the "concrete lions" around Nelson's Column, and they tell him that they're "waiting for the right time to see Babylon fall". Meaty rhythms employed all round, particularly on 'Iration'.

STRANGER COLE / LEROY HEPTONE: 'The Time Is Now / Revolution' (Wackies).

LEROY SIBBLES: 'Now You're Gone' (Wackies). Maroon Tunes record shop of Soho are distributing a whole bunch of discs from Wackies House of Music, in New York, and amongst them are some gems. Stranger Cole is a stranger to me too but Bull Wackies's All Stars are a deadly bunch of musicians. And with Leroy's exhortation "black man rise — revolute I say" we have a highly compelling piece of revolutionary music — every bit as effective as Sam Cooke's 'Chain Gang'. Although both records are well up to the ex-Heptone's standard, he seems to have sadly fallen victim to the insidious syndrome, particularly on the latter.

THE TWINKLE BROTHERS: 'Jahovah' (Front Line). No new music here, but the cream of the last two albums. Jahovah is the proud paean from 'Praise Jah'. 'Free Africa' the best from the 'Love' 10in album of last year. Both have been augmented with dubs to increase their appeal to the purchaser.

MEXICANO: 'Move Up Starsky' (Ice). Plagiarism rules. Starting off with an assertive 'Double Barrel' boast, moving into mucho 'heavy heavy manners' type cliches set against a backing of 'I'm Still Waiting Rhythm, Eddy Grant's brother continues to put his faith in nepotism as the best road to success. Move up, Mexi, those are last year's catch phrases.



TWINKLE BROTHERS

ERROL'S OK



ERROL DUNKLEY: bewildered

THIS MONTH we enter the heady world of Top Of The Pops and get chartbound with Errol Dunkley, the man of the moment.

With two TOTP performances under his belt already, and 'OK Fred' still climbing, he sounds quite bewildered when we talk about the sudden bombshell that's hit his career.

"To me it's as if it's not happening. I thought it would be a big flare up, but it hasn't really taken me the way I'd expected. I mean, I thought it would be "Wow! me on Top Of The Pops — but it's only just real."

No doubt there can be few who have not been exposed to this infectious ditty by now, as it's currently mashing up daytime airwaves and getting whistled and hummed across the nation. But, of course, as with so many reggae songs, this is by no means the first time that the public has been treated to the tune.

It was John Holt who penned the number of back in 1967, and who subsequently recorded it jointly with Alton Ellis. Errol explains how he came to revive it:

"I had liked this song for many years, but I'd never recorded it. But I'd been working with Ossie Hibbert at Channel One earlier this year, where we'd already done 'Come Natural' and 'Rush Me No Badness'. He came and said he wanted me to sing over 'OK Fred', with a new rhythm he'd made for it. I had 10 minutes to learn the words."

A classic story of how Jamaican singles are put together. Since the single was pressed up on Ossie's Mash It label last June, Errol claims that it has been getting played every day on both of Jamaica's radio stations — RJR and JBC. And, amusingly, John Holt has now re-recorded his old hit. "To cash in on some of my success," as Errol plainly puts it.

Naturally, he's pleased as punch about its success over here, and no

doubt Scope are indulging in a little self-congratulation right now. If you remember, this is the Lightning Records subsidiary that did so much good for Janet Kay just recently, using the power of the WEA distribution machine. Apparently, soon after Third World had released the record over here, a battle for Errol's revamped tune began. "EMI wanted it too, you see, but Scope got in there first."

Nevertheless, I can't imagine that Errol would have been drumming his heels in frustration if 'OK Fred' hadn't been a hit; after 15 years in the music business he must have seen his share of disappointments, and a few successes of course.

His first stab at fame and fortune came in 1963, when he recorded a self-composition called 'Say Is Gone' for Prince Buster. Right from the beginning things weren't easy.

"Prince Buster wanted Derrick Morgan and himself to record the song, and say it was theirs, but Derrick's a cool guy — he wouldn't do it."

Over the years he's been keeping up the writing, but of late there have been an increasing number of reasons why people began to tip Errol as "the next success". "Rush Me No Badness" and 'Come Natural', as he mentioned, were both well-received, but it was 'A Little Way Different' that really made heads turn at the end of last year, spending copious amounts of time up at the top of the reggae 12in charts. And as for the success of 'OK Fred', I asked him what he thought was the secret this time.

"Well, the record is really promoting itself. It's a song that people like — like the DJs on the radio — and it just comes natural."

Yeah, that's pretty obvious, and what about the 64 dollar question — plans for the future?

"Well, I'll be leaving for Jamaica as soon as this record's done its work, and I won't be back until January of next year, but I've got an album that I've just completed that'll be coming out on Third World — to be called 'Profile Of Errol Dunkley'."

ALBUMS

THIS MONTH sees the release of an extraordinarily large number of reggae albums: Culture's 'International Herb', Matumbi's 'Point Of View', Capital Letters' 'Headline News', Keith Hudson's Rasta Communication', Dennis Brown's 'Live At Montreux', not to mention an excellent compilation album of old Trojan hits called '20 Reggae Blockbusters'. All of these are or will be reviewed in the main albums pages.

Fortunately it still leaves us with plenty of others, including probably some of the best. For a start we have two from Maroon Tunes' bundle of goodies, both imported from New York, both as obscure as hell but equally excellent. 'Reggae Goodies Vol 1' (City Line), distributed by Wackies's House of Music, contains 10 songs by various artists of varying degrees of obscurity, all of them very nice indeed. Wayne Jarrett is the only name that means much to me, and his 'African Woman', rather Horace Andy in style, is one of the best tracks. John Clarke's 'Recession' is a collector's item I'm assured, though I'm rather more intrigued by 'What's Wrong With You', sung by one Jerry Hillier.

The other album is 'African Roots Act 1', produced by C. Hunt and M. Leung. On hearing the first track, 'Addis Ababa Dubba', you'd swear this was the work of the Upsetter himself. The other nine tracks never quite regain the atmosphere of that first, but by any standards they are magnificent. If you have difficulty tracking them down try contacting Maroon Tunes at 19 Greek St, London W1.

Next up is Jimmy London's latest on the Burning Sounds label, 'I Ain't Easy (Living In The Ghetto)'. A sort of songbook, starting with the recent Phil Pratt single as title track, and moving on through nine more lovingly executed tracks. Lightweight stuff, but powered greatly by the cream of Jamaican musicians — Sly and Robbie, the Barrett brothers, etc. Particularly good are 'Jim Say Hello' and 'Peggy My Love'.

Junior Delgado also has a new album out, called 'Effort' (DEB). His debut collection, 'Taste Of The Young Heart', was very well received in all quarters, and singles like 'Love Tingles Like Magic' compounded his growing following. He has an optimistically tuneful style, obviously part of his secret. DEB have seen fit to credit even more musicians than usual (but does it really need Robbie, Errol Holt and Leroy Sibbles all playing bass?). The recent Mr Nobody single 'Row Fisherman Row' (no relation to the Waiting Souls' song) opens the set, which progresses through another nine decent, if unremarkable, tracks. The problem is that although the musicianship is second to none, Junior's songwriting talents aren't that prolific that he can maintain the standard throughout an album. It is no discredit to his deserved high reputation, just a little disappointing.

Finally, we have a quartet of toasting albums from names great

and small. J Roy 'With Words Of Wisdom' (Front Line) is a compilation of his earliest hits from the '68 to '72 period, when he was the undisputed king of the DJ's. Virgin's excellent 'Dread In A Babylon' album of four years ago did much to re-establish his name over here, but the three follow-ups ('Natty Rebel', 'Raste Ambassador' and 'Jah Son Of Africa') were all lukewarm by comparison. Last year they released 'Version Gaiore', a set of Treasure Isle recorded skanks from his ascendant period; 'with words of wisdom' could be regarded as Vol II of that opus. It contains 'Honey Come Forward', as brought to prominence on Big Youth's 'Dread Locks Dread', L.P. plus J Roy's first hit 'Wake The Town' and the famous 'Rule The Nation'. The style is rooted in rocksteady rhythms, distinctly quaint but a million miles above the tepid toasting we get today. If you want a taste of the best, get this.

I Roy 'The General' (Front Line), Clint Eastwood 'Love And Happiness' (Burning Sounds), Big Joe 'At The Control' (Live And Love). Three ways of putting the quality of U Roy into perspective. I Roy was one of the toasters who stole his crown in the early seventies, but he lost it against a long time ago. Here, on his fourth album for Virgin, he sounds like he's lost all enthusiasm for art that he displays so well on tracks like 'Don't Touch I Man Locks' from 'Crisis Time'. There's no life in the rhythms, and although the lyrics strive for topicality — "The Pops in Poland", 'Fire In A Vatican', 'Idi Amin' — 'The General' 'International money hustles' ('Fire In A Wire') — there's no urgency in his voice. Perhaps he should take a leaf out of Big Youth's and Dillinger's books and try his hand at singing for a while.

Meanwhile, Clint Eastwood similarly continues to churn out pleasant but in no way compelling albums, and he sounds so like his brother Trinity that you sometimes wonder why he bothers. His only real gimmick — those famous r's — is played down heavily here. Perhaps he's realised that it's wearing thin, but until he finds something truly diverting to replace it with he's not going to impress many with 'Love And Happiness'.

As for Big Joe, well at least he brings lively appeal of freshness to his works, but as they are about as repetitive as a roll of wallpaper I don't think any more need be said.

REGGAE CHART

12" SINGLES		
1	JAHOVIAH, Twinkle Brothers	Virgin
2	PURE RANKING, Horace Andy	Sufferers Heights
3	COME DOWN THE DRAIN, Al Campbell	Soferno B
4	CLOSER TO YOU, Janet Kay	Arawak
5	EARTH WIND AND FIRE, Paul Blackman	Daddy Kool
6	LOVE AND KEY, Junior English	Burning Rockers
7	NATTY DREAD A WUH SHE WANT, Horace Andy	Stars
8	TRUE HISTORY, Rod Taylor	Love Inch
9	HUNTING MAN, Barrington Levy	Burning Sounds
10	TRUE TRUE LOVING, Clint Eastwood	Greensleeves

ALBUMS		
1	IN THE LIGHT DUB, Rockers Allstars	Hungry Town
2	EXPERIENCE, The Rasses	Ballistic
3	SHINE EYE GIRL, Barrington Levy	Burning Sounds
4	BLACK WOMAN, Judy Mowatt	Ashanti
5	INTERNATIONAL HERB, Culture	Front Line
6	SURVIVAL, Isoh Marley And The Wallers	Island / Tuff Gong
7	DUB HER BLOUSE AND SKIRT, Revolutionaries	Germaine
8	HEAVEN IS MY ROOF, Ras Allah	Stars
9	EVOLUTIONARY ROCKERS, Mikey Dread	Dread At The Control
10	LOVE AFFAIR, Marie Pierre	Trojan

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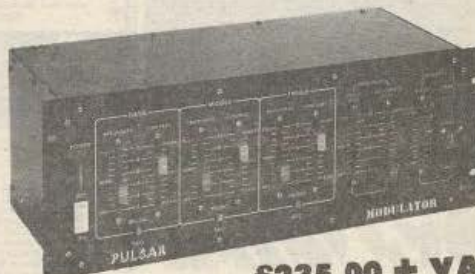
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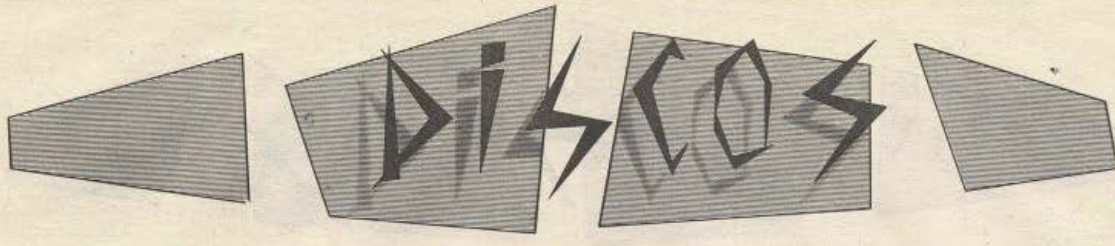
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By JAMES HAMILTON

ODDS 'N' BODS

EMI MERGE both GRD and LPD Disco Departments under (pug) Eric Gol Abbey ... Umberto Tozzi 'Gloria' is now on 12in (Epic EPC 12-7415) with the original Italian version on 2-track flip ... Donna Summer's Casablanca 'Greatest Hits' double LP will be promoted with a specially sequenced 12in medley for jocks ... Disco Dates was somewhat missing last week so my Friday gig at Tony Valencia's Leysdown Islands Club was under public notice ... though Nikki Peck plugged it in his Kent Evening Post column ... and who should be at the Island but Zoot Money, filming with bike stunter Eddie Kidd! ... Megamix The Mighty Chopper (that's me!) will today Thursday (25) be opening Catford's Chequers record shop at 4 pm and funking Erith 2001 club at 10.30 pm ... Brass Construction 'Movin'' is of course 120-123bpm (not as printed last week), with a quiet 20 beat to can mix spectacularly through a something else at 120bpm (like 'Whistle Bump'), while other oldies currently reviving include Dennis Coffey 'Wings Of Fire' (US Westbound 12in) at 123 (intro) - 121 - 120 (break onwards) - 121 (final part) bpm, Crown Heights Affair 'Far Out' ('Do It Your Way') (US De-Lite LP) at 123-126bpm, Roy Ayers 'Running Away' (US Polydor 12in) at 115bpm ... Larry Foster (ilford Room At The Top / etc), being very, very, wants the BPM for 'March Of The Mods' (60 no hot) - it's 144bpm if you use Joe Loss's old 7in (HMV POP 136) ... Pye's R&B Division are holding auditions in Britain's six major centres starting at Manchester City Supporters Club Hall on November 7/8, prospective singers / groups being asked by radio jocks Mike Shaft and Terry Lennaine to send preliminary audition tapes to Pye first ... Steve Walsh (London Lycium etc) now manages new young black jazz - funk's Earthline Connection, with a record already out (enquiries on 01-724 1559) ... Chris Dennis never stays still in Devon; he's now solo on Saturdays and Andy Pinney does Tuesdays at Friday Sidmouth Winter Garden ... All Campbell wishes his Thurs / Friday punters at Balloch Roundabout Inn, Loch Lomond, would wake up to the fact that the records he's playing now are what they subsequently request in two months' time after radio's played 'em ... Mike O'Brien does Mon - thru - Thursday at Southampton Fridays, which seems contrary somehow! ... Ashley Woods (Steeltone) wants details of his local Lincolnshire DJ association - can anyone help? ... Herb Alpert's 'Rise' was impossible to avoid on New York radio in mid - July yet it's taken this long to hit US number 1 ... Lonnie Liston Smith must appreciate RCA's efforts on his behalf, but what about his current label, CBS? ... Earth Wind & Fire appeared on at least three LPs prior to their business 'Last Days And Time', their first eponymously titled solo set being on Warner Bros in 1971 ... Memo to certain disco pluggers: 'Blacks, whores, pimps, pushers and Arabs' buy records too, and many of them probably have more money to spend than most!

DAN HARTMAN: 'Hands Down' (Blue Sky SKY 13-7886). Gas of a happily romping, stomping and clapping 124bpm 12in reruns his past ideas with added Wonder-ful harmonica to make an incredibly exhilarating stormer that leaps along surprisingly at a slower lick than his oldies but should be just as big.

LEE MOORE: 'Reachin' Out (For Your Love)' (Source 12SRC 100). Past its peak on import though now finally out here through EMI, the great happy jiggling but smoothly stamping 125 - 125bpm brassy 12in solo smacker has a brief rhythm lull and weazling synthesizer between bursts of buoyantly bubbling bass.

GONZALEZ: 'Move It To The Music' (Sidewalk 12SID 114). Memorable, pounding brassy fast 134bpm 12in filler now seems overly frantic for current dance steps, but the Dr Buzzard - influenced jittery 118 (intro) - 117bpm 'Peoples Party' B-side 'rock' chapper is indeed just right!

GEORGE BENSON: 'Hey Girl' (Warner Bros K 17472). Gorgeous 36bpm 7in revival of Freddy Scott's lovely Goffin & King - penned 1963 smoocher.

DONNA SUMMER / BARBRA STREISAND: 'No More Tears (Enough Is Enough)' (Casablanca CAN 174). Snail-paced tropical Streisand first part erupts into an overly fast 136bpm Summer sizzler, better suited to radio than disco, out on 7in now ahead of the CBS 12in - which slightly the LP versions are actually the longest.

VILLAGE PEOPLE: 'Sleazy' (Mercury 9198478). Totally pop - aimed raucous fast 137bpm 12in pounder with a more melodic Four - Season-ish 138bpm 'Save Me' flip.

THE QUICK: 'Sharks Are Cool, Jets Are Hot' (Epic EPC 12-7856). White up at these fast tempos, this tormented 137 - 138 bpm 12in of the catchy pop radio luvie just happens to seem like a perfect mix out of 'Sleazy'.

ISSAC HAYES: 'Fever' (LP 2480510). Rattling and thumping intro builds into a good long instrumental preamble to this fast jittery 137bpm Little Willie John revival that's far funkier (or twirlier) than the 136bpm title track.

JANIS IAN: 'Fly Too High' (CBS 7936). Giorgio - produced 127bpm 7in subtle soul 125bpm 7in poper with muted trumpet and beautiful flowing vocal, not actually disco as such but fabulous anyway.

JANET KAY: 'Closer To You' (Arawak 12A 102, via EMI). Disturbingly offbeat squeaking and throbbing intro to a powerfully arranged self - penned 63 / 126bpm 12in reggae swayer, slightly slower before the dub last half.

SEVENTH EXTENSION: 'Reasons' (Scope SC 5T). Earth Wind & Fire's old classic speeded up, possibly too much, to make a 63 / 126bpm 12in reggae version with dub last half.

AMIL STEWART: 'Jealousy' (Atlantic K 13386). Galloping 300bpm 12in Euro-ropacer with exciting short synthesizer break.

MARY WILSON: 'Red Hot' (Motown PSLP 288). Pantingly aqueated gradually accelerating 102 - 100bpm slinky chugger, on promo 12in here but also on confusingly different US 12in remix.

DALTON & DUBARRI: 'I (Your) Can Dance All By My (Your) Self' (Hilltop DJR 18007, via DJM). Urgent throbbing 132 - 133bpm 12in disco pounder with gruff posty acid guitar and various breaks, warm on import months ago.

UNYQUE: 'Keep On Making Me High' (DJM DJR 18006). Overly fast 140 - 138 - 139bpm New York galloper on 12in, for Debbie Jacobs fans.

MARY STAVIN: 'Feeling Good, Being Bad' (Ariola ARC 171). Ex - beauty queen phonetically 'sings' a lightly tripping 125bpm canterer on 12in with outsized label photo of her taking up most of the record surface.

VIVIAN WEATHERS: 'Just A Game' (Island 12WIP 8529). Bass heavy but slowly sung (by a bloke) 73bpm 12in reggae throbber.

ERROL DUNKLEY: 'Little Way Different' (Arawak 12ARC 104, via EMI). Pleasant 65bpm 12in reggae chugger, not another 'OK'.

DELEGATION: 'Put A Little Love On Me' (Ariola ARC 188). Sung muddled 132bpm 12in reggae chugger, not another 'OK'.

MATCH: 'Mister Dee Jay' (Flamingo 12-FM 6). Syndrum intro to a Bee Gee-ish falsetto sung muddled 132bpm 12in that badly lacks direction and a decent beat.



L TO R: John Morris, Robble Vincent, Chris Hill.

CAISTER CONTINUED
BEAFCAKE CORNER this week shows debonair drag artists Robble Vincent and Chris Hill in matching colour co-ordinated corse trackuits while Showstopper Promotions' John Morris points in alarm at approaching hordes of footloose! The 2nd Caister Soul Weekender resulted in over £10,000-worth of damage at the Ladbroke's chalet camp (the caravans coming off practically unscathed), caused mainly during the high - jinks of the first few hours' flush of excitement, with later malicious damage being the evident work of a small organised gang. However, far from this being a shock - horror - gasp story, the vast majority of holidaying funksters were completely unaware of any underlying tension. Next April's Caister Weekender, though, will revert to a more manageable number of carefully vetted ticket holders. There really were too many people everywhere, queuing for everything ... often in fancy dress. The best that I saw were two guys dressed up to appear as if they were each riding astride an Emu, with false legs dangling and reins controlling the long Emu neck (they went around nicking peoples' chips or attacking Greg Edwards - with their beaks!), while Canvey Goldmine - owning Stan and Jane Barrett looked glittery in completely 'gold' miners gear.

JOX YOX
CHRIS BROWNE (High Wycombe Tuesdays) has a hilarious one, but it's so embarrassing! "One funny thing happened a few days back - on this stunning blonde bird came up to ask for a record and started giving me the old 'chai'. As she was soxily slipping her cocktail, she choked on her grace cherry and her TEETH fell out! The poor girl was so embarrassed that she ran off to the ladys' loo minus her false teeth, which I sent back to her via a passing barmaid." Umfff! ... hee hee hee ... HA HA HA!

HOT VINYL
KING ENRI opens a new branch of Chequers record shop at 19 The Broadway, Catford, South London, this week ... and I'll be officiating for him (and doing a hour or two) at the grand opening ceremony this Thursday (25) at 4pm! See you there? As a jock (Peckham Red Bull / etc), Enri's import tips include Fred Wesley 'Say Blow By Blow Backwards' (US Atlantic LP), Lady B 'To The Beat 'Y All' (US TEC 12in), Herbie Mann 'Walk On The Wild Side' (US Atlantic LP), Bell & James 'Shakedown' / 'Say What's Gonna Last Forever' (US A&M LP), Jakob Magnusson 'Special Treatment' / 'Magnetic Storm' (US Warner Bros LP), Spinners 'Disco Ride' / 'One, Two, One Two, Boogie Woogie Avenue' (US Atlantic LP), Deborah Washington 'Rock It' (US Ariola LP), Natural High 'Reachin' Out' / 'Dance To The Funk' / 'Don't Be Lonely' (US Chimneyville LP).

DISCO DATES
WEDNESDAY (24) Chris Hill and Light Of The World record BBC 1 - TV's 'Roadshow Disco' at Brixton Jilly's, Natural High (UK) play Mayfair Gullivers; THURSDAY (25) James Hamilton mixes club at Erith 2001 in Pier Road, Chris Brown and Robin Nash open Franchies' new over-21s' Apartment at Farnborough Recreation Centre, Froggy & Radio 1 Roadshow go Barry New Brides for under-18s, Stair Hughes Horror Roadshow shocks Southampton Redbridge YC, Al Taylor still has free tickets for St Asaph Stables funk night; FRIDAY (26) Steve Walsh, Ronnie-Lee & Match Funk London Oxford Street's 100 Club all night, Mike Tarbuck does Ribchester Lodestar weekly; SATURDAY (27) Greg Edwards and Froggy Funk Soulgate Royalty, Eric Hearn funks Liverpool Timpopoles all night, Ken Kirby's Stormbringer Roadshow does Orpington Norman Hall, Jason West does Wlethley Centre, John DeSade does Charing King Arthur's Court, ARM's WE-A-sponsored Under-17s disco dancing competition aids international 'Year Of The Child' at Harrow Leisure Centre (details 01-863 7238); SUNDAY (28) Scottish Soul Society follow last week's Ayr funk all-dayer with a Northern Soul Alldayer at Perth City Halls; MONDAY (29); Ricky Ryan's weekly Grimsey Tiffany funk night attempts to convert the masses; TUESDAY (30) Dick Morrissey and Jim Mullen play jazz-funk at Southend Zero 6; WEDNESDAY (31) Haselwood parties see Stuart Hughes' shocking Bristol BS14 Club, Keith White and Sarsies Roadshow funk Hackney Haggeston YC.

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POP TEN

- THESE POP jocks unable to work out for themselves which of the current pop hits might have dance appeal more care to peruse this listing, which separates out from the Breakers those pop - oriented hits that have insufficient support (thank God!) to appear in the Disco 90.
- 1 VIDEO KILLED THE RADIO STAR, Buggles Island
 - 2 DREAMING, Blondie Chrysalis
 - 3 GANGSTERS, Specials 2-Tone
 - 4 THE PRINCE, Madness 2-Tone
 - 5 GOTTA GO HOME, Boney M Atlantic
 - 6 BREAKFAST IN BED, Sheila Hyton Ballistic 12in
 - 7 MESSAGE IN A BOTTLE, Police A&M
 - 8 GHOST DANCER, Adridis Brothers Scotti Bros 12in
 - 9 SHARKS ARE COOL, JETS ARE HOT, The Quick Epic 12in
 - 10 WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Hook Capitol/US 12in

BREAKERS

BUBBLING UNDER the UK Disco 90 with increased support are Isaac Hayes 'Don't Let Go' / 'Fever' (Polydor 12in LP), Ritchie Family 'Put Your Feet To The Beat' (US Casablanca 12in promo), Anita Ward 'Don't Drop My Love' (TK 12in), Nature's Divine 'Nature's Divine' / 'I Just Can't Control Myself' / 'Never Felt This Way Before' (US Infinity LP), Sly & The Family Stone 'Dance To The Music' (US Epic 12in), Gonzalez 'Move It To The Music' / 'People's Party' (Sidewalk 12in), Mighty Pope 'Sweet Melindine' (US RFC 12in), Ashford & Simpson 'Stay Free' / 'Crazy' / 'Nobody Knows' (Warner Bros LP), David Fathead Newman 'One Step At A Time' / 'The Buggs' / 'Rock Me Baby' (US Prestige LP), Vernon Burch 'Get Up' / 'Never Can Find The Way' (US Chocolate City LP), Randy Crawford 'Endless' / 'I Stand Accused' (Warner Bros LP), Karen Silver 'Hold On My Comin' / 'Hot Stuff' (Arista 12in), Chic 'My Feet Keep Dancing' / 'What About Me' (Atlantic LP), Brass Construction 'Movin'' (UA LP), Positive Force 'We Got The Funk' (US Turbo 12in), Emuro Deodato 'Whistle Bump' (US Warner Bros 12in), Chanson 'Rock Don't Stop' / 'Sing All Night' / 'Make It Happen' (US Ariola LP), Chosen Few 'Boogie Army' (Ariola Hansa 12in), Barbra Streisand 'The Main Event' / 'Fight' (CBS 12in), Stanley Clarke 'Together Again' (Epic), Dexter Wansel 'Sweetest Pain' / 'I'll Never Forget' (US Phil Int LP), Charanga '78' / 'Good Times' / 'My Forbidden Lover' / 'No Nos Pararan' (US TR LP), Joe Sample 'There Are Many Stages Along The Way' (MCA LP), Flora Purim 'Baby Blue' (Mercury 12in), Ren Woods 'Everybody Get Up' (US ARC 12in), Unyque 'Keep On Making Me High' / 'Party Down' / 'It's Hot' (DJM 12in/US LP), Mary Slavin 'Feeling Good Being Bad' (Ariola 12in), George McCrae 'Don't You Feel My Love' (TK US Sunshine Sound 12in), Joe Sample 'Garnet' (MCA 12in), Faze-O 'Breakin' The Funk' (US She LP), Patrick Hernandez 'Back To The Boogie' / 'I Give You Rendezvous' (Gem LP), Mary Wilson 'Red Hot' (Motown 12in), Yusuf Lateef 'Morocco' (US CTI LP), David Simmons 'Holdin' Back' (US Fantasy 12in), Uncle Louie 'Full Throttle' (US TK 12in), Destination 'Mow On Up' (US Butterfly 12in), Herbie Mann 'Walk On The Wild Side' / 'Comin' Home Baby' (US Atlantic LP), Elusion 'When The Bell Rings' (US Midange 12in), Stan Getz 'Hopschotch' / 'You Me And The Spring' (US Columbia LP).

IMPORTS

VERNON BURCH: 'Get Up' LP (US Chocolate City CCLP 2009). Consistently good soul set, the slightly dated but 'rocking' 121 bpm title track jiggly chugger has swanee whistle over the rattling break, while similar are the Michael Jackson-ish 121 bpm 'Never Can Find The Way' (Hot Love) jitter and 120 bpm 'Sammy Joanne' backbeater, the lovely filling 120 bpm 'For You' looper being Stevie Wonder-ish and smacking 124 bpm 'Argonaut' lady' strutter being isley-ish.

LOVE UNLIMITED: 'High Steppin', Hip Dressed' Fella (You Got It Together)' (US Unlimited Gold 428-1410). Barry White-produced simulacrum rolling slightly Latin 104 bpm Chic-type 12in jigger goes well with 'My Forbidden Lover'.

CHARANGA '78: 'No Nos Pararan' LP (US TR TR1446). Great sparser but rattling Spanish-sung (in part) Latin versions of several Chic/Sledge hits, plus the 115 bpm 'Ain't No Stoppin' US Now' title track, 'Amor Prohibido' (My Forbidden Lover) at 105 bpm, 'We Are Family (Somos Familia)' at 115 bpm and 'Good Times (Como Vamos A Gozar)' at 111 bpm all well worth using as interesting titles.

FEVER: 'Beat Of The Night' (US Fantasy D-143). Excitingly pounding fast 131 bpm 12in 'disco' romper, while the 105 bpm 'We Are Family' (Soyos Familia) is a spiced plonking backbeat 'rocker', 125 1/2 bpm 'Pump It Up' flip, which 'lifts off' dramatically towards the end.

SNALMAR: 'The Second Time Around' (US Solar YD-1173). Completely remixed bubbling syndrum-spiked 116 bpm 12in shuffler: still pales in comparison with the very more exciting and popular 'Right In The Socket', thought the sorta Jacksons meet (old style) Real Time sound may appeal to some.

EXCITING CHANDLER: 'That Funky Disco Rhythm' (US 20th Century-Fox TCD-98). 'Skoobedoo' chix-introed

clippety clapping 117 bpm 12in 'rock' looper shifts into Chic / Sledge-style strings during the last part.

LORA PURIM: 'Carry On LP' (US Warner Bros BSK 3344). George Duke-produced Latin lady's jaggedly brassy specialist jazz title - track structure is 128 (intro) - 131 - 128 bpm with exotic percussion. 'Sarara' being a heavily textured slow 86 bpm jigger, 'Love Lock' a wordlessly 'ahh'-ed attractive 120-121 bpm jitter, and 'Freeway Jam' a bass - pushed 137-139 bpm wordless driver with acid guitar.

AZYMLITH: 'Jazz Carnival' LP 'Light As A Feather' (US Milestone M-9089). US recorded fabulous fast flying 134 - 133 - 134 - 136 bpm jazz synthesizer leaper with syndrums and skittery rattling rhythm gets really exciting, very specialist before it runs down after 9:29 to a slow end.

SHADOW: 'I Need Love' (US Elektra AS-11431). Snappily jerky and spikily jugged multi-textured 117 (intro) - 124 bpm jazz-funk instrumental transforms after a while on 8:36 12in into a staccato soul group vocal smacker, 124 bpm. 127-128 - 123 - 123 - 124 bpm.

DAVE VALENTIN: 'Do It Again' LP 'The Hawk' (US Ariola / GRP GRP 5006). New young jazz flautist's pleasant but less than vital set has a bass - snapped bumpily booming slow 97 bpm instrumental of the Steely Dan tune, an ultra-specialist complex fast looking 131 bpm title track and Angela Bofill - sung 'We'll Make Love' bump slow smoother, while 'Marcosinho' has a long meandering build-up and set down with a beaty joggling 111 bpm main central section.

MARGARET REYNOLDS: 'Keep On Holding On' (US Solar YD-1173). Bass-booted 127-128 bpm 12in romper with thudding drums and sizzling synth.

PAULETTE REAVES: 'It's In My Mind' (US PIP 427). Jerky short staccato slow waltz at 126 bpm lurcher like a more soulful Chic.

IMPORTS

ROBERT JOHN: 'If It Takes All Night' (US Sunshine Sun 211). Nicely dated 104 bpm soul jigger like the old Malaco 'Clean Up Woman' sound, only 3:50 or 2in with 4:18 instrumental flip.

CUBBY ST. CHARLES: 'Party' (US Salsoul SG 310). Throatily holed-in thudding 110 bpm 12in soul jigger.

BARBARA LAY: 'Take All Of Me' (US Pavillion 428 6401). Cowbell - clonking 114 bpm intro gives way to mushy pop 'Clean Up Woman' sound, 112 - 113 - 114 bpm bass, on 12in of course.

D'LEGGANCE: 'Share My Love' (US RSO RSS 306). Frothy 134bpm girly group 12in 'rock' 12in lacks positive excitement despite every ingredient including subdued steel drums, being bashed, struck and shaken.

VICKI SUE ROBINSON: 'What's Happening In My Life' (US RCA, PD-11721). Blandly juggling 129bpm 12in romper.

SIREN: 'Morning Music' (US Midson MD 513). Utily thudding intro to a pop-orientated zingy 121bpm pop group 12in.

NORTH OUTH EAST: 'WEST' (Keep On Dancing' (US AVI AVI-12-286-D). Fifth Dimension-ish dated 135bpm 12in canterer.

THE BROTHERS: 'I Can't Turn The Beat Loose' (US TK Disco TKD-409). Bitter jittersy 110-111bpm 12in piodder sung in 'Jacksons/Gibsons-ish style, with 'slow' 106-108bpm 12in version for some reason.

VARIATIONS: 'I Love You And Disco Too' (US Salsoul SG 313). Long 118bpm plopping bonzo intro finally reaches sub-Jacksons - singing on messy 117bpm 12in.

SCOTT ALLAN: 'I Think We're Alone Now' / 'Will You Love Me Tomorrow' (US TK Disco 426). Showbiz Shirleys classic combined to make a clomping 125bpm chix-introed then 124bpm male-sung pop 12in.

DISCO CIRCUS: 'Over And Over' (US Columbia 42-1053). Synthetically burbling 127bpm Europop 12in.



By PAUL SEXTON

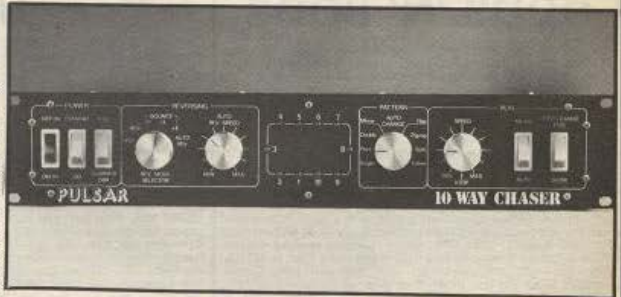
PULSAR'S LIGHT FANTASTIC

IT'S HORSES for courses in the disco equipment business these days. Each little area has been marked off and someone or other has got their name tag on it. Sometimes the little area is just too small for all the people jostling around inside it, and some of them have to step outside. The area of disco lighting isn't short of competition, but the motto might be if you can't stand the light, don't take your shades off. Pulsar Lighting can stand it, and over the last decade they've established themselves as one of the leaders, staying authoritatively with the leaders and not

just running the pack. Pulsar started off, in a modest way at the end of the sixties. At the age of fifteen, Paul Mardon was already looking for ways of linking light to sound, and, so young yet, he developed what may have been the world's first ever sound-to-light unit. He started by experimenting with valve systems and continued his interest at Cambridge University. Here he designed and built a "primitive modulator", for which he won the University's yearly prize for engineering. Also at Cambridge, studying Economics, was Ken Sewell, who spent his spare time (yes, they do have it, even at Cambridge) as DJ and organiser of the Purple Cucumber Road Show, which travelled around the town doing colleges, private parties and the like. Sewell's musical inclinations were fairly Catholic and his DJ style enterprising.

Money was never far from the mind of either man; Paul Mardon had funded his research by hiring out the equipment he made under the banner of "Chameleon Lighting". But when Paul and Ken got together, so did "Chameleon Lighting" and Purple Cucumber Road Show. And this is where the story really starts. The combination worked a treat and the whole caper was re-named "Pulsation", and later adapted to simply "Pulsar". The gents' college courses came to an end, and the enterprise flourished to the extent that they could think of it as a career. Their roadshow was now playing the field from parties to light shows at the "Dorothy Ballrooms" in Cambridge. The control units they were manufacturing were being hired out all over the place. They met Arthur D. Saunders, the drummer with a soul band, who provided them with

customers. Money was still a problem, though. In April 1971, Pulsar acquired their first real premises — in Mill Road, Cambridge, above a printers' shop. The firm was still principally concerned with hire, selling the occasional piece of equipment. Then our friend Arthur Saunders joined Paul and Ken as sales manager, and in this role he found that he had a lot of potential buyers on his hands. The switch from hiring to selling was a fast one, and the firm concentrated on making sound-to-light and disco control units. Strobes and spots were a smaller consideration. The last five years have brought three big moves for Pulsar. In September 1974, they went to Cherry Hinton Road, but only stayed there for three years. In August 1977 they had to move to larger premises, at Stanley Road. By this stage, Pulsar were beginning to develop sales abroad, and



THIS is not a hype; Pulsar's new 10-way chaser, which is causing something of a buzz at the moment. More about it in a future issue.

the work force rose to six. As the firm expanded, the marketing team started to experiment, but the firm retained its identity as disco lighting experts. The last move was to Henley Road, still in Cambridge, to a purpose-built factory with 15,500 feet of floor space. The disco boom brought a greater awareness and Mardon suddenly had more of a challenge to create more sophisticated

display controllers in a reasonable price range. In fact the boom was the best thing that could happen to Pulsar. They've been expanding at an annual rate of around 80%; factory space is now 35,000 square feet; and 70 new staff. Pulsar's speciality is still the best in lighting control units and accessories, and some purpose-built lights. The team is always look-

ing for new developments and they're currently patting themselves on the back for coming up with the 10-way Chaser, a sequential unit with some 2000 modes of operation. But that's a whole new story in itself, and in the future issue we'll look at the Chaser and some other Pulsar equipment. Talk about light fantastic — Pulsar have come on a bit from the Purple Cucumber Road Show.

SMALLS

Personal

GUY, 20, not bad looking likes gigs etc. Seeks girl over 12 stone preferred. Birmingham area. Box 2140.

LOVELY STUDENT, 18, likes pop and disco would like to write to lovely girl. Box 2135.

DEAN, 18, seeks sensible attractive girl, all letters answered. — Dean Philip, 5 Lady Road, Edinburgh.

BLACKPOOL GIRL, 21, wants friend for gigs into TRB, Police, Jam etc. — Box 2139.

STATUS QUO, penfriends, fans of other artists also available. SAE: Music Fans Club, 10 Charlton Road, Tetbury, Glos.

LOVELY GIRL, 17, seeks, boyfriend, Yorkshire area. — Box 2146.

ANGEL FROM the coast, you are mine. Now I shall devour you. The tiger.

TWO FEMALE ABBA FANS wanted to join two males (21), for Wembley concert. Nov 5th. Tickets and transport arranged (Somerset). — Box 2145.

FELLA, 18, seeks attractive girl, 16-17, for going out. Cheltenham, Gloucester area. Photo appreciated. — Box 2144.

SHY LOVELY MALE, 27, seeks girlfriend for honest genuine friendship, interests music, sport, concerts, cinema. Lancs and Cheshire area, all replies answered. — Box 2143.

VERY LOVELY GUY (17), likes most music, discos, cinema, seeks quiet girl (17-22), looks unimportant for sincere relationship. Edinburgh area. — Box 2142.

NICE GIRL, 22, seeks male (22-30), with transport if possible, Birmingham area. Photo please, mine in return. — Box 2141.

GUY (19), wishes to meet girl for lasting relationship (Glasgow area). — Box 2147.

MALCOLM, 23, owns car, seeks girlfriend, Sunderland area. Send photo, interests, Kate Bush and travelling. — 26 Brinkburn Crescent, Houghton-le-Spring, Tyne & Wear.

ROCK JOURNALISM, photography? Booklet by ex-staffmen tells how to start your career. £1.30 to: Intro Books, PO Box 3, Scotton, Catterick Garrison, North Yorks, DL8 3NT.

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

adventure in the USA / 1 Canada. For details and 16 page magazine of opportunities send 50p PO to — North American Club, 5 Dixon Street, Glasgow G1 4AL.

OPPOSITE SEX partners found!!! It's free at I.N.T.E.R.D.A.T.E.I! Rush letters describing yourself + SAE to Box 2009, Record Mirror (or) — 40 Long Acre, London WC2.

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

POSTAL FRIENDSHIP Club. Introductions arranged by post for all ages. Postage stamp for free colour brochure to — Miss Chidgey, 'New Horizons' 124/RM Keys

Avenue, Bristol, BS70HL.

YOUNG MAN, 20, seeks nice intelligent young lady, 18-24 for lasting and sincere friendship. Blondes preferred but not essential. Must like pop music. Winchester area only. — Box 2133.

Situations Vacant

ALTERNATIVE EMPLOYMENT. Jobs with record companies, radio stations, etc. Full-time, part-time. Experience unnecessary. "Music Industry Employment Guide". £1. "Radio Employment Guide". £1. "British Music Index" (includes 450+ record company addresses). £1. All three £2.40. — R.S. Productions, Hamilton House, Staverton, Devon.

WANT to earn cash, writing addresses, mailing circulars up to £30 a week to be earned. If interested send s.a.e. to Jonathan Brennan, 34 Hookstone Avenue, Harrogate North, Yorks.

BROADCASTING. INDUSTRIAL Radio Station requires men and women wishing to become freelance presenters with a view to working on station. Will train if not experienced. — Ring Reading 481123 between 2.00 and 6.00 p.m.

D.J.'S WANTED with contacts, gear supplied. — Romford 63680.

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Special Notice

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HAPPY BIRTHDAY SARAH. I'll always love you — Alan.

LINDA I'VE no car, no money, no prospects but I love you; don't emigrate, Alan.

Disco Equipment

PAIR 2 X 12 120 watt Goodman speakers £105 one. Stereo 200 watt amplifier £95 one — 07415 3346.

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DISCOTRONICS BUY disco equipment/Tool — Morecambe 420779 / 414880.

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BRITISH BARRY MANLOW fan club. SAE: 13 Beaufort Way, Ewell, Surrey KT11 2PS.

OFFICIAL UK Subs Fan Club. — Send SAE to PO Box 12, Guildford, Surrey.

K.E. H. EMERSON information wanted. Obscure, commonplace, for possible fanlet, SAE for reply Box No 2122.

BLONDI OFFICIAL fan club. — SAE to PO Box 63, London W2 3BZ.

STATUS QUO official supporters' club. — SAE to PO Box 63, London W2 3BZ.

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

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SMALLS

For Sale

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CHARTS

TOP SINGLES

1	5	ONE DAY AT A TIME, Lena Martell	Pye
2	1	VIDEO KILLED THE RADIO STAR, Buggles	Island
3	9	WHEN YOU'RE IN LOVE, Dr Hook	Capitol
4	3	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson	Epic
5	6	EVERYDAY HURTS, Sad Cafe	RCA
6	30	GIMME GIMME GIMME, Abba	Epic
7	10	CHOSEN FEW, Dooleys	ETC
8	2	MESSAGE IN A BOTTLE, Police	A&M
9	18	TUSK, Fleetwood Mac	Reprise
10	4	DREAMING, Blondie	Chrysalis
11	12	OK FRED, Erroll Dunkley	Scope
12	7	SINCE YOU'VE BEEN GONE, Rainbow	Polydor
13	8	WHATEVER YOU WANT, Status Quo	Vertigo
14	11	QUEEN OF HEARTS, Dave Edmunds	Swan Song
15	20	THE DEVIL WENT DOWN TO GEORGIA, Charlie Daniels Band	Epic
16	27	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills	Ariola/Hansa
17	28	MAKING PLANS FOR NIGEL, XTC	Virgin
18	23	MY FORBIDDEN LOVER, Chic	Atlantic
19	15	YOU CAN DO IT, Al Hudson and the Partners	MCA
20	17	BACK OF MY HAND, Jags	Island
21	33	CRAZY LITTLE THING CALLED LOVE, Doren	EMI
22	46	SHE'S IN LOVE WITH YOU, Suzi Quatro	RAK
23	21	THE GREAT ROCK 'N' ROLL SWINDLE, Sex Pistols	Virgin
24	29	LUTON AIRPORT, Cats UK	WEA
25	13	KATE BUSH LIVE ON STAGE, Kate Bush	EMI
26	47	ON MY RADIO, Saletor	2 Tone
27	25	STAR, Earth Wind & Fire	CBS
28	22	THE PRINCE, Madness	2 Tone
29	51	THE SPARROW, Ramblers	Decca
30	16	IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Bros	Warner Bros
31	19	CRUEL TO BE KIND, Nick Lowe	Radar
32	57	LET ME KNOW I HAVE A RIGHT, Gloria Gaynor	Polydor
33	52	RISE, Herb Alpert	A&M
34	35	SPIRIT BODY AND SOUL, Nolan Sisters	Epic
35	43	SMASH IT UP, Damned	Chiswick
36	40	NUCLEAR DEVICE (WIZARD OF AUS), Stranglers	United Artists
37	14	CARS, Gary Numan	Beggars Banquet
38	26	LOVE'S GOT A HOLD ON ME, Dollar	Carrere
39	64	YOU'VE GOT MY NUMBER, Undertones	Sire
40	50	HEARTACHES TONIGHT, Eagles	Asylum
41	4	MESSAGE TO YOU RUDDY, Specials/Rico	2 Tone
42	44	I DON'T WANT TO BE A FREAK, Dynasty	Solar
43	56	SARAH, Tim Lizzy	Vertigo
44	48	POINT OF VIEW, Matumbi	Matumbi
45	32	SLAP AND TICKLE, Squeeze	A&M
46	74	SAD EYES, Robert John	EMI
47	34	STROUT YOUR FUNKY STUFF, Phantique	Phil Int
48	—	HE WAS BEAUTIFUL (CAVATINA), Iris Williams	Columbia
49	—	LADIES NIGHT, Kool and the Gang	Mercury
50	39	SING A HAPPY SONG, O'Jays	Phil Int
51	38	SAIL ON, Commodores	Tamla Motown
52	67	BIRD SONG, Lene Lovich	Stiff
53	61	STRAIGHT LINES, New Musik	GTO
54	45	SHAPE OF THINGS TO COME, Headsboys	RSO
55	71	CAN'T GET ENOUGH OF YOUR LOVE, Darts	Magnet
56	24	TIME FOR ACTION, Secret Affair	1 Spy
57	62	SO MUCH TROUBLE IN THE WORLD, Bob Marley	Island
58	—	KNOCKED IT OFF, B. A. Robertson	Asylum
59	—	IF YOU REMEMBER ME, Chris Thompson	Planet
60	31	CHARADE, Skids	Virgin
61	36	DON'T BRING ME DOWN, ELO	Jet
62	42	DON'T BE A DUMMY, John Duncan	Vertigo
63	73	BRIGHT SIDE OF THE ROAD, Van Morrison	Mercury
64	66	MEMORIES, Public Image Ltd	Virgin
65	69	BABY BLUE, Dusty Springfield	Mercury
66	41	DIM ALL THE LIGHTS, Donna Summer	Casablanca
67	—	YOU'RE A BETTER MAN THAN I, Sham 69	Polydor
68	70	FREEDOM'S PRISONER, Steve Harley	EMI
69	—	FOUND OUT TOO LATE, 999	Radar
70	—	SPOOKY, Atlanta Rhythm Section	Polydor
71	49	STREET LIFE, Crusaders	MCA
72	63	TYPICAL GIRLS/HEARD IT THROUGH THE GRAPEVINE, Shits	Island
73	—	GOODBYE STRANGER, Supertramp	A&M
74	—	TRYOUTS FOR THE HUMAN RACE, Sparks	Virgin
75	55	JUMP THE GUN, Three Degrees	Ariola

OTHER CHART

1	MEMORIES, Public Image Ltd
2	TYPICAL GIRLS, Shits
3	YOU SAY YOU DON'T LOVE ME, Buzzcocks
4	CAN'T SEEM TO MAKE YOU MINE, The Seeds
5	EXPERT, Pragac
6	MILLIONS LIKE US, Purple Hearts
7	ROWCHE RUMBLE, The Fall
8	MAX BYGRAVES KILLED MY MOTHER, The Atoms
9	EAR COM TO - The Contradiction EP, Various Artists
10	PINK MILITARY - Spellbound EP, Eric's
11	WORKING WEEK, Mekons
12	I NEED SOMEBODY?, Mysterious
13	SPIRAL SCRATCH, Buzzcocks
14	CHOSEN TO GO, Slow Treatment
15	GET OFF THE PHONE, The Heartbreakers

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TOP ALBUMS

1	1	REGATTA DE BLANC, Police	A&M
2	—	TUSK, Fleetwood Mac	Warner Brothers
3	2	EAT TO THE BEAT, Blondie	Chrysalis
4	3	WHATEVER YOU WANT, Status Quo	Vertigo
5	4	THE LONG RUN, Eagles	Asylum
6	5	OFF THE WALL, Michael Jackson	Epic
7	9	OUTLANDOS D'AMOUR, Police	A&M
8	24	LENA'S MUSIC ALBUM, Lena Martell	Pye
9	8	DISCOVERY, Electric Light Orchestra	Jet
10	6	THE PLEASURE PRINCIPLE, Gary Numan	Beggars Banquet
11	19	MR UNIVERSE, Gillan	Acrobat
12	—	BOMBER, Motorhead	Bronze
13	7	OCEANS OF FANTASY, Boney M	Atlantic/Hansa
14	11	DOWN TO EARTH, Rainbow	Chrysalis
15	10	STRING OF HITS, Shadows	EMI
16	12	PARALLEL LINES, Blondie	Polydor
17	17	I AM, Earth Wind & Fire	CBS
18	40	ONE VOICE, Barry Manilow	Arista
19	49	THE UNRECORDED JASPER CARROTT, Jasper Carrott	DJM
20	35	THE RAVEN, Stranglers	United Artists
21	22	A CURIOUS FEELING, Tony Banks	Chrisma
22	14	GREATEST HITS 1972-1978, 10cc	Mercury
23	18	BREAKFAST IN AMERICA, Supertramp	A&M
24	20	SURVIVAL, Bob Marley & The Wailers	Island
25	58	VOULEZ VOUS, Abba	Rocket
26	26	UNLEASHED IN THE EAST, Judas Priest	CBS
27	52	SKY, Sky	Ariola
28	31	QUADROPHENIA, Original Soundtrack	Polydor
29	16	THE CRACK RUTS	Virgin
30	24	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
31	13	IN THROUGH THE OUT DOOR, Led Zepplin	Swan Song
32	—	DAYS IN EUROPA, Skids	Virgin
33	81	UNDERTONES, Undertones	Sire
34	29	REPLICAS, Tubeway Army	Beggars Banquet
35	30	FACADES, Sad Cafe	RCA
36	27	NOT THAT I'M BIASED, Max Boyce	EMI
37	43	WEL COME TO THE CRUISE, Julia Tzuke	Rocket
38	34	MANILOW MAGIC, Barry Manilow	Arista
39	46	LOVE HUNTER, Whitesnake	United Artists
40	44	LIVE AND LEARN, Elkie Brooks	A&M
41	26	ROCK 'N' ROLL JUVENILE, Cliff Richard	EMI
42	58	VICTIM OF LOVE, Elton John	Rocket
43	45	SLOW TRAIN COMING, Bob Dylan	CBS
44	33	BAT OUT OF HELL, Meat Loaf	Epic
45	60	ENTERTAINMENT, Gang of Four	EMI
46	39	ADVENTURES OF THE HERSHAM BOYS, Sham 69	Polydor
47	48	RUMOURS, Fleetwood Mac	Warner Bros
48	28	MIDNIGHT MAGIC, Commodores	Tamla Motown
49	41	ANOTHER KIND OF BLUES, UK Subs	Gem
50	35	NIGHT OWL, Gerry Rafferty	United Artists
51	23	I'M THE MAN, Joe Jackson	A&M
52	—	MARATHON, Santana	CBS
53	53	THE VERY BEST OF LEO SAYER, Leo Sayer	Chrysalis
54	36	LAST THE WHOLE NIGHT LONG, James Last	Polydor
55	70	THE BEST OF THE DOOLEYS, Dooleys	GTO
56	34	OUT OF THE BLUE, Electric Light Orchestra	Jet
57	—	ICAN SEE YOUR HOUSE FROM HERE, Camel	Decca
58	55	THE KICK INSIDE, Kate Bush	EMI
59	72	THE BEST DISCO ALBUM IN THE WORLD, Various	EMI
60	58	STREET LIFE, Crusaders	MCA
61	65	BAD GIRLS, Donna Summer	Casablanca
62	68	INTO THE MUSIC, Van Morrison	Vertigo
63	53	SHOOTING STARS, Dollar	Carrere
64	32	KENNY ROGERS SINGLES ALBUM, Kenny Rogers	United Artists
65	42	RISQUE, Chic	Atlantic
66	50	MANIFESTO, Roxy Music	Polydor
67	63	HERE, Leo Sayer	Chrysalis
68	74	BRIDGES, John Williams	Lotus
69	63	LIVE KILLERS, Queen	EMI
70	57	DREAM POLICE, Cheap Trick	Virgin
71	—	OPEN, Steve Hillage	Capitol
72	—	PLEASURE & PAIN, Dr Hook	Capitol
73	62	JOE'S GARAGE ACT 1, Frank Zappa	CBS
74	73	NIGHTFLIGHT TO VENUS, Boney M	Atlantic/Hansa
75	37	WE ARE FAMILY, Sister Sledge	Atlantic

TOP SINGLES

1	1	RISE, Herb Alpert	A&M
2	3	POP MUZIK, M	Sire
3	2	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson	Epic
4	6	DIM ALL THE LIGHTS, Donna Summer	Casablanca
5	5	I'LL NEVER LOVE THIS WAY AGAIN, Dionne Warwick	Arista
6	9	SAIL ON, Commodores	Motown
7	9	HEARTACHE TONIGHT, Eagles	Asylum
8	10	STILL, Commodores	Motown
9	15	TUSK, Fleetwood Mac	Warner Bros
10	12	YOU DECORATED MY LIFE, Kenny Rogers	United Artists
11	7	SAD EYES, Robert John	EMI
12	14	DIRTY WHITE BOY, Foreigner	Atlantic
13	16	PLEASE DON'T GO, K.C. & The Sunshine Band	TK
14	26	BABE, Styx	A&M
15	19	GOOD GIRLS DON'T, The Knack	Capitol
16	18	LOVIN' TOUCHIN' SQUEEZIN', Journey	Columbia
17	22	COME TO ME, France Joli	Prelude
18	20	IF YOU REMEMBER ME, Chris Thompson	Stiff/Epic
19	19	MY SHARDONA, The Knack	Capitol
20	35	SHIPS, Barry Manilow	Arista
21	11	HAVEN MUST HAVE SENT YOU, Bonnie Pointer	Motown
22	24	I KNOW A HEARTACHE WHEN I SEE ONE, Jennifer Warnes	Arista
23	25	THIS NIGHT WON'T LAST FOREVER, Michael Johnson	America
24	34	BROKEN HEARTED ME, Anne Murray	Capitol
25	27	GOTTA SERVE SOMEBODY, Bob Dylan	Columbia
26	13	LONESOME LOSER, Little River Band	Capitol
27	23	WHERE WERE YOU WHEN I WAS FALLING IN LOVE, Lobo	MCA/RSO
28	28	MIDNIGHT WIND, John Stewart	Planet
29	32	IF YOU REMEMBER ME, Chris Thompson	Planet
30	17	SPOOKY, Atlanta Rhythm Section	Polydor
31	33	SO GOOD SO RIGHT, Brenda Russell	Horizon
32	21	GET IT RIGHT NEXT TIME, Gerry Rafferty	United Artists
33	59	NO MORE TEARS, Barbra Streisand & Donna Summer	Columbia/Casablanca
34	40	RAINBOW CONNECTION, Kermil The Frog	Atlantic
35	37	IF YOU'RE ONLY LONELY, J. D. Souther	Columbia
36	38	FINS, Jimmy Buffet	MCA
37	57	DREAM POLICE, Cheap Trick	Epic
38	43	PLEASE DON'T LEAVE, Lauren Wood	Warner Bros
39	42	STREET LIFE, Crusaders	MCA
40	46	VICTIM OF LOVE, Elton John	MCA
41	39	DON'T BRING ME DOWN, Electric Light Orchestra	Jet
42	53	DREAMING, Blondie	Chrysalis
43	54	TAKE THE LONG WAY HOME, Supertramp	A&M
44	48	LET ME KNOW I HAVE A RIGHT, Gloria Gaynor	Polydor
45	49	HALF THE WAY, Crystal Gayle	Columbia
46	50	5:15, The Who	Polydor
47	47	SURE KNOW SOMETHING, Kiss	Casablanca
48	55	BETTER LOVE NEXT TIME, Dr Hook	Capitol
49	60	MY FORBIDDEN LOVER, Chic	Atlantic
50	29	CRUEL TO BE KIND, Nick Lowe	Columbia
51	61	NEEDS A LIE, John Cougar	Riva
52	82	DAMNED IF I DO, The Alan Parsons Project	Arista
53	63	I WANT YOU TONIGHT, Pablo Cruise	A&M
54	65	WHO LISTENS TO THE RADIO, The Sports	Arista
55	75	CONFUSION, Electric Light Orchestra	Jet
56	56	STARRY EYES, The Records	Virgin
57	54	IF YOU WANT IT, Nitty Gritty	Arista
58	69	CRUISIN', Smokey Robinson	Tamla
59	73	COOL CHANGE, Little River Band	Capitol
60	58	DO YOU THINK I'M DISCO, Steve Dahl	Ovation
61	31	DEPENDIN' ON YOU, The Doobie Brothers	Warner Bros
62	71	IT'S ALL I CAN DO, The Cars	Eletra
63	72	LADIES NIGHT, Kool & The Gang	Do It Life
64	74	PRETTY GIRLS, Melissa Manchester	Arista
65	—	LOVE PARTS, Yvonne Elliman	RSO
66	—	DO THAT TO ME ONE MORE TIME, The Captain & Tennille	Casablanca
67	—	WE DON'T TALK ANYMORE, Cliff Richard	EMI America
68	—	SLIP AWAY, Ian Lloyd	Scotti Bros
69	70	HIGHWAY TO HELL, AC/DC	Atlantic
70	—	IN THE STONE, Earth, Wind & Fire	ARC/Columbia
71	—	THIS IS IT, Kenny Loggins	Columbia
72	—	GET IT UP, Ronnie Milsap	RCA
73	30	AFTER THE LOVE HAS GONE, Earth, Wind & Fire	Arc
74	—	ESCAPE, Rupert Holmes	Infini
75	36	FOUND A CURE, Ashford & Simpson	Warner Bros

CHARTFILE

DOCTOR HOOK'S "When You're In Love With A Beautiful Woman" has, rather belatedly, become the group's fifth British hit. "Sylvia's Mother" was their first, reaching Number Two in 1972. Exactly four years later, following a traumatic spell when the group was declared bankrupt and released an album of the same name, "A Little Bit More" reached Number Two, to be closely followed by "If Not You" which peaked at Number Five, 18 months ago they scored with "More Like The Movies", a Number 14 hit. Their latest single was released as long ago as March 2, taking a massive 29 weeks to make the charts, entering at Number 56 on September 21. In America the disc has achieved a longevity record of another kind, spending 26 weeks on the charts and selling well over a million copies, with a peak position of six. No other record has spent as long on the Billboard chart this year, though Robert John's "Sad Eyes" is still going strong after 24 weeks. Incidentally John's record debuted on the British chart last week — a rather belated follow-up to his hitlet "If You Don't Want My Love", his only previous British success which reached Number 42 in 1968.

Viola Wills is enjoying her first hit with the old chestnut "Gonna Get Along Without You Now", a song which has previously charted for Paulance and Prudence (1957) and Trini Lopez (1967). Viola is an American from Los Angeles and has been in the music business for many years. Her first major tour was as a member of Joe Cocker's backing group — **The Sanatified Sisters** — in 1972. After the tour Viola went solo and has spent the last seven years establishing herself as a singer and songwriter, deliberately concentrating her energies on Britain and Europe. At long last, it's paid off.

As the run-in to the annual Christmas battle commences there has been a sharp upsurge in the number of singles issued. Last week 102 singles were issued, a total which will be commonplace until well into December. The avalanche of big name releases has already triggered a minor sales boom, although there's quite a lot of leeway to be made up before sales can equal last year's blockbuster final three months.

The minimum price that may be charged for a single before it becomes eligible for the BRFM top 75 is 50pence. With this in mind Jet last week issued "My Number", by new quintet **Girl** at a rrp of 55pence. The single is a heavy rock number, which is

pressed on clear vinyl and has no flip-side.

Steve Wonder recently made a guest appearance at 'The Grand Ole Opry' (home of C&W) singing Charlie Rich's "Behind Closed Doors" hit.

Fleetwood Mac's "Tusk" has made high flying debuts on album charts throughout the world, quite the opposite of "Fleetwood Mac" which made the most inconspicuous of debuts. For example, it took 15 months to reach the British chart, in the States it debuted at Number 183 immediately after release in August 1975 and took 56 weeks of slow climbing before attaining the Number One position — an all-time record. Incidentally, only three albums — Steve Wonder's "Songs In The Key Of Life" and Elton John's "Captain Fantastic" and "Rock Of The Westies" — have managed to make America's Number One on first week of release in the near 40 years of Billboard's charts.

The recent "Three Degrees" "Woman In Love" started life on Tammy's anonymous 1976 album.

Jonathan King's 1965 hit "Everyone's Gone To The Moon" has previously been issued on both Decca and UK. Now it's available on Ariola, but only if you rush. The first 10,000 copies of King's "Gloria" single include as a bonus a copy of "Everyone's Gone To The Moon". Una Paloma Blanca's "Jonathan" has a good track record for covering continental smashers and making hits out of them. "Loop Di Love", "Flirt", "Una Paloma Blanca" and "One For You, One For Me" are all evidence of that fact. "Gloria" is an Italian Disco-smash which has sold over a million in Europe, reaching Number One in Spain, Belgium, Austria, Switzerland, Italy and France for its composer Umberto Tozzi. King earns a co-composing credit for his own version after writing English lyrics but faces still opposition from the original which has picked up dance-floor reaction as an import and is now rushed out on Epic.

Ian Gomm's "Hold On" continues to make great progress stateside for the 32-year-old from Ealing. Gomm caused a minor sensation whilst working for EMI as an apprentice draughtsman in the mid-sixties by sending the company's chairman, Sir Joseph Lockwood, an inter-departmental memo requesting a recording contract. Sir Joseph, after initially warming to the idea, turned it down when he discovered that some members of Ian's group worked for a rival company!

Finally, Island Records, as long ago as 1967 Traffic's "Hole In My Soul" reached Number Two, but Chris Blackwell's company formed in the mid-sixties, have never had a Number One. So, congratulations to Island and the Buggles — even though I LOATHE that record! — **ALAN JONES**

US ALBUMS

- 1 1 IN THROUGH THE OUT DOOR, Led Zeppelin Swan Song
- 2 THE LONG RUN, Eagles Asylum
- 3 MIDNIGHT MAGIC, Commodores Motown
- 4 CORNERSTONE, Sly & The Family Stone A&M
- 5 HEAD GAMES, Foreigner Atlantic
- 6 DREAM POLICE, Cheap Trick Epic
- 7 GET THE KNACK, The Knack Capitol
- 8 RISE, Herb Alpert A&M
- 9 OFF THE WALL, Michael Jackson Epic
- 10 SLOW TRAIN COMING, Bob Dylan Columbia
- 11 BREAKFAST IN AMERICA, Supertramp A&M
- 12 RUST NEVER RUSTS, Neil Young & Crazy Horse Reprise
- 13 EYE, The Alan Parsons Project Arista
- 14 VOLCANO, Jimmy Buffet, Volcano KENNY, Kenny Rogers United Artists
- 15 IDENTIFY YOURSELF, O'Jays PIR
- 16 ONE VOICE, Barry Manilow Arista
- 17 CANDY-O, Cars Elektra
- 18 RISQUE, Chic Atlantic
- 20 HIGHWAY TO HELL, AC/DC Atlantic
- 21 DIONNE, Dionne Warwick Arista
- 22 FEAR OF MUSIC, Talking Heads Sire
- 23 STORMWATCH, Jethro Tull Chrysalis
- 24 EVOLUTION, Journey Columbia
- 25 UNCLE JAM WANTS YOU, Funkadelic Warner Bros.
- 26 BAD GIRLS, Donna Summer Casablanca
- 27 JOE'S GARAGE, Frank Zappa Zappa
- 28 FURTYN' WITH DISASTER, Molly Hatchet Epic
- 29 COMEDY IS NOT PRETTY, Steve Martin Warner Bros.
- 30 EAT TO THE BEAT, Blondie Chrysalis
- 31 FRANCE JOLI, France Joli Prelude
- 32 LADIES NIGHT, Kool & The Gang De-Lite
- 33 FIRST UNDER THE WIRE, Little River Band Capitol
- 34 RESTLESS NIGHTS, Karla Bonoff Columbia
- 35 I AM, Earth, Wind & Fire Arc
- 36 BOOGIE MOTEL, Foghat Motown
- 37 THE BOSS, Diana Ross Warner Bros.
- 38 STAY FREE, Ashford & Simpson Columbia
- 39 KEEP THE FIRE, Kenny Loggins Atlantic
- 40 THE MUPPETS, Soundtrack Virgin
- 41 THE RECORDS RSD
- 42 HEARTBEAT, Curtis Mayfield RSO
- 43 DISCOVERY, Electric Light Orchestra J&J
- 44 LABOUR OF LUST, Nick Lowe Columbia
- 45 INTO THE MUSIC, Van Morrison Warner Bros.
- 46 THE GLOW, Bonnie Raitt Warner Bros.
- 47 FICKLE HEART, Sniff 'n' The Tears Atlantic
- 48 STREET LIFE, Crusaders MCA
- 49 MILLION MILE REFLECTIONS, Charlie Daniels Band Epic
- 50 - SANTANA, Marshall Columbia
- 51 SECRETS, Robert Palmer Epic
- 52 CHEAP TRICK AT BUDOKAN, Cheap Trick Arista
- 53 DISCO NIGHT, G.O. MCA
- 54 - VICTIM OF LOVE, Elton John Casablanca
- 55 LIVE AND SLEAZY, Village People Warner Bros.
- 56 MINUTE BY MINUTE, Doobie Brothers Polydor
- 57 QUADROPHENIA, Soundtrack Infiniti
- 58 MORNING DANCE, Spyro Gyra Casablanca
- 59 REALITY WHAT A CONCEPT, Mott The Hoople ARC/Columbia
- 60 7-30, Weather Report Atlantic
- 61 VOULEZ-VOUS, Abba PIR
- 62 TEDDY, Teddy Fendergrass A&M
- 63 I'M THE MAN, Joe Jackson 20th Century
- 64 WHAT CHA GONNA DO WITH MY LOVE, Stephanie Mills Atlantic
- 65 THIGHS AND WHISPERS, Bette Midler Warner Bros.
- 66 RICKIE LEE JONES, Rickie Lee Jones Chocolate City
- 67 SECRET OMEN, Cameo EMI America
- 68 ROBERT JOHN Columbia
- 69 MISS THE MISSISSIPPI, Crystal Gayle RCA
- 70 X-STATIC, Day/Hall & John Oates Fantasy
- 71 FUTURE NOW, Pleasure Capitol
- 72 STREET MACHINE, Sammy Hagar Columbia
- 73 UNLEASHED IN THE EAST, Judas Priest Casablanca
- 74 STUDIO 54, Various Artists Warner Bros.
- 75 B-52's

UK SOUL

- 1 1 DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson Epic
 - 2 YOU CAN DO IT, Al Hudson & Partners MCA
 - 3 SING A HAPPY SONG, O'Jays Phil Int
 - 4 LADIES NIGHT, Kool & The Gang Phonogram/Mercury
 - 5 THIS TIME BABY, Jackie Moore CBS
 - 6 STAR, Earth Wind & Fire CBS
 - 7 DEJA VU, Paulinho Da Costa Pablo Today
 - 8 SAIL ON, Commodores Motown
 - 9 MY FORBIDDEN LOVER, Chic Atlantic
 - 10 FEEL THE REAL, David Bendeth Sidewalk
 - 11 DIGGO NIGHTS (I Don't Stop), Isley Brothers Epic
 - 12 STREET LIFE, Crusaders MCA
 - 13 CAN'T LIVE WITHOUT YOUR LOVE, Tamko Jones Polydor
 - 14 RISE, Herb Alpert A&M
 - 15 SHAKER SONG, Spyro Gyra MCA
 - 16 STRUT YOUR FUNKY STUFF, Frankie Phil Int
 - 17 PUT YOUR BODY IN IT, Stephanie Mills 20th Cent.
 - 18 DIM ALL THE LIGHTS, Donna Summer Casablanca
 - 19 WHEN YOU'RE NUMBER ONE, Gene Chandler Chi-Sound
 - 20 I DON'T WANT TO BE A FREAK, Dynasty RCA
- Compiled by: BLUES & SOUL, 153 Praed Street, London W2. Tel: 01-402-6897.

UK DISCO

- 1 1 DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson Epic 12in
- 2 YOU CAN DO IT, Al Hudson & Partners MCA 12in
- 3 STRUT YOUR FUNKY STUFF, Frankie Phil Int 12in
- 4 STREET LIFE, Crusaders MCA 12in
- 5 LADIES NIGHT, Kool & The Gang Mercury 12in
- 6 DEJA VU/LOVE TILL THE END OF TIME, Paulinho Da Costa Pablo 12in
- 7 RISE/ARANJUEZ (Mon Amour), Herb Alpert A&M 12in
- 8 STAR, Earth Wind & Fire CBS
- 9 I DON'T WANT TO BE A FREAK, Dynasty Solar 12in
- 10 DIM ALL THE LIGHTS, Donna Summer Casablanca 12in
- 11 HOW HIGH, Cognac Electric 12in
- 12 IT'S A DISCO NIGHT, Isley Brothers Epic 12in
- 13 CAN'T LIVE WITHOUT YOUR LOVE, Tamiko Jones Polydor 12in
- 14 LOOKIN' FOR LOVE TONIGHT, FLB Fantasy 12in
- 15 FEEL THE REAL, David Bendeth Sidewalk 12in
- 16 IT'S CALLED THE ROCK, Edith Starr 20th Century-Fox 12in
- 17 MY FORBIDDEN LOVER, Chic Atlantic 12in
- 18 SEXY CREAM, Sixx Fantasy 12in
- 19 THIS TIME BABY, Jackie Moore CBS 12in
- 20 WHEN YOU'RE NUMBER 1, Gene Chandler Chi-Sound 12in

US SOUL

- 1 1 KNEE DEEP, Funkadelic Warner Bros.
- 2 3 LADIES NIGHT, Kool & The Gang De-Lite
- 3 2 DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson Epic
- 4 4 RISE, Herb Alpert A&M
- 5 5 STILL, Commodores Motown
- 6 5 I JUST WANT TO BE, Cameo Chocolate
- 7 6 I DO LOVE YOU, G.O. Arista
- 8 12 CRUISIN', Smokey Robinson Tamla
- 9 9 BREAK MY HEART, David Ruffin Warner Bros.
- 10 13 I JUST CAN'T CONTROL MYSELF, Nature's Divine Infiniti
- 11 8 FIRECRACKER, Mass Production Cotillion
- 12 7 FOUND A CURE, Ashford & Simpson Warner Bros.
- 13 16 DIM ALL THE LIGHTS, Donna Summer Casablanca
- 14 15 BETWEEN YOU BABY AND ME, Curtis Mayfield & Linda Clifford RSO
- 15 10 SING A HAPPY SONG, O'Jays PIR
- 16 - I WANNA BE YOUR LOVER, Prince Warner Bros.
- 17 18 SO GOOD, SO RIGHT, Brenda Russell Horizon
- 18 14 COME GO WITH ME, Teddy Fendergrass PIR
- 19 YOU GET ME HOT, Jimmy 'Bo' Horne Sunshine Sound
- 20 20 LOVER AND FRIEND, Minnie Riperton Capitol

US DISCO

- 1 1 MOVE ON UP, UP, UP, Destination Butterfly
- 2 2 DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson Epic
- 3 3 HARMONY/OOH LA LA, Suzi Lane Elektra
- 4 4 POP MUZIK, M. Sire/Warner
- 5 5 COME TO ME, France Joli Prelude
- 6 8 LADIES NIGHT, Kool & The Gang De-Lite
- 7 7 BEAT OF THE NIGHT/PUMP IT UP, Fever Fantasy
- 8 6 LOVE INSURANCE, Front Page Panorama/RCA
- 9 9 THE BREAK, Kat Mandu TK
- 10 12 E-CAP, Giorgio Casablanca
- 11 11 POW WOW/GREEN LIGHT, Cory Daye New York Int'l.
- 12 10 FANTASY, Bruni Pagan Elektra
- 13 15 WHEN YOU TOUCH ME/PARADISE EXPRESS, Taana Gardner West End
- 14 19 DEPUTY OF LOVE, Don Armando's Secret Avenue Rhumba Band ZE
- 15 17 SADNESS IN MY EYES/BOYS WILL BE BOYS, Duncan Sisters Earmarc
- 16 14 PUT YOUR FEET TO THE BEAT, The Ritchie Family Casablanca
- 17 18 ANOTHER CHA CHA, Santa Esmeralda Casablanca
- 18 20 TAKE A CHANCE, Queen Samantha TK
- 19 13 FUND A CURE/STAY FREE/NOBODY KNOWS, Ashford & Simpson Warner
- 20 - HOLLYWOOD, Freddie James Warner

- 21 24 RIGHT IN THE SOCKET/THE SECOND TIME AROUND/THE RIGHT TIME FOR US, Shatamar US Soar LP
- 22 20 THE HUSTLE (REMIX), Van McCoy HS, 12in
- 23 14 LOST IN MUSIC, Siles Sledge Atlantic
- 24 32 CORDON BLEU/RUM OR TEGUIA/7 BRAZOS RIVER BREAKDOWN, Six Hooper US MCA LP
- 25 29 SING A HAPPY SONG, O'Jays Phil Int
- 26 16 OOH! WHAT A LIFE, Gibson Brothers Isak 12in
- 27 41 OK FRED, Ernie Dumley Scope 12in
- 28 45 MELLOW MELLOW RIGHT ON, Lowrell US AVI LP
- 29 27 BABY BABA BOOGIE, Gap Band Mercury 12in
- 30 33 POINT OF VIEW, Malumbo Matumi 12in
- 31 35 OFF THE WALL/ROCK WITH YOU/GET ON THE FLOOR/WORKING DAY AND NIGHT, Michael Jackson Epic LP
- 32 43 GROOVE ME, Fom Kenney WEA/US TK 12in
- 33 22 SAIL ON, Commodores Motown
- 34 44 THE RIVER DRIVE, Jupiter Beyond US AZO 12in
- 35 46 WEAR IT OUT, Stargard US Warner Bros 12in
- 36 28 REACHIN' OUT (FOR YOUR LOVE), Lee Moore US Sources 12in
- 37 25 FOUND A CURE, Ashford & Simpson Warner Bros 12in
- 38 47 SWEET TALK, Robin Beck US Mercury 12in
- 39 53 GONNA GET ALONG WITHOUT YOU NOW, Viola Wills Anjola Hansa
- 40 37 COME ON AND DO IT, Pousssez Viqueux 12in

- 41 51 DANCING IN OUTER SPACE, Atmosfear Elite 12in
- 42 34 JINGO/DANCIN' & PRANCIN', Candido Salsoul 12in
- 43 40 GET UP AND BOOGIE, Freddie James US Warner Bros 12in
- 44 54 EXPANSIONS, Lonnie Liston Smith RCA 12in
- 45 36 LET ME KNOW IF I HAVE A RIGHT, Gloria Gaynor Polydor 12in
- 46 39 GONE GONE GONE, Johnny Mannie CBS 12in
- 47 31 ANGEL EYES, Roxy Music Polydor 12in
- 48 56 THE BREAK, Kat Mandu US TK 12in
- 49 83 JUMP THE GUN, Three Degrees Anjola 12in
- 50 78 RAPPER'S DELIGHT, Sugarhill Gang US Sugarhill 12in
- 51 39 I WANNA DO THE DO, Bobby Rush Phil Int 12in
- 52 42 A SONG FOR THE CHILDREN/STREET FESTIVAL/FRUIT MUSIC, Lonnie Liston Smith US Columbia LP
- 53 59 I'LL TELL YOU, Sergio Mendes Brazil '88 US Elektra 12in
- 54 48 DANCING LADY/FEEL THE HEAT, Bill Summers Prestige 12in
- 55 49 RUNNIN' TO YOUR LOVE/THIS BAND IS HOT/SUNCHASER, Edie Henderson Capitol 12in/Tower LP
- 56 38 PUT YOUR BODY IN IT/WHAT CHA GONNA DO WITH MY LOVE/STEPHANIE MILLS, Stephanie Mills 20th Century-Fox 12in
- 57 - MUSIC/AM UNDER YOUR SPELL/COME DANCE WITH ME/NOW THAT I FOUND YOU, One Way/Al Hudson US MCA LP
- 58 55 NO ONE GETS THE PRIZE, Diana Ross Motown
- 59 65 FIND MY WAY/IT'S SERPENTUS, Cameo Casablanca 12in
- 60 81 SHAKER SONG, Spyro Gyra Infiniti 12in
- 61 60 JUST A FEELING, Stanley Clarke US Epic 12in
- 62 74 DANCIN' LOVE AFFAIR/I WANT CHA TO DANCE, Wayne Henderson US Polydor LP/12in promo
- 63 36 GOOD TIMES, Chic MCA 12in
- 64 64 UNDERCOVER LOVER, Debbie Jacobs Atlantic 12in
- 65 52 REGGAE FOR IT NOW, Bill Loveady Charmax
- 66 78 I SHOULD BE DANCING, Emotions CBS
- 67 66 STRATEGY, Archie Bell & The Drells Phil Int/US 12in
- 68 - BOOGIE ON DOWN TOWN, Hudson People Virgin 12in
- 69 88 NO ONE HOME, Lalo Schifrin US Tabu 12in
- 70 85 MOVE UP STARSKY, The Mexicano Ice 12in

- 71 82 DOIN' THE DOG, Creme D'Cocoa US Venture 12in
- 72 - INOT JUST KNEE DEEP, Funkadelic US Warner Bros LP
- 73 - THE BIRMINGHAM TRAIN (GET OFF) FREE AT LAST, I'M ONLY A TONIGHT, Clevelane Eaton US Ovation LP
- 74 75 INTRO-DISCO, Discotheque Mercury 12in
- 75 67 I WONDER WHERE YOU ARE TONIGHT/IS IT LOVE YOU'RE AFTER/LOCK IT DOWN/WHAT YOU WAITIN' FOR/BAD MOTHER, Funkler, Rose Royce US As LP
- 76 - STREET LIFE (ROTTATION) 1980, Herb Alpert Motown 12in
- 77 72 ROLL HER SKATER, Sterling Mercury 12in
- 78 56 CHASE ME, GonFunkShun Virgin's Front Line 12in
- 79 70 RASTA FIESTA, Sly Dunbar CBS 12in
- 80 73 THE EVE OF THE WAR, Jeff Wayne
- 81 - WEST END DANCER, Jay Hodgard US Arista GPP LP
- 82 77 THERE'S A REASON, Hi Tension Island 12in
- 83 71 MAKIN' IT, David Naughton RSO 12in
- 84 - SH-BODI-MOVES, Cleveland Eaton Dimples 12in
- 85 - QUE SERA MI VIDA/BETTER DO IT SALSA/WEST INDIES, Gibson Brothers Island 12in/LP
- 86 - DON'T LOOK BACK, Teena Marie Motown 12in
- 87 - DO IT WITH YOUR BODY, Th Wonder US Parachute LP
- 88 - STILL MIGHTY MAGIC/GETTING IT, Commodores Motown LP
- 89 84 CITI DANCIN' (BEST OF FRIENDS)/BETTA, Twennynine/Lenny White US Elektra LP
- 90 - I JUST WANT TO BE ENERGY, Cameo US Chocolate City 12in/LP

STAR CHOICE



LOU LEWIS of the Headboys

- 1 MESSAGE IN A BOTTLE, Police
- 2 INTO THE VALLEY, Skids
- 3 ANARCHY IN THE UK, Sex Pistols
- 4 DENIS, Blondie
- 5 BORN TO RUN, Bruce Springsteen
- 6 BAND OF GOLO, Freda Payne
- 7 ALL RIGHT NOW, Free
- 8 LAYLA, Derek and the Dominos
- 9 PAPER BACK WRITER, Beatles
- 10 WOOLY BULLY, Sam The Sham + The Faros

YEASTER YEAR

- ONE YEAR AGO (October 28, 1978)
- 1 SUMMER NIGHTS, John Travolta
 - 2 RASPUTIN, Boney M
 - 3 SANDY, John Travolta
 - 4 LUCKY STARS, Dean Friedman
 - 5 MALAKI HUH PARK, Donna Summer
 - 6 SWEET TALKIN' WOMAN, Electric Light Orchestra
 - 7 RAT PAT, Boomtown Rats
 - 8 LOVE DON'T LIVE HERE ANYMORE, Rose Royce
 - 9 BLAME IT ON THE BOOGIE, Jacksons
 - 10 I CAN'T STOP LOVIN' YOU, Leo Sayer
- FIVE YEARS AGO (October 28, 1974)
- 1 EVERYTHING I OWN, Ken Boothe
 - 2 FAR FAR AWAY, Slade
 - 3 SAD SWEET DREAMER, Sweet Sensation
 - 4 ALL OF ME LOVES ALL OF YOU, The Bay City Rollers
 - 5 GET A BABY, Peler Shelley
 - 6 YOU'RE HAVING MY BABY, Paul Anka
 - 7 I GET A KICK OUT OF YOU, Gary Shearston
 - 8 ROCK ME GENTLY, Andy Kim
 - 9 I CAN'T LEAVE YOU ALONE, George McCrae
 - 10 GONNA MAKE YOU A STAR, David Essex

- TEN YEARS AGO (October 25, 1969)
- 1 SUGAR SUGAR, The Archies
 - 2 I'LL NEVER FALL IN LOVE AGAIN, Bobby Gentry
 - 3 I'M GONNA MAKE YOU MINE, Lou Christie
 - 4 JE T'AIMES, Jane Birkin and Serge Gainsbourg
 - 5 HE AIN'T HEAVY, HE'S MY BROTHER, The Hollies
 - 7 NOBODY'S CHILD, David Bowie
 - 8 OH WELL, Karen Young
 - 9 I LADY LAY, Fleetwood Mac
 - 10 A BOY NAMED SUE, Bob Dylan
- FIFTEEN YEARS AGO (October 24, 1964)
- 1 THERE'S ALWAYS SOMETHING THERE TO REMIND ME, Sandie Shaw
 - 2 OH PRETTY WOMAN, Roy Orbison
 - 3 WHEN YOU WALK IN THE ROOM, The Supremes
 - 4 WHERE DID OUR LOVE GO, The Searchers
 - 5 I'M INTO SOMETHING GOOD, Herman Horman
 - 6 THE WEDDING, Julie Rogers
 - 7 WALK AWAY, Mail Monroe
 - 8 WE'RE THROUGH, The Hollies
 - 9 I'M CRYING, The Animals
 - 10 HOW SOON, Henry Mancini

GANG OF

'The Indian smiles, he



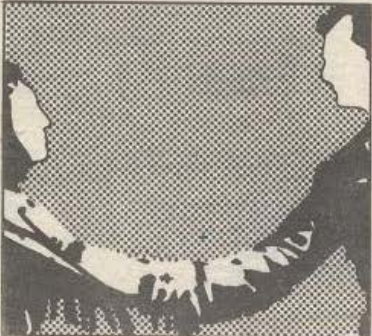
is his friend.

thinks that the cowboy

The cowboy smiles, he is



glad the Indian is fooled.



Now he can exploit

him.

entertainment!

ON TOUR WITH AU PAIRS DELTA FIVE RED CRAYOLA

(Support acts vary from date to date)

- OCT 30 BIRMINGHAM Digbeth Civic Hall
- OCT 31 BRADFORD University
- NOV 2 RETFORD Porterhouse
- NOV 3 LOUGHBOROUGH University
- NOV 7 BRIGHTON Top Rank
- NOV 8 GUILDFORD Civic Hall
- NOV 10 AYLESBURY Friar's

- NOV 13 READING University
- NOV 14 SOUTHAMPTON University
- NOV 16 HUDDERSFIELD Great Hall
- NOV 17 LIVERPOOL Eric's
- NOV 18 MIDDLESBOROUGH Rock Garden
- NOV 20 MANCHESTER Polytechnic
- NOV 21 CARDIFF Top Rank

- NOV 22 BOURNEMOUTH Town Hall
- NOV 23 LONDON Electric Ballroom
- NOV 24 LONDON Electric Ballroom
- NOV 26 NORWICH St. Andrew's
- NOV 27 SHEFFIELD Limit Club
- NOV 28 LEEDS University
- NOV 30 CAMBRIDGE Corn Exchange

AVAILABLE ON TAPE

FOR PEOPLE